CONCLUSION
The conclusion part of the thesis is analyzed and interpreted in order to prove that, identity crisis is a predominant aspect in Joseph’s Conrad’s fiction. I have selected six novels *The Niggar of ‘Narcissus’, Lord Jim, The Secret Agent, Under Western Eyes, Heart of Darkness* and *Typhoon*. The present thesis has four chapters, which are preceded and followed by an introduction and conclusion respectively. The introductory part covers six aspects which are helpful to understand Conrad’s life and works, identity crisis and his contemporary writes. These aspects are helpful to understand Conrad’s characters. His life itself represents an identity crisis. He was born a Pole brought up in France and died in England. His world wide journey shows a wide experience of human nature.

The introductory part speaks about Conrad’s life and works but some critics say that the author’s life is not important research work. But regarding Conrad, life and works are essential to researchers. Readers can easily understand characters and theme, because some time autobiographical elements are involved in their works. Oliver Warner says:

The facts of a writer’s personal life are sometimes an unimportant element in the understanding of his work. With Conrad it is otherwise. His life and his books are so closely integrated, that what passes for a story, as instanced in *Youth* is sometimes autobiography, while who shall say that passages in *A Personal Record* lack the flavor of fiction? He was capable of creation in the large sense, but he drew upon and returned again and again to the store to direct experience he had acquired in his dealings with men of almost every rare and creed.¹
The fact is that one has to study Conrad for a proper understanding of him. Most of Conrad’s characters meet with an identity crisis. Some time they meet social identity crisis or psychological identity crisis.

The First Chapter of the thesis is entitled “Literary Modernism and English Fiction.” Conrad is one of the first modernists. So this chapter is about modernism. Conrad uses many techniques to describe nature, boat ship and different races. He takes several things including industrialization, urban society, primitive area, new philosophy, ideas, and sense of rootlessness.

In his novels, I find new literary concepts and literary trends like Cubism, Symbolism, Dadaism, Existentialism, Expressionism, Futurism, Impressionism, Naturalism, Nihilism, Realism, Surrealism and Objectivism. Stephen Spender in his work *The Struggle of Modernism* defines modernism:

Modern art reflects awareness of an unprecedented modern situation in form and idioms, and second that principle of reality in our time is peculiarly difficult to group and that ‘criticism’ is not an adequate approach to it.\(^2\)

Modernism is viewed as time-bound or as genre-bound art form. When time bound, it is often primarily located in the years from 1890 to 1930, with a wider acknowledgement that is developed from the mid-ninetieth century. It has influenced the 20\(^{th}\) century literature worldwide.

Modernism as a movement first arose in Europe. The British writers were late to acknowledge modernist movement. Some of them Jacob Epstein, Ezra Pound, Wydham Lewis and D.H. Lawrence accepted it with joy. Pound, Conrad, Eliot, Henry James and Joyce are the pioneers in this regard. The chapter discusses about the novel form, because the thesis is about Conrad’s fiction. David Trotter says, “According to
Henry James, novel was a universally valid form, the book of par excellence.\textsuperscript{3} Modern novels are opposed to romance, traditional narrative style setting, representative location, ordinary speech and plot. Conrad’s novels are intelligible, useful and adventurous. They reveal revolutionary ideas, exploitations of women, the subaltern, and the impact of industrialization.

In the second chapter, I find an identity crisis in Conrad’s early novel \textit{The Nigger of ‘Narcissus.’} Wait is a protagonist. He meets a tragic death, throughout the novel. I find Wait face identity crisis. Suman Bala says:

Conrad is indeed more concerned with analyzing human condition. In \textit{The Nigger of ‘Narcissus’} I give the psychology of a group of men and render certain aspects of nature. But the problem that faces them is not the problem that has arisen as aboard a ship where the condition of complete isolation from all land entanglements make it stand out with a particular force and colouring.\textsuperscript{4}

\textit{The Nigger of the ‘Nurcissus’ ‘a tale of the forecastle!’} is the first of his books to bring Conrad fame. It is a brilliant presentation. The novelty was in the impressionist picture of the brute facts of life on shipboard, exalted and ennobled by the moments of superhuman conflict with external forces. But it turns into an almost grim tragic-comedy by the presence of the Negro, who takes such as unconscionable time in dying and exerts such an uncanny influence on officers and men. Wait demonstrates to us daily our want of moral courage, the tainted lives, a miserable gang of wretched immortals, unhallowed alike by hope and fear. He could not have lorded it over us with a more piteous assertion of his sublime privilege. So I find there individual crisis and identity crisis.
The second part is about in *Lord Jim*. Conrad has adopted impressionist method. It is a tragedy of the man of imagination who is so morbidly aware of the possible consequences of doing anything at a moment of terrible emergency that his capacity for decisive action is paralysed.

In the *Lord Jim*, Conrad focuses on problematic life, everywhere and everyone faces identity crisis. Mudrick Mavin says, “Lord Jim, every where faces his problems and suffers his torments against a static background which condemns his struggle and it becomes futile and their fate predetermined.”

Jim is the protagonist. He is a chief mate on a board the *Patna* anillmanned ship carrying a part of pilgrims in the East. He is a young idealistic and dreamer of heroic deeds. When the *Patna* threatens to sink, the cowardly officers decide to save their own life and escapes in a few life boats. Jim despises them but at the last, dazed by the horror and confusion of the moment he joins them. Here I find that human nature is selfish. Jim does fear anything and anybody except death. Bacon said in his essay ‘Of Death’ that “Men fear death as children fear to go in the dark: and as that natural fear in children is increased with tales so is the other.”

The *Patna* does not sink luckily. It is picked up by a French ship. Jim alone faces the court enquiry; the court has concealed his mate ship. Later Marlow helps him. He sends him to a remote trading station in Patusan and Jim becomes a supreme hero there. The novel ends with tragedy. The Chief Daramin shoots him and Jim accepts the honorable death. The novel meets a tragic end but I find Jim’s nature heroic. I find that in *Lord Jim* the question is not of guilt and remorse but it is simply the question of a man’s honor. As there was every reason to expect the ship’s the officers, including Jim would certainly not have added luster to their records, but they would not have been cashiered; Jim’s career would not have been wrecked. It is the test of manhood; it is eminently a moral predicament. Finally I
find modern man’s existential problems—horror, august, absurdity, alienation and pensive mood.

In the third chapter, I have selected Conrad’s novels *Under Western Eyes* and *The Secret Agent*. *Under Western Eyes* must be linked with *The Secret Agent* as both are bomb-scarred novels of revolution. The protagonists suffer physically and psychologically. In *Under Western Eyes*, I find that Conrad’s contemporary students involve in political extremism and there is a talk about Eastern and Western Europe and human folly, cruelty, fears and betrayal. The protagonist Razmov is existential crisis. Razumov’s quiet life in St. Petersburg is disrupted when Victor Haldin, a revolutionary idealist who has just assonated a minister of state seeks shelter with him. He betrays Haldin to the police only to find that the autocracy regards him as a suspect. Here I find that everyone is selfish, everyone is ready to betray for position and wealth. Natalia is innocent and she devotes to Razumov. Here I find innocents are only sufferers, when Razumov’s guilt is confessed both to Natalia and to the revolutionaries. The incident shows finally he enlightened and realized the true life.

In *The Secret Agent*, I find that Conrad’s novels reveal tragic life and most of his characters meets a tragic end. Mr. Verloc is the protagonist. He works as a double agent, infiltrating the underworld of an anarchist to supply information to Inspector Heat of Scotland Yard and the Russian Agent provocateur Vladmir. He is frustrated by English complacency. Vladmir orders Mr. Verloc to blow up the ‘Greenwich Observatory’. He equips himself with explosives from a sinister American ‘Professor’ and recruits his weak witted Stevie. The incident undoubtedly evidences that man is selfish and the innocents are always sufferers. I find that a number of people suffer like Stevie in modern society. This incident is an evidence of selfishness and there is
no good relationship between husband and wife. Mrs. Winnie is a representative of modern woman. Here Conrad portrays modern woman bareness. Mrs. Winne says,

With for seven years, had taken the ‘poor boy’ away from her in order to kill the man to whom she had trusted took the boy away to kill him! In its form, in its substance, in its effect, which was universal, altering even the aspect of inanimate things? It was a thought to sit still and marvel at forever and ever. 

Mrs. Winnie stabs her husband with carving knife. Modern women are so bold, cruel, corrupt and selfish. Mrs. Winnie represents a modern woman. She plans to leave the country with the anarchist Ossiopan but he deserts her after learning of Verlock’s murder. I find another important aspect in Conrad’s novel that there is a divine justice. So later she became a mad and she jumps overboard from a channel ferry. I find that Conrad speaks of human existentialism, absurdity and problems. Conrad senses the soul in the ‘poor boy,’ a soul in the brainless. He looks into the depths of the agonized Mrs. Verloc, and sees her in the grip of the terrible hallucination which quietly impels her to take hold of the carving knife and burry it in the breast of her remorseless husband. Human relations are commercial but there are no sentimental aspects in Conrad’s novels.

In the fourth chapter, I find evil, the value of human solidarity and endurance in Conrad’s *Heart of Darkness* and *Typhoon*. In *Heart of Darkness*, I find that man is commercial. He leads a materialistic life. Kurtza is a businessman. He is a lair and he exerts some monstrous reciprocal influence over the natives. I find that ivory trade expresses somber pride, of ruthless power, of craven terror- of an intense at hopeless despair. The story is narrated by Marlow. He has been employed by a European trading company to replace a steamship Captain on a great African river Congo. Marlow is sent upriver to rescue Kurtz, an agent now seriously ill, whose commercial
success is matched by his reputation for idealism. Marlow finds a man who has made himself the native’s god. His depravity is signaled by the human heads which decorate the posts outside his hut. Marlow retains a paradoxical admiration for Kurtz, when he carries at death bed: cry ‘The horror the horror!’ It intimates a kind of desperate self knowledge. There is a social identity and psychological crisis in the novel T. G, Giridari says, “Heart of Darkness gives us a clear view of the consequences of our social action to show what ought to be the ideal value of things, events, people, from the world of inner evil of the individual.”

So I find that Kurtz’s rites involved human sacrifice and that they were for the purpose of maintaining Kurtz’s power as man-god. Finally I find that the novel speaks of man’s troubles, problems, strange-encounters, ego-clash, racial difference, ethnic troubles, and different types of cultures, man’s inner dead and anguish.

*Typhoon* is a minor work. It is a vivid account of life on board ship during a storm. The plot is unified around the theme of the Captain’s stubborn heroism. It is a classic sea yarn that describes how Captain Mac Whirr sails the Siamese steamer the *Nan-Shan* into a typhoon of the Northwestern part of the Pacific Ocean. Other characters include the young Jukes the second mate, and Solomon Rout, the head engineer. The novel evokes the existential fears at the turn of the century. While Mac Whirr is emotionally estranged from his family and crew and he refuses to consider an alternate course to skirt the typhoon. His indomitable will in the face of a superior natural force reaches a grudging culmination. The novel ends happily.

Captain Mac Whirr is a protagonist. He is personally good, but not imaginative and not cleverer. He is able to manage things very smoothly, when typhoon is terror, the situation is crucial. He manages very well. Edward Said says,
Captain Mac Whirr in *Typhoon* is an uneducated man of no distention: even his crew holds him in some disdain. But one great virtue is his ability to face what is before him with his whole being, totally incapable of scrutinizing either tradition or the past.  

I find there is a supreme power that will help human being when man is in crisis.

Finally, I find that Joseph Conrad’s novels reveal that man in conflict—either with his own weakness or with the elements in *Lord Jim* collapses. Ultimately Jim redeems his shame by dying a heroic death. He has a deep compassion for human misery. A vein of pessimism runs through all his life, a hunting sense of fate, which is characteristically Slavonic. Conrad is a realist because his creative genius stabilized by experience sought some central actuality as the starting point for all his stories. His material is reality, subjected to the transmuting processes of lively imagination. The idea of seeds of fact planted in his mind germinated under the light of his imaginative temperament, until there grew the completed ‘romantic-realistic’ novel or ‘tale’. He used deliberate method of indirect narration. Out of these I strongly find identity crisis as predominant.

Joseph Conrad’s novels are remarkable, his moral integrity and artistic sincerity a always proof against the bribe of sentiment. So Conrad is a great novelist of the 20th century whose achievement does not appear smaller as time passes.
Works Cited


