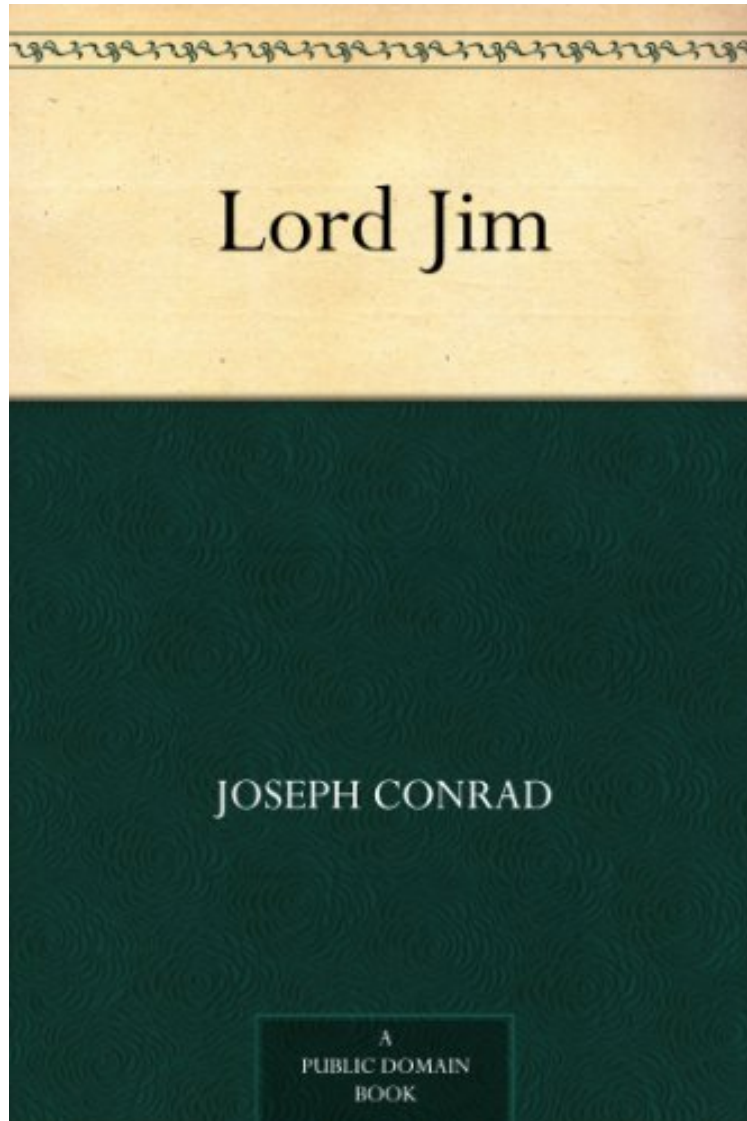


(Free pdf) Lord Jim (English Edition)

## Lord Jim (English Edition)

*Von Joseph Conrad*

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**Von Joseph Conrad : Lord Jim (English Edition)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Lord Jim (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 1 von 1 Kunden fanden die folgende Rezension hilfreich. Look Before You Leap! Von Tristram Shandy [Caution there are spoilers, if you can spoil such a novel!] This cliché advice merits are usually exclusively alliterative thus placing it well above the general pat answers we are bound to receive to questions of life, but in the case of the eponymous hero of Joseph Conrad's novel Lord Jim (1900) these words take on a rather polyvalent meaning that fully befits the complexity of the tale, which is commonly regarded as one of Conrad's

masterpieces. In *Lord Jim*, Conrad tells the story of a promising young naval officer after his inadvertent fall from grace he will go by the name of Jim, who dreams of an opportunity of further distinguishing himself beyond his peers by an act of noble courage but who, following a blind impulse and the bad examples of his crewmates and captain, heedlessly leaves his ship and her cargo of hundreds of unsuspecting pilgrims, when malicious circumstances lead him to the conclusion that the vessel is doomed to sink at sea. The *Patna*, however, is picked up by a French ship, with none of the souls on board come to harm, which cannot be said of Jim's soul, though, who, prompted by his better self to do his duty as a gentleman, undergoes the naval trial and loses his patent. What is even more blighting to him is his feeling that not only will he never live down the shame, but his own code of honour and high expectations will forbid him to evermore hold up his head again amongst his equals. Leading an obscure life as a water-clerk and leaving whatever post he has to move further east as soon as he finds that the knowledge of his ignoble behaviour has made its way to his present scene of action, Jim is finally offered the opportunity to pacify local tensions in Patusan, a trading post held by a German businessman named Stein. As Stein's representative, Jim plunges into danger and overcomes various obstacles, which soon earns him the title *Tuan*, which means something like Lord among the natives, as well as the love of a local girl named Jewel. Unfortunately, fate still holds an evil surprise in store for him, when one day a handful of desperadoes turn up, led by an infamous scoundrel named Gentleman Brown, who manages to imbue Jim with a false sense of their being the victims of similar contrary circumstances in life, and who wreaks havoc in Patusan, thus leaving Jim, who has given his word to the locals that Brown would be no danger to them any more, no choice but to sacrifice himself in order to maintain his honour. *Lord Jim* is a fantastically rich novel in several ways. I have just finished my second reading of it and I am overwhelmed by the complexity with which Conrad manages to tell the story of his protagonist and to explore his inner life, while at the same time keeping Jim at a certain distance as an object of scrutiny, and not only a target of sympathy. The lions share of the tale is told by the seafaring philosopher Marlowe, whom we already know from *Heart of Darkness*, which was published one year before *Lord Jim*. Marlowe, however, intertwines his own observations with testimony from other people, for example a French officer, or the evil Gentleman Brown, who is indeed a perverted mirror-image of Jim, and last not least, Jim's own accounts. This way we get an impressive range of viewpoints, and the story shifts back and forth in time, leaving gaps and forcing us to re-assemble it as we go. Some bickering, and obviously unmarried, critics of Conrad's have argued that Marlowe's story is so long that hardly anybody would have had the time and patience to listen to it so that the narrative perspective is unrealistic, but when you consider that Conrad's choice of narrative perspective and his technique of having Marlowe change planes of time and insert testimony from other sources, turn the story into a kaleidoscopic puzzle the reader has to make his own way through, you will probably realize that a more life-like way of telling a story can hardly be devised. I really do not want to start interpreting this brilliant book, but let it be said that *Lord Jim* is about the concept of honour and a gentleman's readiness to sacrifice himself for a higher end ideals that probably did their share to keep Great Britain's ruthless imperialistic policy in the 19th and early 20th centuries savoury to many of those who lent her a hand. Being a paragon of manly virtue, walking tall on African, Indian and other soils and thereby showing the merits of British (and European) civilization and social values in the face of savage uncouthness and barbarity, this is probably also the stuff Jim's dreams are made of. His panicky reaction when doom seemingly struck the *Patna*, however, has shattered all these dreams and disgraced him, more even in his own eyes than in the eyes of many of his fellow-men, although as the fascinating Brierly episode shows his example might even be seen as a bitter putting-into-question of all commonly accepted ideals of bravery and dutifulness. Not being able to look at himself in the mirror, Jim, as a consequence, shuns social contact in general, and it is only in what white men at that period called the wilderness that he is able to start building up his own self again. The most tragic aspects of the story, though, are that even then he is not able to completely overcome his sense of guilt and his all-too-stern view on his former behaviour, which makes him easy prey to Brown, who uses his bad conscience to manipulate him with fateful results for Patusan and Jim's position there. Another tragic aspect is that at the end Jim takes another leap without really looking when he delivers himself up to the father whose only son died because of Jim's faulty judgment of the situation. Doing this, of course, satisfies his ardent need to keep his newly-won honour, and when he dies he is able to look unflinchingly into the eyes of the people around him; nevertheless his self-sacrifice is also a form of betrayal, since he leaves behind him the girl Jewel, whose love has already made him susceptible to the idea that his own life no longer belongs to him exclusively. Considering this instance of tragic irony Jim's accepting death in order to make his life have sense in his own eyes, and thereby betraying the trust that was put into him by somebody who loved him, *Lord Jim* is still a very modern novel as it gently, yet forcibly encourages readers to put into question the ideals and codes of behaviour they grew up with since they might only serve to exploit the individual and stand in the way of seeing what is really important and fulfilling. This is, of course, my personal interpretation, which need not be shared by anybody and which might not even have been intended by Conrad himself, who, still, once said that half of the book is with the author, and the other half is with the reader. Bearing in mind the complexity of this novel, I am sure that there are as many ways of reading it as there are readers.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Solemnity Galore  
Von Ein Kunde  
Conrad was 43 when he wrote this novel, number 4 on the official "A"-List of the Fireside Reading Club. A wonderful book. Very hard to read, requiring great concentration and continuous rereading of certain pages until

things become clear. He writes in a very strange manner, with tales within tales, and continually giving the results of actions before we know what the actions are, so that we are forever mistakenly under the impression we've missed something. Nevertheless, a great, solemn and wonderful book with a nicely ambiguous ending. For instance, what would Jim have done if Doramin had turned down the chance to shoot him? It would appear he would have "jumped" once more, starting the chain of self-loathing and guilt all over again, though presumably in not as extreme a manner this time. It's a great novel about guilt, innocence and betrayal, and how betrayal and guilt become easier to handle with time, and innocence can create the breeding ground for both. This of course is a great simplification. Glad I decided to take a break and watch the film version of Lord Jim half way through reading the book, for although the film is not all that faithful to the book, the young Peter O'Toole is absolutely perfect as Jim. I gave a friend a brief synopsis of Lord Jim and she said it sounded like *The Red Badge of Courage* (which I haven't read, and, since it misses being twentieth century by five years, I probably never will). There appears to be a Dickens connection or two in Lord Jim - Cornelius is very much drawn after Uriah Heep in *David Copperfield*, and Conrad's habit of breaking up dialogue with dashes is very Dickensian, as well as being highly unnatural. There is also a lot of Buddhism in Conrad, but then again there is in most great novelists, and sometimes even the not-so-great. 0 von 0 Kunden fanden die folgende Rezension hilfreich. A troubling irony... Von Ein Kunde Of Conrad's style in Lord Jim, I will say simply that it is a shining example of a master craftsman at the height of his art-form. Besides the stylistic triumphs, what makes this novel so wonderful is the central irony which balances itself upon the peak of morality. Is this novel a song of heroic redemption, or the sad dirge of a soul which tortured itself? Conrad certainly made it both. After a life of torturing himself, for his perceived cowardice and shortcomings, Jim receives a chance at redemption. For his lonely display of honor and bravery, he receives a bullet in the chest. Yet, what was his other option? He could run from his troubles again and choose life. The reward for this action, another start somewhere else where he would torture himself the rest of his life or until he failed again, and everytime he starts over an even greater weight is placed upon his soul. In the end, Jim had no choice. He was compelled to act because the alternative of the life of escape which he had been living was already worse than the death his actions would invite. In this conflict, Conrad displays the true murderer of Jim. The morality which was forced upon him since birth. Unable to live with the guilt any longer, Jim chooses suicide. Where, does the guilt come from. Who could not see Jim as anything but a relatively "good" man who had his own failings like all of humanity. Did he deserved to be tortured his entire life for them? What does that say about our own morality?

Kurzbeschreibung This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery..de When Lord Jim first appeared in 1900, many took Joseph Conrad to task for couching an entire novel in the form of an extended conversation--a ripping good yarn, if you like. (One critic in *The Academy* complained that the narrator "was telling that after-dinner story to his companions for eleven solid hours.") Conrad defended his method, insisting that people really do talk for that long, and listen as well. In fact his chatty masterwork requires no defense--it offers up not only linguistic pleasures but a timeless exploration of morality. The eponymous Jim is a young, good-looking, genial, and naive water-clerk on the *Patna*, a cargo ship plying Asian waters. He is, we are told, "the kind of fellow you would, on the strength of his looks, leave in charge of the deck." He also harbors romantic fantasies of adventure and heroism--which are promptly scuttled one night when the ship collides with an obstacle and begins to sink. Acting on impulse, Jim jumps overboard and lands in a lifeboat, which happens to be bearing the unscrupulous captain and his cohorts away from the disaster. The *Patna*, however, manages to stay afloat. The foundering vessel is towed into port--and since the officers have strategically vanished, Jim is left to stand trial for abandoning the ship and its 800 passengers. Stripped of his seaman's license, convinced of his own cowardice, Jim sets out on a tragic and transcendent search for redemption. This may sound like the bleakest of narratives. But Lord Jim is also touching, elevating, and often funny. Here, for example, the narrator describes the ship's captain (proving that clothes do indeed make the man): He made me think of a trained baby elephant walking on hind-legs. He was extravagantly gorgeous too--got up in a soiled sleeping suit, bright green and deep orange vertical stripes, with a pair of ragged straw slippers on his bare feet, and somebody's cast-off pith hat, very dirty and two sizes too small for him, tied up with a manilla rope-yarn on the top of his big head. You understand a man like that hasn't a ghost of a chance when it comes to borrowing clothes. This is formidable prose by any standard. But when you consider that Conrad was working in his third language, the sublime after-dinner story that is Lord Jim seems even more astonishing an accomplishment. --Teri Kieffer.com This compact novel, completed in 1900, as with so many of the great novels of the time, is at its baseline a book of the sea. An English boy in a simple town has dreams bigger than the outdoors and embarks at an early age into the sailor's life. The waters he travels reward him with the ability to explore the human spirit, while Joseph Conrad launches the story into both an exercise of his technical prowess and a delicately crafted picture of a character who

reaches the status of a literary hero. A classic novel.