



Communal Masculinity in Conrad's *Lord Jim*

Ryan Stryffeler, Ph D Assistant Professor, English, Slippery Rock University, Slippery Rock, PA 16057, United States.

 <https://orcid.org/0009-0006-7708-4347>

Research Article

Abstract

Just below the surface of Joseph Conrad's novel, Lord Jim (1899), lies anxiety about the potential harm that contemporary models of manhood may have on the psyche of male performers. Jim's understanding of what it means to be "one of us"--white, European, and in charge-- plays a determining role in this novel. Conrad's text clearly illustrates Jim's acceptance of Victorian notions of chivalry, adventure, and imperial manhood (which Joseph Bristow identifies as "romantic masculinity") through "character-shaping" institutions such as print media and education, which perpetuated institutional power and legitimized the imperial project. While critics such as Linda Dryden and Michael Roberts have explored the existence of romantic masculinity in Lord Jim, there has been little discussion of the ways in which the novel actively critiques this construction of male behavior. It is this psychological pressure to act according to a institutionally constructed "script" of male conduct which Conrad illustrates within Lord Jim. I argue that Conrad critiques the romantic masculinity of imperialism through Jim's over literalization of a chivalric code, which leads to his isolation and death.

Keywords: Masculinity, Manhood, Romantic Masculinity, Communal, Joseph Conrad, Colonialism.

In one of the key scenes of Joseph Conrad's novel, *Lord Jim* (1900), the protagonist Marlow observes:

There is such magnificent vagueness in the expectations that had driven each of us to sea, such a glorious indefiniteness, such a beautiful greed of adventures that are their own and only reward! [. . .] In no other kind of life is the illusion more wide of reality – in no other is the beginning all illusion – the disenchantment more swift – the subjugation more complete. Hadn't we all commenced with the same desire, ended with the same knowledge, carried the memory of the same cherished glamour through the sordid days of imprecation? (97)

This passage is instructive, for it offers the reader their own glimpse into a defining tension of this novel. Marlow recalls the dreams of glory and adventure that led so many young men to the sea, and discredits them as illusions. However, he ends with an assertion of shared experience, essentially claiming that this "dissolution" initiates men into knowledge. This passage presents a narrative of masculinity: a boy accepts a version of manhood through adventure stories, finds out that reality contradicts that idealized code of behavior, and comes away with knowledge that permits him access to a community of men that have the "same" desires, memories, and knowledge. Yet this is not how Jim's narrative trajectory progresses. Jim does not understand the difference between the idealized constructions he reads about and the realities of his experience. Instead, he consistently holds himself up to this unattainable code of behavior and suffers psychologically when he fails to perform according to that standard. This conflict informs critical approaches to gender in Conrad's novel in many illuminating ways, yet while scholars have



discussed Jim and masculinity specifically, they have limited their explorations to the title character¹.

Several studies of masculinity in *Lord Jim* have analyzed Jim's behavior according to conventional notions of Victorian masculinity. Scott McCracken assert that *Lord Jim* constructs and values a "romance of lonely masculinity" (18). This passage is representative of many studies of Conrad's male characters². These texts look at the "dominant" constructions of masculinity perpetuated by various social institutions and apply them towards a critique of empire or Victorian values. While these explorations offer provoking analysis of gender performance in Victorian culture, *Lord Jim* and individualism, or Jim as a romantic construction of a more imperial masculinity, these studies rarely qualify their observations or show how these constructions affect the psyche of these men. More importantly, they do not articulate the possibility that Conrad depicts competing notions of what it means to be a man in order to actively critique a more pervasive social narrative and to champion a more communal form of masculinity. In his discussion of the lack of an "alterity" to the essentialist masculine mores of the current sort propagated by dominant ideologies, Michael Roberts actually hints at a very important concern (210). I believe that *Lord Jim* offers "alterity," a different vision of masculinity than that which Jim (and by extension the British boys raised on the milk of imperialist, phallocentric discourse) accepts as a young man. This alternative model of masculinity is offered to the reader in the figure of Marlow. The fact that the main narrative trajectory follows a young man who consistently rejects the greater community of men has also been glossed over, even in those few studies which concern themselves with communal relationships.

Recent readings of Conrad and community focus on the failures of male community, rather than providing a comparison of different masculine constructions which could illustrate the attempt to privilege communal manhood. Interestingly, one study seems to anticipate such a need. Sarah Cole states: "after the novel has chronicled the cultural and literary disruption caused by the fracture of one type of male community, it offers a competing system also based on the bonds between men" (114). The observation that Conrad seems to present his readers with two options regarding the performance of masculinity is an excellent point that is seldom articulated in previous studies. Many theorists in masculinity studies agree that the performance of maleness contains different orienting roles or options, whose relationships to one another are sometimes complementary, other times oppositional³. However, in only looking at the various ways in which community is depicted, Cole does not seize the opportunity to place the competing models of male behavior (romantic individualism and communal manhood) into dialogue. Instead, the reader is merely presented with different models of community. There is still a need to compare and qualify the versions of male behavior instead of merely illustrating and analyzing the existence of a single construction, whether individual or community-oriented, and this study will function as an extension and synthesis of these previous critical approaches. I will argue here that *Lord Jim* presents a communal model of masculinity beside older, traditional forms in order to critique the model of individualized, romantic manhood.

I will attempt to render visible these different models of male behavior presented in Conrad's novel through a comparison of the characters of Jim and Marlow. Ultimately, this approach should illustrate that Conrad's text depicts communal masculinity in a more positive light than individualism, which privileges it over the other models depicted in the novel. Conrad presents his reader with two different versions of masculinity in his primary characters and guides their interaction to show the devastating failure of the constructions of romantic masculinity posited by the imperial romance.

Ideological institutions illustrated the way they felt a "real man" should behave through



depiction of heroes in popular fiction, editorial reports in newspapers, and idealization of certain historical figures and narratives. While this attempt to shape male behavior may not have been reached by a cultural consensus and was only one competing narrative about male behavior available in a print culture, critics have shown that there was a conscious attempt by various state and private institutions to promote a certain type of male behavior through adventure fiction⁴. Elaine Showalter and Isabel Fernandes have demonstrated that the “masculine quest romances” of this period contained themes which helped men to define their understanding of manhood (83). Regardless of their ultimate purpose, these “male romances” constructed masculinity according to the traditional motifs of muscular Christianity, adventurous manhood, and patriotism/imperial duty⁵. Much critical attention has been devoted to the link between masculinity and Empire, as the conventions of chivalrous adventure tales set in imperial settings oriented the perception of proper male behavior well into the twentieth century⁶. By printing the “script” of male performance, adventure romances constructed a vision of masculinity which perpetuated their sales and legitimized the imperial efforts that provided their settings. These portrayals of imperial patriotism did not just drive demand for adventure fiction in the marketplace, however; they had a distinct impact on the versions of acceptable behavior available to British men. Stephen Miller observes that, “Patriotism not only drove men to take action, but it also defined what types of actions were acceptable” (708). It is this psychological effect of social pressure to act according to carefully scripted terms which I feel Conrad attempts to document within *Lord Jim*. Perhaps more importantly, he then uses this emotional damage to illustrate the more integrated values of community which Marlow represents.

Lord Jim appears to be a story of honor and redemption in far-away lands, yet just below the surface lies an ambiguity about the potential harm and/or benefit that the romantic models of manhood may have on the psyche of male performers. Jim’s understanding of what it means to be a man, and specifically to be “one of us” – white, European, and in charge - plays a determining role in everything he does in this novel (Conrad 81). However, his perception of manhood is not created in a vacuum. Rather, several studies illustrate Jim’s indoctrination and acceptance of Victorian notions of chivalry, adventure, and imperial masculinity (ideas which are often identified as “romantic masculinity”) ⁶. However, Jim’s desertion of over nine hundred passengers on a sinking ship calls the idealization of these values into question. Tim Middleton states, “Jim appears to be the epitome of those codes of English good conduct which his audience holds dear and yet this appearance is mere illusion” (270). In a horrible accident at sea on the steamer *Patna*, Jim abandons thousands of religious pilgrims to a watery grave when it seems that the ship’s sinking is inevitable. Jim recalls, “I was so lost, you know. It was the sort of thing one does not expect to happen to one” (Conrad 97). The fact that he is enticed by the ship’s captain and crew make no difference to the young man; in his mind he is a coward for allowing his indecision and fear to control him. He spends the rest of the novel attempting to atone for his humiliation and trying to outrun his deep sense of shame. As Terry Collits puts it, “What is now at stake is not Jim’s existential experience of the event but the ‘code’ itself” (130). Collits’ observation regarding the unarticulated colonial systems of behavior has direct application towards the equally unspoken but defining expectations of male performance. But the distinction I wish to highlight here, and clarify through an eventual comparison to Marlow, is that this construction of romantic masculinity damages the individual, for it causes the performer to emulate an unattainable standard of conduct. Failure to live up to this constructed fantasy is inevitable, but it causes incredible anxiety and despair. The reader witnesses this emotional damage when Jim relates, “There was no going back. It was as if I had jumped into a well – into an everlasting deep hole” (Conrad 84). Yet his failure of duty and its corresponding emotional



impact are not products of state judgment. Jim is the only member of the crew who is brave enough to stand trial for the incident, and he is given little more than the proverbial slap on the wrist by the colonial authorities (Conrad 121). However, Jim is deeply affected by his failure to live up to the unattainable standard set forth by the imperial culture. Jim remarks to Marlow, "I am not good enough; I can't afford it. I am bound to fight this thing down – I am fighting it now" (Conrad 116). In not following the near mandates of a romantic construction of masculinity, Jim feels inadequate; his identity as a man is in question and he spends much of the novel fighting to regain a sense of self-worth.

It is the self-delusion of heroism which becomes important as the novel progresses, for it is the lynchpin of Jim's increasingly fragile sense of identity. Jim goes to great lengths to protect his "honor," or identity, both out of natural instincts for self-preservation, and because the source material for his understanding of masculinity permits and even expects this reaction. Once Jim's bravery is questioned in the public sphere, he resorts to increasingly extreme measures to defend his conception of gender identity. Jurgen Kramer proposes that these social constructions "do not treat masculinity as something natural but, rather, as some precarious state which has to be fought for, won and defended against great resistance" (143). Notice the isolation implied by such a statement; this is a sharp contrast to Marlow's masculinity, which does not need defending, as it supported through his associations with other men. Initially, Jim just quits the various positions which Marlow secures for him once his employers begin to question his mysterious past (Conrad 141). However, as the novel progresses, Jim becomes more confrontational about his mysterious background. He refuses to give Eglestrom and Co. any reason for his immediate departure (Conrad 146-47) and he smashes up a billiards room in a bar fight when someone makes a joke about the *Patna*. Marlow notes that, "He was universally condemned for the brutal violence, so unbecoming a man in his delicate position" (Conrad 150). Marlow implies here that Jim's "delicate position" necessitates developing bonds with members of the male community, rather than severing them through antagonistic bravado. Here we see Jim playing out the "script" of romantic masculinity: he defends his honor by force. Yet the rejection of this tactic by the larger group speaks to the failure of this construction of masculinity in the real world. By rejecting the fellowship with other men over his feelings of inadequacy, Jim's construction of manhood increasingly isolates him from all forms of community. This piece shows the damage wrought by the alienation from community which occurs when one follows the construction of romantic individualism too literally, as well as the misery and torment inflicted upon those who do not enact this idealized fantasy. Jim reacts to his failure to belong in various ways: frustration, confusion, violence, and finally segregation.

One of the more stark comparisons between the masculine representations of Jim and Marlow lies in the alienation of the title character. The reader sees a self-isolated boy who often removes himself from the group to give his daydreams of valor and adventure free reign (Conrad 4-6). This desire contributes to his isolation, which in turn prompts illusions of great bravery:

At such times his thoughts would be full of valorous deeds: he loved these dreams and the successes of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality. They had a gorgeous virility, the charm of vagueness they passed before him with a heroic tread; they carried his soul away with them and made it drunk with the divine philter of an unbounded confidence in itself. There was nothing he could not face. (Conrad 14)

Even the language of the above passage is heroic; illuminating the vision of his manhood which Jim cherishes the most. He ruminates over "those events of the sea that show in the light of day the inner worth of a man, the edge of his temper, and the fibre [*sic*] of his stuff; that reveal the



quality of his resistance and the secret truth of his pretences, not only to other but also to himself" (Conrad 6). Jim performs his duties in self-imposed isolation and does not fraternize with those around him. Here the reader gains a concrete example of the critique of individualism that the author initiates through the subtle comparison to Marlow. Marlow observes that Jim always appears "withdrawn" and "alone with his loneliness" (Conrad 128). Jim refuses to return home, even to visit his family, because he does not want to seem a failure. He has virtually no contact with loved one's back home or England more generally. Marlow's inquiry into this prompts only an embittered response (Conrad 179). The narrative commentary in this passage indicates a critique of Jim's individualism, for it is not a good thing to reject one's family, friends, and country out of stubborn isolation. Jim consistently rejects the help of others. He seems to desire fellowship, in the sense that he seeks Marlow out in order to tell him his side of the *Patna* incident, but at the same time he rejects Marlow's companionship. Cole puts it another way in remarking that, "failed male intimacy and the problem of alienation become nearly interchangeable conditions" (107). This "failure" is not endemic to all masculine constructions, however. The strong sense of individualism seems to be a product of Jim's boyhood and reading, yet we must remember that this is not the only model of behavior or interaction available to Jim or the other men in this text. Rather, the figure of Marlow represents a possibility of manhood that relies on a community of men instead of the valor of the individual.

It is important to pause here and explain what is intended by the term "communal masculinity" in this study. The connotation I desire to evoke is one of group-oriented epistemology and experience, where men/male characters respond to challenges and exterior threats by relying on established homosocial bonds. In this view, a communal manhood values narrative interaction between men as a way of gaining information about the world, asking other men for advice, and using friendship networks to secure privilege. In other words, communal masculinity values talk over action, debate and exchange over violent response, homosocial bonds over individuality, and temperance over emotional excess.

Marlow, the pseudo-narrator and confidant of Jim, embodies a form of communal masculinity which places value on the support of others, rather than individual prowess in action. While this is the same character which appears in *Heart of Darkness*, the gestures he makes towards community and homosocial bonds with Kurtz in that book are posited in *Lord Jim* in a manner which is more fully developed and integral to his character. In this text the reader is not privy to Marlow's background, as they are Jim's. The lack of information about Marlow's past limits the direct application of historical precedents for communal masculinities⁷. Instead, the reader is forced to conceptualize Marlow's brand of masculinity through his actions, relationships, and commentary from the men to whom he is telling this story. McCracken observes that "*Lord Jim* is a tale told by Marlow to other, professional men" and that his setting evokes a "collective manhood and discourse 'between men'" (19). This simple observation does necessary work, for it helps to remind the reader of the way in which Marlow is presented in the novel. I think that it is worthwhile to pause and recall just how representative of community Marlow truly is. He is the captain of a ship, an all-male world in which relationships between men are necessary for the survival and operation of the vessel itself⁸. Marlow usually depicts himself as traveling from port to port, making new male acquaintances, and maintaining old friendships. He is telling this tale about one man's struggle to negotiate his perception of normative male behavior to a group of men, perhaps indicating the commonality of this dilemma.

Clearly, the things which Marlow values, the ways in which he interacts with other men, and the types of relationships he maintains, all point to a different construction of masculinity



than Jim's.⁹ Marlow continually seeks out the opinions and advice of others and constructs his understanding of events from the vantage point of many participants, rather than relying on his own subjective impression of events. Marlow explains, "My information was fragmentary, but I've fitted the pieces together, and there is enough of them to make an intelligible picture" (Conrad 261). Marlow faithfully completes Jim's tale through a reliance on the narratives of others, whom he tracks down and interviews. He narrates the recollections of a Frenchman in a bar and even seeks out the loathsome Gentleman Brown to figure out the end of Jim's story. This illustrates a version of masculinity which relies more on the experience of the group and which creates a network of inter-connected men to mitigate adverse circumstances and gain knowledge. Anytime a difficulty or concern arises in his own life, Marlow contacts his friends for advice and support. For example, Marlow continually corresponds with other acquaintances and explicitly recounts the letters he writes to or receives from Stein, Eglestrom, etc. As a result, he is a more integrated and content figure in the novel than Jim. "Marlow's sense of heroism, in other words, is still tied to some notion of participation in cultural endeavors and to the idea that a true hero [. . .] can only exist within a community of men. Whatever 'honor' is [. . .] it is not dependant upon mere courage" (Jones 88). I contend that Jones' observation speaks not only to the notions of "virtue" in the novel, but more generally to the very necessity of male community itself. In other words, this text seems to question the masculine ideals of rugged individualism and personal valor in favor of a group masculinity which strives for consensus, support, and balanced solutions to difficulties.

Marlow spends much of his time making and maintaining social connections in a variety of networks. According to Cole, "a consistent value in Conrad's work is the commitment to a tradition of 'organic community,' where group well-being is valued over individual heroics" (106)¹⁰. This point has strong implications towards the value of community when it is placed into dialogue with a more individual-oriented system of behavior, as occurs in *Lord Jim*. Throughout this tale, Marlow continually seeks Jim out to offer him advice, a confiding ear, and physical support. He uses business contacts to find Jim a job every time he runs out on his existing one (Conrad 135-136). Various establishments throughout the South Seas know of Marlow and value his reputation. Jim secures a position through Eglestrom and Company by merely mentioning Marlow's name. Jim states, "For reference I gave them your name, which they know of course and if you could write a word in my favor it would be a permanent employment" (Conrad 142). This correspondence is another example of the care with which Marlow develops and maintains relationships with other men. Marlow consistently seeks to talk with Jim, even when the other tries to reject his overtures of companionship (Conrad 177). In his conversations with Jim, Marlow tries to get the other to open up and express his inner turmoil, perhaps in a cathartic effort to ease Jim's self-imposed isolation. Jim notes this function in saying, "You are an awful good sort to listen like this . . . It does me good. You don't know what it is to me" (Conrad 96). Marlow is always anticipating things that "do Jim good," because he represents a different model of masculinity, one which places value on the homosocial bonds between men. In an immediate comparison, Jim is incredibly isolated throughout the book; his only friend is Marlow, and he actively shuns intimacy with other men out of fear that they will deride him for his act of cowardice. Marlow periodically travels home to England to visit family and friends, something Jim rejects because his code of masculinity has left him afraid of disappointing his father. Yet Marlow actively critiques Jim's individualistic attitude: "those meetings [were] more trying to a man who believes in the solidarity of our lives than the sight of an impenitent deathbed to a priest. That, to tell you the truth, was the only danger I could see for him" (Conrad 169). This is a self-fulfilling prophecy in many ways, for Jim's understanding of proper male behavior is



dangerous, both emotionally and physically.

Marlow seems to desire intimacy at the emotional level. In a conversation with Jim, Marlow recounts that, "There was a moment of real and profound intimacy, unexpected and short-lived like a glimpse of some everlasting, of some saving truth" (Conrad 182). Here the reader gets to see a masculine value system, in which "intimacy" between two men offers a vision of a more satisfying "truth". It seems appropriate that the truth is unarticulated here; it is this inexpressible quality to fellowship which powerfully counteracts the expressed and reiterated value system propagated by the print culture at the end of the nineteenth century. Marlow is an older man in this novel, and it is possible that he is drawn to Jim because he sees Jim as representative of the values he once embodied. In other words, Jim fascinates Marlow because he is an image of himself as a younger man. Whether these bonds are merely homosocial in nature and deny homoerotic potential is not within the scope of this study¹¹. Rather, it is enough to note that it is Marlow (and by extension, his value system and construction of masculinity) that survives in this novel. Christopher Lane observes that "the narrator seems to ask what it means to be, desire, or identify as a man, in an attempt to stabilize the meaning of masculinity at home and abroad" (115). The narrative question seems to be answered in the implicit comparison between the two primary male characters in the novel. Jim is sacrificed to his system of honor and duty quite literally. It is Marlow who is left to construct the pieces of the story through his social networks of friendship and support. In other words, this novel cannot answer the question of normative masculinity because no definitive answer exists; rather, this book places differing versions of manhood in dialogue with one another. However, Jim's romanticized notions continually fail because their standards are unrealistic as the imperial fiction in which they are portrayed. Consequently, it is Marlow's version which remains in the end, and the existence of this tale inside of a system of multiple narrators bears testament to the necessity of interconnected bonds of male friendship and communal interaction.

It is necessary here to acknowledge the ulterior motives that privileges a more communal form of masculinity may imply. Certainly, tales of male camaraderie and *esprit de corps* continue to help male military cultures cope with the trauma of the death and destruction in which they participate daily, as well as recruit other volunteers for service. The ending of the novel forces the reader towards the crucial realization that the British imperial project was a male, military landscape in which European men were vastly outnumbered by the indigenous inhabitants. Strong social networks, then, were essential in maintaining the physical and economic domination of these foreign places. Writing a story that illustrates the importance of a communal masculinity functions both to create social networks to consolidate power, which simultaneously putting a kinder, gentler face on British imperialism. While I find neither of these motives particularly defensible, they do both help support my overall argument that *Lord Jim* privileges communal manhood over other available constructions of masculinity.

This text questions the masculine ideals of rugged individualism and personal valor in favor of a group masculinity which strives for consensus, support, and balanced solutions to difficulties. This ideal of the self-made man would continue to be attacked in more public spheres throughout the beginning of the twentieth century, when the First World War showed that the martial heroism of the individual could no longer survive in an impersonal, mechanized war. It seems probable, however, that Conrad may have been proposing the same conclusions decades earlier in a way which did not need the horrific loss of human life for illustration. However, some critics like Michael Jones ultimately believe that Marlow serves to enforce community standards of virtue (89), and assertion which may need to be revisited in light of this study. I think that Marlow reinforces the value of community, rather than serve as an



embodiment of dominant social values. Again, the distinction here is illustrated through the difference between Jim and Marlow. It seems that Marlow advocates a different brand of male behavior from the one asserted in Jim's stories of imperial romance, one that seems more inclusive and less destructive than Jim's in several ways: Jim constantly fights with others to prove his courage and defend his honor, while Marlow talks with people from different backgrounds and is outwardly tolerant of even the detestable Gentleman Brown. Jim's adherence to his "code" of honor produces incredible self-doubt and emotional duress, while Marlow appears rather more adjusted and comfortable with the choices he makes. While Marlow does not necessarily challenge Jim's code of conduct, he does admonish him several times in the novel for his short-sighted reactions to opportunities presented to him by the greater community. This certainly upholds the value of community (although not necessarily community values).

I think that the answer to the question of whether Marlow challenges or enforces social expectation depends on the type of mores in question. Marlow does assert the idea of manly self-control, but he also seems to critique Stein's collection mentality as eccentric and isolating. The applications of these observations to the understanding of class, race, and empire have been advocated by multiple critics, including Bristow, Dryden, Moore, and others. I think that Jones' study raises necessary questions about the ultimate ability of any depiction of gender roles to effectively subvert or critique the existing social construction of identity. To what extent can even the most ironic portrayal of masculine excess truly affect change in a society where the ideologies underlying it are seen as normative and desirable? This is a fundamental question that Conrad poses in many of his texts, and though I feel he offers a more attractive option to the imperial romantic construction of manhood in *Lord Jim*, that is not to say that this portrayal of communal masculinity subverts the entire social system or even applies to non-white male groups (although Jim's relationship with Dain may be read that way); rather it illuminates a different way of approaching his stories. While it is necessary to explore the ways adventure novels perpetuated a system of male behavior which is now rightly understood as misogynistic, racist, and hetero-normative, it is also necessary to recognize that these representations were not directly advocated by artists such as Conrad. Rather, it seems possible to read Conrad's novels as sites in which notions of masculinity are placed into dialogue with one another and actively critiqued for the incredible social and psychological damage they may be inflicting. Ultimately, it is my belief that Conrad presents competing constructions of male behavior in order to illustrate the complex relationship between identity formation and social participation. In other words, the novel may attempt to illustrate how particular constructions of gender cause people to perform in ways which may either alienate them from one another or facilitate enabling bonds and support systems. That this raises more questions than it answers seems part of the point and a hallmark of reading Conrad, but it also highlights the incredible applicability his texts continue to have to the contemporary experiences of many different audiences. We too, live in an age in which various social institutions put out competing notions of "normative" male behavior which must be negotiated and qualified according to their potential to alienate and/or unify. Privileging narratives which illustrate the necessity of male community, as Conrad does in *Lord Jim*, may provide the catalyst for a more inclusive understanding of gendered positions than more "traditional" models of individualism and aggression.

Endnotes

1. Unfortunately, this short discussion of conflicting versions of masculinity presented in *Lord Jim* does not include analysis of the depiction of women in this text for reasons of space and



- coherence. For a balanced and critically supported discussion of the construction of femininity in Conrad see Kaplan and Jones.
2. Although they have done necessary and provoking work, studies by Fernandes, Kramer, McCracken, Middleton, and Roberts have not provided a full picture of Conrad's nuanced portrayal of masculinity.
 3. Connell and Kimmel articulate the point made here in their critiques of "hegemonic masculinity" and the cultural attempt to forge consistent gender construction.
 4. The romantic portrayal of the Empire by writers such as H. Rider Haggard, Rudyard Kipling, and Arthur Conan Doyle has been well documented by Krebs and Miller. For a specific discussion of the gendered imperialism portrayed in the press and literature of the *fin de siècle*, see Bristow and Dryden
 5. For an understanding of the muscular Christianity promoted by Victorian notions of chivalry as it applies to Conrad, see Fernandes.
 6. See Collits, Dryden, Moore and Roberts. Bristow and Fernandes specifically discuss the link between adventure fiction and Jim's understanding of normative male behavior.
 7. See Traetner for a more in-depth approach to the existing social narratives about community circulating at the beginning of the twentieth century in England.
 8. Packer-Kinlaw notes that many sea-faring stories in the late nineteenth century center on the negotiation of homosocial male bonds, both in an enclosed physical space, such as a ship, or in the public male sphere more generally. While Melville come immediately to mind in this context, a more commercially successful and adventure-oriented author such as Robert Louis Stevenson would also apply. See Lane or Dryden's introduction for more.
 9. Yet we cannot just assume that Marlow conceives of his understanding of manhood as all that different from Jim's. In fact, Marlow dubs Jim "one of us" several times in the narrative, and it is clear that he occasionally admires Jim's orientation around honor and duty.
 10. Cole's observations here are informed by Fleishman's study.
 11. Although this study does not apply the homosocial continuum Eva Sedgwick theorizes in *Between Men*, I think that it is essential to acknowledge the homoerotic tension between Jim and several other men in this story. Marlow's "bachelor" friend who first employs Jim after the *Patna* incident has a distinct physical interest in Jim which the young man finds distasteful - he flees when the man become to confidential and familiar. Marlow makes keen observations about Jim's physical appearance and "clean, bright limbs (41). These scenes have interesting implication for this study in suggesting that homosocial (and, by extension, veiled homoerotic) bonds between men are a necessary part of communal masculinity. While work remains to be done on the theme as it specifically applies to *Lord Jim*, see Cole, Hodge, or Lane for initial discussion.

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Author (s) Acknowledgement / Funding: Nil

Author (s) Contribution Statement: I / We have employed ethical writing methods to write



this article.

Author (s) Declaration: I/We declare that there is no competing interest in the content and authorship of this scholarly work.



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Article History

Received: April 15, 2026 **Accepted:** May 15, 2026 **Published:** July 31, 2026

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Data Availability Statement: The study utilizes primary and secondary sources of data and can be available from the author if requested.

Citation: Ryan Stryffeler. "Communal Masculinity in Conrad's *Lord Jim*." *Literary Musings*, Volume 4, Issue 1, July 2026, pp. 37-47.
