

Impact of Nautical References in Joseph Conrad Works

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Abstract

The 18th century saw a dominance of maritime or (nautical writing), which was followed by 19th-century authors. These books explore how human activity affects the environment, society, and economy. This study found that some well-known nautical novels with noteworthy incidents or theories were correlated with the concept approach to the interdisciplinary theory with connection to people's thoughts about the sea, their religious or holistic approaches, and the gender description given to describe the sea to prove that the plot characteristics may differ but the themes relating to such sea novels/aquatic novels are more or less similar to each other One of the best novelists to have written in the English language is Joseph Conrad. Despite receiving British citizenship in 1886, he always identified as a Pole. He was a superb prose stylist who infused English literature with a distinctly non-English sensibility. He writes stories and novels in his native tongue, many of them have a naval backdrop and show the struggles of the human spirit in the face of an unyielding, opaque cosmos. Struggle for identity and allegiance in Joseph Conrad's works is the major topic of this research study.

Keywords: sea, identity, nautical, voyages, narration, maritime

Introduction

Historically, the switch from sail to steam occurred in the middle of the nineteenth century, but it wasn't until the beginning of the twentieth century that the extinction of sail in nautical fiction became more and more apparent, especially in Joseph Conrad's sea novels, which represent the usurpation of the steamship. In a nutshell, when ships switched from sailing to steam propulsion, sailors and sails were replaced by engineers and engines. In charge of loading the ship, navigating,

and keeping watch, sailors were now known as "deckhands." Early twentieth-century marine fiction was significantly influenced by the fundamental shift in the function of sailors brought about by the industrialization of the maritime industry. The maritime novels of Joseph Conrad are where the genre comes to an end, according to critical analyses of the genre, particularly those by John Peck, Robert Foulke, and Margaret Cohen. By reexamining Conrad's maritime fiction and evaluating the sea story after Conrad, this thesis questions that presumption. It begins with a description of the historical and cultural shift from sail to steam in the context of steamship development and the long heritage of marine literature.

Conrad created stories and novels, sometimes with a nautical theme, that portray the struggles of the human soul in the face of an unyielding, opaque cosmos. He was a brilliant prose stylist who introduced a tragic sensibility that was distinctively foreign to English literature. He is regarded as the father of modernist writing. His anti-heroic characters and narrative approach have affected a lot of writers up to this point. Conrad's writings and books have served as the basis for or inspiration for several movies. Conrad, who wrote during the height of the British Empire, drew on his Polish ancestry and his own experiences serving in the French and British merchant ships to produce short tales and novels that explore the depths of the human spirit while reflecting on a world ruled by Europe.

Despite the fact that his writings still include aspects of nineteenth-century realism, Joseph Conrad is regarded as an early modernist. Many writers, including T.S. Eliot, William Faulkner, Graham Greene, and more recently Selman Rushdie, have been affected by his narrative style and anti-heroic characters. Conrad's books have served as the basis for or inspiration for several movies. Writing during the height of the British Empire, Conrad drew on the national experiences of his native Poland as well as his own experiences in the French and British merchant navies to produce short stories and novels that reflect elements of a world dominated by Europe while in-depth psychological exploration. His fiction and nonfiction were praised by literary critics from an early age, particularly in light of the ensuing national and worldwide catastrophes of the 20th and 21st centuries.

His relationship with what we would now term globalization is plagued by ambiguity and ambivalence in works like as *Heart of Darkness*, *Lord Jim*, and *Nostromo*. His literature mocks

European globetrotters while viewing the world from a privileged Western lens. His innocent interest in maps is overshadowed by a guilty understanding of their political and ideological purposes. He has no illusions about the destructive impact of European colonization on non-European civilizations, and he frequently portrays them as mute, one-dimensional, and exotically unfathomable. Finally, his idealization of the sea as a refreshingly pure alternative to the corrupt political reality of terra firma is continually undermined by his belief that maritime space has long been conquered by capitalist modernity.

Conrad's life and writings have a rich critical history; the variety of critical studies devoted to Conrad as an author, as well as the presence of two dedicated magazines, *Conradiana* (ed. Donald W. Rude) and *The Conradian* (ed. Allan H. Simmons), attest to his work's ongoing popularity. Conrad's marine writing was only a small portion of his prolific output, which included 'thirteen full novels, twenty-nine novellas and short tales, two stage plays, two important works of recollection, and over forty essays'. Despite the generally good critical reaction to Conrad's novels during his lifetime, his contemporaries tended to designate him merely as a marine writer, and this book examines the influence of such categorization on Conradian criticism.

Conrad was worried by this term because he believed that by emphasizing his personal circumstances as a seaman-turned-writer, reviewers would miss the popularity of his other works, such as *Nostromo* (1904), *The Secret Agent* (1907), and *Under Western Eyes* (1911). Conrad's maritime fiction fell out of favor after his death, but in recent years, it has made a comeback in the critical canon, as demonstrated by critics such as John Peck, Margaret Cohen, and Robert Foulke, who have emphasized the importance of maritime fiction, particularly in the historical context of Empire, and the significance of Conrad's work in this genre.

A unique sea fiction genre that focuses only on describing marine culture did not emerge until the early nineteenth century. According to Jonathan Raban, the Romantic movement, particularly Byron, made "the sea the proper habit for aspiring authors," including the two most prominent early sea fiction writers, James Fennimore Cooper, and Captain Frederick Marryat, both of whose maritime adventure novels defined generic expectations about such fiction.

Mellville's first five books, *Typee* (1846), *Omoo* (1847), *Mardi* (1849), *Redburn* (1849), and *White-Jacket* (1850), all chronicle the marine exploits of seafarers, generally a pair of male

pals. However, *Moby-Dick* is his most important work; it has been dubbed "the greatest book of the sea ever written." by D.H. Lawrence. The hunt for a whale by Captain Ahab immerses the narrator Ishmael in a spiritual trip in this book, a concept that is elaborated further in Conrad's much later *Heart of Darkness*.

Conrad's works are contemporary. They provide light on nautical and practical difficulties. As a result, they are relevant in both literature and society as a whole. An exploration of his literary universe will provide us with insight into the many facets of presenting oneself. With the novel *Heart of Darkness*, Conrad established himself as a critically acclaimed writer. Among his more than thirty works, some are autobiographical, while the remainder, while fictional, are deeply steeped in his personal experiences. The crowning glory of popular literature frequently limits the breadth and larger consequences of the work and confines it to one genre. His language and writing style merge with the subjects of the novels, employing symbols, dreams, and archetypes to express basic but universal truths while also giving the characters a place to mature.

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