

# LORD JIM

JOSEPH CONRAD

# LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

## TEACHER'S GUIDE

GUIDE WRITTEN BY KATHY SAMMIS

### SYNOPSIS

Jim is introduced to us at mid-career, working as a ship-chandler's water-clerk. He lives incognito, pursued by a fact from his past. Through shifts in narration, point of view and chronology, Jim's life is gradually revealed to us, principally through the narration of Marlow. This synopsis follows Jim's life chronologically, although the novel does not.

Jim, son of an English parson, trains to be a merchant marine officer. Doing well aboard the training ship, Jim dreams of heroic deeds. However, when the call comes to help a ship in distress during an intense storm, Jim holds back and misses out on the dramatic rescue.

Later, as a young ship's officer, Jim opts for the relatively soft, easy life of a seaman in the East. He signs on as chief mate of the *Patna*, a local steamer with 800 pilgrims aboard. On the incredibly serene voyage, Jim again dreams of heroic actions.

Suddenly the ship rams something and takes on water below decks. Only the ship's officers—a motley crew—are aware of the damage. They are sure the bulging bulkhead cannot hold more than a few minutes. There is no possibility of saving the pilgrims. Frantically, the officers struggle to free a lifeboat while Jim stands apart. Now a squall bears down on the *Patna* to finish her off. The terrified officers escape overboard in the lifeboat, the squall descends, Jim feels the boat about to go under, and he jumps, landing in the lifeboat. He has jumped out of European society into an "everlasting deep hole."

The occupants of the lifeboat are rescued by the ship *Avondale*. However, the *Patna* and its pilgrims have survived and been towed to port by a French gunboat. The *Patna*'s other officers disappear, leaving Jim alone to face charges at an official inquiry.

At the inquiry, Marlow and Jim come together. Marlow is an older, thoughtful British seaman who is drawn by curiosity and sympathy to try to understand Jim and his cowardly action. Jim seizes on Marlow as the necessary one soul to whom he can attempt to explain what he has done.

When the inquiry ends, Jim loses his certificate and therefore his career at sea. Marlow cannot let Jim "slip away into the darkness" of disgrace and self-hatred. He sets Jim up in a fine job with an old friend. But a pattern emerges: Jim abruptly quits and flees one job after another as soon as he hears any mention of the *Patna*. Ironically, Jim's bizarre behavior assures that he and his story are well-known throughout the East.

Once again Marlow comes to the rescue. He consults with his trading friend Stein, who identifies Jim as a romantic and sends the young man to remote Patusan. Jim is to take over an

unprofitable Stein trading post that has been run for years by a Malacca Portuguese named Cornelius.

Jim is delighted with what he sees as a chance at a fresh start. He sets out for Patusan with a silver ring, token of friendship between Stein and Doramin, ruling chief of Patusan's Celebes Bugis. On Jim's arrival in Patusan, he is captured by Doramin's rival, Rajah Tungku Allang, the greedy, evil-eyed ruler of the native Malays. Jim leaps to freedom and finds refuge and alliance with Doramin.

Together with Dain Waris, Doramin's son, Jim defeats the vandalizing Arab Sherif Ali and suppresses Tungku Allang's control. Jim becomes Tuan Jim, Lord Jim, loved and trusted by the people of Patusan. He takes over the trading post from the treacherous, slinking Cornelius and joins his life with Jewel, Cornelius's lovely Dutch-Malay stepdaughter. Both Jewel and Tamb' Itam, Jim's personal servant, are fiercely loyal to Jim, although Jewel fears Jim will someday leave her and go back to the white man's world.

On his last visit to Jim, Marlow finds his young friend almost idyllically happy, his self-respect and self-image restored by the trust and admiration of the natives—except that Jim has still not forgiven himself.

Some time later, Jim's final destruction arrives in the form of the renegade Brown, who has come to Patusan with his band of pirates and a stolen ship to plunder for supplies. Dain Waris and the villagers fight off Brown and his men, who hole up temporarily on the side of a hill. Jim arrives and negotiates with Brown. The renegade suggests Jim must have been driven to Patusan by some secret fear. This activates Jim's acute guilt. He loses his self-confidence, allows Brown safe passage down the river, and pledges his life to the Patusans if any of them should be harmed by Brown's release.

The devious Cornelius guides Brown to an ambush of Patusans led by Dain Waris, who is killed. Jim's life in Patusan collapses. The natives no longer trust him. Although Tamb' Itam and Jewel desperately urge Jim to fight or flee, Jim instead delivers himself to Doramin. As Doramin shoots Jim through the chest, the young man flashes "a proud and unflinching glance" all around. Jim falls dead, finally redeemed in a heroic deed.

### BIOGRAPHICAL SKETCH

Joseph Conrad's status as a master of English language and style is indeed amazing considering his background. Born Teodor Jozef Konrad Korzeniowski in 1857 in Poland, the future Conrad was the son of Polish nationalists exiled to northern Russia who died while their son was still a boy.

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Conrad left Poland in 1874 and spent his early adult life as a French seaman. He joined the British merchant marine in 1878 and only then began to learn English. As a seaman, Conrad traveled widely in the Orient. He began his first novel at sea in 1889.

Poor health spurred Conrad to abandon the sea in favor of a writing career, which he saw as a settled, middle-class way of life. Conrad married in 1896 and had two sons. He became a moderately popular writer of fiction, although he struggled throughout his life with debt, illness, and a continuing anguish over the process of writing. He died of a heart attack in England in 1924.

### CRITIC'S CORNER

Conrad is considered a modern master of narrative fiction, an innovator of the novel form and a superb stylist. He occupies a major position in the transition from conventional Victorian fiction to the more modern concerns with isolation, moral ambiguity, and emotional upheaval. This reputation rests on Conrad's earlier works, his stories of the sea and psychological conflict, such as *Lord Jim*, *The Heart of Darkness*, and *Nostramo*. His later works, including some commercially successful melodramas, are generally considered poor writing and caused a temporary decline in Conrad's literary reputation after his death. Today, however, Conrad's earlier works are widely read—more so than at the time of their first publishing—and considered modern classics.

### INSTRUCTIONAL OBJECTIVES

1. To examine the uses of various types of narration and points of view in the novel form
2. To analyze Conrad's use of stylistic devices such as imagery, simile and metaphor, symbolism, and irony as well as his richness of vocabulary and descriptive detail
3. To consider the dramatic possibilities and drawbacks of chronological shifts in fictional narrative
4. To discuss the problem of the social outcast as illustrated by the events of Jim's life
5. To explore the elements of all of us that Conrad discloses in Jim, and Conrad's method of disclosing these elements
6. To investigate the nature of the romantic hero and the validity of romantically motivated actions
7. To analyze the ambiguous nature of morality and responsibility through Marlow's attempts to understand Jim and his actions
8. To study the anatomy of guilt, its effects on human behavior, and the possibility of expunging it
9. To come to an understanding of the relationship between Jim and Marlow, Jim and Jewel, and Jim and the Patusans

### MEANING STUDY

Below are words, phrases, or sentences that have a particular meaning in the story. Explain the meaning each has in this novel. Use the page numbers given in parentheses to reread the term in context if you wish.

1. The nights descended on her like a benediction. (p. 19)  
*(The cooler nights were a blessing when they came to the Patna. This sentence stands as a paragraph alone to emphasize the relief of night after the "still, hot, heavy" days "upon the great blaze of the ocean" under "the concentrated fire" of the sun in "a heaven without pity"—the fiery scene described in the previous paragraph.)*
2. punkah-pullers (p. 34)  
*(A punkah is a large, swinging, screenlike fan hung from ceilings in India and elsewhere in the Orient; in the time of Lord Jim, these fans were kept in motion by servants—punkah-pullers.)*
3. tiffin (pp. 52, 129)  
*(lunch; a term commonly used by British colonials in India and the Far East.)*
4. Arcadian happiness (p. 132)  
*(Arcadia was a mountainous region of ancient Greece known for the contented pastoral innocence of its inhabitants. Marlow remarks that Jim achieved this type of happiness, although perhaps minus the innocence, in Patusan.)*
5. A clean slate, did he say? As if the initial word of each our destiny were not graven in imperishable characters upon the face of a rock. (p. 140)  
*Jim imagines he can wipe out his past and start totally fresh. Marlow thinks our fate is present within our characters; our past actions remain part of the whole that propels us toward our destiny and cannot be discarded.)*
6. The truth seems to be that it is impossible to lay the ghost of a fact. (p. 147-148)  
*(We cannot bury—or lay to rest—the spirit, soul, memory of a fact. Marlow means that Jim can face the fact of his action on the Patna or duck it, but he can't get rid of it. This is an extension of the clean slate idea.)*
7. Malays (p. 170)  
*(Racially intermixed, brown-skinned people of the Malay Peninsula and its nearby islands of Southeast Asia; the Malays are the native people of Patusan.)*
8. half-caste (p. 178)  
*(A person of mixed European and native blood; literally, a person of mixed European and Hindu or Muslim parentage. The captain of the ship bringing Jim to Patusan is a half-caste.)*
9. a story about. . . a mysterious white man in Patusan who had got hold of an extraordinary gem. (p. 208)

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*(The man, of course, is Jim; he has named his treasured love Jewel. She is indeed an extraordinary gem to Jim, but her name has been interpreted outside Patusan as meaning Jim possesses a literal jewel, an emerald.)*

10. Tamb' Itam [was] be-weaponed like a janissary, with kris, chopper, and lance. (p. 210)  
*(Marlow calls Jim's personal servant a "janissary," a loyal soldier and supporter. Tamb' Itam, determined to protect his master, carries a kris (pronounced "creese"—a Malayan short sword or heavy dagger with a wavy blade), a chopper (a short ax with a large blade), and a lance (a long-shafted weapon with a metal tip). This emphasizes the danger to Jim of assassination.)*

### COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important, and you should be ready to defend your answers by referring to passages in the book.

1. Describe Patusan and its groups of inhabitants.

*(Patusan is "a remote district of a native-ruled State," once a center of the pepper trade but now only the site of a single Stein & Co. trading post. The country "faces a misty ocean," with rivers running through the vast inland forests from remote, jagged blue peaks. The main village lies on a river forty miles from the sea near two steep hills separated by a deep fissure.)*

*When Jim arrives, Patusan is torn by three warring groups. The governor of the river is Rajah Tangu Allang, uncle of the imbecilic ruling sultan; Rajah Allang is a thief and murderer who keeps the native Malay population "ground down to the point of extinction." Doramin, an old friend of Stein's, leads the Bugis, people from the Celebes who are enemies and rivals of the Rajah. All are threatened by the wandering Arab Sherif Ali, who lurks with his forces in a stronghold atop one of the twin hills, periodically swooping down to plunder at random.)*

2. Describe the relationship between Jim and Marlow.

*(Jim and Marlow have a sort of father-son relationship. During the inquiry, Jim needs "somebody—one person at least!" to understand his action. He cannot begin to believe in himself again until he has found somebody else to do so. Marlow serves as Jim's father confessor, the vital someone to whom Jim can pour out the why of what happened. Marlow also becomes Jim's savior: he secures Jim a living and then appeals to Stein to devise Jim's yearned-for second chance. As the years pass, Jim and Marlow develop deep feelings of friendship for one another. Marlow continually seeks to see Jim's character clearly, out of many motives:*

*the older-younger mentor role, curiosity, loyalty to "one of us," and—perhaps most importantly—a need to probe the morality of Jim's actions as potential acts of himself or any one of us.)*

3. How does Conrad portray Jim not just as an individual, but as Everyman?

*(First, Marlow continually remarks that Jim is "one of us." We are therefore compelled to see Jim's problems as universal to humanity. Also continually emphasized is the concept that any one of us might have acted as Jim did. "What would you have done?" Jim cries. "What! You can't tell—nobody can tell." Marlow concurs, remarking later that "nobody is good enough.")*

*Then Conrad introduces a host of minor characters who act as parallels to Jim, admitting that they too are or have been capable of less than honorable actions. The near-perfect Brierly commits suicide in expiation of some hidden sin. Even Stein and Marlow remark cryptically on hidden episodes in their pasts. The people Jim flees from periodically when his past is revealed further reinforce the universality of Jim's actions by reacting with surprise that Jim should be so sensitive about what seems to them an unimportant incident, a mere understandable human lapse.)*

4. Discuss Conrad's theme in this novel of the outcast from society.

*(This is a favorite theme of Conrad's, one sounded often in later works of 20th-century fiction. Jim has broken the code of society by his act of weakness, of cowardice, of panic. He is cut off from his former world of the sea and, through his keen sense of guilt, cuts himself off from the rest of society as well. He can never return home to England. Jim's only salvation is to flee society entirely so that "it would be for the outside world as though he had never existed." There in his "total and utter isolation" Jim can reinvent himself, and only by remaining in Patusan can Jim remain who he has become. His burden of guilt condemns him to be an eternal outcast from white European society.)*

5. In what way is Jim a romantic hero, or romantic egoist?

*(Jim is a true romantic. He dreams heroic, manly exploits, displays of courage and endurance and daring. He has a vivid imagination. When the reality of his action destroys these dreams, Jim too is shattered; in fact, he can scarcely believe he is responsible for the dreadful act. His romantic ego suffers terribly from the stigma of lost honor. Stein, the ultimate romantic himself, sees that Jim too is a romantic: "He sees himself as a very fine fellow—so fine as he can never be. . . . In a dream." Therefore, Stein declares, young Jim must "again. . . . follow the dream" to find his salvation. Jim eagerly embraces the adventure, hoping to find in Patusan the act that*

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will salvage his honor and earn him the admiration and love he dreams of. And Jim also embraces the ultimate romantic act: self-destruction in a final, heroic [and prideful] demonstration of character.)

6. What role does the narrator serve in the novel?  
(The narrator filters events through his own consciousness, relating both the facts and his own and other people's interpretations of and reactions to those events. We readers find no consistent viewpoint, no omniscient narrator to resolve the moral dilemma. As the seemingly rambling narrator recounts the same events over and over, through the different viewpoints of varying characters, we are forced to sense the elusive nature of reality, the vulnerability of factual interpretation to inconsistent human perception. As Marlow struggles to interpret the events he relates, we readers realize we cannot accept or rely on his judgments, and we are forced to try to formulate our own judgments.)
7. Why are the novel's events so often presented out of sequence? Do you think the jumbled chronology is effective?  
(The events are narrated by Marlow as a reminiscence, his memory of Jim's life story. Marlow's knowledge of events comes from many sources, chiefly himself but also many different characters who encountered Jim over the years. Marlow is supposed to be telling the tale at a dinner party, extemporaneously. In real life, this sort of reminiscence is subject to lapses in chronology like those we encounter in the book, as bits and pieces of memory surface.  
The device is effective in that as it reveals the outcome of an episode at the beginning, we readers are freed to focus on the why of what happened rather than the what. This is the focus Conrad prefers. However, the confusion of flashbacks with flash-aheads—not to mention current time—is at times confusing and causes us to lose track of where we are in the narrative.)
8. Discuss the symbolism of Jim's leaps.  
(Jim's first leap, out of the Patna, is his leap out of conventional society, his leap into a symbolic hell: "There was no going back. It was as if I had jumped . . . into an everlasting deep hole." (This is also interpreted as a symbol of Conrad's leap out of his native Poland.) To crawl out of that hole, Jim retreats to Patusan. Jim's second leap literally carries him out of the Rajah's captivity but also deep into the creek's mudbank—a symbolic recreation of the leap from the Patna that plunged him into shame. This time, the mud is washed away, a symbol of the washing away of Jim's shame during his stay in Patusan.)
9. How does Conrad use the imagery of clouds (mists, fogs, veils) and light in the novel?

(Conrad uses images of fog, mists, clouds, and veils to emphasize the elusive nature of reality. Just as actual fogs and mists cloak the tangible world, so varying human perception clouds the true nature of human events and personality. Marlow, as he struggles to gain a clear understanding of Jim's character, repeatedly remarks that "the views he [Jim] let me have of himself were like those glimpses through the shifting rents in a thick fog." Jim's act of leaping from the Patna occurs as a storm cloud obscures the ship, as the true nature of Jim's action remains obscure. The treacherous Cornelius and Brown are swathed in fog. Jim's opportunity sits "veiled by his side like an eastern bride waiting to be uncovered"; what will the true nature of Jim's opportunity be? The ultimate unfathomable nature of Jim is underlined by Marlow's closing words: "He passes away under a cloud.")

By contrast, Conrad's characters stand in the light during important, clear moments. Jim comes back into the light of Marlow's room when he comes to terms with the outcome of the inquiry. Only Stein is illuminated in his study as he hits upon a solution to Jim's problem. Jim stands in the sunshine on his Patusan hillside while a cloud covers the land below. And Marlow's last view of Jim on the beach at Patusan is "in a strong light, dominating.")

10. Give examples of irony in the novel.  
(Answers will vary. Examples include: Jim ships on the Patna as a step toward a soft, safe life; Jim dreams of heroic deeds just before failing to act heroically on the cutter and on the Patna; the half-caste skipper's description of Patusan is a ridiculous conversation yet an accurate prophecy of the danger; the scoundrel Brown is known as "Gentleman Brown.")
11. Jim flees his employment every time the Patna incident comes up. Marlow can't decide if this amounts "to shirking his ghost or to facing him out." What do you think?
12. Do you think Jim's death redeems him? Why or why not?
13. How would you judge the morality of Jim's actions?  
(Answers will vary to the above three questions.)

### STUDENT INVOLVEMENT ACTIVITIES

1. On a map of the world, locate as many of the places mentioned in the novel as you can find. Where do you think Patusan might be?
2. List the events in Chapters 1 through 7 of the novel in the order in which they are mentioned. Then rearrange the events in chronological order. Are the lists much different?
3. Investigate British colonials' attitudes toward the native people they ruled. Report on your findings to the class.

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4. Find and copy down from the novel five examples *each* of simile, metaphor and personification. Then write five of each of your own.
5. Compile an illustrated glossary of the many sailing and seafaring terms included in the novel.
6. Jim stands for Everyman, but can he also stand for Everywoman? Prepare for a class debate or discussion on this topic.
7. Find out more about Far Eastern trade in the late 19th century. Write a report, including maps, on your findings.
8. Conrad uses some exceptionally long paragraphs. Find one that runs at least two pages and break it up into as many shorter paragraphs as you think best.
9. Read about Conrad's life. What parallels, if any, do you find between Conrad and Lord Jim?
10. Conrad uses colors as symbols. Make a list of ten colors and what you think each could stand for.
11. View the movie of *Lord Jim* starring Peter O'Toole. Do you think it is an effective depiction of the novel? Why or why not?

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(This is the bibliography from pages 318-19 of the novel.)

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**VOCABULARY TEST**

Match each underlined word with its meaning listed below. Write the letter of the appropriate meaning in the space next to the sentence number.

- \_\_\_\_\_ 1. His incognito, which had as many holes as a sieve, was not meant to hide a personality but a fact.
- \_\_\_\_\_ 2. The gale had ministered to a heroism as spurious as its own pretence of terror.
- \_\_\_\_\_ 3. Directly he could walk without a stick, he descended into the town.
- \_\_\_\_\_ 4. He was so pleased with the idea that he smiled, keeping perfunctorily his eyes ahead.
- \_\_\_\_\_ 5. These beggars by the boat had every reason to go distracted with funk.
- \_\_\_\_\_ 6. He was amazingly angry about something, for all his quiet and even torpid demeanour.
- \_\_\_\_\_ 7. He jumped up, and going to the stone balustrade looked out into the night.
- \_\_\_\_\_ 8. "You mustn't laugh like this, with all these people about," I remonstrated.
- \_\_\_\_\_ 9. All is still. Then in the tenebrous immensity a livid arch appears.
- \_\_\_\_\_ 10. I could imagine under the pellucid emptiness of the sky these four men imprisoned in the solitude of the sea.
- \_\_\_\_\_ 11. I heard them palavering together.
- \_\_\_\_\_ 12. He elucidated his meaning and sipped his drink.
- \_\_\_\_\_ 13. "Pardon," he said punctiliously.
- \_\_\_\_\_ 14. Entomology was his special study.
- \_\_\_\_\_ 15. . . . seemed to open before me a vast and uncertain expanse, as of a crepuscular horizon on a plain at dawn.
- \_\_\_\_\_ 16. He had better jump into the first gharry he could see.
- \_\_\_\_\_ 17. He could see himself driven ignominiously out of Patusan.
- \_\_\_\_\_ 18. He raged abjectly, smiled abjectly, was abjectly sad.
- \_\_\_\_\_ 19. The Solomon Islander, without interrupting their orisons, stabbed first one, then the other.
- \_\_\_\_\_ 20. Then the men in the canoe let go their grip on the side of his dug-out and incontinently fell out of sight.

- A. without interest
- B. study of insects
- C. transparent
- D. concealed identity
- E. immediately

- F. carriage
- G. prayers
- H. sluggish
- I. objected
- J. explained

- K. servilely
- L. as soon as
- M. conferring
- N. shamefully
- O. precisely

- P. gloomy
- Q. dim
- R. terror
- S. railing
- T. false

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**COMPREHENSION TEST A**

Part I: Matching (30 points)

Match the following descriptions with the appropriate characters in the list below. Write the letter of your answer in the space provided next to the description number.

- \_\_\_\_\_ 1. What distinguished him from his contemporary brother ruffians was the arrogant temper of his misdeeds and a vehement scorn for mankind at large and for his victims in particular.
- \_\_\_\_\_ 2. He was inseparable from Jim like a morose shadow.
- \_\_\_\_\_ 3. He hung over the town of Patusan like a hawk over a poultry-yard, but he devastated the open country.
- \_\_\_\_\_ 4. His bulk for a Malay was immense, but he did not look merely fat; he looked imposing, monumental.
- \_\_\_\_\_ 5. He was a dirty, little, used-up old man with evil eyes and a weak mouth, who swallowed an opium pill every two hours.
- \_\_\_\_\_ 6. He started life afresh, and in the course of years acquired a considerable fortune.
- \_\_\_\_\_ 7. . . . an imbecile youth with two thumbs on his left hand and an uncertain revenue stolen from him by his many uncles.
- \_\_\_\_\_ 8. His self-satisfaction presented to me and to the world a surface as hard as granite. He committed suicide very soon after.
- \_\_\_\_\_ 9. He was an inch, perhaps two, under six feet, powerfully built.
- \_\_\_\_\_ 10. That was his characteristic: he was fundamentally and outwardly abject.
- \_\_\_\_\_ 11. . . . a most distinguished youth, of small stature, but admirably well proportioned.
- \_\_\_\_\_ 12. He made me think of a trained baby elephant walking on hind-legs.
- \_\_\_\_\_ 13. What I remember best is the even, olive pallor of her complexion, and the intense blue-black gleams of her hair, flowing abundantly.
- \_\_\_\_\_ 14. That accomplished diplomatist and confidant of the Rajah . . .
- \_\_\_\_\_ 15. . . . a white man who sat apart from the others, with his face worn and clouded, but with quiet eyes that glanced straight, interested and clear.

- |               |                             |               |
|---------------|-----------------------------|---------------|
| A. Dain Waris | F. Tungku Allang            | K. the Sultan |
| B. Sherif Ali | G. Jewel                    | L. Brown      |
| C. Jim        | H. the <i>Patna</i> skipper | M. Stein      |
| D. Tamb' Itam | I. Doramin                  | N. Brierly    |
| E. Marlow     | J. Cornelius                | O. Kassim     |

Part II: Fill-In (20 points)

Write a word in each blank to make each statement true.

- 1. The officers of the *Patna* are picked up by the \_\_\_\_\_.
- 2. The natives of Patusan are a people called \_\_\_\_\_.
- 3. Jim is called \_\_\_\_\_ by the Patusans.
- 4. The *Patna* carries 800 \_\_\_\_\_.
- 5. Jim's \_\_\_\_\_ is cancelled at the inquiry.

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- 6. Stein sends Jim to Patusan with a \_\_\_\_\_ that is a token of his friendship with Doramin.
- 7. Tungku Allang holds the position of \_\_\_\_\_ of Patusan.
- 8. The drifting *Patna* is picked up by a \_\_\_\_\_ gunboat.
- 9. Jim is furious because he thinks Marlow has called him a \_\_\_\_\_.
- 10. Jewel's mother died while \_\_\_\_\_.

**Part III: Short Answer (20 points)**

Supply the name of a character in answer to each of the following questions. Write the character's name on the blank provided at the left of the question.

- \_\_\_\_\_ 1. Whose arrival in Patusan causes Jim's downfall?
- \_\_\_\_\_ 2. Who shoots Jim?
- \_\_\_\_\_ 3. Who collects butterflies and beetles?
- \_\_\_\_\_ 4. Who urges Jim to fight or flee?
- \_\_\_\_\_ 5. Who usually dresses in white?
- \_\_\_\_\_ 6. Who sends Jim to see Stein?
- \_\_\_\_\_ 7. Who leads the fight against Sherif Ali and Jim?
- \_\_\_\_\_ 8. Who sends Jim to Patusan?
- \_\_\_\_\_ 9. Who goes down the river with Brown?
- \_\_\_\_\_ 10. Who does Jim meet at the inquiry?

**Part IV: Essay Questions (30 points)**

- 1. What does Jewel fear? What is the basis for her fear(s)?
  
  
  
  
  
  
  
  
  
  
- 2. Comment on the title of the novel.
  
  
  
  
  
  
  
  
  
  
- 3. How does the training ship episode in Jim's early life foreshadow later events?



**LORD JIM**

**COMPREHENSION TEST B**

Part I: Character Identification (30 points)

Choose the name of the character that matches the brief description. Write the letter in the space on the left.

- |   |                             |
|---|-----------------------------|
| _____ 1. a Dutch Malay                            |                             |
| _____ 2. is killed by Brown's men                 |                             |
| _____ 3. husband of Jewel's mother                | A. Jim                      |
| _____ 4. meets Jim at the inquiry                 | B. Marlow                   |
| _____ 5. dreams of heroic deeds                   | C. Stein                    |
| _____ 6. disappears in a gharry                   | D. Jewel                    |
| _____ 7. survives Brown's ambush                  | E. the <i>Patna</i> skipper |
| _____ 8. was married to a princess                | F. Doramin                  |
| _____ 9. fat ruler in Patusan                     | G. Dain Waris               |
| _____ 10. commits suicide at sea                  | H. Tamb' Itam               |
| _____ 11. talks for a long time at a dinner party | I. Cornelius                |
| _____ 12. steals a ship                           | J. Brown                    |
| _____ 13. abject and slinking                     | K. Brierly                  |
| _____ 14. the Rajah of Patusan                    | L. Tungku Allang            |
| _____ 15. dies of a bullet wound to the chest     |                             |

Part II: Fill-In (20 points)

Write a word in each blank to make each statement true.

1. Doramin's people are the \_\_\_\_\_ from the Celebes.
2. Jim works for ship-chandlers as a(n) \_\_\_\_\_.
3. Stein collects rare \_\_\_\_\_.
4. The crew fears that the *Patna's* bulging \_\_\_\_\_ will give way.
5. Jim's first failure to act occurs when he is on the \_\_\_\_\_.
6. Tamb' Itam carries a \_\_\_\_\_, the native Malay sword or dagger.
7. Just before Jim dies, the \_\_\_\_\_ rolls to his feet.
8. Jim and Dain Waris defeat the Arab raider \_\_\_\_\_.
9. The Rajah's advisor, \_\_\_\_\_, negotiates with Brown.
10. Chester wants Jim to take charge of an isolated island full of \_\_\_\_\_.



**LORD JIM**

**VOCABULARY TEST ANSWER KEY**

- |      |       |       |       |
|------|-------|-------|-------|
| 1. D | 6. H  | 11. M | 16. F |
| 2. T | 7. S  | 12. J | 17. N |
| 3. L | 8. I  | 13. O | 18. K |
| 4. A | 9. P  | 14. B | 19. G |
| 5. R | 10. C | 15. Q | 20. E |

**COMPREHENSION TEST A ANSWER KEY**

Part I: Matching (30 points)

- |      |       |       |
|------|-------|-------|
| 1. L | 6. M  | 11. A |
| 2. D | 7. K  | 12. H |
| 3. B | 8. N  | 13. G |
| 4. I | 9. C  | 14. O |
| 5. F | 10. J | 15. E |

Part II: Fill-In (20 points)

- |                    |                |
|--------------------|----------------|
| 1. <i>Avondale</i> | 6. silver ring |
| 2. Malays          | 7. Rajah       |
| 3. Tuan Jim        | 8. French      |
| 4. pilgrims        | 9. cur         |
| 5. certificate     | 10. weeping    |

Part III: Short Answer (20 points)

- |                         |               |
|-------------------------|---------------|
| 1. Brown                | 6. Marlow     |
| 2. Doramin              | 7. Dain Waris |
| 3. Stein                | 8. Stein      |
| 4. Jewel and Tamb' Itam | 9. Cornelius  |
| 5. Jim                  | 10. Marlow    |

Part IV: Essay Questions (30 points)

Answers will vary.

**COMPREHENSION TEST B ANSWER KEY**

Part I: Character Identification (30 points)

- |      |       |       |
|------|-------|-------|
| 1. D | 6. E  | 11. B |
| 2. G | 7. H  | 12. J |
| 3. I | 8. C  | 13. I |
| 4. B | 9. F  | 14. L |
| 5. A | 10. K | 15. A |

Part II: Fill-In (20 points)

- |                  |                |
|------------------|----------------|
| 1. Bugis         | 6. kris        |
| 2. water-clerk   | 7. silver ring |
| 3. butterflies   | 8. Sherif Ali  |
| 4. bulkhead      | 9. Kassim      |
| 5. training ship | 10. guano      |

Part III: True/False (20 points)

- |      |       |
|------|-------|
| 1. F | 6. F  |
| 2. T | 7. F  |
| 3. F | 8. T  |
| 4. T | 9. T  |
| 5. T | 10. F |

Part IV: Essay Questions (30 points)

Answers will vary.



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