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The Possibility of Nation in Colonial Hybridity: Conrad's Marlow and Joyce's Bloom*

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I. Introduction

This essay builds on my earlier work comparing Joseph Conrad and James Joyce, two authors from different colonial backgrounds—Russian Poland and British Ireland, respectively.[1] The present essay examines the main characters, Charles Marlow in Conrad's works and Leopold Bloom in Joyce's *Ulysses*, as representatives of their authors, comparing their potential to shape a nation or a national consciousness—a sense of unity between the individual and the community within the colonial empire. The nation, as the "synthesis of the community and the individual," emerges from the lived truth of the colonial

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1) See Kil, "The GermiNation in the Narration of Colonial Reality: The Two Cases of Conrad and Joyce."

and communal reality (Kil, "GermiNation" 177), which the individual may grasp through personal experience. This truth is formed through the individual's "practical consciousness" or their lived experience, rather than through "official consciousness" or colonial ideology, whether colonialist or nationalist (Williams 130-32). Yet the individual's experience, which reveals the truth of colonial reality, is often contradictory and fragmented, simultaneously "criticizing and reproducing the [colonial] ideology" (Said xx). In essence, the nation is born from this complex colonial experience, referred to as "in-between" reality or "hybridity" (Bhabha 13). Both Conrad's Marlow and Joyce's Bloom embody this hybrid reality: Marlow represents the hybridity between the white man's ideals and the colonial realities of Southeast Asia and Africa, while Bloom embodies the hybrid reality between nationalist, Catholic, and imperial ideologies and the colonial reality of British Ireland. Both characters suggest a potential synthesis between lived reality and ideology.

The previous essay examined Conrad's and Joyce's texts as colonial narratives, particularly viewing Conrad's work as a narrative about colonial Poland.[2] It discussed both authors' concerns with the national identity of

2) Regarding Conrad's text as symbolic of colonial Poland, see Kil, "Conrad's 'Undying Hope' of the Polish Nation: Western Ideal and Eastern Reality." Harpham notes that "the force with which Poland determines Conrad's work is directly proportional to its literal nonappearance within it," arguing that the absence of Poland in Conrad's novels is "more expressive of the reality of Poland than any concrete rendering of Poland could possibly be" (12, 62). Since the third and final partition of the Polish Republic between Austria, Prussia, and Russia in the 1790s, which geographically erased it from the map of Europe, Conrad's Poland has endured not only Russian autocratic rule but also the idealistic ambitions of the Polish nobility, the *szlachta*. Their uprisings against colonial powers consistently resulted in greater oppression. Reading Conrad's texts as Polish narratives reveals that idealistic, romantic heroes like Kurtz and Jim embody the Polish *szlachta*, whose romantic notions of liberty only serve to deepen the already oppressed reality

colonized peoples, highlighting how their nationalistic and individualistic ideologies conflict with colonial and communal realities. The study focused on the struggle between the idealistic or romantic individual, representing colonial ideology, and the oppressed community, embodying colonial reality. In the present study, the possibility of nation-making for Conrad's Poles and Joyce's Irish will be explored from a third perspective, that of Marlow, the narrator in Conrad's "Youth" (1898), *Heart of Darkness* (1899), and *Lord Jim* (1900),[3] and Bloom, the flaneur in Joyce's *Ulysses* (1922). While the idealistic individual's ability to engage with the oppressed community is often constrained by their ideals, the narrator or flaneur who recognizes both the individual's ideals and the community's reality is more likely to synthesize these elements and create a new reality. This integration of ideal and reality could lead to the birth of a new nation. This essay will delve into Marlow and Bloom, focusing on their responses to the idealistic individual and the realities of the colonial community. It will examine their chances of recognizing the truth of colonial reality and integrating it into a new reality, a new vision for the colonized nation.

Marlow and Bloom articulate Conrad's and Joyce's visions for creating a new nation for the colonized race despite the evident differences in Marlow's Englishness and Bloom's Jewishness. The British merchant seaman Marlow represents the Polish-British author who spent fifteen years in the British merchant marine—after four years on a French merchant ship—before writing his first work, *Almayer's Folly* (1895), and who became a British citizen in 1886. Marlow's narratives, including his initial voyage to "the East" in *Youth*,

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of colonial Poland.

3) Marlow also appears in Conrad's later novel *Chance* (1913), which achieved a popular success unlike his earlier works. However, the Marlow of *Chance* differs significantly from the one in the three earlier works. So, the later novel and the Marlow will not be discussed here.

the Patna episode and Jim's Patusan in *Lord Jim*, and his experiences in Belgian Congo with Kurtz in *Heart of Darkness*, are all drawn from Conrad's own time as a British merchant mariner in Southeast Asia and Africa. Moreover, Marlow is described as "not [a] typical" seaman, often "wander[ing]" into the remote corners of the empire, and he is even "not in the least [a] typical" Englishman, being the "first Englishman" to take on the task of navigating the Congo River (Conrad, *Heart* 9, 15). Marlow stands apart from other seamen and Englishmen, much like Conrad himself, who was "an outsider in exile . . . an outsider, nationally and culturally, on British ships [and] an outsider as an English writer" (Najder 576).

In this respect, the atypical seaman Marlow, who perceives the enlightened ideals of the white man grappling with the dark reality of the colonial community, embodies the outsider seaman Conrad, who constantly envisions Russian Poland wherever he sails.[4] The outsider Conrad, whose father belonged to the revolutionary nobility known as *szlachta*, recognizes the truth of both the liberal ideals of the nobility and the oppressed reality of colonial Poland. Similarly, the atypical Marlow perceives the truth of both the white man, representing the Polish *szlachta*, and the community, symbolizing colonial Poland.[5] As Marlow asserts, the true "meaning of [colonial] episode"

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4) Conrad never forgot his Polish identity as he wrote to his uncle in 1883: "I always remember what you said when I was leaving Cracow; 'Remember' you said 'wherever you may sail you are sailing towards Poland!' That I have never forgotten, and never will forget!" (Conrad, *Collected* 8). Even in 1907, more than twenty years after he became a British citizen, he emphasized his Polish roots: "You remember always that I am a Slav but you seem to forget that I am a Pole" (Jean-Aubrey 59).

5) Again, Conrad's text here reads as a Polish narrative addressing the conflict between liberal ideals and an oppressed reality, with the Polish revolutionary nobility embodying the former and the Polish serf-peasants suffering under both Polish republican and Russian autocratic rule representing the latter. This reading differs

is "not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze" (*Heart* 9). Marlow's "inconclusive experience" (11), reflecting his mixed and hybrid understanding of colonial reality, leads him to recognize that the truth of reality lies "outside" the "surface-truth" (38), resembling "a haze, in the likeness of one of these misty halos that sometimes, are made visible by the spectral illumination of moonshine" (9). This essay will explore whether Marlow's hybridity can transform the hazy, misty truth of the colonial reality into a new vision of nation.

In *Ulysses*, the Jewish protagonist Bloom represents Joyce in Europe, particularly in Trieste, where East European Jews played a significant role in public life and where Joyce began writing *Ulysses*. At that time, Trieste—like Dublin under British rule—was an Italian port city governed by Austria, making it "a little Ireland" for Joyce, one that allowed him "to contemplate with more detachment" as one of his Jewish friends and a model for Bloom remarked (qtd. in Davidson 132).[6] The Mediterranean port city served as an alternative Ireland for the younger Joyce, represented by the artist Stephen Daedalus, who, after "absorbing in himself the [colonial] life that surrounds

from a colonial reading of Conrad in which the idealistic white man, like Kurtz or Jim, "literally represents the colonial expansion" of imperial Europe, while the native Africans or Malays "represent the colonized, like the Poles" (Kil, "Conrad's" 9). In the Polish reading, the white man "metaphorically stands for [republican] Poland" or the Polish revolutionary nobility, while the native community represents colonial Poland or autocratic Russia, which "has engulfed [the Polish Republic]" (9). Colonial Poland parallels Russia not only because they both endure autocratic rule, but also because Polish peasants, like Russian serfs, were bound by a feudal system of serfdom. In this light, the idealistic white man's struggle with the oppressed community mirrors the Polish nobility's fight against the harsh reality of colonial Poland.

6) Ettore Schmitz, a Jewish businessman-writer known as Italo Svevo, recognized Bloom as "his own double" (Davidson 160).

him," would "[fling] it abroad amid planetary music" (*SH* 80). It was a "little Ireland" where he could reflect on colonial Dublin with greater objectivity. The young artist Stephen/Joyce aimed to create the "uncreated conscience of [his] race," representing the "loveliness which has not yet come into the world" (*P* 253, 251). Thus, Joyce's *Ulysses*, a one-day odyssey through colonial Dublin crafted in Ireland-like Trieste nearly a decade later, epitomizes the then-uncreated and now-realized "loveliness" or "conscience" of his race, which Joyce refers to as the "symbol of the intellectual conscience of Ireland" (qtd. in Manganiello 170). The conscience, embodying the "loveliness" or "the beauty, the splendour of truth" of the Irish race (*SH* 80), manifests through *Ulysses* as the truth of Dublin's colonial reality.

Significantly, the artist's race, from which the conscience or the "splendour of truth" emerges, cannot be limited to the Irish Catholics with whom Stephen or the young Joyce identifies. The radiant, epiphanic truth of colonial Dublin is born to "a new Celtic race," as Joyce observes, "compounded of the old Celtic stock and the Scandinavian, Anglo-Saxon, and Norman races" (*CW* 161). In this regard, Stephen, who professes to be "a product of Catholicism" and, "in temper and in mind," is "still a Catholic" despite rejecting the Church (*SH* 139, 206), is not equipped to create the luminous truth of colonial reality for this new Celtic race. Undoubtedly in *Ulysses*, Stephen remains a young man with a "fixed idea" of himself as "a poet" destined to create the conscience of Ireland (*U* 10.1084, 1074). As Joyce remarks, Stephen "has a shape that can't be changed" and "no longer interests [the author]" (qtd. in Ellmann 459). He is an idealist, unable to reimagine the colonial reality of the Irish Catholics into a new vision of an integrated race. This makes him comparable to Conrad's Kurtz, who wills to "carry out [his] ideas" until "the very last" (*Heart* 61, 57), or Jim, who "follow[s] the dream, and again follow[s] the dream" of "a shadowy ideal of conduct" even at the cost of his

own life (Conrad, *Lord* 131, 203, 253).

For this reason, the truth of the colonial reality manifested as *Ulysses* is crafted by the older artist self-exiled in Trieste, distinct from the younger version of himself who fails to escape the nets of "nationality, language, religion" that try "to hold [him] back from flight" (*P* 203). From this distance and with a clearer perspective on the reality of colonial Ireland, the older Joyce, situated in the Austro-Italian city that also grapples with the tensions between the irredentist and nationalist ideologies and the reality of foreign rule, creates the conscience of the new Celtic race—the truth of Irish colonial reality. The Triestine Joyce, capable of articulating the truth of colonial Ireland, is represented by the Jewish Bloom. Like Joyce in Trieste, Bloom, as a persecuted Jew, occupies the role of a "stranger" or outsider in Catholic Dublin (*U* 12.1151). This position allows him to view the reality of colonial Ireland from a detached perspective as he reflects, "See ourselves as others see us" (8.662). Not only does he observe this reality, but he has also been involved in the ideologies of nationalism, Catholicism, and Protestantism, as well as Judaism, each conflicting with the reality of Ireland under British rule. In this sense, Bloom, like the Triestine Joyce, an outsider and an apostate, may be uniquely positioned to articulate the truth of colonial reality. This essay will explore whether his hybrid experience can lead him to reimagine this truth into a new reality for a new Irish nation.

II. Marlow: The Hybridity of Liberal Ideals and Colonial Reality

Marlow narrates tales of the white men Kurtz and Jim, both isolated in colonial frontiers in *Heart of Darkness* and *Lord Jim* respectively, as well as the story of his own "first voyage" in "the Eastern seas" in "Youth" (Conrad,

"Youth" 9). His narratives, however, are relayed by a frame narrator in all three stories, adding further uncertainty to Marlow's already "inconclusive," hybrid experiences. Notably, one of Marlow's four listeners, all of whom were involved in colonial trade,[7] reproaches him for being skeptical about the so-called free "trade" or civilizing mission of "humanizing, improving, instructing" in the Congo Free State (*Heart* 34). When Marlow sarcastically refers to his work steering into "the heart of darkness" as "[his] monkey tricks" and the imperial businesses of his fellow listeners as "[their] respective tight-ropes for . . . [h]alf a crown a tumble," one listener warns him, "Try to civil, Marlow" (37, 36). Marlow's immediate apology, "I beg your pardon," suggests that he sympathizes with the imperial mission or at least the liberal ideals of British imperialism, even if he recognizes that the so-called "Workers, with a capital," praised as "something like an emissary of light" are merely "imposter[s]" and "papier-mache Mephistopheles" (15, 16, 29).

Marlow supports British liberal imperialism, albeit with reservation, much like Conrad's cautious alignment with the Polish nobles' liberalism.[8] This ambivalence is inevitable as terms like 'liberal imperialism' or 'nobles' liberalism' are oxymoronic by nature: the liberal emphasis on freedom and equality inherently conflicts with the domination and exploitation central to imperial or aristocratic ideologies. The young Marlow initially embodies imperialist enthusiasm when his "first sight of Malay[s]," representing "the East," whisper[s] a "promise of mysterious delight," making him "exult like

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7) The frame narrator states, "a director of companies, an accountant, a lawyer, Marlow, and myself . . . [w]e all began life in the merchant service" ("Youth" 9). Similarly, in *Heart of Darkness*, the narrative reads: "The Director of Companies was our Captain and our host. . . . Between [the five of] us there was as I have already said somewhere, the bond of the sea" (*Heart* 7).

8) As noted earlier, the Polish Republic was a unique system, distinct from modern forms of governance, with its liberal ideology applied exclusively to the nobility.

a conqueror" ("Youth" 38-39). However, "twenty-two years" later, Marlow recognizes that the East, personified by Malays, is "full of danger [as well as] promise" (10, 42). Staring "without a murmur, without a sigh, without a movement" at the approaching white men in the dead of night, the colonial East is "silent like death, dark like a grave" (42, 39). The death-like silence and grave-like darkness of the colonial land do not necessarily signify compliance or friendship but fear, even "a stealthy Nemesis [lying] in wait" (42). Marlow realizes that the mysterious silence and darkness of the East foreshadow the reality of imperial domination rather than that of liberal rule. Nonetheless, still viewing "the East" or a colonial land through "that vision of [his] youth," a vision that acts "like a charm" and tempts him to test the feasibility of liberal colonialism (43, 39), he remains drawn to colonial ventures that challenge the very liberal ideals he holds.

In this regard, Marlow holds a belief in British imperialism, which he views as fundamentally different from that of other European powers. Observing a map of colonial Africa "marked with all the colours of a rainbow," each color representing the control of seven different European nations, Marlow reflects on the "vast amount of red" signifying British territory. He finds it "good to see at any time because one knows that some real work is done in there" (*Heart* 13). This "real work" is framed as being guided by the "idea only" and "an unselfish belief in the idea," with British imperialism seen as a civilizing mission driven by the ideal of "efficiency" and the "devotion to efficiency" of British "colonists," as opposed to mere "conquerors" like ancient Romans (10). Marlow's "unselfish belief" in this notion of "efficiency" is evident in his intense focus on steering the steamboat up the Congo River, even as he grapples with his "suspicion of [the native Africans'] not being inhuman," his suspicion that they are not as inferior as assumed, or that the liberal imperialism or civilizing mission is mere

"humbug" (37, 16). Despite these doubts, Marlow's selfless belief in the notion of efficiency mirrors Conrad's own commitment to "fidelity" when he asserts that "the world rests on the idea of fidelity" (Conrad, *Personal* 9). Especially if the world is "a machine" that indifferently "knits us in" and "knits us out," as Conrad writes in a letter, and the author, who believes it "ought to embroider," is "horrified at [its] horrible work" yet bitterly acknowledges it is "indestructible" (*Collected* 425), he must believe that "fidelity" gives the world its worth rather than the other way around. In the same way, Marlow remains faithful to "efficiency," believing it is "what saves [the British]" as enlightened colonists rather than mere conquerors, even as he senses that the reality of the former is "so unreal" against the "silent wilderness," which looms as "something great and invincible, like evil or truth" (*Heart* 10, 26).

From this perspective, Marlow is interested in the fate of the idealistic white men like Kurtz and Jim, who personify British liberal imperialism, isolated in the colonial frontier and faithful to their ideals. Marlow's concern with the romantic white man reflects his desire to explore the viability of liberal colonialism, if such a concept is even possible, which parallels Conrad's preoccupation with the feasibility of the Polish nobles' republicanism. Thus, Marlow's desire to have "a talk with Kurtz" becomes so strong that it turns into his "sole purpose" during his journey to retrieve the chief of the Inner Station (*Heart* 48). Kurtz, described as "an emissary of pity, and science, and progress" (28), embodies British liberal imperialism. Although "all Europe [has] contributed to the making of Kurtz," he was "educated partly in England," and "his sympathies [are] in the right place" (50), signifying that his intentions as an emissary of light were genuine, until he was consumed by the "utter solitude" and the "utter silence" of the wilderness (49). The inherent contradiction of liberal colonialism, personified

by Kurtz, is exposed by the colonial wilderness, revealing that "there [is] something wanting in him" (57), that "he [is] hollow at the core" (58). Kurtz is portrayed as "a voice," with "his words" being both "the most exalted and the most contemptible" (48). His liberal ideals prove to be nothing more than "the pulsating stream of light or the deceitful flow from the heart of an impenetrable darkness," symbolized by the black "heads on the stakes" in front of his station house (48, 57).

Nonetheless, Marlow affirms that Kurtz is "a remarkable man" for his "amazing confidence" in his ideas—his "immense plans" and his sense of being "on the verge of great things" (*Heart* 61, 50, 65). Marlow acknowledges that Kurtz would be the "nightmare of [his] choice," if he had "a choice of nightmares," preferring him over those who criticize Kurtz for his "unsound" "method" of dealing with the natives, which is, in truth, "no method at all" (64, 62, 61). Despite being such a confident and faithful idealist, the liberal imperialist Kurtz ultimately faces his final reckoning—the "supreme moment of complete knowledge"—and confesses, "The horror! The horror!" (68). Kurtz's final words prompt Marlow to again "affirm" that Kurtz was "a remarkable man" (69). These words signify an acknowledgement of the evil deeds Kurtz committed in the colonial Congo, representing "an affirmation" and "a moral victory" of the horrible reality over the noble illusion of liberal imperialism (70). Marlow, finding himself "within a hair's breadth of the last opportunity for pronouncement" and realizing "with humiliation" that, unlike Kurtz, he would likely have "nothing to say," admits, "Better his cry—much better" (69, 70). Still, Marlow preserves the "great and saving illusion" of British liberal imperialism by withholding the truth about Kurtz and lying to his Intended about his final words (74). Not surprisingly, Marlow is depicted as a "Buddha," an idol symbolizing an illusion of worship, both at the beginning and the end of the tale (10, 76).

Interestingly, Kurtz's descent into committing "the horror" is intricately mirrored in Marlow's other tale of "Tuan Jim" or "Lord Jim" in Patusan, who is ultimately revealed to have "worked all the evil" (*Lord* 4, 252). Just as Kurtz remains faithful to his liberal ideals until the end, Jim also stays committed to his "ideal of conduct" (74). Coming from "a parsonage" and dreaming of being "an example of devotion to duty" and "as unflinching as a hero in a book," Jim originates from "the right place" (4, 5, 27), similar to Kurtz, whose sympathies are "in the right place." Jim represents the Christian or ethical ideals of British imperialism, while Kurtz embodies its civilizing ideals. Ethical imperialism, like liberal imperialism, is inherently self-contradictory and inevitably fake. Thus, "look[ing] as genuine as a new sovereign," the moral imperialist Jim possesses "some infernal alloy in his metal," leading one to suspect that he is "nothing more rare than brass" (28), much like the liberal imperialist Kurtz, who is "hollow at the core." Jim is doomed to fail his moral ideal, the "ideal of conduct." He first fails when he abandons the *Patna*, believing it is about to sink, and again when he decides to trust the "latter-day buccaneer" Brown (214), who intends to plunder Patusan and take it from Jim, ultimately leading to the deaths of many people in the region.

Significantly, Jim's final "opportunity," like "an Eastern bride" sitting "veiled by his side" and "waiting to be uncovered" (*Lord* 149, 253), is nearly within reach for him to realize the ideal of conduct. Seeking to keep his promise to "answer with his life for any harm" done to the people, Jim may finally unveil the "Eastern bride," with his "last proud and unflinching glance" beholding the naked "face of that opportunity" (239, 253). The naked face of the opportunity to realize an ideal signifies the reality of the ideal and the truth of that reality. While Kurtz, in his final moment, recognizes the reality of his ideal and cries, "The horror!" Jim remains blind to his own reality, even

to the point of self-destruction. Jim is "romantic," a condition that Stein, an equally idealistic European trader settled in Malaya, "diagnose[s] [Jim's] case" as if in "a medical consultation" (129), implying that being romantic is akin to an incurable illness. Marlow repeatedly refers to Jim as "romantic," particularly describing the story of his final opportunity as "romantic beyond the wildest dreams of his boyhood" and characterizing him as "excessively romantic" (203, 208, 253).

Apparently, Jim's ideal is shaped by his parson-father's ethical education, as revealed in an old letter from his father that Jim received "a few days before he joined the *Patna*" and has "treasured" "all these years" (*Lord* 207). The letter states, "Virtue is one all over the world, and there is only one faith, one conceivable conduct of life, one manner of dying. . . . [R]esolve fixedly never, through any possible motives, to do anything which you believe to be wrong" (208). Jim, who "fixedly" follows the ideal of "one conceivable conduct of life," embodies the noble ideal of British ethical imperialism, which also symbolizes the "illusion of [Marlow's] beginnings" as a British merchant seaman or benevolent colonist (80). Marlow thus repeatedly designates Jim as "one of us" (27, 57, 137, 201, 220, 253). Educated in "the right place" and true to his ideal of conduct—despite having the "essential sincerity of falsehood" and constantly questioning whether he is "not good enough" for the ideal—Jim "surrender[s] himself faithfully to the claim" of that ideal (27, 57, 194, 253). For this reason, Marlow identifies him as "one of [them]," the British idealistic colonists, who ultimately ends up in self-annihilation. While Marlow acknowledges Jim as one of his kind, the ethical ideal that Jim represents is merely the "illusion" of Marlow's youth. Having once cherished the ideal of British liberal ethical imperialism and witnessed its self-destructive reality in idealistic colonists like Kurtz and Jim, Marlow embodies a colonial hybridity or "in-between" reality, leading him to both admire and criticize the

ideal.

III. Bloom: The Hybridity of Imperial, Nationalist, and Catholic Ideals with Colonial Reality

Bloom, the son of a Hungarian Jewish immigrant, is a "phenomenon" in colonial Dublin (*U* 12.502). He stands out not only as a Jew in the predominantly Catholic city but also as distinct from other Irish Jews, who primarily came from Eastern Europe fleeing pogroms against Slavic Jews in the 1880s. Most importantly, while the typical Irish Jew in the early 1900s was "emphatically loyalist" to the British crown (Ó Gráda 23), Bloom is at least a former nationalist. He once "publicly expressed his adherence to" the Irish nationalist movement, supporting "the collective and national economic programme advocated" by many nationalists, "the agrarian policy of Michael Davitt, [and] the constitutional agitation of Charles Stewart Parnell" (*U* 17.1646-49). Even now, he is somewhat involved with Griffith's Sinn Féin nationalism, a post-Parnell nationalist movement. This is evident when a castle man remarks that "it was [Bloom] drew up all the plans according to the Hungarian system. We know that in the castle" (12.1635-37), and when Molly mentions in her monologue that "[Bloom] was going about with some of them Sinner Fein lately or whatever they call themselves . . . he says that little man . . . is very intelligent the coming man Griffiths is he" (18.383-86).

Moreover, Bloom is portrayed as a secular or so-called "non-Jewish Jew" (qtd. in Davidson 7), which helps to explain his nationalist tendencies. He resembles a Triestine Jew assimilated into Christian culture, evoking Joyce's Jewish friend Italo Svevo in Trieste. In other words, Bloom is not Jewish according to *Halacha*, the Jewish law, as evidenced by his consumption of

"pork kidney," which is not considered "kosher" (*U* 4.46, 277). He thus remarks, "[The citizen] called me a jew . . . though in reality I'm not" (12.1082-85). Again, although Bloom believes that Stephen thinks "that he [i]s a jew," he knows that Stephen understands that "he kn[ows] that he [i]s not" (17.530-31). However, the non-*Halachic* Jew is still considered Jewish or "*Jew-ish*" in the sense that they are nonetheless persecuted for not being Christian (Reizbaum 13). In this respect, Bloom is an outsider to both Irish society and the Jewish community in Dublin, which makes him a fitting representative of Joyce, who himself was an outsider to British-Irish society due to his Catholicism and the Catholic community due to his apostasy in Dublin. Like Joyce, Bloom is an apostate and an outsider who perceives the reality of colonial Dublin as it truly is, rather than as shaped by its prevailing ideologies.

Significantly, Bloom's apostasy, which makes him an outsider to the Irish-Jewish community, also extends to Christianity. Born a Protestant due to his father's conversion, Bloom "at High School" "divulged his disbelief in the tenets of the Irish (protestant) church," which he "subsequently abjured" "in favor of Roman Catholicism" upon marrying Molly (*U* 17.1635-40). However, he remains more skeptical and critical than devout towards Catholicism, too, as seen in his private descriptions of communion as "eating bits of a corpse" and a "corpse" as "meat gone bad" (5.352, 6.982). Moreover, he contends that "the priest spells poverty" (16.1127). Observing the Dedalus daughter "selling off some old furniture," he reflects, "Fifteen children [Dedalus] had. Birth every year almost. That's in their theology or the priest won't give the poor woman the confession, the absolution. Increase and multiply. Did you ever hear such an idea? Eat you out of house and home" (8.29-34). It is notable that he refers to Catholic teachings as "their theology," distancing himself from the Irish Catholics, while defending Jews as being "imbued with the

proper spirit," meaning that, unlike Christians, "they are practical" (16.1124-25).

Paradoxically, Bloom's multi-faceted apostasy suggests a fairly deep understanding of both Protestant and Catholic traditions, as well as Judaism. The latter was imposed by his father Rudolph, who was Protestant in appearance only, as seen in Bloom's hallucination about Rudolph in "Circe," where he laments, "Are you not my dear son Leopold, who left the house of his father and left the god of his fathers Abraham and Jacob?" (*U* 15.261-62). Rudolph converted "from the Israelitic faith" to Protestantism upon arriving in Ireland for the sake "business prospects," possibly having been "'encouraged' by the proselytizing society to assume the faith of the ascendancy" (17.1637-38, Benstock 493-94). Rudolph's conversion, akin to that of the poor Irish Catholics during the Famine, leads Bloom to muse, "Same bait," and mentally change the title "*Why I left the church of Rome*" to "*Why we left the church of Rome*" upon seeing a pamphlet in a Protestant bookshop (*U* 8.1070-75). In other words, while not accepting Catholic theology, Bloom empathizes with the Catholics who were forced to convert to Protestantism as reflected in his replacement of the pronoun "*I*" with "*we*."

Bloom is not only experienced in both Catholicism and Judaism but is, or was, also involved in Freemasonry, an organization in which "most members have traditionally been Protestant" in Ireland (Hunt). He is described as being "in the craft," the "ancient free and accepted order" (*U* 8.960, 962), and is labeled a "freemason" by his fellow Dubliners (12.300). In "Circe," he is portrayed as "*giv[ing] the sign of past master*," "*mak[ing] a masonic sign*" or placing "*his fingers at his lips in the attitude of secret master*" (15.2724, 4298, 4955-56). Even Molly contemplates in her midnight monologue that "the jesuits found out he was a freemason" or that he might be "soon out of the Freeman too . . . on account of those Sinner Fein or the freemasons"

(18.381-82, 1226-27). Thus, as Hunt asserts, "Bloom evidently is, or once was, a mason," a membership associated with Protestantism, which suggests his substantial engagement with Protestant traditions despite his earlier confession of "disbelief" in Protestant teachings.

Naturally, with ties to both Protestant and Catholic communities, Bloom was, and to some extent remains, involved in the Irish nationalist movement. Until the late nineteenth century, the Irish nationalist movement was led by the Anglo-Irish Protestants or the Ascendancy, who lost their privileges following the 1800 Act of Union, which abolished the Irish Parliament. However, the downfall of the Protestant leader Charles S. Parnell and the parliamentary movement for Home Rule he led marked a turning point, paving the way for the rise of economic nationalism championed by Catholic leader Arthur Griffith, while the post-Parnell parliamentary movement declined. As mentioned earlier, Bloom supported Parnell's "constitutional agitation" and Michael Davitt's "agrarian policy," in which Parnell was also actively involved, co-founding the Irish National Land League alongside the Catholic land reform advocate. In short, like many in late nineteenth-century Ireland, Bloom was a nationalist who supported Parnell's vision of a united Ireland, encompassing both Catholics and Protestants. Now, as noted earlier, seemingly involved in Griffith's Sinn Féin movement—"We Ourselves"—which advocates a dual-monarchy system modeled after Austria-Hungary and would formally establish a nationalist party a year later, Bloom remains concerned with the Irish nationalist cause.

Significantly, Bloom's association with Griffith or Sinn Féin underscores his concern with the economic issues facing colonial Ireland, reflecting Joyce's own interest in and support for the future president of the Irish Free State. Regularly receiving Griffith's paper *United Irishman*, later retitled *Sinn Féin* in 1906, and declaring, "I take no interest in parliamentarism," Joyce wrote

in the same year: "Griffith was the first person in Ireland to revive the separatist idea on modern lines nine years ago. . . . [His programme] tries to inaugurate some commercial life for Ireland. . . . [I]f the Irish question exists, it exists for the Irish proletariat chiefly" (*SL* 101, 110-11). Likewise, Bloom remarks, "All those wretched quarrels . . . [a]re very largely a question of the money question which [i]s at the back of everything greed and jealousy" (*U* 16.1111-15). His "patriotism" thus lies in envisioning "everyone" of "all creeds and classes *pro rata* having a comfortable tidysized income . . . something in the neighbourhood of £300 per annum," which he regards as "the vital issue at stake" (16.1133-38). From this perspective, Bloom's "patriotism," aligned with Griffith's economic nationalism, highlights the practical, realistic side of his nationalist concerns. It reflects his ability to recognize the reality of traditional Irish nationalist ideology, which portrays Ireland as a passive, dejected figure, often symbolized by images like "poor old woman" or "Old Gummy Granny" (1.403, 15.4578), lacking sovereignty, especially economic independence. In contrast to the nationalist vision, Bloom believes that his idea of economic self-reliance is not only "feasible" but also "would be provocative of friendlier intercourse between man and man" (16.1136-37), fostering Ireland's spiritual freedom and potentially leading to political independence.

It is arguable then that Bloom has an idealistic proclivity, distinct from Catholic or nationalist ideology, envisioning a free, loving nation. He objects to the Citizen's assertion of "force against force," saying, "But it's no use. . . . Force, hatred, history, all that. That's not life for men and women, insult and hatred. . . . [I]t's the very opposite of that that is really life," which is "love" (*U* 12.1364, 1481-85). His vision of a nation founded on "love" or "goodwill," rather than on "force, hatred, history" rooted in racism and nationalism, is further elaborated: "It is hard to lay down any hard and fast

rules as to right and wrong but room for improvement all round there certainly is . . . with a little goodwill all round. . . . I resent violence and intolerance in any shape or form. . . . It's a patent absurdity on the face of it to hate people because they live round the corner and speak another vernacular, in the next house, so to speak" (16.1096-1103). The idealistic nation he dreams of, encompassing both religious and economic freedom, is delineated in a fantasy scene in "Circe," revealing "all kinds of Utopian plans" he cherishes (16.1652): "[T]he reform of municipal morals and the plain ten commandments. . . . Union of all, jew, moslem and gentile. Three acres and a cow for all children of nature. . . . Compulsory manual labour for all. . . . No more patriotism of barspongers and dropsical imposters. Free money, free rent, free love and a free lay church in a free lay state" (15.1685-93). Though depicted in a fantasy, the utopian nation reflects Bloom's vision of an ideal society.

Bloom's idealistic vision of a free, loving nation naturally draws him to Stephen, the artist aspiring to create the "uncreated conscience" or "loveliness" that has yet to emerge in colonial Ireland. However, Stephen remains a dreamer, demanding, "In [my mind] it is I must kill the priest and the king," or declaring, "Let my country die for me" (*U* 15.4436-37, 4473), while unable to act on his ideal of shaping the conscience or soul of the nation. Although he acknowledges that there is only "speech, speech" without "act[ion]" and that he should "act speech" or risk "be[ing] acted on" (9.978-79), Stephen still "detest[s] action" (15.4414). Watching his sister "drowning" "in misery," he feels only the "agenbite of inwit," unable or unwilling to "save her" for fear "she will drown [him] with her" (10.875-80). Without action, Stephen's artistic ideal is doomed, like "coffined thoughts" in the library "in mummycases, embalmed in spice of words," carrying "an itch of death" within them (9.352-53, 356-57). Aware of the miserable reality of the colonized nation

whose conscience he intends to forge, yet failing to do any action, Stephen is reminiscent of Conrad's idealistic heroes, who remain faithful to their ideals while blind to the reality. Like Kurtz, who cries, "Exterminate all the brutes!" in pursuit of his ideal of a civilizing mission, or Jim, who brings death to Patusan for his ideal of heroic or gentlemanly conduct (*Heart* 51), Stephen despises or pities the colonized nation for her "batlike soul" awakening to consciousness in darkness and "calling the stranger [colonizer] to her bed" (*P* 183). Stephen, in pursuit of his ideal of shaping the colonized nation's soul—the "loveliness" yet to be born—rejects the reality of the "batlike soul," refusing to "bend to kiss her" (101), while Bloom willingly "kisse[s] the plump mellow yellow smellow melons" of Molly, who invites a stranger to her bed (*U* 17.2241). It is inevitable that, though drawn to confide his dreams or "Utopian plans" in the idealist Stephen, Bloom is incompatible with the idealist, who cannot comprehend his "allroundman" quality (10.581), ultimately leading to their parting ways. Once entangled in the colonial ideologies of Protestantism, Catholicism, and Irish nationalism, and experiencing the adulterous or cuckolded reality of the colonized nation, embodied by the "batlike soul," Bloom symbolizes colonial hybridity, acknowledging the challenges posed by both the ideologies and the lived reality.

IV. Conclusion: A Vision of a New Nation

Conrad's Marlow and Joyce's Bloom embody colonial hybridity, caught between the noble ideals prevailing in the colony—whether colonialist or nationalist—and the lived reality. Their position in this "in-between" reality uniquely enables them to recognize the truth of the colony that the reality is

misrepresented and that the ideals built on the misunderstood reality are inevitably false. In Marlow's case, the truth of the colony, mirroring that of colonial Poland, is revealed through white men like Kurtz and Jim, who embody the liberal ideals of Polish nobility, committing "the horror" and "all the evil" against the native community, symbolizing the suffering Polish peasants. Marlow recognizes that the natives are not less than human; rather, they may be superior, possessing "restraint," which the white man lacks. He sees that they only pretend to submit to the white man, like a "Nemesis" waiting to strike. Nonetheless, Marlow, who holds Kurtz's ideal as the "great and saving illusion" while claiming that Jim is "one of [them]," is not yet ready to disclose the colonial truth, which remains hazy and misty, choosing instead to share it only with his close acquaintances in private. Marlow's hesitation reflects the author Conrad's ambivalence between the republican ideals upheld by the Polish nobility, with whom he identifies, and the reality of the Polish peasants suffering from serfdom. It is difficult for him to acknowledge not only the colonial reality that the former republic is now ruled by autocratic Russia—especially considering his father's active involvement in the resistance movement—but also the reality of the peasants oppressed by the autocratic nobility, who are liberal only within their own class. The pre-existence of the Polish Republic before colonial history complicates Conrad's ability to envision a new nation, contradicting Bhabha's theory of "minus in the origin" (Bhabha 245), which suggests that the absence of nationality in the history of colonized peoples hinders nation-building. Similarly, Marlow, with his colonial hybridity, struggles to envision a new reality that integrates the colonial truth, a new nation for the colonized.

On the other hand, Bloom is better equipped to recognize the truth of colonial Ireland, as he embodies the misunderstood reality rather than the false ideals. In contrast to Marlow, who clings to the liberal ideals of the white man

despite their falsity, Bloom is more inclined to acknowledge the reality of the oppressed Irish, even in the face of their anti-Semitic prejudice. As a non-*Halachic* Jew in predominantly Catholic British-ruled Ireland, Bloom occupies a doubly-oppressed position. This enables him to see the colonial truth that the Irish suffer not only from British imperialism but also from Irish nationalism and Catholicism, both of which exacerbate violence and poverty in the colony. At the same time, he understands that the colonized Irish often align with the British to betray their own, possessing the "batlike soul" or no soul at all, as Stephen judges. Significantly, Bloom perceives the adulterous reality, even in his personal life, from a different perspective, as he tells the Irish woman in the company of the British soldier, "You are the link between nations and generations . . . woman, sacred lifegiver!" (*U* 15.4647-49). Bloom empathizes with the oppressed, recognizing that their adultery is inevitable in the barren colony where "no love [is] lost between [them]" (18.967). He is thus able to transform the bleak reality of a "batlike soul" into a "lifegiv[ing]" one, envisioning a new nation of free and loving individuals—a vision reinforced by his economic "patriotism," rooted in the belief that everyone should have "a comfortable tidysized income." As he reflects on the citizen's attack, "Look at it other way around. Not so bad then" (13.1219), the colonial hybrid Bloom integrates the harsh colonial reality into a new vision of a nation spiritually liberated from colonial oppression. This is the "loveliness" that the young Joyce, or Stephen, aspired to create—a vision of an Ireland yet to be born.

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Abstract

The Possibility of Nation in Colonial Hybridity: Conrad's Marlow and Joyce's Bloom

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This essay explores Joseph Conrad's Marlow and James Joyce's Bloom as representations of their respective authors, examining their potential to create a new national consciousness that unites the individual, reflecting ideology, and the community, symbolizing reality, within a colonial framework. Both characters embody colonial hybridity, navigating the tension between colonial ideology and the lived reality of the colonized. Marlow, shaped by Conrad's experience as a British-Polish outsider, struggles to fully acknowledge the truth of colonial reality. While he recognizes the falseness of white men's ideals, he remains ambivalent, unwilling to face the harsh realities of colonialism, much like Conrad's reluctance to reconcile his noble Polish heritage with the suffering reality of Polish peasants. Marlow's hybridity reveals the complexity of colonial reality but leaves the potential for nation-making unresolved. By contrast, Bloom, as a Jewish outsider in British-ruled, Catholic Ireland, is more attuned to the truth of colonial oppression. His doubly marginalized status allows him to perceive the contradictions within Irish nationalism and Catholicism, as well as the betrayal within the colonized community. Bloom's empathy and ability to envision a free and loving society distinguish him from Marlow. He reframes the bleak colonial reality into a vision of spiritual freedom, reflecting Joyce's aspiration for a "loveliness" yet to be born in Ireland. Bloom's hybrid experience offers a more promising path to nation-building than Marlow's hesitant engagement with colonial truths.

■ Key words : James Joyce, Joseph Conrad, Leopold Bloom, Charles Marlow, colonial hybridity, colonial reality, new nation
(제임스 조이스, 조지프 콘래드, 레오폴드 블룸, 찰스 말로, 식민지 혼종, 식민지 현실, 새로운 민족)

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