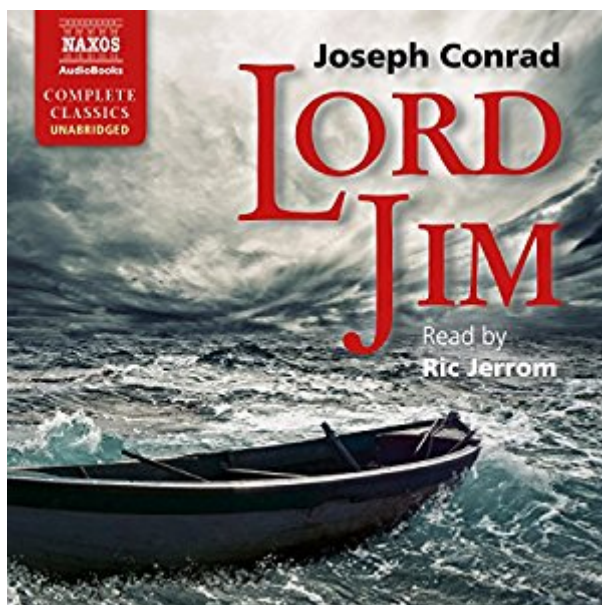


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# Lord Jim



## Synopsis

Jim, the first mate aboard a small steamer named the Patna, travels from port to port in the Pacific Ocean. When the ship hits floating wreckage, Jim and the crew are forced to abandon it, leaving hundreds of ethnic travelers onboard. However, Jim's reprehensible actions are soon discovered by the court, and he is compelled to face his guilt and redeem himself - a journey that leads him to a remote exotic location where he is revered as the Lord, "Tuan Jim". Through beautifully evocative descriptions and ponderous philosophical prose, Conrad delivers a powerful novel about one man's struggle to reconcile who he would like to be with who he actually is.

## Book Information

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## Customer Reviews

This beats the story to death. I am reading the classics because I didn't do it when I was "supposed to". In the preface Conrad beats himself a bit for dragging it out and I must admit the self criticism is earned. I finally gave up at 79%.As Conrad says, the beginning of the story is REALLY good. The telling gets a bit carried away, in my opinion. But I am probably the least qualified to assess his work and you should read it to make your own assessment.

Conrad did not merely write about his age fed from his experiences of life, he wrote with an extraordinary insight into the very heart of us all; he seems to understand those fears that haunt everyone in a way that exposes the inner soul of humankind. We all have made mistakes and are capable of making many more, sometimes merely to hide or at least attempt to hide a prior transgression, this is the genius of Conrad; the recognition that a mistake does not and must not

necessarily define the person. It challenges the person to question their morality and how best to seek redemption, even if that leaves oneself open to a life of social perdition and humiliation; the ultimate moral dilemma, a gamble if you will, for the very highest of stakes.

I found this book frustrating to read and now difficult to review. First, the story is somewhat interesting, but not terribly engaging. The first half was slow and the second half contained the bulk of the story. The prose was also frustrating...at times the language was beautiful and poetic, while at other times I was looking forward to the end of a paragraph that sometimes extended for several pages. Conrad had an incredible grasp of English (I used kindle's built in dictionary on several occasions). In summary, I'm glad I finally read this classic.

One of the highlighted reviewers of this book titled his review: Guilt and Redemption. While I find not much fault with the review, well done actually, the title is wrong, if only by a slim margin. The book is not about guilt at all, but about shame. So let's say: Shame and Redemption. This is Marlow's Third. After Heart of Darkness and Youth, Lord Jim should have become a third long story about Conrad's alter ego's experiences. The Congo, the Indian Ocean, and then the Arab Sea were the locations, but then the Jim story grew out of proportion and became Conrad's longest book so far. One might argue that it is two books in one: the shame of having been caught in a cowardly act (augmented by the shame brought on the white race, as observed by one of the judges in Jim's trial), and the redemption through an act of mad blind courage. Marlow becomes Jim's patron after his disgrace. He wonders about the young man, 'one of us', a British gentleman, who broke the code of conduct and who will not believe that he is to blame. Jim has the guts to face the charges. Or is he too cowardly to do the right thing and disappear terminally? (As his judge does over undisclosed disgraces of his own, when he commits suicide, shockingly in view of his acknowledged superiority as a human specimen.) Marlow helps Jim to find a new footing, and finds new grounds for self-reproach: Jim must be a hero and Marlow knows this was unavoidable and he should have stayed away from interference. Till the end, Marlow will not cease to wonder: was the man a coward? My first picture of Lord Jim was Peter O'Toole. I watched the movie before I knew the name Joseph Conrad. After reading the novel now for the second time, I will try to watch the film again. I have a suspicion that Peter O'Toole, in all his brilliance, damaged the spirit of Conrad's Jim. My recollection of an oversensitive sufferer does not quite match with Marlow's Jim, who is robust, impulsive and brooding, but does not have this saintly suffering face and expression. And a word to Mr. John Stape, the Conrad biographer, who wrote the notes, and who may know Conrad well, but

who annoyed me in the notes regarding A.R.Wallace and J.W.Goethe.First of all, claiming that Jim's benefactor Stein is modelled on Wallace is nonsense. Stein is a trader who becomes wealthy in the archipelago and who is a hobby zoologist with an experience as an assistant to a famous zoologist in the islands long ago. That man may have been Wallace, but not Stein. Zero similarity of character. And by the way, 'coleoptera' are not a species of winged beetles. Elementary, Watson!And then, Goethe was absolutely not a romantic poet, Mr.Stape; better brush up your lit-history. And to translate the line from Goethe's Tasso: 'in gewissem Sinne mein' as 'unambiguously mine' is horribly misunderstood. Booh, Mr.Stape!

Reading 'Lord Jim' I was struck by how similar it was in many ways to Dostoevsky's *Crime and Punishment*. Conrad published 'Lord Jim' as a serial that straddled the beginning of the 20th century, and seemed to be hellbent on experimenting with form and style. The fractured narrative is buried in letters, conversations, remembered stories, etc. Conrad's style made me think of modernism swallowing a romantic tale. It was like *Treasure Island* being eaten by a novel by 'Dostoevsky.' I loved it.It also reminded me of Pynchon's classic problem. Most people are familiar with *The Crying of Lot 49* and *Heart of Darkness* thanks to both being popular books to include when introducing high school students and college freshmen to classic works of modern and contemporary literature. Both Conrad and Pynchon's bigger AND better stuff requires more time and work.This is a fantastic novel, and a regenerative work of art.

Has a slower tempo and in-depth narration, but story line ultimately delivers in the end. Ebook includes author's notes at the onset and can't say I've found a better version for the money. Overall, a solid read.

Not as good as *Heart of Darkness*, but entertaining. I will now have to watch the movie with Peter O'Toole.

I've only recently discovered the Konemann Classics editions (printed in Germany), and they are absolutely top quality. Small dimensions make them easy to carry, and the binding is solid and of high quality; the paper is nice, the printing clear, and there are occasional symbols in the margins that refer one to interesting/useful notes found at the back of the book. I've several titles from Konemann, and all feel like (and are) VERY nice books!

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