

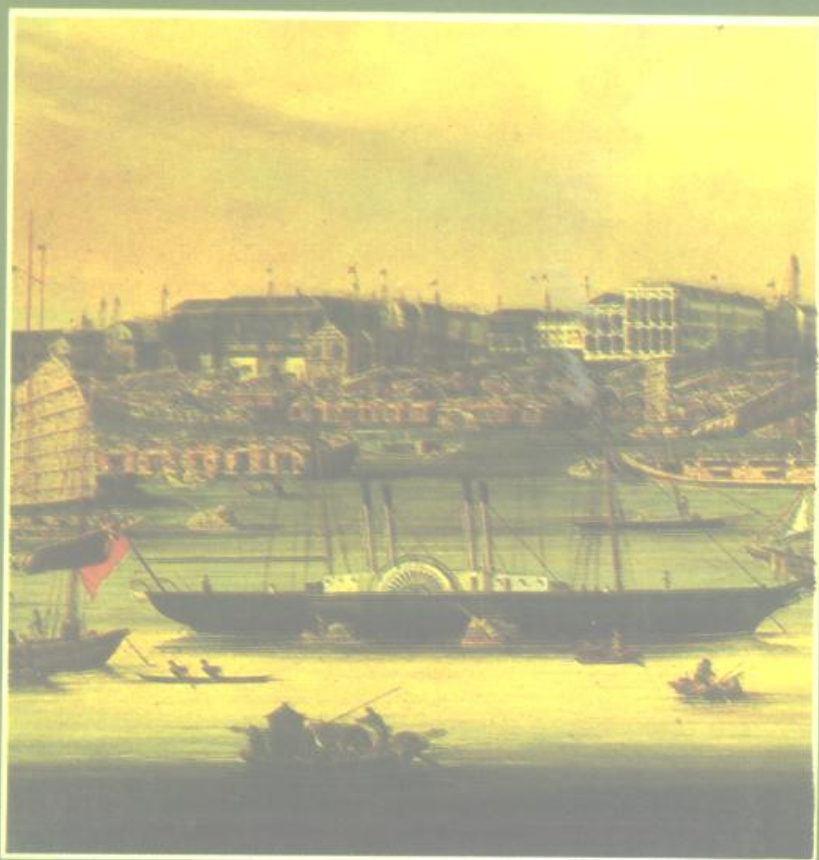
学生英语文库



JOSEPH CONRAD

LORD JIM

吉姆老爷



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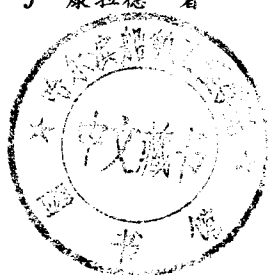
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J·康拉德 著



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THE WORLD'S CLASSICS

JOSEPH CONRAD

Lord Jim

A TALE

Edited with an Introduction by
JOHN BATCHELOR

OXFORD UNIVERSITY PRESS

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学生英语文库出版说明

中国人学英语的进程,可以说大致有三个境界。第一个境界是要依靠本族语(对大多数人来说是汉语)明的或暗的帮助来学习英语,如依靠汉语讲解、注释、口头、笔头、心头的翻译,英汉词典以及其他用中文编写的参考书等等来领会英语。第二个境界是能够通过英语学习英语,如读英文注释,听英语讲解,使用英英词典,阅读英文原著参考书等等,亦即能借助浅近的英语学习艰深的英语,并进而直接从英文书刊、英语讲话中吸收英语知识,掌握英语规律。第三个境界是能在英汉两种语言系统之间建立联系(不是个别孤立词语的对号),最后达到能在两种语言中间自如地来回转换的境地。

以上三种境界,虽然可能有交叉或平行,但是大体上可以代表由低到高的三个阶段。代表第一个境界的阶段,可以尽量缩短,有人甚至主张跳过或绕开。第三个境界严格说已经属于翻译专业修养的范围。唯有第二个境界是英语学习的中心。尽早达到这一境界,是学习成功的要诀。英语学习者在入门阶段结束之后,就应当逐步学会读原文著作,听原声讲话,使用英英词典,阅读原著参考书,敢看爱看原版书刊。一句话,要日夕涵泳于英语之中,养成通过英语学英语的能力、爱好、信心和习惯。

经验证明,阅读译本看似省力,实际常有雾里看花之憾;钻研原著,起初不免吃力,但是唯有如此,才能识得庐山真面目。文学作品是这样,一般语文参考书也是这样。从研究外国文化的目标着想,必须立志精通外语;从学习外语的方法着眼,应当早读多读原文著

作。

因此,多读精选的英语原著,是精通英语的一个最重要的途径。**学生英语文库**的出版,就是为了给中级以上的学习者提供一部分这样的基本书籍。

收入**学生英语文库**的都是英语国家著名出版社出的有价值著作,在世界上享有盛誉。其中有关于语言的,也有关于文学的;有教程和读物,也有参考书和工具书。每一种都是针对我国学习者的需要精选,并根据最新版本影印的。

学生英语文库中的书籍,除一两种教程酌加中文注释和参考译文外,其余都是英语原著的翻版。这些著作,绝大多数都是屡经修订再版,或年复一年地重印,成了各国英语学习者和使用者案头、架上常备之物。所收文学作品,都是名著杰作;在英语国家是家弦户诵,在其他国家是一切英语和文学爱好者所不可不读的。熟读这些作品,既有助于掌握英语的精髓,又可深入了解英语国家的社会历史文化背景。

学生英语文库第一辑和第二辑约 20 种,定于近期陆续和读者见面。以后还将逐步扩充选目。我们希望这个小小文库能成为我国广大英语学习者的良师益友。

本书内容介绍

本书是英国作家康拉德 (Joseph Conrad 1857—1924) 最受推崇的小说, 发表于 1900 年。内容写一个英国青年海员吉姆由于一时的卑怯而贪生失职, 受到舆论和良心的谴责, 但他终于以光荣的一死挽回了丧失的荣誉。吉姆在帕特纳号上当大副, 运送八百名旅客前往麦加朝圣。中途触礁, 船有沉没的危险, 吉姆报告了船长。船长带着几名轮机手, 偷偷丢下全船旅客跳上一只救生艇逃命。吉姆由于偶然的情况, 犹豫之后也跳上了救生艇。他们登岸后, 方知帕特纳号遇救脱险, 旅客安然无恙。在法庭调查事实时, 只有吉姆一人敢于说出真相。船长和吉姆被判定失职, 吊销执照。这个耻辱和犯罪的感觉时刻折磨着吉姆的良心。无论他到哪里, 关于这一丑事的谈论也跟到哪里, 使他无法安身立足。最后他经人保荐到东方公司设在遥远的热带地区的贸易站当一名经理。不久吉姆成了深受当地土著部落头人多拉明信任的顾问, 他儿子戴恩·沃里斯的好友, 人们称他为“吉姆老爷”。一次, 以布朗为首的一伙白人海盗上岸寻衅闹事被当地土人抓起来, 吉姆为他们求情, 头人放他们回去。不料他们在回船的路上背信弃义, 杀死戴恩·沃里斯和其他武士。吉姆怀着满腔悲痛, 来向头人请罪, 心甘情愿地让他把自己处死。

作者小传

康拉德(Joseph Conrad 1857—1924)是英国航海家、小说家。原籍波兰,出身于乡绅家庭,本姓克尔泽尼奥夫斯基。父亲是贵族,1862年因参加波兰民族独立运动曾被沙俄政府流放。父母去世后,康拉德由舅父抚养。他自幼不愿受学校教育而向往海上的冒险生活。1874年前往马赛学习航海,后在英国商船队任水手、大副,直至船长,在海上生活达20年之久。他曾到过南美、非洲、东南亚等地。他在海上的经历及各地的见闻都反映在他后来创作的小说里。此外,在他的小说里也表现了对西方殖民主义者的不满和对沙俄专制制度的抨击。1884年,作者加入英国籍。1894年后他因健康原因离开海上生活,定居伦敦,专事写作。1924年4月,他谢绝了英国政府赐予的爵位,同年8月去世。

康拉德共发表了13部长篇小说、28篇短篇小说以及回忆录、政论、书信等。他的代表作有《水仙号上的黑家伙》(1898)、《黑暗的中心》(1899)、《吉姆老爷》(1900)、《诺斯特罗莫》(1904)、《特务》(1907)、《在西方的眼睛下》(1911)等。

《吉姆老爷》写水手吉姆自认为是英雄。后因在一次海难中弃船逃命而引为终生耻辱,遂去东方某小岛为土人做好事。主题赞美忠诚和爱惜名誉,斥责背叛和耻辱。

康拉德同情人民,不满西方列强对海外的掠夺,但又反对激烈的社会变革,强调秩序和克制。作品往往染有悲观神秘色彩。他的写作手法兼有现实主义和浪漫主义,擅长细致入微的心理描写。他把福楼拜和莫

泊桑的现实主义手法引入英国小说,又从英国小说那里继承了探索道德问题的传统。哲学家罗素对他极为称赞,说:“强烈而热情的高贵风格照亮我的心底,象从井底看到的明星一样。”

INTRODUCTION

LORD JIM is both a psychological novel and a story of imperial adventure. It is the story of a young Englishman known only by his first name—'Jim'—who disgraces himself as a sailor in the merchant navy but later compensates for his disgrace by becoming the effective benevolent ruler of a Malay community. Jim is an officer on a British merchant ship, is injured and hospitalized in an unnamed eastern port—Singapore—and on his recovery becomes first officer of a native-owned ship, the *Patna*, under a detestable 'New South Wales German' skipper. The *Patna*, carrying 800 Muslim pilgrims from Singapore to Jeddah, strikes something—probably a partially submerged floating wreck, the 'wandering corpse' of a ship—is badly holed, leaks and lists dangerously. Jim and the four other white men of the crew—the German skipper and three engineers—are convinced that the ship is about to sink and that there is no hope of saving the lives of the sleeping Muslim passengers. One of the engineers dies of a heart attack brought on by fright; the other three white men desert the ship by boarding a life-boat and Jim, almost involuntarily, jumps from the *Patna* and joins them. The *Patna* does not sink but is towed to Aden by a French gun-boat with the pilgrims still aboard. Jim and the others are picked up and taken back to Singapore.

The narrator, Marlow, takes up the story in Chapter 5, where he has his first sight of Jim when he attends the Official Inquiry into the desertion of the *Patna*. Jim is the only officer to give evidence at the inquiry; the skipper has fled and the two surviving engineers are in hospital. Marlow himself is a middle-aged merchant seaman, a seasoned, good-natured, mature man who is immediately attracted by Jim's appearance. Jim seems to be a gentleman, upright, good-looking, 'one of us' (a phrase Marlow often uses of Jim, its sense is clarified by its

context at the end of Chapter 22, especially), a man who looks as though he should be loyal to the 'solidarity of the craft' of merchant seamen (Chapter 11), and yet has clearly betrayed that solidarity. After Jim has been sentenced to lose his certificate of seamanship—which means the loss of his livelihood, since he is penniless and has no training other than that of an officer of the 'merchant marine'—Marlow befriends him and tries to help him by finding him jobs. Jim's extreme sensitivity over the *Patna* scandal makes him a difficult person to help, since whenever the fact that he was mate of the *Patna* becomes known he throws up his current employment—even if it is no more than the job of ship-chandler's water-clerk—and moves on. Finally Marlow introduces him to Stein, an enterprising Bavarian trader (also a famous collector of insects), and Stein sends him to Patusan, a Malay settlement in Borneo where there are no other white men apart from the rascally Cornelius, whom Jim is to replace as Stein's agent, and where there is no risk of the *Patna* story becoming known. Jim transforms his hitherto somewhat passive and failed life into a romantic, and heroic, success in Patusan. With the help of a half-caste girl with whom he falls in love, Jewel, he subjugates Cornelius (Jewel is Cornelius's step-daughter), and then with the aid of Doramin, a prominent trader, and his son Dain Waris, who becomes Jim's closest friend, he defeats and controls both the nominal ruler of Patusan, the Rajah Allang, and a piratical Arab trader, Sherif Ali, who has hitherto been exploiting the place. After two years Marlow visits Jim in Patusan and sees the success he has made of his life and his happiness with Jewel. After a further two years Marlow learns that everything has gone wrong: Gentleman Brown, an English adventurer turned pirate, has arrived with his half-starved followers looking for plunder in Patusan. Despite Brown's obvious viciousness—one of his men has gratuitously killed a Patusan man—Jim makes the fatal mistake of allowing him and his companions to go free, and as they move down river they are enabled, by the vindictive Cornelius, to make a cowardly attack on a group of Malays: Dain Waris is killed and Doramin, his father, shoots Jim in the mistaken belief that Jim

has betrayed his adopted people and is directly responsible for Dain Waris's death.

Farce is much more cruel than tragedy. The central action of the first part of *Lord Jim* is farce of a peculiarly lacerating kind. Conrad takes the story of the desertion of the *Palma* from the disgraceful affair of the *Jeddah*, a pilgrim-ship travelling from Singapore to Jeddah which was deserted by its European officers in 1880.¹ The captain, Captain Clark, had his wife on board the *Jeddah*, which was a well-found modern steam-ship (eight years old at the time of the scandal). The ship hit bad weather on the run from Singapore to the Red Sea, the boilers in the engine-room shifted and became dangerous, the hull began to leak. The Muslim pilgrims refused to help pump and instead, realizing that the crew had lost control, armed themselves in order to attack the officers. The young first mate, Augustine Podmore Williams, effectively took command, ordered life-boats to be lowered, and helped Captain Clark and his wife to board one of the boats; other officers and some of the Hajis (leaders of the Muslims) boarded another boat which was sunk, partly by the efforts of the enraged passengers still on the *Jeddah* who now saw that they were being abandoned. The ship was carrying over 900 people; far too many for all to escape in the life-boats. A. P. Williams, Captain Clark and his wife and the others in their life-boat were picked up and taken to Aden, where they reported the *Jeddah* sunk with all lives lost. On the following day the *Jeddah* itself, leaking badly but still afloat and with no casualties other than those who had sunk with the second life-boat, was towed into Aden. An official inquiry was held in Aden; Captain Clark had his certificate suspended for three years and A. P. Williams was reprimanded. Williams was obviously a man of considerable character; he returned to Singapore, worked for a time as a ship-chandler's water-clerk, prospered, married a Eurasian girl and became relatively respected, although the *Jeddah* scandal was still referred to in the Singapore newspaper obituaries after his death in 1916.

¹ The story is given in full in Norman Sherry's *Conrad's Eastern World*, Cambridge University Press, 1966.

INTRODUCTION

The scandal following the desertion of the *Jeddah* was immense and was, above all, ludicrous. Captain Clark and A. P. Williams were shown up not just as cowards but as fools, comic butts whose plight received the unenviable publicity of leading articles in the national newspapers both in Singapore and at home, and indeed of questions in the House of Commons. But Williams was sturdy and realistic, and he survived to become a respected Singapore citizen; Jim, by contrast, a romantic with exalted egoism and a fine opinion of himself, is unable to live with adverse publicity. As the story of his disgrace becomes known in the various places in which he tries to make a living for himself—at Denver's rice-mill, or working for Egström and Blake or for the Yucker brothers—Jim retreats 'in good order towards the rising sun' (Chapter 1).

When Captain Clark and Augustine Podmore Williams received their relatively light punishments from the Court of Inquiry in Aden the indignation with them in Singapore was intense; for a time there were demands that they should be arrested and re-tried in Singapore. Williams's decision to return to Singapore, face down his disgrace and make a living there is, then, very remarkable. Again, the contrast with Conrad's Jim is striking: for Jim the most painful punishment is the humiliation of public disgrace, the fact of being classed with the others who deserted the *Patna*; the obese German skipper and the cowardly engineers. The skipper is a figure of pure farce, his appearance a grotesque physical expression of his moral bankruptcy: 'He was extravagantly gorgeous—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' (Chapter 5).

Chapter 6 of the novel stresses the fear of humiliation in the minds of Jim, Marlow, and an important minor character, Brierly, who is one of the two nautical assessors at the inquiry into the desertion of the *Patna*. Marlow believes that facing the inquiry is in itself 'a severe punishment to that Jim' and therefore a courageous and upright thing for Jim to do. Brierly

sees it differently, presumably because he feels personally threatened by this public 'tormenting' of Jim; 'I feel like a fool all the time,' he confides to Marlow, and, as Marlow remarks, 'This was going very far—for Brierly—when talking of Brierly.' Brierly goes even further when he offers to put up money to enable Jim to leave Singapore and avoid the rest of the inquiry: 'Why eat all that dirt?' he asks; 'let him creep twenty feet underground and stay there!' Marlow, too, has a lively dislike of looking foolish. When Jim imagines that Marlow has called him a 'wretched cur' and is preparing to knock Marlow down, Marlow's immediate apprehension is of 'this encounter ending in some disreputable brawl which could not possibly be explained, and would make me ridiculous.' Brierly 'jumped overboard barely a week after the end of the inquiry.' Marlow is bewildered by this suicide; whatever Brierly's reasons, they certainly have to do with being made to feel 'like a fool' and to participate, however indirectly, in the cruel public exposure of Jim's weakness. In Chapter 7 Jim is seen as the protagonist of farce and high tragedy simultaneously. 'It was solemn, and a little ridiculous, too, as they always are, those struggles of an individual trying to save from the fire his idea of what his moral identity should be.' For Jim the experience is 'hell': for Marlow it is a source of pity and fear, but also, in his most detached moods, of ironical (though still compassionate) amusement—the response of an audience witnessing a spectacle which is tragic and comic at the same time.

This painful double response is described by Marlow himself, in characteristic under-statement, as 'discomfort'. As he listens to Jim's account of his actions in Chapter 8 Marlow says: 'It seemed to me that I was being made to comprehend the Inconceivable—and I know nothing to compare with the discomfort of such a sensation.' In Chapter 13, Jim, a 'horrible bungler', is so ashamed of himself that he doesn't know whether to expect the common courtesies from Marlow: 'he treated me to a ghastly muddle of dubious stammers and movements, to an awful display of hesitations. God forgive him—me! He had taken it into his fanciful head that I was

likely to make some difficulty as to shaking hands. It was too awful for words.'

Jim is a deracinated hero—not as isolated as Razumov in *Under Western Eyes*, but still severed from family, country, and the human solidarity of the merchant navy by his disgraceful jump from the *Patna*. Presumably it is to stress Jim's deracinated state that the novel allows itself its unconscious cruelty to Jim's family. Like the model on whom he is based, Augustine Podmore Williams, Jim is the son of a priest. Williams was the son of a Cornwall clergyman; he kept in touch with his family after the affair of the *Jeddah* and indeed seems to have caused more dismay at home when he married a Eurasian girl than he did when he deserted his ship. Jim, on the other hand, is unable to face his family, especially his father. 'He has seen it in all the home papers by this time', is all he says about his father in Chapter 7. Jim's father, an 'old parson' who 'fancied his sailor son', is never to hear from Jim again. On his death Jim is found to be carrying his father's last letter—this letter is one of the four documents that Marlow sends to the 'privileged man' in Chapter 36—but he has never answered it. Presumably Jim allows his family to think that he is dead.

This remarkably heartless piece of plotting is reflected in another, almost equally cruel, detail of the dramatic organization in Chapter 18. Here Marlow has stepped in and found Jim a job with Denver, the owner of a rice-mill. Denver, a crusty bachelor, obviously likes Jim and is preparing to adopt him as a son and hand on to him the rice-mill and his fortunes. Denver writes to Marlow of Jim, 'had he been a girl . . . one could have said he was blooming'. But Marlow has not told Denver the nature of Jim's disgrace—when Jim finds that the second engineer of the *Patna* has turned up as an employee in the mill he cannot bear the possible risk of exposure and deserts Denver, leaving an apologetic letter. Marlow rebukes Jim: 'You have thrown away something like a fortune.' But the reader may reasonably object that there is a failure of communication here as there is over the question of Jim's relationship with his father. Marlow and Denver are both

seasoned, mature men; surely Marlow ought to have (and in reality *would* have) told Denver, immediately, the nature of Jim's disgrace and allowed Jim to know that he was being employed with that full knowledge? Surely, in short, forgiveness is available without Jim being driven to Patusan?

These slight distortions of probability, and the unconscious cruelty that they involve, do not trouble the reader in the experience of reading. Why not? I think because they are necessary details, heightening and emphasizing Jim's isolation, and the reader senses the necessity. The epigraph from Novalis (not printed with the *Blackwood's Magazine* serialization of the novel) is another such detail: 'It is certain my conviction gains infinitely the moment another soul will believe it.' Conrad communicates more vividly than any other novelist the essential isolation of human beings, and the terror involved in that isolation. It is a feature of Jim's deracinated state that we never know his surname. Even when his official punishment is read out in Chapter 14 his name is withheld (together with that of the German skipper): 'Gustav So-and-so master . . . native of Germany . . . James So-and-so . . . mate . . . certificates cancelled.' Following this, Chapter 15, the shortest and the most painful chapter in the book, gives us the lowest point of Jim's suffering. Jim chokes back tears in Marlow's room while Marlow tactfully pretends to have a mountain of correspondence to deal with: 'I wrote and wrote; I liquidated all the arrears of my correspondence, and then went on writing to people who had no reason whatever to expect from me a gossipy letter about nothing at all. At times I stole a side-long glance. He was rooted to the spot, but convulsive shudders ran down his back; his shoulders would heave suddenly. He was fighting, he was fighting—mostly for his breath, as it seemed.' In Chapter 16 a storm gives to Jim's emotions the expression that Jim himself is unable to give—a striking instance of Ruskin's 'pathetic fallacy' in Conrad. A perforated drain-pipe outside the hotel 'gurgled, choked, spat, and splashed in odious ridicule of a swimmer fighting for his life', as the storm pours down. Without Marlow to save him Jim would here begin his 'journey towards the bottomless pit'. Images of