

TITLE OF PRESENTATION :

**An Equal Footing of Friendship?: The Relationship of Jim and Dain Waris in *Lord Jim***

ABSTRACT:

Much has been said about the imperialist outlook of Joseph Conrad's *Lord Jim*. No less than Said himself points out the novel's failure to recognize the 'Other'. However, this paper will focus on the part of the book where the friendship of Jim and Dain Waris –the Patusan Prince is discussed. Moreover, it will explore how the friendship between these two people from different race and culture develops. It has been admitted by Jim himself and other characters –through Marlow's narration, that the friendship is one of the greatest ever. Nevertheless, due to the book's reputation in particular, and Conrad's in general, it is intriguing to find out whether the relationship reveals imperialist view. Therefore, in light of postcolonial perspective, the text will be closely and critically examined to see whether the friendship is truly on equal basis from both sides. Accordingly, the discussion would also look on how east and west encounter could be better understood.

**Key Words:** imperialist, postcolonial theory, friendship, narration

Background

It is actually risky to analyze a book which is already dense with criticism as *Lord Jim*. Moreover, this book stands in the first line of postcolonial criticism for its imperialist view. To make matter worse, it is a very, very old book, which was published more than a hundred years ago and so, it's very different from the life we live today. It seems pointless and unnecessary to get something new out of *Lord Jim*. What else can one say about such a book?

Nevertheless, that probably is the challenge of seeking what can be discovered about it. So many have pointed out how Jim tries to deal with his guilt and how he keeps his pride. Or how the indigenous is portrayed as the 'Other'. But, *Lord Jim* appeals to new readers because there are some relevant elements of humanity such as how man reacts to his environment, to his society, and to his own principles. It is also to my belief that

My thesis is: Despite the claim that Jim is 'one of us', he doesn't have any hesitation that Dain Waris is his true friend, flesh and soul.

Although Jim regards Dain Waris as his true friend and treat him in respect and love, Jim cannot escape from feeling that he is more superior to Dain.

The book doesn't suggest that Jim shows paternalistic or superiority towards Dain Waris??

Although it is said that Dain Waris is Jim's true friend, the relationship doesn't sufficiently explore such relationship

Jim's

The portrayal of natives is that of passiveness. Sanjay's animalness

Jim's life in Patusan is a different kind of 'white'. He is neither the native nor the foreigner. He is in a kind is immigrant, just like the Bugis, a group which Doramin led.

Jim and the Bugis has similar fate. They aren't the natives, so they stick together.

Jim forgot doramin's wife's hospitality and generosity.

Patusan is in Northeast Borneo. Bugis settlement.

Dain Waris' characterization:

"Without the weight of Doramin's authority, and his son's fiery enthusiasm, he would have failed. Dain Waris, the distinguished youth, was the first to believe in him' theirs was one of those strange, profound, rare friendship between brown and white, in which the very difference of race seems to draw two human beings closer by some mystic element of sympathy. Of Dain Waris, his own people said with pride that he knew how to fight like a white man. This was true; he had that sort of courage –the courage in the open, I may say –but he had also a European mind. You meet them sometimes like that, and are surprised to discover unexpectedly a familiar turn of thought, an unobscured vision, a tenacity of purpose, a touch of altruism. Of small stature, but admirably well proportioned, Dain Waris had a proud carriage, a polished, easy bearing, a temperament like a clear flame. His dusky face, with big black eyes, was in action expressive, and in response thoughtful. He was of a silent disposition; a firm glance, an ironic smile, a courteous deliberation of manner seemed to hint at great reserves of intelligence and power. Such beings open to the Western eye, so often concerned with mere surfaces, the hidden possibilities of braces and lands over which hangs the mystery of unrecorded ages. He not only trusted Jim, he understood him, I firmly believe. I speak of him because he had captivated me. His –if I may say so –his caustic placidity, and at the same time, his intelligent sympathy with Jim's aspirations, appealed to me. I seemed to behold the very origin of friendship. If Jim took the lead, the other had captivated his leader. In fact, Jim the leader was a captive in every sense. The land, the people, the friendship, the love, were like jealous guardians of his body. Every day added a link to the fetters of that strange freedom. I felt convinced of it, as from day to day I learned more of the story." (p.164)

Jim's characterization:

On succeeding to escape from sheriff Ali's impregnable camp:

"He stood erect, the smouldering brier-wood in his clutch, with a smile on his lips and a sparkle in his boyish eyes...He dominated the forest, the secular gloom, the old mankind. He was like a figure set up

on a pedestal, to represent in the persistent youth the power, and perhaps the virtues, of races that never grow old, that have emerged from the gloom." (p.166)

While Jim was irritated and excited, Dain is passive and calm. "Dain Waris listening with a quiet smile"

Jim's account on Dain's disposition:

"We looked at each other," Jim said, resting a gentle hand on his friend's shoulder, "He smiled at me as cheery as you please, and I dared not stir my lips for fear I would break out into a shivering fit.'Pon my word, it's true! I had been streaming with perspiration when we took cover –so you may imagine..." He declared and I believe him, that he had no fears as to the result. He was only anxious as to his ability to repress these shivers. He didn't bother about the result. He was bound to get to the top of that hill and stay there, whatever happen. There could be no going back for him. Those people had trusted him implicitly. Him alone! His bare word...' (p.167)

Dain as perceived by Marlow

' That brave and intelligent youth ("who knew how to fight after the manner of white men") wished to settle the business off-hand, but his people were too much for him. He had not Jim's racial prestige and the reputation of invincible, supernatural power. He was not the visible tangible incarnation of unflinching truth and unflinching victory. Beloved, trusted, and admired as he was, he was still one of *them*, while Jim was one of *us*. Moreover, the white man, a tower of strength in himself, was invulnerable, while Dain Waris could be killed.' (p.226)

As Said demonstrates, *Lord Jim* and other stories by Conrad are in fact stories about silence, and inability even to voice oneself. At the end of his narrative, Marlow can say nothing of Jim - "that white figure in the stillness of coast and sea seemed to stand at the heart of a vast enigma" (qtd. in *The World* 105) - and Jim himself, when we last see him, raises his voice only to depart in silence (**THE PARADOXES OF THE EUROPEAN NARRATIVE: EDWARD SAID'S READING OF CONRAD, Jacek Gutorow, 2004 in The third International Joseph Conrad Conference**)

What I find particularly stimulating in the chapter is Said's idea of two visions informing Conrad's work, of its inherently paradoxical character and its immunity to naïve, one-sided interpretations. While discussing the novelist's ability to keep his ironic distance, Said writes: "[t]he form of Conrad's narrative has thus made it possible to derive two possible arguments, two visions, in the postcolonial world that succeeded his" (*Culture* 25). I think the same may be said of Conrad's own work. On the one hand, we have in his texts the narrative of Europeanism understood as an ideological construct - Conrad speaks from within Europe as a figure of identity and order. On the other hand, he constantly undermines this narrative, for example by showing "how ideas and values are constructed (and deconstructed) through dislocations in the narrator's language" (*Culture* 29). Said has a nice formula for this: "with Conrad we are in a world being made and unmade more or less all the time" (*Culture* 29).(idem Jacek)

On narratology: Allan Palmer

Speech category: direct thought, thought report, and free indirect thought.

. Just as, in real life, the individual constructs the minds of others from their behavior and speech, so the reader infers the workings of fictional minds, and sees these minds in action, from observation of characters' behavior and speech. In one sense, as Laing says, we are invisible to each other. But in another sense, the workings of our minds are perfectly visible to others in our actions, and the workings of fictional minds are perfectly visible to readers from characters' actions. Most novels contain a wide variety of material or evidence on which readers base their conjectures, hypotheses, and opinions about fictional minds.

verisimilitude

<http://www.cohss.fcu.edu.tw/paper/1-10.pdf>

source Jim in Patusan

exemplify

White (1993, cited in Lothe et.al., 2008)

Where most of those narratives support the ideology of imperialism, Conrad provides a different, more sophisticated way of engaging with the imperialist project. White notes, for example, that “in suggesting that ‘civilization’ is exactly the term that needs redefinition, Marlow [in *Heart of Darkness*] challenges the very assumption of the discourse that other first-person narrators of adventure fiction had sought to stabilize; his narration unfolds its failure” (183).

Permeable

Najder (1997, cited in Lothe et.al, 2008)

For Najder, Marlow “comes to life through the story he tells and the way he tells it,” and is, in fact, “mainly his voice.” Turning his attention to *Lord Jim*, Najder returns to the much-discussed contrast between the authorial narrative of the first four chapters and the “personalized knowledge” of Marlow and his interlocutors that the reader encounters subsequently in the novel. His analysis invites further theoretical reflection on the dual roles of homodiegetic narrators (as tellers and as characters), even as it leads him to propose that Conrad’s use of personal narrators, his “impulse to be in contact, to activate, to consort with the reader as a person,” is “an (if not the most) important organizing principle of Conrad’s style and narrative techniques” (38). Najder’s suggestion that Conrad’s use of the device of personalized narrative is “analogous to Conrad’s use, notably in *Lord Jim*, of components belonging to various literary genres” (25)

Lothe, et.al, 2008: 258

Narrative is, among other things, the means by which we organize the particulars of our experience into patterns that make sense for ourselves and for others. Narrative theory is, among other things, the means by which we account for the ways in which narrative makes sense of experience,

Hong-Shu Teng, 2000:

As Said suggests, imperialism, as shown by “the conquest of the earth,” “means thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others.”<sup>6</sup>

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- It is also worth noting that Marlow's narrative
- *demands* to be read and evaluated by a community of readers that views subjective interiority as the condition of historical civilization. Failure to comply with
- these protocols will necessarily result in an incompetent reading of the novel,
- that is to say, one insensible to the complex inner struggles of its titular character.
- By the same token, no felicitous reading of the novel can afford to view the native
- as human. Marlow's representation of the native as animal in the context of
- nineteenth-century Malaya therefore has as much to do with his assumptions

- about who qualifies for subjectivity as it does with the frame of the colonial
- archive.
- It is my belief that the native is described as an animal in the context of a
- Western modernity whose representatives (artistic and political) take technological
- superiority and material domination as *justification* of their belief in an essential
- difference between white and non-white: here the chromatic term serves as a
- placeholder of qualitative temporal difference.^"