

Tribhuvan University

Jim as a Tragic Character: A Psychoanalytic Study of Conrad's *Lord Jim*

A Thesis Submitted to the Central Department of English

In Partial Fulfillment of the requirement for the Degree of

Master of Arts in English

By

Rishikesh Sedai

University Campus

Kirtipur, Kathmandu

May 2011

Tribhuvan University
Central Department of English
Kirtipur, Kathmandu

Letter of Recommendation

Mr. Rishikesh Sedai has completed his thesis entitled “Jim as a Tragic Character: A Psychoanalytic Study of Conrad’s *Lord Jim*” under my supervision. He carried out his research from 2067/05/01 B.S. to 2068/02/12 B.S. I hereby recommend his thesis be submitted for viva voce.

Mr. Mahesh Paudel

Supervisor

Date: -----

Tribhuvan University

Faculty of Humanities and Social Sciences

Approval Letter

This thesis entitled “Jim as a Tragic Character: A Psychoanalytic Study of Conrad’s *Lord Jim*” submitted to the Central Department of English, Tribhuvan University by Mr. Rishikesh Sedai has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head
Central Department of English

Date: _____

Acknowledgements

I am glad to take this opportunity to thank Mr. Mahesh Paudel, lecturer at the Central Department of English, T.U., for his supervision of this research work. His wide-ranging knowledge and study have led to many improvements in the substance and helped me give the final shape to this thesis. Equally instrumental is the final guidance of Mr. Raju Baral without whose support, this project would have remained incomplete.

I would like to extend my gratitude to Dr. Amma Raj Joshi, Head of the Central Department of English for granting me an opportunity to carry out this research. I am especially grateful to Dr. Anirudra Thapa, Associate Professor of the Central Department of English for his invaluable suggestions. I would like to thank my friends and all those who supported and encouraged me directly or indirectly in this course.

I am heavily indebted to my parents, my dear wife, Sita Pandey Sedai, son, Riden, and daughter, Ritika who constantly supported and provided encouragement to carry out this research work. Finally, I am thankful to **Our Communication, Bhajangal**, Kirtipur for their help in bringing this research work into this present form.

May 2011

Rishikesh Sedai

Abstract

The present thesis explores Joseph Conrad's best-known novel *Lord Jim* as a text of analysis to explore its themes that are the ambiguous nature of good and evil, the importance and fragility of ideals, the isolation of the individual, and the threat of disaster and failure that looms behind the calm surface of every day. It focuses on the psychological process of the protagonist, Jim, by employing Freud's and Lacan's psychoanalysis approach. The major concern of this study is how anxiety is reflected in the major character's personality. Thus, Conrad describes human psychological problem which appears in his main character Jim. Therefore, with the theories of characterization, conflict, and redemption as well as psychological and psychoanalytical theories, the writer tries to analyze the process of Jim's search for recognition to gain his honor but he is entangled between desire and lack throughout his life.

Contents

Page No.

Acknowledgements

Abstract

I: Jim, *Lord Jim* and Joseph Conrad 1-7

II. Theory of Psychoanalysis 8-23

III: Jim as a Tragic Character: A Psychoanalytic Study of *Lord Jim* 24-42

IV: Conclusion 43-44

Works Cited

Chapter I: Introduction

Jim, *Lord Jim* and Joseph Conrad

Joseph Conrad is well-known for his analysis of human mind and sensibility, who explored directly into their minds through the device known as interior monologue. His best-known novel, *Lord Jim* explores the themes that are the ambiguous nature of good and evil, the importance and fragility of ideals, the isolation of the individual, and the threat of disaster and failure that looms behind the calm surface of every day. This thesis focuses on the psychological process of the protagonist, Jim, by employing Freud's psychoanalysis to solve the puzzle surrounding him. Jim's own action leads to his downfall. His tragic flaw is that he is never able to succumb to the limitations of mankind. Jim has a stubborn insistence in his own redemption by sticking it out. He seems to regard answering for his actions as both the most excruciating punishment and the only way to live with himself. While the external drama regarding society's official judgment of him plays out, he is concerned only with the personal. He, therefore, always struggles between them – id and superego – for lifetime, until death. Jim cannot escape them because id and superego are the two aspects of his personality. So, in *Lord Jim*, Jim meets his tragic end which results from his own mistake and hideous self for atonement to the ethical community and the profession influenced by the superego.

A tragic hero has the potential for greatness but is doomed to fail. He is trapped in a situation where he cannot win. He makes some sort of tragic mistake because of his lack of wisdom, and this causes his fall from greatness. Even though he

is a fallen hero, he still wins a moral victory, and his spirit lives on. Here, in *Lord Jim* the tragic hero is Jim. He is a young and ambitious sailor who dreams of being a hero at sea. However, when Jim thinks that the ship Patna is sinking, he jumps overboard, leaving many pilgrims behind to die. Jim tries many different jobs, but he cannot escape his past. Jim finally goes to the island of Patusan. He wins victory in a battle and becomes the local hero. When a criminal named Gentleman Brown comes to the island, Jim makes the mistake of trusting him. He must then pay for the mistake with his life. Jim is a tragic hero because his spirit is not crushed when his greatness is. He has a tragic flaw which causes his downfall; however, he wins a moral victory through his death.

First of all, Jim loses his greatness and but his spirit, so he is a tragic hero. Jim has always dreamed of being a hero. He plans to do this at sea. He dreams of saving the lives of drowning people, or something of that sort. Jim believes that he could confront greater perils. Jim is a skilled seaman, trusted enough to be chief mate of the Patna. Despite all this, Jim loses his heroic potential. In a moment of weakness, he abandons the sinking Patna, leaving behind many innocent people. When the general public learns of this, they look down on Jim. He is not trusted anymore, but he still has hope. He believes that going to Patusan will give him the opportunity to be a hero. His spirit is still strong because he still wants to be a hero. Because Jim's chances of being a hero are crushed but he still hopes of being one, he is a tragic hero.

Furthermore, Jim is a tragic hero because his downfall is caused by a tragic flaw. Jim becomes a hero in Patusan. He makes a safe and happy home for himself and the villagers. They trust him, respect him, and look up to him as a leader. It looks as if all of Jim's dreams are coming true, and he will live happily ever after. However, this is not the case. When Gentleman Brown comes to Patusan, he has plans to rob the

village of food and gold. Jim and the villagers stand in his way. When Jim and Brown come face to face, Jim makes the mistake of trusting a criminal. He believes they are very much alike. Jim thinks Brown and his men are erring men whom suffering had made blind to right and wrong. The villagers are angry because that happens, so Jim is no longer their hero. He has to face the consequences of his actions and let Dormain shoot him. Jim's death is his tragic fall from glory. Since Jim's fall is caused by a naive mistake, he is a tragic hero.

Finally, Jim dies and wins a moral victory, like the typical tragic hero. All his life, Jim is running away from danger and the truth. After he abandons the Patna when faced with danger, all he wants to do is go out and shut the door after him. He refuses to face the consequences of his actions. This is not morally acceptable: people should pay for the mistakes they make. When Jim makes the mistake of trusting Gentleman Brown, many innocent lives are lost. Jim can run away to another island and try to forget his past, but he does not. He decides to offer his life to Dormain to pay for his mistake. Dormain shoots him. This is a moral victory because Jim finally faces his fears and accepts his punishment. Jim teaches others the lesson that greatness is achieved by facing your fears and telling the truth. Jim dies and becomes the hero of a story, remembered by many. Gentleman Brown, on the other hand, dies lonely and forgotten in an empty room. Jim is a tragic hero because his death allows him to win a moral victory.

When Jim jumps off the Patna, everyone thinks he is a coward, and he is no longer the trustworthy sailor. His spirit lives on, though, because he still dreams of being a hero. Jim's tragic flaw is trusting Gentleman Brown. He is too naive to see that Brown is untrustworthy. When Brown kills a few of the Patusans, the villagers turn against Jim, thus bringing about his downfall. Even though Jim is shot and killed,

he wins a moral victory because he finally faces the consequences of his actions. Jim possesses these qualities of a tragic hero, therefore he is a tragic hero.

Joseph Conrad is an English novelist and short story writer. He is a writer's writer and his position as "Poland's English Genius" (Guerard 19) becomes unquestioned after 1980s onwards. Conrad's works mark "shift from the novel as popular entertainment to the novel as high art, an art as carefully crafted as poetry" (14). His experiments in fictional form and narrative got ready for the way for the technical innovations of novelists Virginia Woolf, William Faulkner, and John Fowles; his characteristic themes of alienation and thwarted heroism and his preoccupation with individuals in remote places have had continuing impact on writers throughout the twentieth century.

The singularity of the universe depicted in Conrad's novels, especially compared to those of near-contemporaries like John Galsworthy, is such as to open him to criticism similar to that later applied to Graham Greene. But where "Greenland" has been characterized as a recurring and recognizable atmosphere independent of setting, Conrad is at pains to create a sense of place, be it aboard ship or in a remote village. Often he chose to have his characters play out their destinies in isolated or confined circumstances.

In Conrad's time, literary critics, while usually commenting favorably on his works, often remarked that his exotic style, complex narration, profound themes and pessimistic ideas put many readers off. Yet as Conrad's ideas were borne out by 20th-century events, in due course he came to be admired for beliefs that seemed to accord with subsequent times more closely than with his own.

Conrad is the novelist of man in extreme situations. For Conrad fidelity is the barrier man erects against nothingness, against corruption, against the evil that is all

about him, insidious, waiting to engulf him, and that in some sense is within him unacknowledged. But what happens when fidelity is submerged, the barrier broken down, and the evil without is acknowledged by the evil within? At his greatest, that is Conrad's theme.

As an important forerunner of modernist literature, Conrad's fiction has drawn different critics' attention in many ways. Considered by at least one critic the modernist novel's inaugural text, *Lord Jim's* publication on the emblematic century mark has only heightened its literary historical importance while recent revisions of modernism should make us wary of viewing either Conrad or *Lord Jim* as a modernism's paradigm, the novel's "disrupted chronology, subjective narrators, and thematic indeterminacy place *Lord Jim* securely among the modernists" (Seeley 495)

Some of the critics have examined colonialism, while others have concerned themselves with existentialism. The fact that Conrad was primarily considered as the writer of the sea stories shaped almost all reviewers idea. And they could not go beyond that. Conrad himself has accepted this fact in his note to 1917 edition of *Lord Jim*. But later on critics and reviewers started to review conceive his moral and philosophical flavor which he himself has disclosed in the above mentioned note as to "color the sentiment of existence" (2).

Paul Kintzele diagnoses Conrad's negative capability in *Lord Jim* for his capacity for creating characters and since that draws "fundamental ethical categories: justice right duty good into question at one level while holding facts to them another, affiliates him with critical philosophies that flourished later in the century that his provocative fiction inaugurated" (70). Kintzele further comments on the novel:

The drama of *Lord Jim*, from Jim's point of view is one of the misjudgment and atonement. Jim is the victim of fatal hesitation and if

the judgment is the faculty of mind that links together theory and practice, Jim's imagination obstructs that link of excessive self representation, by conjuring of either a soothing stasis or a paralyzing fear. (71)

Similarly Sanjay Krishnan has pointed out that suffering of Jim is because of his inferior animality. He says "Jim degrades himself to that state of animal that lacking interiority can neither dissimulate nor exercise a consonant responsibility in the higher name of discretion. To be stripped of the interior is to cease being or to be made less than human" (338).

Paul Gordon in his criticism stresses that Jim's trouble is by virtue of his "romantic narcissism . . . Jim's heroism in taking up on his own head the death of Din Waris is clearly, whatever else it might be, a gesture of accountability which is meant to be reverse his earlier lack of responsibility on the Patna" (68). But another critic S. Krishnamoorthy Aithal asserts Jim a victim of invisible force:

If Jim had been master of his own soul and moulder of his own destiny, then there would not have been much difficulty in arriving at a judgment on him. But Conrad perceived that Jim was after all the criticism of treachery and cowardice and egotism made against him a helpless victim of unknown power. (310)

Although these above critics have analyzed Lord Jim from various perspectives, they have not yet examined the psychoanalytic perspective. So, this researcher seeks to study the novel from the Freudian psychoanalytic perspective.

The thesis has been divided into four chapters. The first chapter presents an introductory outline of the work – a short introduction to Joseph Conrad, his style and a short literature review. Moreover, it gives a bird's eye view of the entire work.

The second chapter tries to explain the theoretical modality briefly that is applied in this research work. The theoretical methodology basically discusses Freudian psychoanalysis with reference to the unconsciousness, Id, Ego and Superego.

On the basis of the theoretical framework established in the second chapter, the third chapter analyzes the text at a considerable length. It analyzes how the Jim meets his tragic end which results from his own mistake and hideous self for atonement to the ethical community and the profession influenced by the superego. Finally, the fourth or the last chapter sums up the main points of the present research work and the findings of the researcher.

II. Theory of Psychoanalysis

General Introduction

Psychoanalytic theory, invented by Sigmund Freud and later expanded upon by others, lays great emphasis on the workings of the unconscious mind. Troubled individuals are not aware of their own unconscious processes and as a result are likely to suffer from irrational pleasure-seeking or guilt. Successful therapy involves bringing an understanding of the unconscious mind and its defense mechanisms into the patient's consciousness, resulting in a healthy individual who is able to fully understand the choices that he/she has in life and to not be ruled by unconscious processes that are not understood.

The theory of psychoanalysis and its practice emerged in the late nineteenth century with the works of Sigmund Freud (1856-1939). This theory offers a distinctive way of thinking about the human mind and of responding to psychological problems. Psychoanalysis has widely prevailed from its central European origins, and has evolved into a complex, multi-faceted and internally fractured body of knowledge situated at the interface between the human and natural sciences, and between clinical practice and academic theory. Notwithstanding critiques of its Eurocentric origins, psychoanalysis has been taken up in many different cultural contexts as well.

Psychoanalytic criticism adopts the methods of "reading" employed by Freud and later theorists to interpret texts. It argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author, that a literary work is a manifestation of the author's own neuroses. We can analyze a particular character

within a literary work, but it is usually assumed that all such characters are projections of the author's psyche. One interesting facet of this approach is that it validates the importance of literature, as it is built on a literary key for the decoding. Freud himself writes:

The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts, but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech. (26)

Like psychoanalysis itself, this critical endeavor seeks evidence of unresolved emotions, psychological conflicts, guilt, ambivalences, and so forth within what may well be a disunified literary work. The author's own childhood traumas, family life, sexual conflicts, fixations, and such will be traceable within the behavior of the characters in the literary work. But psychological material will be expressed indirectly, disguised, or encoded (as in dreams) through principles such as "symbolism" (the repressed object represented in disguise), "condensation" (several thoughts or persons represented in a single image), and "displacement" (anxiety located onto another image by means of association).

Psychoanalysis and Psychology

Psychoanalysis has its base on psychology, so psychology deserves some discussion here. The term "psychology" is defined as "the science that systematically studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment" (Kagan et al. 13). If we go back to the past to see what psychology

meant at the time, we find the famous poet and thinker Alexander Pope who defined psychology as the science that studies psychology of man. The personal traits of man and woman are, no doubt, naturally different from one another but there are some common characteristics too. Most of the people can manage their emotions, frustrations, wild desires, conflicts and hardships of life. Such people represent the normal groups in the society. But there are few people who tend to deviate from normal traits and are marked by limited intelligence, emotional instability, disorganized personality and flawed characters. They often live wretched life. The abnormal groups of the society can be described as mentally retarded people.

So, psychoanalysis is a technique of psychological studies of the psycho-sexual development of human personality, the unconscious mental activities and a means of treatment for neurotic patients. Freud comments:

The term “psychoanalysis” has three different meanings. It is, first, a school of Psychology that emphasizes the dynamic, psychic determinants of human behavior and the importance of personality. Secondly psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally psychoanalysis is a method of interpreting mental disorders especially the psychoneuroses.

(179)

The unconscious is perhaps the most fundamental and defining idea of psychoanalysis, though it has a much longer history. For Freud, only a small proportion of the human mind is knowable through rational thought. The greater part is outside conscious awareness and full of hidden dangers. It makes its presence felt in a variety of ways including dreams, slips of the tongue, the clinical method of “free association”, and other actions the motivations for which are not discernible by, and

are often contrary to, conscious intent. The psychoanalytic unconscious acts as the repository for experiences, thoughts and feelings that are unacceptable to, and are repressed by, the conscious mind. The unconscious therefore exemplifies a means by which rational “human agency” is “de-centred” in the sense of not being the driving force of human action, an idea that has been highly influential in human geography.

Freud studied to develop a more reliable method to analyze and investigate the patients’ psychic problems. He tried to let them go back into their past events which he called “free association.” In this technique, he let his patients relax mentally and physically to bring out spontaneous flow of reminiscence of patient. In his “free association” technique sometimes his neurotic patients gave account of dreams that belong to their retrospective agitations and Freud became able to cope with the psychoanalysis of his patients. Through “free association,” Freud accomplished an elaborate theory of dream analysis entitled "The Interpretation of Dream" in 1900. It became really a great landmark in the history of psychoanalytical method. In this regard, Robert S. Woodworth writes:

The forgotten experiences and unadmitted desires and attitudes that came to light in free association were so often of a sexual nature that Freud early came to emphasize the predominant if not exclusive importance of sexual difficulties and conflicts in the causation of any neurosis. Hostility motives and ambivalence (love and hate for the same person) also come to light but were regarded as arising from frustration of sex desires. From dream analysis he came to believe certain types of objects and processes. So there were regular symbols and mother symbols and symbols for secret love or hate. (165)

Thus, Freud perceived psychoanalysis as a method of psychological investigation, a means of treatment and a theoretical psychological system. He made a systematic study of mind dividing it into different levels.

Division of Mind

Freud divides mind into three levels: the conscious, the preconscious and the unconscious or subconsciousness. The conscious is that part of the mind which provides immediate awareness, perceptions, thought or feelings of the mental events and memories. Consciousness is also a process or sequence of events. William James mentions it as “a stream of consciousness that means continuity of the process” (67). Consciousness constitutes the relationship to the environment. It refers to the experience of an object or event at the present moment. The preconscious mind is the storehouse of memories and wishes which can be recalled into consciousness. Those memories and desires which are dimly conscious are constituents of preconscious mind. It is a recalling process to consciousness.

He lays emphasis on unconscious mind too. The unconscious mind, according to him is the reservoir of buried thoughts, emotions, feelings, wishes and impulses that can be brought into consciousness. The unconscious is timeless and chaotic in nature, infantile and primitive. It is the dark side of the personality which has no concern with morality, reality, good, evil and norms of the society. The contents of unconscious come from two sources: animalistic feelings and strivings which have never been conscious and repressed wishes and thought. George Bridges notes:

The nature of the unconscious, according to Freud, is dynamic. It consists of repressed childhood wishes which are never striving to express themselves. It is also as intimated above, sexual energy. Freud

calls it libido. The sexuality of the unconscious is, however, a perverse sexuality. (75)

These repressed desires – sexual and others – always try to come into the surface of the conscious. The unconscious wishes are extremely powerful and dynamic. They are not easily allowed to come into conscious awareness because the unfulfilled desires can damage one's self esteem and they express themselves symbolically in dreams, slip of tongue, mental conflicts and neurotic symptoms. Freud believes that the inhibited feelings and wishes of childhood remain influential as a part of active unconscious. This causes a person mental disturbance and they become schizophrenic and paranoiac.

Finally, the subconscious is the bottom of the 'berg,' the part beneath the surface, which makes up about two thirds of the 'bergs mass.' In the modern field of personal development the terms 'unconscious mind' and 'subconscious mind' are often interchangeable.

The main focus in the Psychodynamic school of thought was the subconscious mind and its effects. There are, according to Freud, natural stages of development with any maturing human, these include fascinations and conflicts of interests with the parents (yes this includes the mother and the sexuality of the individual) each of which leads to the maturation of the individual.

Freud predicted that if any of these stages aren't resolved satisfactorily, then there will be problems later on in the individual's life. These problems would have their roots firmly in the subconscious mind, and although they can be resolved through psychoanalysis, they could have profound effects on the way the individual behaved with the subconscious mind directly imposing itself upon the conscious mind.

The notion of a subconscious in some branches of psychotherapy is considered to be the deepest level of consciousness, that individuals are not directly aware of, but still affects conscious behavior. They 'sink down' to subconscious. Handling 'all processes' means also that feelings (fear, drifts, passions, weaknesses etc.) where also 'processed within' conscious mind may block many feelings, but the subconscious mind does not. The subconscious mind seems to be comprised of and communicate through feelings and images. Because consciousness operates in short-term memory, and usually has no direct access to information deeply submerged, it becomes necessary to be able to access the subconscious to directly address and understand the nature and origin of some issues. By using a feeling or emotion as a guide, or affect bridge, the subconscious can lead the client and therapist to the origin of the issue in question as it stores and records in the subconscious. The more feelings, or the greater the emotional charge associated with an event, the easier and more clearly it will be recalled.

Division of Personality

In 1927, Freud introduced another important aspect, the structure of human personality into psychoanalytical theory. He makes three major divisions of personality: the Id, the Ego, and the Superego. Each portion of personality has its own developmental history. But, here, we only concern with their functions and interactions. The Id is the source of all psychic energies and the Ego and Superego develop out of Id.

The Id is a container of unconscious wishes and desires. In Freud's words the Id stands for "untamed passions" and is "cauldron of seething excitement" (5). The Id is the representative of primary-process or mode of thinking. It manifests itself in dreams, jumbled thoughts and intoxication, it has no concern with logic, time

sequence, morality and social norm; it has only desire for immediate wish fulfillment. It is entirely guided by the pleasure principle and avoidance of pain. It is a reservoir for libido, unconscious, sexual and aggressive ideas which are originated in Id. Like the unconscious, it is disorganized, timeless and far from reality. In the Id, the contradictory or conflicting impulse may coexist juxtaposed. It lacks ethical judgment and social values. It is the depository of the innate instinctual drives. If unbridled, the Id would always seek immediate gratification of primitive irrational and pleasure-seeking impulses. It is seen at an early stage of development but it becomes dominant in adult personality structure of normal people. Thus, the Id is the underground storeroom of buried thoughts, feelings, desires and experiences that are repressed and prohibited to come into surface of adult normal personality.

The Ego is our ordinary social self that thinks, decides, feels and wills. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. Some classic psychoanalytical theorists say that the Ego developed later out of the Id. But modern theorists note that Ego is as primitive as Id. It is director of personality whose functions are perceptions conscious thought, memory, learning, choice, judgment and action. It is conscious, partly unconscious in contact with Id and the Superego. There are four functions of Ego: i) to satisfy the nutritional needs of the body and protect it against injury; ii) to adjust the wishes of the Id to the demands of reality; iii) to enforce repression; and iv) to co-ordinate the antagonistic strivings of the Id and the Superego.

The Ego deals with sexual and aggressive impulses originating in the Id at the unconscious level. The secondary process is the mode of thinking that takes place consciously or preconsciously in reality principle and it has great importance in the

Ego. The desire for immediate pleasure must be checked and it has to pass a long route to obtain pleasure in a proper manner. In infantile, Id is dominant and in maturity Ego rules the Id but there arises a constant conflict between them and in some occasion the Id always has a control over the Ego that creates some abnormality in individual's behavior. If the Id embraces the pleasure principle for immediate gratification, and the Ego comes to the reality principle to postpone the irrational and anti-social gratification. When a child becomes able to learn something he comes in contact with rules, regulations, morality, standards, values and codes of the society; this develops another aspect of personality called Superego. It is also known as conscience or the moral principle. Initially a child acquires his notions of right and wrong, dos and don'ts, good and evil from his parents. The punishment given to them on their acts develops negative values and the rewards as the positive. Gradually the peripheral culture and other social authorities enforce to mould the Superego. It is mostly unconscious and partly conscious. It is also known as internalized parental codes. Thus, Superego is a censor which classifies all the functions of the mind. Blum expresses his view:

When the Superego prohibits expression of sexual or aggressive drives, the ego typically joins the Superego in opposition to the Id. Submission to Superego forces enhances a person's self- esteem. Resistance to them usually results in feelings of remorse and unworthiness. It is possible, though rare, for the Superego and the Id to be allied against the ego. In such a case the ego struggles against a feeling of pervasive guilt generated by the super ego. And the personality may be overwhelmed by severe depressive reactions. (6)

It is Superego which prohibits Id and Ego to operate wish fulfillment and sometimes it was with both Id and Ego. Thus, Superego is the norms and values oriented judge of the human psychic personality.

As an emotional being, man possesses fear of many dreaded things. He develops different types of phobias as he has to undergo different unpleasant experiences in life. Psychoanalysis tries to address these phobias as well. The psychoanalytic theory of phobia is based largely on the theories of repression and displacement. It is believed that phobias are the product of unresolved conflicts between the id and the superego. Psychoanalysts generally believe that the conflict is originated in childhood, and is either repressed or displaced onto the feared object. The object of the phobia is not the original source of the anxiety.

Another psychoanalyst Carl Gustav Jung began as a disciple of Freud, his mature version of depth-psychology is very different from that of his predecessor. He considered Freudian theories too negative because Freud's emphasis is on the individual unconscious not on what he calls the "collective unconscious," stated by all individuals in all cultures. The instincts as the archetypes together form the collective unconscious which is positive as a creative faculty. Jung regards great literature like "the myths where patterns recur in diverse culture and expression of the archetypes of the collective unconscious" (267).

Here, Jung means to say that primordial images are archetypal. For him, literature is not the libidinal wish-fulfillment but it is the collective unconscious of archetypes that is shaped by the diverse cultures which determine our unconscious and the literature in only expressed form. Hazard Adams prefacing Jungian essay, "On the Relation of Analytical Psychologies to Poetry" writes: "Jung thinks archetype as symbols with meanings that can't be expressed except in their own terms, rather

than as allegorical images that can be fully explained by analytical procedures” (7). Jung studies psychoanalysis in the archetypes' revelations at the individual in their dreams.

Lacan reinterprets Freud in the light of structuralist and poststructuralist theories, turning psychoanalysis from an essentially humanist philosophy or theory of mind into a poststructuralist one. His concept of psychoanalysis aims to understand the unconscious of human mind in terms of language which he derives from the growth of infant to adulthood. For Lacan, the unconscious undermines the subject from any position of certainty, and from any relations of and simultaneously reveals the fictional nature of the category to which every human subject is none the less assigned. He divides human growth into three phases: Mirror, Imaginary and Symbolic (Real). These three are the phases in the constitution of the psychic subject.

Lacan states that the mirror stage is far from a mere phenomenon which occurs in the development of the child; it illustrates the conflicting nature of the dual relationship. "It is an experience which leads us to oppose any philosophy directly issuing from the *cogito*" (193). The mirror stage describes the formation of the ego via the process of identification, the ego being result of identifying with one's own spectacular image:

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation – and which manufactures for the subject caught up in the lure of spatial identification, the succession of fantasies that extend from a fragmented body image to a form of its totality that I shall call orthopedic – and, lastly, to the assumption of the armor of an alienating identity, which will mark with its rigid structure the subject's entire development. (4)

At six months the baby still lacks coordination; however, he/she can recognize himself/herself in the mirror before attaining control over his bodily movements. He/she sees his/her image as a whole, and the synthesis of the image produces a sense of control with the insubordination of the body, which is perceived as a fragmented body. This contrast is first felt by the infant as a rivalry with his/her own image, because the wholeness of image threatens him/her with fragmentation, and, thus mirror stage gives rise to an aggressive tension between the subject and the image. To resolve this aggressive tension, the subject identifies with the image: this primary identification with the counterpart is what forms the ego. Thus, at first, the infant identifies himself with his mother. Gradually, he begins to see a visual image in his mother. The spatial distance is created between the child and the mother because of this reflection. Now, the child finds himself in the series of gestures. He looks his own experience in the mirror (mother). So, the first phase in the mirror stage is called Gaze phase. In this regard Lacan points out:

We have only to understand the mirror stage as identification, in the full sense that analysis gives to the term: namely, the transformation that takes place in the subject when he assumes an image – whose predestination to this phase – effect is sufficiently indicated by the use, in analytic theory, of ancient image. (2)

The spatial distance between the child and the mother gives birth to illusion. He can not distinguish between himself and his mother.

The imaginary order is the formation of the ego in the mirror state. In this phase a child becomes jubilant. Jubilant phase is full of illusions and gazing activities. The child sees no gap between him and his image. Later, the ego is constructed by identification with the spectacular image. The subject becomes aware

of the spatial gap between him and the image. Then, the alienation phase begins. The relationship between the ego and the spectacular image means that the ego and imaginary order itself are places of radical orientation. Therefore, alienation is constitutive of the imaginary order. In his regard, Lacan states:

[T]he spatial and temporal categories in which the ego and the object are constituted, experienced as events in perspective of mirages, as affections with something stereotypical about them that suspends the workings of the ego/object dialectic. (17)

As a result, ego is formed. Imaginary stage is the field of images and imagination and deception: the main illusions of this order are synthesis, autonomy, duality and similarity. The narcissistic relationship develops in this phase.

Imaginary stage, thus, overlaps with mirror stage and forms a path to symbol stage, which starts from eighteen months (of child), but properly begins after two years. To underpin his concept Lacan provides the concept of ‘other’ and ‘Other’. The little other is the other who is not really other but reflections and projection of the ego. The big ‘Other’ designates a radical alteration and Lacan equates this with language and the law: the big Other is inscribed in symbolic order. The big ‘Other’ is another subject and also the symbolic order which mediates the relationship with that other subject. In this respect, Lacan states in his book *Écrits*, “It is *the name of the father* that we must recognize the support of the symbolic function which, from the dawn of history, has identified his person with the figure of the law” (67).

In short, the “Other” is the conceptualized image of a substitute object of desire, whereas, the “Other”, which opposes the subject’s initial desire, is the law of father or language. But, as the “center” in Derridian term, the other cannot be merged with. Nothing can be in the center with the other; so the position of the other creates

and sustains a never-ending lack, which Lacan calls desire. Desire is to be Other. Therefore, “the satisfaction of human desire is possible only when mediated by the desire and the labor of the other” (26).

The last stage in which an infant comes across in his childhood is the symbolic phase. In this phase the child arrives at senses of identity. Gaps between the child and the mother and signifier and signified is further disclosed. “The Symbolic conceived as the other of orders, as the separator (as well as the agent of separation)” (103).

Desires on language are spatially distanced. Here, Lacan states that “the desired affect may be obtained merely by placing the individual within reach of the field of reflection of mirror” (3). The child, indeed, enters into the world of “lack” and “anxiety”. Dreams for him become the patches of fragmentation. He, in this stage, recognizes his “Father” and the “Law of his Father”, that is language. To crystallize this concept of Lacan, Martin Jay states:

[A] difference between normal and psychotic behavior which depends on the partial transition from the imaginary to a further stage, which Lacan termed 'the symbolic'. Coincident with the resolution of the Oedipus complex, the symbolic meant the child's entry into language. (349-350)

The more an infant grows the more fragmented his/her self (ego) becomes. In addition to this, the primal oneness with the mother's body becomes possible only at the cost of death. The child enters into and finds bound by all man-made rules and regulations of morality, religion and of social affairs. He maneuvers from “the ‘I’ to socially elaborated situations” (5). This means there is the existence of two “I” individual or subjective and social. This process is, in other words, “the deflection of the mirror I into the social I” (qtd. in Salovej 97).

Freud's theory of psychoanalysis is the basic theory, from whom later theorists such as Jung and Lacan drew a lot. Regarding Freud's interpretation of Condensation and Displacement Lacan opines:

Verdichtung, or 'condensation', is the structure of the superimposition of the signifiers, which metaphor takes as its field, and whose name, condensing in it the word *Dichtung*, shows how the mechanism is connatural with poetry to the point that it envelops the traditional function proper to poetry . . . *Verchiebung*, 'displacement', the German term is the closer to the idea of that veering off of signification that we see in metonymy, and which from its first appearance in Freud is represented as the most appropriate means used by the unconscious to foil censorship. (160)

The quoted excerpt clarifies that Lacan interprets Freud from the eye of linguistics. It is the world of words that creates the world of things. For him the interpretation of dreams by Freud by constituting condensation and displacement is nothing but linguistic in nature and they correspond to metaphor and metonymy. But Lacan goes a step further and goes on proving that the so called stable structure is, in fact, fragmented, and thus, Lacan gives the deconstructive study on Freud. For Lacan unconscious is structured like a language. "The unconscious is neither primordial nor instinctual; what it knows about the elementary is no more than the elements of the signifier" (170). Lacan opines that condensation and displacement both are essentially linguistic phenomena where meaning is either condensed in metaphor or displaced in metonymy. Lacan states that the contents of the unconscious are actually aware of language and particularly of the structure of language. He points out this fact in *Ecrits* in this way:

This signifying game between metonymy and metaphor, up to an including the active edge that splits my desire between a refusal of the signifier and a lack of being, and links my fate to the question of my destiny, this game, in all its inexorable subtlety, is played until the match is called, there where I am not, because I can not situate myself there. (166)

Lacan further states, “What one ought to say is: I am not wherever I am the playing of my thought; I think of what I am where I do not think to think” (*Ecrits* 166). Lacan, in this way, de-centers the “self” through linguistics.

The following chapter analyzes the text, *Lord Jim* from the Freudian and Lacanian psychoanalytical perspective.

Chapter III

Jim as a Tragic Character: A Psychoanalytic Study of *Lord Jim*

This section analyzes Joseph Conrad's novel *Lord Jim* from the perspective of psychoanalysis. So, the study concerns itself to explore the anxiety which is reflected in the major character Jim's personality. It analyzes the structural elements and the personality of the major character. This thesis focuses on the psychological process of the protagonist, Jim, who goes through different sorts of illusions. Jim's own action leads to his downfall. His tragic flaw is that he is never able to succumb to the limitations of mankind. Jim has an obstinate persistence in his own salvation. He seems to regard answering for his actions. He does not care about the external world, he is concerned only with his personal life which is full of dreams, fantasies and illusions. He, therefore, always struggles between them – id and superego – for lifetime, until death. Jim cannot escape them because id and superego are the two aspects of his personality. So, in *Lord Jim*, Jim meets his tragic end which results from his own mistake and hideous self for atonement to the ethical community.

In the novel *Lord Jim*, the protagonist of the novel Jim is a young man who, inspired by popular literature, goes to sea dreaming of becoming a hero. Jim constantly daydreams about becoming a hero. Jim always becomes immersed in his personal world. Conrad writes:

With a hasty swish-swish of his slippers he loomed up in the ring of faint light, and suddenly appeared in the bright circle of the lamp. His extended hand aimed at my breast like a pistol; his deepset eyes

seemed to pierce through me, but his twitching lips uttered no word, and the austere exaltation of a certitude seen in the dusk vanished from his face. The hand that had been pointing at my breast fell, and by-and-by, coming a step nearer, he laid it gently on my shoulder. There were things, he said mournfully, that perhaps could never be told, only he had lived so much alone that sometimes he forgot—he forgot. The light had destroyed the assurance which had inspired him in the distant shadows. He sat down and, with both elbows on the desk, rubbed his forehead. "And yet it is true—it is true. In the destructive element immerse" (149)

Jim is an ego-centric person who revolves between the conscious and unconscious desires. Jim is a prime example of psychological condition.

Jim, the protagonist is the tragic hero. Jim's character is somewhat enigmatic, not only to Marlow but to himself. Nurtured by dreams of heroism as a boy and a youth, Jim longs for the reputation of a hero, but he is too self-conscious to be a natural man of action. Conrad describes him:

To the white men in the waterside business and to the captains of ships he was just Jim—nothing more. He had, of course, another name, but he was anxious that it should not be pronounced. His incognito, which had as many holes as a sieve, was not meant to hide a personality but a fact. and had Ability in the abstract, which is good for no other work but that of a water-clerk. He retreated in good order towards the rising sun, and the fact followed him casually but inevitably. Thus in the course of years he was known successively in Bombay, in Calcutta, in Rangoon, in Penang, in Batavia—and in each of these halting-places

was just Jim the water-clerk. . . . where he had elected to conceal his deplorable faculty, added a word to the monosyllable of his incognito.

They called him Tuan Jim: as one might say—Lord Jim. (6)

Although he gets his chance to achieve his goal aboard the ship when the ship gets damaged, he fails absolutely and he runs away by abandoning ship with the rest of the crew. In fact, the ship does not sink. This failure to prove his capability makes him a troubled person. In the meantime, he is fired from his work and the employer of the ship disqualifies him. Haunted by his failure and stripped of his officer's certificate, he wanders from job to job, finally becoming the manager of a remote trading post. The story begins with the description of Jim as:

He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion which had nothing aggressive in it. He was spotlessly neat, appareled in an immaculate. (5)

This above quote reveals that that Jim "must have ability in the abstract" and that he must be able to "demonstrate it practically" (5). The reference to Jim as possessing 'ability in the abstract' is crucial to the construction of his character in the novel. He is gifted with the kind of quality. The question is if could take action, create wonders, and realize completely the potential of such "ability" in the real world. In fact the repetition of 'ability in the abstract' becomes ironic as he cannot do anything to make the crew stay on aboard the ship and convince the manager. It is important to note that Jim is one of five sons, originally from a parsonage, from one of those "abodes of piety and peace" (6) in England; his vocation for the sea emerges early on and, for a

period of two years, he serves on a “training-ship for affairs of the mercantile marine”

(6). His station is in the foretop of a training-ship chained to the moorings.

In the novel, Jim's maritime vocation and his early days on board ships reflect his illusion. The third person narrator gives the following account of how Jim, living in his father's remote parsonage, declared his intention to follow the sea:

When after a course of light holiday literature his vocation for the sea declared itself, he was sent at once to the ‘training-ship for officers of the mercantile marine.’ . . . He could see the ships departing, the broad-beamed ferries constantly on the move, the little boats floating far below his feet, with the hazy splendor of the sea in the distance, and the hope of a stirring life in the world of adventure. On the lower deck in the babel of two hundred voices he would forget himself, and beforehand live in his mind the sea-life of light literature. He saw himself saving people from sinking ships, cutting away masts in a hurricane, swimming through a surf with a line; or as a lonely castaway, barefooted and half naked, walking on uncovered reefs in search of shell-fish to stave off starvation. (6-7)

However, the model of formation of the seaman derived from Conrad's texts establishes a second stage (“initiation”) in which the overlapping of reality with the fantasies of illusion is to be overcome and confined to the private realm of daydreaming and/or evocation where it is kept from interfering with professional obligations and the rest of real-life restrictions.

Initiation therefore, the acceptance of the mediation of the reality principle: that is, the discordance between the imaginative mind and the external world, the falsity of one's own heroic indestructibility, the indifference of the sea to men's

efforts and fantasy projections, and the necessity to abide by the laws of the craft. The youngster must trade the immediate identification with the book hero for the identification with the model of seaman invested with the features of the law. Heroic grandeur disengaged from the real circumstances of the profession must be substituted by what Conrad calls in “Well done” “seamen’s primitive virtues”: alertness, self-confidence, responsibility, endurance, courage, hardihood, self-possession and sobriety (to name just a few), (192). This is the passage from what Freud, in his monographic essay on narcissism, calls the “ideal ego” to the “ego-ideal”, a terminological distinction that Lacan establishes in a more systematic way in *Seminar I*. (129). Conrad internalizes the norm of the craft and finds compensatory satisfaction in the unadventurous, prosaic life at sea. Thus, he becomes what Conrad calls 'a real seaman': that is, a seaman of the reality principle. But, as the third-person narrator at the beginning of Chapter 2 of the novel tells us, Jim found no compensation in sea life, “whose only reward is in the perfect love of the work.” (10)

Jim remains attached to his identification with the literary ideal of his dreams, and when the opportunity to act heroically comes on board the steamer Patna, he fails and is looked upon as a criminal coward. To Jim’s disgrace, the ship is rescued and towed safely to an Eastern port by a French steamer. A court of inquiry is held to look into the case and Jim is the only officer giving evidence before the court. On the quite night right before the local steamer Patna runs against an unidentified derelict in the Arabian Sea, Jim, on the bridge, is given over to his illusion of heroic adventure and divine omnipotence. “At such times,” the third-person narrator tells us, “his thoughts would be full of valorous deeds: he loved these dreams and the success of his imaginary achievements. They were the best parts of life, its secret truth, its hidden reality. . . . They carried his soul away with them and made it drunk with the

divine philtre of an unbounded confidence in itself" (20). Later on, Captain Charlie Marlow, telling the story of his anxiety-ridden involvement in Jim's case to an audience of white men, sketches the process of formation of a normative subject of the craft in terms similar to those used by Conrad in the texts referred to above:

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 subjection more complete. (129)

The problem with Jim—what defines and determines his predicament throughout the novel, including the period spent as a commercial agent in the remote outpost in Patusan in the Island of Borneo—is his incapability in keeping the realm of illusion separate from that of reality which belies his heroic grandeur and with which he should come to terms. Jim's illusion throughout the narrative is, indeed, characterized by its excess, by his unmovable and irrepressible tendency of forcing the scenario of his heroic omnipotence upon the reality of facts and norms, of keeping the reality principle off the boundaries of the pleasure principle. It is this propensity to subsume reality under the sphere of illusion in spite of their non-coincidence what makes Jim cross the dividing line separating "illusion" from "delusion". "Illusion," Freud writes in *The Future of an Illusion*, is, like "delusion," "derived from human wishes." (Freud 39) Yet, unlike delusion, which is by definition "in contradiction with reality" illusion "sets no store by verification" as "its relations with reality" are to be disregarded. (Freud 39). For Jim, his "imaginary achievements" are the "hidden reality" of "life," more real than reality itself.

Likewise, we would do well not to miss the connotation of intoxicated omnipotence as characteristic of his mental state in the narrator's phrase when he says that Jim's "soul" was "drunk with the divine philtre of an unbounded confidence in itself" (17). Indeed, Jim carries the logic of intoxicated omnipotence to its ultimate consequences when, failing to be up to his position of charismatic leader, he meets his death at the hands of the Patusani chief Doramin while uttering for the last time his famous refrain "Nothing can touch me" (204). Certainly, the connection between the workings of Jim's mind/soul and the state of more or less immoderate drunkenness is a recurrent one in the novel. When Marlow (in his oral tale) advances Jim's future success (which would end up in failure, of which Marlow gives a written account to the "privileged man") he states: "'Felicity, felicity – how shall I say it? – is quaffed out of a golden cup in every latitude. . . . He was of the sort that would drink deep'" (122).

Later, Marlow speaks about his concern of how Jim "'would go out'" in Patusan and says: "'He wouldn't let me forget how imaginative he was, and your imaginative people swing farther in any direction . . . they do. They take to drink, too'" (156). Yet, the longest and most relevant instance of the connection between Jim's excessive imagination and drink as examples of delusive intoxication is the one found in Chapter 5 of the novel, which marks the beginning of Marlow's oral tale after four chapters of third-person narrative. Among Jim's fellow officers of the Patna, the chief engineer is the one that receives the greater attention. He is a drunkard whose character the third-person narrator had previously compared to "the imbecile gravity of a thinker evolving a system of philosophy from the hazy glimpse of a truth", just one instance of Conrad's view of pure intellectual speculation as useless and, even, pernicious (19).

Jim is a seaman and he becomes ready to do for his work though he fails in his attempts. The view, then, comes to a significant moment in his personal history. During his training period, he is too late in seizing the opportunity to rescue a person at sea. When the accident happened, Jim, although, leaped to his feet, “stood still –as if confounded” (7). This incident suggests a kind of flaw in Jim’s behavior in a moment of danger. Jim displays a willingness to flinch from his obligations, revealing a defect in the heroism about which he romanticizes and which leads him to creating self-serving fantasies and illusions. According to Freud, it is that Jim’s id within him affects his action. Human behavior is brought about by inner forces over which the individual has little control. The unconscious is where we store our instinctual drives. Id belongs to the unconscious level and id does not care anything about reality and the needs of anyone else, only its own satisfaction. Under the terrifying state, the id in Jim wants to protect himself and satisfies his own need, which are the instincts. At the time, consciousness is not strong enough to avoid it.

However, it is a pity that young Jim does not learn anything from this accident. Jim refuses to admit his fear and he even has this attitude to the accident:

Jim thought it a pitiful display of vanity. The gale had ministered to heroism as spurious as its own pretence of terror. He felt angry with the brutal tumult of earth and sky for taking him unawares and checking unfairly a generous readiness for narrow escapes. (9)

He shows an inclination to escape the truth of reality by “putting out of sight all the reminders of our folly, of our weakness, of our mortality” (121). Clearly the episode on the training-ship serves both as a symptom and as a portent, underscores an inherent element of failure and disgrace in Jim’s character. To this opportunity, Jim

expresses his romantic temperament; this part of the tale also shows us that he is a dreamer in the first scene.

When Jim becomes a real sailor, what happens to him is a major question. Two years of training life on the sea pass, and Jim feels disappointed to the dull and monotonous nature of his experiences. The sea, he feels, is not so full of the adventures he once imagined. Jim is “chief mate of a fine ship, without ever having been tested” (10). Once he is left at a hospital in an Eastern port for some time for his back hurts. Jim descends into the nearby port town and studies the nature of men and life around him, all sharing the same calling of the sea. Just in the period, he discards the idea of returning to England and chooses to become chief mate of the Patna.

The Patna is an old local steamer controlled by only five white men and contains 800 Muslims to Mecca. At night, as Jim thinks about the Arabian Sea from the bridge of the steamer, the speed steady, and the human landscape of passengers asleep, fathers and sons, beneath him, he thinks, “How steady she goes,” (17) and he considers his romantic dreams:

loved these dreams and the success of his imaginary achievements.

They were the best he parts of life, its secret truth, and its hidden reality. They had a gorgeous virility, . . . 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. (17)

It is when the German captain appears with too little clothing and the second engineer complains. A conversation between the two men takes place regarding drink and being drunk, and then fear and courage, and Jim thinks “those men did not belong to the world of heroic adventure” (20) and “shared the air they breathed, but he was

different” (20). Suddenly, the three of them are lurched by the force of a disturbance beneath the ship: “quivering stopped” (21). The sound is like “faint noise of thunder ceased all at once, as though the ship had steamed across a narrow belt of vibrating water and of humming air” (21). The *Patna* collides with a submerged wreck and is badly damaged. Estimating the damage, Jim believes that the water will rush in and the ship will sink very soon, including all the pilgrims in the ship. Of course the captain of the ship also senses the danger. In the situation, the whole crew takes no action to save the passengers in the ship and just struggles to lower a lifeboat for themselves. Watching it, Jim is disgusted, but cannot shout. Jim does not want to desert the pilgrims. Nevertheless he is urged by a voice in the darkness insistently: In a moment of indecision, he finally jumps into “an everlasting deep hole . . .” (79). This is “always an example of – devotion to duty and as unflinching as a hero in a book” (7) does not appear. His heroic dream does not square with what he really represents.

This jump fills Jim with guilt and affects him throughout his life. His ideal, for the first time, collapses. He falls from grace, which is a breach of faith with the community of mankind. Jim’s aspirations and actions underline the disparity between idea and nature, or what is generally termed indissoluble contradictions of being. Jim’s jump into the lifeboat is an action that is described as a kind of reflex. Our drives, which can often be equated to “instincts” surge forth from the id. According to psychoanalysis, the id is the source of our drives and, Freud considered it to be the reservoir of libido. The drives of the id are considered to be inborn, operating within the primary psychological processes— those of the unconscious working, and are absolutely determined according to the pleasure principle. The id within Jim works on his behavior, namely that the instinct to survive is strong enough to counter a possible

display of courage. That is unconscious impulses within consciousness. It takes place unconsciously which shows the consciousness is fragile, too.

Conrad renders the complexity of psychology realistically through a complex set of symbols, each of which is dependent on others to suggest meaning. The huge flake of rust that Jim sees below decks on the *Panta* and the fragile plate seem to signify the fragility of Jim's conscious self-conception. If the rusty plate is Jim's fragile, conscious self, the plate does not flake off and let in the flood just like Jim's idealized self. Whereas when the s derelict that is the dark, unknown self just checks the progress in some black moment and the unforeseen event which will allow the insidious, impulsive, or instinctual self to emerge, it can be broken— the plate can flake off. The floating derelict manages to acquire just that kind of signifying power, for the derelict is a second object that makes us think about the fact that our security is terribly fragile and capable of being suddenly ruptured by things invisible, lying just under the surface.

In psychoanalysis, three aspects of the personality: id, ego and superego, work together to produce all of our complex behaviors; the id is as the “devil on your shoulder” and the superego as the “do not want either one to get too strong, so we hear their perspective and then make a decision. This decision is the ego's job— the ego looks for that healthy balance. Jim refuses to accept the other self— the devil, and the ego cannot make the healthy balance between the id and the superego. So Jim's behavior seems to be abnormal. That is why he goes into an exile:

To the common mind, Jim became known as a rolling stone, because this was the psychological tale of Lord Jim funniest part; he did after a time become perfectly known, and even notorious, within the circle of

his wanderings, in the same way as an eccentric character is known to a whole countryside. (137)

Although he faces the inquiry, he does not know how to face his unclean deed. He escapes from one port to another, till no places to go. He becomes well-known as an eccentric in his part of the world; even everyone knows who he is because no matter where he goes, if he hears about the Patna incident, his guilt and shame cause him to flee. Conrad tells of several different incidents that occur in the different settings about Jim during the period, which reveal that his tolerance is declining, as well as his torture. At first he only runs away from people who talk about the Patna; then he begins to fight them. When Jim knocks out the Dane and throws him in the river, Conrad's skill in dramatizing Jim's story is seen clearly here. "They are equally tinged by a high-minded absurdity of intention which made their futility profound and touching. To fling away your daily bread so as to get your hands free for a grapple with a ghost may be an act of prosaic heroism" (125). Jim was indeed unfortunate, for all his recklessness could not carry him out from under the shadow. There is always a doubt of his courage. The truth seems to be that it is impossible to lay the ghost of a fact. "You can face it or shirk it – and I have come across a man or two who could wink at their familiar shades" (137). Obviously Jim was not of the winking sort under the strong influence of his churchman-family. The other self – the superego tests his action and disturbs his soul.

Jim's leap from the Patna generates in him a severe moral crisis that forces him to "that only a meticulous precision of statement would bring out the true horror behind the appalling face of things" (23). It is especially hard for Jim to confront this "horror" like "malevolent soul in a detestable a body" (24) since his confidence in "own superiority" (24) seems so absolute. His The Patna affair pierces into his

deepest self and compels him to give up “the charm and innocence of illusions” (185). That is Jim’s pain and Jim is struggling between them. The Jim of the Patna undergoes the ordeal of the fiery furnace, as he is severely tested by those events of the sea that show in the light of the day the inner worth of a man, the edge of his temper, and the fiber of his stuff; that reveal the quality of his resistance and the secret truth of his pretences, not only to others but also to himself. Clearly the Patna is, for Jim, the experience both of a moment and of a lifetime.

To a healthy person, the ego is the strongest so that it can satisfy the needs of the id, not upset the superego, and still take into consideration the reality of every situation. If the ego doesn’t do it, the person becomes anxious and is not normal. Here we know Jim becomes well-known as an eccentric in his part of the world. From his running away from people who talk about the Patna until beginning to fight them, even knocking out the Dane into the river, we know Jim is disordered. He is haunted by his past, the memory of his cowardice.

Marlow sympathizes with Jim’s plight as one of us. Here we can regard Jim as Marlow’s double. That Marlow helps Jim is to help Marlow himself. Marlow always helps Jim find a place to stay until Patusan, the remote island. Jim goes into a totally new set of conditions for his imaginative faculty to work upon, leaving his earthly past behind him. Entirely new and entirely remarkable, he satisfies the moralistic character of the superego which can operate perfect principle. He wins the trust and soon becomes Tuan Jim in local language – Lord Jim in Patusan. He also falls in love with Jewel, a woman half-native and half-English. However, Jim’s life does not continue successfully. The outside world in the form of Brown, a renegade Australian, disrupts Jim’s idyllic existence. Brown represents Jim’s repressed id— the dark power that works again. Jim finally cannot pass the checking of his own hideous self. Due to

Jim's indulgence for Brown, his best friend is killed and the Patusan people under his protection are betrayed, which is a fatal mistake. Jim dies for his mistake, his own hideous self. Brown is the only white man who has appeared on Patusan to put to test Jim's ethical community with his race and his profession.

Marlow consults his friend – Stein for Jim. Stein is a successful and respected merchant. Under the help of Stein, Jim becomes a post manager in the remote territory of Patusan. From Marlow's description (233), we know it is a small territory thirty miles inland up a river, which the flow of history has largely bypassed. In the seventeenth century, Dutch traders often visited in order to trade for pepper. However, at Jim's time, the trade stopped and the country was a backwater. It is the very idealist place for Jim to fulfill his ego-ideal without carrying the past due to its solitude.

Jim is initially captured by one of the warring factions of the area, but soon escapes and finally becomes a hero by defeating a local bandit. He falls in love with Jewel, the beautiful, half-native stepdaughter of the previous trade post manager, a bitter little man called Cornelius. Jim becomes the spiritual leader of Patusan. The local people place their trust in him and rely on him to enforce justice. Marlow visits Jim in Patusan two years after Jim's arrival there. He finds a village fisherman on the coast who tells him of the peace that Jim has brought to the area. Marlow's informant calls Jim as "Tuan Jim," namely Lord Jim, and tells him that he brought Jim up the river in a canoe two years ago. Marlow is astounded that Jim has become an incredible success in Patusan. Marlow now has the view of the interior of the island – Patusan. [The] hill split in two, and with the two halves leaning "slightly apart" (92) symbolizes Jim's separated spirit. He is unable to accept his other self. Jim returns from receiving Stein's commission, which impresses upon Marlow his romantic aspects of the situation, particularly the idea of the ring as a token of friendship and

recognition. Marlow finds himself “thoroughly sick” of Jim, who is foolish enough to “hurl defiance” at the universe (164).

Fleeing into the Patusan– the Xanadu for him, Jim seems to achieve his idealist goals. However, Brown appears on Patusan to test Jim’s ethical community with his race and his profession. Brown is an externalization of the complex of Jim’s guilt. That Jim forgives Brown’s guilt is to forgive his own because the evil is within himself. Jim’s indulgence to Brown makes a fatal mistake this time. It is the id that destroys Jim again. Jim dies of it, of the mistake of his life, for atonement to the ethical community.

Before Brown arrives, Jim is respected and trusted by the natives and he is the undisputed king in the eyes of Patusan’s people. It seems that his past mistake has not existed; nothing reminds Jim of what he has done. However, when Jim obtains the great success in Patusan, Brown comes, which predicts that Jim’s romantic realm cannot exist too long. Brown is to test Jim. In the test, if Jim wins, he is the real master of Patusan for ever. The test begins and the following is Jim’s first meet with Brown. Jim is dressed in white and unarmed, who presents the picture of confidence. Brown immediately dislikes Jim. He hates Jim’s youth, self-assurance, and being trusted by the natives for he sees a complete opposite from himself. Jim’s goodness is a sharp contrast to Brown’s evil depravity.

Brown does not know about the Patna incident, but senses Jim’s weakness and hints about having a shady past of Jim. In Jim’s mind, there is a common bond between Brown and him, because they both feel guilty. As a result, Jim fails to understand the villainy and depravity of this enemy, but the enemy quickly assesses Jim’s weakness and immediately understands that he can do away with Jim. He put the words that paralyze Jim’s will: “This is as good a jumping-off place for me as

another” (282). The setting of the chapter is significant, for it is the same place where Jim first lands in Patusan, which is his second big jump. The first jump causes Jim falling into the deep hole; the second jump brings Jim to reach the idealist place, into the life of Patusan, into the trust, the love, the confidence of the people. As Jim and Brown talk face to face, Brown says that he himself is “the sort to jump out of trouble” (256). Conrad is foreshadowing that Jim is about to not take his third jump; this time he will not jump out of trouble, but leap into death.

Brown comments that he is traveling to escape imprisonment. He asks Jim if he is afraid of imprisonment or anything else. The question reminds Jim of the Patna incident. Jim, now the embodiment of a mythical romantic ideal, begins to collapse. His history is an integral part of his personality and his choice is part of his character same as the id that belongs to the part of his structure of personality. This history is not knowledge that is external to him, but something that has become being. Brown is a personification of that hidden id within Jim. So Jim’s unconscious wish is to see Brown go off freely.

It is obvious that Jim recognizes that Brown is a man who identifies with him. Therefore, he just wants to give Brown an opportunity in the same generous spirit with which Stein and Marlow has aided him. Jim gives Brown “clear road” not quite a clean slate, but a chance to achieve his goals. This is an opportunity for the – Brown, though it is not nearly of the same quality as the one that has been given to Jim, because the clear road does not promise a realization of the romantic ideal, the achievement of the dreams of a life of glory and honor. However, the tragic conclusion ensues in Brown’s betrayal. Brown, in the end, acts mistrustfully, choosing to be retaliatory and violent. These actions do more to reveal the true nature

of his character. Up the creek, and in secret, he wreaks havoc and attack among Dain Waris's camp, and then escapes quickly. During the attack, Dain Waris is killed.

Jim's fatal mistake is made and Jim's fate is settled. His past has proved stronger than his will to live. The son of Stein's best friend being assassinated comes out of a failure of judgment by Jim. The ring, signifying the promise of good will from Stein to Doramin, becomes a symbol of betrayal. Additionally, the attack causes Jim's reputation and peace in Patusan society to crumble. His job in Patusan is finished and he has no place to go in the world, except being ruined himself. When Jim let Brown and his men retreat, he pledges his own life as security. After Brown's betrayal, Jim knows his own life is ruined, but he refuses to run away or commit suicide himself. This time he is a very man in search of some form of atonement once he recognizes that his "in a sense of many-sided courage" (9) and his dream of "success of his imaginary achievements" (17) just is a romantic illusion. He goes to meet Doramin though he knows it means death. He faces the gun that Doramin points at him bravely and dies with a sense of personal honor and self-esteem.

The novel *Lord Jim* from beginning to the end, is the story of Jim; throughout the book, the focus is on his life and character, on what he has done, or not done, on his desire and lack, anxiety, illusion and his failure as a seaman. It is also the story of his predicament and his fate, the destiny of his soul of high expectations and the great "chance missed," of "wasted opportunity" and "what he had failed to obtain," (19) all the result of leaving his post, and abdicating his responsibility. His desire for achievement in life creates lack and leads him to anxiety. Thus we see him in an unending moment of crisis, "over-burdened by the knowledge of an imminent death" as he imagines the grim scene before him: "He stood still looking at those recumbent bodies, a doomed man aware of his fate, surveying the silent company of the dead.

They were dead! Nothing could save them!” For Jim the overwhelming question, “What could I do—what?” (23) brings the answer of “Nothing!” The *Patna*, as it ploughs the Arabian Sea (“smooth and cool to the eye like a sheet of ice”) on its way to the Red Sea, is close to sinking, with its engines stopped, the steam blowing off, its deep rumble making “the whole night vibrate like a bass ring” (45). Jim’s imagination conjures up a dismal picture of a catastrophe that is inescapable and merciless. It is not that Jim thinks so much of saving himself as it is the tyranny of his belief that there are eight-hundred people on ship—and only seven life-boats. Conrad’s storyteller, Marlow, much sympathetic to Jim’s plight, discerns in him an affliction of helplessness that compounds his sense of hopelessness, making Jim incapable of confronting total shipwreck, as he envisions “a ship floating head down, checked in sinking by a sheet of old iron too rotten to stand being shored up” (59). But Jim is a victim not only of his imagination, but also of what Conrad calls a “moral situation of enslavement” (187). So torn and defeated is Jim, that his soul itself also seems possessed by some “invisible personality, an antagonistic and inseparable partner of his existence” (67).

Jim’s acceptance of the inevitability of disaster and his belief that he could do absolutely nothing to forestall the loss of eight hundred passengers render him helpless, robbing him of any ability to take any kind of life-saving action— “. . . I thought I might just as well stand where I was and wait.” In short, in Jim we discern a disarmed man who surrenders his will to action. The gravity of Jim’s situation is so overwhelming that it leaves him, his heroic aspirations notwithstanding, in a state of paralysis. His predicament, then, becomes his isolation and desolation, one in which Jim’s “desire of peace waxes stronger as hope declines . . . and conquers the very desire of life” (101). He gives in at precisely the point when strenuous effort and

decisive actions are mandated, so as to resist “unreasonable forces” (234). His frame of mind recalls here Jean-Paul Sartre’s pertinent comment, 'That’s what existence means: draining one’s own self dry without a sense of thrust.'

IV. Jim as Tragic Character

Jim's tragic flaw is that he is never able to succumb to the limitations of mankind. He, therefore, always struggles between them— id and superego— for lifetime, until death. Jim can not escape them because id and superego are the two aspects of his personality. He dies of his own mistake, his own hideous self, for atonement to the ethical community and the profession influenced by his angel— the superego. Of course, Jim finally faces the reality bravely in the end, which shows he has achieved his self-perfection in his own way. In *Lord Jim*, Conrad employs Marlow to narrate the story from a variety of sources. The story is based on the true accident, but Conrad skillfully selects the preliminary material to form a psychological tale. Of course, Conrad's rich self-venture sailing experiences and enough symbols make the plots of the novel vivid and picturesque.

His weakness stems from two-related problems. The first is his lack of integration of self-image and actual behavior, and the second is his dependence on the approval of others. Jim's integration problem is that early in life his actions do not live up to his self-image-his heroic ideals or expectations for himself. Jim's self-image is a famous and heroic savior overcoming great danger that scares off mere mortals. By contrast, Jim's actual actions early in life are those of a coward. He freezes in times of danger and great excitement. This problem plagues Jim's early life but he does manage to overcome it at least temporarily in the jungle of Patusan. The problem Jim never manages to deal with is his dependence on the approval of others. This dependence puts him on the unstable pride-shame spectrum. This weakness, his fundamental flaw, is the source of his fate, his character driven fate in Patusan.

Following his official humiliation by a court of inquiry, shame becomes the driving force in Jim's life. Shame drives him from place to place. He moves, he falls in an effort to keep ahead of the news of his former transgression. Only a person who is unusually, we could say pathologically, subject to this disabling degree of shame. He has no defenses or control mechanisms to deal with his shame. He never tries to work it out. He seems to overreact in a kind of massive repression. In a final effort to put his shame behind him, Jim finally flees to out of the way Patusan in the jungles of Berneo, where no one knows him and (Jim thinks) no one can find out about his former transgression. Morlow arranges a position for Jim in a trading post there through his friend Stein.

Jim's possible remedies for the failure of integration include changing his self-image to more realistic goals or developing circumstances under which he could match his behavior to his unchanged self-image. To his credit, Jim does the latter by moving to out of the way Patusan. In the jungle of Patusan he does manage consistently heroic actions as the only white man among Malays. He integrates self-image and actions. His heroic actions earn him the title lord Jim among up even his impractical ideals, among Marlow and his philosophically inclined friend Stein.

In this way, Jim goes through different sorts of illusions and his own action leads to his downfall because of his tragic flaw, that is, he never accepts the limitations of mankind. Jim sticks to obstinate persistence in his own self interest. He does not care about the external world, he is concerned only with his personal life which is full of dreams, fantasies, illusions, lack and anxieties. That is why, he always struggles between them – id and superego and desire and lack – for lifetime, until death.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms*. 6th ed. Bangalore: Prism Books, Pvt. Ltd., 1993.
- Adams, Hazard. "On the Relation of Analytical Psychologies to Poetry." *Psychological Reflections*. New York: W. N. Norton, 1988. 4-23.
- Blum, Harold P., ed. *Female Psychology*. New York: International Universities Press, 1977.
- Bridges, George. *A Study in Psychoanalysis*. New York: New York University Press, 1978.
- Conrad, Joseph. *Lord Jim*. New Delhi: UBS Publishers, 1900.
- Freud, Sigmund. *The Interpretation of Dreams*. Ed. James Stranchey. London: Harper, 1975.
- - -. "The Dynamics of Transference". *Recommendation to Physician Practicing Psychoanalysis*. Ed. And Trans. James Stranchey. London: Hogarth Press, 1986.
- - -. *The Future Prospects of Psychoanalytic Therapy*. Ed. and Trans. James Stranchey. London: Hogarth Press, 1986.
- Gordon, Paul. "Lord Jim, Paul de Man, and the Debate between Deconstructive and Humanistic Criticism." *Literature Interpretation Theory* 9.1 (1998): 65-84.
- Guerard, Albert J. *Conrad, the Novelist*. Cambridge: Harvard University Press, 1966.
- James, William. *Mind and Its Function*. Cambridge: Cambridge University Press, 1956.
- Jay, Martin. *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought*. Berkley: University of California Press, 1993.

- Jung, C. G. *Psychology of the Unconscious*. London: Kegan Paul Trench Trubner, 1912.
- Kagan, Jerome and et al. "Modifiability of an Impulsive Tempo." *Psychology: An Introduction*. New York: Holt, Rinehart and Winston, 1965. 6-29.
- Kintzele, Paul. "Lord Jim: Conrad's Fable of Judgment." *Journal of Modern Literature* 25.2 (Winter 2001): 69-79.
- Krishnan, Sanjay. *Reading the Global: Troubling Perspectives on Britain's Empire in Asia*. Colombia: Colombia University Press, 2007.
- Lacan, Jacques. *Ecrits: A Selection*. Trans. Alan Sheridan. London: Routledge, 1977.
- - -. *The Five Lessons on the Psychoanalytic Theory of Jacques Lacan*. New York: State University of New York, 1998.
- - -. *The Four Fundamental Concepts of Psychoanalysis*. Ed. Jacques-Alain Miller. Trans. Alan Seridan. New York: W. N. Norton, 1978.
- Lawrence , T. E. *A Preface to Conrad*. 2nd ed. Harlow, England: Pearson Education Limited, 1993.
- Krishnamoorthy, Aithal, S. "Imagery in Conrad's *Lord Jim*." *Journal Neophilologus* 63.2 (April 1979): 309-19.
- Salovoj, Lesser. *Fiction and Unconsciousness*. Boston: Beacon Press, 1957.
- Seeley, Ann. *The Works of Joseph Conrad*. Oxford: Oxford University Press, 1967.
- Woodworth, Robert S. *Contemporary Schools of Psychology*. New York: The Roland Press, 1948.