Conrad has made extensive use of imagery and symbolism in the novel *Lord Jim*.

Stein is a famous collector of beetles and butterflies and Tony Tanner explains the symbolic significance of these insects. The two varieties of insects symbolize two types of human beings the butterfly stands for such a man who;

"every time shuts his eyes he sees himself as a very fine fellow so fine as he can never be", a man who lives in an imaginary world of ideals, a world of illusion, a man who hates common people as low and base. The beetles suggest, "ugly earth bound creatures, devoid of dignity and aspiration, intent merely on self-preservation at all costs: but gifted with a hard shell which serves them well in their unscrupulous will to live-to live on any terms and capable of great makvolence when that life is threatened." (*Lord Jim*, pp. 20-21)
some mystical force that compelled him, drove him, pushed him over the side into the life boat. Fear could be one of the dark powers that obscure the intelligence."

The Patna's voyage itself takes on symbolic overtones in addition to the symbolic use of light and darkness during the voyage. Truth and beauty are like the submerged wreck that damages the Patna. No one can see it before or after the collision, but Jim's life is suddenly and radically changed by his encounter with it. The voyage symbolizes life going on rationally, calmly and securely until suddenly and radically changed by his encounter with Truth, sensed but not seen, destroys all order, all control, and prompts uncalculated actions and reactions. In this case Jim is unable to control them and he jumps. Some critics take the submerged wreck to symbolise evil-the dark powers-which is always lying in wait to cause harm, death and destruction. Similarly, the rogues in the book symbolise evil inherent in nature, the dark powers, as well as the various facts of the personality of Jim.

Later on in the book Jim is compared to a, "tiny white speck, that seemed to catch all the light left in the darkened world". Jim has achieved some sort of divinity, some sort of awareness and self-control in the face of the dense, dark jungle. Marlow never fails to mention how dark and savage the jungle is, and to contrast Jim. Still later Brown travels through a fog to
reach island where he kills Dain Waris. They have passed through a symbolic and actual fog into the subconscious where they become like animals, and commit their irrational, vengeful slaughter.

Dorothy Van Ghent explains the symbolic meaning of this scene as follows: Carried to the mind by the image of the lessiered hill, with the relentless solitude of Jim is fate. He is not only an out cast from his kind but he is also outcast from himself. (Tanner, Toney. *Conrad: Lord Jim.*)

Further, we may note that the moon in patusan symbolises the inner world of Jim, and the fissure between the hills symbolises the split in Jim's personality. Jim and Marlow watch the moon float away above the chasm between the hills, like an ascending spirit out of a grave; its sheen descended cold and pale, like the ghost of a dead sunlight*. The moon floating away above the chasm between the hills is Jim's illusion, the symbol of his ideal values. The chasm between the hills represents the split in Jim's personality and the comparison of the moon with, "an ascending spirit out of a grave, its sheen descended, cold and pale, like the ghost of a dead sunlight" symbolizes the inevitable end of Jim's illusions.
In the end, we may consider the symbolism connected with the ring which Stein gives to Jim. It is a token of friendship and confidence, but as Eric J. Solibakke shows it has a wider religious significance as well. This ring is later given by Jim to Tamb' Itam as a symbol of identification.

By suggestion, Conrad indicates that Tamb' itam is an angel and Dain Waries a Christ figure. When the ring is presented by an angel to Christ, it begins to acquire symbolic meaning. After Dain Waris' death, the ring finds its way to Doramin's lap. When he rises to execute Jim, the ring falls and rolls to Jim's feet. The ring is now a symbol which unites Dain Waris and Jim, both Christ figures and excludes Doramin from the divine hierarchy. doramin at that moment is making animal like sounds, a description which insures his exclusion from a divine hierarchy." In short the ring is considerably more than a mere decoration for the hand. (Oliver Warner. Joseph Conrad, London: Londmans, Green and Co., 1951, p. 77)
Lord Jim or Taun Jim as the Malays called him is the chief figure in the novel. He is the central personae, and from the beginning to the end the other characters and incidents are so focussed to throw his personality into sharp relief.

It is therefore, in the fitness of things that the novel opens with an account of his charming and fascinating personality. We are told that, "he was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders head forward, and a fixed from under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion which had nothing aggressive in it. it seemed a necessity, and it was directed apparently as much at himself as at anybody else. He was spotlessly neat, apparelled in immaculate white from shoes to hat, and in the various Eastern ports where he got his living as ship chandler's water-clerk he was very popular." Marlow when he first sets eyes on him in the court of Inquiry is fascinated by his, "Blue boyish eyes looking straight into mine .... his artless smile, and youthful seriousness". His appearance inspires confidence and Marlow feels that, 'he is of the right sort", and that he could trust a ship safely to him. He talks soberly, and his bearing shows manly self-control and self-confidence.

Wherever Jim goes he is liked and he inspires confidence.
He is well-mannered, cultured and refined, brought up in the seclusion of a country Parsonae, he has imbibed the idealism of his father and his imagination has been stimulated by a holiday course of light reading. In his own fancy he regards himself as, "always as an example of devotion to duty, and as unflinching as a hero in a book". It is as a result of his reading of adventure stories that he took a fancy to the sea and entered the service of the English mercantile marine. He was efficient at his work aboard the training ship and was liked by his companions, who little suspected that this down-to-earth youngster had his own secret dreams. But actually his inner existence was largely compounded of such dreams: 'he saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line .... He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men.

The fact is, as the novelist himself tells us, Jim had, "Great ability in the abstract", but when faced with an emergency, he failed to put that ability into practice. It was his imagination that was the cause of his tragedy. His imagination, on the one hand, magnified the danger of a situation and filled him with terror and on the other, it made him see himself as 'heroic' and 'superior', much superior and different from those around him.
He fancied that he had great courage, courage for anything, but failed to act when the occasion arose. This is brought out by a number of incidents in his early career. On the training ship, he got a chance when he could have justified himself but he did not act. On a winter's night, in the clamour of a gale, the cry 'Man the cutter!' caught him unprepared, and for a moment 'he stood still as if confounded'. Thus, by that moment of indecision, he missed being in the rescue boat. When 'he saw the boat, manned, drop swiftly below the rail' he 'rushed after her'. Nobody supposed that his failure was due to anything but bad luck, and although he himself 'felt angry with the brutal tumult of earth and sky for taking him unaware and checking unfairly a generous readiness for narrow escapes', he soon put it all behind him and remained convinced, as he fancied, that 'when all men flinched, then - he felt sure-he alone would know how to deal with the spurious menace of wind and seas. A few years later, 'gentlemenly, steady, tractable, with a thorough knowledge of his duties,' he became a very young first mate of a fine sailing ship, "but unfortunately, was disabled by a falling spar"; he, "spent many days stretched on his back, dazed, battered, hopeless, and tormented, as if the bottom of an abyss of unrest". Yet laying there in the utmost discomfort, he was, 'secretly glad he had not to go on deck'. Sometimes, indeed, 'battened down in the midst of a small devastation', he was filled, 'with a
despairing desire to escape at any cost'. But when the good weather returned 'he thought no more about it'. Owing to his injury Jim had to leave his ship at an Eastern port, but after his release from hospital he took the temporary job of the chief mate of the Patna. In this rotten vessel, he started to cross the Indian Ocean with eight hundred Mohammedan pilgrims, men and women, all bound for Mecca. Uptill the very instant of disaster the voyage had been one of perfect and unruffled calm, described by Conrad with superb eloquence, and Jim, in his musings, felt 'something like gratitude for this high peace of sea and sky. At such times his thoughts would be full of valorous deeds: he loved these dreams and the success of his imaginary achievements. There was nothing he could not face.' Then all at once, out of the secure serenity of the night, the accident happened which was to alter the whole course of his career. The ship struck what was probably a sunken wreck. But unlike the other white officers of the ship, Jim did not give way to panic. True, he raised no alarm, for what would have been, the use, but he set to work to, 'cut the lifeboasts clear of the ship', while the other officers, in a frenzy of terror, were desperately trying to launch one of the boats in order to escape before the Patna sank, which might happen at any moment. Jim would not help them, for which he was cursed. But when, the boat being at last launched and the surviving officers safely in it, scarcely
aware of what he was doing—he jumped. Later he said to Marlow, "I had jumped .......... it seems'-he did jump over board and scramble into the boat.

And at that very second he knew, that he had betrayed his trust. His conscience pricked him. He 'saw vaguely the ship he had deserted uprising above him, with the red side-light glowing large in the rain like a fire on the brow of a hill seen through a mist'. "She seemed higher than a wall; she loomed like a cliff over the boat .......... I wished I could die", he cried. "There was no going back. It was as if I had jumped into a well, into an everlasting dark hole .......... The fatal moment had again caught him unaware. "On the previous occasion the captain of the training ship had seized hold of him as he seemed on the point of leaping overboard', on this occasion the restraining force was the physical impossibility of regaining the ship."

As the lights of the ship had now disappeared, the men in the boat believed she had gone down, the chief engineer even adding that he had actually seen it go down. Without Jim's consent, but also without any opposition on his part, they agreed on a story to this effect, although the details they gave were sheer invention. Perhaps Jim would have held out, had he not imagined, that he had heard shouts for help. And also, of course, the lights had vanished. As he assured Marlow, 'The hights did go! We did not see them. They were not there. If they had been,
I would have swum back—I would take me on board.

And yet he was with them in the same boat. After the incident, throughout his career, up to the moment of his tragic death, Jim tried to rehabilitate himself, to atone for his guilt, for his betrayal of the trust that had been reposed in him. He suffered from a sense of guilt and wanted to atone for it. It was for this reason that he faced the Court of Inquiry and suffered deep spiritual anguish. While the other officers of the ship ran away from the ordeal, Jim faced it with unflinching determination; he suffered and bore all heroically. His efforts to rehabilitate himself in his own eyes as much as in the eyes of the world, says Richard Curle, "it was a difficult, tortuous road he had to carve out, all the more difficult, tortuous because of his temperament, though it was this very temperament of idealistic extremism which, if it made him abnormally touchy and scrupulous, also gave a heroic tinge to his single mindedness."

Jim had not only the imagination of a romantic, but he had also the exquisite sensibility of a romantic. He was emotional, proud and touchy and this made the process of rehabilitation extremely difficult in his case. It was a thorny road he had to tread. As Richard Curle points out, he was only twenty-four, and though extremely sensitive, he was not, save emotionally, subtle; while he knew what he was seeking, he could not see matters in just proportion. Brooding alone for weeks before the inquiry,
his mind had got tangled up and confused. Without Marlow's help he might have gone completely to pieces, for he had no prospects, he was practically penniless, and hope was only a fitful glimmer. But even though he was helped in every direction, his pride and sensitivity, hope and pride caused his various employers much annoyance and disillusionment, for judged by the usual standards, his behaviour was frequently ungrateful and callous. Fleeing from any reminder of the Patna, he would leave job after job where he had made himself respected, where he had been a success, with a more explanation than a formal note or a few muttered words. So fervent was his longing to justify, somehow, somewhere, his own inner vision of himself that any breath of his tainted past acted as an inexorable goad, driving him to escape from the threatening shadow.

Like all romantic dreamers and idealists, Jim too was egocentric, selfish and self-centred. His regret after the Patna incident was, "Ah! what a chance missed! My god what a chance missed!" His anguish arose not so much from the fact he had lost his honour as from the fact that he had missed a chance of self-glorification. "Even his boyhood musings had much to do with his own glorification. And even his resolution to drown out the past by some splendid feat had, apart from his bitter pangs of conscience, an underlying, if unknown, urge, which was to stand at last triumphant upon a pinnacle". The feeling and
inconvenience of his successive employers did not mean much to him, and he deserted them without caring for the duty he owed to them or the gratitude which was due to Marlow, his only friend in need. He cut himself off from his doing father in England without a word, and towards the end of the novel he tore himself off from the girl to whom he meant of much, merely to fulfil his obligation to his dream. Unthinkingly he dragged others into misery or, at least, grossly inconvenienced or bewildered those who had befriended him.

Jim's one ghastly failure and dereliction of duty must not blind us to his essential nobility of character, or to his innate courage, fortitude and feelessness. He gave ample proof of his courage and fortitude on a number of occasions. He retained his sense of duty on board the Patna up to the all decisive moment; he was prepared to knock Marlow down when he suspected him of calling him a cur, and did throw the Danish sailor who had insulted him into the river; he used to go out in a small boat in the worst of weathers to get trade for Egostrom Blake; he overcame grave dangers to reach doramin later, he calmly risked being poisoned, and then faced four murderers, killing one and disarming the others. With an 'untroubled bearing' he spoke to the horrible Brown, who admitted afterwards that Jim 'couldn't be scared', and appeared quite unconcerned when that nigh marish figure (Brown) from the outer world announced
that all the time one of his men was close at hand, with a pistol aimed at him. By the end, he succeeded in conquering even his imaginative terrors and could face Doramin unflinchingly and die, however mistakingly, a hero's death. "His career, judged impartially, was for the most part bold even up to full hardiness".

These qualities, combined with his personal charms, made him the leader in Patusan. He was exalted and glorified beyond credibility as a result of his determined energy, his sense of fairness and his variable success. His self-reliance was fostered by the people's faith in him, and the urge to prevail over the past and to justify himself seemed to surround him with an invulnerable halow. The untutored Bugis regarded him almost as a god, for never once had he failed them, never once had the mysterious white man ceased to exercise his beneficent powers on their behalf.

He continued to enjoy the confidence of the Bugis till the arrival of Brown, the disreputable adventurer from the outside world. His dealings with Brown show not only his courage, his child-like innocence and lack of understanding of human nature, but also that he had not mentally escaped from the sense of his guilt in the past. The conversation he had with Brown had an insidious and undermining influence on him. It did not alter his resolution, but as Marlow says, it had the force of a menace, a shock, a danger to his work'. For, as he continues, 'there ran
through the rough talk a vein of subtle reference to their common
blood, an assumption of common experience, a sickening
suggestion of common guilt, of secret knowledge that was like a
bond of their hearts'. It must almost have sound to Jim as if this
vile man had unmasked him and that he was, by innuendo,
being dragged down to his infamous level and at any instant,
might feel the past leap out at him. Perhaps, it was for this
reason that he permitted Brown and his companions to escape
down the river instead of destroying them, while they were yet
in his power. In a sense it was so, not because Brown had
intimidated him, for he had done nothing of the sort, but because
what he had said had made him feel, with a poignant thrust,
that they were all erring men together.

In his speech to the Bugi-chiefs, when insisting on his
views being accepted, he had announced that 'they were evil
doers, but their destiny had been evil, too' and to jewel, who
wanted them killed, he said, 'Men act badly sometimes without
being much worse than others'. The weight of his secret was
reasserting itself. Another reason may be that he could not
justify in his own mind, the wholesale slaughter of all these men
which might bring retribution in its wake. He gave the problem
with a white man's brain, but to the native brain the problem
must have been infinitely simpler. And it should be remembered
that, Jim did not mistrust Brown having no experience of 'the
revengeful rage of a thwarted autocrat, when all he had asked for was a clear run to the sea. But nevertheless he arranged for the necessary precautions, appointing Dain Waris to take charge and have armed men posted on either side of the river. How could he have foreseen that Jewel's stepfather, the degraded Cornelius, who had a festering hatred against Jim for having superseded him as Stein's agent, would get in touch with Brown and, by piloting the boat-load of men through a side-channel, enable them to catch Dain Waris and his warriors in the rear, murder some of them, including Dain, and then get safe away down river to their ship? Fate or the Dark Powers had once more turned against Jim.

He had won the approval of the Bugis because hitherto every thing he had promised had come to pass, as by a magic touch, and so when he stated, 'Every-body shall be safe', the words were accepted as meaning precisely that. But when, on hearing the terrible news from Tamb Itam, he ordered an immediate vigorous pursuit only to be told that it would be unsafe even for his, "servant to appear in public", then Jim understood. He had retreated from one world, for a small matter of an impulsive jump, and now the other, the work of his own hands, had fallen in ruins upon his head. He did not, as we know, really think that his impulsive jump' was a 'small matter', but the bitterness of his 'impulsive jump' was a 'small matter', but the
bitterness of his defeat transformed his morbid introspection into a sort of baffled, weary rage against his misfortune. He knew at once what he must do, for, indeed, "everything was gone and he who had once been unfaithful to his trust had lost again all men's confidence, he must go immediately to Doramin and face whatever was in store for him. His prestige had vanished with a suddenness and completeness as sinister as it was stunning, for he understood these people, their simplicity and their violence, he understood all that his son meant to doramin. But this time he would not be caught unawares: "The dark powers should not rob him twice of his peace". "And so he went to his death, tearing himself from the stricken Jewel, with the last fatal split-second of indecision already conquered, to pay his debt and create reality out of his cherished vision." It was calmly and quietly that he appeared before Doramin, standing erect in front of that man, taking him to be guiltily responsible for his son's death. "He hath taken it upon his won head", a voice said aloud. He heared this and Jim waited awhile before Doramin, and then said gently, "I am come in sorrow". He waited again. "I am coming ready and unarmed", he repeated. And doramin, raised his pistol and, as 'Jim stood stiffened and with bared head', shot him at close range. As he fell, he, 'sent right and left at all those faces a proud and unfiching glance'.

Thus he died a hero's death. The question has been asked
whether it was an act of supreme self-sacrifice and martyrdom, or was it merely a case of suicide or self-immolation. David Daiches considers it as, "an act of purely romantic histrionics". Robert E Kuehn sums up the various possible interpretations of it as suicide, a courageous gesture of atonement, a final fight from reality to a place where at last 'nothing can touch him'? It is all of these of course: self-destructive, wasteful and yet undeniably fine. His early success in Patusan counts for little, since he leaves the country in a worse condition than it was when he arrived. He betrays Stein and Jewel and Tamb' Itam and goes to his death in the egoistic belief that his sacrifice will atone for the death of Doramin's son. To the end he is faithful only to his dream of himself. But he feels, and however futile and 'excessively romantic' his self-sacrifice may be, it is the act of a man with a conscience, just as his appearance at the inquiry was an act of conscience. He would not run then and he does not run now. He is deeply flawed-self loving and self-forgiving, boyish, passive, much too fastidious for the world of combat. But these are defects of his nature and they must be weighed against his natural virtues: his harmless. Jim makes some ruinous errors-ruinous for himself and others-but he is entirely free of malice, Brown out-wits him and outlives him, but only because he has the cunning and ferocity of a beast, and no ideal of conduct, no dream of the self, inhibits or even mitigates his
spectacular violence. Jim his both destroyed and redeemed his dream, and he remains for us, as he does for Marlow, something of an enigma."

The fact is that though he had succeeded in overcoming one aspect of his imagination, he could not overcome the other. He could conquer his imaginative terrors and face even death heroically. But he continued to fancy himself a hero, superior and exalted, and so, deserting his real and human bride, Jewel, motivated by a shadowy ideal of conduct, went to wed opportunity which, "like an eastern bride, had come veiled to his side. His first act of betrayal was a serious moral fault, his second merely an error of Judgment. He atoned for both by his death, which brought out fully the latent possibilities of his nature.

Though the novelist has laid bare the soul of Jim, "with an intensity of perception with which few souls have been bared", he remains 'inscrutable at heart', mysterious upto the very end. It seems that the novelist has instinctively endowed Jim with the inforspecus nature of an intellecal Pole, thus charging his character with infinite shades of meaning'. The problem Jim presents is a universal one, and surely such exquisite sensibilities can be found in every nationality and very class. "What Conrad was intent on doing was to probe to the very core the mingled good and bad, weakness and strength, which can struggle for mastery in any human soul. Conrad being a great
psychologist, understood the problem; being a great novelist, he clothed it in the resemblance of humanity; being a great artist, he made it moving and impressive." Jim is one of the immoratals of literature, and the novel is "one of the greatest studies of conduct in our literature".
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