

Society and Manner in Joseph Conrad's *Victory*

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Abstract

In his novel entitled *Victory*. Joseph Conrad asserts himself as a writer for man as a moral agent in this universe. His characters exhibit the possibilities for isolation and moral deterioration in modern life. The aim of this research is to investigate some social issues that touch the core of humanity. In this novel Conrad's perceptive eyes has noted so many social issues that need to be tackled . Implicitly and explicitly , Conrad launches so many controversial issues like : communication and disengagement or skepticism , conflict between heart and mind ,fate, demonic identification sense of guilt in man, men , women and homosexuality, the clash between the civilized and the raw ,the disregarded local people and the disregarded Chinese , and finally the issue of gossip in society .

1.0 Foreword

Joseph Conrad's *Victory* questions whether a man of moral sensitivity can function in a corrupt and derelict world. It arouses both moral crises and a hope for moral recovery. Conrad's work is distinguished by its unique insistence on moral urgency. Fredrick R.Karl declares in his book *The Contemporary English Novel* that:

the English novel of the last thirty years has diminished in scale: that no writer has the moral urgency of Conrad...the novel has forsaken its traditional role of delineating manners and moral¹

In *Victory*, Conrad seems to penetrate into more essential and spiritual reality which underlies the ordinary world, using individual beings to address higher powers of the universe. Norman Sherry argues that:

In the closing chapters of *Victory* we appear to be witnessing not a murderous contest between men, but a struggle between the spiritual powers of the universe temporarily incarnate in a little group of human beings on a lonely pacific island².

In fact Conrad's uniqueness and greatness lies precisely in his "union of horror with delicacy"³ as Gerald Gould puts it beautifully. I do agree with Walter de la Mare in his statement saying that the story of *Victory*

It is the story of the conflict between heart and mind in a man doomed by destiny to the trammels of philosophic doubt and a passionless integrity in the presence of a selfless love and innocence and of an evil as violent and as confined inn spiritual space, so to speak, as an atom of radium, is nothing better than to write a name and a date upon a tombstone⁴.

Conrad's hero has non-heroic characteristics. Conrad's hero is presented during certain crucial aspects in his moral development. The most interesting aspects in Conrad's hero is:

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the way in which the non-hero has to confront a situation that calls for heroism, or in which the antihero must summon up courage and reserves for a challenge he is inadequate to fulfill⁵

1.1 communication and disengagement or skepticism, and the conflict between heart and mind

Heyst's negative doctrine of non-involvement proves itself to be totally wrong. In him we see a deep, agonizing struggle going on between his habit of detachment and his instinctive need to involve himself in the life-process. Robert S. RyF declares that:

Conrad is showing us in this novel that the way of commitment is the way of life, the way of disengagement the way of death, and that to withhold one's trust in life is to abdicate one's humanity and secede from the human race⁶.

To be a mere observer and not to form any attachment is not an originality of Heyst himself but it's the outcome of following his father's advice which says "Look on and never make a sound"⁷. This is doomed to fail since "No man is an island entire of itself"⁸. Heyst's failure is due to both his father "destroyer of systems, of hopes of beliefs"⁹ and also to his pride. He fails to choose between the alternatives presented to him because:

the dead man had kept him on the bank by his side. And now Heyst feels actually that he is atone on the bank of the stream. It: his pride he determined not to enter it¹⁰

His last utterance proves his self-recognition to the bitter reality of his being. Addressing Davidson, Heyst says "woe to the man whose heart has not learned while young to hope, to love and to put its trust in life"¹¹.

Here Heyst is condemning his father and regretting his advice because he finally recognizes that it is in vain to stay away from social activities. Skepticism is rooted in this young man and brought great destruction and ruin to his life. John Lester states that Heyst's skepticism is ultimately destructive because, lacking the vitality of life, it must end in extinction, in "nothing"¹². (Appropriately, the last word in the book)¹³ Isolation in Conrad's vocabulary "transforms into sickness unto death"¹⁴.

Through his characters, Conrad is providing his readers with the exact remedy of some social ills or points of weakness. Heyst would not fail if he has not sought to confirm his father's basic belief that "the world is a bad dog. It will bite you if you give it a chance..."¹⁵ Heyst's detachment was not complete. In the end, he personifies the truth of words spoken by one of Conrad's later admirers, Albert Camus, who states that an individual can do nothing and yet he can do everything"¹⁶ Heyst's decision to help Morrison initiates both a change in Heyst and a re-direction of his moral conversion, as he begins to discern the hollow man in himself.

The second call on Heyst for help has momentous consequences for himself and for others with whom he has made connections and that also lead us to the second social issue launched by Conrad in his *Victory* that is the conflict between heart and mind. Heyst conscience is what enables him to begin the process of unmasking the deformed titanism of his father's philosophy which called for facts only. Elder Heyst insists that "there's nothing worth knowing but facts. Hard facts! Facts alone."¹⁷. Nevertheless, heyst has an artistic nature and passionate self. There is no turning back for him once he listens to what his heart tells him to do "something cruel, sensual and repulsive"¹⁸ calls Heyst in Lena's appearance.

In Lena he sees a neglected and insulted human being whose situation fills him with moral outrage which stirs his heart: "He could not defend himself from compassion" ¹⁹ for her. But he is still assailed by the doubts and fears implanted in him by his famous philosopher father. At the end his skeptical mind is dominated by the fullness of his heart.

1.2 Fate

It is fate that brings Morrison and Lena to Heyst's way. The same kind of human impulse prompts both Morrison and Lena, and that introduces the third issue presented in *Victory* called fate. Axel Heyst who regards "Man on this earth" as an "un foreseen accident which does not stand close investigation"²⁰.

John Lester argues that in *Victory* the strange view of Martin Ricardo, who is Mr. Jones's secretary, a human Satan, and who crossed-legged, his head dropping a little and perfectly still ..might have been meditating in a bonze-like attitude upon the sacred syllable "om" ²¹.

In *Victory*, Conrad tries to explain the paradox of human existence. Heyst is to blame and yet he is a victim of his father's ill-fated philosophies. Heyst seeks to explain to Lena some of his father's philosophies: "Suppose the world were a factory and all mankind workmen in it"²², he [the Elder Heyst] discovered that the wages were not good enough, that they were paid in counterfeit money²³. At early stages Heyst adopts the same of his father's beliefs like that of the world as "nothing more than "storm and dust"²⁴. But later on Heyst's connection with Lena leads him to discover human communion. While he was suffering from feeling of an incompleteness that he would never overcome, "the fatal imperfections of all the gifts of life, which makes of them a delusion and a snare"²⁵.

More than once in the novel, Conrad expresses his view about fate which man doomed to face. Though Heyst has tried his best to escape the world, it is the world that come to visit him with its vices and merits. Mr. Jones reminds Heyst that he is "a man of the world" ²⁶ and insists that Man should accept what life offers him because "you can't expect to have it always your own way"²⁷ Conrad shows that Mr. Jones is the hand of fate that is sent to Heyst. Mr. Jones states that he is "The world itself, come to pay you a visit" ²⁸. Heyst do believe that these three evil men who have invaded his island are mere "agents of providence"²⁹ to him. Addressing Lena in the first part of the novel, he also refers to himself as the "agent of Providence" ³⁰

1.3 Demonic identifications

Demonic identification is a very interesting issue in *Victory*. Conrad succeeds in presenting so many graphic pictures of "Satan in our day" ³¹ Heyst can never run from himself, life around him or from the fact of evil itself. George A. Panic declares that:

it is the moral and not the theological dimension of evil that Conrad mainly confronts in this novel. Evil embodies moral disorder and its afflictions are multifarious. Conrad's devils appear like dreadful diseases, odious in nature, dismal, deformed, bestial, snaling"³².

The hotel-keeper is the first demon in *Victory*. He is impressed by the spirit of evil. His guests (Mr. Jones, Martin Ricardo and Pedro) emanate:

Schomberg, raising, his eyes at last, met the gleams in two dark caverns under Mr. Jones's devilish eyebrows, directed upon him impenetrably. He shuddered as if horrors worse than murder had been lurking there...³³

His wicked scheme of sending his evil guests to Heyst results in a horrible ending for the life of both Lena and Heyst motivated by his unexplainable hatred toward Heyst. Schomberg's practice of "diabolical calumny"³⁴ which can "dryrot the soul"³⁵ and has at times "a sort of Satanic glee"³⁶. Schomberg and Mr. Jones provide a clear example of demonic identification and this imagery is intensified when Schomberg mentions his wife:

"I wish you would carry her off with you to the devil! I wouldn't run after you". The unexpected outburst affected Mr. Jones strangely. He had horrific recoil, chair and all, as if Schomberg had thrust a wriggling viper in his face. "What's this infernal nonsense?" he muttered thickly... Then he adds: "I dare say he wouldn't think twice about sticking me, if he had you at his back... Ah, well, I've been already living in hell for weeks, so you don't make much difference"³⁷.

Heyst himself has some evil aspects in his character though they are indirectly mentioned. Morrison and Schomberg wonder at one stage whether Heyst "has been sent by the devil"³⁸ and both agreed upon the fact that:

'He's turned Hermit from shame. That's what devil does when he's been cursing his fastidious soul, which even at that moment kept the true cry of love from his lips in its infernal mistrust of all life'³⁹.

Demonic identification is clearly explicit in Mr. Jones' case who "represents a total negation of life"⁴⁰ His hatred of women prevents any chance of salvation to his soul adding to that his being a murderer which proves his negation to be a vital one. He is equated with the devil as Heyst states:

Having been ejected, he said, from his proper social sphere because he had refused to conform to certain usual conventions, he was a rebel now, and was coming and going up and down the earth. As I really did not want to listen to all this nonsense, I told him that I had heard that sort of story about somebody else before. His grin is really ghastly. He confessed that I was very far from the sort of man he expected to meet. Then he said: "As to me, I am no blacker than the gentleman you are thinking of, and I have neither more nor less damnation"⁴¹.

Ricardo as well as Jones have a demonic identification but with "different disguises". Ricardo differs from Jones in the matter of females only. In playing cards, he "would play them for their souls"⁴². Lena considers him to be the "viper"⁴³ in her paradise. He has the expression of "cat which sees a piece of fish in the pantry out of reach"⁴⁴ and he is "game for anything for pitch and toss to will full murder"⁴⁵. To him, then, "life was not a matter of passive renunciation, but of a particularly active warfare"⁴⁶.

The last demonic identification is associated with Pedro, He recalls the simple, straight forward brutality of evil for he has not Ricardo and Mr. Jones' power of terror. He is an alligator - hunter and a "nondescript, hairy creature"⁴⁷ who belongs to "a shaggy, hair-smothered humanity"⁴⁸. Pedro is the last of the trio: Mr. Jones, the indolent specter, Martin Ricardo the stealthy cat and finally Pedro the gorilla who is obviously useful to the other evil purposes only.

1.4 Sense of guilt in Man

The issue of the sense of guilt in man is so obvious in Heyst's case who decides

that "There must be a lot of the original Adam in [Him], after all"⁴⁹. This also emphasizes that Heyst cannot set himself a part of the human race. In the presence of Lena, Heyst has kept on relating his misfortune to his being the son of the first ancestor [Adam]. And that is clear in his statement that he is living "guilty life"⁵⁰ Heyst is so desperate. In fact he is living his life for the sake of Lena only after hearing about the three evil men who reach his island "He regretted that he had no Heaven"⁵¹.

Lena also shares with Heyst his sense of guilt She is moved to interpret the "ill-omened chaos of the sky"⁵² because she, too, is posed by a negative out look at this stage especially when she admits her being "not what they call a good girl"⁵³ causing her to regard the advent of Jones and the others as "retribution from an angry heaven"⁵⁴, and herself as "the tempter"⁵⁵. She always think that this trouble, danger and evil is a "sort of punishment"⁵⁶ Heyst still has hope for forgiveness from Heaven for he asks her that they "hope for mercy together"⁵⁷ and that "hope is a Christian virtue, and surely you can't want all the mercy for yourself"⁵⁸ although Lena has not much hope as his for she considers the thunderstorm approaching in Chapter eight as it "dose not look much like a sign of mercy"⁵⁹

1.5 Men, women and homosexuality

With the issue of men and women, similarities to Heart of Darkness are notable: women who reach men borders produces a sense of "horror". Mr. Jones, the secretive villain of the novel, upon learning that there had been woman in Schomberg's hotel, look about as if "the whole house had been infected with plague"⁶⁰.

Jones decries women as the "perfect curse"⁶¹ and tells Schomberg that "If she knows how to keep her place, then it will do. I can't stand women near me. They give me the horrors"⁶². Jones's terror here recalls the last scenes of *Heart of Darkness*, in which Marlow's second "horror" seems to be aroused not by the memory of Kurtz, but by the Intentions of staying in her allotted place, by her merging with the African mistress and with Kurtz. Even Heyst declares first when he has met Lena that "women can deceive men so completely. The faculty was inherent in them"⁶³

In her book *modernism, Metaphysics and Sexuality*, Debrah Raschke states that:

The opening narrator of *Victory* associates action and adventure with masculinity and conversely, the domestic world with a deadly eassivity⁶⁴.

Mrs. Schomberg's personality indicates a Conradian point of view of women:

One was inclined to think of her as an It-an automaton, a very plain dummy, with an arrangement for bowing the head at times and smiling stupidly now and then⁶⁵.

Silenced by her husband, she nevertheless shows that she has a voice. She also acts: she helps Lena to escape (and perhaps also tries to kill Jones and company by giving them saltwater for their voyage).

Discussing the issue of men and women leads to the issue of homosexuality. In *Victory*, Conrad gestures towards more than one aspect of the sexual life of his European community. Part of Heyst's failure in involving with society is his clear "unsatisfactory sexual encounter"⁶⁶ with Lena.

Conrad indicates that there is such encounter not by love or passion, but by Heyst's resolute desire to overcome his feelings of inadequacy "⁶⁷. Lena also senses and realizes that he dose not Love her⁶⁸.

In *Victory*, there are some references to homosexuality especially in the case of Mr. Jones and his secretary Ricardo.

Andrew Michael Roberts states that there is "an overt reference to homosexuality"⁶⁹ While it is Jeffrey Meyers who argues that "Conrad was forced to treat this theme in a covert manner"⁷⁰. Whether it is dealt with directly or indirectly: Jones's hatred and murderous, jealousy when Ricardo pursues Lena must have more than one reason: Schomberg notices that there was "nothing secretarial about him"⁷¹; Jones's insistence that Ricardo should have "the room next to him in Schomberg's hotel"⁷²; and finally Jones's long, feminine eyelashes⁷³, "his waspish eyebrows"⁷⁴ and his air of "depraved distinction"⁷⁵. If the three previously mentioned justifications are not enough, one can add Jones's reference to himself as "the outcast of his vices"⁷⁶ or his description of himself as having been ejected "from his proper sphere because he had refused to conform to certain usual conventions"⁷⁷. Robert in his book *Conrad and Masculinity* argues that "the novel sets up the idea of sameness and difference"⁷⁸. This argument declares itself in the opening image of coal and diamonds. Conrad introduces the issue of homosexuality as it unsettles the homosocial world of the novel. The idea of sameness and difference is explored through the relations of some characters throughout the novel: Jones and Ricardo, Ricardo and Schomberg, Jones and Heyst.

One last aspect of sexuality in *Victory* which has to be hinted to is heterosexuality. Ricardo, who seems to be involved in homosexual activity with Jones, also seems to identify himself as heterosexual. Ricardo certainly has an interest in women.

He claims to Schomberg: "take them by the throat or chuck them-under the chin is all one to me - almost"⁷⁹ or when he says "Ravish or kill - it was all one ..."⁸⁰. With women he only wants to confirm his masculinity. At the same time, when he is alone with Lena at the end of the novel, he expresses his desire to be dominated by her, stating that "what you want is a man, a master that will let you put the heel of your shoe on his neck"⁸¹. Such an attitude arouses so many questions about the construction of masculinity in society where there is no room for passion but only for violence and more satisfaction for physical needs.

1.6 Clash between the civilized and the raw, the disregarded Chinese

Clash between the civilized and the raw, the disregarded Chinese. Conrad states that indirectly through tackling the issue of Heyst's servant Wang. Both Schomberg and Ricardo put it very clear, they agree that native craft can be ignored.

Both these white men looked on native life as more play of shadows. A play of shadows the dominant race could walk through unaffected and disregarded in the pursuit of its incomprehensible aims and needs⁸².

Then both Heyst and Lena shares general tendency to disregard Wang. Heyst insists that he is living alone on Samburan and Lena states that "there is no one here to think anything of us good or bad"⁸³ Wang represents an issue of class in society. *Victory* discerns some differences between English cultures. Jones and Ricardo agree that Wang "a Chink was neither here"⁸⁴. Then Jones states it clear when he asks Heyst "Do you believe in racial superiority, Mr. Heyst?"⁸⁵ and, without waiting for a reply, adds "I do, firmly"⁸⁶

Disregarding the raw would not bring any good for any society. Wang ensures his agency. He is in a clear opposite colonial position, possessing both Heyst's keys

and his gun⁸⁷, and he also "posses the ground next to his hut and turns it over to cultivation"⁸⁸. Though he proves himself to be an active instrument in their defeat for he shoots Pedro and shoves off their boat. Wang issue adds more to the gap between the representation and the reality of power in Samburan as well. Having found Wang's hut empty, Heyst and Lena follow the path he has taken 'toward the upper limit of the forest'⁸⁹. However, the path is blocked by 'a barricade of the felled trees' which Heyst ironically describes as 'a barrier against the march of civilization'⁹⁰

1.7 Gossip

Gossip is the last but not least issue to be tackled in this research. In fact it is this very vice which have brought the fleshly evil to Schomberg's island and then to Heyst's. Early gossip by Schomberg has brought Jones and Ricardo down on him.. They tell him of someone they met in Manila who gave them his name: 'He said you set a lot of scandal going about him once'⁹¹. Heyst tries to take refuge from the European community and keeps on his isolation, but in vain for there have been various attempts to interpret Heyst's behaviors. He notes that "from the first there was some difficulty in making him out"⁹². His society calls him in different addressing: (Enchanted Heyst, Hard facts, Heyst the Spider, Heyst the Enemy). Schomberg has a significant role in that. He makes Heyst the object of his gossip. Schomberg is Conrad's anatomy of gossip: 'asking everybody about everything, and arranging the information into the most scandalous shape his imagination could invent'⁹³. Schomberg spread the tale of "a Heyst fattened by years of private and public rapines, the murderer of Morrison, the swindle of many share holders"⁹⁴.

Furthermore, in the second part of the novel it becomes a recognized entertainment to go and hear his abuse of Heyst⁹⁵ Schomberg's "ugly lies"⁹⁶ that lead Heyst who thought that he is "above the level of Island gossip"⁹⁷ to be disabled to defend himself Ricardo and Jones. Heyst is afraid to do any harm for Jones and his company for about his reputation. People would think that he "murdered these unoffending shipwrecked strangers from more funk"⁹⁸. Heyst tries to explain that to Lena who tells him that people believe that you were "loving your friend and partner to his death from more greed of money"⁹⁹.

Conclusion

To conclude with, Conrad is successful in bringing to light so many controversial issues that are essential to the core of humanity. He not only presents some social ills and misadventures, but also prescribes some remedies for some of them as he unfolds the harmful effect of these misadventures issues. Inaction in life dose not reflects life; One cannot escape evilness in life, man should not disregard local people. Equality is part of humanity, modernity is a healthy way of living.

Conrad tackles war inside any human soul. One cannot be above the battle. Heyst clearly wants to neutralize his soul by isolating himself. He struggles for perfection through inaction and retreat. Such a desire is the kind of illusion that Conrad exposes again and again in his novel. Conrad asserts the fact that that no island can be utopia. He asserts the spiritual part of human life, precisely the moral aspect. No man can cut off human connections. Isolation is dangerous. No one can escape the world. One must face the world. *Victory* must be achieved at least at the personal level of any human being. Indeed man must love, hope and tries to put his trust in life. Conrad is effective in illustrating his ideas about such issues first: by adding a sense of reality to his fictional world. Heyst rebels against his own inaction and withdrawal reflects real rebel of any individual against whatever sustains or

destroys him. Heyst's non-heroic aspects brings him closer to reality. Second: Conrad is unique in his style and language for he is one of the greatest prose stylists of the twentieth century. Conrad's language is characterized by its simplicity and cleverness.

Notes:

- ¹- Frederick R. Karl, *A Reader's Guide to the Contemporary English Novel* (New York: Ambassador Books, Ltd., 1970) P.3.
- ²- Unsigned review, Scotsman in Norman Sherry, *The Critical Heritage* (Great Britain: Butler and Tanner Ltd, 1973) P.283.
- ³- Gerald Gould, review, New Stateman in Norman Sherry, *The Critical Heritage* (Great Britain: Butler and Tanner Ltd, 1973) P.299.
- ⁴- Walter de la Mare, review, Westminster Gazette in Norman Sherry, *The Critical Heritage* (Great Britain: Butler and Tanner Ltd, 1973) P.293.
- ⁵- Karl, P.16.
- ⁶- Robert S. Ryf, *Joseph Conrad* (New York and London: Columbia University Press, 1970) P.43
- ⁷- Joseph Conrad, *Victory. An Island Tale* (London: Everyman's Library, 1961) P.176
- ⁸- Zeynep Ergun, *Axel Heyst: An Island Entire of itself*, Istanbul University (<http://www.questia.cojn>) P.1
- ⁹- *Victory*, P.175
- ¹⁰- *Ibid*, P.175 -176
- ¹¹- *Ibid*, P.410
- ¹²- *Ibid*, P. 41.2
- ¹³- John Lester, *Conrad's Later Religion* (Macmillan Press LTD; 1988)P. 167
- ¹⁴- George A. Panichas, *Moral Warfare in Joseph Conrad's Victory* (<http://FirstprinciplesjouYZCal.com/articles.aspx/article=112>
9 theme = bonze page= 1 1).
- ¹⁵- *Victory*, P.577
- ¹⁶- Panichas, P.2
- ¹⁷- *Ibid*, P.7
- ¹⁸- *Ibid*, P.68
- ¹⁹- *Ibid*, P.410
- ²⁰- *Ibid*, P.196
- ²¹- John Lester, P.66 and in *Victory*, P.267
- ²²- *Victory*, P. 195-6
- ²³- *Ibid*.
- ²⁴- *Ibid*, P.219
- ²⁵- *Ibid*, P.212
- ²⁶- *Ibid*, P.379
- ²⁷- *Ibid*.
- ²⁸- *Ibid*.
- ²⁹- *Ibid*. P.354
- ³⁰- *Ibid*. P.99
- ³¹- Panichas, P.6
- ³²- *Ibid*, P.12
- ³³- *Victory*, P.114-15
- ³⁴- *Victory*, P.381
- ³⁵- *Victory*, P.362
- ³⁶- *Ibid*, P.93

- ³⁷ - Ibid, P.114-15
³⁸ - Ibid, P.17
³⁹ - Ibid, P.31
⁴⁰ -Lester, P.109
⁴¹ - *Victory, P.317-18*
⁴² - Ibid, P.149
⁴³ - Ibid, P. 399
⁴⁴ - Ibid, P.399
⁴⁵ - Ibid.
⁴⁶ - Jonathan Yardley, "Joseph Conrad's Dark Victory" (<http://www.Washingtonpost.com/wpdyn/content/article/2005/OS/08/ar20050508009>)P.1
⁴⁷ - Ibid, P.99
⁴⁸ - Ibid.
⁴⁹ - Ibid, P.173
⁵⁰ - Victory, P.354
⁵¹ - Ibid,
⁵² - Victory, P.35S
⁵³ -Victory, P.1 1198
⁵⁴ - Ibid, P.354
⁵⁵ - Ibid.
⁵⁶ - Victory, P.354
⁵⁷ - Victory, P.355
⁵⁸ - Ibid.
⁵⁹ - Ibid.
⁶⁰ - Ibid, P.102
⁶¹ - Ibid.
⁶² - Ibid.
⁶³ - Victory, P.81
⁶⁴ - Debrah Raschke, *Modernism, Metaphysics and Sexuality* (USA: Rosemont Publishing ∞ Printing Corp)P88
⁶⁵ - Victory, P.40
⁶⁶ - Jeffrey Meyers, *Homosexuality and Literature 1890 1930* (London: Athlone Press, 1977)P.83
⁶⁷ - Ibid.
⁶⁸ - Ibid, P.86
⁶⁹ - Andrew Michael Roberts, *Conrad and !Masculinity* (Basingstoke: Macmillan, 200)P.201
⁷⁰ - Meyers, P.16
⁷¹ -*Victory, P.100*
⁷² - Ibid, P.99
⁷³ - Ibid, P.101
⁷⁴ - Ibid, P.102
⁷⁵ - Ibid.
⁷⁶ -Ibid, P.269
⁷⁷ - Ibid, P.250
⁷⁸ - Roberts, P.237
⁷⁹ - *Victory, P.166*
⁸⁰ - Ibid, P.288
⁸¹ - Ibid, P.397
⁸² - Ibid, P.167

- ⁸³-Victory, P 188
⁸⁴- Ibid, P. 268
⁸⁵- Ibid, P. 382
⁸⁶- Ibid.
⁸⁷-Ibid. i'p.180,314
⁸⁸-Ibid, P.181
⁸⁹- Victory, P.101
⁹⁰- Victory, P.343
⁹¹- Victory, P.344
⁹²- Ibid, P.6
⁹³- Victory, P.30
⁹⁴- Ibid, P.156
⁹⁵- Victory, P.95
⁹⁶- Ibid, P.381
⁹⁷- Ibid, P.206
⁹⁸- Ibid, P.361
⁹⁹- Ibid.

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الأخلاق والمجتمع في رواية الانتصار لجوزيف كونراد

م.م ايناس صبحي عامر

كلية التربية للبنات/ جامعة بغداد

الملخص:

يؤكد الكاتب جوزيف كونراد في روايته الموسومة (الانتصار) على انه كتب عن الانسان لكونه عنصراً أخلاقياً في هذا الكون. وتظهر شخوصه إمكانية الانعزال او الانحدار الاخلاقي في الحياة المعاصرة. ان الهدف من هذا البحث هو تحري بعض القضايا الاجتماعية التي تمس جوهر الانسانية. تظهر هذه الرواية أن عيني كونراد المدركة لخفايا الامور ونفاذ بصيرته قد أدى به الى تناول هذه القضايا الاجتماعية. من خلال هذه الرواية يقدم كونراد عدة قضايا ساخنة مثل التواصل مع المجتمع أو عدمه (الانعزال) حيث الصراع بين العقل والقلب، القدر، هوية الاشرار، الاحساس بالذنب عند الانسان، قضية الرجل والمرأة، الشذوذ الجنسي في المجتمع، الصراع بين المتحضرين ومن هم بعيدون عن الحضارة أو من هم ليسوا في اعتبار المجتمع مثل الصينيون واخيراً قضية الغيبة.