THE PATH TO PARADOX: THE EFFECTS OF THE FALLS
IN MILTON'S PARADISE LOST AND
CONRAD'S LORD JIM

DISSERTATION

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This study arranges symptoms of polarity into a causal sequence, beginning with the origin of contrarieties and ending with the ultimate effect. The origin is considered as the fall of man, denoting both a mythic concept and a specific act of betrayal. This study argues that a sense of separateness precedes the fall or act of separation; the act of separation produces various kinds of fragmentation; and the fragments are reunited through paradox. Therefore, a causal relationship exists between the "fall" motif and the concept of paradox.

This theory is tested by comparing the separation themes in *Paradise Lost* and *Lord Jim*. Chapter One justifies coupling these two works to demonstrate the link between the fall and paradox. Chapter Two shows self-absorption, aided by an active imagination, as a catalyst for the fall. Chapter Three focuses on the physical and verbal conflict that invariably occurs after the whole is split into parts, and on the consequent ejection of the offending part. Conflict satisfies a psychological need in the offender, while ejection fulfills the needs of the offended. Chapter Four analyzes the rootlessness resulting from ejection and various signs of fragmentation that suggest a splintering of
both truth and community. Stylistic techniques are examined, particularly images of disjunction and fluidity, and use of time shifts. Chapter Five explores signs of dissociation, the effects of shattered truth on the characters' faculties and perceptions. Both narrators show that language, appearance, and facts are untrustworthy guides for revealing truth. Chapter Six examines the use of irony (verbal, behavioral, dramatic, and situational) to expose the disunity produced by the fall, and the resulting incongruities. Chapter Seven focuses on paradox, the joining of polarities to form one truth. Both works show the antithetical quality of man's environment, behavior, nature, and destiny. Chapter Eight concludes that paradox is a cycle of good and evil, with evil (apart from divine intervention) as the dominant force.
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CHAPTER I

INTRODUCTION

In *The Romantic Image* Frank Kermode denies that "dissociation of sensibility" (a split between thought and feeling) is a historical phenomenon. Refuting T. S. Eliot's theory that dissociation first occurred during the seventeenth century with the writings of John Milton, Kermode cites the opinions of W. B. Yeats, Ezra Pound, and T. E. Hulme, who attribute dissociation to events of the 1500's (145). But as Kermode explains, dating the phenomenon is impossible because "however far back one goes one seems to find the symptoms of dissociation" (141).

William Blake, however, dates this psychic fragmentation with a cosmic event. In his prophetic lays, Blake portrays the fracturing of man as a war between Urizen (Intellect) and Luvah (Passion), each struggling for mastery over the whole man. Since that war, according to Blake, man has felt the pull of contraries within himself, contraries described in *The Marriage of Heaven and Hell* by such varied names as "reason"/"desire," "heaven"/"hell," and "love"/"hate."

The existence of these contraries, and the resulting tension that they produce, figures in virtually all the
literary masterpieces of the Western world. In Antigone and King Lear, in Beowulf and Moby-Dick, the human condition is portrayed as a series of struggles between opposing forces, both internal and external. Often the artist who recreates these struggles exhibits subtly, perhaps even unconsciously, the impulse of contrariety by his use of stylistic techniques. The bard who narrates the celebration at Heorot may have been unaware that his use of litotes suggests the pull of contraries. In saying that Grendel's separation from life would not seem sad to any of Hrothgar's men (Beowulf lines 805-7), the poet shows the tension between the jubilance that the Danes undoubtedly feel and the restraint that the bard exerts in describing it. A later, more sophisticated, poet both defines the fundamental tension as the result of man's dual nature and conveys that tension through deliberately balanced constructions: "Created half to rise, and half to fall; / Great lord of all things, yet a prey to all" (Pope, Epistle II of "An Essay on Man" 15-16). More recently, another poet would employ oxymoron to express the struggle of contrarieties prompted by an historical event. When the Irish nationalists revolt against the British government, Yeats announces: "A terrible beauty is born" ("Easter 1916").

The play of opposites, the very essence of great (and probably lesser) literature, is thus manifested in diverse ways. This study aims to organize these diverse
manifestations into a causal sequence, which begins with the origin of contrarieties and ends with the ultimate effect. Blake describes the origin as a war, a metaphor to account for an initial act of separation. In Western culture, this initial breach in unity is referred to as the fall of man, which denotes both a Biblical event and a mythic concept. Accordingly, in this study the term fall will be used generically, to suggest any individual's willing, wrongful act which divides him from the fellowship to which he is responsible. The argument of this study is that a sense of separateness precedes the fall or act of separation, that the act of separation produces various kinds of fragmentation, and that uniting the fragments occurs through paradox. A causal relationship exists between the "fall" motif and the concept of paradox.

To test this theory, I will examine the development of the separation theme in two disparate, literary works. John Milton's Paradise Lost is, of course, a logical selection. In recreating the rebellion of the angels and the subsequent fall of mankind, this epic is the seminal work dealing with the loss of unity. To balance Milton's account of the mythic fall, a modern treatment of a more personal fall is chosen--Joseph Conrad's Lord Jim. As a novel, Lord Jim has what Ian Watt describes as "realistic particularity" (The Rise of the Novel 17); that is, the novel "purports to be an authentic account of the actual experiences of
individuals" (27). The disparity between the epic, which views the human condition on a grand scale, and the novel, which focuses on specific human situations, will help to establish the universality of the theory proposed by this study. Since the epic and the novel are both lengthy narratives, the two works to be examined share an ingredient necessary to the demands of this study: major character development.

In selecting a modern novel with which to compare Paradise Lost, I am influenced by Monroe Spears' examination of modernism in the broad context of cultural developments. Central to his discussion are the dark mythic figure of Dionysus—the embodiment of powerful, irrational forces—and the City, a reflection of the Apollonian value of rational order. Spears suggests that modernism began when Dionysus entered the City. Put less metaphorically, modernism began when passion challenged reason, or, as Paradise Lost dramatizes it, when Adam tasted the forbidden fruit: "he scrupl'd not to eat / Against his better knowledge, not deceav'd, / But fondly overcome with Femal charm" (IX. 997-99). In psychological terms, Apollo and Dionysus represent "a permanent opposition, a timeless polarity" (37), which Milton shows as originating with the fall, when desire overcame reason. As Kermode observes, the nostalgia expressed by modern poets for the early years of the
seventeenth century, when thought and feeling were united, implies a nostalgia for Eden before the fall (Romantic Image 141).

In Spears' opinion modern is that which is relevant, not necessarily that which is new. He points out that the word implies a "break with tradition and convention" (5). This break may be considered a gain of freedom or a loss of inheritance (Satan expresses both views), but the concept of separation is basic. And it is this concept, expressed by the term discontinuity, that Spears sees as the common preoccupation of modern writers, a preoccupation especially evident in Paradise Lost.

One weakness of Spears' analysis is his failure to clarify the relationship between the Dionysus/City metaphor and the diagnosis of discontinuities as the primary feature of modern poetry. I presume that the Dionysus/City polarity is meant to summarize the various kinds of fragmentation in modern life and to dramatize the tension between the parts of a lost whole.

T. S. Eliot alludes to the lost whole in his indictment of Paradise Lost for aggravating a split between thought and feeling. This criticism contains an accurate observation but an incorrect evaluation. Eliot, like many other critics, recognizes an essential ambivalence in Paradise Lost. Views of the nature of that ambivalence vary from
critic to critic. According to Kermode, the poem is based on the antitheses of "delight and woe" ("Adam Unparadised" 99). J. B. Broadbent says the poem suffers from a split between the ethical and the aesthetic (287), while Anne D. Ferry describes the dichotomy between the mortal and the divine natures of the poet (24). William Blake's explanation is more mythical: Milton was "a true Poet and of the Devil's party without knowing it" (The Marriage of Heaven and Hell, "The Voice of the Devil"). On the other hand, Stanley Fish explains that the poem exposes not Milton's ignorance but the reader's blindness to his own ambivalence. According to Fish, one part of the reader, responding to the narrator's explanation and instruction, rejects evil, while another part sides with the acts of disobedience (42-43). John Peter defines the ambivalence in much the same way as does A. J. Waldock—a disparity between Milton's intention and his achievement, between what the reader is told to think about the characters and what he actually feels. Clearly then there is a near consensus regarding the existence of dichotomies in Paradise Lost. Therefore, a solid basis for comparison exists between the epic and a work from the modernist period, a period engrossed in discontinuities.

Comparing an epic poem to a modernist novel satisfies the need for meaningful disparity (to show that my theory is
not tied to genre or time) and for similarity, which is the basis for any comparison. The choice of Conrad as the novelist with whom to link Milton also rests on a desirable combination of differences and similarities.

As far as I know, no one has yet recognized and examined the similarities between Conrad's and Milton's uses of the "fall" motif. The absence of any systematic comparison of these two writers implies a significant disparity between them. They are separated not only by more than two centuries but most importantly by their theological assumptions, Milton being an avid Christian apologist and Conrad expressing fierce antipathy to Christianity (Letter to Garnett, Feb. 23, 1914).

But in Conrad's Measure of Man, Paul Wiley establishes a foundation on which to argue that Conrad and Milton share meaningful similarities. According to Wiley, the "image of the Fall reappears steadily in Conrad's tales" (79), and "his central allegorical themes [are] of [the] Fall and lost Eden" (209). About Conrad's typical characters, Wiley says they are Adam-like in their sudden descent from a "paradisal state" or in their "expulsion from Eden." Because they are deluded by a false sense of security or superiority, they encounter evil, "often depicted concretely as a rank jungle to contrast with the shattered dream of order." This kind of imagery in Conrad attains "almost the proportions of
myth" and makes him unique among the "strictly realistic novelists of his time" (16).

Of course, the major difference between Conrad's and Milton's treatments of the "fall" motif lies in the outcomes. In Conrad, the loss of Eden has no remedy from God, while Paradise Lost shows the remedy to be the future sacrifice of the Son. Nevertheless, both novelist and poet detect the correspondence between some act of betrayal and the fragmentation of the psyche. As Wiley observes of Conrad's fallen characters, their reason is contradicted by their passion or instinct (20).

According to Scripture, the Fall of Man has another permanent consequence for Adam's progeny—a flawed nature. In Paradise Lost and the Seventeenth-Century Reader, Balachandra Rajan explains that the primary function of Book XI is to convey this Biblical doctrine (82), expressed by Milton as "supernal Grace contending / With sinfulness of Men . . ." (XI. 359-60). Similarly, Peter Fiore asserts that Milton subscribes to Augustine's view of mankind as sinful through Adam's fall (58-60). Some critics see in Paradise Lost an even more pessimistic view of man. Arnold Stein suggests the poem reflects a deterministic view of evil because free will inevitably leads to sin (76). And Millicent Bell's well-known reading of the poem argues that Adam and Eve show signs of sinfulness before the Fall; she
faults Eve specifically with prelapsarian pride and Adam with uxoriousness. Although some scholars such as John Reichert and John Peter believe that Milton unwittingly emphasizes sinful man's nobility, there is general agreement that the poem means to indict the race for Adam's sin. Conrad shares Milton's belief that man is essentially flawed. Like Milton, Conrad recognizes that man's good intentions are inadequate because they are unsupported by the will. As Albert Guerard warns, in reading Conrad one must ultimately judge the characters, not by what they say or desire but by what they do (161). And when one evaluates the characters by this criterion, the picture of mankind is generally quite bleak. Even Captain Whalley's love for his daughter, an admirable motive for his refusal to relinquish his command, becomes an act of betrayal when his declining eyesight jeopardizes the safety of his crew in "The End of the Tether." Zdzislaw Najder summarizes Conrad's view of man expressed not only in this tale but in Conrad's work generally: "Kind emotions and good intentions have a limited ethical value: were not both Kurtz and Charles Gould men of good intentions? And though a man can rise to greatness, he cannot put a simple trust in himself because of his inherent frailty" (82). This view of man is essentially Christian, as E. M. W. Tillyard points out. Conrad's pessimism, Tillyard says, is based on the Christian notion that,
despite "some limited natural motions toward good," fallen, unaided man will succumb to temptation and chaos (Epic Strain 150).

This awareness of human frailty depends on the existence of some absolute standard against which to measure man. In his "Familiar Preface" to A Personal Record, Conrad describes the importance and nature of his standard: "Those who read me know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests, notably, among others, on the idea of Fidelity" (xxi). Robert Penn Warren explains that the recipient of that fidelity is "the idea"; as Miss Haldin says in Under Western Eyes, men must "serve always something greater than themselves—the idea." Time after time one sees in Conrad's fiction the concept that each person, however despicable he may be, "must find sanctions outside himself" (Introduction to Nostromo xx-xxi).

Usually those sanctions are portrayed as the human community, and man's moral success is determined by his devotion to that community. In Conrad's fiction this kind of devotion gives purpose and direction to an otherwise empty life, the kind of life that the young captain of The Shadow-Line has before he meets his great test (Warren xvii). As Conrad explains in the Preface to The Nigger of
the "Narcissus," our common human responsibilities should be more important than our individual differences. The theme of Lord Jim slightly modifies the either/or implications of the Preface because, as Dale Kramer observes, the novel shows the "inseparability of individual character and the health of society" (264). Comparing Conrad to other modernists, Ian Watt maintains that Conrad is unique in his emphasis on human interdependence. Eliot, Pound, Joyce, and Lawrence--unlike Conrad--all seem to exalt the quest for individuality and portray self-realization as a value achieved by alienating oneself from one's fellows ("Joseph Conrad: Alienation and Commitment" 272). In his elevation of human solidarity, Conrad thus seems more akin to the world view of the sixteenth and seventeenth centuries than to that of his contemporaries. Conrad's fiction and criticism are permeated by the same perception contained in John Donne's famous "No man is an island" passage in the "Seventeenth Meditation," and in Adam's eloquent tribute, albeit misplaced, to an ideal human unity: "Bone of my Bone, Flesh of my Flesh, my Self / Before me; Woman is her Name . . ." (VIII. 495-97).

Devotion to the human community is the highest value in Conrad's godless world and thus serves as the standard for judging a man's behavior. But in Paradise Lost Milton depicts obedience to God as the prime necessity. The
divergence of the two writers on this point is indisputable. Nevertheless, the message of *Paradise Lost* accords with Conrad on one crucial principle: the individual's desires must conform to his external responsibilities. Certainly a considerable number of commentators on *Paradise Lost* have read the poem as a tribute to man's indomitable spirit. To Blake and Shelley, the heroic figure of Satan represents the most admirable of human qualities—courage, fortitude, and energy—and later critics, especially Waldock and Peter, have attempted to justify the disobedience of Satan, Adam, and Eve. Indeed, Milton himself seems to support the cult of individualism, particularly in some of his prose writings. In *The Doctrine and Discipline of Divorce*, he argues the right of the individual to be released from a miserable marriage. And *Areopagitica* contends that an absence of individualism leads to stagnation: "I fear yet this iron yoke of outward conformity hath left a slavish print upon our neck" (563-64). However, as Martin Larsen (74-75) and Douglas Bush (*Paradise Lost in Our Time* 56) point out, Milton's attitude toward individualism underwent a change so that his championship of self-sufficiency became more and more qualified. In fact, Bush argues that *Paradise Lost* repudiates Milton's earlier view and that the poem stresses the need for individual discipline (35).
This assessment of Milton's position is quite similar to Bertrand Russell's description of Conrad's belief—that one's "wayward impulse" must be controlled "to a dominant purpose" (87). According to Russell, Conrad detested "indiscipline and hated discipline that was merely external" or coerced (89). Here again is echoed the Conradian emphasis on responsibility to something outside one's self, a notion that Milton shares. To Conrad, accepting this responsibility is a matter of honor, an indisputable and absolute value. In order to understand Conrad one must endorse a responsible code of conduct as an essential "element of life" (Crankshaw 56). And, in order to understand Milton, one must accept obedience to God on the same terms, as an absolute value.

Conrad also shares with Milton a sense of the reality of evil that one does not generally see in twentieth-century writers. Although Douglas Hewitt believes Conrad's concept of evil to be more definite than is his notion of good (61), Paul Wiley insists that Conrad has "a thorough comprehension of the dualism of good and evil in man" (Conrad's Measure of Man 16). Conrad himself asserts that the antithetical poles of good and evil do exist. In his Note to Nostromo, he describes the events in Sulaco as stemming from "the passions of men short-sighted in good and evil" (ix). Milton's references to these moral absolutes
are even more abundant. "O Sons, like one of us Man is become / To know both Good and Evil . . ." (XI. 84-85) is one of many passages in *Paradise Lost* that support Douglas Bush's assessment of Milton's moral sensitivity:

... the modern temper has been formed largely by writers who have attained a foggy pinnacle beyond good and evil. That is one prime reason for reading Milton. We need the shock of encountering a poet to whom good and evil are distinct realities. (57)

Like Milton, Conrad exhibits not just a recognition of moral polarities but also the more modern sensitivity to physical, social, and psychological polarities. J. Hillis Miller, for example, says that Conrad's novels move between various contradictory states--light and darkness, motion and rest, speaking and silence, slavery and freedom (67). Frequently the antitheses are manifested in a curious pairing of characters. Thus, in *Victory* Conrad describes Jones and Ricardo as "identical souls in different disguises" (130), one disguised as lust and the other as the negation of lust. The polarities of intellect and instinct appear in the doubling of Razumov and Haldin in *Under Western Eyes*, the Captain and Leggatt in "The Secret Sharer," and Decoud and Nostromo in *Nostromo*--to name only a few (Cox 178).
Conrad's penchant for character doubles supports Robert Andreach's assertion that Conrad portrays "the chasm in modern man's psyche" (213). Since modern man is no longer whole, the writer must be content to depict the fragments of humanity. Therefore, the pairing of characters enables Conrad not only to emphasize the polarity in man but also to form a whole character from the opposing qualities.

The opposing qualities represented in his character doubles dramatically existed in the author himself. Edward Garnett, long-time correspondent with Conrad, observes that Conrad had two natures, one feminine and one masculine, and describes how swiftly Conrad's warmth and affection could turn to anger (xiv). Similarly, Guerard calls Conrad "a much divided man" (2) and discusses at length the major conflicts within the man, many of which suggest the general Apollonian/Dionysian conflict. But the main critical question is whether the conflict within the man became the novelist's conflict. Edward Crankshaw's answer to this question echoes Broadbent's assessment of Paradise Lost's ambivalence. In Crankshaw's opinion, the moralistic and artistic sides of Conrad struggle against each other. While his theory of literature asserts the importance of the novelist's objectivity, Conrad's strong moral views prevent his total objectivity (27). This conflict seems a mirror image of Milton's. Whereas Milton believed his primary
responsibility as a poet was moral (Diekhoff 2), his artistic nature found expression by occasionally depicting Satan as heroic, suffering, and worthy of compassion. Both Milton and Conrad thus contradict in practice what they preach in theory, a contradiction that dramatizes the "modern" split in the sensibilities.

In his study of the imagery in Milton's major poems, Don Cameron Allen describes Milton's technique of presenting various opposities (moral, physical, spiritual) and then reconciling them into a "high poetic reality" (29). More specifically, Denis Saurat maintains that Milton and Blake share a common wish to achieve harmony between man's desire and reason, antitheses that both poets delineate (58). On the other hand, C. B. Cox says Conrad presents opposites which he refuses to reconcile, moral dilemmas that he fails to resolve (172). Although Cox is correct insofar as Conrad usually avoids explicit, absolute judgments without the cover of a fictional narrator, I believe Conrad's works reveal the same impulse present in Paradise Lost. That impulse can best be defined as the need to unify antitheses without changing or compromising either of the opposing elements—in short, the impulse that leads to paradox.

Further justification for choosing Conrad as the modern novelist to link with Milton lies in their common philosophical views. In his Introduction to Lord Jim, Robert Heilman compares Conrad's philosophical emphasis to
that of George Eliot, George Meredith, and Thomas Hardy. However, Heilman cites important distinctions in Conrad, including a broader sense of good and evil than is evident in Eliot and a slighter interest in social issues than one detects in Meredith and Hardy. It is in classical literature that Heilman sees a view of man compatible with Conrad's. Just as in the Oedipus myth, Conrad's heroes learn success as a result of failure (xxiv), a paradox that is central to *Paradise Lost*.

Regarding Conrad as a part of the classical tradition is a conclusion also reached by Alan Reynolds Thompson, who defines humanism as the central feature of classicism. Thompson affirms that Conrad's view of humanity follows the tradition of the *Iliad*, *Oedipus*, and *King Lear* and thus contrasts with the romantic view. According to Thompson, Conrad's art is classical because it embraces unity over diversity, control over unlimited expression, reason over mysticism (205).

Using this definition of classicism, one would also have to consider Milton as a classicist, or humanist, a conclusion that few critics have disputed. E. M. W. Tillyard says, for example, that Milton's view of death differs greatly from Keats'. According to Tillyard, "Milton is no romantic" and therefore "cannot luxuriate" in death. On the contrary, Milton views death as an enemy "because it cuts short the human activities he so glories in. Like
Sarpedon in the *Iliad* he may accept it because after all it heightens life, but not on any other *human* grounds, certainly not as anything self-valuable" (*The Miltonic Setting* 36). The romantic fascination with death is clearly foreign to the humanist view, which focuses on the dignity on man's life, particularly a life of heroic endeavor.

This emphasis on the heroic seems to require an aristocratic, rather than a democratic, perspective. Milton, for example, despite his repudiation of royal pomp, belongs to the court or cloister rather than to the marketplace. As Tillyard observes, "Milton's mind is essentially exalted and aristocratic" (*The Epic Strain* 27-28). Even Milton himself acknowledges a certain disdain for the masses when he implicitly excludes them as readers of his masterpiece: "still govern thou my Song, / *Urania*, and fit audience find, though few" (VII. 30-31). One finds in Conrad's works a similar aristocratic bias, a perspective that several critics have noticed resembles that of Yeats. Muriel Bradbrook says of Conrad and Yeats: "Both deserve the epithet *majestic*; their power to write of the great simple heroic themes almost frightens the modern reader" (7-8). Paul Wiley's comparison of the two writers is more cynical, for instead of seeing the common factor as the heroic, Wiley describes the similarity as an "aristocratic disdain for bourgeois principles" (16). Interestingly enough, critics have also noted parallels between Yeats and Milton. M. M. Ross
rather vaguely observes that Milton's "machinery" points to Yeats and Blake (226-27). But John Wain more clearly defines the similarities as a simple but elegant language and a personal arrogance. Wain attributes to the authors' pride their most memorable characters--Milton's Satan and Yeats' Maud Gonne--whose hauteur evokes sympathy (4-5).

At this point it is possible to draw a preliminary conclusion about the relative philosophical positions of Conrad and Milton. Critics have verified the presence of classical values in both their works. Moreover, they both have been linked to Yeats via their elitist attitudes and elevated styles, which provoke such labels as elegant, lofty, and majestic.

Surprisingly, Conrad and Milton also share affinities with one of the great liberal thinkers, Jean Jacques Rousseau. In his essay on Conrad and Rousseau, Najder, while acknowledging Conrad's many points of disagreement with Rousseau, gives several areas of accord. First, Conrad considers political questions as moral questions, a view that Najder calls liberal. Second, like Rousseau, Conrad elevates traditional, individual, and spiritual values over government, established institutions, and the law. And finally, Conrad's "attitude to property is as scornful as any revolutionary's" (87). Novels such as Heart of Darkness and Nostromo testify to Conrad's antipathy to greed. The compatibility of these views with Milton's should be
apparent. Numerous passages in Milton's prose and poetry attack the commercialism of civil and church officials (Tillyard, Miltonic Setting 76, 80). For example, the narrator of Paradise Lost says of the fallen angels' treasure hunt: "... Let none admire / That riches grow in Hell; that soile may best / Deserve the precious bane ..." (I. 690-92). Martin Larson even maintains that Milton's political ideas directly anticipate Rousseau's, particularly in the belief that all men are born free and that the ruler's sole responsibility is to the governed (240-41).

These common links to Rousseau suggest in Conrad and Milton the coexistence of a liberal point of view with their basically conservative attitudes. Indeed, Robert Martin Adams uses a series of such contradictory terms to characterize Milton's thought--"liberal," "conservative," and "Hebraist," "Satanist" (212). Certainly poets like Blake and Wordsworth, who were so profoundly inspired by Milton, must have found in him a spirit compatible with theirs--romanticism. And critics such as David Thorburn and Walter Wright have detected romantic elements in Conrad's fiction. Although Alan Thompson considers Conrad to be classical, he calls the brooding mood in Conrad's fiction "romantic" (213).

In addition to the classical and romantic elements, Conrad shares with Milton what could be called a Christian world view. To some critics Conrad's subscription to fixed
moral standards suggests that his childhood Christian training continued to influence him long after he openly abjured the faith. As Tillyard observes, "It is Christian thought that is behind Conrad's conception of human destiny" (The Epic Strain 150). In his study of Biblical allusions in Conrad's works, Dwight Purdy discovers an orthodox use of the Scriptures in the early and middle works and a movement to parody only in the later novels—Under Western Eyes, Chance, Victory, and The Rescue. Purdy also finds in Conrad an inordinate number of allusions to the first three chapters of Genesis (46), thus agreeing with Paul Wiley that the Eden myth is an important ingredient in Conrad's fiction. Like Wiley and Purdy, Ted Boyle sees in Victory an analogy between Heyst and Lena on the one hand and Adam and Eve on the other (231-35).

Other critics have noted in Conrad doctrinal similarities to Christianity. Robert Andreach, for example, finds in several Conradian novels a pattern of guilt, confession, and redemption through the agency of the heroine. Pointing out specific parallels between Conrad's pattern and the Christian story, Andreach concludes: "I am not trying to make Conrad a Christian writer, but it would be a serious error to think of him as an anti-Christian. His emphasis... on redemption... must be set against the attitude expressed in some of his letters that Christianity is an illusion" (117). Similarly, Walter
Wright, in describing the captain's gift of his hat to Leggatt in "The Secret Sharer," discovers the Christian precept of "the kind act's saving the doer." Wright goes on to argue that in spite of Conrad's vocal objections to Christianity, "he himself not infrequently arrived at a resolution of a paradox in accord with Christian sentiments" (50).

Despite the obvious differences between Conrad and Milton, there are important similarities that support the attempt to make meaningful comparisons of their works: their preoccupation with the Eden myth; their recognition of human weakness; their adherence to an absolute code of conduct that supersedes the individual's personal desires; their belief that good and evil are real and distinctly different forces; their sensitivity to and depiction of a wide variety of antitheses; and their espousal of antithetical views of life—classical, romantic, and Christian.

The focus of this study requires a final justification, that of Lord Jim as the particular work with which to compare Paradise Lost. The most important reason is that this novel revolves around a fall, a specific, wrongful act by the protagonist. Two other reasons for choosing this novel are its similarity to the epic in the uses of the narrator and of time. (These parallels will be discussed at length in later chapters where the techniques relate to the separation theme.) Moreover, Lord Jim contains all the
significant elements of Conrad's thought and is thus representative of his body of work. As Walter Wright says, after *Lord Jim* Conrad "needed no growth in power of perception" because by then his insight had reached its zenith (51). Thomas Moser even goes so far as to show a gradual decline in the quality and force of Conrad's later works, including *The Shadow-Line*, *Chance*, and *Victory*. He contends that in these novels external events play a more important role than do the characters (137).

There is still another reason to choose *Lord Jim* for the comparison. One of the parallels that Saurat sees in Blake and Milton is an impulse for mythical thought, for clothing the abstract in the mantle of reality (132). Isabel MacCaffrey echoes Saurat's description of myth when she emphasizes its dual role as "concrete and universal" (39). She goes on to explain the purpose of myth—"to illustrate the few basic realities of life (207), or, to borrow a metaphor from mathematics, to reduce life to its lowest terms. These features of myth apply to *Lord Jim* as well as to *Paradise Lost*. In addition to the particularity of Jim's circumstances, there is in this novel a sense of the universality of Jim's experience. As Albert Guerard explains, most of us have "jumped off some Patna" and then have had to go on, "desperately or quietly engaged in reconciling what we are with what we would like to be" (127).
While the reader may recognize Jim's experience as common to mankind, Jim himself describes his act of betrayal as more of a cosmic event: "It was as if I had jumped into a well—into an everlasting deep hole" (111). Marlow extends Jim's metaphor in language that recalls Satan's fall from heaven: "He had tumbled from a height he could never scale again" (112). And Marlow even credits Jim's experience with a significance that transcends time and space, a significance normally reserved for myth:

Indeed this affair, I may notice in passing, had an extraordinary power of defying the shortness of memories and the length of time: it seemed to live, with a sort of uncanny vitality, in the minds of men, on the tips of their tongues. . . . But if two men who, unknown to each other, knew of this affair met accidentally on any spot of this earth, the thing would pop up between them as sure as fate, before they parted. (137-38)

Passages that emphasize Jim's universality abound in the novel: "He [Jim] stood there for all the parentage of his kind, for men and women by no means clever or amusing, but whose very existence is based upon honest faith, and upon the instinct of courage" (43). Marlow's repeated reference to Jim as "one of us" encourages the reader to view Jim as representative of mankind in general, and of common decency in particular. On another occasion Marlow
explicitly acknowledges Jim as an archetype: "He was like a figure set up on a pedestal, to represent in his persistent youth the power, and perhaps the virtues, of races that never grow old. . . . I don't know why he should always have appeared to me symbolic" (265).

Marlow never seems to solve this mystery, although Conrad provides hints for its solution, a matter to be considered in a later chapter. The important point now is that, while Jim is an individual living in a specific locale (on the Patna and later at Patusan), Marlow insists on ascribing to him a significance beyond a particularized identity: "... yet the mystery of his attitude got hold of me as though he had been an individual in the forefront of his kind, as if the obscure truth involved were momentous enough to affect mankind's conception of itself" (93).

Marlow's assessment of Jim's significance is verified by Captain Brierly's suicide, provoked as it was by his instinctive identification with Jim's shame (Gillon 89).

Conrad's language attributes cosmic significance not only to Jim but to other characters and places as well. In his Jungian reading of Lord Jim, Elliott B. Gose maintains that imagery of light and darkness suggests the correspondence of the Patna with the conscious and of Patusan with the unconscious (137). Although Gose bases his conclusions on an arbitrary interpretation of darkness and light, the "light-dark opposition" he points out as the
dominant image of the novel (138) does encourage a symbolic reading. In fact, a case might be made for applying Jackson Cope's analysis of *Paradise Lost* to *Lord Jim*. In *The Metaphoric Structure of Paradise Lost* Cope explains that the darkness/light images are connected to the images of rising and falling; that is, the vertical imagery invokes corresponding light or dark imagery. The central image of Jim's jump into a hole surely suggests a relationship between darkness and falling. But more undeniable are the mythical or cosmic properties in these descriptions: the stream in Patusan is "as black as Styx" (312); the 800 Moslem passengers aboard the *Patna* are pilgrims embarked on a special course—"the path of souls toward the holy place, the promise of salvation, the reward of eternal life" (20); and the isolation felt on Patusan is what an astronomer would feel when "being transported into a distant heavenly body, where, parted from his earthly emoluments, he would be bewildered by the view of an unfamiliar heavens" (218).

The sheer number of passages of this sort persuades even a casual reader that the novel transcends a reality of particulars. Moreover, Conrad's perspective is, according to Marjorie Nicholson's definition, Miltonic. In Nicholson's words, "the sense of cosmic perspective is as characteristic of Milton as is the so-called Miltonic style—for which, indeed, it is in part responsible" (11).
Granted, this mythic quality is not unique to *Lord Jim*. Claire Rosenfield's archetypal study of the political novels—*Nostromo*, *The Secret Agent*, and *Under Western Eyes*—designates Conrad's use of mythic motifs as ironical because of the disparity between the heroic past and the impotent present (*Paradise of Snakes*). In the chapter on *Nostromo*, Rosenfield contends that Sulaco is portrayed as a fallen Eden and Charles and Emilia Gould as "the Adam and Eve who first yield to the temptations of power" (51). Add to these provocative analogies the realization that the root words of *nabisco* ("our man") suggest an everyman character, and one might consider *Nostromo* an equally valid candidate for comparison with *Paradise Lost*. I do not deny that possibility and will include *Nostromo* and other Conradian works in discussions relevant to their particular manifestations of the separation theme. But since *Paradise Lost* is the primary Miltonic work relevant to this study, the need for a balanced comparison requires choosing one of Conrad's novels for in-depth analysis. Of the three novels considered by Rosenfield, only *Under Western Eyes* uses a clearly identified narrator, the professor of languages, but it lacks the epic treatment of time which distinguishes *Paradise Lost* and *Lord Jim*. Moreover, the political novels, with their frequent discussions of imperialism and anarchy, tend to dilute somewhat the mythical qualities and to suggest a more localized and less universal significance.
In spirit *Lord Jim* and *Paradise Lost* are ultimately less epic than mythic, less national than universal. Taking these distinctions into account, one might quarrel with the terminology that Eloise Hay uses to describe Jim. Maintaining that Conrad's characterization of Jim broadened in scope from the original conception, Hay calls the original a sort of English Conrad. The finished character, however, seems to her like an epic hero (33). But according to Tillyard, an epic has a "choric quality," which results from the author's representativeness of his age and his country (*The Epic Strain* 15-16). Therefore, an epic hero would also be peculiar to a specific time and place. Consequently, I think it more accurate to call Jim a mythical hero, for he reenacts the original fall, the event that Stanley Fish says has fashioned every human response (38). As Joseph Addison explains, the events in Eden do not deal with "the Fate of single Persons or Nations, but of a whole Species."

To summarize, the choice of *Lord Jim* as the Conradian novel with which to link *Paradise Lost* is based on these similarities: a thematic use of the narrator, an epic treatment of time, and imagery that emphasizes the mythical or cosmic significance of the characters and actions.

The following comparison of *Paradise Lost* and *Lord Jim* aims to demonstrate that the initial separation involved in the "fall" can be repaired only through paradox. To support
this conclusion, I begin in the second chapter to examine the events and mental states of the main characters prior to their falls in order to show their sense of separateness or alienation as a necessary cause of their tragedies. The next chapter focuses on the conflict that invariably occurs after the whole is split into parts, and on the consequent ejection of the offending part. Chapter Four analyzes both the rootlessness that results from ejection and various signs of fragmentation that suggest a splintering of truth as well as of community. Here the main emphasis is on stylistic techniques that reflect rootlessness and fragmentation. Chapter Five explores the various signs of dissociation exhibited by the characters. The purpose of this discussion is to show the effects of shattered truth on the characters' understanding of themselves and the world. Chapter Six examines the phenomenon that reveals man's developing awareness of separation—irony, a device used by sophisticated minds who perceive and perhaps delight in the features of a divided world. The final chapter focuses on the attempt to reunite the shattered pieces of truth. In a world where good and evil are both realities, the only unity possible is paradox, the joining of contradictory elements to form one truth. Both poet and novelist work toward a common end, the discovery of truth, which encompasses all contradictions. Yet for Conrad, the paradox is one of despair; for Milton, it is a paradox of hope.
NOTES

1. For example, Romans 5:12 says that "through one man sin entered into the world, and death through sin, and so death spread to all men, because all sinned."


3. Sharon Kahele and Howard German's essay in Modern Fiction Studies discusses the pairing of characters in Victory.

4. Guerard defines Conrad's major conflicts as follows: the rational versus the introspective; fear of "faith-destroying intellect" vs. ironic skepticism; belief in simplicity of ethics vs. belief in ethical complexities; belief in importance of action vs. bent for dreaming; distrust of idealism vs. idealistic tendency; belief in authority vs. individualism; political conservativism vs. sympathy for the poor; and belief in ordered society vs. sympathy for the outlaw (Conrad the Novelist 57).

5. Frank Kermode, on the other hand, says Milton knew that poetry is not a legitimate medium for logical
argument. Because Milton understood poetry's appeal to the intellect via the senses, he recognized the difficulty of writing poetry directed totally by "moral intention" ("Adam Unparadised" 91, 93).

6 In Milton's Poetry of Choice and Its Romantic Heirs, Leslie Brisman points out Miltonic echoes in Keats, Shelley, Blake, and Wordsworth. Brisman defines as Miltonic the use of the "arrested moment" and the use of either/or constructions, techniques which dramatize choice.

7 David Thorburn, in Conrad's Romanticism, says Conrad is a modernist by way of his links with the Romantics. He points out specific parallels between Conrad and "exotic adventure fiction" (11). Walter Wright finds both the tragic and the romantic in Conrad and defines the tragic characters as self-absorbed and the romantic characters as selfless (Romance and Tragedy in Joseph Conrad).


Bell, Millicent. "The Fallacy of the Fall in *Paradise Lost.*" *PMLA* 68 (1953): 863-83.


In The Return of Eden Northrop Frye maintains that to read Paradise Lost as a sequence of causes and effects is to read it as a fatalistic work. He recommends that one instead view the events of the poem as a series of unconnected crises (102). Stanley Fish shares this position, contending that if the will is truly free, then choice must be independent of external circumstances (218). Like Frye, Fish argues that the fall is not a process but an act unrelated to its "antecedents" (231).

In their zeal to preserve the integrity of Milton's argument favoring the existence of free will, these critics have overstated their case. The fall is related to its antecedents, as I will show. To argue otherwise is to deny the cumulative nature of experience and to assert that every human act is, in effect, the impulse of a newly born creature. Although Frye and Fish are correct in emphasizing the voluntary nature of the individual actions in the poem, they fail to appreciate the effect of a character's prelapsarian state of mind on his response to temptation. That effect is the subject of this chapter. Specifically, my purpose is to demonstrate that the falls depicted in
Paradise Lost and Lord Jim are logical culminations of the characters' initial sense of separateness. Both Milton and Conrad portray a fall as a break in unity; a sense of separateness leads to an act of separation.

That sense of uniqueness is a feature of the romantic spirit, which Satan, Eve, and Jim all share. For example, when Marlow seeks Stein's advice about Jim's dilemma, Stein immediately diagnoses the young man's condition as that of the romantic. Later, despite all his uncertainties about Jim, Marlow persists in believing romanticism to be the only surety about Jim's nature (282). And in Marlow's mind, self-absorption is a corollary of romanticism, for almost in the same breath he describes Jim as being "excessively romantic" and as having "exalted egoism" (416). This link between individualism and romanticism is, in the opinion of Herbert Weisinger and Helen Gardner, the reason for the dearth of tragedies written by the romantics. As Weisinger explains, "Tragedy is essentially a social process, not a personal and individualistic act. Unfortunately, our romantic heritage of individualism has blinded us to the communal character of tragedy" (234).

A sense of the communal is precisely what the tragic characters of these two works lack, with Adam as the single exception. Jim, Satan, and Eve do not share Marlow's championship of unity as life's highest value: "Woe to the stragglers! We exist only in so far as we hang
together" (223). Jim does not believe his destiny is inextricably linked with the 800 pilgrims in his charge; Satan, unlike Abdiel, fails to recognize that exalting the Son results automatically in his own exaltation; Eve disregards Adam's warning that they should remain together so as to protect each other from Satan's attack.

The individualism depicted in these tragic figures is triggered by the unrestrained activity of their imagination. Unlike reason, which is a social activity, the imagination is essentially private, and by its very nature cuts one off from the common fund of experience—reality—as I will show. Therefore, it is not surprising that the first signs of the characters' sense of separateness occur when they express some fanciful notion, which contradicts the community's perceptions. Adam, instructed by Raphael's lecture, certainly appreciates the destructive potential of "wand'ring thoughts, and notions vaine" (VIII. 188).

The interplay between self-absorption and the imagination produces the Byronic brand of romanticism, dramatically expressed in *Childe Harold's Pilgrimage*. In this autobiographical account of his European tour, Byron describes the role of his imagination—to serve self:

'Tis to create, and in creating live
A being more intense, that we endow
With form our fancy, gaining as we give
The life we image, even as I do now. (III. 46-49)
The result of this interaction between fancy and individualism is increasing isolation from one's fellows, the determination of self to "find / A life within itself, to breathe without mankind" (III. 107-8).

Such is the process that precedes and, I believe, promotes the fall, particularly of Jim and of Eve. Satan even more vividly exhibits the symptoms of the Byronic figure, but since the text has little to say about his prelapsarian state, his interest to this chapter is minimal. However, in Jim's mental state preceding his jump from the *Patna* and in Eve's before her eating of the fruit, one can see the impact of imaginings which focus on and exalt the self.

The development of Eve's self-absorbed imagination is gradual and subtle. It begins during her first moments of existence when her fancy is struck by the reflection of her form in the pool. Since she does not yet know that she is engrossed in her own image, the main significance of this episode is to demonstrate her capacity for prolonged contemplation. As Eve tells Adam, "there I had fixt / Mine eyes till now, and pin'd with vain desire, / Had not a voice thus warnd me . . . ;" summoning her to Adam (IV. 465-67). Later Eve says to Adam that she has found a suitable focus for her preoccupation: "With thee conversing I forget all time, / All seasons and thir change, all please alike" (IV. 639-40). But her bent for total immersion in her musings,
even when they are directed beyond self, is now established. All that remains is for Satan to re-channel them from Adam to Eve herself,

Assaying by his Devilish art to reach
The Organs of her Fancie, and with them forge Illusions as he list, Fantasms and Dreams;
Blown up with high conceits ingendring pride.
(IV. 801-9)

The dream that Satan gives Eve begins with the suggestion that she is the sole object of celestial adoration, an idea that sharply contrasts with Adam's words to her just before they went to sleep. In their earlier conversation Eve asked why the moon and stars continue to shine even while she and Adam sleep. Adam's answer tactfully reminded Eve that their comfort and convenience are not the only justification for the light from heavenly bodies. Universal harmony and order, Adam explained, transcend Adam and Eve's personal needs, for order is a good in itself; moreover, "spiritual Creatures" enjoy the light, and future generations will benefit from the regular movement of celestial bodies around the earth (IV. 658-80). But in her dream Satan begins undermining Adam's emphasis on the unity and order of the universe and piquing her imagination to focus on self. The voice in the dream summons Eve out to enjoy the moonlight, which, the voice implies, is useless if
out of her view. Furthermore, the voice explains that Heaven has no interest in any of nature's beauty except hers:

Full Orbd the Moon, and with more pleasing light Shadowie sets off the face of things; in vain, If none regard; Heav'n wakes with all his eyes, Whom to behold but thee, Natures desire, In whose sight all things joy, with ravishment Attracted by thy beauty still to gaze. (v. 42-47)

In the dream the tempter's argument for eating the fruit is essentially identical to Satan's later argument through the serpent. On both occasions Eve is seduced by the prospect of becoming a goddess, is reassured that eating the fruit will not hurt God, and is emboldened by the example of another transgressor. One significant difference exists between the two incidents, however. In the dream Eve actually witnesses the tempter's tasting the fruit, a mental image so real to her that in recounting it to Adam she recalls the physical sensations she originally experienced: "He pluckd, he tasted; mee damp horror chilld" (V. 65). Her reaction in the dream is identical with Adam's response later to her disobedience: "horror chill / Ran through his veins . . . " (IX. 890-1). Eve's memory of the tempter's audacious act evidently does not dim. When the real trial comes and the serpent claims to have eaten already of the fruit, she does not consider that he might be lying, even
though she has been warned that Satan would use deception. Her failure to suspect fraud is a result of the vivid impression made earlier by the dream. And terror, a response that might have stopped her from eating the fruit, loses its grip because she has already experienced the horror in the dream. Her dream, in a sense, exorcises the fear. Then dream and reality can begin to merge.

The immediate effect of the dream is a disruption, albeit only momentary, in the unity of the pair. Up to this time, Eve has quite literally shared every significant experience with Adam. But the disquiet caused by the dream is hers alone. Adam is sad because she is sad, but he can only explain what may have caused the dream; he cannot partake of the experience. In order to comfort Eve, he describes the workings of the fancy, and "she was cheerd,/ But silently a gentle tear let fall" (V. 129-30). During that brief moment the privacy of the imagination (via the dream) has divided Eve from her husband. The rift has begun. The subsequent events, culminating in the fall, reveal the continued operation of the fancy to focus on self, thereby strengthening the sense of separateness that Eve feels.

The causal relationship between romanticism (used here to mean self-centered imagination) and the fall is verified in Lord Jim, particularly in the episode on the training ship. As a member of a group training to be officers in the
mercantile marine, Jim is skilled and generally liked. However, his imaginative life is so vivid that it quite literally cuts him off from his fellows, thus bringing him a step closer to the leap from the Patna. When the boys on the training ship first begin responding to the emergency they have witnessed, the coaster's crashing through an anchored boat, Jim is immersed in his own imagined dramas, with himself always the hero:

He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shellfish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the ocean kept up the hearts of despairing men. ... (6)

Meanwhile, several men from the training ship have already begun the rescue of those involved in the collision, a rescue in which he is too late to participate. Jim's reaction to the success of the rescue underscores his sense of separateness. Instead of joining in the general celebration, he stands "apart from the noisy crowd of boys" (9) and resumes his daydreaming.

Later, aboard the Patna Jim demonstrates again that "Imagination, the enemy of men" (11), continues to dominate
his waking hours and thus to isolate him further from the reality shared by his fellows: "He loved these dreams and the success of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality" (20). Jim's inclination to reverie, like Eve's, contains the seeds of his transgression. The primary difference is that an external agent (Satan) deliberately dilates the embryo of Eve's self-love and bent for the fanciful, whereas these tendencies are already fully developed in Jim when his adventures first begin.

Their self-centered imaginations prompt both Jim and Eve to believe they have been maligned or treated unfairly—Jim by the elements, and Eve by Adam. Eve's resentment is sparked by Adam's response to her suggestion of working separately, a proposal that reveals sound logic but faulty insight. Her plan seems a direct response to this earlier observation that Adam has made about their work:

With first approach of light, we must be ris'n,
And at our pleasant labour, to reform
Yon flourie Arbors, yonder Allies green,
Our walks at noon, with branches overgrown,
That mock our scant manuring, and require
More hands then ours to lop thir wanton growth ... (IV. 624-29)

Hence, Eve's suggestion for increasing their efficiency by
working apart seems sensible. In fact, she reiterates Adam's very words:

... till more hands
Aid us, the work under our labour grows,
... what we by day
Lop overgrown, or prune, or prop, or bind,
One night or two with wanton growth derides
Tending to wilde ... (IX. 207-12)

But, as Adam points out, her plan violates the principle of unity in two ways. First, it implies that labor is separate from delight, whereas God intends for work to give pleasure. Second, a separation when the "malicious Foe" (IX. 253) lurks nearby, watching for a chance to find them alone, is foolish because they are less vulnerable to his attack when they are joined, "where each / To the other speedie aid might lend at need" (259-60). While Adam's first reply to Eve compliments her desire "to studie household good" (233), he properly tells her not to leave his protection.

Although Adam has meant no offense, Eve is offended; that is, Eve imagines herself to be insulted: "that thou shouldst my firmness therfore doubt / To God or thee, because we have a foe / May tempt it, I expected not to hear" (IX. 279-81). Indeed, Eve does not hear Adam doubt her "firmness" but rather she hears him assert their firmness. The foe, says Adam, cannot "circumvent us
join'd" (259). But Eve, almost perversely, translates Adam's objective observations into issues: Is Adam's faith stronger than hers? What is true freedom? and the like.

The debate that follows illustrates the growing rift between the pair. As Eryximachus, the physician in Plato's Symposium, observes, where there is unity there is agreement (28). The discord between Adam and Eve is more telling when it is compared with the relative harmony that exists in Eve's discussion with the serpent. Eve's disagreement with Adam's warning to stay together comprises thirty-five lines of Book IX, whereas her argument against the serpent's advice to eat the fruit fills only eight lines. And her argument against Adam's position is much more compelling than her brief debate with Satan because in the first encounter she is inspired by a fit of pique. Imagining herself insulted, she utters an impassioned defense for the integrity of the individual. The validity of her specific arguments is not really the issue. Rather, it is the subject of her argument, which directly contradicts Adam's concern. Adam stresses unity, while she embraces individualism. Adam eloquently describes the principle of interdependence, and Eve, in effect, refutes the efficacy of that principle:

I from the influence of thy looks receive
Access in every Vertue, in thy sight
More wise, more watchful, stronger, if need were
Of outward strength; while shame, thou looking on,
Shame to be overcome or over-reacht
Would utmost vigor raise, and rais'd unite.
Why shouldst not thou like sense within thee feel
When I am present, and thy trial choose
With mee, best witness of thy Vertue tri'd.

So spake domestick Adam in his care
And Matrimonial Love; but Eve, who thought
Less attributed to her Faith sincere,
Thus her reply with accent sweet renew'd.

If this be our condition, thus to dwell
In narrow circuit strait'nd by a Foe,
Suttle or violent, wee not endu'd
Single with like defense, wherever met,
How are we happie ... (IX. 309-26)

Here Adam recognizes the very principle that the French
lieutenant stresses in Lord Jim—virtue is stimulated by the
"example of others who are no better than yourself ..."
(147). While Adam finds mutuality a comfort, Eve considers
it a restriction. Eve's individualism, barely perceptible
at the beginning of this scene, has by the end of their
debate developed into a kind of crusade, thanks mainly to
the injustice she imagines herself to suffer.

Jim's self-absorbed imagination provokes his belief
that he, too, is a victim of injustice. Like Eve, he is
disappointed by what he considers to be inadequate
recognition of his strength and virtue. The events preceding the Patna crisis have, in Jim’s view, demonically frustrated his attempts at heroism. Therefore, he blames the outside forces that shape human destiny. His failure on the training ship must be the work of nature: "He felt angry with the brutal tumult of earth and sky for taking him unawares and checking unfairly a generous readiness for narrow escapes" (9).

Jim’s sense of alienation from the natural world includes his inability to participate fully in the "fellowship of the craft" (129). Like Eve, he separates the concept of work from delight, failing to comprehend that for the mundane daily task there is a reward—"the perfect love of the work" (10). Retreating to his imaginary world of grand and independent heroism, Jim can only observe, not participate in, the cooperative activity that effects the rescue in the training ship incident. The importance of unity to counteract danger, the principle Adam fervently espouses, is seconded by the bowman’s narration of the rescue:

I just saw his head bobbing, and I dashed my boat-hook in the water. It caught in his breeches and I nearly went overboard, as I thought I would, only old Symons let go the tiller and grabbed my legs—the boat nearly swamped. Old Symons is a fine old chap. I don’t mind a bit him being
grumpy with us. He swore at me all the time he held my leg, but that was only his way of telling me to stick to the boat-hook. (8)

Here indeed is dramatized how "each / To other speedie aid might lend at need" (IX, 259-60). But this example of interdependence is as lost on Jim as Adam's warning is wasted on Eve because, again, the imagination translates facts in order to gratify self. Jim calls the account of the rescue, "a pitiful display of vanity," and congratulates himself for not participating in such a "spurious" heroism since a "lower achievement had served the turn" (9). Clearly, he considers the idea of shared glory, especially with a cursing sailor, demeaning.

Later, aboard the Patna Jim's sense of alienation persists, despite the presence of the 800 Moslem pilgrims and the crew members. As chief mate Jim shares the crew's attitude toward the pilgrims, whom they regard as non-human. The pilgrims are "driven on board" (14) the ship as though they are cattle, which the skipper even calls them (15). And according to the omniscient narrator, the crew lives "amidships, isolated from the human cargo" (16). But Jim keeps his emotional distance from the crew as well because he ascertains that the crew members do "not belong to the world of heroic adventure" (24). His romantic view of himself causes him to overvalue his own importance and to underrate theirs: "The quality of these men did not matter;
he rubbed shoulders with them, but they could not touch him; he shared the air they breathed, but he was different" (24).

When the moment of Jim's test finally arrives and he is tempted to jump from the supposedly doomed ship, he succumbs, Marlow explains, because "his confounded imagination [evokes] for him all the horrors of panic . . ." (88). And since self is the focus of his imagination, he envisions how the horrors of panic will affect him—by engulfing him in the vulgarity of human misery, "the trampling rush, the pitiful screams" (88): "eight hundred people and seven boats" (87). Most of all, the situation seems so desperate that any act of heroism will be wasted. As Marlow perceives, Jim is unwilling "to fight a losing battle" (88). If applause is unlikely, why suffer in order to be a hero? Because his attitude toward effort has been that of the utilitarian, his response to the crisis is predictable.

Unfortunately, Jim's imagination does not enable him to visualize the ship's survival because mere endurance is inconsistent with his romanticism.³ His imaginative powers are limited to enacting emergencies in which to prove himself. As he tells Marlow, since childhood he "had been preparing himself for all the difficulties that can beset one on land and water . . ., elaborating dangers and defences, expecting the worst, rehearsing his best" and anticipating the glory of a "most exalted existence" (95).
Then comes his first opportunity to realize his dreams; the crisis on the training ship provides the "worst" that can trigger his "best." When he fails, he must focus his hopes on some future test. As he hears the captain's words of comfort and encouragement—"Too late, youngster. . . . Better luck next time. This will teach you to be smart" (8)—Jim is cheered but not enlightened. He learns nothing from his failure except to redouble the activity of his imagination, the faculty that allows only him to succeed, and always in the face of overwhelming obstacles: "He had enlarged his knowledge more than those who had done the work. When all men flinched, then—he felt sure—he alone would know how to deal with the spurious menace of wind and seas" (9). Ironically, it is his desire to prove himself, to compensate for his failure on the training ship, that weakens the likelihood of his success in the Patna emergency because that desire cuts him off from others. As Walter Wright observes, Jim's tragedy stems from his introspection, which makes him "acutely aware of his own separate identity rather than of his true identity in the universe" (28).

I believe that Milton's prelapsarian Eve suffers from the same malady that afflicts Jim, although her weakness is not as vividly portrayed as Jim's. Similar to Jim, Eve has a rehearsal of her test. In her dream she hears a resume of Satan's arguments for tasting of the fruit—the inherent value of knowledge, the capriciousness of God, the potential
of godhood. And in her dream she fails the test by eating
the fruit, just as Jim fails his test on the training ship.
True, Eve has no control over her dream, whereas Jim
presumably can choose how to act. However, Jim is so
immersed in his own daydream that the opportunity to act
eludes him. But the more significant similarity is not in
their failure but in their response to that failure. The
captain comforts Jim in his disappointment, and Adam
provides solace to Eve. In that comfort, however, is an
implied challenge--"Do better next time." Adam is tender in
expressing it:

Evil into the mind of God or Man
May come and go, so unapprov'd, and leave
No spot or blame behind: Which gives me hope
That what in sleep thou didst abhor to dream,
Waking thou never wilt consent to do.
(V. 117-21)

Adam, though unwittingly, thus encourages Eve to prove
herself, to seek an opportunity to compensate for her
"failure."

In "The Argument" for Book IX, Milton verifies this
wish to prove herself as Eve's motivation for separating
from Adam: "Eve loath to be thought not circumspect or firm
enough, urges her going apart, the rather desirous to make
trial of her strength." What begins as a casual suggestion
for efficient work develops into a desire for another
chance. It is therefore not surprising that Adam's plea to stay together goes unheeded, since he argues the probability of the foe's seeking her when she is alone. Eve welcomes that challenge.

The romantic Eve is eloquent in pleading the cause of individualism not only because she feels Adam has insulted her but also because she seeks independent success—to exorcise the memory of the dream. Her question to Adam, "How are we happier, still in fear of harm?" (IX. 326), suggests two meanings, depending on the interpretation of "are" and "still." One meaning is that they cannot ever be happy if they are constantly fearful; another is that they are not really happy now because they are continuing to be governed by fear. Considering Milton's bent for multiple meanings, one can assume the probability that both meanings are intended. If the second reading is also valid, then Eve is admitting to a fear that began before this scene, most likely originating with her dream of disobeying. In the following lines Eve seems to be envisioning the triumph that eluded her in the dream. Despite the use of the plural pronoun, the argument itself begs for a singular pronoun because only she, not Adam, feels the need to prove her fidelity:

... his foul esteeme
Sticks no dishonor on our Front, but turns
Foul on himself; then wherfore shunned or feard
By us? who rather double honour gaine
From his surmise prov'd false, finde peace within,
Favour from Heav'n our witness from th' event.

(IX. 329-34)

Adam certainly understands that Eve is courting an opportunity to prove herself when he tells her, "Seek not temptation . . ." (IX. 364), and "Wouldst thou approve thy constancie, approve / First thy obedience . . ." (367-68). Later, after he has joined Eve in disobedience, he mournfully recognizes the danger of attempting to confirm one's own strength: "Let none henceforth seek needless cause to approve / The Faith they owe; when earnestly they seek / Such proof, conclude, they then begin to faile" (IX. 1140-42).

The significance of Eve's separation from Adam is the subject of much critical debate. Some commentators, such as Arnold Stein, insist that the decision to separate assures the fall, and Dennis Burden and E. L. Marilla maintain that Adam is equally responsible for that fateful decision. John Reichert and Stanley Fish take the opposite view, that the separation does not cause the fall. Moreover, Reichert contends that both Adam and Eve are right, Eve in arguing that their condition would be unhappy if they could resist the foe only when together, and Adam in allowing Eve the freedom to go alone. But none of these analyses recognize the gravity of Eve's implied preference for a
single-handed confrontation with the foe. The significance lies less in the fact of their separation than in the reason for it—a rift in the oneness of their highest values. Adam affirms unity as the greatest good, while Eve is a romantic, embracing the cause of individualism.

Of course, the ultimate example of individualism is the character of Satan, whose alienation evolves following the same pattern as that of Eve and Jim. Satan, too, imagines himself to be a victim, "impaird" (V. 665) by God's elevation of the Son. Likewise, he seeks a contest, a chance to validate his power by warring against Heaven's hosts and later a chance to compensate for his previous failure by seducing mankind. As a supernatural being, he is capable of giving new meaning to the concept of self-sufficiency. He contends that he, like the other angels, is "self-begot, self-rais'd" (V. 860). And, in the ultimate act of incest he independently produces his own offspring, Sin, with whom he then couples. Surely there can be no more graphic portrayal of total autonomy than Satan's union with his "perfet image" (II. 764).

Conrad also portrays the satanic nature of self-sufficiency. In Lord Jim he describes Gentleman Brown as the very embodiment of evil, having "a vehement scorn for mankind at large and for his victims in particular" (352-53). The only occasion of Brown's forging a bond with another being is his running away with the wife of a
missionary, who dies immediately after their elopement. Marlow's view of Brown leads to his "reflecting how much certain forms of evil are akin to madness, derived from intense egoism, inflamed by resistance tearing the soul to pieces" (344). Listening to Brown's rages, Marlow begins to perceive Brown's unbounded ferocity, his obsession to destroy "that jungle town which had defied him, to see it strewn over with corpses and enveloped in flames" (370).

The magnitude of Brown's evil suggests his kinship with Satan, a kinship also shared by one of Conrad's most chilling characters, Mr. Jones of Victory. Like Satan's, Jones' evil has an unearthly quality which originates from his self-sufficiency. Whereas Satan, in effect, unites with himself, Jones cannot bear the presence of a woman in a room that he occupies. Paul Wiley calls Jones "a kind of fin-de-siecle Satan" and a "symbol of rebellious egotism." Remarking on Jones' horror of women, Wiley observes that in this "revolt from the normal he displays the trait of Satanic pride" (156). Jones exhibits his alienation from general humanity not in ferocity but in a callous indifference. Responding to Ricardo's question, "Do you want me to understand, sir, that you mind there being one life more or less on this earth," Jones replies, "Certainly not" (137).

The diabolical figure in Heart of Darkness, Kurtz, is probably the most complex of Conrad's satanic characters.
Unlike Brown and Jones, Kurtz has at one time been a high-principled man. His original motivation for reforming the savage natives, "to exert a power for good" (118), somehow becomes extinguished by a growing alienation from humanity. Marlow describes Kurtz's separateness as a physical anomaly: "There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth" (144). Again, the alienation is manifested in some kind of unnaturalness. While Brown's capacity for hatred exceeds the normal and Jones' freakishness is in his revulsion to women, Kurtz's aberration seems to be cannibalism. He engages in "unspeakable rites" (118), most likely a reference to cannibalism (Gillon 70), which is the consummate act of renouncing one's humanity.

These satanic individuals demonstrate alienation in its most radical forms. But the characters of primary concern to this study—those who experience a specific moment of choice, a trial of their fidelity—fail the test not only because of a sense of separateness but also because they are influenced by others. Milton and Conrad both depict man's inherent need for fellowship as an essential ingredient of the fall. Eve and Jim, asserting the primacy of the individual, are left alone to their own devices. Had they remained alone or had they rejected the influence of those who intruded on their solitude, they perhaps would have continued to be faithful. The paradoxical nature of
isolation will be discussed at greater length in a later chapter. Here the main point is that alienation from the support that encourages correct choices creates a vacuum which must be filled by a new alliance.

In *Paradise Lost* Satan defines the fall as a cooperative act when he says of Adam and Eve,

> ... League with you I seek,
> And mutual amitie so streight, so close,
> That I with you must dwell, or you with mee
> Henceforth ... (IV. 375-78)

In order to promote this new league with Eve, Satan uses compelling arguments, but equally influential are elements that also stimulate Jim and Adam to forge new bonds—shock, illusion, physical sensation, and camaraderie. Initially, the serpent's power of speech so shocks Eve that she seems unable to think critically. She believes what he says because she considers his speech a "miracle" (IX. 563). Several times during the course of his argument, Eve expresses amazement that a beast has the faculty of speech, and the first reason she gives for believing the efficacy of the fruit is its power to give "elocution to the mute" (IX. 748). She believes the illusion of a serpent as orator. She also deludes herself by overlooking the blasphemous nature of the serpent's argument, which suggests that God is an envious bully. The serpent addresses Eve as "Sovran of Creatures, universal Dame" (IX. 607), but calls God "the
Threatner" (IX. 687). Eve, however, interprets the serpent's remarks not only as a praise of the fruit but of him "also who forbids" the fruit's use (IX. 750).

The physical sensation that Eve experiences also contributes to the success of the new alliance. Satan helps to trigger Eve's physical response when he describes the fruit's appeal to the senses: sight--"fruit of fairest colours mixt, / Ruddie and Gold . . ." (IX. 577-78); smell--"from the boughs a savorie odour blown" (579); and taste--"To satisfie the sharp desire I had / Of tasting those fair Apples, I resolv'd / Not to deferr; hunger and thirst at once, / Powerful perswaders . . ." (584-87). Satan's praise of the sensory attributes of the fruit is not lost on Eve, whose

. . . eager appetite, rais'd by the smell
So savorie of that Fruit, which with desire,
Inclinable now grown to touch or taste,
Sollicited her longing eye . . . (740-43)

Finally, the influence of fellowship is a catalyst for Eve's transgression, for she is moved by the serpent's magnanimity in sharing the fruit. She marvels that the beast "envies not, but brings with joy / The good befall'n him, Author unsuspect, / Friendly to man . . ." (IX. 770-72). Satan's success thus depends on his interaction with Eve, on his recognition that sin requires an accomplice
because man, despite his championship of individualism, is at heart a sociable being.

Jim's fall, his leap from the *Patna*, depends also on a new league. His attempts to remain isolated are doomed to frustration since they violate the principle of unity that governs human affairs. In the case of Eve, an individual (Satan) provokes the new alliance; on board the *Patna* an emergency promotes the unlikely league between Jim and the cowardly crew members. But the same specific stimuli are present in the formation of both alliances. First, there is the element of surprise, which confounds the preparedness Jim has boasted of. The utter peacefulness of the sea belies the impending crisis: "A marvellous stillness pervaded the world, and the stars, together with the serenity of their rays, seemed to shed upon the earth the assurance of everlasting security. . . . The Arabian Sea [was] smooth and cool to the eye like a sheet of ice . . ." (17).8 The abrupt and mysterious bump, followed by a vibration in the ship and filling of the "forepeak" (29) with water, astonishes the entire crew, but Jim's shock affects him even more severely, reducing his capacity to think and to act: "His feet remained glued to the planks if his thoughts were knocking about loose in his head" (107). Later, Marlow says that Jim blames his failure on being "taken unawares" (95). And like Eve, Jim trusts too much in what he perceives. Eve is deluded by the beast's elocution,
while Jim is fooled by the rust on the ship's plates. He thus concludes that "the bulging, rust-eaten plates that kept back the ocean, fatally must give way, all at once like an undermined dam, and let in a sudden and overwhelming flood" (86).

Besides shock and delusion, Jim is overwhelmed by numerous sensory stimuli that motivate his joining a new alliance. In contrast to the positive sensations evoked by the fruit, Jim's senses of hearing, touch, and sight are repelled by the activity on board the Patna: the sudden silence immediately following the sound of blowing steam; the "panic-stricken screams" of the fearful crew and passengers; the intense heat of the night air, the memory of which causes Jim "to sweat and choke" (102,108); the blow of the "boat-stretcher" (91) on his shoulder and the thirsty pilgrim tugging at his wrists (90); the dark shadow of a squall on the horizon (101) and the dead engineer, "a haggard, white-faced chap with a ragged moustache," leaning against the side of the engine-room (107). As Marlow explains to his auditors, all these sensations "beat about him like the sea upon the rock" (108).

The final catalyst for Jim's fall is the direct urging by the cowardly crew members, who have already jumped from the ship and are waiting in the lifeboat for their mate to join them. Ironically, they mistake Jim for the dead engineer, George, but the impact of their appeal negates the
error. The spirit of comradeship is irresistible: "Jump, George! We'll catch you! Jump!" (110). And Jim jumps, thereby joining the ranks of the unfaithful men he so despised.

In relaying to Marlow the events on the Patna, Jim shows the innate need for fellowship, a fact that Marlow recognizes when he observes that Jim "wanted an ally, a helper, an accomplice" (93). Satan seeks to fulfill that same need even when he is planning the revolt in heaven. His appeal to Beelzebub to join the rebellion seems motivated not just by his practical requirement of an army but also by his genuine desire for comradeship. Responding to the universal sense of loneliness experienced when everyone else is sleeping, Satan awakens his "Companion dear" (V. 673) and chides him for not sharing Satan's wakefulness:

... Thou to me thy thoughts
Wast wont, I mine to thee was wont to impart;
Both waking we were one; how then can now
Thy sleep dissent ... (V. 676-79)

But the best demonstration that the need for companionship is an immediate catalyst for the fall is Adam's response to the newly fallen Eve. The pattern is by now familiar. First Adam exhibits shock. Hearing Eve's account of her transgression, he is "amaz'd"; he "[A]stonied stood and Blank, while horror chill / Ran through his veins,
and all his joints relaxd" (IX. 889-92). The influence of sensory stimuli is implied, or rather foreshadowed, by Adam's earlier description of Eve's magnetism. He admits to Raphael that Eve's beauty and the physical pleasure he enjoys with her are more important to him than "inward Faculties" (VIII. 542). Recognizing the enormous power of sensations, Raphael warns Adam not to over-admire Eve's appearance (VIII. 564-68) and, most of all, not to be transported by "the sense of touch, whereby mankind / Is propagated . . ." (579-80). According to the narrator, Adam's failure to heed Raphael's admonition is Adam's undoing. He accepts the "fair enticing Fruit" (IX. 996) because fair, enticing Eve offers it, along with an embrace.

Although sensation figures more prominently than delusion in Adam's partaking of the fruit, Adam almost insists on deluding himself, or at least trying to do so. His most foolish attempt at self-deception is his lame hope that the serpent has mitigated the fruit's deadly effects (IX. 927-31). Since Adam has already decided to join Eve in disobedience, his efforts to make the act seem reasonable are gratuitous. Explaining Adam's rationalization, John Peter says Adam is merely trying to "minimize [Eve's] anxiety" (131). However, I believe Adam is demonstrating an innate human response to a moment of choice, a choice to form an alliance that will negate a higher bond. He must believe the choice to be correct. If the choice is wrong,
he must somehow be deluded into thinking it right. Therefore, it is more accurate to say that Adam is trying to minimize his own anxiety. Had Eve left Adam alone while he decided what to do, he still would have advanced his fraudulent arguments.

The most persuasive of Adam's delusions is that his original unity with Eve remains valid after Eve's disobedience. His need for companionship, expressed so eloquently in his petition to God for a mate, is now a pitfall because he cannot bear losing her society: "How can I live without thee, how forgoe / Thy sweet Converse and Love so dearly joind" (IX. 908-9). In fact, Adam convinces himself that he cannot lose Eve because their bond is insoluble. As Dennis Burden observes, Adam's argument sounds like the tragedy of necessity (172), when he declares to Eve, "Our State cannot be sever'd, we are one" (IX. 958). Burden insists that the Tetrachordon's discussion regarding the hierarchy of solace in marriage negates Adam's argument. But in Adam's earlier petition for a mate, he provides his own refutation. In Book VIII Adam tells God that he needs a "human consort" (392) with whom he can enjoy "rational delight" (391), a pleasure denied to inferior brutes. When God observes that He has no equal to be His companion, Adam rightly points out that God is His own best company and that God has the capacity to raise His creatures to a sufficient height for communing with Him. Adam, on the
other hand, "cannot these [beasts] erect / from prone, nor in thir wayes complacence find" (432-33). Adam's reasoning describes two hierarchical principles governing fellowship: first, true society can exist only between equals; second, when natural equality is absent, the only efficacious means of creating equality is by elevating the inferior member. In choosing to descend to Eve's sunken state--"Defac't, deflourd, and now to Death devote" (IX. 901)--Adam accedes to the first principle but violates the second. Because he cannot raise Eve, he will fall with her. But until God raises them both, he will find no more "complacence" in her ways than he expected from the beasts. Therefore, his description in Book IX of their perfect unity, "... Flesh of Flesh, / Bone of my Bone thou art ..." (914-15), becomes increasingly ironical as their relationship begins to deteriorate.10

In cleaving to Eve, Adam forsakes his higher responsibility to God, just as Eve betrays her duty to Adam in order to follow the serpent. On the Patna Jim abandons the passengers and leagues himself with the cowardly crew. And later he neglects his primary duty, to the community at Patusan, for the sake of Gentleman Brown. In each case, the character decides against the most valuable relationship in favor of an inferior, and usually fatal, alliance. But among these new alliances another, more specific, parallel exists—a correlation between Adam's response to the fallen
Eve and Jim's response to Gentleman Brown. Jim's fateful decision at Patusan, in several ways, reenacts the fall of Adam.

One recalls that in the second half of the novel Jim has earned the respect and adulation of the native community at Patusan. He has destroyed Sherif Ali's camp, thus ending the civil strife and effecting an unparalleled period of peace. As a result he becomes the "virtual ruler of the land" (273), the trusted advisor of the chief, Doramin. Then Gentleman Brown, the leader of a band of outlaws, invades Jim's paradise in a desperate search for food and supplies. Doramin's people exchange shots with Brown's troop, and each side loses a life. After a standoff, Jim decides to allow Brown free passage back to the outlaw ship. Conspiring with Jim's disgruntled predecessor, Cornelius, Brown breaks his promise to leave peacefully and kills several natives, one of whom is Doramin's son and Jim's close friend--Dain Waris. Jim then goes to Doramin, who shoots him.

On the surface, the facts may seem far removed from Adam's fall, yet there are important similarities. First, there is the reader's initial response to Adam's and Jim's decisions. Although they are obviously making crucial mistakes, their behavior elicits some degree of admiration. Adam's willingness to risk all for Eve may seem gallant and even noble to some. Eve herself appreciates his sacrifice
and is "much won that hee his Love / Had so ennobl'd, as of choice to incur / Divine displeasure for her sake, or Death" (IX. 991-93). Jim's decision to let Brown go, foolish as it is, seems also to spring from generous instincts. After listening to Brown's account of his "hardships and starvation" (386), Jim chooses to let his band leave and not to confiscate their weapons. Their weapons, Brown has argued, must be sold for food. Ignoring the community's opposition to his plan, Jim promises his life as guarantee for the safety of the people and seems to defend Brown's bent for violence with the observation that Brown's troop are "erring men whom suffering had made blind to right and wrong" (391).

Behind Adam's and Jim's misplaced loyalties is their sense of oneness with the tempter. The importance of comradeship in the formation of new alliances has already been considered, but in Adam's response to Eve and Jim's response to Brown there is more involved than the need for companionship. Both seem to identify with their seducers. Adam believes that to lose Eve is to lose himself (IX. 959), a sense of unity that Eve encourages in remarks such as her references to their "One Heart, one Soul" (IX. 967) and their "one Guilt, one Crime" (971). Brown, too, prompts Jim to believe they share a common guilt. As Marlow observes, Brown has "a satanic gift of finding out the best and the weakest spot in his victims" (385), a gift that apparently
inspires him to allude to Jim's crime. When Jim asks why Brown has come, Brown answers, "Hunger. And what made you?" (380). Brown's subsequent admission reenforces the notion of shared guilt: "I am here because I was afraid once in my life. Want to know what of? Of a prison... I won't ask you what scared you into this infernal hole..." (383).

Jim's error at Patusan completes his Patna failure in much the same way that Adam's disobedience completes the fall of mankind. Jim's first decision insures his decision at Patusan. Identifying with Brown's guilt, Jim wants to give him the second chance that he (Jim) has always desired. As Marlow explains of the Patusan disaster, there is "a sort of profound and terrifying logic in it... Something of the sort had to happen" (342-43). Moreover, Marlow's word choice even emphasizes Patusan as a kind of second fall for Jim: "... Jim took the second desperate leap of his life—the leap that landed him into the life of Patusan" (380). Similarly, Eve's disobedience seems to make Adam's fall inevitable. There is also in his transgression a terrifying logic. Indeed, Adam earlier anticipates the consequences if Eve disobeys, for he will endure "with her the worst" (IX. 269). Satan seems to share Adam's assumption since the serpent slinks away after Eve's fall, apparently believing his work finished. Finally, the moment of Adam's fall is marked by Nature's "second groan"
(IX. 1001) and the sky's tears "at compleating of the mortal Sin / Original . . ." (1003-4).

The chain of events traced thus far begins with the sense of separateness exhibited in Eve and Jim, an alienation aggravated by their bent for introspection. More and more their musing focuses on self, as their imaginative flights remove them increasingly further from communal interests. Because of their self-absorbed imagination, they believe themselves to be treated unfairly and feel the need to prove their worthiness. Their insistence on individual effort isolates them from those to whom they owe allegiance. Since isolation is an abnormal state for man, Jim and Eve, and later Adam, are drawn into new alliances. Unfortunately, the danger of those new bonds is muted by the shock, delusion, physical sensation, and sense of camaraderie that they experience. Jim leaps from the Patna, and Eve eats of the fruit. The second falls, Jim's siding with Brown and Adam's siding with Eve, are logical culminations of the original crimes. An immediate effect of their falls, indeed of every fall, is conflict, a principle examined in the next chapter.
NOTES

1 In "Milton's 'Satan' and the Theme of Damnation in Elizabethan Tragedy" (210-211), Gardner maintains that the self-absorbed romantic will inevitably identify the tragic hero with himself, thereby excusing the hero's crimes.

2 In Book IX Eve refutes Adam's warning in lines 279-89, 322-41, 380-84. She disagrees with the serpent in 651-54 and 760-64.

3 According to Hillel Matthew Daleski, Stein tells Marlow that aspiration "is the mark of the romantic" (Joseph Conrad: The Way to Dispossession 96).

4 Anne Davidson Ferry (Milton's Epic Voice 96-97) believes that Milton's use of words with double meanings is a vehicle for expressing a unified vision.

5 See Burden's discussion on pp. 80-96 of The Logical Epic and Marilla's Milton and Modern Man, p. 41.


7 He persists in this belief until just after his conversation with Gabriel. Disguised as a cherub seeking to view God's newly created world, Satan hears Gabriel's first-hand account of the Son's power to create: "I saw when at his Word the formless Mass, / This Worlds material mould, came to a heap: / Confusion heard his voice, and wild
uproar / Stood rul'd . . ." (III. 708-11). Immediately following Gabriel's testimony, Satan, for one brief moment, admits to being created by "Heav'ns matchless King" (IV. 41). It seems likely that Gabriel's description of God's creative power provokes Satan's admission.


9 Burden's citation from Tetrachordon, IV, ranks piety as the highest good that marriage should promote. The least valuable good is the prevention of incontinence (165).

10 In Lord Jim Conrad also uses the phrase ironically, when Marlow notes Jim's alienation from his family: "Here they all are, evoked by the mild gossip of the father, all these brothers and sisters, bone of his bone and flesh of his flesh . . ." (342). Captain Whalley utters the phrase to justify betraying his responsibility to his post. He, like Adam, believes his crime to be necessary: "I can't choose. . . . I have an only child—a daughter. . . . Bone of my bone, flesh of my flesh" ("The End of the Tether" 293).

11 One old woman even cries out a warning to Jim, "Are they not cruel, bloodthirsty robbers bent on killing?" (391).
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CHAPTER III

CONFLICT AND EJECTION

The account of celestial warfare in Book VI of *Paradise Lost* fulfills a thematic purpose as well as an epic prescription. Arnold Stein defines that purpose as one of ridicule, another of Milton's devices to degrade the fallen angels (17-37). Stein's analysis of the rebels as objects of scornful laughter helps justify the farcical elements of the conflict—when the angels brandish spears, taunt the enemy, and use mountains as missiles. But the melee also suggests a more universal principle. Milton is dramatizing the inevitable (and the most immediate) result of the fall—conflict. When unity is violated, when parts splinter from the whole, contention ensues either between the parts and the whole or among the parts. The aim of this chapter is twofold: to examine the major conflicts portrayed in *Paradise Lost* and *Lord Jim* in order to discover the purpose and manifestations of conflict; and to analyze the process whereby conflict is resolved, that being the ejection of the fallen.

Since the war in heaven is theoretically the original conflict, it can serve as a pattern for subsequent
struggles. The celestial contest demonstrates that conflict is inherent in a fall. In fact, the first sinful action that Satan commits is not eating fruit or jumping from a boat but fighting, or at least preparing to fight. The initial act of rebellion, however, escalates into a three-day siege, which Satan focuses all his attention and resources on winning. The physical demands of the struggle are all-consuming. The rebels must not allow discomfort or even the novel shock of pain to deter them. After suffering his first wound, Satan resolves not to flee or surrender but to invent an engine for inflicting pain on the enemy. He directs his troops to dig into the "Celestial soile" (VI. 509) and to uncover the explosive materials for fashioning a cannon.¹ This description shows that conflict requires not only singlemindedness and persistence, since construction of the cannon is an all-night task, but also the descent to one's most basic and primitive instincts. The terrible weapon is produced from materials found beneath the surface, where man's darker nature also resides: "Deep under ground, materials dark and crude, / Of spiritous and fierie spume . . ." (VI. 478-79).

The product of the rebels' efforts, a devilish engine, belches fire and turns the heavenly environs into a landscape of flames and smoke. Cacophony assaults the ear as the clash of swords reverberates through the heavens. The scope and intensity of the broil is recreated in the
following simile, which compares the warring factions to planets:  

. . . Natures concord broke,

Among the Constellations warr were sprung,

Two Planets rushing from aspect maligne

Of fiercest opposition in mid Skie,

. . . combat, and thir jarring Sphears confound.

(VI. 311-15)

This conflict, expressed as a physical confrontation, seems to fulfill a psychological need experienced by the fallen. Cutting themselves off from their original community is a traumatic act, one that could overwhelm them with fear and despair. Physical conflict postpones or relieves these feelings temporarily, for, as the rebels begin concentrating on the demands of battle, they discover a sense of purpose that for a time masks the enormity of their loss. Even after feeling pain for the first time, when Michael's sword passes through him, Satan ignores the reality of his condition. Rather than acknowledging the catastrophe he has brought on himself and his followers, he urges them (and himself) to persevere in the rebellion:

"revive; / Abandon fear; to strength and counsel joind / Think nothing hard, much less to be despaird" (VI. 493-95).

Not until after the war does Satan realize his ruin. But Moloch best demonstrates this impulse to seek comfort in conflict. While Belial, Mammon, and Beelzebub, at the infernal council, propose indirect means of counteracting
God's power, Moloch, in effect, grinds his teeth and paws the dirt. His crusade for revenge is an irrational argument for "op'n Warr":

. . . let us rather choose
Armd with Hell flames and fury all at once
Ore Heav'ns high Towrs to force resistless way,
Turning our Tortures into horrid Arms
Against the Torturer . . . (II. 60-64)

In Lord Jim Conrad shows an awareness of this same principle, physical conflict as a solace for loss. After Jim's leap from the Patna, he finds himself trapped in a lifeboat with his partners in crime. Conflict is immediate. Believing him to be George, the dead engineer, they strike and curse him for waiting so long to jump. When they finally discover Jim's identity, their abuse intensifies, but ironically it eases Jim's despair. He explains to Marlow the perverse effect of the curses: "I could hear hate in their voices. A good thing, too. They could not forgive me for being in that boat. They hated it. It made them mad." But, as Jim implies, their hatred keeps him from suicide (117). Comparing the cursing attack by the crew to dogs' barking at a "tree'd thief," Jim declares, "It was sweet to hear them; it kept me alive" (117-18). As the verbal abuse mounts, Jim threatens to kill one of the crew, who falls backwards before Jim can hit him. When another crew member approaches menacingly, Jim encourages him—"Come
on"—and describes to Marlow his regret that the man retreated: "I would have tumbled him over like a bale of shakings. . . . He went back to his oar. I was sorry" (119). Much later when Jim senses danger threatening him in Patusan, he again seeks the cathartic effect of a physical contest: Jim "wanted the relief of some reality, of something tangible that he could meet" (300).

A sense of purpose, a concentration of the individual's physical powers on one object, makes conflict a kind of crusade, another opportunity to prove oneself. Certainly there is no practical reason for Jim's holding the boat's tiller all night, since the rudder had already been lost; the tiller is thus useless for controlling the boat's movement. But the physical endurance required to grasp that heavy piece of wood for six hours in a driving rainstorm, vulnerable all that time to attack by the crew, seems a way for Jim to validate his position. Winning the contest—whether against faithful angels, faithless crew members, or an inanimate object—thus becomes an essential means of combating fear and despair, because victory ultimately belongs to the superior combatant. As Abdiel recognizes, he who wins "in debate of Truth" should also "win in Arms" (VI. 122, 123). Conflict then enables one to deny the fall because, if he is victorious, he seems to have lost nothing. For this reason, Satan perseveres in the war, saying that "our own right hand / Shall teach us highest deeds, by proof
to try / Who is our equal . . ." (V. 864-66). And, for the same reason, Jim needs to win the contest with Sherif Ali. Therefore, Jim works with the villagers all through the night—digging the earthwork, stringing the cable, crawling up the hill, and positioning the cannon—in order to storm Ali's camp and turn it into a mound of ashes. Jim's single success, against Ali, won as a result of dogged persistence and physical endurance, appears to signal a change in Jim's destiny. Unfortunately, the fall cannot be rescinded. One victory cannot restore the original solidarity.

Though physical conflict is a means of self-exaltation, ultimately it becomes a vehicle for degradation. The fallen learn that the challenge of matching one's bodily strength against an opponent breeds an increasingly barbaric nature. Soon one is plunged into a world where "fierce antipathie" reigns, where beast wars with beast and "Fowle with Fowle" (X. 709, 710). When newly fallen Adam rises, like Samson from the lap of Delilah, he is, in effect, reborn—this time in a world of murder, savagery, cruelty. The description of the figtree, whose leaves provide covering for the naked pair, alludes to this world. The tree is compared to the figtree indigenous to India, specifically to Malabar and Decan, cities which, during Milton's lifetime, had reputations for extreme cruelty and barbarity.
Peter Heylyn, author of a seventeenth-century book on cosmography, describes the people of Malabar, who "are of coal-black colour" and who wear "about their middle a cloth, which hangeth down to conceal their nakednefs." He then graphically relates the barbarity of these inhabitants, who war with poisoned arrows and who sacrifice the virginity of their daughters by impaling them upon a gold bodkin of their idol (Cosmographie 3: 204). In his report on Decan, he describes the fantastic wealth of that area but adds that the people are "a Mongrel body of Chiftians, Mahometans, and Centiles, acknowledging no common Parent, nor agreeing in Language, Cuftoms, or Religion." The word Decan represents this amalgamation in its meaning of "illegitimate brood, or a body of Baftards" (3: 202-3). Therefore, in at least one popular account of Milton's day, Decan and Malabar are associated with vulgarity, at best, and savagery, at worst.

A comparison of Adam and Eve to the American Indian immediately follows the figtree simile. Again, Milton uses a simile to emphasize the savage nature of the fallen. Because of the common confusion of America with China and India, many of the marvels attributed to the East were also ascribed to the New World.² Heylyn even suggests that the natives of America descend from the Tartars, whose barbarity they emulate (4: 83). The seventeenth-century belief in the Tartars' cruelty and savagery therefore inspires a similar attitude toward the American native. Early histories relate
frightening encounters with Indians and accounts of cannibalism and human sacrifice to the devil. Pictures of the half-naked savage, bedecked with feathers and indulging in unspeakable atrocities, abound in much of the travel literature of Milton's time, such as Theodore DeBry's Discovering the New World. DeBry's collection, published in Frankfort between 1590 and 1634, was an important influence on the European aesthetic conception of the Indian (Bissell 118-19), a conception that has, in its notions of vulgarity, barbarity, and paganism, features common to the image of India.

Like Adam, awaking to a world of violence, Jim experiences a kind of rebirth when on his third day in Patusan he leaps over the stockade and lands in the mud:

> It seemed to him he was burying himself alive. . . . He will have it that he did actually go to sleep; that he slept--perhaps for a minute, perhaps for twenty seconds, or only for one second, but he recollects distinctly the violent convulsive start of awakening. (254)

Then begins his initiation into a primitive, violent society, where "Villages were burnt, men were dragged into the Rajah's stockade to be killed or tortured . . .." (256).

But even as Jim glories in surviving the brutal forces that assail him, he begins sinking to the level of those forces. When one of the conspirators approaches Jim with a knife,
Jim deliberately delays shooting him so that he can anticipate the pleasure of the kill, accomplished by shooting the man through the mouth. In Patusan the savage are killed by savagery; conflict ends in death; "lumps of white coral" shine "like a chaplet of bleached skulls . . ." (322).

The manifestations of conflict are not, however, limited to physical contest and attacks. The fall also produces verbal conflict in the form of arguments and debates. But the purpose for the verbal contention appears identical to that of physical contention—to comfort self, to reduce the trauma of loss. Jim seeks solace by defending his fall to Marlow and projecting his own guilt on Marlow. Jim's mental gymnastics are voiced in rhetorical questions, which simultaneously attempt to mitigate his guilt and suggest Marlow's:

Have you watched a ship floating head down, checked in sinking by a sheet of old iron too rotten to stand being shored up. Have you? Oh yes, shored up? . . . can you shore up a bulkhead in five minutes—or in fifty for that matter? Where was I going to get men that would go down below? And the timber—the timber! Would you have had the courage to swing the maul for the first blow if you had seen that bulkhead? Don't say you would.
... What would you have me do? Where was the kindness in making crazy with fright all those people I could not save single-handed—that nothing could save? (92)

Here Jim blames the situation, arguing that he had no choice but to jump. Later he blames the survival instinct: "suppose I had stuck to the ship? ... In thirty seconds, as it seemed certain then, I would have been overboard; and do you think I would not have laid hold of the first thing that came in my way—oar, life-buoy, grating—anything? Wouldn't you?" (130). At another point in his argument, Jim attributes the guilt to the crew: "It was their doing as plainly as if they had reached up with a boat-hook and pulled me over. Can't you see it?" he asks Marlow (123).

The common theme throughout all his queries is denial of personal responsibility—"I could not help what I did" and "You would have done the same thing."

Eve and Adam use the same means of comforting themselves, and again the rhetorical question dominates the argument. Maintaining that Adam would also have failed to detect the serpent's fraud, Eve explains that she had no reason to suspect the serpent of evil intent. Like Jim's reasoning, Eve's argument lacks consistency. She vacillates between asserting the need for personal independence and chiding Adam for not forcing her obedience:

Was I to have never parted from thy side?
As good have grown there still a liveless Rib.
Being as I am, why didst not thou the Head
Command me absolutely not to go . . .
(IX. 1153-56)

Adam in turn blames Eve for ignoring his warning, and, after several sarcastic barbs, utters the universal denial of guilt—"what could I more?" (IX. 1170). As the narrator explains, "they in mutual accusation spent / The fruitless hours, but neither self-condemning" (IX. 1187-88).

Despite his superior power and resources, Satan also seeks to comfort himself by imputing guilt to others. He accuses Abdiel and the other loyal angels of serving God because of their sloth, not their fidelity. Later Satan argues, in effect, that in his position anyone else would have done the same:

... what power of mind
Foreseeing or presaging, from the Depth
Of knowledge past or present, could have feard
How such united force of Gods, how such
As stood like them, could ever know repulse?
(I. 626-30)

And since others would also have underestimated God's power, God (Satan argues) must have concealed his strength deliberately, thus tempting their "attempt" (I. 642). Many of Satan's arguments are motivated by instincts other than self-justification—hatred being his most consistent
motivator—but most of these arguments will be discussed in the chapters on dissociation and irony. For now, the major point is that the act of separation, violating as it does the natural order of things, produces such consternation that one instinctively shields himself. Denying guilt and ascribing guilt to others—to one's fellow wrongdoers or to the wronged—temporarily relieve the anxiety.

The wronged parties, God in *Paradise Lost* and the society of seamen in *Lord Jim*, do not allow the offenders to avoid the consequences of their crimes. The first step in the punishment process is to judge the offender, to state formally his crime and his sentence. In *Paradise Lost* Abdiel is the first agent of judgment. When Satan, in effect, throws down the gauntlet—telling Abdiel to inform God of his revolt—Abdiel's reply carries the authority of a judge:

> O alienate from God, O spirit accurst,
> 
> . . . . . . . . . . . . . .
> 
> . . henceforth

No more be troubl'd how to quit the yoke
Of God's Messiah; those indulgent Laws
Will not be now voutsaf't, other Decrees
Against thee are gon forth without recall;
That Gold'n Scepter which thou didst reject
Is now an Iron Rod to bruise and break
Thy disobedience . . . (V. 877-88)
Later, after Satan has compounded his crime by using the serpent's guise to seduce Eve, Christ judges the serpent and, by extension, Satan. Christ sentences the serpent to grovel on its belly, to eat dust, and to be bruised by the woman's seed. When Christ convicts the serpent, he repeats a key word Abdiel used in judging Satan—bruise—an implication that Satan will share the serpent's doom. Moreover, Satan and his rebel troop feel the immediate effects of the sentence when they are changed into the shape of serpents and eat apples that turn to ashes. At the same time that Christ pronounces judgment on the serpent, he sentences Eve to sorrow in childbirth and Adam to labor for survival. First Satan, then Eve, and finally Adam—the order in which they are sentenced follows the order in which they transgress. The process of judging the accused is systematic.

In both works judgment does not determine guilt but rather announces it. Although the offenders may argue the reasons for their crimes, they do not deny the actual deeds they have committed. Judgment is thus a formality. Just as Satan, Eve, and Adam are pronounced guilty and sentenced to their various punishments, so Jim must endure the formal proceedings of a trial, whose outcome is never in doubt; Marlow observes, "There was no incertitude as to facts—as to the one material fact . . ." (56). But judgment is necessary because it helps resolve the conflict. Until
sentence is passed, the fallen continue blaming others. The announcement of guilt reaffirms the existence of guilt, thereby ending any uncertainty about its consequences. Marlow describes the "heavy sense of finality" that hangs over the courtroom and compares the outcome of the trial to "the fall of the axe" (158), which everyone anticipates. Even Jim recognizes the value of a formal resolution, for he is said to be "eager to go through the ceremony of execution" (153). When sentence is passed—"mate . . . certificates cancelled"—Marlow and Jim feel a kind of catharsis. "It's all over," Marlow stammers, and Jim agrees (160).

But Marlow and Jim err in their assessment. The ceremony of judgment must be translated into a pragmatic act—ejection of the offender from the society of the offended. The fall, the first act of separation, produces a corruption that cannot be tolerated among the uncorrupted. Indeed, as Belial points out during the infernal debate, ejection of the impure is a natural law. Refuting Moloch's recommendation that the rebels invade heaven, Belial explains: "th' Ethereal mould / Incapable of stain would soon expell / Her mischief, and purge off the baser fire" (II. 139-41). The benefits of this process are especially clear in the account of the heavenly war when the conflict is ravaging the celestial environs. If God had not given the Son power to pursue "these sons of Darkness, drive them
out / From all Heav'ns bounds into the utter Deep" (VI. 715-16), heaven would have been destroyed. The upturned mountains, the storm of flaming arrows, the cannon's explosive charges all violate the physical integrity of heaven. Had Christ not cast out the offenders, "all Heav'n / Had gone to wrack, with ruin overspred" (VI. 669-70).

Even Jim understands the principle of preserving order by removing the cause of disorder. Certainly Gentleman Brown's presence in Patusan forebodes chaos and destruction:

There would soon be much bloodshed, and thereafter great trouble for many people. The social fabric of orderly, peaceful life, when every man was sure of to-morrow, the edifice raised by Jim's hands, seemed on that evening ready to collapse into a ruin reeking with blood. (372-73)

Hence, Jim's instinct to rid Patusan of this scourge is correct. When Brown proposes two alternatives, all-out conflict or permission for his troop to leave peacefully, Jim opts for the latter. Unfortunately, Jim's sympathy with Brown tricks him into underestimating Brown's treachery and overestimating his own authority. Jim thus believes a peaceful ejection is feasible.

Jim lacks God's knowledge that a diabolical force can be ousted only by an exhibition of power, not just by the force of one's personality. Christ goes against the rebels
not as Jim does, requesting their cooperation—"Will you promise to leave the coast?" (387)—but armed with thunder bolts and driving a fiery chariot. Christ's show of power in ousting the fallen angels is graphically portrayed by the description of the chariot, which emits a "whirlwind sound" (VI. 749) and flashes flames of fire. Moreover, the chariot is drawn "[B]ly four Cherubic shapes, four Faces each" (VI. 753), an anticipation of the four-faced cherubim that accompany Michael on his similar mission to Eden. The obvious source of the angels with four faces is the first chapter of Ezekiel, which describes the prophet's vision of God; and the charges given to Christ and later to Michael, to eject the transgressors from their pure environments, correspond to the task God assigns to Ezekiel immediately after his vision: "I send thee to the children of Israel, to a rebellious nation that hath rebelled against me" (2: 1). And the primary message Ezekiel is to deliver is that the Israelites' exile in Babylon will be longlasting. Perhaps John Calvin is correct in believing that the four-faced cherubs symbolize the power of God's agents over the four corners of the world (Gilbert 1029). That interpretation, at any rate, accords with Milton's use of the cherubim in the poem—to demonstrate God's power to eject the impure.

The necessity of ejecting the impure in order to restore or preserve stability is a repeated theme in Lord Jim. When a "cross-eyed Dane" in the bar offends Jim with
some "scornful remark," Jim attacks the man and knocks him out the window into the water below. Assessing the physical damage and the general uneasiness caused by the brawl, the tavern owner, Schomberg, sides with the Dane and declares that he cannot tolerate Jim's behavior (199-200), thereby ostracizing Jim from the fellowship of the bar. Later, Jim's failure to heed Schomberg's example helps precipitate the crisis with Brown, whose treachery is provoked by the despicable Cornelius. Had Jim used his power to expel Cornelius from Patusan, Brown would have been deprived of the encouragement and information he obtained from Cornelius. Certainly Cornelius demonstrates his malevolence by abusing Jewel (his stepdaughter and Jim's beloved) and by participating in the conspiracy to kill Jim. Jim's inaction is not due to ignorance. But out of "carelessness" or "disdain" (285), he allows Cornelius freedom to promote his insidious evil:

[Cornelius] reminded one of everything that is unsavoury. His slow laborious walk resembled the creeping of a repulsive beetle, the legs alone moving with horrid industry while the body glided evenly. . . . He was often seen circling slowly amongst the sheds, as if following a scent. (285)

Clearly Jim errs in permitting this reprobate to remain in the camp, though perhaps Jim's indifference to Cornelius suggests Jim's corrupt state. Impurity is capable of abiding impurity.
But the pure, the unfallen, cannot endure the presence of corruption. This principle governs both heaven and earth. In heaven, Christ's ejection of the rebels is necessary not only to restore order but also to prevent corruption of the pure by the impure. As the Son receives the Father's commission to drive out the angels, Christ explains the desired end: "Then shall thy Saints unmixt, and from th' impure / Farr separate, circling thy holy Mount / Unfeigned Halleluiahs to thee sing" (VI. 742-44). On earth Adam and Eve are to experience the effects of that same principle, for the Father announces their imminent exile from Eden:

But longer in that Paradise to dwell,
The Law I gave to Nature him forbids:  
Those pure immortal Elements that know  
No gross, no unharmonious mixture foule,  
Eject him tainted now, and purge him off  
As a distemper, gross to aire as gross,  
And mortal food, as may dispose him best  
For dissolution wrought by Sin, that first  
Distemperd all things, and of incorrupt  
Corrupted. . . . (XI. 48-57)  

The danger of the impure corrupting the pure has, of course, already been demonstrated in Satan's seduction of the angels and of the human pair, an infection that Abdiel intuits even in the first moments of Satan's rebellion:
... I see thy fall
Determined, and thy hapless crew involv'd
In this perfidious fraud, contagion spred
Both of thy crime and punishment . . . (V. 878-81)
The threat of contamination is further demonstrated by a reversal of the ejection theme, as described in Book XII, when God commands Abraham to leave the idolatry and wickedness of his native land, Ur of Chaldea. In this case, purity is promoted not by ejecting the impure but by withdrawing from it.

Milton portrays not so much the practical menace of permitting evil to remain in the camp of good as he emphasizes the instinctive, involuntary repulsion to evil. Indeed, even the fallen can be moved to disgust by the presence of evil because, as the narrator explains, the damned spirits do not lose "all thir vertue" (II. 483). The virtue that remains is thus capable of recognizing evil. Even after experiencing the pains of hell, Satan is not immune to perceiving this horror, for when he meets the embodiments of evil—Sin and Death—he calls them the most "detestable" sights he has ever seen (II. 745). Likewise, Adam's reaction to his partner in disobedience is one of loathing: "Out of my sight, thou Serpent, that name best / Befits thee with him leagu'd, thy self as false / And hateful . . ." (X. 867-69). And if the sinful feel antipathy toward evil, how much more repulsive is evil to
the sinless? Hence, as the descendants of Ham become increasingly depraved, God withdraws from them and determines to confine his presence to one nation, the descendants of Abraham (XII. 105-13). As Adam witnesses the future sinfulness even of the chosen people, he asks Michael how God can continue to reside with such people (XII. 28-84). In this query Adam assumes the validity of this same principle—that the pure cannot mix with the impure. Michael does not deny the principle but explains that God plans to purify the sinful through Christ, thereby effecting a true society between God and man.

Earlier Adam shows an inherent understanding of the principle. When he explains to God his need for a mate, he argues the unfitness of brutes to be his companions: "Among unequals what societie / Can sort, what harmonie or true delight? (VIII. 383-84). In other words, the joining of likes must produce order, and joining of unlikes produces disorder. In The Doctrine and Discipline of Divorce Milton credits God with bringing together likenesses and the Devil with combining unlikes (272). And Raphael explains to Adam the orderly creation of the world, when the Spirit of God "conglob'd / Like things to like . . ." (VII. 239-40). Raphael also says that his task during the creation was to guard the Gates of Hell, to prevent "Destruction" from mixing with "Creation" (VIII. 235). Adam witnesses the effects of an improper mixture when Michael shows him scenes
of carnage, murder, and "factious opposition" (XI. 664). All the violence and degradation of Enoch's time, Michael says, are the result of righteous men uniting with fair, lustful women—"ill-mated Marriages" in which "good with bad were matcht" (XI. 684-85). Even Chaos is portrayed as a combination of unlikes, where the four elements "in thir pregnant causes mixt / Confus'dly . . ." (II. 913-14).  

Finally, the forbidden fruit itself, plucked from the Tree of Knowledge of Good and Evil, is the archetypal mixture of unlikes. When opposing principles confront each other, destructive effects are inevitable.  

The instinctive need of the unfallen to eject the fallen is also demonstrated in Lord Jim. This impulse prompts the behavior of Captain Brierly toward Jim, behavior that otherwise would be unwarranted. As one of the judges in the proceedings against Jim, Brierly should be dispassionate and objective, concerned only with administering justice; but his pressing, almost obsessive concern is in engineering Jim's removal, even to the point of offering to finance a getaway. To some extent, Brierly is motivated by compassion for Jim's pain in enduring the trial. He asks Marlow: "Why are we tormenting that young chap" (66). But anxiety about Jim's suffering is not what prompts Brierly's bitter suggestion for Jim: "Well, then, let him creep twenty feet underground and stay there" (66). Later Marlow experiences a similar reaction, a desire that
Jim would just disappear. In fact, Marlow uses the same image of burial when he wishes that his only alternative would be to pay for Jim's funeral, "To bury him" (174).

In his meeting with Stein to determine a course of action for Jim, Marlow comments on his and Stein's shrinking from the reality of Jim's crime: "We avoided pronouncing Jim's name as though we had tried to keep flesh and blood out of our discussion, or he were nothing but an erring spirit, a suffering and nameless shade" (215). When they finally force themselves to consider some practical alternative, the burial image recurs. After Marlow quotes Brierly's remark—"Let him creep twenty feet underground"—Stein says, "This could be done, too," metaphorically at least (219). The burial ground is Patusan, which Marlow assumes was once before "used as a grave for some sin . . ." (219). The description of Patusan's remoteness reinforces the completeness of Jim's exile:

... it was known by name to some few, very few, in the mercantile world. Nobody, however, had been there, and I suspect no one desired to go there in person, just as an astronomer, I should fancy, would strongly object to being transported into a distant heavenly body. (218)

In arranging Jim's exile to Patusan, Marlow evinces a certain self-protectiveness against the contagion of Jim's guilt. Over and over Jim tries to bully Marlow into sharing
his guilt by persuading Marlow that he, too, would have jumped as Jim did. To prevent Jim's success in this endeavor, Marlow must guard his every "gesture" and "word" lest he "be drawn into a fatal admission . . ." (106). The use of "fatal" emphasizes the gravity of Jim's threat. In fact, at that moment Marlow even considers Jim "dangerous" (106), much as Adam recognizes the danger of participating with Eve in eating the fruit. When Marlow brings Jim home with him after the trial, Marlow senses a certain peril in having Jim there: "I can't say I was frightened; but I certainly kept as still as if there had been something dangerous in the room, that at the first hint of movement on my part would be provoked to pounce on me" (171). On the passage from Bangkok, Jim's presence so disturbs Marlow that he has difficulty in fulfilling his duties as captain, feeling loathe to give orders to his officers. Marlow even associates Jim's threat with disease, remarking that Jim "infected" him (201). Unlike Adam, Marlow continues to defend himself from the contamination of sin. Although Marlow rescues Jim several times from uncomfortable situations, Marlow wishes eagerly "to dispose of him in any way" (201).

The contagion of sin is also illustrated in Brierly's response to Jim. Brierly's zeal for removing Jim goes beyond an instinctive reaction to crime. Brierly fears contamination by Jim, a contamination that will jeopardize the seaman's code of conduct:
This is a disgrace. We've got all kinds amongst us--some annointed scoundrels in the lot; but, hang it, we must preserve professional decency or we become no better than so many tinkers going about loose. We are trusted. Do you understand?--trusted! (67-68)

But Brierly may also be terrified of a more personal danger, of himself being infected by Jim's sin. Therefore, as soon as the trial is over and Brierly has left port on another passage, he insure that he will never commit such an act of betrayal. After writing a letter to the ship's owners, outlining to his mate the precise alterations to make in the course, and ordering his dog to be safely locked in the cabin, Brierly weights himself down with four iron pins and jumps overboard.

The Brierly incident dramatizes the acute danger of contamination from sin. Even a man of Brierly's superior powers is vulnerable. Only thirty-two, he has performed heroically on numerous occasions, saving lives and ships, achieving all the glory that Jim has only dreamed of. In his entire life there has been no mistake, no accident, "never a check in his steady rise" (57). As Marlow observes, "had you been Emperor of East and West, you could not have ignored your inferiority in his presence" (57-58). Yet, despite his excellence, Brierly is victimized by Jim's crime, perhaps because Jim's guilt reminds him of some
secret guilt of his own—a theory that Marlow poses. More likely, I think, Brierly's suicide is a calculated means of avoiding commission of a guilty act. Exposure to Jim's crime in some way undermines Brierly's perfection, causing him to recognize his susceptibility to sin, for he admits, "Such an affair destroys one's confidence" (68). But regardless of the precise motivation—to avoid being infected by evil or to avoid infecting others—the general urge is to prevent the spread of contamination, which can destroy even the strongest character.

The impulse to remove (or withdraw from) evil in order to stop its spread prompts Adam's wish to die without issue, thereby ejecting evil from the world: "Fair Patrimonie / That I must leave ye, Sons; O were I Able / To waste it all my self, and leave ye None!" (X. 818-20). Unfortunately, the critical moment for acting on this impulse has passed. He has chosen to be linked with destruction rather than to sever the diseased part from the whole. Eve is, in effect, already dead (devoted to death); Adam cannot alter that fact. To remain with her is as senseless as retaining a gangrenous limb, as irrational as it would have been for the French gunboat commander not to have cut the towline if the Patna had begun sinking.

Indeed, the action of the French officer represents a true fulfillment of responsibility, an example of how Adam should have behaved. The French officer boards the Patna,
where he remains for the thirty hours it takes to tow that damaged boat to safety. As long as the *Patna* remains upright, the French boat continues to tow it. But the French officer's first responsibility is to the crew on the gunboat, as Adam's first duty is to God. Therefore, the commander has "two quartermasters stationed with axes by the hawsers" (140), to cut the gunboat free in case the *Patna* starts sinking. The French crew cannot be sacrificed for the sake of a doomed ship. Likewise, all mankind should not be sacrificed for a doomed Eve. The Frenchman takes all possible precautions to insure the safety of both vessels and their passengers—preparing lifeboats, "communicating by signals with the towing ship" (141), and remaining vigilant for thirty hours. Had the *Patna* been lost anyway, he would have felt no guilt—"One has done one's possible" (141). Had Adam been as vigilant, staying close to Eve but out of her view, perhaps he might have forestalled the serpent's temptation of Eve. But to argue that he could have prevented Eve's fall is futile speculation. What is significant is that Adam does not cut mankind free of the lost Eve: he does not eject the offender in order to prevent the corruption of an entire race.

Ejection of the offender halts the spread of corruption among the uncorrupted but at the same time increases the degree of corruption in the offender. At the conclusion of Raphael's account of the rebels' expulsion from heaven, the
narrator explains this principle as a means of automatic punishment for evil: "the evil soon / Driv'n back redounded as a flood on those / From whom it sprung, impossible to mix / With Blessedness . . ." (VII. 56-59). When evil cannot seep into virgin territory, that evil turns back on itself, feeding its own corruption. The innocent Eve realizes this truth and even uses it in her debate with Adam. Assuming that she will repel Satan's advances on her innocence, she argues, "his foul esteeme / Sticks no dishonor on our Front, but turns / Foul on himself . . ." (IX. 329-31). And in Comus the Elder Brother's optimism that his sister can repulse her captor springs from his belief in this principle:

But evil on it self shall back recoyl,
And mix no more with goodness, when at last
Gather'd like scum, and settl'd to it self,
It shall be in eternal restless change
Self-fed and self-consum'd . . . (593-97)

The allegorical characters in Paradise Lost, Sin and Death, demonstrate in a graphic way the operation of this principle. Before Sin and Death are allowed to roam the earth, "to lick up the draff and filth / Which Mans polluting Sin with taint hath shed / On what was pure . . ." (X. 630-32), they must, in a sense, feed on themselves in an endless cycle of gorging without satisfaction. The incestuous union of Sin and Death thus produces the Hell
Hounds, "hourly conceiv'd / And hourly born . . ." which continually return to the womb of Sin, to gnaw the bowels of her that bore them (II. 796-800). Death, who provokes his offspring to torment their mother, has such a strong appetite for prey that he would devour his mother if he did not know she would "prove a bitter Morsel, and his bane" (II. 808). Evil, contained but ever perpetuating itself, is also mirrored in the description of hell—"a fiery Deluge, fed / With ever-burning Sulphur unconsum'd" (I. 68-69). The image here is similar to that used by Conrad in describing Gentleman Brown, whose evil is "inflamed by resistance, tearing the soul to pieces, and giving factitious vigour to the body" (344).

As the rebels suffer the pains of hell, where evil "conglobbs" with evil, so too does Jim experience the torture of containing within himself all the dishonor of his crime. His efforts to browbeat Marlow into sharing the guilt fail. Jim is then overcome by the backlash of his sin. The scene in Marlow's quarters, immediately after the trial, portrays a man victimized by his own guilt. As Marlow sits at his desk writing one letter after another, Jim stands facing the verandah door, "alone with his loneliness" (171). Although Marlow refuses to share Jim's guilt, he gives Jim a temporary place "where he could have it out with himself . . ." (171). Marlow's furtive glance toward the door reveals this picture of Jim: "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" (172). The image is one of constriction struggling for release, of compression almost to the bursting point. The newly ejected Satan exhibits this kind of pressure when he prepares to address the angels who have followed him to hell: "Thrice he assayd, and thrice in spite of scorn, / Tears such as Angels weep, burst forth ..." (I. 619-20). Of course, the containment of sin is only temporary; ultimately guilt will be loosed on the innocent.

The growth of evil results also from the attraction of evil to evil. After Jim's trial, for example, the West Australian, Chester, wishes to recruit Jim for his guano scheme. Chester's first inductee is Captain Robinson, an opium smuggler and purported cannibal about whom Chester says, "That's the man for me" (163). In Chester's view, Jim also has the credentials necessary to join the company, specifically as a guard for forty coolies that Chester will steal if necessary and dump on the island. And as Chester observes, Jim is a suitable accomplice for any desperate scheme: "He is no earthly good for anything" (167). The tendency of evil to be drawn to evil is further depicted in the Patusan portion of the novel. When Brown arrives at Patusan, Cornelius recognizes their commonality and offers advice on how to eliminate Jim: "The proper way is to kill
him the first chance you get. . . . I have lived for many years here, and I am giving you a friend's advice" (368). This conglobing of evil, "like scum" (Comus 595), recalls the infernal trio in Victory--Mr. Jones, Ricardo, and Pedro--who, in spite of their diverse backgrounds, are drawn together by their mutual evil. And they find not only one another but also Schomberg, whose obsessive hatred of Heyst feeds their avarice and compulsion to violence. In all these examples evil exploits evil, uses evil to sustain or gratify itself, just as the Hounds of Hell feed on their mother, Sin.

Although the containment of evil within the guilty cannot persist, the original ejection of the corrupt is permanent. The fallen can never return to the society that they offended. When the Son drives out the rebel angels, they know they are forever barred from heaven by God's "Eternal wrauth" (VI. 865). In the devils' council none of the speakers suggest returning to heaven as a serious possibility. Mammon theorizes that even if God forgave them, the conditions for being restored would be too humiliating to endure (II. 237-49). Satan also realizes the impossibility of restoration, for the breech in original unity is permanent: "never can true reconcilement grow / Where wounds of deadly hate have peirc't so deep" (IV. 98-99). And God declares His unwillingness to grant the rebels grace because they were "Self-tempted" (III. 130).
Despite God's plan to provide a means of restoring Adam and Eve, their exile from Eden is also irrevocable. God's command to Michael underscores the permanent nature of ejection:

Haste thee, and from the Paradise of God
Without remorse drive out the sinful Pair,
From hallowd ground th' unholy, and denounce
To them and to thir Progenie from thence
Perpetual banishment . . . (XI. 104-8)

When Michael comforts Adam by reminding him of future redemption, Michael also explains that God's grace will not restore Eden to him—"But longer in this Paradise to dwell / Permits not . . ." (XI. 259-60).

Similarly, when Marlow delivers Jim to Patusan, or to use Marlow's metaphor, heaves Jim "over the wall" (229), the ostracism is perpetual. Later, when Marlow visits Jim at Patusan, Jim wishes his banishment could end and that he could return to the civilized world. But he knows he cannot return and calls Patusan "my limit" (333). His question to Marlow—"When shall we meet next"—and Marlow's answer, "Never--unless you come out," are followed by Jim's resignation to permanent exile: "Good-bye, then" (335). As Marlow is sailing away from Patusan, Jim cries, "Tell them . . . No--nothing" (335). Jim's ties with his former life are forever broken.
The breech in original unity inevitably provokes contention, a precept demonstrated in both *Paradise Lost* and *Lord Jim*. Contention is physical, as well as verbal, and provides for the fallen a temporary respite from fear or despair. Eventually the conflict is resolved by a formal indictment of the offenders. And ultimately the faithful repulse the infidels, instinctively out of abhorrence for their crimes and deliberately out of a desire to halt the spread of contamination. As the fallen are driven away from the society they have betrayed, they feel an increasing burden of unrelieved guilt and bitterness. Suffering, which initially resulted from conflict with the "establishment," gradually becomes internal, the effect of attracting and thus accumulating more evil. Realizing the permanence of their ruin, the fallen begin casting about for possible means of remedying their distress. The stability and order of the unfallen community vanish, replaced by symptoms of inconstancy—capriciousness, rootlessness, wandering.
NOTES

1. The image of a demonic ransacking of the earth is reminiscent of the "sordid buccaneers" cruelly tearing "treasure out of the bowels of the land" in the Congo (Heart of Darkness 87). And in Nostromo the same image of tearing treasure from the earth is represented by the silver mine, the focus of conflict (53).

2. See Benjamin Bissell's The American Indian in English Literature of the Eighteenth Century, p. 1.

3. The birthing imagery at the end of this passage recalls a similar image in Paradise Lost. Immediately following Adam's eating the fruit, "Earth trembl'd from her entrails, as again / In pangs, and Nature gave a second groan" (IX. 1000-1).

4. Conrad uses a similar image in Nostromo to describe that character's punishment when he realizes his loss of glory and reputation: "Nostromo tasted the dust and ashes of the fruit of life" (416).

5. This entire discussion of the chariot is adapted from my note in Explicator, 1982.

WORKS CITED


CHAPTER IV

ROOTLESSNESS AND WANDERING

Ejection of the offenders completes the process by which the fallen are divided from the established community. No longer "inhibited" or supported by that stable world they have violated, the exiles find themselves figuratively and even literally adrift in a sea without landmarks, in search of a harbor or refuge. *Paradise Lost* and *Lord Jim* both convey a sense of this fluidity, of detachment and wandering through space, time, and states of mind. Through similar uses of imagery, plot, characterization, and organization, Milton and Conrad depict the mutability of the fallen world, where the transgressors begin reconstructing their lives.

With their original ties severed, the fallen resemble a number of natural objects that are uprooted from their normal positions. Imagery denoting such rootlessness abounds in the description of the rebellious angels in hell. One such example is the Vallombrosa passage in Book I:

> Nathless he so endur'd, till on the Beach
> Of that inflamed Sea, he stood and calld
> His legions, Angel Forms, who lay intranst
> Thick as Autumnal Leaves that strow the Brooks

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In *Vallombrosa*, where th' *Etrurian* shades
High overarcht imbrowr; or scattered sedge
Afloat, when with fierce Winds *Orion* armd
Hath vext the Red-Sea Coast, whose waves orethrew
*Busing* and his *Memphian* Chivalrie,
While with perfidious hatred they persu'd
The Sojourners of *Goshen*, who beheld
From the safe shore thir floating Carcasses
And brok'n Chariot Wheels. . . . (299-311)

Here the fallen angels on the burning lake are compared to
autumnal leaves floating on the brooks and to sedge that is
both scattered and afloat. Like the leaves and the sedge,
the angels are cut off from their natural source of
nourishment. All are detached—from trees, from the sea's
marshy bottom, or from the Creator. The winds that have
disrupted the sea, thereby tearing the sedge from its bed,
have also brought about the miracle that causes further
evisceration (Exodus 14: 21). After the Israelites
("Sojourners of Goshen") have crossed the Red Sea between
the walls of water, they witness the destruction of the
"Memphian Chivalrie" (Egyptian army).¹ And the physical
signs of this destruction are "floating Carcasses / And
brok'n Chariot Wheels . . . ," again images of dislocation.

In describing hell itself, Milton emphasizes its
horrors through images of violent displacement. The hot
fury of hell is likened to the effects of an explosion that
demolishes a hill:

. . . the force
Of subterranean wind transports a Hill
Torn from Pelorus, or the shatterd side
Of thundring Aetna, whose combustible
And feweld entrals thence conceiving Fire,
Sublim'd with Mineral fury, aid the Winds,
And leave a singed bottom all involv'd
With stench and smoak . . . (I. 230-37)

A similar image of violent dislocation occurs when the uproar of hell is compared to that produced by Hercules. Driven into a pained frenzy by the charmed robe he wears, he wrests "by the roots Thessalian Pines" and throws the messenger Lichas into the sea (II. 542-46). The clamor in hell recalls the turbulence of the celestial war, when the angels uprooted mountains and hurled them at the rebels, and anticipates the displacement of Eden by the great flood. In Michael's revelation to Adam, the inundation breaks up and rearranges the landscape:

. . . then shall this Mount
Of Paradise by might of Waves be moovd
Out of his place, pusht by the horned floud,
With all his verdure spoild, and Trees adrift
Down the great River to the op'ning Gulf . . .
(XI. 829-33)

Whether in heaven, in hell, or on earth, the pattern of
imagery is consistent. A breach in the community is accompanied by a turbulent dislocation in the physical environment.

Similar imagery used for the same thematic purpose occurs in Lord Jim. When Jim comes to Marlow's quarters after undergoing the trauma of the trial, a heavy storm blows up, thereby dramatizing the disturbance of harmony created by Jim's crime. Again, the scenes are of violent displacement: "The downpour fell with the heavy uninterrupted rush of a sweeping flood, with a sound of unchecked overwhelming fury that called to one's mind the images of collapsing bridges, of uprooted trees, of undermined mountains" (181). In the same scene Marlow later refers more explicitly to Jim's condition of rootlessness when he compares Jim to a "dry leaf imprisoned in an eddy of wind" (185). And finally, in order to emphasize Jim's loss, Marlow explains man's urgent need for attachments or roots: "Each blade of grass has its spot on earth whence it draws its life, its strength; and so is man rooted to the land from which he draws his faith together with his life" (222). For Jim, going home, to his father's house, is now an impossibility. A man who has betrayed his trust has severed the roots from which he draws nourishment.

The condition of rootlessness is ironically appropriate, for it suggests the acts of betrayal committed by Jim and by Adam and Eve. Their crimes are acts involving
some physical displacement: in Jim's case, a leap from the
ship to one of the few lifeboats, which should have been
loaded first with passengers, not crew members; in the case
of Adam and Eve, the removal of fruit from the forbidden
tree and the act of eating the fruit. Even the key words
describing their crimes contribute to the sense of
disjunction: the end-stopped sounds of "jump" in *Lord Jim*
and of "pluckd" and "eat" in *Paradise Lost*. Milton
heightens the effect by eliminating auxiliaries so that the
impact of the verbs is not diluted: "... she pluckd, she
eat" (IX. 781).

Another manifestation of rootlessness is the cosmic and
incorporeal imagery. Clouds, shadows, mist, eclipses—
these are prominent sources of images that Conrad and Milton
use to suggest a world of uncertainty and change, a world
whose permanent structures have been shattered, a world
lacking solidity and coherence. One can detect in these
images a pattern of descent, reenforcing the idea of the
fall. The rising and falling movement in *Paradise Lost* has
been described and analyzed at length by such critics as
Jackson Cope and Isabel MacCaffrey.² My intention is not
to go over that well-plowed ground. Rather, I wish to point
out that descent through space is a basic symbol to denote a
ruinous disjointure and that images of falling through space
are therefore vital to works that involve the effects of a
fall. Satan's fall through chaos to hell ("Nine times the
Space that measures Day and Night" I, 50) is therefore depicted by the same imagery that describes Jim's disconnected condition. Marlow, for example, equates Jim's situation to having "the ground cut from under his feet" (82), and then describes the pain in Jim's face as that produced by "[tumbling] down from a star" (84). Like Satan, Jim has "tumbled from a height he could never scale again" (112).

The unfixed condition of the fallen is suggested not only by the spatial imagery but also by the various images of light and darkness. Light—unfiltered, unobscured, unwavering—represents the antithesis of the fallen state. In Paradise Lost God is depicted as this kind of light: "Immutable," "Eternal," "Fountain of Light"—God's radiance shines in the Son "without cloud" (III. 373-75, 385). Nothing cuts off the light that emanates from the Father. Such is not the case for the fallen, who are described as clouded or vacillating between light and darkness. Among the numerous similes for Satan in Book I is the one comparing him to obscured celestial bodies:

... his form had yet not lost
All her Original brightness, nor appeard
Less than Arch-Angel ruind, and th' excess
Of Glory obscur'd: As when the Sun new ris'n
Looks through the Horizontal misty Air
Shorn of his Beams; or from behind the Moon
In dim Eclips disastrous twilight sheds
On half the Nations . . . (591-98)

Later he is likened to a "Fleet" seen at a distance amid the clouds (II. 636-37), and then to a "Comet" whose movement spans the length of the constellation Ophiucus (II. 708-11). Finally when he returns to hell in triumph, his brightness appears "as from a Cloud" (X. 449).

In Lord Jim Marlow uses similar images to characterize fallen humanity: "... waver, and misty are the beings that share with us the sight of the stars and the warmth of the sun" (180). Particularly "misty" is Gentleman Brown, whose plot against the Patusan community takes advantage of a concealing fog. The spiritual nature of Brown's evil is suggested by the light imagery. Brown is a "shadow," his voice "blank and muffled out of the fog," and he floats away in his boat--"fading spectrally without the slightest sound" (399). Marlow's description of Jim, on the other hand, suggests Jim's (and maybe Marlow's) inconstancy. At times Marlow portrays Jim as a shade or shadow, "blurred by crowds of men as by clouds of dust" (216). On other occasions Marlow views Jim as the only light that illumines the abyss--"a speck in the dark void" (173), "a tiny white speck," which seems "to catch all the light left in a darkened world" but then disappears (336). Jim, like Satan, may produce light, but it is as mutable as is their fallen world.
In fact, the eclipse or dimming of stars and planets is, according to the narrator of *Paradise Lost*, one of the specific phenomena associated with the fallen world—"the blasted Starrs lookd wan, / And Planets, Planet-strook, real Eclips, / Then sufferd . . ." (X. 412-14). This alteration of light is the subject of Adam's exclamation of alarm:

*Eve,* some further change awaits us nigh,
Which Heav'n by these mute signs in Nature shews

... why [else] in the East
Darkness ere Dayes mid-course, and Morning Light
More orient in yon Western Cloud that draws
Ore the blew Firmament a radiant white,
And slow descends, with something heav'nlly fraught.

(XI. 194-207)

These lines convey a sense of fatality similar to Marlow's in the following passage:

Nothing on earth seemed less real now than his
[Jim's] plans, his energy, and his enthusiasm; and raising my eyes, I saw part of the moon glittering through the bushes at the bottom of the chasm. For a moment it looked as though the smooth disc, falling from its place in the sky upon the earth, had rolled to the bottom of that precipice: its ascending movement was like a leisurely rebound; it disengaged itself from the tangle of twigs;
the bare contorted limb of some tree, growing on
the slope, made a black crack right across its
face. It threw its level rays afar as if from a
cavern, and in this mournful eclipse-like light
the stumps of felled trees uprose very dark. . . .

Here, light and spatial images are combined, as in the comet
simile in Paradise Lost. The moon falls, then rebounds, but
always its light is obstructed—by bushes, twigs or tree
limb. What the light reveals is not whole, luxurious
vegetation but tree stumps, silent evidence of further
displacement. In the fallen world nothing remains intact.

With their original ties severed, the fallen must
wander about in search of another home or refuge. Read as
myth, this roaming would be defined as the quest. Isabel
MacCaffrey describes the ancient mythic pattern as "loss,
quest, and return" (207). Robert Andreach, who has detected
a mythic pattern in Conrad's body of work, also reports
Conrad's use of a journey or quest motif. Since my
purpose is to reconstruct a series of causal relationships,
originating with the fall, I view the travels of the fallen
as a part of a logical pattern rather than a mythical one.
Therefore, I will examine wandering as the effect of a
rootless condition, a condition that precludes permanence
and stability.
As MacCaffrey observes, Milton's account of Satan's voyage resembles the legends of questing heroes (179). Certainly Satan's movements are directed toward an ultimate goal—the corruption of mankind. But he also seems to have a more immediate aim, which is to escape the fluidity of hell and chaos and to find some solid foundation on which to rest. Throughout Books I and II, the fallen angels, including Satan, are seen struggling for fixity. The reader's first glimpse of Satan reveals the irony of the archangel's condition. "Chain'd on the burning Lake . . ." (I. 210), he discovers that his prison has no solidity. By comparing Satan to the Leviathan, which the pilot of a ship mistakes for an island, Milton reinforces the irony. When he fixes his anchor in the "skaly rinde" of the Leviathan (I. 206), the pilot has doomed his craft to destruction. He has shackled himself to the abyss. Even after Satan escapes his chains and the lake of fire, he continues to flounder about for his footing, walking with "uneasie steps / Over the burning Marle . . . (I. 295-96). Not surprising then are his nostalgia for his lost home, "happy Fields" (I. 249), where movement is a joy rather than a struggle, and his emphasis on a "firm Faith, and firm accord" (II. 36) [emphasis added] to counter the protean landscape of hell.

Book II contains so many references to the unstable substance of hell and chaos that it is reasonable to conclude Milton must have a thematic purpose in mind.
Belial envisions being "swallowd up and lost / In the wide
womb of uncreated night" (149-50), or being sunk under the
"boiling Ocean" (181-84). Then, as Beelzebub concludes his
speech, proposing to invade the new creation, he anticipates
the difficulty of the journey:

... Who shall tempt with wandering feet
The dark unbottomd infinite Abyss,
And through the palpable obscure find out
His uncouth way, or spread his aerie flight
Upborn with indefatigable wings
Over the vast abrupt ... (404-9)

Satan's acceptance of the mission contains another reference
to the danger of being swallowed by the void of Night
(438-40). After Satan has left on his quest, the angels
wander about, exploring the expanse of hell: the burning
lake; rivers; "a frozen Continent," piled high with heaps of
hail and ice and snow; "A gulf profound as that Serbonian
Bog," where entire armies have been submerged (587-94).
Hell, with its "Rocks, Caves, Lakes, Fens, Bogs, Dens, and
shades of death" (621), offers no relief from wandering.
Neither does Satan find a solid resting place. After
escaping the confines of hell, he faces chaos--"a dark /
Illimitable Ocean without bound, / Without dimension, where
length, bredth, and highth, / And time and place are lost
..." (891-94). Then in four remarkable lines Milton
summarizes Satan's simultaneous movements through every type
of substance:
So eagerly the fiend
Ore bog or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet persues his way,
And swims or sinks or wades, or creeps, or flyes . . .
(947-50)

The cumulative effect of passages such as these is twofold: to emphasize the heroic efforts that Satan must expend, and to show that a world without boundaries oppresses rather than frees. It is no wonder then that Satan responds so eagerly when Chaos permits him passage to the new creation. After his intense struggle through the abyss, the promise of an ordered world gives him "fresh alacritie," for he is "glad that now his Sea should find a shore" (II. 1011-12).

Conrad also uses the sea to suggest the horror of the abyss, where one is totally at the mercy of the elements. In the lifeboat with the other crew members, Jim experiences a sense of total detachment from the rest of the world. He can see and hear nothing; he cannot "distinguish the sea from the sky." As he explains to Marlow, it was as though no dry land existed on earth and no ground could ever be under his feet (114). This drifting on the sea is merely a prelude to his immediate future, when he wanders from one position to another, seeking anonymity but becoming "known as a rolling stone" (197). Even after he is rescued from the sea, he must fight for a "foothold" (82). In fact, Marlow continues to think of Jim as a lonely figure dwarfed by the "vast obscurity" of a black ocean (172).
Although Jim lacks the sense of purpose that Satan has, both know the harsh reality of an unanchored existence. Marlow describes Jim's wandering "on the quays all by himself, detached from his surroundings, irresolute and silent, like a ghost without a home to haunt" (82). At another time Marlow compares Jim to a traveler lost in the wilderness (33). Adam and Eve face a similar prospect. Eve grieves in anticipation of leaving the safety of Eden and roaming the dark world outside:

Must I thus leave thee Paradise? thus leave
Thee Native Soile, these happie Walks and Shades,

... and whither wander down
Into a lower World ... (XI. 269-83)

Once removed from the ordered community, the fallen discover that chance plays a more important role than before in determining their destiny. This is not to say that Milton at any time portrays Providence as subservient to chance. As Dennis Burden correctly explains, Milton's thesis is the Providence of God (21). But Milton, like Conrad, shows the efforts of the fallen to be dwarfed by the operation of caprice. The Paradise of Fools, in Paradise Lost, typifies this condition. As the inhabitants "lift thir Feet" to enter heaven, suddenly a "violent cross wind from either Coast / Blows them transverse ten thousand Leagues awry" (III. 486-88). God seems to have abandoned
this place to chance so that the inhabitants, together with their religious regalia, are merely the "sport of winds" (493). Likewise, despite his valiant labor to journey through chaos, Satan would at this moment still be falling through the "vast vacuitie," (II. 932) "had not by ill chance / The strong rebuff of som tumultuous cloud / Instinct with Fire and Nitre hurried him" upwards (935-37). In the same way, Jim's effort to steer the lifeboat is futile, since the rudder had been lost. His gripping of the tiller has as little effect on directing the boat as Satan's spreading his wings has on his escape from chaos. Satan is controlled by the cloud, and Jim is controlled by the "caprice of the wind" (122).

But Satan asserts that he is unaffected by any external force. Despite his loss of heaven's stability and order and his suffering from the tortures of hell, he maintains that his mind is independent of such circumstances; his mind is "not to be chang'd by Place or Time" (I. 253). The truth of his assertion is supported by the poem's chronological structure, a structure similar to that of Lord Jim and used to the same advantage. In short, Milton and Conrad use time shifts to show that temporal and, by extension, spatial changes effect no essential alteration in the fallen's condition. As a result, the reader experiences a sense of flux without perceiving any alterations.
MacCaffrey explains the paradox by means of a visual image, that "of the spinning top with a still center" (74). Since *Paradise Lost* is myth and myth is characterized by cycle ("separation—initiation—return"), she concludes that the poem must show time as cyclical rather than linear (23, 25). A cyclical view of time is a unified view, like God's (53), but, as Anne Davidson Ferry points out, a cyclical pattern can also suggest an antithetical meaning. Before the fall, according to Ferry, such a pattern represents order and permanence, whereas in the fallen world a cycle suggests mutability and even death (31). Hence, the frequent violation of chronology in *Paradise Lost* produces a dual effect—one of unity and of discontinuity. 7

Conrad's non-chronological narration has the same effect. On the one hand, it relates the past and future to the present, thus allowing "the parts to be bathed suggestively in the light of the whole" (Crankshaw 173). Albert Guerard explains the technique as Conrad's tendency to meditate on the past or future implications of a particular event, or Conrad's "long historical view" ("The Conradian Voice" 6). On the other hand, the frequent use of time shifts denotes a fragmented view of reality, or perhaps the reality of fragmentation—demonstrating that the fallen world, as Ferry suggests, is accessible only through fragments (76).
A close analysis of Milton's and Conrad's treatment of time is impractical and inappropriate for this study. As Thomas Moser has observed, during the first 111 pages of Lord Jim, eight time shifts occur (170), and the number of violations of chronology in Paradise Lost defies even an estimate. However, the two authors employ several kinds of time shifts that help to characterize the fallen condition.

The first method they use to violate the chronology has classical precedent, but following the epic tradition of beginning in the middle of things also has thematic justification. Paradise Lost opens after the angels have fallen from heaven; the reader first sees them as they suffer the tortures of hell. Lord Jim also begins after the first fall, when Jim is suffering the ill effects of his leap from the Patna and his ejection from the community. Although Jim's employment as a water-clerk hardly equals the punishment that Satan experiences in hell, Jim is also tormented by his need to escape all reminders of his crime:

His incognito ... was not meant to hide a personality but a fact. When the fact broke through the incognito he would leave suddenly the seaport where he happened to be at the time and go to another—generally farther east. He kept to seaports because he was a seaman in exile from the sea. ... (4)
The epic time scheme, identified in Conrad by Donald Davidson and verified by Bruce Harkness, has a major effect, de-emphasizing plot in order to focus more attention on character. Because Conrad subtly suggests the outcome of various episodes, the reader feels less suspense about what happened and more interest in why it happened. This concern with cause is a distinguishing feature of epics—
in Homer, in Virgil, and in Milton. Homer opens *The Iliad* by referring to the cause of Achilles' anger, and Virgil begins with the question of what caused the building of Rome. Similarly, *Paradise Lost* opens with a brief summary of effects (disobedience, death, restoration), followed by the question of cause: "say first what cause / Mov'd our Grand Parents in that happy State, / Favourd of Heav'n so highly, to fall off / From thir Creator . . ." (28-31).

Concern for cause requires a retrospective view. One surveys the present state of affairs, and then in an effort to make sense of those affairs he shifts his attention back in time to find the origin of the current conditions. And ultimately he will anticipate the final consequences in the causal sequence. This epic time scheme befits works with the theme of the "fall." When the wholeness of the community is breached, one's vision is also splintered—diverted backward to ask "why" and forward to wonder "what next." Therefore, the organization suitable for *Paradise Lost* and *Lord Jim* is this epic pattern: the agony after the
first fall (Jim's and Satan's) is succeeded by the events leading up to that fall (Satan's rebellion in heaven, and Jim's experience on the training ship and then on the Patna); next the action returns to the present effects of that fall—Satan's invading Eden and Jim's entering Patusan; finally, the time skips ahead to the future (the fate of Adam's progeny and the disintegration of the Patusan society).

Within this broad outline of events occur innumerable time shifts, a phenomenon anticipated even in the early pages of each work. In the first fifty lines of Paradise Lost, the narrator covers the entire time span of the poem, although not in chronological order. He begins by referring to the events in Eden, then moves to the last event of Christ's atonement, and finally alludes to Satan's fall. Similarly, within the first two-and-a-half pages of Lord Jim, the unspecified narrator describes Jim's interim condition (between the Patna and Patusan), next refers to his future as Tuan Jim, and then moves back to Jim's early life in the parsonage.

Another reason for the interrupted time sequences is Milton's and Conrad's use of mini-narratives, which break the flow of the main narratives. In Paradise Lost these brief sketches are the epic similes, which conduct the reader on numerous forays into the future and return him to the central story, refreshed or instructed. Since the
poem deals with prehistorical events, and material for the similes is derived largely from the historical world, the similes typically look ahead from the primary narrative. However, the material of the simile will commonly lie in the narrator's past. For example, in Book I the fallen angels' immediate response to their leader's summons is likened to the response of the cloud of locusts to Moses' command (338-45), while a later simile in Book III compares the ladder joining the newly created world and heaven, with the ladder to heaven that Jacob sees in a dream. And in Book X the bridge linking hell to the earth is compared to the bridge of ships that Xerxes uses to connect Europe and Asia (300-10). This frequent movement from prehistory to history to prehistory is, of course, consistent with the epic time scheme, creating a sense of time doubling back on itself.

In *Lord Jim* the main narrative is interrupted by short biographies of secondary characters such as the German captain, the chief engineer, Chester, and Brierly. And like the epic similes, these narratives break up the time sequence, diverting attention forward from the main story line and backward from the narrator's perspective. Harkness says that, although they often seem digressive, these biographies serve as a point of comparison or contrast with Jim (43). Used for the purpose of comparison, these sketches thus function as similes, reenforcing themes and breaking up the chronology. When Marlow relates the
circumstances of Brierly's life, for example, he describes events that look ahead of the main narrative but are actually a part of the narrator's past. As Marlow tells his audience what happened at Jim's trial, he mentions Brierly's discomfort in serving as one of the investigators. Next, he jumps forward in time to note Brierly's suicide shortly after the trial and then backward to outline the events preceding the suicide. In another digression Marlow recounts Chester's plan to make a profit from guano. Again, Marlow's recitation occurs years after his actual conversation with Chester. Marlow then moves further back in the past to describe Chester's earlier experiences, while later his perspective jumps ahead when he mentions Chester's uncertain fate. Like Milton's epic similes, these biographical sketches reenforce the epic pattern of shifting from the present to the past and the future.

Clarifying the matter at hand through a comparison with the past (or future) may disrupt the chronology, but it can also imply that time changes nothing, that beneath the flux of day-to-day existence is the eternal. Marlow defines the eternal as the unchanging nature of human behavior. On the most general level, this permanence is largely negative, for it is suggested by Jim's consistent pursuit of personal glory, even though others may suffer. The quest for self-exaltation obsesses him on the training ship, during the
Patna incident, and at Patusan. Marlow explains Jim's egoism in this way—"he was overwhelmed by his own personality . . ." (341). And in his letter summarizing the final events in Jim's life, Marlow testifies to the continuity of the past, present, and future:

The story of the last events you shall find in the few pages enclosed here. You must admit that it is romantic beyond the wildest dreams of his boyhood, and yet there is to my mind a sort of profound and terrifying logic in it . . . The imprudence of our thoughts recoils upon our heads; who toys with the sword shall perish by the sword. (342)

On another occasion Marlow affirms strong ties with the past. Hearing of Jim's disastrous decision to trust Brown, Marlow recalls Stein's assessment of Jim: "Stein's words, 'Romantic!—Romantic!' seem to ring over those distances" (393).

Jim confirms the changeless nature of his existence when he acknowledges that his new-found glory in Patusan has not obliterated the past. He cannot forget the Patna, and neither can Marlow (305). Despite his success at Patusan, he knows he cannot regain Marlow's trust. "But all the same, you wouldn't like to have me aboard your own ship—hey?" he asks Marlow (306).
Conrad shows the perpetuity of human behavior by means of the epic perspective, which is itself a "long historical view" (Guerard, "The Conradian Voice" 6). This historical view is created through references to humanity's common past, thereby demonstrating that constancy is not a feature exclusive to Jim's life. Sometimes unchanging human behavior is referred to as a stereotype. For example, Marlow describes the conspiracy in Patusan to kill Jim as the "old story" of intrigue (298), and the love of Jim and Jewel as the old "story" of the "knight and maiden meeting to exchange vows amongst haunted ruins" (312). More frequently Conrad conveys the sense of time passing without altering human destiny. As Marlow ponders his experience as a sea captain, he takes the "long historical view":

... I remember all these boys that passed through my hands, some grown up now and some drowned by this time. ... Were I to go home tomorrow, I bet that before two days passed over my head some sunburnt young chief mate would overtake me at some dock gateway or other, and a fresh deep voice speaking above my hat would ask: 'Don't you remember me, sir?' ... And I would remember a bewildered little shaver ... . (44)

Implicit in Marlow's meditation is the continuity of human experience—the movement from youth to age.
Even on a more specific subject, Marlow's perspective encompasses a broad chronology. As he considers the misinformation resulting from Jim's name for his beloved, Jewel, Marlow compares the emerald Jim is rumored to possess with a legendary stone of Succadana: "In the old times" the stone had caused strife and disasters of all kinds. "Indeed," Marlow says, "the story of a fabulously large emerald is as old as the arrival of the first white men in the Archipelago; and the belief in it is so persistent that less than forty years ago there had been an official Dutch inquiry into the truth of it" (280). By relating Jewel to a story that is old, ancient, and recent, Marlow unifies time while showing its incessant flow.

By adopting the long historical view, Milton also indicates the constancy of certain phenomena in the fallen world. Evidence of Milton's epic sweep of time abounds in every book and is obvious to even a casual reader. In Book XI Michael gives Adam this historical view, which Adam finds oppressive. After his vision of the future, Adam realizes that man's destiny is unchanging, at least until time ends, and he wishes he could have remained ignorant of that destiny, "The burd'n of many Ages . . ." (767): "... Let no man seek / Henceforth to be foretold what shall befall / Him or his Children, evil he may be sure" (770-72). In Book I the narrator's chronological sweep conveys a similar sense of continuity, but one that includes the notion of change.
Just before the epic catalogue of fallen angels, these "godlike shapes" are described as standing at attention, awaiting the words of their commander. At that moment the narrator's sense of history harkens back to their original glory, "... Powers that erst in Heaven sat on Thrones" (360). Then the perspective moves to one of contemporaneity with the narrator—"Though of thir Names in heav'nly Records now / Be no memorial, blotted out and ras'd / By thir Rebellion, from the Books of Life" (361-63). And finally, the time shifts back to the rebels in hell, but only as a pivotal point from which to leap forward again into the future, to an interval between the scene in hell and the narrator's present:

Nor had they yet among the Sons of Eve
Got them new Names, till wandring ore the Earth,

. . . . . . . . . . . . . . . . . . . . . . .
... the greatest part

Of Mankind they corrupted ... (364-68)

Like Conrad's, Milton's use of passages with this kind of ranging perspective conveys the sense of movement through time, a journey, however, marked by a flat, monotonous landscape.

Although Conrad's and Milton's forays into the past and future may suggest both a fragmented and a unified view of reality, the narrators recognize that their ability to communicate is ultimately bound by the reader's linear
apprehension of time. Humans lack what Northrop Frye explains as God's view of time, "always a pure present" (36). Even the angel Raphael feels hampered by this human limitation because he cannot convey to Adam the instantaneous nature of the creation: "Immediat are the Acts of God, more swift / Than time or motion, but to human ears / Cannot without process of speech be told" (VII. 176-78). Marlow also mentions the Shandy-like frustration that he feels as narrator: "All this happened in much less time than it takes to tell, since I am trying to interpret for you into slow speech the instantaneous effect of visual impression" (48). Clearly, the simple act of narration seems to compromise a unified view of time. One can tell only a single part of the story at a time.

While the narrative process is itself largely responsible for indicating a fragmented view of reality, the characters who transgress (Jim, Adam and Eve, Satan) convey that same view but for psychological reasons. After they have fallen, their attention vacillates largely between the past and the future. As they recall their sins, they alternate between feeling shame and scorn. In contemplating the future, their emotions shift back and forth between hope and despair. Their movement through these various mental states requires a decline in their focus on the present. In fact, the degree to which the characters' attention is centered on the present indicates their spiritual
condition. For example, before their fall Adam and Eve’s conversation consists largely of observations about the world around them and praise of the Creator. Although Raphael’s visit spurs a temporary interest in the events preceding the creation and some concern on Adam’s part for the immediate future (Satan’s threat to their happiness), Adam and Eve are too engrossed in their day-to-day existence to give much thought to the past or future. Adam’s admission to Raphael of his absorption in Eve reveals the preeminence of the present to him (VIII. 551-51). And Eve’s immersion in her gardening tasks is so complete that the serpent must become increasingly conspicuous in his actions in order to gain her attention.

Whereas Jim can never be said to live primarily in the present (as the innocents in Eden do), his increasing preoccupation with the past and future, after his jump from the Patna, also suggests a correlation between guilt and chronology. Other Conradian characters support this conclusion. One of the few characters in Conrad’s fiction who commits no wrongful act is Captain MacWhirr in Typhoon. The other distinguishing feature of MacWhirr is his almost exclusive focus on the present, especially the task at hand. And though the heroic French lieutenant in Lord Jim humors Marlow by recounting the rescue operation of the Patna, he tells Marlow almost nothing but the facts. About his own history, the lieutenant remains silent—much to
Marlow's dissatisfaction. Concerning the possibilities for Jim's future, the old seaman refuses even to hazard a guess: "What life may be worth when . . . when the honour is gone . . . I can offer no opinion" (148).

An even more dramatic example is Nostromo. Before his corruption, keeping the silver for himself, he is almost child-like in his absorption in the present. He flirts with the girls, receives accolades from the crowds, and helps evacuate the silver from the mine to the lighter—all with the recklessness and joy of innocence: "He was disinterested with the unworldliness of a sailor, arising not so much from the absence of mercenary instincts as from sheer ignorance and carelessness for to-morrow" (461). But after his "fall"—his long swim and long sleep that mark his embarkation on a course of deceit—his experience with time alters: "[The sleep] had been like a break of continuity in the chain of experience; he had to find himself in time and space, to think of the hour and the place of his return" (460). When he becomes reoriented, he finds himself living more in the past and the future than in the present.

Looking backward, he justifies his crime by recalling his achievements, and blaming circumstances in general and Decoud in particular for his (Nostromo's) decision to keep the silver hidden: "Well, he had saved the children. He had defeated the spell of poverty and starvation. He had done it all alone—or perhaps helped by the devil. Who cared?
He had done it, betrayed as he was" (562). And contemplating for the first time the distant future, he decides on a long-range course of action—"I must grow rich slowly" (562)—a life of deceit that causes him continual agony. Nostromo can no longer find comfort in the moment. Haunted by the guilt of what he has done and plagued by the fear of future discovery, he is a broken man. As the narrator observes, "A transgression, a crime, entering a man's existence, eats it up like a malignant growth, consumes it like a fever" (585).

This crime produces in the transgressor a mental instability corresponding to the upheaval in his physical environment. Just as he wanders in space, the fallen wanders in time and thus through various mental states. In hell the angels who retire to a hill in order to analyze their condition find themselves "in wandring mazes lost," alternating between anguish and hope, "Passion and Apathie, and glory and shame" (II. 561-68). Several critics of Paradise Lost have recognized the link between the fall and a loss of emotional equilibrium. Frank Kermode, for example, says Milton uses "perturbation" as an "index of fallen nature" (116), and Lawrence Sasek describes Adam's fallen nature as "variable," marked by a vacillation between despair and undue joy (353). The text of the poem provides ample evidence to support their theory. An early example occurs when Satan's impersonation of a cherub is betrayed by
his visage, revealing to Uriel the turmoil of "ire, envie and despair" (IV. 115). Similarly, an unsettled mind is one of the first effects of the fall that Adam and Eve experience:

... not at rest or ease of Mind,
They sate them down to weep, nor onely Teares Raind at thir Eyes, but high Winds worse within Began to rise, high Passions, Anger, Hate, Mistrust, Suspicion, Discord, and shook sore Thir inward State of Mind, calme Region once And full of Peace, now tost and turbulent.
(IX. 1120-26)

In addition to the link between the fall and emotional turbulence, a link also exists between the turbulence and the preoccupation with the past and future. As previously stated, an examination of the fluctuating emotional states of the fallen indicates a tendency to quit the present. Those who have transgressed fix much of their attention on the past, turning over and over in their minds the circumstances of their transgressions. Sometimes this continual replaying of the past produces in the fallen an overwhelming sense of regret or guilt. For Satan, recalling the past serves to emphasize his loss. Observing the marred countenance of his companion, Beelzebub, Satan remembers when his partner "didst outshine / Myriads though bright"
... (I. 86-87). The first words Satan utters in hell are
thus about heaven. Then, his arrival on the earth is marked by another retrospective view, which causes him deep anguish. Again the stimulus is visual. Just as in hell when he is shocked by Beelzebub's appearance, so on earth is he stunned by the brightness of the sun, which he addresses: "... I hate thy beams / That bring to my remembrance from what state / I fell ...." (IV. 37-39). But at this time Satan's regret deepens into guilt, as he not only grieves for what he has lost but also, momentarily, deplores what he has done:

... Pride and worse Ambition threw me down
Warring in Heav'n against Heav'n's matchless King:
Ah wherefore? he deservd no such return
From mee, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his service hard.

... yet all his good prov'd ill in me,
And wrought but malice ... (IV. 40-49)

On other occasions Satan relives the past in order to justify his crime and its consequences. Addressing his followers in hell, the archangel recalls their rebellion as heroic ("that strife / Was not inglorious ...." I. 623-24), and later, when Gabriel confronts him in Eden, boasts of his courage during the war in heaven:

Insulting Angel, well thou knowst I stood
Thy fiercest, when in Battel to thy aide
Thy blasting volied Thunder made all speed
And seconded thy else not dreaded Spear.

(IV. 926-29)

In addition to portraying their crime as an act of heroism, Satan defends his past action to his followers by blaming God for not discouraging the rebellion. As discussed earlier, he argues that, since no one could have foreseen God's power, God Himself is responsible for tempting them to rebel (I. 626-42). In his public recollections of the fall, Satan thus stresses the validity of his behavior, whereas his private memories at times allow him to feel shame.

Jim's musings about the past are also ambivalent. Like Satan, he feels both guilty and vindicated when he recalls his crime. Although Jim does not explicitly admit the wrongness of his jumping from the ship, he indicates his awareness of wrongdoing. As he recounts his behavior on the lifeboat (after abandoning ship), he tells Marlow of his desire to swim back to the ship. Had the ship lights not disappeared, he maintains, he "would have swam [sic] back." "I would have gone back and shouted alongside--I would have begged them to take me on board" (135), Jim maintains. The urgency of his wish to have behaved honorably indicates his awareness of having behaved dishonorably. In fact, Jim even asserts that he almost swam back despite the darkness: "I very nearly did it as it was-- do you understand? . . .
There was not a glimmer--not a glimmer... Don't you understand that if there had been, you would not have seen me here?" (135). In other words, Jim says he would have made amends for his breach of trust if circumstances had provided him any encouragement. This assertion contains both an admission of guilt and an attempt to mitigate his guilt.

His other arguments to justify his abandoning the Patna have been discussed in an earlier chapter. Like Satan, Jim blames circumstances (the imminent storm, evidence of fatal damage to the ship, too few lifeboats) and the behavior of others (the crew members' inciting him) for his crime. The significance of Jim's arguments to this discussion is that they involve a focus on the past. Whether Jim feels ashamed or justified, he must, in a sense, keep returning to the scene of the crime--reenacting in his mind the circumstances of his fall and continually feeling the regret of "a chance missed" (83).

So, too, do Adam and Eve direct their attention backwards, to the circumstances of their disobedience. And, like Jim's, their memories create opportunities for them to alter the past, at least to pose a hypothetical past. If you had only..." summarizes the attitude of the pair. Adam theorizes a past altered by Eve's obeying him:

Would thou hadst heark'nd to my words, and staid with me, as I besought thee, when that strange Desire of wandring this unhappie Morn,
I know not whence possessd thee; we had then
Remaind still happie . . . (IX. 1134-39)

Eve speculates conversely: "Hadst thou been firm and fixt in thy dissent, / Neither had I transgrest, nor thou with mee" (IX. 1160-61). But Eve also hypothesizes that changed circumstances would have led to the same outcome. Even if Adam had been with her, he would have acted as she did because he "couldst not have discernd / Fraud in the Serpent . . ." (IX. 1149-50). The contradictions in Adam's and Eve's suppositions evince their lack of stability. Despite her assertion that Adam's presence would have been ineffectual, Eve declares that he should have ordered her not to separate from him. Adam's self-justification,

I warnd thee, I admonishd thee, foretold
The danger, and the lurking Enemie
That lay in wait; beyond this had bin force,
And force upon free Will hath here no place.
(IX. 1171-74),
is compromised by his admission of uxoriousness: "perhaps / I also errd in overmuch admiring / What seemd in thee so perfet, that I thought / No evil durst attempt thee . . ." (IX. 1177-80). Clearly, the pair's preoccupation with their past behavior is riddled with both remorse and obduracy.

The fallen are haunted not only by the past but also by the future, a future which they view alternately with hope and with despair. Satan himself seems mindful of these
alternatives. As he lies chained on the lake of fire, his thoughts turn naturally from the present reality of pain to some future remedy—"What reinforcement we may gain from Hope, / If not what resolution from despare" (I. 190-91). Despite his declaration that the present condition is superior to their past ("Better to reign in Hell, then serve in Heav’n" I. 263), Satan immediately begins planning their escape: "For this Infernal Pit shall never hold / Celestial Spirits in Bondage . . ." (I. 657-58). The council in Pandemonium is called for the purpose of determining their future.

In considering the future, the speakers in hell manifest varying degrees of hope and despair. Moloch's argument for open war on heaven is, as Belial observes, built on despair (II. 126)—the belief that conditions cannot get any worse or any better. Belial, on the other hand, bases his advice for inaction on a rather passive hope—a persuasion that improvement will occur spontaneously:

This horror will grow milde, this darkness light,
Besides what hope the never-ending flight
O future days may bring, what chance, what change
Worth waiting, since our present lot appeers
For happy though but ill, for ill not worst,
If we procure not to our selves more woe.

(II. 220-25)
Mammon's counsel—exploit the riches of hell—springs from a more active hope, a conviction that one can by his own efforts create a change for the better. Finally, Satan's plan, proposed by Beelzebub, originates from a sense of despair, rather than of hope. The plot to spite God by destroying His creation will not improve the conditions of the fallen angels. As Beelzebub says, the rebels can expect nothing "but custody severe, / And stripes, and arbitrary punishment" (II. 333-34). Although they cannot raise their state, they can tear down mankind's, thereby "surpass[ing] / Common revenge . . ." (II. 370-71). Thus Satan's resoluteness is just as surely provoked by despair as is Moloch's fierce determination to assault heaven. Belial's analysis of Moloch's plan, whereby their "final hope / Is flat despair . . ." (II. 142-43), also describes Satan's plot. Satan himself later recognizes that his only option for dealing with the future is his "infinite despair" (IV. 74). For him strength will lie in having nothing more to lose: "So farwel Hope, and with Hope farwel Fear, / Farwel Remorse: all Good to me is lost" (IV. 108-9). With these words Satan, in effect, dismisses the past and concentrates all his thoughts and efforts on his plan for vengeance.

Despite Satan's resolution, he must continue to fight the distraction of the present. When he first sees Adam and Eve, he is awestruck by their beauty. In order to overcome his natural instinct to love them, he must focus on the
future, "when all these delights / Will vanish . . ." and the pair, together with their offspring, will be delivered to hell (IV. 367-68, 381-85). Later, just before tempting Eve, Satan is himself tempted—to forget the past and future in order to delight in the pleasing form of Eve. He recovers his doggedness, though shaken by his momentary "relapse": "Thoughts, whither have ye led me, with what sweet / Compulsion thus transported to forget / What hither brought us . . ." (IX. 473-75).

Wandering thoughts also characterize Adam and Eve's meditations on their fallen state. As with Satan, their attention can remain focused on the present for only short intervals. While they think often of the actions that preceded their disobedience, their major concern is for the future. After tasting of the fruit, Eve immediately exhibits an unwonted preoccupation with the future. She praises the fruit and promises to begin each day with tending it (IX. 799-801); she envisions her development toward godhood (803-5). Then she ponders what to do about Adam, finally deciding to share the fruit with him so that she will not face death alone and Adam be "wedded to another Eve" (IX. 828). After Adam's participation in the crime, he, too, becomes engrossed in the future, particularly in lamenting the curse of death that he has earned for his progeny and in speculating on the eternal nature of death:
... But say
That Death be not one stroak, as I suppos'd,
Bereaving sense, but endless miserie
From this day onward, which I feel begun
Both in me, and without me, and so last
To perpetuitie; Ay mee, that fear
Comes thundring back with dreadful revolution
On my defensless head; both Death and I
Am found Eternal, and incorporat both,
Not I on my part single, in mee all
Posteritie stands curst ... (X. 808-18)

In this lament Adam's attitude toward the future is despairing, an attitude that inspires Eve to propose a nihilistic plan. Either remaining childless or killing themselves, Eve suggests, would prevent the perpetuation of their misery. Her plan perhaps seems noble, at least on the surface: to sacrifice their pleasure and even their lives for the sake of their unborn children could be regarded as acts of unselfishness. However, her proposal is based on the premise that annihilating the race is their only advantageous option. Her assumption is similar to Satan's when he admits, "onely in destroying I finde ease / To my relentless thoughts ..." (IX. 129-30). Like Satan, Eve speaks from despair. But unlike Satan, Adam is able to envision a future based on hope, when God will protect, instruct, and be reconciled to them (X. 1055-96).
Therefore, although Adam and Eve wallow in despondency for a time, they finally discover "new hope to spring / Out of despaire . . ." (XI. 138-39), while Satan "from despair" is "high uplifted beyond hope . . ." (II. 6-7).

The tendency of the fallen to be engrossed in the future is also exhibited in the conversation and behavior of Jim; and, when contemplating the future, Jim also expresses the wide range of attitudes that the fallen in *Paradise Lost* hold. One moment he is driven by a satanic determination, based on despair. Like Satan's courage, Jim's springs from the belief that he has nothing more to lose. After the trial he confides to Marlow: "Jove! I feel as if nothing could ever touch me. . . . If this business couldn't knock me over, then there's no fear of there being not enough time to—climb out . . . (179). Jim then adopts a tone of defiance: "Well. I've gone with it to the end, and I don't intend to let any man cast it in my teeth without—without—resenting it" (179-80). As Jim speaks, Marlow observes Jim's clenched fists and the "air of indomitable resolution" on his face (180)—signs that Jim's utterances are deeply felt.

Just as sincere is Jim's hope for another opportunity to prove himself. With Marlow he shares his optimism about the future—"Some day one's bound to come upon some sort of chance to get it all back again" (179). Later when Marlow proposes Patusan as a refuge, Jim's "stubborn but weary
"resignation" slowly changes to "surprise, interest, wonder, and . . . boyish eagerness" (230). The prospect of starting over revives him; the adventure of a new world allures him much as it allures Adam and Eve, when they depart from Eden--"The World was all before them . . ." (XII. 646).

However, as he gains success, Jim's hope declines almost to the point of despair because he begins to realize that the future will continually threaten the status quo: "I must go on," he says, "go on for ever holding up my end, to feel sure that nothing can touch me. I must stick to their belief in me to feel safe and to--to . . ." (334).

This need for constant vigilance and effort, as Adam learns from the vision that Michael grants him, is an effect of the fall. Man's enjoyment of the present will always be unstable. He can never relax because the future continually promises change. Adam, like Jim, therefore discovers that in the fallen world hope must invariably be qualified:

... I had hope

When violence was ceas't, and Warr on Earth,
All would have then gon well, peace would have crownd
With length of happy days the race of Man;
But I was farr deceav'd . . . (XI. 779-83)

Uprooted from a protected environment, the exiles face an unordered world that alternately gives and takes, nurtures and menaces. The instability of their existence is reflected in the vagaries of their movement--spatial,
temporal, mental. Despite their resolve to adhere to a predetermined course, the fallen learn that digressions are their new way of life. As Adam and Eve depart from their sheltered world, their movement is thus tentative and uncertain; embodying all the aimlessness of an unanchored existence, they cross the threshold from Eden "with wandring steps and slow" (XII. 649).
NOTES

1 For explanation of Milton's identifying the Egyptian Pharaoh with Busiris, see Don Cameron Allen's "Milton's Busiris" in Modern Language Notes.

2 In Paradise Lost as "Myth" MacCaffrey demonstrates Milton's use of space as a structural device, while Jackson Cope's The Metaphoric Structure of Paradise Lost discusses the thematic value of the spatial imagery which denotes disorder. See also Marjorie Nicholson's "Milton and the Telescope" for an explanation of Milton's unique sense of "interstellar space" (3).

3 Kester Svendsen discusses contemporary opinions about comets in Milton and Science (92, 266).

4 Albert Guerard says that in Conrad "mist" symbolizes deception and self-deception (Conrad the Novelist 162).

5 According to C. B. Cox, Jim is described in terms of darkness and light (Joseph Conrad: The Modern Imagination 27).

6 In The Slain and Resurrected God Robert Andreach concludes that a female agent is necessary to help Conrad's hero achieve his quest.
Donald Davie criticizes Milton's violations of chronology because he believes the poem to be overtly structured as a narrative ("Syntax and Music in Paradise Lost" 80-81).

See Donald Davidson's "Joseph Conrad's Directed Indirections" (164-66) and Bruce Harkness' "The Handling of Time in the Novels of Joseph Conrad" (177, 270).

James Whaler, in "The Miltonic Simile," mentions five functions of simile: illustration, prolepsis, aggrandizement, relief, and decoration. Only the first three does he consider common to Paradise Lost (1035-37).

G. Wilson Knight explains that Milton uses mazes and maze-type imagery to represent "distress and confusion" ("The Frozen Labryrinth" in The Burning Oracle 62).

In Paradise Lost, God confirms that man's nature is fallen: "His heart I know, how variable and vain / Self-left . . ." (XI. 92-93).
WORKS CITED


CHAPTER V

DISSOCIATION

In "To a Friend" Matthew Arnold credits the Greek philosophers with a psychic health that he cannot share, the ability to see "life steadily" and see "it whole."

According to the thesis suggested by Paradise Lost and Lord Jim, wholeness is an ideal not to be realized in the fallen world. As Stanley Fish explains, Adam and Eve's decision to break from God "creates . . . fractured vision" (144), a conclusion that Anne Ferry also reaches (119). Likewise, Paul Wiley observes the "inner division" exhibited by Conrad's characters who do not participate in the solidarity of mankind (31). As mentioned in an earlier chapter, Conrad even dramatizes the dismembered psyche by means of character doubles such as the Captain and his mirror image, Leggatt, in "The Secret Sharer."

Yeats' theory of the masks depicts this same assessment of the human condition, that unity of being is impossible in this world (Kermode 23). And the loss of psychic unity, says Herbert Weisinger, occurred with the fall of Adam (155). Despite the diverse contexts, many thinkers have thus concluded that one of the prominent features of an imperfect world is man's inability to use all of his faculties harmoniously. And because of
this impotence, his perception and expression of truth will be faulty.

The purpose of this chapter then is to demonstrate how *Paradise Lost* and *Lord Jim* portray the flawed perception and expression of truth—by the fallen characters and by the narrators. The vacillation that marks the physical and mental condition of the exiles ousted from the community they have betrayed suggests another logical effect of the fall—a rupturing of the faculties. As discussed in Chapter II, the characters' first sense of separateness shows the working of the imagination apart from reason. But with the fall—the confirmation of separateness through action—the range of dissociation becomes broader; the symptoms of a divided psyche grow increasingly acute.

The simplest example of dissociation in the offenders occurs when Adam disobeys. Immediately he and Eve experience a novel sensation—lust, which Milton indicates is physical desire apart from reason and love:

As with new Wine intoxicated both
They swim in mirth, and fansie that they feel
Divinitie within them breeding wings
Wherewith to scorn the Earth: but that false Fruit
Farr other operation first displaid,
Carnal desire enflaming, hee on Eve
Began to cast lascivious Eyes, shee him
As wantonly repaid; in Lust they burne . . .

(IX. 1008-15)
This is a description of uncontrolled passion, which is compared to drunkenness—a condition characterized by the abdication of reason. The use of "breeding" suggests the sub-humanness of their experience, a marked contrast to the relationship of the pair earlier when their "wedded Love" was established "in Reason," thus distinguishing man from beast. According to the narrator, the efficacy of this ideal state of marriage is in its driving "adulterous lust" from men to "bestial herds" (IV. 750-55). In the description of Adam and Eve's lust, the fire imagery ("enflaming," "burne") also adds to the portrait of licentiousness. And the eighteen lines that follow the passage cited elaborate on the theme by referring to specific senses, especially taste and touch, which are the faculties least serviceable to reason: "taste," "savour," "Palate," "True relish, tasting," "delicious Fare," "enflame my sense / With ardor . . . ." Within this "hymn to the senses," Adam's use of hyperbole augments the impression of unrestraint, as he says to Eve: "if such pleasure be / In things to us forbidd'n, it might be wisht, / For this one Tree had bin forbidd'n ten" (1024-26). Here he defies all boundaries, wishing in effect for infinite opportunities to indulge the senses and thus for further chances to transgress. One is reminded of another voluptuary whose excesses led to his degradation. Doctor Faustus, like Adam, would embrace unlimited sin: "Had I as many soules as there be Starres / I'de give them all for Mephostophilis" (I.iii.330-31).
In depicting lust as an immediate effect of the fall, Milton anticipates Michael's explanation of dissociation: as a result of Adam's "original lapse," reason is impotent; "Immediatly inordinate desires / And upstart Passions catch the Government / From Reason, and to servitude reduce / Man . . ." (XII. 83, 87-90). Although the passions can function under the control of reason, as shown in the wedded love of Adam and Eve in Book IV, reason cannot function under the control of the passions. Therefore, when the passions "catch the Government / From reason," reason is lost; the dismemberment of the psyche begins.

With the loss of reason, the offenders find themselves victimized by hallucinations. As Adam has explained earlier when accounting for Eve's dream, in the absence of reason Fancy takes control, "misjoining shapes" and producing "wilde work" (V. 110-12). In Adam and Eve the "wilde work" is the illusion of flying, believing they are growing wings with which "to scorn the Earth . . ." (IX. 1011). In Lord Jim Jim has a similar illusion in the lifeboat when he experiences the sensation of falling through light (125). But in Jim the wild work is primarily auditory. Recalling his experience in the lifeboat, Jim admits to Marlow having heard the shouts of drowning passengers, passengers who, of course, never even entered the water:

... did I tell you I had heard shouts? ... blown along with the drizzle. Imagination I
suppose. And yet I can hardly . . . How stupid . . . The others did not. I asked them afterwards. They all said No. No? And I was hearing them even then! I might have known—but I didn't think—I only listened. Very faint screams--day after day. (134)

At least Jim understands his loss of reason ("I didn't think") to be the cause of the delusion. But the chief engineer, who survived the Patna incident, continues in his delirium, maintaining that the ship had been overrun with "[M]illions of pink toads" that were "as big as mastiffs, with an eye on the top of the head and claws all round their ugly mouths" (52-53). Like Jim, the engineer's malady springs from the loss of reason, in his case a condition produced by drunkenness.

Another manifestation of the fragmented personality also involves a loss of control, the inability of the will to control action. To argue that one's behavior is involuntary is to invoke the plea of necessity, a favorite rationalization of tyrants and of Satan (IV. 393-94). Defending his plan to corrupt the innocents in Eden, whom he "could love" (IV. 363), Satan claims that "public reason" "compells" him to such an abhorrent act (389, 391). And in telling Eve the effect of eating the fruit, he explains that he felt "compellld" to come worship Eve (IX. 609-12). Using
a variation of the plea of necessity, Jim goes so far as to assert that his will was unaware of his action. In describing his abandoning the Patna, he maintains that his will was divorced from the act of jumping. He admits, "I had jumped," but then adds the telling postscript—"It seems" (l11). As Dorothy Van Ghent explains, while Jim concedes that his body jumped, he refuses to accept that his soul also complied (233-34); in recalling the crime, he separates intention from deed. This separation is more imagined than real, according to Marlow, who calls Jim's assertion "a strange illusion of passiveness" (108).

Although the truthfulness of Satan's and Jim's allegations is, at best, doubtful because the claims serve to excuse their behavior, there are instances when Satan and Jim react involuntarily. One such incident occurs in Book IX of Paradise Lost when Satan is beguiled by Eve's beauty to the point that he momentarily lacks control of his own will:

. . . her every Aire
Of gesture or lest action overawd
His Malice, and with rapin sweet bereav'd
His fierceness of the fierce intent it brought:
That space the Evil one abstracted stood
From his own evil, and for the time remaind
Stupidly good, of enmitie disarm'd,
Of guile, of hate, of envie, of revenge. (459-66)
The phenomenon described here involves a separation, a fracturing of the psyche so serious that Satan, albeit briefly, loses his own identity. For an instant the Evil One is deprived of evil. This breakdown of the will weakens the control that it has over the body. As Peter Fiore notes in his study of Augustinian thought in Milton, after the fall the body is not subject to the will (29-30).

Jim also exhibits this loss of control—once, when he is confiding in Marlow the circumstances of the Patna disaster. As he recalls his actions on the lifeboat, Jim becomes increasingly agitated, a condition Marlow tries to mitigate by murmuring to him, "Steady, steady." Marlow's efforts fail. Denying his agitation—"What? I am not excited"—Jim knocks over a cognac bottle "with a convulsive jerk of his elbow." Then Jim bounds "off the table as if a mine had been exploded behind his back," wheels around in midair, and lands in a crouching position as though poised to attack a predator (119-20). The incongruity of his behavior with the situation is underscored by his mundane apology—"Awfully sorry. How clumsy of me" (120). Further evidence of Jim's decreasing control over his own actions occurs after the trial. Responding to Marlow's offer of help, Jim first expresses inordinate gratitude, "Jove! . . . It is noble of you!" (183), after which he behaves convulsively:

All at once he sprang into jerky agitation, like one of those flat wooden figures that are
worked by a string. His arms went up, then came
down with a slap. He became another man
altogether. . . . I was almost alarmed by this
display of feeling, through which pierced a strange
elation. I had pulled the string accidentally, as
it were; I did not fully understand the working of
the toy. (184)

Marlow's imagery, identifying Jim with a marionette,
emphasizes Jim's loss of control, and the observation that
Jim "became another man" announces, in effect, the
dismemberment of Jim's personality.

The transformation to another identity is more vividly
illustrated in Paradise Lost, when Satan returns to hell to
announce his success. His wonder at the Angels' alteration
quickly becomes horror as he feels the anatomical changes
within his own body:

His Arms clung to his Ribs, his Leggs entwining
Each other, till supplanted down he fell
A monstrous Serpent on his Belly prone,
Reluctant, but in vaine: a greater power
Now rul'd him . . . (X. 511-16)

As in the above description of Jim, the account of the
fallen angels' degradation to serpents, groveling on their
bellies, shows that loss of control is connected with a loss
of identity—phenomena that signal the fractured psyche of
the offenders. Not only does reason cease to govern the
fallen, but even their will is a times impotent. Hence, the narrator of *Paradise Lost* describes Adam and Eve's transformation--from delighting in their discourse together (VIII. 48-49) to "[C]onfounded . . . as strook'n mute" (IX. 1064). The failure of the faculty of speech merely suggests the more pervasive failure of the faculties to work harmoniously under the guidance of reason.

Ideally, reason is served by fancy, imagination, and the five senses (V. 100-108). Even reason is not meant to function alone but with the support of other faculties. And, as discussed in Chapter I, pervading Miltonic and Conradian thought is the premise that all the faculties must be governed by certain absolute values: for Milton, obedience to God; for Conrad, devotion to the human community. When these values are repudiated, as they are in the fall, reason becomes faulty. For example, Marlow is struck by the impotence of Jim's attempts to justify his jump from the *Patna*. Jim's analysis of the affair lacks the wholeness of truth. As Marlow observes, Jim "had advanced his argument as though life had been a network of paths separated by chasms" (130). Consequently, Jim cannot distinguish between truth and falsehood, right and wrong. He tells Marlow that the "wretched story" told by the crew "was not a lie--but it wasn't truth all the same. . . . There was not the thickness of a sheet of paper between the right and wrong of this affair" (130). In recounting to his
audience Jim's evaluation of the incident, Marlow reminds them that Jim's behavior violated "the solidarity of the craft" (131); hence, Jim's effort to defend himself with reason fails because that reason operates outside the guidelines of the highest value, as perceived by Marlow.

Like Jim, the fallen angels fail to perceive truth despite their use of reason. According to the epic bard, the angels in hell "reasond high," debating about "good and evil," but the result is "[V]ain wisdom all, and false Philosophie" (II. 558-65). That result is most apparent in Satan, the master of reasoning as a means of promoting falsehood. As C. S. Lewis explains, "What we see in Satan is the horrible co-existence of a subtle and incessant intellectual activity with an incapacity to understand anything" (96). Here is dissociation at its most dangerous, for its victim is also its propagator. Satan's failure to accept obedience to God as the highest value means that his logic is doomed to error.² And his clever reasoning makes that error difficult to detect for his auditors and even for himself. He begins his argument to tempt Eve by claiming to possess wisdom, "to discerne / Things in thir Causes . . ."

and "to trace the wayes / Of highest Agents, deemd however wise" (IX. 681-83). In order to win Eve over, he must convince her that obeying God is not the highest value. Therefore, he suggests that knowledge and obedience are mutually exclusive attributes, and that knowledge is
superior to obedience, particularly for the creature he calls "Queen of this Universe" (IX. 684). Generally he supports his argument with two assertions: first, that disobedience will have positive rather than negative consequences (God will praise your courage; you will become like God; disobedience will not hurt God or you.); second, that God does not deserve obedience (God is envious; He only pretends to be the Creator of all) (IX. 685-732). His "perswasive words," seemingly "impregnd / With Reason . . . and with Truth" (737-38), win her over because she is willing to admit obedience as a subject for debate.

The elevation of knowledge over obedience as an absolute value, a desired end in itself, is a danger that Raphael has warned against, perhaps because he realizes that the plea for knowledge is the tempter's most compelling argument: Satan appeals to the rational faculty by his offer to expand that faculty. Therefore, Raphael stresses that knowledge should not be separated from need:

    . . . not to know at large of things remote
    From use, obscure and suttle, but to know
    That which before us lies in daily life,
    Is the prime Wisdom . . . (VIII. 191-94)

As Adam and Eve learn, seeking knowledge for its own sake darkens, not illumines, their minds (IX. 1053-54).
Manifestations of the darkened mind abound in *Paradise Lost* and *Lord Jim*. One such manifestation is the authors' treatment of language. Since words are the primary means of conveying truth, it is not surprising that Milton and Conrad show them to be inadequate or even confusing, thereby dramatizing man's flawed perceptions. As Stanley Fish maintains, the failure of language is a primary sign of the fall (118). When language is perfect, the word corresponds to the truth. In his prelapsarian state Adam knows the appropriate name to give each bird, fish, and beast. He tells Raphael, "I nam'd them, as they passd, and understood / Thir Nature, with such knowledge God endu'd / My sudden apprehension . . ." (VIII. 352-54). Adam's knowledge is thus God-given, not coveted as Satan suggests, and manifests itself in the words he chooses to call each creature. But after the fall, words and truth diverge. The English teacher who functions as the narrator of *Under Western Eyes* describes the condition thus: "Words . . . are the great foes of reality" (3).

One reason for the inadequacy of language to communicate truth is the ambiguity of words. Reflecting the fractured personality is the fracturing of language so that several meanings may be represented by a single word. Jewel's name, for example, provokes the rumor that Jim possesses a remarkably large emerald (277-78). One of the most poignant scenes in the novel involves Jim's
misinterpreting a word. As he is leaving a court session, he hears a voice behind him say laughingly, "Look at that wretched cur" (70). Wheeling around to face Marlow, Jim accuses Marlow of demeaning him: "I won't let any man call me names outside this court" (72). Then Jim interprets Marlow's protestations of innocence to be cowardice—"Who's a cur now—hey?" (73). As Marlow points down at the object of the offending remark, a yellow dog, Jim turns crimson, "trembling as though he had been on the point of bursting into tears" (74). Marlow calls Jim's mistake "hideous," for he understands the depth of Jim's shame: "A single word had stripped him of his discretion . . . which is more necessary to the decencies of our inner being than clothing is to the decorum of our body" (73-74).

Whereas Jim's mistake lies in assigning a figurative meaning to a word used literally, Satan errs in interpreting literally what is intended to be metaphorical. Returning to hell to report his success on earth, he describes the particulars of the scheme: seducing man "[F]rom his Creator, and the more to increase / Your wonder, with an Apple . . . ." (X. 486-87). As Ferry observes, only Satan uses the word apple. Elsewhere in the poem the Biblical fruit or root is used. Satan's word choice proves his ignorance, for it "implies that mankind was tempted by a mere thing," with no spiritual significance (119). Satan goes on to scorn God for taking man's act so seriously: "hee thereat / Offended,
worth your laughter, hath giv'n up / Both his beloved Man
and all his World, / To Sin and Death a prey . . ." (487–90). And for his complicity, says Satan, his punishment
will be a slap on the wrist—the seed of man will bruise
Satan's head. "A World who would not purchase with a
bruise, / Or much more grievous pain . . ." (500), Satan
jokingly asks. Satan's most vivid humiliation
immediately follows his distorted report. Since he
understands only a physical reality—eating an apple,
receiving a bruise—his transformation to a serpent is at
this point an appropriate penalty. The effect of his
humiliation is heightened by the reader's awareness of
Satan's faulty perceptions and the cockiness with which
Satan has verbalized them. Like Jim, Satan makes a fool out
of himself through his errors in interpreting language.

Not only are the characters the victims of ambiguity,
but the reader, particularly of Paradise Lost, often must
ponder which of several meanings is intended. Therefore,
when Beelzebub refers to "our Conquerour (whom I now / Of
force believe Almighty . . ." (I. 143-44), the fallen angel
may mean either that force is the agent of his belief or
that the object of his belief is God's unequalled force.
Likewise, the description of Satan walking "up and down
alone bent on his prey" (III. 441) could refer to his
singlemindedness or to his isolation. Besides these
examples of syntactical ambiguity, the reader must also deal
with verbal ambiguity. How, for example, should one interpret "wanton" and "dishevell'd" in the description of the prelapsarian Eve (IV. 306)? As mentioned earlier, Milton likely intends for the reader to accept more than one meaning. But even if that is Milton's design, the reader still is left wondering whether one interpretation is more significant than another. The narrator's association of ambiguity with Satan (V. 702-4) implies that ambiguity is a trait of the fallen world. Moreover, since the reader tends to attribute to Eden a language of perfect clarity, "he must admit his distance from that perfection whenever he reads into the word more than is literally there, more than the thing" (Fish 128). Ambiguous language then serves as a stylistic device to show the reader his own limited vision.

Of course, the apotheosis of words as a source of confusion is the story of Babel, recounted in Book XII of *Paradise Lost*. The efforts to build a tower to reach heaven are not only thwarted but deflated by the splintering of language. God derides the builders by putting on "thir Tongues a various Spirit to rase / Quite out thir Native Language, and instead / To sow a jangling noise of words unknown" (53-55). Their inability to understand one another produces increasing anger and frustration among them, thus augmenting the "great laughter" in heaven (59).

In *Lord Jim* Conrad depicts the inability to communicate as frustrating, even agonizing, to Jim and to Marlow.
Sharing the lifeboat with the other crew members is an experience Jim cannot verbalize. He tells Marlow that no words exist to convey what he felt in that boat: "If I had opened my lips just then I would have simply howled like an animal" (124). Later Jim tries unsuccessfully to express his gratitude to Marlow for letting him talk about the Patna incident. "Words seemed to fail him" (128), Marlow observes. At Marlow's final meeting with Jim, the younger man tries to give him a message to take back, but cannot find the words. Eventually Jim even attempts to write: "'I must now at once . . . ' [sic] The pen had spluttered, and that time he gave it up" (340-41).

Marlow feels the same frustration in communicating to his listeners about Jim because "mere words" cannot convey the extent of Jim's isolation (272). Earlier, in his first conversation with Jim, when Jim accuses him of name-calling, Marlow struggles futilely for something to say. As Jim begins walking away, Marlow tries to mouth some silly phrase. In this exchange Marlow learns that good will is more eloquent than words: "The stupidity of the phrase appalled me while I was trying to finish it, but the power of sentences has nothing to do with their sense or the logic of their construction. My idiotic mumble seemed to please him" (75). On another occasion Marlow even calls human speech "a thing of empty sounds" (148), a pessimistic view that his creator apparently shares. According to David
Thorburn, Conrad is preoccupied with the limitation of language (115).

Conrad, like Milton, adopts writing techniques that suggest the limitations of language. What Jocelyn Baines describes in Conrad as a "straining of language" is common to both artists. Baines quotes typical Conradian word choices and phrases that are almost meaningless, such as a "cry of inconceivable triumph and of unspeakable pain."

Baines also observes the excessive use of intense words—"impenetrable," "irresistible"—as evidence of Conrad's attempt to press more meaning from language than it can express (225). Lord Jim contains numerous passages that illustrate Conrad's tendency to overwrite. One representative example occurs when Marlow analyzes the nature of human life: "Yet for all that the great plain on which men wander amongst graves and pitfalls remained very desolate under the impalpable poesy of its crepuscular light, overshadowed in the centre, circled with a bright edge as if surrounded by an abyss full of flames" (215).

Granted, the subject of this excerpt (the human condition) is general and thus of necessity somewhat vague. But the elevated Latinates—"impalpable poesy of its crepuscular light"—needlessly increase the high degree of obscurity. Of course, Milton's fondness for abstract Latinates is notorious. For example, in the "Hymn to Light" that opens Book III of Paradise Lost, the narrator describes the
"holy Light": "Bright effluence of bright essence increate" (6). As in many Conradian passages, the words call attention to themselves so that the literal meaning becomes almost insignificant.

In Lord Jim Conrad, through Marlow, ridicules the possession and use of an extensive vocabulary. The half-caste master of the brigantine that carries Jim inland to Patusan uses "flowing English," but Marlow says the vocabulary seems "derived from the dictionary compiled by a lunatic" (238). Although the master is quite proud of his verbal skills, constantly alert to the "undeniable effect of his phraseology" (239), Marlow thinks his extravagant language is absurd. Phrases such as "resignation to quit," "propitiated many offertories," "in the similitude of a corpse," and "weapons of a crocodile" comprise the master's conversation, which Marlow calls an imagined "display of cleverness" (239-40). In fact, Marlow believes him guilty of an occasional malapropism. When the half-caste compares Patusan to a "cage of beasts made ravenous by long impenitence," Marlow fancies that he means "impunity" (239). To the master, words are useful for striking a pose, rather than for communicating.

Conrad and Milton both use language for a purpose other than communicating literal truth. In fact, their bent for complicated syntax often discourages objective interpretation. Such passages as the representative
selections below convey little information, creating instead a mood largely through sound imagery and ornament:

Above the mass of sleepers a faint and patient sigh at times floated, the exhalation of a troubled dream; and short metallic clangs bursting out suddenly in the depths of the ship, the harsh scrape of a shovel, the violent slam of a furnace-door, exploded brutally, as if the men handling the mysterious things below had their breasts full of fierce anger: while the slim high hull of the steamer went on evenly ahead, without a sway of her bare masts, cleaving continuously the great calm of the waters under the inaccessible serenity of the sky. (19)

Here sound dominates sense. The impression of slumberous, almost incorporeal quiet is initially produced by the description of the sleepers' breathing: a sigh--floating, faint, patient, vaporous. Then this quiet is violated by the noise of clashing objects--metal clanging, a shovel scraping, a door slamming. Finally the images are joined to form a new one--a quiet collision, the ship's hull soundlessly plowing the water. The numerous modifiers and appositives, which interrupt and reverse the syntax, allow the musical qualities of the language to overpower the intellectual. Alliteration, assonance, and consonance, which all depend on repetition, abound in this sentence,
whose length is extended not only by the modifiers but also by the semi-colon and colon. The passage supports Edward Crankshaw's analysis of Conrad's prose as weak in "objective accuracy" and strong in creating mood and rhythm (230). And a major reason for this characteristic is Conrad's typical avoidance of those spare and simple sentences that generally sacrifice music for clarity.

Whatever one thinks about Milton's style—whether agreeing with T. S. Eliot that *Paradise Lost* must be read twice, once for sound and once for meaning; or believing like Arnold Stein that Milton uses sound to create sense—there is at least a near consensus that reading *Paradise Lost* is a taxing (albeit rewarding) experience. Milton himself acknowledges the difficulty by suggesting that the poem will appeal only to the intellectually elite, "fit audience . . . though few" (VII. 31). The complexity of Milton's syntax is one source of the difficulty. Like Conrad, Milton piles up the modifiers and appositives and even more frequently inverts the normal word order. The result is convoluted sentences, often consisting of sixty words and more, such as the following description of the fallen angels:

. . . they but now who seemd
In bigness to surpass Earths Giant-Sons
Now less than smallest Dwarfs, in narrow room
Throng numberless, like that Pigmean Race
Beyond the Indian Mount, or Faerie Elves,
Whose midnight Revels, by a Forrest side
Or Fountain, some belated Peasant sees,
Or dreams he sees, while over head the Moon
Sits Arbitress, and neerer to the Earth
Wheels her pale course: they on thir mirth and dance
Intent, with jocond Music charm his ear;
At once with joy and fear his heart rebounds.
(I. 777-88)

The beguiling music described in the passage is, in effect, reproduced by such melodic phrasing as the "fountain some belated Peasant sees," followed by the qualifier, "or dreams he sees"; "the Moon / Sits Arbitress"; and "wheels her pale course." Assonance and consonance are the dominant devices for promoting the harmonious sound, a sound almost as hypnotic to the reader as the "jocund Music" is to "some belated Peasant." Surely this passage illustrates what Stein calls Milton's facility for making sound and meaning coincide (Answerable Style). However, the meaning here is the magnetism exerted by the fallen angels, which the reader is made to share. He feels the attraction without understanding it. The complicated syntax discourages the involvement of the intellect.

Other stylistic traits help increase the level of difficulty in Milton's language. James H. Hanford notes Milton's omission of functional words, the use of exotic
place names and archaisms, and the substitution of one part of speech for another (295-96). Undoubtedly every reader has felt some frustration in trying to decipher Milton's meaning. But the question relevant to this study is whether this lack of clarity is meaningful and, if so, how?

In order to answer this question, one must first consider the few instances of clear and relatively unambiguous language. According to Hanford, Milton has two distinct styles: one "abundant, highly colored, pictorial, figurative; the other direct, closely woven, and relatively plain" (309). And, as Hanford observes, the plain style is that used in Book III, where the majority of the speeches of God and the Son occur. Other critics such as Stanley Fish have commented on the austere language used in heaven and have justified its appropriateness for relating truth. "God is innocent of Milton's skill," explains Fish. God's "eloquence is not eloquence at all, but the natural persuasiveness that is inseparable from wisdom. The distinction between the truth and the form the truth takes in speech disappears . . ." (76). God's use of language is therefore functional, or, to modify the words of Gulliver's Houyhnhnm master, to say the thing which is (Book 4: 240).

But to say the thing which is, one must first know what is—that is, the truth. Therein lies the deficiency of the fallen world, which can perceive truth only in piecemeal fashion. And this is the only means that the fallen have
for communicating that truth, by gathering the fragments—phrase by phrase, word by word, sound by sound. Thus, the complex writing styles adopted by Milton and Conrad further the portrait of a world suffering from divided sensibilities, particularly the loss of reason.

Conrad's recognition of man's fractured vision is reenforced both verbally as well as visually. Through Marlow, Conrad describes the difficulty of trying to piece together truth, for Marlow that truth being Jim's character. Marlow compares his views of Jim to "glimpses through the shifting rents in a thick fog--bits of vivid and vanishing detail, giving no connected idea of the general aspect of a country" (76). And to represent the disconnected manner in which man perceives and expresses reality, Conrad relies heavily on the ellipsis and the dash, increasing and decreasing their frequency to show the degree of confusion that the speaker feels. For example, the perplexity Marlow feels when trying to compare his opinion of Jim with Jim's opinion of himself is emphasized by the dash: "Both of us had said the very same thing. Did we both speak the truth—or one of us did—or neither? . . ." (320). When Jim confides in Marlow his feelings about the Patna disaster, these typographical devices are as telling as the words: "I did not want all this talk. . . . No . . . Yes . . . I won't lie . . . I wanted it; it is the very thing I wanted--there. Do you think you or anybody could have made me if
I . . . I am--I am not afraid to tell" (132). In fact, most of the passages in which typography competes with words are spoken either directly or indirectly by Jim. The ellipsis especially abounds in Jim's speeches, perhaps because Conrad seems to favor it for showing the most intense emotion, emotion that cannot be translated into words. When Jim misinterprets the comment about the "wretched cur," for example, ellipsis appears several times, as it does in Jim's admission of having jumped from the Patna. And ellipsis helps to signal the emotional peak in Marlow's exchange with Jewel, when Marlow tells her why the civilized world does not want Jim back--"he is not good enough." As Jewel defends Jim, she simultaneously attacks Marlow for concurring in Jim's self-deprecation: "This is the very thing he said. . . . You lie!" (318).

Although Conrad and Milton show words to be ineffectual for expressing truth, the writers also suggest that facts may even be misleading. Marlow openly states this principle when he declares that "there shall be no message, unless such as each of us can interpret for himself from the language of facts, that are so often more enigmatic than the craftiest arrangement of words" (340). During Jim's trial Marlow even denounces the court for demanding facts from Jim, "as if facts could explain anything!" (29). At one point Marlow's antipathy to facts is so strong that he describes them as demonic:
... they [facts] made a whole that had features, shades of expression, a complicated aspect that could be remembered by the eye, and something else besides, something invisible, a directing spirit of perdition that dwelt within, like a malevolent soul in a detestable body. (31)

The vigor of Marlow's denunciation of facts indicates the degree of frustration he feels in determining truth. Somehow Marlow knows that truth extends beyond the reach of facts, which he says are "visible, tangible, open to the senses, occupying their place in space and time . . ." (30). Simply put, the senses are inadequate for apprehending truth, a message which C. B. Cox says is reflected in Conrad's art generally (Joseph Conrad: The Modern Imagination). According to Stanley Fish, Paradise Lost also reflects this message, saying to the reader, "I know that you rely upon your senses for your apprehension of reality, but they are unreliable and hopelessly limited" (28). This thesis is by no means unique to Conrad and Milton but a widely accepted belief. Nevertheless, it fits logically into the causal sequence stemming from the fall. The various manifestations of violated unity include the split between what is and what seems to be; appearance and reality diverge in the fallen world.

Although Conrad and Milton realize that appearance cannot be trusted, in Lord Jim and Paradise Lost they
persist in suggesting that virtue is clothed in beauty and evil is reflected in a repugnant exterior. This Platonic bias, based on the premise that the physical world corresponds with the spiritual one, accounts for much of the character description in the two works. In particular, there is a consistent association of ugliness (or, at least, an unpleasing demeanor) with wickedness. In the poem loss of beauty even occurs simultaneously with the fall. Satan laments that loss in his first words spoken in hell when he observes Beelzebub's darkened appearance. Later Satan is made painfully aware that his own beauty has been similarly damaged. When Abdiel confronts him in the garden and asks him to identify himself, Satan mocks Abdiel's ignorance. Abdiel's response defines the Platonic ontology:

Think not, revolted Spirit, thy shape the same,  
Or undiminisht brightness, to be known  
As when thou stoodst in Heav'n upright and pure;  
That Glorie then, when thou no more wast good,  
Departed from thee, and thou resembl'st now  
Thy sin and place of doom obscure and foule.  

(IV. 835-40)

Adam, too, seeing in the appearance of the newly fallen Eve evidence of her crime, calls her "[D]efac't" and observes "in her Cheek distemper flushing . . ." (IX. 886-87, 901). Her discomposed countenance, soon shared by Adam, is followed by a further deterioration--in their "faces evident the signes / Of foul concupiscence . . ." (1077-78).
In those characters habituated to evil, the physical
deformity is more severe. The most vivid example, of
course, is the description of Sin and Death: Sin, "... Woman to the waste, and fair, / But ended foul in many a
scaly fold" (II. 650-51); and Death, a "Monster" with
"execrable shape" and "miscreated Front" (II. 675, 681,
683). Their appearance is so grotesque that it even
astonishes Satan, although the narrator very pointedly
compares Satan himself to various classical monsters. The deterioration of the fallen angels is traced in the
abundant animal images which liken Satan or his company to
such creatures as "Locusts" (I. 341), a "Wolfe" (IV. 183)
and a "Toad" (IV. 800). As J. B. Broadbent explains, in
Paradise Lost, as in Paradise Regained and Comus, any
fluctuation of shape denotes evil (106). Typically, though,
the change is a decline from a pleasing appearance to a
monstrous one, a process that Adam learns about when he is
shown the Lazar-house. After viewing the horrible maladies
that deform the human body, Adam asks how man can become so
disfigured:

... Can thus
Th' Image of God in Man created once
So goodly and erect, though faultie since,
To such unsightly sufferings be debas't
Under inhuman pains? Why should not Man,
Retaining still Divine similitude
In part, from such deformities be free,
And for his Makers Image sake exempt? (XI. 507-14)

Michael's answer to Adam's query stresses the bestial nature of the fallen, who "serve ungovernd appetite" and practice a "brutish vice" (517-18).

While Conrad does not associate deformity with the debasing of "Th' Image of God in Man," he does attribute a brutish or grotesque appearance to those characters whose evil is unrelenting. One of the best examples is the ape-like Pedro in Victory, an alligator hunter with "thick, brown hairy paws of simian aspect"; "a flat nose with wide, baboon-like nostrils" (99); "fangs"; and "little bear's eyes" (116). His two companions, while less overtly bestial, possess the facial characteristics of cunning predators. Jones and Ricardo habitually bare their teeth, and Ricardo even smacks his lips and flicks "his tongue over his lips" (108-113). In Lord Jim the distorted anatomies of the Patna's captain and chief engineer reflect the deformity of their spiritual condition. The obese captain has greasy flesh, a glassy eye (21), and walks like a trained elephant on his hind legs (37). The emaciated-looking engineer with a "long and bony" head like "an old horse, with sunken cheeks . . ." (23) is the captain's mirror opposite, the characters representing two extremes of physical deformity but sharing the same disregard for honor. In the second half of the novel, the conspirators who plot Jim's defeat
are also physically repugnant and beast-like. Cornelius' slinking appearance resembles "a repulsive beetle, the legs alone moving with horrid industry while the body glide[s] evenly" (285), whereas Brown has "fierce crow-footed eyes" (344), "skinny fingers" that claw the air, and a "bowed and hairy" body like "some man-beast of folklore . . ." (372). Conrad's message is thus unmistakable: a grotesque exterior corresponds to a grotesque interior.

However, Conrad's and Milton's Platonic views collide with their equally strong realization that the exterior belies the interior. This belief in the unreliability of appearance is the primary motivation for the narrators of Paradise Lost and Lord Jim. Both the epic bard and Marlow feel a fervent need to clarify the discrepancy between appearance and reality. Hence, the authorial consciousness pervading each work expresses an ambivalence about how to evaluate appearance—as a true or false representation of reality.

This ambivalence is the source of much of the criticism leveled against the poem. As discussed in the first chapter of this study, A. J. Waldock, among others, has faulted Paradise Lost for psychological inconsistency, a charge that applies equally to Conrad's works. But what is disparaged in Milton is merely observed or even praised in Conrad. Albert J. Guerard explains the inconsistency in Conrad as a "double appeal to sympathy and judgment" for every character
(Conrad the Novelist 160), whereas C. B. Cox simply describes Conrad's portrayal of heroic action as ambiguous (148). Both judgments about Conrad are also true of Milton. Waldock with his supporters and Guerard and Cox are observing the same phenomenon, though evaluating it differently. The phenomenon is a manifestation of the fall, whereby appearance at times will coincide with reality and at other times will not. The existence of both conditions makes authorial ambivalence inevitable.

The narrator's need to distinguish truth from falsehood provides the springboard for both narratives. In keeping with his public function, the bard's need for truth is impersonal but is nonetheless pressing. And his fitness for determining truth derives from the divine inspiration which he solicits:

... What in mee is dark
Illumin, what is low raise and support;
That to the highth of this great Argument
I may assert Eternal Providence
And justifie the ways of God to men. (I. 22-26)

Marlow's incentive for exploring Jim's behavior and fate is, on the other hand, quite personal. Rather than justifying the ways of God to men, Marlow feels a compulsion to justify the ways of Jim to himself, because Marlow identifies with Jim. Marlow says of Jim, "... he had reached the secret sensibility of my egoism" (152). And it is Jim's appearance
that provokes Marlow to identify with him. The young man seems the epitome of goodness and honor: "an upstanding, broad-shouldered youth," "clean-limbed, clean-faced, firm on his feet, as promising a boy as the sun ever shone on" (40). In fact, Marlow's description of Jim verges on the rhapsodic when he speaks of the directness of Jim's "blue, boyish eyes," his "capable shoulders, the open bronzed forehead with a white line under the roots of clustering fair hair . . ." (78).  

As Marlow acknowledges, Jim's appearance appeals to all his "sympathies." Jim, says Marlow, "was of the right sort; he was one of us" (78). And if a young man like Jim can behave so dishonorably ("if this sort can go wrong" 40), what conclusions must one draw about oneself and others of the "right sort"? Who, if anyone, can be trusted? Marlow's stake in evaluating Jim's behavior and character is thus quite high. Since Marlow's (and Conrad's) trust lies in human solidarity—"in our own hearts we trust for our salvation in the men that surround us . . ." (21)—Marlow must weigh carefully the ramifications of Jim's breech of that trust. Similarly, the epic poet trusts in Providence and therefore seeks to exonerate God of any wrongdoing.

While the bard depends on divine inspiration to achieve his purpose, Marlow's sole aid is his own experience, accumulated through many years. However, age provides few answers. As he looks at Jim's pained and shocked
countenance, Marlow is "oppressed by a sad sense of resigned wisdom, mingled with the amused and profound pity of an old man helpless before a childish disaster" (111). As a matter of fact, Marlow even suspects that age dulls one's perceptions: "I remained strangely unenlightened. I was no longer young enough to behold at every turn the magnificence that besets our insignificant footsteps in good and in evil" (185-86). And the more closely Marlow examines Jim, the less certain is his assessment of the youth. Is Jim, for example, tormented by shame or guilt? Although Marlow realizes that only the guilt matters, he cannot determine Jim's view: "He was not—if I may say so—clear to me. He was not clear" (177). Concerning Jim's practice of abandoning a post whenever the Patna was mentioned, Marlow can never decide whether Jim's behavior amounts to "shrinking his ghost or to facing him out" (197). Even the loathsome Chester recognizes Marlow's ambivalence toward Jim, who Chester believes is ruined by his over-sensitivity. Accusing Marlow of failing to see the obvious, Chester then maintains, "... you've got to see a thing first, before you can make use of it. Got to see it through and through at that, neither more nor less" (168). In the final paragraphs of the novel Marlow still fails to see Jim through and through, to the point that Marlow alternates between regarding Jim's existence as real and as unsubstantial. The only conclusion Marlow can reach is that
Jim is "inscrutable at heart" (416); he cannot reconcile the discrepancy between what Jim seems to be and what he does.

The epic narrator also lays out before the reader the opposing conditions of appearance and reality. But because his persona is that of the divinely inspired bard rather than the aged, indecisive seaman, the narrator of Paradise Lost can confidently distinguish the real from the apparent and at the same time account for the discrepancy. In the first major simile of the poem, the narrator explains why appearance may diverge from reality, and that is because hypocrisy exists. Thus the narrator compares the wily Satan to the Leviathan that pretends to be an island, thereby tricking the seaman to anchor himself to the Leviathan's "skaly rinde" (I. 206). Through this comparison the narrator establishes a major motif of the poem—the contrived split between appearance and reality, of which Satan is master.16 So adept is Satan at masquerade that he even tricks Uriel into believing him to be a cherub. When the narrator explains Satan's success—"For neither Man nor Angel can discern / Hypocrisie, the onely evil that walks / Invisible, except to God alone" (III. 682-84)—he also justifies his procedure of exposing the hypocritical. For what man and angel cannot detect, neither can the reader be expected to see for himself. And certainly the divinely inspired narrator owes the vulnerable reader the benefit of his special insight. Therefore, when the smooth-tongued
Belial prepares to speak to the infernal council, the narrator, knowing how rational and wise Belial will appear, feels responsible for alerting the reader to Belial's true motives:

... though his Tongue
Dropd Manna, and could make the worse appear
The better reason, to perplex and dash
Maturest Counsels: for his thoughts were low;
To vice industrious, but to Nobler deeds
Timorous and slothful: yet he pleas'd the ear ... 

(II. 112-17)

Without these and other authorial revelations, the reader likely would err in judging Belial. Likewise, the narrator refuses to allow Beelzebub's hypocrisy to escape notice. When Beelzebub proposes the plan to invade the new creation, the narrator points out that Beelzebub is Satan's mouthpiece. The narrator's comments dispel any illusion that democracy exists in hell. As is typical of most public forums, the infernal council "is secretly dominated by a single master will" (Hanford 198). Then Satan's real motive for disallowing a partner in his enterprise is revealed, not as the desire to assume all the risks but to garner all the praise. 17

To underestimate the power of hypocrisy, especially as exercised by Satan, is to underestimate the important role of the narrator, thereby misinterpreting a major meaning of
the poem—the split between appearance and reality as a manifestation of the fall. John Peter, for example, complains that Satan's speech inciting the angels to rebel (V. 772-802) is inadequate to achieve the ends it does. The angels' credulity, says Peter, is hard to accept (68-72). However, the poet explains not only the possibility but the likelihood of the angels' following Satan: "His count'nance, as the Morning Starr that guides / The starrie flock, allur'd them, and with lyes / Drew after him the third part of Heav'ns Host" (V. 708-10). They are dazzled by Satan's appearance and fooled by his hypocrisy, which the narrator has already explained is a vulnerability that man and angels share.

Why then do some angels detect the hypocrisy? Why in particular is Abdiel able to see through Satan? Peter implies that the poem gives no logical answers to this question (68-72). But the poem shows two possible means of discerning falsehood: one, by divine illumination, which the narrator claims to have; and two, by measuring every suggestion against the absolute standard, of obeying God. Evidently even Abdiel is at first attracted by Satan's hypocrisy insofar as he follows Satan to the "limits of the North" (V. 755). Only when Satan urges casting off the "Yoke" (786) of obedience does Abdiel recognize Satan's blasphemy. And only Abdiel, among Satan's initial followers, considers obedience as the sole absolute value.
Later when the fallen Adam beholds the vision of the marriage feast—"the fair Women," the "fair event / Of love and youth not lost, Songs, Garlands, Flours, / And charming Symphonies . . ." (XI. 583, 593–95)––he too is deceived by the scene, which he believes a portent of peace and virtue. Michael must correct Adam's flawed perception, informing Adam that the fair women are "empty of all good" (616). Michael's insight, like the narrator's, is divinely inspired, for God earlier charged Michael: "reveale / To Adam what shall come in future dayes, / As I shall thee enlight'n . . ." (XI. 113–15).

Toward the end of the vision the inspired Michael describes how dissociation will eventually influence man's highest values, first in the growing hypocrisy of the clergy whose carnal motives are totally removed from any spiritual impulse. Besides the damage to religion wrought by these deceivers (or "grievous Wolves" XII. 508), Michael foresees an even more serious threat to wholeness, a split between body and spirit. Man will become so far removed from the spiritual that he will be ignorant of its existence. Thus, the dissociated man who retains any religious impulse will mistake ritual for substance: "the rest, farr greater part, / Will deem in outward Rites and specious formes / Religion satisf'd . . ." (XII. 533–35).

Though allowing for some exceptional, psychically whole, individuals, Michael's portrayal of the fallen world
is generally bleak. When Satan loses heaven, and Adam and Eve lose paradise, they lose more than a place. They also forfeit an harmonious relationship with their Creator, which has depended on obedience as their highest priority. As a result, they lose an integrated personality with its system of checks and balances—reason, will, imagination, senses all functioning together in pursuit of Truth. When Michael announces that "... Truth shall retire" (XII. 535), he, in effect, defines the condition that Marlow observes, experiences, and laments. Marlow's inability to determine the truth about Jim is only one example of how Conrad verifies Milton's message—that only the whole can see the whole.
NOTES

1 A variation of Conrad's use of character pairs is his description of one character with two distinct and antithetical personalities. In *Under Western Eyes*, for example, Peter Ivanovitch is portrayed thus: "It was as though there had been two human beings indissolubly joined in that enterprise": the "civilized man . . . and the stealthy, primeval savage" (122).

2 Stanley Fish says that the analytic intellect is corrupt because it "divides and contrasts and evaluates where there is in reality a single harmonious unity" (143).

3 In a letter to Cunningham Graham, Conrad comments on the impotence of words: "Half the words we use have no meaning whatever and of the other half each man understands each word after the fashion of his own folly and conceit" (129).

4 A prose rendering of this passage occurs in Milton's *Tetrachordon*: "Adam who had the wisdom giv'n him to know all creatures, and to name them according to their properties, no doubt but had the gift to discern perfectly . . ." (602).

5 According to Christopher Grose, the origin of human names, the subject of the epic catalogue in *Paradise Lost*, marks the fall of the language (171).
Michael recognizes that Adam shares Satan's misinterpretation of language. When Adam asks the circumstances of Christ's inflicting a bruise on the serpent—"say where and when / Thir fight, what stroke shall bruise the Victors heel"—Michael explains: "... Dream not of thir fight, / As of a Duel, or the local wounds / Of head or heel . . ." (XII. 384-88).

See Stanley Fish's Surprised by Sin for a discussion of fallen man's distortion of language (107-30).

Albert Guerard also comments on Conrad's bent for long, abstract, elevated words ("The Conradian Voice" 12).


In The Romantic Image Frank Kermode quotes Eliot (149).

Satan calls Sin "double-form'd" (II. 742), thus emphasizing not only her deformity but also her duality.

In I. 192-202 of Paradise Lost Satan is likened to Briareos with 100 arms and to Typhon, a frightful creature with 100 heads. See Hesiod's Theogony, p. 10.
Jim's almost ethereal appearance antagonizes Brown in a way similar to the sun's provoking Satan in Book IV. Just as Satan feels indicted by the sun's radiance, so does the sight of Jim's beauty make Brown more acutely aware of his own defectiveness:

I know that Brown hated Jim at first sight . . . and in a checked flannel shirt with sleeves cut off at the elbows, grey bearded, with a sunken, sun-blackened face—he cursed in his heart the other's youth and assurance, his clear eyes and his untroubled bearing. . . . And there was something in the very neatness of Jim's clothes, from the white helmet to the canvas leggings and the pipe-clayed shoes, which in Brown's sombre irritated eyes seemed to belong to things he had in the very shaping of his life contemned and flouted. (380)

David Thorburn also recognizes the source of Marlow's discomfortiture: if Marlow can be wrong about Jim, he could be wrong about his other young sailors. And ultimately he could not depend on any of his companions at sea (Conrad's Romanticism 134).

Just after her fall Eve exhibits the impulse toward hypocrisy, as she wonders, "to Adam in what sort / Shall I apprear . . ." (IX. 816-17).
17 On the other hand, Mammon's speech to the council, advising the exploitation of hell's riches, represents his true desire; therefore, the narrator's special illumination is not required and is thus withheld.
WORKS CITED


CHAPTER VI

IRONY

As man recognizes the malady that plagues the fallen world—the numerous varieties of dissociation—his insight finds expression in an ironic vision. Irony is an inevitable response of one sensitive to antitheses. Isabel MacCaffrey explains that irony requires a double view, one which involves the simultaneous use of "sympathetic emotions" and "critical intellects" (183). Rosemond Tuve uses moral terms in defining irony as "a courageous and thoughtful willingness to see all aspects of reality" (206). Implied in both descriptions of irony are two assumptions: first, that an ironic perspective is required to apprehend truth; and second, that truth is multi-faceted. In the causal sequence that this study reconstructs, the ironic impulse is a necessary step toward remedying the effects of the fall. Only when one can detect the fragments of truth can he hope to reconcile them into some kind of whole.

The guiding intelligences of Paradise Lost and of Lord Jim (usually the narrators, although Conrad occasionally overrides Marlow's authority) exhibit that ironic impulse. In his study of Conrad's development, Paul Wiley attributes Conrad's best work to his ironic vision or his "perception
of incongruities" (15), while Alan Thompson defines those incongruities as both a belief in the futility of life and an admiration for the struggle (216). Isabel MacCaffrey, William Marshall, and James B. Hemby, Jr., among others, attest to the importance of irony in shaping Milton's epic. The purpose of this chapter then is not to prove that Milton and Conrad use irony but to demonstrate how irony fits into the overall theme of separation, originating with the sense of separateness that prompts the fall. In examining the dualities exposed by an ironic view, I will use four classifications of irony: verbal, behavioral, dramatic, and situational.

Verbal irony, the most superficial kind, is defined by Lawrence Perrine as a "discrepancy between what is said and what is meant" (100). By saying more (or less) than, or the opposite of what is meant, one confirms either the imperfection of language or the value of insincerity. Verbal irony is thus an expression suitable to the fallen world. In Paradise Lost, for example, Satan and the fallen Adam use the device, whereas the innocents, God, and Christ do not. And in Lord Jim verbal irony occurs most often in the speeches of Jim describing the Patna experience.

One form of verbal irony that Milton and Conrad favor is understatement, "a figure of speech that consists of saying less than one means, or of saying what one means with less force than the occasion warrants" (Perrine 327).
Understatement is especially effective in conveying the attitude of the fallen to their grievous condition, an attitude distinguished by bitterness and repression. As Satan contemplates the horrors of the "Infernal world" (I. 251), he says ironically, "th' Almighty hath not built / Here for his envy . . ." (259-60). After he has escaped this unenvied place and has arrived in Eden, Satan spies the human pair. He then addresses them in a soliloquy charged with ironic understatement:

... my dwelling haply may not please
Like this fair Paradise, your sense, yet such
Accept your Makers work; he gave it me,
Which I as freely give . . . (IV. 378-81)

Through the ironical verb phrases, "may not please" and "freely give," Satan assumes the pose of the solicitous well-doer, the pose that he later adopts seriously when he tempts Eve.

Although Satan is the most skilled at understatement, other characters also employ it, sometimes exhibiting a similar taste for whimsy. When Jim remembers the crew's clumsy efforts to loose the lifeboat and their reticence at getting under it to lift it free, Jim's use of "desirable" is incongruous with the situation he describes to Marlow: "You understand that to be squeezed flat under the keel of a boat wasn't a desirable position to be caught in if the ship went down suddenly" (101). The irony is doubled by the
realization that to be flattened by a boat's keel is undesirable in any circumstance, even on a ship that continues to float. Chester's comment on Jim's situation is both droll and damning. Arguing for Marlow's help in recruiting Jim to work on the guano island, Chester extols the opportunity he offers Jim: "Anyhow, I could guarantee the island wouldn't sink under him—and I believe he is a bit particular on that point" (168). Here Chester reenforces the public attitude toward Jim—scorn.

Even the epic narrator uses the wit often associated with understatement as a means of condemnation. Comparing the effect on Satan of Eden's fragrance to that of burning fish on the demon lover Asmodeus, the narrator wryly concludes: "So entertaind those odorous sweets the Fiend / Who came thir bane, though with them better pleas'd / Then Asmodeus with the fishie fume" (IV. 166-68). To observe that Satan is more pleased than is the lover is hardly a revelation. But the ironic comparison does reveal the sensuousness that the fiend and the demon lover share. By evoking the story of Asmodeus, whose attempt on Tobias' life is thwarted by the stench of fish, the narrator deflates Satan by suggesting that Satan's mastery of himself is not total. ("The mind is its own place, and in it self / Can make a Heav'n of Hell, a Hell of Heav'n" I. 254-55) Like Asmodeus, Satan can be defeated by his own senses, as when for a moment he is "disarm'd" by Eve's beauty (IX. 465).
Other uses of understatement also help to clarify character, particularly Jim's. On the one hand, he can be hard and caustic, as indicated when he considers the ramifications of his trial: "'The damned thing won't make me invisible,' he said with intense bitterness,'no such luck'" (155). The description of the widespread interest provoked by the trial, both during the proceedings and for months afterwards, heightens the irony of this understatement. Another side of Jim prompts his analysis of how the Patna disaster affects him: "Ah! what a chance missed! My God! what a chance missed!" (83). Here dramatic and verbal irony converge. Jim's extraordinary naivete and egoism blind him to the true impact of the tragedy; thus, he minimizes his role, grieving for what he could have done instead of agonizing over what he did. The irony of "what a chance missed" is apparent to everyone except Jim.

Certainly Marlow recognizes it and is not even surprised at Jim's ignorance. However, though Jim may not be a source of surprise, he continues to be confusing: one moment, scornful and the next, "a dear good boy" (180). As a result, when Jim effusively thanks Marlow for writing him a letter of recommendation--"It is noble of you"--Marlow is momentarily perplexed, wondering whether Jim's expression of gratitude is ironical:

Had he suddenly put out his tongue at me in derision, I could not have felt more humiliated.
I thought to myself—Serve me right for a sneaking humbug. . . . His eyes shone straight into my face, but I perceived it was not a mocking brightness. (183-84)

Like Satan, Jim evokes a wide range of responses, from anger to pity, responses that are evoked or clarified by the tension of irony.

In addition to saying less than is meant, the fallen persist in saying what they do not mean. In Paradise Lost, verbal irony is most prominent in the speech of the rebels in heaven and in Adam's response to his fallen condition in Book X. Adam's ironical expression is the most bitter, lacking the drollness that marks much of Satan's irony. In defending his transgression to Christ, Adam blames Eve and, through the indirection of irony, even implicates the Almighty:

> This woman whom thou mad'st to be my help,
> And gav'st me as thy perfet gift, so good,
> So fit, so acceptable, so Divine,
> . . . . . . . . . . . . . . . . .
> Shee gave me of the Tree, and I did eate. (X. 137-43)

The recitation of Eve's supposed virtues—"perfet," "good," "fit," "acceptable," "Divine"—together with the repeated intensive "so," emphasizes Adam's disillusionment, his realization of the discrepancy between what he thought Eve
to be and what she is. Then, as Adam envisions the effect of his crime on all his descendants, he verbalizes their bitter indictment of their "Ancestor impure": "For this we may thank Adam . . ." (X. 735-36). A similar irony occurs a few lines later when Adam sums up his legacy to posterity:

"... Fair Patrimony / That I must leave ye, Sons; O were I able / To waste it all my self, and leave you none" (818-20). The ironical "thank" and "fair" suggest the profundity of Adam's grief, so intense that no words can accurately represent it; thus, rather than settle for inadequate language, Adam uses what is inappropriate, thereby underscoring the gulf between what should have been and what will be.

In contrast to Adam's bitterness, Satan's verbal irony springs more from a perverse delight in incongruities. As he plots the rebellion against God, he proposes to his followers that they prepare "Fit entertainment" for "The great Messiah" (V. 690-91) and consider "honours new" for Him (V. 780). Of course, a double irony is likely here in that Satan's followers at first seem unaware of his ironical meaning. But the most sustained verbal irony occurs in Satan's and Belial's military speeches during the celestial war. Unveiling the cannon that the rebels have invented, Satan assumes the pose of peacemaker even as he prepares to launch the attack:

Vanguard, to Right and Left the Front unfould;
That all may see who hate us, how we seek
Peace and composure, and with op'n brest
Stand readie to receive them, if they like
Our overture, and turn not back perverse;
But that I doubt, however witness Heaven,
Heav'n witness thou anon, while we discharge
Freely our part: yee who appointed stand
Do as you have in charge, and briefly touch
What we propound, and loud that all may hear.
(VI. 558-67)

The speech is riddled with ambiguity, as in the pun
"discharge" and the threatening implications of "receive,"
"overture," "charge," "touch," and "propound." Another
speech, the exchange between Satan and Belial after routing
the faithful, demonstrates the link between the ironic
impulse and the splintered community. Although Joseph
Addison deplores this passage for its vulgarity (Spectator
279), it accurately reflects two important facts about the
speakers: they are hypocrites and they are exhilarated by
their apparent victory, thus the game-playing as Satan
derides the discomfited angels:

O Friends, why come not on these Victors proud?
Ere while they fierce were coming, and when wee,
To entertain them fair with op'n Front
And Brest, (what could we more?) propounded terms
Of composition, strait they chang'd thir minds,
Flew off, and into strange vagaries fell,
As they would dance, yet for a dance they seemd
Somewhat extravagant and wilde, perhaps
For joy of offerd peace: but I suppose
If our proposals once again were heard
We should compell them to a quick result.

To whom thus Belial in like gamesom mood.
Leader, the terms we sent were terms of weight,
Of hard contents, and full of force urg'd home,
Such as we might perceive amus'd them all,
And stumbl'd many . . . (VI. 609-24)

The mockery that Satan and Belial make of God's wounded
forces (describing their writhing in pain as a wild dance
and the explosives as peace terms) shows how completely
severed from heaven their sympathies are.

No extended verbal irony occurs in Lord Jim except for
understatement. However, a few isolated examples are
effective in dramatizing the widening chasm between
innocence and guilt, good and evil. One instance occurs
just after the bump that signals the Patna's collision with
some submerged object. Jim, expecting that at any moment a
sudden rush of water will take the ship down, runs about on
deck. A passenger grabs his coat and clings to it "like a
drowning man." And in a "tone of insistence, of prayer,
almost of despair," he says to Jim, "Water, water!" (90).
At first Jim believes the man to be like himself, fearful of
the emergency, but then he realizes that the man is begging water for his sick, thirsty child. The discrepancy between the meaning of "water" to Jim and its meaning to the passenger heightens the contrast between the intrigue of the crew and the artlessness of the pilgrims. Then as Jim recreates for Marlow the scene in which the crew struggle to free the lifeboat, Marlow says ironically, "It must have been a pretty sight." Marlow goes on to visualize the "pretty sight"—"the fierce industry of these beggars . . . grovelling on all-fours, standing up in despair, tugging, pushing, snarling at each other venomously, ready to kill, ready to weep. . . ." At the end of this description Marlow completes the ironical frame by repeating the phrase—"It must have been a pretty sight" (96). Marlow's bent for verbal irony finds expression on another occasion when he refers to Cornelius as "respectable" (289). And when the "respectable" Cornelius demands of Brown, "Why didn't you kill him [Jim]," Brown's answer shows his diabolical nature: "Because I could do better than that" (388). Again, irony depicts a world in which virtue exists primarily in words rather than in actions, where wrongdoing is considered right.

Another kind of contradiction is that between one's behavior and his true nature. Popularized by the techniques of Socrates, the irony of manner "involves an understating of the whole personality" (Worcester 95), or a pose of
ignorance. In *Paradise Lost* this kind of pretense has two distinctly opposite purposes. When adopted by God and by Christ, it promotes awareness of truth just as a teacher's artful questions may stimulate a student's creative thought. But when Satan feigns ignorance, he seeks to elevate his own position. Divine irony is noticeably free of self-interest; Satanic irony springs from self-interest.

Satan's ironical manner is frequently used to attack whatever (or whoever) threatens him. In heaven Satan assails Abdiel's argument that their Creator deserves their loyalty:

That we were form'd then saist thou? and the work
Of secondarie hands, by task transferrd
From Father to his Son? strange point and new!
Doctrin which we would know whence learnt: who saw
When this creation was? rememberst thou
Thy making, while the Maker gave thee being?
(V. 853-58)

Satan's affectation of credulity is calculated to expose Abdiel's lack of proof for his position, to deride Abdiel's zealous faith. In hell Satan uses Socratic irony to deride the rebels' humbled condition, thereby goading them into renewed loyalty to him:

... have ye chos'n this place
After the toil of Battel to repose
Your weariest vertue, for the ease ye find
To slumber here, as in the Vales of Heav'n?
Or in this abject posture have ye sworn
To adore the Conquerour . . . (I. 318-23)

On other occasions Satan uses a posture of ignorance
not to mock but to manipulate. As discussed earlier, Satan
affects the manner of the artless observer during the
council meeting in hell. Even though he has already decided
on the plan of action, he shrewdly feigns amenableness: "by
what best way, / Whether of op'n Warr or covert guile, / We
now debate; who can advise, may speak" (II. 40-42).

Beelzebub then adopts Satan's manner when, after proposing
Satan's plan, he asks, "Whom shall we send?" (II. 402), a
question designed to provide Satan a chance to dramatize his
heroism. After escaping hell Satan again chooses the
indirect approach to gain his purpose. Although his goal is
to reach to new creation, when asking Chaos for free passage
Satan only casually alludes to the universe:

... I seek
What readiest path leads where your gloomie bounds
Confine with Heav'n; or if som other place
From your Dominion won, th' Ethereal King
Possesses lately, thither to arrive
I travel this profound, direct my course . . .
(II. 975-80)
Satan's vagueness about his destination, together with his offer to return to Chaos any usurped territory, prompts Chaos to direct Satan to the "pendant World" (1052). Once Satan reaches the earth and assumes the guise of the serpent, he feigns incredulity, this time, of God's edict to the human pair: "hath God then said that of the Fruit / Of all these Garden Trees ye shall not eate; / Yet Lords declar'd of all in Earth or Aire?" (IX. 656-58). His Socratic pose allows him to begin undermining Eve's trust in God, thus avoiding any direct attack on God that might alarm Eve.

In contrast to the frequency and purpose of Satan's Socratic irony, the divine use of such irony is rare and is intended to test Adam and Eve's self-knowledge. Only two instances of divine irony occur, the first appearing in the conversation between God and Adam on the subject of a mate. During their lengthy dialogue God pretends not to understand Adam's need for a mate. But the eloquence and insight that Adam exhibits in explaining his need delight God:

Thus farr to try thee Adam, I was pleas'd,
And finde thee knowing not of Beasts alone,
Which thou hast rightly nam'd, but of thy self,
Expressing well the spirit within thee free,
My Image, not imparted to the Brute.

(VIII. 437-41)
God's Socratic irony thus provides Adam a chance to reveal the success of God's creation—man—and God's paternal pride in that creation. The other instance of divine irony occurs when Christ arrives in Eden and summons the fallen pair. Pretending ignorance of their disobedience, Christ asks questions he knows the answers to—why does Adam not greet Him; why is Adam repulsed by his own nakedness? But since Christ has come to judge Adam and Eve, He seeks first to gain their admission of guilt. Only after they have confessed and truly repented of their crime can their restoration begin, a process that Adam later explains to Eve:

What better can we do, then to the place 
Repairing where he judg'd us, prostrate fall 
Before him reverent, and there confess 
Humbly our faults ... (X. 1086-89)

Christ's pose of ignorance allows Adam and Eve to take responsibility for their disobedience by first acknowledging what they have done.

Although none of the characters in Lord Jim affect ignorance, there exists in Jim's manner a certain incongruity with his position, particularly in Patusan. Dale Kramer notes that Jim's boyish delight in his great success at Patusan is inappropriate for one who wields such great influence (273). Indeed, Marlow describes Jim's reputation as a man with "invincible, supernatural
power" (361). Yet according to Cornelius, Jim "is like a little child" (378), an assessment that Brown says is accurate. In Jim, Conrad achieves a kind of Socratic irony in reverse. Instead of pretending to be ignorant, Jim pretends to be wise, settling marital disputes and controversies over such matters as turtle eggs. He explains to Marlow his posture as arbiter: "I shall make no end of fuss over these rotten turtles' eggs" (334).

The discrepancy between Jim's position and his character is related to a more traditional kind of irony, which occurs occasionally in Lord Jim and frequently in Paradise Lost. Dramatic irony depends on the characters' ignorance of something known to the reader. Because the fallen characters suffer from dissociation and thus cannot perceive the truth, dramatic irony is a suitable tool for emphasizing their ignorance. Of course, dramatic irony is built into Paradise Lost, since the general plot is known to virtually every reader nurtured in Western culture. And to this is added the epic structure of beginning in the middle of the story so that the reader's superior knowledge includes not only the future but also the past.

The ignorance of Satan and his followers provides for much of the dramatic irony, especially in the first three books. As the fallen angels debate their course of action, they are unaware of the ultimate decision, knowledge shared by Satan and the reader. And the reader, unlike Satan, even
knows the final outcome. Therefore, Satan's boast that the war in heaven has left the rebels "in foresight much advanc't" (I. 119) is full of unconscious irony, which is compounded later when God and the Son watch Satan journey toward earth. Before Satan reaches Eden, the Father has already planned for his eventual defeat—"desperate revenge, that shall redound / Upon his own rebellious head . . ." (III. 85-86). Likewise, Sin and Death believe their arrival on the earth succeeds despite God's efforts, whereas God explains they were drawn "thither," "to lick up the draff and filth / Which Mans polluting Sin with taint hath shed" (X. 629-31). By allowing the fallen to mistakenly boast of their own success and by revealing God's hand in the unfolding events, the narrator emphasizes God's sovereignty. Also the reader is encouraged to feel a bond with God based on their shared, superior knowledge of and disdain for Satan's complacency.

When Satan is the victim of dramatic irony, most readers are scornful of him, because of his pride and because of his purpose—to destroy mankind. Although we may admire his resoluteness, we eagerly await his defeat. His ignorance promises that defeat because it reveals his weakness. However, when Adam and Eve are the objects of dramatic irony, the effect on most readers is quite different. Instead of provoking ridicule, their ignorance usually inspires pity. For example, after Eve has told Adam
her dream about eating the fruit, Adam tries to comfort her. Since the dream is so abhorrent to her, says Adam, she would certainly refuse the fruit when she was awake. The vainness of Adam's confidence is poignant, particularly since Eve's tears indicate how remorseful she can feel, even about a dream. Then, Adam and Eve's conversation on the morning of the temptation occasions further irony; their lengthy argument over the merits of staying together, like the debate in hell, merely postpones what the reader knows will happen. Their efforts to analyze their foe's motives are especially ironical. Adam wonders, "Whether his first design be to withdraw / Our fealty from God, or to disturb / Conjugal Love . . ." (IX. 261-63). Of course, the reader knows Satan wishes to achieve both ends. And Eve, ignorant of what "... Ambition and Revenge / Descend to . . ." (IX. 168-69), wrongly credits Satan with a sense of honor, not expecting "A Foe so proud will first the weaker seek" (IX. 383).

In addition to the compassion roused by Adam's and Eve's wrong assumptions, the informed reader may feel impatience, especially with Eve's blindness to Satan's nature. Satan's account of his obtaining and eating the fruit surely contains signs of his corrupt state, which an alert auditor would notice and the knowledgeable reader would find ironic. After describing the sensory virtues of the fruit and its great distance from the ground, Satan relates the reactions of other beasts to the fruit:
. . . Round the tree
All other Beasts that saw, with like desire
Longing and envying stood, but could not reach.
Amid the tree now got, where plentie hung
Tempting so nigh, to pluck and eat my fill
I spar'd not, for such pleasure till that hour
At Feed or Fountain never had I found.
Sated at length . . . (IX. 591-98)

In this fiction that Satan invents, he casts himself in a role that flatters his pride but reveals his depravity. Only he succeeds in reaching the fruit, while the other beasts can do nothing except covet his success. But rather than share the fruit with his fellow creatures, he gorges himself. "Longing and envying," "tempting," "sated"—Satan's language ironically describes the condition of the fallen. To her credit, Eve does detect the impropriety of the serpent's worshipful attitude toward her, which he says the fruit inspired. But she fails to recognize his reverence of her ("Sovran of Creatures, universal Dame" X. 612) as idolatrous. Therefore, her censure of the serpent is ironically understated: "Serpent, thy overpraising leaves in doubt / The vertue of that Fruit, in thee first prov'd" (IX. 615-16). Adding to the dramatic irony is, of course, Eve's ignorance of the fruit's source, the Tree of Knowledge. Later, when the fallen Eve wonders whether to share the fruit with Adam, her blindness to her true
condition is emphasized by the irony of "happiness": "shall I to him [Adam] make known / As yet my change, and give him to partake / Full happiness with mee . . ." (IX. 817-19).

Although the dramatic irony present in the temptation stimulates both pity and vexation in the reader, the ignorance of the repentant pair about the future inspires mainly compassion. Just after God commissions Michael to eject the pair from Eden, Eve assures Adam that their life will not change drastically: "while here we dwell, / What can be toilsom in these pleasant Walkes? / Here let us live, though in fall'n state, content" (XI. 178-80).

Besides being unaware that they have lost Eden, the fallen continue to mistake the significance of future events, thereby sustaining the irony. When Adam witnesses the first human death, the murder of his son Abel at the hand of his other son, Cain, he describes the act as "some great mischief" and views Cain not as his murdered child but as "that meek man" (XI. 450, 451). And after beholding the great flood and Noah's survival through God's providence, Adam seems to believe he has witnessed the final destruction of evil: "I revive / At this last sight, assur'd that Man shall live / With all the Creatures, and thir seed preserve" (XI. 871-73). Adam goes on to rejoice that Noah's virtue causes God "to raise another World" and to forget His anger (877, 878). The reader is privy to what Adam does not yet
realize, that evil will emerge again within only a few generations—in the person of Nimrod. When Adam refers to Noah's descending from the ark as "this last sight," he certainly means that this sight is the most recent one he has viewed. However, recalling Milton's penchant for multiple meanings and considering the jubilance in Adam's response, one would be justified in interpreting "last" to also mean "final." Regardless of how "last" is interpreted, the reader's superior knowledge imbues Adam's joy with irony. Throughout Books XI and XII Adam and Eve are gradually educated to their fallen condition, a process that the reader has already experienced. The dramatic irony here—the discrepancy between the reader's experience and that of the pair—elicits the reader's sympathy for their naivete.

While the familiar story of Paradise Lost inevitably produces dramatic irony, the account of Jim's life and death is not well-known and thus occasions little or no dramatic irony. Many times the reader is no more informed than are the characters. However, through Conrad's use of both an omniscient narrator and a limited one, two levels of dramatic irony occasionally emerge: one created by the participants' ignorance and the other by Marlow's. There is also a third level, produced by Conrad's non-chronological structure. Because the reader may learn of an effect before he even knows the cause, he is himself sometimes a victim of
dramatic irony. But one discovers this third level only through a second reading.

Even before the introduction of Marlow as narrator, Conrad establishes the discrepancy between the narrative perspective and that of the participants. The description of Jim's sense of peace and complacency aboard the *Patna* is made ironical by the narrator's prefatory revelation: Jim "did not see the shadow of the coming event" (19). The ominous effect of "shadow" alerts the reader to some impending disaster. From his informed position, he therefore experiences the irony of Jim's contentment:

Jim would glance at the compass, would glance around the unattainable horizon, would stretch himself till his joints cracked with a leisurely twist of the body, in the very excess of well-being; and, as if made audacious by the invincible aspect of the peace, he felt he cared for nothing that could happen to him to the end of his days. . . . "How steady she goes," thought Jim with wonder, with something like gratitude for this high peace of sea and sky. (19-20)

Although the reader does not yet know the nature of the disaster, he realizes that Jim's sense of security is ill-placed. However, the reader's inadequate knowledge does prevent him from appreciating the irony of the second engineer's asserting his sobriety: "If I thought I was drunk
I would jump overboard—do away with myself, b'gosh. I would! Straight! And I won't go off the bridge" (25). Later one learns that this same engineer joins the other crew members in jumping off the bridge to save his life. Only then can the reader know how ironic was the engineer's pledge, that if he were drunk, he would jump—to sacrifice his life.

At the trial one of the witnesses called to testify is the helmsman from the Patna. A brown-skinned native, he represents the antithesis of the white crew, for he remains at his post despite his "knowledge of some evil thing befalling the ship" (98). The source of the irony is his misplaced trust in the crew members, despite their abandoning him and the passengers to their deaths:

... he could not remember an order; why should he leave the helm? To some further questions he jerked back his spare shoulders, and declared it never came into his mind then that the white men were about to leave the ship through fear of death. He did not believe it now. There might have been secret reasons. He wagged his old chin knowingly. Aha! secret reasons. He was a man of great experience. ... he had acquired a knowledge of many things by serving white men on the sea for a great number of years. ... (98-99)
The helmsman's inability to comprehend the crew's treachery, even while he boasts of his lengthy experience in working for them, reveals his vulnerability. His fidelity, to the crew and to his responsibility, brings into sharp relief the ignominy of his superiors, thereby increasing the reader's feelings of disgust toward them.

On one occasion Marlow describes a quite different response to the ignorance of a character—"grim enjoyment" (367). When Brown is conspiring with the malcontents in Patusan, one of the disgruntled natives urges Brown to bring the "big ship with his many guns and men" up the river. With that kind of military support, says Kassim, the Rajah could defeat Doramin and his Bugis while Jim was away. Brown delights in the irony, that his "armed ship" is in truth a "wretched schooner, with nothing but a heap of dirt in her hold" and his many men are "a Chinaman and a lame ex-beachcomber" (367). Brown's "grim enjoyment" of his secret knowledge is akin to what Marlow feels about an instance of Jim's ignorance. As Marlow relates to his audience Jim's experience in the lifeboat, he describes Jim's sense of annihilation: "'You couldn't distinguish the sea from the sky; there was nothing to see and nothing to hear. Not a glimmer, not a shape, not a sound. . . . Everything was gone and--all was over. . . .' he fetched a deep sigh . . . 'with me'" (114). Hearing this account of Jim's feelings of extinction, the auditors are hushed--
"Nobody stirred." Suddenly Marlow breaks the mood, noting ironically the natural conditions that had produced Jim's sensation: "'Hey, what do you think of it?' he cried with sudden animation. . . . Annihilation--hey! And all the time it was only a clouded sky, a sea that did not break, the air that did not stir" (114-15). Although Marlow's sympathy for Jim inhibits his "enjoyment" of Jim's faulty perceptions, Marlow shares Brown's appreciation of the absurd--that is, man's blindness to his true condition.

Ironically, Marlow's recognition of the absurd does not include his own misconceptions, particularly about himself. Although he is quick to admit some of his failings--his occasional perverseness and his vacillation toward Jim--Marlow is himself proof of his own contention that "no man ever understands quite his own artful dodges to escape from the grim shadow of self-knowledge" (80). Marlow's artful dodge consists of attributing to himself a fault he really does not have. Furthermore, the fault he describes is not usually considered a fault:

My weakness consists in not having a discriminating eye for the incidental--for the externals--no eye for the hod of the rag-picker or the fine linen of the next man. . . . I have met so many men . . . and in each case all I could see was merely the human being. A confounded democratic quality of vision . . . (94)
But this undiscriminating eye, that Marlow claims to have, observes and deprecates the German captain's grotesque garb:

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 castoff 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. (37)

Marlow's first glimpse of Captain Robinson also takes in the "externals." He describes the captain: "An emaciated patriarch in a suit of white drill, a solah topi with a green-lined rim on a head trembling with age . . ." (163).

As for Marlow's democratic vision, it hardly seems evident in his observation of Brown in Bangkok—"a pepper-and-salt matted beard hung almost into his lap; a dirty ragged blanket covered his legs" (345). When Marlow's field of vision expands to take in the immediate surroundings, his sensibilities continue to be offended:

While he [Brown] was talking to me in the wretched hovel, and, as it were, fighting for every minute of his life, the Siamese woman, with big bare legs and a stupid coarse face, sat in a dark corner chewing betel stolidly. . . . An ugly yellow child, naked and pot-bellied like a little heathen god, stood at the foot of the couch. . . . (345)
Despite Marlow's claim of being unaffected by social niceties, or their absence, his opinions are formed by such externals. He even describes Jim as "the kind of fellow you would, on the strength of his looks, leave in charge of the deck . . ." (44). While Marlow recognizes the irony of Jim's appearance, he does not perceive the irony of his own self-analysis. Hence, the reader enjoys knowledge hidden not only from the principals in the drama but also from the narrator. As in Paradise Lost, the ignorance that generates dramatic irony elicits from the reader varying degrees of scorn and sympathy.

In addition to the levels of dramatic irony, a more general kind of irony pervades the entire novel—the irony of situation. Lawrence Perrine defines situational irony as "an incongruity between actual circumstances and those that would seem appropriate or between what is anticipated and what actually comes to pass" (324). Inherent in this kind of irony is the acknowledgment of a flawed world, where justice is systematically defeated. What should be, is not; and what is, should not be. Richard G. Lillard describes the discrepancy as the contrast between the ideal and the real (320).

This discrepancy is the mainspring of Lord Jim, for Jim's tragedy lies in the contrast between what he dreams of being and what he is. As Marlow observes, Jim "had loved too well to imagine himself a glorious racehorse, and now
[after the Patna disaster] he was condemned to toil without honour like a costermonger's donkey" (151). During the interval between the trial and the exile to Patusan, a further irony exists in that Jim's attempt to preserve his anonymity becomes well-known. Since he deserts every position as soon as anyone mentions the Patna, he acquires the reputation of "a rolling stone," becoming "even notorious, within the circle of his wanderings . . ." (197-98). When he establishes a new life at Patusan, Jim grows indifferent to his fate, which then ironically reverses itself: "everything redounded to his glory; and it was the irony of his good fortune that he, who had been too careful of it once, seemed to bear a charmed life" (285). His disdain for his own safety is his best protection, as illustrated by his persistence in drinking Tunku Allang's coffee despite the possibility of its being poisoned. Through his carelessness he wins the respect of the natives. Over and over, the outcome contradicts the expectation.

Supporting the central irony of Jim's fate are ironical incidents involving other characters. The behavior of the crew aboard the Patna, which Jim describes as "[E]nough to make you die laughing" (105-6), contains "an element of burlesque" (105). As Jim recites the sequence of events, Marlow concludes that the crew's actions are "fit for knockabout clowns in a farce" (104). The bitter comedy is most intense when the crew shout for the dead engineer to
jump: "Eight hundred living people, and they were yelling
after the one dead man to come down and be saved" (110),
says Jim grimly. Later at Patusan Jim punishes three of
his would-be assassins, not by violence, but by leading them
to the steep riverbank and ordering them to jump. In a
sense Jim forces them to parody his own fall, as the angels
transformed to serpents are forced to parody Adam and Eve's
fall, by eating fruit that turns to ashes.

Several of the biographical sketches that digress from
the main plot add further irony. In the account of Captain
Brierly's suicide, for example, the reader learns of
Brierly's provisions to secure Jones as his replacement. As
Brierly's chief mate, Jones is the logical candidate for
captain, a fact that Brierly states in the letter he leaves
for the ship's owners. As Jones tells Marlow, "You would
think, sir, he had jumped overboard only to give an unlucky
man a last show to get on" (62). But in the flawed world
that Conrad depicts, one should expect the unreasonable.
Rather than give Jones the position of captain, the owners
send a new man to fill the position, a man who so abuses
Brierly's memory and Jones' ability that Jones feels
compelled to resign his post. After his ten years of
service, Jones is left with nothing except Brierly's night-
glasses and dog, Rover. Another ironical situation involves
Gentleman Brown, who beguiles a woman into running away with
him. There is a double irony: she is the wife of a
missionary who has high hopes of converting Brown, and she dies almost immediately after leaving with Brown.

In *Paradise Lost* many such digressive details radiate from the central irony: the perversion of good by the forces of evil, and the resulting discrepancy between what should be and what is. Satan, of course, provides the material for much of the situational irony. His announcement that his only delight lies in doing ill (I. 160) establishes the spirit of perverseness, which shapes the ironic impulse. In fact, Satan even claims to house the tension that irony requires:

... the more I see
Pleasures about me, so much more I feel
Torment within me, as from the hateful siege
Of contraries; all good to me becomes
Bane . . .

Nor hope to be myself less miserable
By what I seek, but others to make such
As I, though thereby worse to me redound:
For onely in destroying I finde ease
To my relentless thoughts . . . (IX. 119-30)

For Satan, good and evil change places: good brings him misery, and evil provides relief. The irony could hardly be deeper. Therefore, it is fitting that as Satan is plotting how to introduce death into Eden, he sits on the Tree of
Life—perverting "best things / To worst abuse . . ." (IV. 203-4).

One of the "best things" that becomes perverted to the cause of evil is a sense of unity. Ironically, this same sense of unity could have prevented the fall, but once the fall occurs it fosters the progress of evil. Satan even brags that hell's primary advantage is in promoting harmony among the rebels. Since their leader will be "[F]oremost to stand against the Thunderers aime" and receive the "greatest share / Of endless pain . . ." (II. 28-30), the fallen angels will not fight for precedence. Satan maintains that none of the rebels would desire to be leader, although ironically he covets that role for himself. Nevertheless, he justifiably claims that the demons have unity, a "virtue" that the narrator also credits to them: "Devil with Devil damned / Firm concord holds . . .," for "men onely disagree" (II. 496-97). Particularly firm is the bond that links Satan, Sin, and Death in a parody of the supernal trinity. As Christ is the son and the very image of God ("in him all his Father shone / Substantially exprest . . ." III. 139-40), so Sin is the daughter and the "perfet image" of Satan (II. 764). The unity is further shown by the ability of the children to divine the heart of the parent. Christ knows the Father will resurrect him from the grave even before God explains that as His intention. Likewise, Sin describes the "secret harmonie" and "connexion sweet,"
by which she perceives Satan's success on earth (X. 358, 359). "Such fatal consequence unites us three," says Sin to Satan, that ". . . I must after thee with this thy Son" (X. 363-64). Therefore, Satan's conquest of the earth insures Sin's and Death's dominion there as well. By embracing the ideal of unity, the camp of Evil has the primary weapon of Good, to use in fighting Good.

Although the devils achieve concord, harmony in human relations becomes difficult and sometimes even undesirable. Enoch, for example, can remain virtuous only by standing alone and enduring the hatred of "a World perverse" (XI. 701), and Michael praises him "for daring single to be just" (703). When man seeks companionship, as in marriage, he is doomed to frustration. According to the narrator, the right person and proper conditions never coincide:

He never shall find out fit Mate, but such
As some misfortune brings him, or mistake,
Or whom he wishes most shall seldom gain
Through her perverseness, but shall see her gain'd
By a farr worse, or if she love, withheld
By Parents, or his happiest choice too late
Shall meet, alreadie linkt and Wedlock-bound
To a fell Adversarie, his hate or shame:
Which infinite calamitie shall cause
To Human life, and household peace confound.
(X. 899-908)
If a person *should* find a "fit mate," the narrator of *Lord Jim* declares that this fortunate individual will be deserted by his beloved when he feels most secure (276-77), just as Jewel is deserted by Jim. A further irony lies in Jim's sense of unity with the people in Patusan. Although Jim's tragedy aboard the *Patna* was fostered by his feeling of alienation from the passengers, in Patusan he is destroyed by his sense of community: "He was ready to answer with his life for any harm that should come to them [the people of Patusan] if the white men with beards were allowed to retire" (392). Jim even seems to absorb the natives' belief in his power and invulnerability. Hence, in the fallen world, human solidarity is dangerous.

Although *Lord Jim* and *Paradise Lost* share a similar ironic vision, Milton enhances the central irony through allusions to figures and situations inappropriate to the context. Especially in the description of Satan, the narrator seems to delight in incongruous comparisons. Satan's leadership, for example, is likened to that of Moses, who summons the locusts to plague Pharaoh's kingdom. Like Moses, Satan succeeds in rousing winged creatures (rebel angels) who will torment mankind. But by "ignoring motive in the comparison of [the] two situations," (Whaler 1061)--the contrast between Moses' desire to serve God and Satan's desire to subvert God--the bard emphasizes their disparity. Milton's technique then is the indirect approach
of irony, describing superficial similarities in order to show fundamental differences. Another example is the comparison of Satan to the sun, whose radiance brightens the cold, dark earth and inspires the joyful sounds of birds and beasts (II. 486-95). Although Satan has a similar cheering effect on his followers in hell, the reason for that cheer is remarkably unlike the reason for nature's joy. Nature celebrates the sun's revival of the earth, whereas the fallen angels rejoice that Satan has volunteered to destroy the earth.

These ironic comparisons emphasize the immense chasm between a state of purity and Satan's state. As Don C. Allen observes, Satan's pride leads inevitably to his loss of dignity (74), a condition that Satan himself bitterly acknowledges. When he enters the body of the serpent, he laments his "foul descent" and compares his celestial splendor to the "bestial slime" he now mixes with (IX. 163, 165). Then he sums up the irony of his situation—"But what will not Ambition and Revenge / Descend to . . ." (168-69).

Similarly, Adam recognizes the ironic contrast between his previous innocence and his present guilt. He opens his soliloquy in Book X by referring to that contrast, "O miserable of happie . . ." (720). He goes on to describe these antithetical conditions in what Kester Svendsen calls a dialectic dominated by the "twin themes of immortality and death" (369). Ironically, Adam now regards immortality as a curse rather than a blessing.
The narrator's use of ironic comparison further dramatizes the change in Adam's condition. One such comparison occurs shortly after Adam and Eve's fall, when they seek to cover themselves with leaves from a figtree. As mentioned earlier, the tree they select is likened to a particular species that grew on the Persian Gulf. It was known to Europeans as the banyan tree, so called because the Hindu traders or Banians built pagodas under its umbrella-like structure (OED 1:652). The description of the tree's unusual growth establishes an atmosphere incongruous with the pair's situation:

...a Pillard shade
High overarch't, and echoing Walks between;
There oft the Indian Herdsman shunning heate
Shelters in coole, and tends his Pasturing Herds
At loopholes cut through thickest shade...

(IX. 1106-10)

The picture is one of serenity, of cool respite amid the heat of the day, and an apparent answer to Adam's agonizing cry for refuge from the bright radiance of heaven: "Cover me ye Pines, / Ye Cedars, with innumerable boughs / Hide me . . ." (IX. 1088-90).

The scene, however, is no mere pastoral painting but an example of highly charged irony. The peacefulness depicted in these few lines brings into sharp relief the inward turmoil of Adam and Eve, the "high Passions, Anger, Hate"
(IX. 1123), which have replaced their once calm state. Echoes of a previous use of "shade high overarcht" are recalled, when Satan and his legions were compared to "... Autumnal Leaves, that strow the Brooks / In Vallombrosa, where th' Etrurian shades / High overarcht imbower ..." (I. 303-5). Shade there was not a respite but a threat. Just as no Arcadia awaited Satan in hell, there is no haven for Adam and Eve within the leafy walls of the tree. Only the Indian herdsman can find sanctuary here.

As the peacefulness of the scene is ironic, so is the security that the tree appears to offer. The Indian herdsman who rests within its leafy interior cuts holes in the foliage to allow him a view of his herds (a practice also mentioned in Comus, lines 138-40). While protected, the herdsman is able to watch his flocks. Recalling the wolf who easily invades the pen of the "secured" sheep, in Book IV, the reader concludes that security is an illusion. As Eden is "Ill fenc't for Heav'n to keep out such a foe / As now is enterd . . . ." (IV. 372-73), so are Adam and Eve "ill fenct" to resist the suffering engendered by the foe's treachery.

The "protective" nature of the tree is extended to its leaves, "broad as Amazonian Targe" (Ill11), and broad enough to guard the shame of Adam and Eve. The comparison of the leaves to the defensive instrument of the shield is consistent with the tree's protective quality. Furthermore,
the size of the leaves is stressed by the reference to Amazons, a fabled race of great female warriors. A Greek legend told that the Amazons would destroy the right breast to prevent its interference with the bow; they mutilated their bodies to facilitate their own security (Rother 26). The irony of their enterprise parallels that of Adam and Eve's use of the leaves: "vain Covering if to hide / Thir guilt and dreaded shame . . ." (1113-14).

The fruitlessness of Adam and Eve's efforts signifies their fallen condition, in which expectations are inevitably frustrated. When Michael presents a vision of the future to Adam, he educates Adam to that fact. For instance, the archangel shows mankind exalting the most successful "destroyers": "Thus Fame shall be achiev'd, renown on Earth, / and what most merits fame in silence hid" (XI. 698-99). Adam is no recalitrant student, for he soon learns how skilled man is in perverting the ideal, how peace will "corrupt no less then Warr to waste" (XI. 784).

In depicting the effects of the fall, Milton and Conrad both speak from an ironic perspective, an awareness of incongruities. Through verbal irony they stress the inadequacy of language and the value of indirection. The characters' refusal or inability to say what they really mean reveals the bitterness, impotence, and perversity that mark the fallen condition. Milton further demonstrates the deceitful impulse of the fallen through Satan's skillful use
of Socratic irony, allowing him both to mock and manipulate his victims. Dramatic irony helps strengthen the conclusion that all the fallen characters are victims, of their own inadequate knowledge. And their ignorance inspires the reader alternately with feelings of pity, scorn, and impatience. Most important, however, are the situations that form the central ironies of the two works—the discrepancies between what should be and what is. Milton and Conrad continually remind their readers that the fallen world is a precarious place, where the only certainty is the unexpected.
NOTES

1 According to MacCaffrey's *Paradise Lost as "Myth,"
p. 183, the first three books of the poem "form one of the
most sustained ironic passages in our literature."
Marshall's analysis suggests that irony plays an even
stronger role in the poem, for he says irony dominates the
first nine and a half books (*Paradise Lost: Felix Culpa and
the Problem of Structure* 17). Hemby's doctoral
dissertation, "A Study of Irony in *Paradise Lost,""
contributes further insight into the pervasive use of
irony. Hemby's study is a valuable source for the kinds of
irony in the poem, although he treats paradox as a sub-type
of irony. In contrast, this study considers paradox as a
culmination of irony.

2 Overstatement or hyperbole rarely occurs in
*Paradise Lost* or *Lord Jim* and therefore will not figure in
the discussion of verbal irony.

3 An isolated instance of God's and Christ's use of
Socratic irony is discussed later in this chapter.

4 The pilot in *Paradise Lost* who fixes his anchor in
the Leviathan has no such guarantee. See Book I. 203–8.

5 William Marshall says the poem's power lies largely
in the reader's awareness that Satan's victory is only
temporary, a fact that escapes Satan ("Paradise Lost: Felix Culpa and the Problem of Structure" 17).

6 See Merritt Hughes' edition, John Milton: Complete Poems and Major Prose. In his note on p. 454, Hughes gives several sources for the popular opinion that Nimrod was a tyrant. Hughes also mentions the Biblical account in Genesis, chapter 10, which gives Nimrod's genealogy as a descendant of Ham—Noah's youngest son, who transgressed by looking upon his naked father. Noah cursed Ham for his presumption, sentencing him to be "a servant of servants" (9: 25).

7 Jeffrey Berman observes similar instances of absurd irony in Heart of Darkness, such as the man who tries to put out a fire by filling a pail with a hole in the bottom (Joseph Conrad: Writing as Rescue 58). Another shipboard irony occurs in "Youth," which is narrated by the young Marlow: "It was our fate to pump in that ship, to pump out of her, to pump into her; and after keeping water out of her to save ourselves from being drowned, we frantically poured water into her to save ourselves from being burnt" (20).

8 See Stein's Answerable Style (158) and Douglas Bush's "Ironic and Ambiguous Allusions in Paradise Lost" (635-36).
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CHAPTER VII

PARADOX

In his *City of God*, Augustine says that the human condition consists of "contrarieties," and he quotes from Ecclesiasticus of this condition: "Against evil is good, and against death is life; so is the godly against the sinner" (XI. 18). This tension could not exist without the fall because the most fundamental contrarieties would not exist. There would be no evil to struggle against good, no vice to corrupt virtue—only the original unity of an innocent world.

Through their depiction of conflict, rootlessness, and dissociation, Milton and Conrad expose the fragmentation of fallen mankind. And through their ironic perspective, they show the vast chasm between the ideal and the real. Their final achievement lies in bridging this gap; that is, in unifying the fragments of truth. As Isabel MacCaffrey explains of Milton, he seeks to reassemble truth by showing unity in variety (120). The same can be said for Conrad, who, as Walter Wright maintains, is dedicated to "the search for truth." Wright continues his analysis of Conrad: "He could not cynically throw aside all attempt to find it
[truth] merely because it did not come labeled and free from paradox" (23).

This study contends that, as a result of the fall, no truth is free of paradox. Every element of the human condition contains a contradiction. Therefore, for a principle to qualify as truth, it must embrace contradictions. Milton and Conrad show truth as paradox. By illuminating the antithetical quality of man's environment, his behavior, his nature, and his destiny, Milton and Conrad create a whole, unified vision—not as it would exist in Eden but as it exists in the "field of this world," where good and evil "grow up together almost inseparably" (*Areopagitica* 514).

The field itself is shown as a paradox. In the opening lines of *Paradise Lost* Milton stresses the paradoxical quality of the fallen environment. Hell is a mass of contradictions, described frequently through oxymoron. Milton uses "darkness visible" (I. 63) to summarize the horror of the angels' alienated state, of which they are continuously reminded. The unending nature of their suffering is also emphasized in the portrayal of hell as a place "[W]here all life dies, death lives . . ." (II. 624). Even the fire of hell is a paradox, for it produces no light (only "darkness visible") and never consumes the sulphur which feeds it (I. 62-69). Furthermore, the fire emanates from a sea, thereby creating the "inflamed Sea" (I. 300).
The common denominator in these conditions is the negation of any possible good: in the fallen world, fire not only can cause pain but it also can provide comfort through its warmth and light. Moreover, its destructive effect is limited since it consumes its own fuel. In its natural state fire then is both a good and an evil—a paradox in itself. But in denying the fire of hell any good effects, Milton invents an even deeper contradiction: fire that defies the laws governing its own existence. As the superlative fallen environment, hell is thus suitably depicted with the most inexplicable paradox.

Unlike hell, man's fallen environment contains both positive and negative elements. In Paradise Lost the figtree symbolizes both extremes. Its significance in suggesting conflict and in strengthening the irony has been discussed in previous chapters. But the description of two qualities of the tree establishes it also as a paradox. Again, the context in the poem is Adam and Eve's search for leaves to cover their nakedness:

... they chose
The figtree, not that kind for Fruit renownd,
But such as at this day to Indians known
In Malabar or Decan spreads her Armes
Braunching so broad and long, that in the ground
The bended Twigs take root, and Daughters grow
About the Mother tree ... (IX. 1100-6)
In the comparison of the figtree in Eden to the Indian figtree, the first relationship they share is negative; both trees are barren of fruit. Ascribing fruitlessness to the tree is a departure from several of the sources Milton may have used, a departure that can be explained by Biblical references to the figtree. In Habakkuk 3:17 God's indictment and punishment of man's wickedness is manifested in the figtree's barrenness: "the figtree shall not blossom, neither shall fruit be in the vines." Numerous references in the New Testament extend the analogy between fruitfulness and righteousness. Christ calls Himself the vine and His followers the branches, who bring "forth much fruit" (John 15:5). When Christ tells the parable of the vinyard owner who condemnns the barren tree—"I come seeking fruit on this fig tree, and find none: cut it down" (Luke 13:7)—Christ clearly is drawing on the parallel between fruitlessness, and spiritual impotence and decay. A barren tree, therefore, is ironically appropriate, for its leaves are used to cover the sexual organs of Adam and Eve: a fruitless tree to provide covering for the reproductive organs of the pair, now shorn of virtue by their violation of the forbidden fruit.

Another likeness that the figtrees share is luxuriant growth, broad branching "Armes," the twigs of which take on a life of their own by rooting in the ground. The description is one of fecundity, for the twigs, still part
of the mother, fall to the earth, take root, and rise again as daughters. The figtree then represents the paradoxical conditions of barrenness and fertility. In its fecundity the figtree yields no fruit but only daughter-reproductions, as lust produces not righteousness but offspring. As had been promised, Eve's womb is still fruitful although her spiritual condition is barren.

Even before the fall, the potential for paradox exists in the physical environment. The material for the universe is supplied from chaos, "The Womb of nature and perhaps her Grave" (II. 911). The advent of the fall then activates death, thus completing the paradox that governs the physical world—the birth/death/birth cycle. In Book X of Paradise Lost God describes the cleansing property of Death (629-31) and demonstrates it in the great flood—destroying "one whole World / Of wicked Sons . . ." and raising "another World" (XI. 874-77).

Purification through death is also depicted in Lord Jim. When Jim contemplates Brown's request to leave Patusan without interference, Jim surveys the village, whose fate hangs on his decision: "The houses in view were silent, as if a pestilence had swept them clean of every breath of life" (387). In this moment, either new life or doom is possible.

Conrad, like Milton, uses a symbol from nature to represent the life/death paradox. As the flood denotes
destruction and creation, and the figtree exemplifies both renewal and impotence, so does Stein's prized butterfly suggest similar opposing states. In fact, Marlow describes the creature as "an image of something as perishable and defying destruction as these delicate and lifeless tissues displaying a splendor unmarred by death" (207). Earlier in the novel the omniscient narrator notes the "sinister splendor" of the sky on the day of the Patna disaster (15). This oxymoron establishes the dichotomous quality of the environment, which the butterfly aptly embodies. The butterfly is both "perishable" and eternal, "lifeless" and "unmarred by death." To Stein, the creature reconciles all opposing forces of nature, as he tells Marlow:

The beauty--but that is nothing--look at the accuracy, the harmony. And so fragile! And so strong! And so exact! This is Nature--the balance of colossal forces. And every star is so--and every blade of grass stands so--and the mighty Kosmos in perfect equilibrium produces--this. This wonder; this masterpiece of Nature--the great artist. (208)

As if to complete this picture of counterpoised values, Stein recounts his capture of the butterfly. After shooting three men who have tried to ambush him, Stein looks down at the "clean earth smiling . . ." (210). As he watches the final movement of the third man, Stein suddenly observes on
the dead man's face the shadow of the butterfly. Once again life and death are shown to be inseparable.

As the natural world is governed by paradox, so is the human realm. Man's behavior combines the diabolic and the divine, regardless of his intention. The arrival in Patusan of the first European traders, for example, shows the dual effects of human greed. In their search for pepper, the Dutch and English adventurers endure the most extreme kinds of suffering—"wounds, captivity, hunger, pestilence, and despair." The suffering makes them "great" and "heroic," and it makes them "pathetic, too." As Marlow wryly notes, "It seems impossible to believe that mere greed could hold men to such a steadfastness of purpose, to such a blind persistence in endeavour and sacrifice" (226-27). Yet a nobler motive—an aspiration to greatness—produces both "excessive cruelty" and "excessive devotion" among mankind in general (349-50). In Heart of Darkness Kurtz's desire to be heroic results in his sinking to barbaric depths and being worshipped as a god (Wright 157). At Patusan Jim discovers that violence produces contradictory effects. When he leads the assault on Sherif Ali's stockade, Jim turns the camp into "embers, black ashes, and half-consumed corpses" (271). And from this destruction comes a period of unwonted peace and security, until Jim is destroyed by his failure to attack Brown. The paradox, of course, is that
Jim establishes peace by means of devastation and insures destruction through his insistence on peace.

Given the paradoxical effects of man's behavior, it is not surprising that paradox is an integral part of fallen human nature. In describing the reaction of the heavenly hosts to the tragic news from Eden, Milton shows the inevitable link between paradox and the fall. He portrays both the human and the divine qualities of the angels, whose "dim sadness" has "violated not thir bliss" (X. 24, 26). Whereas the angels are both sad and blissful, Marlow discovers in Jim a different kind of contradiction, one that Jim exhibits in Patusan. Jim is aloof as well as compassionate, evincing a "contemptuous tenderness" (248). According to Marlow, Jim shares with Jewel an inexplicable combination of simplicity and mystery. As Marlow says, Jim complicates "matters by being so simple" (94). Likewise, Marlow calls Jewel "more inscrutable in her childish ignorance than the Sphinx . . ." (307). She is simultaneously "audacious and shrinking" (308); her humble state emboldens her. This seeming contradiction is reminiscent of the ultimate example of a paradoxical nature--Christ, who is "Both God and Man, Son both of God and Man" (III. 316). And as Milton suggests, the Incarnation is the direct result of the fall, the means by which "... Heav'nly love shall outdoo Hellish hate" (III. 298) and pay the penalty for man's transgression (XII. 398-99).4
Christ's willingness to endure human limitations so that man can be freed from sin's penalty suggests another paradox in the human condition, that of freedom. Milton and Conrad depict freedom through bondage and bondage through freedom. For example, from his fallen state, Satan perceives the original unity in heaven as "splendid vassalage" (II. 252), and subscribes to the superiority of "[H]ard liberty" (II. 256). Of course, his notion of freedom includes not only his independence from authority but also the chance to exert authority over others. Although he declares to his fellow-rebels in heaven that they are "ordaind to govern, not to serve" (V. 802), in hell he enjoys their total submission, even their worship: "Towards him they bend / With awful reverence prone; and as a God / Extoll him equal to the highest in Heav'n" (II. 477-79). But despite his absolute rule over the angels and his refusal to be ruled by God (recognizing "no bounds / Prescrib'd . . ." III. 81-82), Satan becomes more and more constricted, a prisoner with himself as jailer: "which way shall I flie / Infinite wrauth, and infinite despaire? / Which way I flie is Hell; my self am Hell" (IV. 73-75). As God explains, freedom is lost only when the free "enthrall themselves" (III. 125). Indeed, God is shown as the true champion of freedom. He "ordaind" man's nature as free
saying that man's allegiance has meaning only if he freely chooses it (103-7).

Peter Fiore, pointing out the Augustinian elements in this view of freedom, says freedom is an essential quality of perfection; the freedom to sin is inherent in a state of perfection (38-39). The unfellon Adam recognizes the worthlessness of forced obedience. As John Reichert notes, Adam is right in refusing to compel Eve to remain with him (93-94). When Adam tells her, "Go; for thy stay, not free, absents thee more" (IX. 372), he describes the paradox of bondage leading to greater resistance.

Through Jim, Conrad shows a facet of the "freedom" paradox analogous with Satan's condition. Like Satan, Jim chooses to abandon his previous life and to start over—as Satan invades earth, Jim flees to Patusan. Jim also enjoys the homage and unqualified obedience associated with authority: "the seal of success upon his words, the conquered ground for the soles of his feet, the blind trust of men, the belief in himself snatched from the fire . . ." (272). Although on a smaller scale than Satan's, the scope of his control is impressive. The natives even call him Tuan, meaning Lord. Seemingly he, too, suffers no prescribed bounds. As Marlow says, Jim "seemed to have come very near at last to mastering his fate" (274) -- creating from hell his own heaven. But his mastery is paradoxical: "all his conquests, the trust, the fame, the friendships,
the love—all these things that made him master had made him
a captive, too" (247). Ultimately, Jim, like Satan, is
imprisoned by his own need to satisfy his "fierce egoism"
(248). He is a willing captive of those who revere him;
"The land, the people, the forests were her [Jewel's]
accomplices, guarding him with vigilant accord, with an air
of seclusion, of mystery, of invincible possession. . . .
he was imprisoned within the very freedom of his power"
(283). Jim recognizes that he is a captive, albeit a
willing one, and at one point grieves over this condition.
When Marlow leaves Patusan for the last time, Jim
accompanies him as far as the sea. As they reach the coast,
both men feel invigorated by the air and water—"a freshness
enveloped us, filled our lungs, quickened our thoughts, our
blood, our regrets" (331). To Marlow and to Jim, the sea
denotes freedom. Marlow describes the sea's effects:

I revelled in the vastness of the opened horizon.
. . . This sky and this sea were open to me. . . .
I let my eyes roam through space, like a man
released from bonds who stretches his cramped
limbs, runs, leaps, responds to the inspiring
elation of freedom. 'This is glorious!' I cried,
and then I looked at the sinner [Jim] by my side.
He sat with his head sunk on his breast. . . .
(331-32)
Jim's response to Marlow's elation ("This is glorious") is succinct but telling. "Yes," he says, "without raising his eyes" (332). Jim's master/prisoner role is also suggested by the comportment of his servant Tamb' Itam, who puts "on the airs of uncompromising guardianship, like a surly devoted jailer ready to lay down his life for his captive" (284).

Tamb' Itam's devotion to Jim illustrates the duality of love, another facet of fallen man's paradoxical nature. To Jim and to Jewel, love is both a blessing and a curse. Just as Jim is imprisoned by his power in Patusan, so too is he captured by love: "... the friendship, the love, were like the jealous guardians of his body. Every day added a link to the fetters of that strange freedom" (262). Jewel's love is a strong link in those fetters, so strong that Marlow judges her life as "too much entwined with his [Jim's]" (389). Haunted by the thought that Jim will leave her, Jewel is governed by "her fear and her unforgiving love" (389). When he sacrifices his life to atone for Dain Waris' death, Jewel is relentless in condemning Jim; he is "hard, treacherous, without truth, without compassion" for refusing to let her die with him. (348) Yet the same love that curses him for leaving her inspires him to be worthy of her love. Jim describes his response to Jewel's love:

I—I love her dearly. More than I could tell.

Of course one cannot tell. You take a different
view of your actions when you come to understand, when you are made to understand every day that your existence is necessary—you see, absolutely necessary—to another person. I am made to feel that. Wonderful. (304)

The power of love is thus shown to be both wonderful, and horrible.

Conrad emphasizes the paradox of love (more specifically, friendship) through the recurring symbol of the ring. The ring's history begins with Doramin presenting it to Stein, a way of "promising eternal friendship" (233). When Jim prepares to embark for Patusan, Stein gives it to him as "a sort of credential" or "introduction" to Doramin, Stein's old "war-comrade" (233). Jim realizes the ring's significance, saying, "It meant a friend; and it is a good thing to have a friend" (235). After his escape from Rajah, Jim flees to Doramin, who gives Jim refuge because of the ring (255). The ring is indeed a "good thing," for presumably it saves Jim's life. Later when Jim commissions Tamb' Itam to carry a message to Dain Waris—Jim's "best friend" (260)—the servant requests a token to prove the veracity of the message. The message is a critical one: Brown's men are "to be allowed to pass out unmolested" (396). After Dain Waris is killed in the ambush, his body is returned to his father, Doramin, who removes "the silver ring from the cold stiff hand" (411). As Jim stands before
Doramin, "ready and unarmed," the old man grasps his pistols and rises. The ring reportedly falls from his lap onto the floor and rolls to Jim's foot. Then Doramin shoots "his son's friend through the chest" (415-16). The "talisman that had opened for him the door of fame, love, and success..." (415) becomes Jim's accuser, a kind of mute demand for his destruction. Like love and friendship, the ring is wonderful and horrible.

Through the characters of Satan, Adam, and Eve, Milton also demonstrates the duality of love. Satan is the first to experience its contradictory effects. When his intended victim, Eve, comes into view, Satan feels pleasure like that of a city dweller who finds his way to a pastoral paradise. From being pent in the "populous City" ("Where Houses thick and Sewers annoy the Aire"), to release among "pleasant Villages and Farmes," where "each thing met conceaves delight" (IX. 445-46, 448-49), the city dweller welcomes the healthful properties of rural life. But the pleasure he derives from the country—"The smell of Grain, or tedded Grass, or Kine" (450)—only approaches the pleasure he finds in Eve, whose "look summs all Delight" (454). Satan's response to Eve, which he intuits as love (475), is thus shown to be not only wholesome but wonderful, in the same sense that Jim calls love "wonderful." But the love that delights Satan also disarms him temporarily, thereby provoking him to call love terrible: "terroure be in Love /
And beautie, not approacht by stronger hate" (490-91). To Satan, hate must be stronger than love, or the effect is horrible.

The truth of Satan's analysis—that love has a fearful side—is reinforced in Adam and Eve's relationship. Certainly the poem contains many lines that attest to the positive value of love, even in the fallen state. For example, Eve describes the comfort that she and Adam can give one another, "joind in injuries" (X. 925). Michael affirms love as a solace when he reminds Eve, "Thy going is not lonely, with thee goes / Thy Husband . . ." (XI. 290-91). But the fallen Eve manifests the antithetical side of love, whereby she wants to be with Adam so much that she willingly dooms him to her fate: "Adam shall share with me in bliss or woe: / So dear I love him, that with him all deaths / I could endure . . ." (IX. 831-33). Here is a terrible love, which sacrifices the beloved for the sake of the lover. Adam is immediately infected by the terror of love, for, when he learns of Eve's fall, he voluntarily sacrifices himself and his descendants to remain with her. For him, the horror of sharing her doom is irresistible; as he tells her, "if Death / Consort with thee, Death is to mee as Life" (IX. 953-54). Milton, like Conrad, thus links love's terror to death. In Lord Jim love, as represented by the ring, ends in death. In Paradise Lost Adam's love for Eve brings about the dominion of death in the world. And
ultimately God's love for man, as depicted through Christ, is manifested in death. Christ offers Himself as a sacrifice for man: for man's sake Christ will "lastly die / Well pleas'd . . ." (III. 238-41).

As love is shown to be paradoxical, so too is knowledge. The contradictory nature of knowledge is most overtly portrayed in the forbidden tree, the Tree of Knowledge. In Areopagitica Milton describes the paradox explicitly: "It was from out the rinde of one apple tasted, that the knowledge of good and evil as two twins cleaving together leapt forth into the World. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say, of knowing good by evil" (514). The epic bard reiterates the paradox when he describes the tree's location in the garden: next to the Tree of Life, "Our Death the Tree of Knowledge grew fast by, / Knowledge of Good bought dear by knowing ill" (IV. 220-22). In order to know good, one must know evil; the positive is realized only by means of the negative.

Conrad clearly endorses the view of knowledge as paradoxical, although he defines the negative elements variously as doubt, illusion, falsehood. During Marlow's interview with Stein, for example, Marlow experiences the doubt/certitude paradox. He observes Stein lingering in the darkness and pondering Jim's dilemma. Then from the darkness, the light of knowledge seems to reveal the answer
to Stein: "His voice leaped up extraordinarily strong, as though away there in the dusk he had been inspired by some whisper of knowledge. "I will tell you! For that, too, there is only one way'" (214). The parallel in Milton's epic speaks loudly. In the opening lines of Book III, the blind bard complains of living in darkness--"ever-during dark / Surrounds me, from the cheerful ways of men / Cut off . . ." (45-47). Since wisdom cannot enter through the eyes, the poet asks for inner illumination: "So much the rather thou Celestial Light / Shine inward, and the mind through all her powers / Irradiate . . ." (51-53). Outer darkness thus is depicted as a means for inner light, or knowledge.

Conversely, Conrad shows outer light as a cause for uncertainty. When Stein walks out of the shadows into "the bright circle of the lamp . . ., the austere exaltation of a certitude seen in the dusk vanished from his face. . . . The light has destroyed the assurance which had inspired him in the distant shadows" (214). Conrad thus shows the full paradox to be knowledge revealed in darkness, and uncertainty evoked in light. Ironically, the certainty that Stein feels inspires doubt in Marlow, or at least the threat of doubt. Marlow explains: "The whisper of his conviction seemed to open before me a vast and uncertain expanse, as of a crepuscular horizon on a plain at dawn—or was it, perchance, at the coming of the night?" (215). Dusk or
dawn, darkness or light—Marlow is uncertain whether Stein's belief points to liberty or to the abyss. But Marlow maintains that doubt is the "inseparable part of our knowledge" (221). Doubt and knowledge cannot be divided, just as Milton says that knowledge of good cannot be separated from knowledge of evil.⁷

Conrad also shows truth to be inseparable from illusion or falsehood. It is not, however, that Conrad believes truth to be relative. Like Milton, he affirms "absolute Truth" (216), but also, like Milton, he attests to its evasiveness. In Areopagitica Milton explains that truth may have more than one shape and that "Truth may be on this side, or on the other, without being unlike her self" (563). In Lord Jim Marlow describes truth as floating "elusive, obscure, half submerged, in the silent still waters of mystery" (216). For Conrad, as well as for Milton, no straight path leads directly to truth. In fact, Marlow maintains that truth is "remote" and "unattainable" (323). One cannot strive for it so much as he stumbles upon it, when he least expects it—"in a moment of illusion" (323).⁸ Marlow's frustration in understanding Jim indicates the paradoxical nature of truth, or the "Inconceivable." In studying Jim, Marlow says, "I was made to look at the convention that lurks in all truth and on the essential sincerity of falsehood" (98). Here the reversal of values suggests the perverted reasoning of Satan, for whom death is life and evil is good.
But for Conrad, the apparent perversion is really an acknowledgement of a truth higher than that represented by language. It is the truth of affirmation triumphing over negation. Hence, the final scene in *Heart of Darkness* shows Marlow lying to Kurtz's Intended. When she asks Marlow to tell her Kurtz's last words, he tells her not the literal truth—"The horror! The horror!"—but instead says, "The last word he pronounced was--your name" (161). Marlow, who earlier asserts, "I hate, detest, and can't bear a lie... because it appalls me. There is a taint of death, a flavour of mortality in lies" (82), ultimately concedes that the truth is too terrible to tell: "It would have been too dark--too dark altogether" (162). Marlow also seems to intuit the necessary cause of falsehood—a fallen humanity, which in turn elicits the compassionate lie. Again, in *Nostromo* the lie is a means of affirming mankind. When the dying Nostromo tries to confide in Mrs. Gould the secret of the stolen silver, she refuses to listen. To Dr. Monygham, who asks her to confirm his suspicions of the "incorruptible" Capataz, she declares, "He told me nothing" (560). In contrast, the Marlow who is Jim's benefactor laments his inability to invent a charitable lie. In trying to calm Jewel's fear that Jim will leave her, Marlow realizes that the truth is impotent—"even the winged words of truth drop at your feet like lumps of lead." To kill fear requires "an enchanted and poisoned shaft dipped in a
lie too subtle to be found on earth" (316). If such a lie could be found, Marlow would eagerly use it, presumably with Conrad's blessing. For Conrad believes that truth may lie at the heart of a literal falsehood. As Milton puts it, truth's first appearance "is more unsightly and un plausible then many errors" (Areopagitica 565).

Also unsightly is the suffering and pain that fallen humanity must endure. But just as man's nature is paradoxical—his freedom, love, and knowledge—so is his destiny a paradox. When he experiences agony, he may know joy. Marlow sees the paradox operate in Jim's life, for Jim can draw "consolation from the very source of sorrow" (235). Facing the trial is both "a severe punishment" to Jim, as well as "a redeeming feature in his abominable case" (68). Through submitting to the ignominy of a public inquiry, Jim recovers some of his self-respect and certainly gains the respect of Marlow.

In Paradise Lost Adam explains the principle of joy through pain to Eve, who has proposed to end human suffering by means of suicide or childlessness. He says that only by perpetuating the race, doomed to certain woe, can they insure the remedy to that woe—the Seed to "bruise / The Serpents head . . ." (X. 1031-32). And only through enduring the pains of childbirth can Eve experience "joy, / Fruit of [the] Womb . . ." (1052-53). Moreover, the discomfort produced by "inclement Seasons, Rain, Ice, Hail
and Snow" (X. 1063) is the lot of fallen man. But again, the source of suffering is also the source of relief. The tumultuous elements produce storms that assail man's "Limbs benummd" (1069), but this same tumult provides the energy for heat:

. . . the Clouds
Justling or pusht with Winds rude in thir shock
Tine the slant Lightning, whose thwart flame driv'n down
Kindles the gummie bark of Firr or Pine,
And sends a comfortable heat from farr,
Which might supplie the Sun . . . (X. 1073-78)

The antithetical quality of man's lot is further emphasized in God's directive to Michael, to eject the human pair from Eden: "So send them forth, though sorrowing, yet in peace" (XI. 117). Even Mammon affirms the paradoxical nature of suffering. Arguing that the fallen angels should labor to make hell bearable, he describes pain as a means of victory. By "preferring / Hard liberty before the easie yoke / Of servil Pomp . . ." (II. 255-57), they can escape slavery in heaven:

. . . Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosperous of adverse
We can create, and in what place so e're
Thrive under evil, and work ease out of pain
Through labour and endurance . . . (II. 257-62)
The principle of suffering as a means for healing is, according to Herbert Weisinger, the basis of tragedy (266). As Weisinger explains, tragedy's paradox—pleasure derived from suffering—is created by the knowledge that suffering must precede victory (228-29). Robert Andreach alludes to this same principle, the paradox of suffering, when he discusses the redemptive theme in Conrad's fiction: "In Conrad's imaginative world the interior journey, a descent into darkness, becomes a journey toward light" (112).

In Milton's "imaginative world" spatial imagery reenforces the paradoxical quality of man's destiny: being brought low in order to be raised. Even Satan experiences the phenomenon. After falling from heaven, he "exalted sat, by merit rais'd / To that bad eminence . . ." (II. 5-6). His position is paradoxical since he is elevated by evil, a condition normally represented by the image of lowness. The posture of Adam and Eve in the opening lines of Book XI offers a marked contrast: "they in lowliest plight repentant stood / Praying . . ." (1-2), a picture of contrariety effected by "lowliest" and "stood." In explaining the positions of the fallen, Milton pictures both subjects as being uplifted: Satan through pride, and Adam and Eve through prayer and grace. The dignity of the fallen is preserved, but the means differ. In Satan's case it is "his proud imaginations" (II. 10), while in man it is "Grace descending" and removing "[T]he stonie from thir heart
..." (XI. 3, 4), a condition which allows the prayer of the penitent to be heard.

The penitent Adam and the remorseless Satan both experience the pain of despair, but in each case this condition is superseded by a heightened frame of mind. Although in Book X Adam sinks in despondency, in XI he and Eve find "new hope to spring / Out of despaire . . ." (138-39), but Satan "from despair" is "high uplifted beyond hope" (II. 6,7). Again the pull of extremes is depicted; elevation replaces depression, though in Satan's case with no real justification except for his goal to "persue / Vain Warr with Heav'n . . ." (II. 8-9). Therefore, he rises "beyond hope," whereas his human counterpart rests on hope.

Also representing a low state is the incarnate Christ, whom God describes as "descending to assume / Man's nature . . ." (III. 303-4). But that descent will not "less'n or degrade" (304) Christ's divine nature. As God explains to the Son, "thy Humiliation shall exalt / With thee thy Manhood also to this Throne" (III. 313-14). To endure the humbled condition of man is to elevate that condition to the level of God. Or, as Milton describes the paradox in the Second Defense, "in proportion as I am weak, I shall be invincibly strong; as blind, more clearly see" (826). Adam finally understands this concept as a basic principle governing human destiny:
... by small
Accomplishing great things, by things deemd weak
Subverting worldly strong, and worldly wise
By simply meek; that suffering for Truths sake
Is fortitude to highest victorie . . .
(XII. 566-70)

Of course, weakness and suffering eventually culminate in death, which governs not only man's environment but his destiny as well. Without death, human suffering would "eternize woe" (XI. 60), producing the "endless miserie" (X. 810) that Adam fears is man's fate. Adam considers death as merciful, a view that God affirms when He says, ". . . I provided Death . . ." as man's "final remedie" (XI. 61, 62). But, as discussed earlier, the condition of death necessitates its opposite—life. This life/death paradox is depicted by both human and divine vessels. Eve, "who first brought Death on all . . .," is also permitted to be "the source of life" (XI. 168,169), that of future generations and ultimately that of the divine incarnated in flesh.

Knowledge of this destiny comforts Eve:

This further consolation yet secure
I carry hence; though all by mee is lost,
Such favor I unworthie am voutsaft,
By mee the Promisd Seed shall all restore.
(XII. 620-23)
As both a human and a divine vessel, Christ provides life to "the whole Race lost" (III. 280), by being judged for man and by dying.

This concept of salvation through destruction is not unique to Christianity. As Herbert Weisinger observes, the pattern of death and rebirth existed in diverse beliefs in the Mediterranean world, even before the growth of Christianity (114). Though the context may change, the principle remains intact, as Conrad confirms through the testimony of Stein:

A man that is born falls into a dream like a man who falls into the sea. If he tries to climb out into the air as inexperienced people endeavor to do, he drowns—nicht wahr? . . . No! I tell you! The way is to the destructive element submit yourself, and with the exertions of your hands and feet in the water make the deep, deep sea keep you up. (214)

Even though Stein is explaining the human need for a dream or an illusion, his metaphor of water describes the operations of the life-through-death paradox. Traditionally associated with both birth and death, 9 water is shown here to be essentially destructive. However, by not resisting the "destructive element" but even submitting to it, one discovers its redemptive properties. A man is saved by yielding to death.
The life/death paradox, which governs man's destiny, is a manifestation of the fundamental paradox produced through the fall—good springing from evil, and evil springing from good. By showing the operation of these contrarieties, Milton and Conrad reveal their integrity, derived from their resolve to shrink no piece of truth. As Marlow declares, "The human heart is vast enough to contain all the world" (323). To omit any feature of the human condition just because that feature contradicts another element is to distort the whole picture. Consequently, Milton shows the heroic struggle of Satan and the noble sacrifice of Adam, even as they choose disobedience. Conrad depicts Jim's fidelity to a sense of honor, even as he acts dishonorably. When Michael explains man's destiny to Adam, the archangel emphasizes the contrarieties of good and evil:

. . . know I am sent
To shew thee what shall come in future dayes
To thee and to thy Ofspring; good with bad
Expect to hear, supernal Grace contending
With sinfulness of Men . . . (XI. 356-60)

Stein, who like Michael performs the role of instructor, explains the human dilemma as a pull between these contrarieties. Noting a butterfly's repose on a pile of dirt, Stein observes: "but man he will never on his heap of mud keep still. He wants to be so, and again he wants to be
so. . . .' He moved his hands up, then down. . . . 'He wants to be a saint, and he wants to be a devil'" (213).

In speaking of Jim, in particular, Stein notes the same basic dichotomies: "'He is romantic--romantic,' he repeated. 'And that is very bad--very bad. . . . Very good, too,' he added" (216). Marlow later sheds some light on this paradoxical statement when he is discussing the chief requirement of romanticism: imagination. This quality, which Marlow has already described as a catalyst for Jim's initial fall, is lacking in Marlow. Marlow complains, "As to me, I have no imagination. . . . I also mistrusted my want of imagination" (223, 224). One wonders why Marlow would want imagination, especially after witnessing the destructive effects of Jim's imagination. Marlow answers this question, thereby explaining why imagination is both very good and very bad: "your imaginative people swing farther in any direction, as if given a longer scope of cable in the uneasy anchorage of life" (224). An increased capacity for good thus insures an increased capacity for ill: the cable can swing both directions.

The cable metaphor helps to explain why good provokes evil, and evil, good. Movement toward one course provides the impetus for a corresponding reversal in course. As a celestial being, Satan has capabilities exceeding those of the human characters; or, to continue the metaphor, he has a longer cable. Consequently, his reversal in direction is
more dramatic. As he aptly puts it, "all good to mee becomes / Bane . . ." (IX. 122-23). Through him good becomes a powerful agent of evil, a process that he is intent on effecting, for he announces his purpose, "out of good still to find means of evil" (I. 165). Through him, for example, the creative impulse becomes a means of destruction. As he is forming his plan to tempt Adam and Eve, he marvels that God has commanded the pair to remain ignorant. He calls "thir obedience" a "fair foundation laid whereon to build / Thir ruin . . ." (IV. 520-22). Satan's offspring demonstrate their sire's urge to build ruin when they construct a bridge to join hell and earth. As a result of the efforts of Sin and Death, the "Infernal Empire" has easy access to earth. Evil and good are united: "one Realm / Hell and this World, one Realm, one Continent / Of easie thorough-fare . . ." (X. 389, 391-93).

Evil embarks on a crusade to dominate this "realm," a drive that Satan describes as heroic. In contemplating the victory of evil, Satan uses terminology that depicts righteous courage rebounding from defeat:

\[
\text{... From this descent} \\
\text{Celestial Vertues rising, will appear} \\
\text{More glorious and more dread then from no fall} \\
\text{And trust themselves to fear no second fate.} \\
\text{(II. 14-17)}
\]

Similarly, Gentleman Brown views his massacre of Dain Waris'
party as the triumph of justice, as compensation for the previous defeats he has suffered. "Thus Brown balanced his account with the evil fortune," says Marlow as he recalls Brown's deathbed version of the tragedy. Marlow proceeds to describes the vigor of Brown's recitation, the "superiority as of a man who carries right—the abstract thing—with the envelope of his common desires" (404). In his final moments of life, Brown finds consolation in his "act of cold-blooded ferocity" (403). As with Satan, evil becomes Brown's good.

While Satan labors to build ruin, God uses ruin as the means for restoration. If good can incite evil, so can evil stimulate good. Peter Fiore describes this central paradox in Paradise Lost: "corruption of the best becomes the worst, and from the worst God brings forth the best" (22). In the poem, God responds to the angels' corruption by purposing to replace them with mankind: "Good out of evil to create, in stead / Of Spirits maligne a better Race to bring / Into thir vacant room . . ." (VII. 188-90). Therefore, those who work in the cause of evil serve the interest of good, a principle that the faithful angels celebrate as they witness the creation of the world:

. . . Who seekes
To less'n thee, against his purpose serves
To manifest the more thy might: his evil
Thou usest, and from thence creat'st more good.

(VII. 613-16)
The second corruption occurring in the poem, man's, also advances the cause of good. The Son even implies that man's fall is fortunate. Comparing human prayers to fruits, Christ calls the prayers of the fallen "of more pleasuring savour" than those man "could have produc't, ere fall'n / From innocence . . ." (XI. 26-30). Michael affirms the concept of felix culpa when he describes Christ's final defeat of Satan, the world's dissolution, and the last judgment: "then the Earth / Shall all be Paradise, farr happier place / Then this of Eden, and farr happier daies" (XII. 463-65). Possibly Michael is referring to the fallen Eden, which is obviously inferior to the future paradise. But it seems more likely that he uses Eden to denote the prelapsarian paradise, which Adam and Eve can no longer inhabit. In verifying the superiority of the future paradise, Michael echoes God's account of its perfection, produced by "... Joy and Love triumphing, and fair Truth" (III. 338). This perfect state, which even surpasses the original paradise of Eden, proceeds from ruin: "The World shall burn, and from her ashes spring / New Heav'n and Earth . . ." (III. 334-35). Adam's reluctance to regret the ruin is thus understandable; the ultimate end is grander than the beginning:

O goodness infinite, goodness immense!
That all this good of evil shall produce,
And evil turn to good; more wonderful
Then that which by creation first brought forth
Light out of darkness! full of doubt I stand,
Whether I should repent me now of sin
By mee done and occasiond, or rejoyce
Much more, that much more good thereof shall spring,
To God more glory, more good will to Men
From God, and over wrauth grace shall abound.
(XII. 470-78)

Whereas Milton shows God to be the agent for bringing
good from evil, Conrad implies that man is the instrument.
However, since man also is responsible for corrupting good,
Conrad's belief in the reality of felix culpa is qualified.
He endorses the principle while doubting the agent. Hence,
Jim's attempt to redeem himself, by submitting to Doramin's
revenge, is only a partial success. Like Adam and Eve, Jim
rises to a higher level of nobility after his fall,
particularly at Patusan. In accepting responsibility for
Dain Waris' death, Jim achieves a kind of spiritual victory
even while suffering physical defeat. When Jim goes to
Doramin, he says to the old chief, "I am come in sorrow.
... I am come ready and unarmed." A voice in the crowd
confirms the redemptive nature of Jim's act: "He hath taken
it upon his own head," to which Jim responds, "Yes. Upon my
head" (415). The fallen Adam and Eve express this same
desire to act sacrificially. Eve tells Adam her prayer,
"that all / The sentence from thy head remov'd may light /
On mee . . . ," and Adam replies with the prayer, "That on my head all might be visited" (X. 933-35, 955). Although Adam ultimately suggests that the fall is fortunate—that the good derived from it outweighs the evil produced by it—Marlow equivocates in appraising Jim's fall: "One could almost envy him his catastrophe" (325).

The doubt expressed in "almost" indicates Conrad's less than wholehearted endorsement of felix culpa. Unlike Adam and Eve, who must rely on the Son for their redemption, Jim relies on himself. Herein lies Conrad's doubt, as voiced by Marlow, who describes the ambiguity of Jim's redemption: "He was inflexible, and with the growing loneliness of his obstinacy his spirit seemed to rise above the ruins of his existence" (410). The theme is familiar, restoration from ruin, supporting Andreach's contention that Conrad's work is based on the "paradox of death in life--life in death" (119). However, Marlow's description uses disturbing imagery, for it recalls Jim's alienated state that made possible his original fall. And, based on Marlow's definition of life--"We exist only in so far as we hang together" (223)—Jim's spiritual restoration is suspect, as indicated by the wording of "his spirit seemed to rise" [emphasis added]. Conrad thus shows the paradox of felix culpa to be circular. Jim's alienation leads to his fall, which ultimately provides him the means to redeem himself. But redemption is effected by Jim's return to an alienated
state. Marlow portrays that return as Jim's "tearing himself out of the arms of a jealous love at the sign, at the call of his exalted egoism." Jim abandons Jewel, "a living woman," in order to wed a "shadowy ideal of conduct" (416). His fall is a betrayal; his redemption is another betrayal. Evil produces good, which in turn produces evil.

Milton shows the same cyclical pattern. The angels' fall prompts the creation, which then becomes a vehicle for Satan to effect a kind of redemption—"to set free" all his followers (II. 822). This "redemption" in turn accomplishes man's destruction. Evil leads to good, and that good provokes evil. But Milton depicts the ultimate interruption of the cycle, through a divine agency. In Book X God describes this single, miraculous event:

. . . at one sling
Of thy victorious Arm, well-pleasing Son,
Both Sin, and Death, and yawning Grave at last
Through Chaos hurld, obstruct the mouth of Hell
For ever, and seal up his ravenous Jawes.
Then Heav'n and Earth renewd shall be made pure
To sanctitie that shall receive no staine . . .
(X. 633-39)

Until this divine intervention, Satan's principle of evil will govern the world: "Evil be thou my Good . . ."
(IV. 110). As Michael foretells, the fallen world will be "[To] good malignant, to bad men benigne" (XII. 538).

Like Conrad, Milton perceives that the antithetical quality of man's environment, his behavior, his nature, and his destiny is usually resolved in favor of evil. As in mathematics, uniting a positive and a negative produces a negative. In the physical world life and purification are shown to be possible only through death. In the human realm the noblest aims of man's behavior--his desire for freedom, knowledge, and love--lead to disaster, ultimately to death. And both Conrad and Milton demonstrate that suffering is the natural human condition, providing the impetus for nobility but culminating finally in death. Without divine intervention, Milton's world would be identical to Conrad's.
NOTES

1 Kester Svendsen mentions such possibilities as Ben Jonson's *Neptune's Triumph*, Sir Walter Raleigh's *History of the World*, and John Gerarde's *Herball* (31-32).

2 Earlier Eve associates these conditions with the forbidden tree. When Satan takes her to the Tree of Knowledge, she describes their coming: "Fruitless to mee, though Fruit be here to excess" (IX. 648). This verbal paradox depends on the figurative interpretation of "fruitless." In the sense of fruit as a symbol of righteousness, the following of Satan is indeed fruitless.

Kester Svendsen establishes further possible links between the figtree and the forbidden tree. He refers to one of the maxims from *Regimen Sanitatis Salerni* of 1634 that says figs produce lust, and to Raleigh's citation from Becanus, that the Tree of Knowledge is the Indian figtree (134). Although Milton employs the traditional apple as the forbidden fruit and denies the fruitful condition of the banyan, the traditions that Svendsen mentions suggest a provocative possibility--a single tree to signify both sin and the evidence of sin. The lust that follows Adam and Eve's transgression certainly strengthens the association of the figtree with the forbidden tree.
3 Walter Wright observes a similar paradox in "Freya of the Seven Isles," in which the atmosphere is both bright and melancholy, and the sun serves to darken the shadows (57).

4 In Milton and Augustine Peter Fiore explains two views concerning the Incarnation: that it would have happened even if man had not fallen; and that it was prompted only by the fall. Fiore agrees that in Paradise Lost Milton endorses the second view (64-69).

5 Herbert Weisinger maintains that tragedy depends on the freedom to choose (264).

6 John Reichert describes the paradox as Adam's doing "the wrong thing for good reasons" (95).

7 Conrad uses the same paradox in The Nigger of the "Narcissus," when he says the sea knows "the wisdom hidden in all the errors, the certitude that lurks in doubt" (138). Milton repeats his description of the "knowledge" paradox in The Doctrine and Discipline of Divorce: "no man apprehends what vice is, so well as he who is truly vertuous, no man knows hel like him who converses most in heav'n" (333).

8 According to Walter Wright, in Conrad's work illusion provides reality whenever illusion prevents self-absorption (23-26).

9 For example, Walt Whitman's haunting poem from Sea Drift, "Out of the Cradle Endlessly Rocking," uses the
metaphor of a cradle to describe the perpetual motion of the
the sea—in giving life and in taking it away. And, as
discussed earlier, Milton describes the dual effects of the
flood—bringing death and new life.

10 In "Adam Unparadised" Frank Kermode also notes the
paradox in these lines—that of building ruin on a good
foundation (98).

11 E. M. W. Tillyard discusses the parallels between
Sin and Death's creative act and the creation of the world,
described in Book VII.

12 See Alan Thompson's "The Humanism of Joseph
Conrad" for a discussion of tragedy in Conrad's fiction.
Thompson believes Lord Jim to be a qualified tragedy since
Jim's death seems unnecessary (217-220).

13 Arnold Stein observes that Satan and the Son also
use the language of sacrifice (128-29).

14 According to Dorothy Van Ghent, Jim's final act is
not atonement in the classical sense because his act
destroys the community rather than restoring it (232-33).
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CHAPTER VIII

CONCLUSION

Milton's and Conrad's depictions of the fall reveal the path to paradox not as a straight line but as a spiral. The causal sequence reconstructed in this study is not tightly bound by chronology, or linear time. Therefore, the various effects of separation—conflict, ejection, rootlessness, wandering, and psychic fragmentation—are sometimes shown as simultaneous occurrences. In the midst of a physical conflict, for example, one may see signs of dissociation—perhaps the will is divorced from reason—or ejection from the betrayed community may be accompanied by vacillation. Though the strict chronology of the causal sequence may occasionally be violated, a psychological order appears constant: the effects of disunity become increasingly severe, internal, and subtle.

The act that results in disunity—the fall—is accompanied by a heightened sense of one's separateness. As Eve and Jim focus on themselves, their concern for communal interests grows weaker. An active imagination aids the process of self-absorption. Believing themselves to be victims, they insist on taking charge of their own destinies, thereby increasing their alienation from those
to whom they owe allegiance. However, because isolation is an unnatural state, they are susceptible to new and dangerous alliances that encourage their fall. Accordingly, Eve accepts the serpent's advice to eat of the fruit. Jim leaps from the Patna to join his fellow crew members. The second falls—Adam's siding with Eve and Jim's siding with Brown—are the logical consequences of the original crime.

When the original unity is broken, contention inevitably follows. Physical as well as verbal conflict answers a psychological need that the fallen have: to avoid facing the truth of their condition. Ultimately they must confront the truth, when they undergo a formal indictment of their offense and are cast out of the community they have betrayed. Their ostracism is both an attempt to prevent their crime from infecting the community and an act of instinctive repulsion to their crime.

Uprooted from the community they have offended, the fallen discover the horror of an unordered existence. Without the boundaries of a stable world, they find themselves figuratively and even literally adrift in a sea without landmarks, wandering through space, time, and even states of mind. The mutability of the fallen world is conveyed by various stylistic techniques—particularly the imagery of disjunction and of fluidity, and the use of time shifts, including the epic treatment of time. As the
narrative moves back and forth in time and space, the reader shares with the exiles a sense of upheaval and flux.

Lacking the values endorsed by the established community, the fallen are guided by their own faculties. Sometimes the exiles follow their passion, or instinct, or rationalism, or imagination. But according to *Paradise Lost* and *Lord Jim*, the faculties are unable to function harmoniously unless they are governed by certain absolute values: for Milton, obedience to God; for Conrad, devotion to the human community. The fall repudiates these values, thereby preventing the fallen from discerning truth. Language, facts, and appearance—these customary guides for revealing truth—are shown as inadequate, even untrustworthy. At times the narrators even share the frustration of perceiving and expressing truth in a fragmented world.

But the narrators do succeed in depicting the dualities of the fallen world. Through their use of irony—verbal, behavioral, dramatic, and situational—they expose the disunity produced by the fall and the resulting incongruities. On the one hand, irony shows the hypocrisy of the fallen: one says what he does not mean or means what he does not say; one pretends to be something he is not. On the other hand, irony also reveals the weakness of the fallen. Dramatic irony exposes their ignorance, which the narrators and even the reader sometimes share. Most serious
is the incongruity between the real and the ideal, between what should be and what is. This irony implicitly acknowledges that the world is flawed, that justice is systematically defeated, that evil is rewarded and good is punished.

Irony then helps to organize the fragments of shattered truth into opposing camps, to identify the polarities of the human condition. Man's environment, his behavior, and his nature all reflect the pull between good and evil, life and death—the ultimate polarities that govern human destiny. Logically, one would conclude that as long as these polarities exist, harmony is impossible. However, Conrad and Milton show truth as a leap beyond logic. That leap is paradox, which A. E. Malloch calls a method of handling contradictory material without conforming to the rules of logic (203). Paradox is the means of reconciling the polarities, of rejoining the fragments of shattered unity. The result is a cycle of good and evil, with evil (apart from divine intervention) as the dominant force. In the final analysis, paradox is the fallen world's version of unity and vision of truth.
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