

TRIBHUVAN UNIVERSITY

Quest for Authentic Existence in Joseph Conrad's *Lord Jim*

A thesis submitted to the Faculty of Humanities and Social Sciences, Tribhuvan
University, in partial fulfillment of the requirements for the
degree of Master of Arts in English

By

Raj Rai

Central Department of English

Kirtipur, Kathmandu

July 2006

Tribhuvan University

Faculty of Humanities and Social Sciences

The thesis entitled **Quest for Authentic Existence in Joseph Conrad's *Lord Jim*** by Mr. Raj Rai has been submitted to the Central Department of English, Tribhuvan University. It 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 would like to express my sincere gratitude to my supervisor and teacher Mr. L.B. Chettri (Srijon), Central Department of English, Tribhuvan University, for the existence of present thesis, in the shape as it has by now, owes a great deal to him. It was his scholarly guidance and valuable suggestions and instructions that made this project a reality. I am deeply indebted to him. Any attempt to express my gratitude to him in words is bound to be inadequate.

I am obliged to the Head and Professor Dr. Chandra Prakash Shrama, Central Department of English, Tribhuvan University, for the approval of this thesis in its present form. I am also grateful and whole heartedly indebted to respected Prof. Dr. Abhi Narayan Subedi, Dr. Beerendra Pandey, Dr. Krishna Chandra Sharma, Dr. Sangita Rayamajhi Dr. Arun Gupto, Mr. Devi Gautam, Mr. Rajendra Panthee, Mr. Subharaj Ranabhat for providing valuable suggestions and for their great help in identifying the topic of the present thesis and encouraging me to accept this challenge.

Thanks, too, to my friends Chandra, Toya, Laxman, Narayan, Uma and Rajeev for their continuous support and encouragement without which my dream to be a research student would have remained unrealized.

I would like to express by sincere gratitude to my parents for their warm love and encouragement for this work.

Last but not the least, I am also thankful to Durka Man Maharjan of Durka Computer System, Kirtipur Naya Bazar for his fine computer typing and printing.

July 2006

Raj Rai

Abstract

The present research work is a critical study of Joseph Conrad's *Lord Jim* from existential perspective. This work basically focuses on Jim's struggle for his authentic existence. He is in a quest to be, to exist as a human being. He tries to create his true self by the will and efforts of his own. He is trying to be authentic all the time acting on his own conscience. Jim is not successful either because he cannot acquire his authentic self. He fails in his efforts to become authentic because he just exists as an instrument or an object but not as a human being. So Jim fails in his quest for his authentic existence

Contents

Acknowledgements	iii
Abstract	iv
I. GENERAL INTRODUCTION	1-9
Introduction	1
II. GENERAL SURVEY OF EXISTENTIALISM	10-29
Background	10
Theistic Existentialists	16
Atheistic Existentialists	18
a. Existentiality	22
b. Facticity	23
c. Forfeiture	23
Making of Self	24
Freedom	24
Decision and Choice	25
Authentic and Inauthentic Being	26
Conscience	27
Anxiety	28
Death Awareness	29
IV. EXISTENTIAL STUDY OF THE NOVEL LORD JIM	30-47
Background	30
Jim's Decision and Choice	36
Authentic and Inauthentic Being in the context of Jim	36
Conscience	39
Anxiety	42

	Death Awareness	43
V.	CONCLUSION	48-49
	Works Cited	

I. GENERAL INTRODUCTION

Introduction

Joseph Conrad, a great British novelist, has a different style of presenting the characters and the world related to them. His novels do not depict the world at its surface reality in the way Jane Austens and Dickens do. Before Conrad, novels presented a wholly objective world which was observed both by the authors and the readers. The novels displayed the world like a showman, in Daiches' word, "two – travelers-might-have-been-seen" (Daiches, *The Novel 2*). But novel became an "exploring, discovering genre" coming up to Conrad. It means that Conrad's novels are concerned only with the inner world of consciousness of the character, rather than the outer world. His novels depict the consciousness of an individual. Then, when we move from the outer world to the inner world of consciousness it certainly takes us to the question of self and existence. And this is the same question which Conrad deals with in his novels including *Lord Jim*, which I have tried to show in this work.

In *Lord Jim*, Conrad's motive is not to tell the story of Jim as a water-clerk or an officer in Patna the ship or a ruler of Patusan who works for his material benefit. But it is to present Jim as a man who is concerned with his self and consciousness. As a well known critic of Conrad, Fraser writes, "... the excitement is for Conrad what happens inside him (Jim)" (32). So, the present study seeks to analyze *Lord Jim* as a novel concerned with the inner world of consciousness and embodying a quest for personal existence.

The concept of a quest for personal existence comes from Martin Heidegger. For Heidegger, existential philosophy is a philosophy concerned with *Dasein*, a German term for what it is 'to-be-in-the-world'. Man is not a detached observer of the world. But he is always already in the world phenomenon. He "exists" in a special

sense in which entities like stones and trees do not. He is open to the world and to objects in it. In his own words, "Human being is not a thing which has additionally the gift of being able to do something, but it is primarily possibility" (qtd. in Grene 23).

The claim that man exists, in unique sense means that he is open to the future he determines by his choice and actions. Human beings do not have a fixed essence that determine what they are and what they do. Man makes himself what he is by his choices, choices of ways of life for Kierkegaard or particular actions for Sartre. Heidegger calls this aspects of human being 'transcendence'. It carries with it the meaning of anticipation of going beyond the given. As man does not have a fixed essence, he has to create his true self by the will and efforts of his own, through creating his 'identity' (Grene 41). Heidegger's opinion is that a person exists so far as s/he is authentic and ceases to exist if becomes inauthentic. As inauthentic being is an object or simply an instrument. Thus, the quest for personal existence is a struggle to be authentic.

In this light of existential philosophy I will try to examine *Lord Jim* and try to define the modes of actions of its characters – whether leading to authenticity or inauthenticity. Their actions lead to authenticity so far as they act on their own and to inauthenticity of their actions are shaped by the surrounding world or as Sartre calls if they "follow the herd unquestionably", and if their actions do not contribute to self-knowledge (qtd. in *Existentialism*). And so far as one is conscious of his/her self and authenticity that is noted as a quest for personal existence .

Lord Jim has immensely contributed to establish Conrad as a British novelist in British literary arena. The novel was at first published as a serial in *Blackwood's* magazine from October 1899 to November 1900, and published in a book form in

1900. So, the novel since its publication, has drawn attention of many critics. As many critics are pouring their critical sensibilities on it, the criticisms on the text are also varied owing to different perspectives. This novel (*Lord Jim*) under scrutiny here has quite different setting that makes any surface reading unable to see the compatibility of theme of quest for existence through existential philosophy. But individuals, wherever they are, face the existential crisis, they find the milieu around indifferent to them. Even they find the whole world against them and find themselves split into individual as a "subjective" and an individual as an "objective". This thematic incongruence is profound in this novel. John Batchelor speaks about *Lord Jim*:

Readers of the late twentieth century are accustomed to think of *Lord Jim* as a study of guilt, a psychological study and a work of unprecedented narrative complexity [. . .] it is both a sophisticated study of private experience and story of action and adventure. It is 'about' guilt and honors; it is also 'about' friendship and work. [. . .] As I have said earlier, where I agree with Ian Watt that the emotional and dramatic centre of the novel is the Marlow-Jim relationship, a friendship which is dramatized with unprecedented wealth and particularity. (100)

So, *Lord Jim* is the story of a guilt and a psychological study as well as a work of unprecedented narrative complexity. Batchelor also writes that *Lord Jim* is about guilt and honor and it is also about friendship and work. Again Batchelor writes:

The bare bones of the story are simple as Conrad say Authors note, it is about 'acute consciousness of lost honor' but the treatment complex. Guerard has written admirably about the coexistence of universality and complexity in the novel. He says that it is universal in that, 'nearly

everyone has jumped off some *Patna* and most of us have been compelled to live on, desperately or quietly engaged in reconciling what we are with what we would like to be. (101)

Critics do say that the story of *Lord Jim* actually was of his own. As the character Jim was arrested for inquiry for abandoning the pilgrim ship *Patna* Conrad has written this novel recalling his own experience during his first visit to Singapore. Norman Sherry writes; "The court of inquiry, as it is presented in *Lord Jim*, has an air of authenticity. This is due mainly, I think, to the fact that Conrad is recalling his own experience during his first visit to Singapore" (58). 'Norman Sherry again writes'

Conrad, therefore, would appear to have set the *Lord Jim* in Singapore, that Eastern port in which on Inquiry into the *Jeddah* case was held, where the fullest impact of the scandal was felt, and where he himself probably heard the story of the *Jeddah*, a port where he, like Jim underwent an inquiry. And it is, no doubt, his own inquiry, the atmosphere though not the outcome, on which he bases the inquiry in *Lord Jim*. (61)

Actually, Conrad used only the framework of the actual *Jeddah* incidents, which provided in his novel, as it did in real life, a highly dramatic situation, an extreme instance in which man could be tested. Conrad therefore made use of the *Jeddah's* original journey his inspiration to write *Lord Jim*, after meeting A.P. Williams, working as a ship chandler's water clerk, who had been chief officer of the *Jeddah* at the time of dissertation. Some critics mentioned that it was not the best of Conrad. F.R. Levis, writing in 1941 has summed up their views as:

There is, in fact, much to be said in support of those reviewers who (Conrad tells us) mentioned that the work starting as a short story had

got beyond the writer's control, so that what we have is neither a considerable novel [...] not one of Conrad's best shot stories . . . rather it is hardly one of the most considerable. (39)

Thus, Levis supported those early reviewers and was not ready to accept it as one of Conrad's best novels. His opinion was that the novel was hardly one of the best considerable. Writers by 1950s began considering Conrad not as writer of mere sea-stories but writer of an "interior world." All sorts of things happen to Lord Jim, but the real drama of his story, the real excitement is for control what happens inside him. One of the critics, G.S. Fraser calls *Lord Jim*: The romance of Irony. Fraser compares Conrad with his almost exact contemporary Kipling. Fraser writes:

Whereas Kipling's heroes are untied, one might say, by a sense of group solidarity, Conrad's are united by a sense of common isolation, loneliness calling to loneliness. What Conrad is extraordinarily good at doing it comes out in *Lord Jim* in the conversation about the *Patna* incident between Marlow and the French naval officer – is revealing the possibility of immediate rapport between men, of different languages and cultures, who have shared a similar discipline, a similar suffering, who met each other quite casually. (232)

Fraser calls *Lord Jim* a 'romance' rather than a novel. He writes that "there is, for that matter, a real sense in which one might be tempted to describe *Lord Jim* itself as a romance rather than a novel: in the sense in which *Treasure Island* or *Catriona* is a romance rather than a novel" (233). Fraser again writes focusing *Lord Jim* as the romance of Irony:

The irony, of course, is beautifully courteous; a courtesy possibly only to somebody like Marlow (or like Conrad) who was himself

"excessively" romantic" and who knew, like Stein that there is no final cure for this condition but death. [...] Perhaps I am "excessively romantic," and incurably so, myself, but I see this fine human spirit very beautifully expressed in *Lord Jim*. (241)

But, another critic David Daiches takes it in another way. He does not emphasize the romantic nature of the novel. He writes, "It is not a study of a romantic young man redeeming a terrible moment of cowardice by later bravery and self sacrifice, it is a study of a weak man whose vanity makes him unable to come to terms with his weakness" (*The Novel* 33). However, he accepts the heroic nature of Jim and he puts that Conrad probes a 'special kind of romanticism in *Lord Jim* (31). He has taken Jim's fall, in the end, as inevitable one. His destruction in the end was to be in either way-whether accepting the material interest or rejecting it. It certainly projects some existential approach to Kierkegaard. But, Daiches takes this condition of Jim not a universal existential problems of choice, but as particular case with Jim. So he does not take it on ontological way.

Another critic C. B. Cox sees *Lord Jim* as metaphor. According to him, one of the character, German captain of the *Patna* is transformed first into a trained baby elephant walking on hind legs, then into a sixteen-hundred weight sugar-hogshead wrapped in striped flannelette, and finally into an immense green-and-orange beetle burrowing into ramshackle gharry as if it were a ripe cotton-pod. Cox metamorphoses the characters. He again writes:

Conrad's character vanish or change shape because they exist as fictional images whose status remains perpetually in doubt. In *Lord Jim* they usually appear through the reflector of Marlow's imagination, dressed in the form of language deemed appropriate by him at some

given moment; but as artist and narrator Marlow is not sure in what genre he is composing his story, and so his images are constantly changing, like patterns in a kaleidoscope. When reading Conrad we often feel that his character exist on in the consciousness of a beholder, and that their shape and quality depend on the perceiver's method of apprehension. (10)

In 1960's and 1970's *Lord Jim* attracted much more attention of the critics. They have tried to single out *Lord Jim* achievement in terms of the significance of the Conradian world. And they have done it through the study of Jim, the principle character. Tony Tanner puts it as the study of:

A man whose will is valiant and whose behaviour is craven, who is bravely active in his intention and disastrously passive in his deeds, whose aspirations are courageous and whose real conduct in a crisis is ignoble. He has emphasized the romantic cult of the novel as well. he has related Jim's character with Nietzsche's superman and Carlyle's 'Great Man' taking them as summarizing interest of the century in the hero. And Tanner describes Jim as "too flawed to grapple with existence". (56)

Throughout his career Conrad usually drew back from bruising contact with the dislocated horrors of absurdist arts. Life Marlow, he seeks images that will make senses of experience. He welcomes the sheltering concepts of light and order, the life illusion which may keep back the tempting overtures of suicide. C.B. Cox writes about Jim.

On the occasions Jim appears like a tragic hero, surround by immensity, assaulted by mysterious forces from sea and sky.[...] Jim at

times appears to symbolize solitary man opposing a malevolent universe. We sympathies with him because he will never abandon his dreams of heroic endeavors. (14)

In *Lord Jim*, Conrad is exploring the adequacy of literary form, indeed of language itself, and engaging in the modernist's quest for a new kind of fiction. Cox writes, "this search is mirrored in Jim's own adventures, as he seeks for heroic action, for a true relation to the community, for his proper identity" (17). We find that Jim's quest for his proper identity is compared with that of Conrad's exploration of literary forms, as well as his quest for a new kind of fiction which he could give in the world of literature.

Any reading of *Lord Jim* that aspires to be comprehensive must come to be terms with the novel's title-character. To borrow Emerson's words, he incarnates the "plain old Adam, the simple genuine self against the whole world". Conrad's earlier Malay novels, *Lingard Trilogy of Almayer's Folly*, *An Outcast of the Islands*, and the unfinished *The Rescuer*, similarly focuses on individuals living in exile from their culture and blindly in pursuit of an unhappy fate, as Jim live in remote land of Patusan. A famous critic J. H. Stape compare Jim as one of us, or the people of the world with failing's and virtues. He writes "*Lord Jim* is famously ambiguous. A technical *tour de force*, it painstakingly dissects and then resembles the activities and consciousness of a young man, who in his failings and virtues appears to be 'one of us'. (63) Stape again writes:

Poised at the close of an increasingly skeptical century, *Lord Jim* exposes a series of cultural illusions of which Jim is the heir, symbol, and victim. An ambiguously 'simple' personality, his motives, emotions, and instincts appear uncomplicated, but prove doggedly

intractable to his own and Marlow's sustained exertions to present and understand them. (69)

And *Lord Jim* itself was originally thought of as a short story centered upon the pilgrim ship episode, which is based on an historical event – the abandonment of the *Jeddah* by her English crew in August 1880, a maritime scandal much commented on in the London and colonial press.

In this way, coming to recent years, critics of *Lord Jim* have, in a sense, similar kind of views about the fiction. They have, in common accepted the fiction, at least, as about the individual's consciousness – his isolation, his relation to the society he lives in, metaphysical investigation of his self etc. So, in such a background an existentialist approach to the fiction will be an appropriate approach for the proper understanding of it.

II. GENERAL SURVEY OF EXISTENTIALISM

Background

After the Second World War many writers began to oppose the doctrine that viewed human beings as manifestation of an absolute value. Thrown into an incoherent, disordered and chaotic world in which individual's destinies were obstructed and turned apart by the Second World War, they could not believe in old concepts like unity, rationality, morality, value and even in Christianity. The writers saw the world totally absurd, incoherent, disintegrated, chaotic and disordered, not governed by the laws of providence, but by pure change and pure chance and contingency. This feeling of existence without justification became the main proposition of the twentieth century. Man is free of routines and conventions, who is laid bare and face to face to his own destiny. This feeling of utter alienation was the product of the recognition of 'death of God' on the one hand and the catalism of the World War I and II on the other. Not only 'God is dead' as Nietzsche proclaimed, but also all the intermediary values connecting God and man declined. Man has lost even the certainties and values of his own existence, which he had originally received from his belief in God. He is thus a castrated and deserted animal in the absurd and overwhelming world.

The background of such a fragmented and disillusioned situation many writers and philosophers sought to reduce to present and prevalent condition of modern man. They have full of nostalgic feelings and they deposed the madness of glory and power of these rulers who had waged wars frequently for the fulfillment of their trivial individual selfishness. The writers easily realized that life has become alarmingly insecure. The industrial revolution, the race for armaments, large-scale manufacture and the great political tycoons and straws had shaken the very foundation of human

existence, as it is today. Existentialism is probably the most dynamic and appropriate philosophical movement to define and interpret the anxiety, absurdity, and the uncertainties of the human existence. At this context M. H. Abrahams' description of the term 'absurd' will be helpful:

The term is applied to a number of works... which have in common the sense that the human condition is essentially and ineradicably absurd, and that the condition can be adequately represented in works of literature that are themselves absurd [. . .] in its fruitless search for purpose and meaning, as it moves from the nothingness when it came toward the nothingness where it must and as an existence which is both anguished and absurd. (1)

Sartre says, "by existentialism, we mean a doctrine which makes human lives possible and, in addition, declares that every truth and every action implies a human setting and human subjectivity" (10). "Existentialism is primarily concerned with human existence, specially with man most extreme experience; the confrontation with death, anguish and anxiety, despair and guilt" (589-90). Existentialism as a philosophical concept has been in vogue only in recent years, but its origin goes far back to some classical and middle ages. Before the modern existentialists we could find some norms of existentialism in the works of St. Augustine, Pascal, Socrates, Don Scouts and others, in extent. They were followed by Nietzsche, Dostoevsky, Kierkegaard, Husserl, Martin Heidegger, Gabrice, Jaspers, Bardyaev, Camus, Simon De Beauviour and Maurice Marleen Plarty. Some of them are known as Christian Existentialists and some atheists.

Before Soren Kierkegaard, existentialism was not accepted as a distinct movement in literature. After his writings existentialism dates in the field of literature

and there were so many philosophers occupied in this field. Nietzsche, Heidegger developed this term in a more modified form. After then this term developed and reached up to the height in the form of 'aesthetic existentialism' in the hands of Camus and Sartre. That's why existentialism has been defined in various ways. In expand of time philosophers' mind also changed and the meanings and terms too.

J. A. Cuddon defines that the connotation of existence is something active in philosophy. He associates it with the Latin root *ex out sistere*, from 'stare to stand'. Thus the meaning of existence is to stand in the world that is incomprehensible. The term now applies a vision of the condition and existence of man, his place and function in the world, and his relationship, or lack of one with God" (310). He again writes existence means to stand out in the universe that is against us, and existentialism means "pertaining to existence". Now the term is used to describe" a vision of the condition and existence of man, his place and function in the world" and his relationship or lack of it with God (316). The theses of existentialism found a particular relevance during and after the Second World War, when Europe found itself by materials as well as spiritual decay. The negative aspects of human existence such as pain, frustration, sickness and death became for existentialists the essential features of human realities. As the doctrine emerged worldwide, the essentialist thinkers also differed greatly in various ways. However, it may be said that with the existentialists, the problem of individual is central and that they stressed man's real existence, his certain nature, his personal freedom and his responsibilities for what he does and make himself to be. In terms of its function and nature, *Encyclopedia Britannica* defines as:

It can insist on the transcendence of being with respect to existence, and by holding this transcendence to be the origin or foundation of

existence, it can thus be assumed a theistic term. On the other hand, it can hold that human existence, posing itself as a problem, projects itself with absolute freedom creating itself by itself, thus assuming to itself the function of God. As such existentialism presents itself a radical atheism. (621)

In the view of Rene Wellek , in his *Twentieth Century Criticism*,

"Existentialism is a last and vital trend in this century. It dominated French and German intellectual scene after world War II" (82). He further clarifies the term that, "If we interpret it as a philosophy of despair, of fear and trembling, of man's exposition to a hostile universe the reasons for its spread are not for to seek" (82). Sartre ranking himself in a group of aesthetic along with Heidegger and French existentialists includes Jasper and Gabriel Marcel the theistic group. He also insists that what they (theists and atheists) have in common is that both of them think, "existence precedes essence" (13). Sartre's straightforward vision of existentialism lays emphases upon the existence of individual. "First of all man exists, turns up, appears on the seen, and only afterward defines himself" (13). He again defines it as, "an attempt to make life persist by creating a system in which one realizes human loneliness and human subjectivity (*Existentialism* 10). Man is free and in the act of choosing freely possibilities the individual shapes his existence. S.K. Jain in his book *Social and Humanist Thinkers* writes that, "Existentialism is an influential movement and its ideas are being read with keen interest by those who are becoming acquainted with it" (185). Defining existentialism he again writes:

The philosophy of Existentialism arose from disappointments and frustration with Kant's "things-in-itself" and Hegel's metaphysics because they did not satisfy the urgent needs of empirical man. If

gained a widely considerable place among the French typical intellectuals. (184)

While analyzing the being and subjectivity in Heidegger's thought, which have influenced profoundly Sartre, who has further developed the basic ideas of existentialism into a philosophy of "existential humanism." Jain writes, "Existentialism is a philosophy which endeavours to analyze the basic structure of human existence and makes the individuals understand their original freedom" (186).

For existentialists, man is responsible for his "action and his effect." Sartre says, "It is the feeling of freedom and responsibility that is the source of man's anguish" (15). Anguish is any emotion to all men's life problems. In *The University of Encyclopedia* the author presents about anguish of Kierkegaard as; "Kierkegaard's anguish is relieved by the transcendental faith in god. Atheists deny existence of God and stress man's absolute freedom to choose with revolving anguish despair"(68). Existentialism is expressed in *Encyclopedia Britannica* as the investigation of the meaning of being (822). But such investigation is not an easy task because it is faced with diverse alternatives. The individual must make a "choice" and must adhere human to it. For all the existentialists, the choice among the alternatives implies certain degree of risks. The most serious and problematic is "man's descent into inauthenticity" (621). This inauthenticity is resulted when the individual permits his life to be determined and defined by rules and values of the others.

According to *Myth of Sisyphus* by Albert Camus, the world is void, meaningless, irrational and at least absurd, he further writes about it, "For the existentialists the meaning of life is the most urgent of all those. questions [...] suicide is nothing but mercy a social Phenomenon" (12).

In his *The Rebel*, Camus evaluates the rebel's role thus :

To think is beginning to be undermined. In rebel slave says 'Yes' and 'No' at the same time. [...] Immediately the slave refuses to obey the humiliating order of his master, he rejects the condition of slavery. [...] He realized the saying "Better to die on one's feet than to live on one's knees. [...] He demands respect for himself, but only in so far as he identifies himself with humanity in general. (12-22)

For the diverse on "Existentialism", it is clear that this movement is really universal, humanistic, value oriented and meaning centered. It tries to connect the fragmented and chaotic world with the passionate, disillusioned and dishearted human being. As discouraged earlier, this term, existentialism, covers diverse areas both geographically and theoretically.

Jean Paul Sartre divides existentialist thinkers into two groups: theistic and atheistic. In the first group, includes Martin Buber, Kierkegaard, Gabriel Marcel and Karl Jasper. Whereas, in the second groups, Sartre includes himself, Martin Heidegger and many other French existentialists. The first group believes in religion while the second does not believe in religion or God. In this context, the theistic existentialist believe, the anxiety of modern man can be entertained when one submits oneself to the will of God. On the other hand the atheistic existentialists discards the concept if God as an authentic shelter. Macintyre in his article "Existentialism" writes, "The atheistic regard human being as, optimistically forlorn, free and supportless creature" (15). In this helpless universe the atheistic existentialists undertake to create a system in which the individual is paradoxically free to choose.

Theistic Existentialists

Soren Kierkegaard (1813 - 1853), Danish mystic thinker and theologian is accepted as the precursor of existentialism. Hegel maintained the philosophy of reconciliation and synthesis, which Kierkegaard called "both/and" system as opposed to his existential dialectic, "either/or", which emphasizes upon personal choice and responsibility rather than overall rationality (224). By choosing inward and personal character, one makes a leap of faith in God which he regards as an 'ethno-religious' choice(809). Thus there are two options of the individuals to choose either he has to choose God and get redemption from the angst, an "ethno – religious" choice or he has to reject God and go to perdition an "aesthetic" choice (223-34) truth for Kierkegaard is always subjective. In ethics Kierkegaard supported individualism and moral realism, and preached despondency, fear, and hatred of the masses. At this point Richard Ellman in his *The Modern Tradition* writes about Kierkegaard, "Subjective life is most intense in personal and private, Wholly individual, and value of objective reality in this sense in a moderns article of faith" (855).

Kierkegaard contends that the state of self divison "ironic" or "negative", is part of the very definition of personal existence we can not escape from it. He thinks, by an easy Hegelian or Marxist synthesis, "... truth is given only to the subjective thinker, who becomes more and more isolated as he inwardly assimilates the universal truth, and becomes more and more of genuine knowledge as he affirms his finite and changeable human nature" (680). "Kierkegaardian faith" as Macintre describes, "is also in paradoxical form" (15). When we believe in God, we believe both in his finite and infinite existence. The finite is related to the outward form and existence of God, where as the infinite is concerned with the inward faith and nonexistence. For Kierkegaard, as for the later existentialist, the most extra feeling of human life is

anguish as "Angst". Which accompanies us at environment. He says, "Wish to avoid ourselves, when we should choose ourselves. We live in time, loosing ourselves there in its contents, but if we face ourselves there is a chance that we shall break through time, into eternity, finding God in the eternal movements" (283).

In true sense, we can say about Kierkegaard that he was really the precursor and forerunner of the existentialist movement. The main theme of his writings in "truth is subjectivity" he attacked what he felt to be the sterile metaphysics of Hegel and the worldliness of the Danish church.

Karl Jaspers is also one of the first thinkers to use the term "existentialist." He also discarded the self-sufficiency of science and the seclusion of individuals from the communication with other being to communicate with. He was not Christian in a traditional sense, but he believed in 'Transcendence'. He used the term "Transcend me" to designate man's personal, devoted and committed attempt to reach the encompassing (Koestenbaum). By "encompassing" (das umgreitende), he means the ultimate and indefinite limits of being as we realize it in all its fullness and richness; boundaries, which surrounds, envelop and suffuse all there is. "Transcendence alone", says Jaspers, "is the real being" (878).

Likewise in this philosophical movement Martin Buber and Marcel have contributed for its development. Not very much unlike Jaspers, Buber repudiated the idea of separated existence of human being. He told that our existence is always attached with other men, with nature and with God. According to him, the relation should be concrete and immediate, an "I" to and "thou", and not an abstract and object, an "I" to an "it" one (870-78). "The primary world I-Thou", Buber writes, "can only be spoken with the whole being. The primary word- it can never be spoken with whole being" (807).

Marcel tries to fill the abyss between subject and object, between what is in us and what is before us. He makes a distinction between primary reflection and mystery: the mystery of existence and mystery of being. The first is related to "concrete" philosophy and the second is related to "concrete" ontology. 'We are', according to Marcel, much more important than 'I am' in the first philosophy. The second tells us that only the participation in being, as keen observes. We can overcome isolation, despair and tragedy. Marcel stressed upon "faith in God", when he considers, "can help man overcome anxiety and despair that characterizes prediction" (759).

To conclude, the religious existentialists recommend us to go to the shelter of God or transcendence to ensure the faithful existence.

Atheistic Existentialists

Friedrich Nietzsche (1844-1900), German philosopher and poet, is one of the most influential figures in modern philosophy. He told that religion provides no truth because God is dead and Christianity has become the shelter for weak and disable people that he hated. Nietzsche expresses his view on religion and God as:

The Christian conception of God- God as God of sick, God as a spider, God as spirit – is one of the most corrupt conception of the divine ever – attained on earth. God as the declaration of war against life, against nature, against the will to live !. God as a dead, and Christianity as a shelter for weak and disables. (92)

He thinks God is antagonist like, against will to power. The superman are higher man, and are free from any restrictions imposed by the society.

Talking about atheistic existentialism, Jean Paul Sartre placed himself as the founder of French Existentialism by developing a new creed of Existentialism. He

made the philosophy "Existentialism", popular even among laymen. He has been engaged along, with his contemporaries, in a politico social polemics. He has made a mark as a writer of philosophical novels and essays. Robert C. Solomon says, "The central tenet of Sartre's existentialism is the freedom of human consciousness, freedom to act, freedom to value, freedom to make itself" (86). Sartre as Heidegger says that, emotion can be understood only if it is said in the context of the total "human reality" (289).

He is only self-declared existentialist among the major thinkers. For him the central idea of all existentialism thought is that existence precedes essence. At this respect he himself writes in his *Existentialism and Human Emotions*:

[...] there are two kinds of existentialism, first who are Christians among whom I would include Jaspers and Gabriel Marcel, both Catholic Existentialists, among whom I class Heidegger and then the French Existentialism and myself, what they have common is that they think that, "existence precedes essence" [...] subjectivity must be the starting point. (13)

In his essay *Existentialism and Human Emotions*, Sartre very skillfully and beautifully anatomizes human being and human existence. He has fully endeavored to defend existentialism against the attacks and charges from both sides, Christian and Marxists. Disclosing the atheistic existentialism, Sartre writes:

It states that if God does not exist, there is at least one being in whom existence precedes essence, a being who exists before he can be defined by any concept and that being is man, or, as Heidegger says, human reality what is meant here by saying that existence precedes

essence? It means that, first of all, man exists, turns up, appears on the scene only afterwards, define himself. (15)

As most of the existentialists claim, Sartre also stresses upon the subjectivity of the individual. So Sartre is creating another system of human existence by negating the common social system, as people understood it.

Likewise, Albert Camus is a strong follower of all atheistic existentialism. "this universe", states Camus, "henceforth without a master seems to him neither sterile nor futile" (852). Camus reaches to the conclusion to declare the condition of man absurd. When he realizes that speculative system of past provided no reliable guidance for life or guarantee and foundation of human existence. According to Camus, "when the absurd man is aware of his futile living he naturally feels anxiety and helpless but he does not surrender himself in the mouth of death"(853).

Martin Heidegger is one of the founders and main exponent of German Existentialism. He is another leading figure of atheistic existentialism. He defined, 'being' and 'beings', "the oblivion of being (individual) into the beings (group) has made us last in unreal existence" (879). To get back the last being, Heidegger suggests us "to return back into the ground of metaphysics, and find the roots of our existence" (808). He held the belief that man should face explicitly the problem of being, he has to determine his own existence, create his own possibilities and make choices and commitment. The feeling of dread due to the awareness of death, may incite us to flee away from the problem of being, accepting way of life set by others instead of coming face to face with it. But if take the dread as death as opportunity we may construct our life unique and our own. Heidegger accepts that one cannot escape the historical concept because he is always bounded by conditions and outlooks inherited from the past.

In existentialist philosophy, concept of existence is restricted to the kind of being exemplified in man. In the very first hand, thus, existence of human being is differentiated from the existence of other entities in the world. Other entities 'stand out' there in the world, but only man 'exists'. Thus, for the existentialists, trees and mountains just 'are', but they do not exist. What exists is only man. In Heidegger's words:

The being whose manner of being is existence is man. Man alone exists. A rock is, but it does not exist. A tree is but it does not exist. An angel is, but he does not exist. God is, but he does not exist. Rock, tree angel, God just 'are' they do no exist, what exist is only human being.
(qtd. in Macquarrie 29)

Man's existence is not simply in 'standing of' there in the world like other entities in the sense that he is open to became what he is not. What counts for his existence is, thus, possibility of his going beyond himself. As an existent, at any moment of time he aspires to go beyond himself towards his own possibilities. Heidegger puts further as "Dasein is always its own possibility" (74). As possibility, human existence is the anticipation, the exception and projection of the future. Existence is always stretched out towards the future. Human existence is, then, transcendence to its own possibilities.

Human being as an existent has some fundamental characteristics that distinguish his existence from that of other entities in the world. A stone or even a tiger does not exist because of the lack of those fundamental characteristics which human being possesses. Existentialists even claim that if human being loses the fundamental characteristics, he loses his true existence. He becomes just a stone or a hammer – an instrument. He exists no more but simply 'stands out' in the world.

Heidegger has mentioned three fundamental characteristics of an existent in his famous book *Being and Time* (1927). They are: (a) Existentiality, (b) Facticity, and (c) Forfeiture.

a. Existentiality

It is the characteristics of human being of going beyond himself. It is true that all being 'exist' in the sense of 'standing out' in the world. But only man exist in the sense that, "Among all the things that may be observed on the earth, he (human being) 'stands out' as the only one that not only is but takes over its being in awareness of who or what it is and of who or what it may become" (Macquarrie 69).

Man keeps on emerging from where he is at any given moment. Man is transcending in his being, he is at any moment transcending or going beyond what he is at that moment unlike other things and beings. Man is not just constituted by some given properties. He thrusts himself into possibilities of existence. He does not possess a fixed essence given in advance. Sartre's assertion that man is not like a manufactured thing and Nietzsche's conception of man as always moving towards superman exemplify the same characteristic of existent. Thus, man is regarded as unfinished and incomplete.

This human characteristics of transcendence leads different existentialist thinkers to different points. For theist thinkers like Kierkegaard and Karl Jaspers it is a transcendence to God, while for Nietzsche it is to superman, and for Sartre, Camus etc. it is to nothing, for there is no God. So man is entirely abandoned to establishing his own norms, and determining his values and what he will become. At this point we come to Heidegger's claim that man is always - already-in-the world where he finds himself as *homofaber* surrounded by materials, tools, opportunities etc., by the use of

which he creates his identity (Greene 22). This characteristics of making 'my world' is described as 'facticity'.

b. Facticity

Facticity of existence can be taken as uniqueness' of an individual existent. It is the 'mineness' of existent. This 'mineness' of existent emerges from the relationship of an individual with the world. Thus, in turn, it emerges from 'thrownness' and 'givenness' of an individual within a situation. As such, it is opposed to the possibility of existence. It is a limiting factor of one's possibilities. I am, I and my existence is only mine. It is 'irreplaceable' and never 'interchangeable' with others.

c. Forfeiture

It is the self – relations of existence. A man exists so far as he is himself. In one's life, everyday moods, interests and companions as well distract his attention. And he is happy or sorrowful, amused or bored. No one can live in sole concentration on the resolve to become himself. This is the forfeiture of human existence. In his distraction, becomes authentic or inauthentic by the will and efforts of his own. This factor counts much for the projection of an authentic self. Macquarrie writes:

Either he is himself, he is existing as this unique existent, standing out from the world of objects and going out from any given state of himself; or he is of himself, he is being absorbed into the world of objects as just another object, he decided nothing for himself but by external factors. (74)

Making of Self

Heidegger's man is an always-already-in-the –world phenomenon. It implies that he finds himself at his disposal things he can handle, and finds himself determined by the things at the same time. So, there is an inextricable relationship between being and the world. A self is projected always out of the relationship. As Sartre puts it "without the world there is no selfhood, no person; without selfhood, without the person, there is no world" (104). There is no human existent apart from the world in which he exists. The human existent is not a 'Self – sufficient point of consciousness to which a world gets added on" (Macquarrie 81). To exist is always to be in the world. It, in turn, implies that a man is always in a situation. On the other hand he is free to make himself, for his essence is not given in advance. Human being should create his self acting within such circumstances.

Freedom

Man is free to create his self. For Kierkegaard, to exist is at the same time to be free. Man makes himself what he is by the choice in freedom. Sartre has the opinion that freedom and existence are inseparable. It is not that man first exists and becomes free, but to be human is already to be free. Freedom is, thus, possibility, and "to stand on the edge of possibility is rather like standing on the edge of a precipice" (Macquarrie 167). One can fall or rise; he can be authentic or inauthentic, that is, he can exist or simply 'stand out', while practicing freedom Macquarrie further writes, "...freedom by its very nature is pregnant with possibility; and it is the stirring of possibility in the womb of freedom that is experienced as the primordial anxiety. As such, freedom implies anxiety (167).

As Sartre says, "Man is condemned to be free" (qtd. in Rav 435). Sartre identifies freedom as a necessity of being. As a conscious person one can not exist

shut up in being-in-itself, but in consciousness. And in the very acts he breaks away from this being and exists in transcendence.

Decision and Choice

As already mentioned, man is open to become what he is not. In his possibilities, he makes free decision and choices to project his self. On the other hand, man always finds himself in a situation in which constitutive possibilities are rooted. The situation determines the choices he makes among other possibilities. Thus decision is never self fulfillment. It is also self renunciation. To decide for one possibility is to renounce every other possibility that was open in the situation. Every decision is a decision for as well decision against. Every decision limits the range of possibilities that will be open for future decisions.

Kierkegaard is of the opinion that man has to make innumerable decisions in his life. Making such decisions is certainly to fall into the hands of misery and pain because it limits the range of one's possibilities. Nevertheless, one cannot remain without making such decisions. On making such decisions he goes on establishing his existence. Macquarrie explains:

Decision brings the existent face to face with himself [supporting Kierkegaard's opinion of establishing his existence] in a way that must stir anxiety. Thus most of us have to make decisions of magnitude. We avoid them or we postpone them as long as we can. For if to decide is on the one hand to thrust forward into a new level of existence, it is on the other hand to take the risk of cutting oneself off from the other possibilities that were open. It is to pledge or engage one's future' and since no one can foresee the future, such an engagement is always frightened with risk and attended by anxiety. (182-183)

Thus, in the long run, all the decisions and choices confirm in the emergence of a self. It is out of decisions that the self emerges. Man is his decisions. The self is not given ready - made at the beginning, as we have already mentioned. What is given is a field of possibility. His actions in the field of possibility determine who he shall be, or even what he shall be.

With the act of making decisions is related question of authenticity or inauthenticity of being. To exist as a self is to stand is the possibility of becoming at one with oneself, of fulfilling oneself or of being divided in oneself, separated from his true self. These two possibilities are to exist 'authentically' 'inauthentically'. Existing 'authentically' is the kind of existing exemplified in *Dasein* as already discussed, whereas 'inauthentic' existence is instrumentality. One projects his self in such a way that whether he becomes authentic or inauthentic, or he makes himself 'exist' or simply makes him 'stand out' there in the world. Thus, quest for personal existence is on making the kind of decisions that project an authentic self.

Authentic and Inauthentic Being

As man does not have a fixed nature or essence already given to him, he makes himself what he becomes by his own decisions and deeds. It is up to him to become what he is to be or fail to become it. Man must decide himself what he will be. Each individual must decide the question for himself. Each one's existence is characterized by the unique 'mineness'. He becomes truly himself to the extent that he fully chooses for himself. So, it is he who makes himself authentic; it is he who makes himself 'exist' or simply 'stand out' there as object.

The inevitability of being with others distracts one more to inauthenticity. The everyday being-with-others is most possibly inauthentic. It does not really involve the selves of those who take part in it. Man becomes inauthentic if he cannot create his

self of his own. For this, he should isolate himself from the distracting crowd and make his self. This is one way of becoming authentic which Heidegger emphasizes most. He puts it as:

[...] the self of everyday Dasein is the 'they-self', which we distinguish from the authentic self – that is, from the self that has been taken hold of in its own way. As 'they-self', the particular Dasein has been dispersed into 'they', and must first find itself. (qtd. in Macquarrie 167)

Another way of preserving self or being authentic in the human relationship is to establish the kind of relation to the other that promotes existence in the full sense, that is to say, it tells human stand out as human, in freedom and responsibility. If he fails to do so he exists no more. His existence becomes inauthentic if it is moulded by external influences, whether these be moral codes, political or religious authorities or the like.

Conscience

Conscience of an individual calls him to act on his own. But this statement does not always present an individual distracted from the 'they'. Conscience can be taken in two ways. A person's awareness of the moral codes accepted in his society may also be defined as conscience. Within the moral codes he can play safe, accepting conventional standards of morality and acting accordingly. On the other hand, conscience may be the kind of moral conviction that will sometimes lead a person to reject the accepted standards of his society in response to what he believes to be a more deeply founded imperative. Existentialists hold that the second kind of conscience is important to establish one's self. It is so, then, they believe that conventional moral codes of a society are always distracting. One should go beyond

them whenever an individual finds it necessary to do so. No public rule or standard should stop him from doing what he feels to be right at the moment. Nietzsche takes commonly accepted morality as 'old broken tables' of law (Macquarrie 211).

So, it is the voice of conscience which calls human beings out of uneasiness of forfeiture to its own authentic capacity to be itself. This voice of the self calls one to choose itself out of the distraction of self-forgetfulness, out of absorption in the 'they' to its own responsibility for being itself. Interpreting Heidegger, Marjorie Grene writes, "Conscience tells me I *ought* to face resolutely my own inner capability instead of forgetting myself in this and that. I ought to make my situations vitally mine rather than let it inflict itself upon me" (33).

To conclude, conscience comes from the depth of one's own being. It is the call of authentic self, struggling to be born, and it is addressed to the inauthentic or fallen self, the self that is dominated by the 'they'. For the projection of an authentic self, conscience is must.

Anxiety

Man finds himself plunged into the domain of anxiety. Anxiety is not fear, because fear has an object, which may be specified either within the region of environmental or the communal world. The source of anxiety remains indeterminate.

In this context S.K. Jain writes:

Anxiety is threatening and that which threatens cannot be specified.

Through anxiety man encounters nothingness and becomes aware of his finitude and the necessity of death, but through resolution man, who moves in time past to future through the present, appraise himself, chooses with the whole of his being, and thereby achieves authentic existence. (188)

For Heidegger, anxiety is the basic way in which one finds himself. It is through the mood of anxiety that human being is open to the voice of conscience (Greene 31). When a man sets for his authentic self through conscience, he comes across the moment of anxiety. Heidegger writes, "Anxiety brings *Dasein* face to face with its being-free-for the authenticity of its being" (232). When we exercise the freedom of choice in our everyday existence we feel not at home with the world. At such moment we feel anxiety. As such, anxiety is to be faced through a commitment to the decision that brought us face to face with it. If one doesn't face it and tries to avoid it seeking refuge in conventional patterns of action and conventional values he falls into inauthenticity. So, anxiety is to be endured, but not evaded.

Death Awareness

Death occupies very important place in existential philosophy. Heidegger takes it as a major category of human existence. Whereas man exists in his possibilities, death is the end of all his possibilities. Heidegger is of the opinion that man achieves authenticity when he understands the impossibility of all the possibilities of existence - the impossibility of which the sign or term is death. Thus, man becomes authentic inasmuch as he has death awareness. "The awareness that he is going to die is one of the characteristics that allows man to exist as man not merely as animal" (Macquarrie 194). Heidegger takes human being as 'Being-to-death' in its authenticity. He concludes this on two bases. First, if human being is to be a unity, it can be so only as a whole, that is, in relation to its ending, death. Second, if human being is to rise from forfeiture to authenticity, it can do so only in isolation from the reductive and distracting 'they'. It is only death, or relation to death that brings such isolation. For death is the only event in one's life. Which is absolutely his own (Greene 30-31). Thus death awareness occupies an important place in existent's life.

IV. EXISTENTIAL STUDY OF THE NOVEL *LORD JIM*

Background

The novel *Lord Jim*, acquires its title from the principle character Jim. The 'hero' Jim is presented not as a perfect hero, which is expressed in the very beginning of the novel, from his physical description. Conrad writes, " he was an inch, perhaps two, under six feet" (Conrad 9). He does not quite reach the traditional height of a hero. In his intentions he is heroic and wishes to prove it, but his actions are craven. In fact, whatever he chooses to do puts him into further crisis. Nevertheless he goes on making such choices. Thus we can observe the problem of choice with Jim. Same as Jim there are other characters too in the novel, who are struggling to acquire their self in one or another way. Among them, Marlow the narrator, who takes Jim as 'one of us' is emotionally anchored to Jim's actions. Another character Stein, the collector of beetles and butterflies, has his own unique way of life, what is, he seems to be trying to synthesize his realism (Symbolized by his interest in beetles) and romanticism (symbolized by his interest in butterflies) trying to create his own unique self.

The main character of the novel Lord Jim is struggling to acquire his existence, but he is not successful and is killed in the end. Jim is a character who indirectly represents Conrad himself. Same as to Jim, Conrad also, after his parent's death sails to the different part of the world. Marlow a friend of Jim helps him find job in various ways. So Jim gets a job of water-clerk in a pilgrim ship named Patna. So in one of his trip on Patna, with eight hundred pilgrims he sets up for Mecca. But because of the ship is very old it drowns and all the eight hundred pilgrims die leaving only the few crews of the ship alive, along with Jim. Jim, frustrated with his decision to jump off the ship and unable to save the pilgrims, leaves the work of water-clerk. He goes to the remote place called Patusan in Malaya. As a white man Jim acquires

honors of the people in Patusan. He is called *Tuan Jim*, ie. Lord Jim. Jim, in the very first days lives a life of happiness and prosperity. But one day crisis comes to his life when a sea pirate named Gentleman Brown comes to his territory for food and shelter. Jim becomes aware of Brown's negative intentions. A war takes place between the man of Jim and Brown, and Jim traps Brown and his men atop a hill. Later Brown compromises to leave the place promising that he will not harm the people of Patusan. So Jim agrees to leave Brown and his men. But a man named Cornelius, jealous of Jim, makes conspiracy with Brown. Before leaving Patusan, Brown and his men kill a character Dain Warris, the son of Doramin, Rajah of Patusan. Doramin suspects that Jim was guilty of all the accident. Doramin, furious of his son's death, kills Jim by shooting in the last part of the novel.

So, from the very beginning of the novel we find that, the protagonist Jim, is in crisis of his existence. He does different works, goes to different places in search of his authentic self, but he is not successful either. His decision to jump off the Patna shows that he wants to live, he wants to exist. But he is not successful. In the last part of the novel we find that he has surrendered to Rajah Doramin, who kills him. So, we can see the novel *Lord Jim* from the point of existential philosophy. In this context I would like to rephrase the lines of Conrad himself. He has written in his Author's Note, "The bare bones of the story are simple. It is about acute consciousness of lost honor" (xxxiii). In this context, Guerard has written admirably about the coexistence of universality and complexity of the novel. He says that, "it is universal in that nearly everyone has jumped of some Patna and most of us have been compelled to live on, desperately or quietly engaged in reconciling what we are with what we would like to be" (80).

Chapter 16 of this novel tells us that the novel is about Jim, also that it is equally about Marlow's narrative enterprise, the difficulties he encounters as he tells his story about Jim. This chapter contains a paragraph which seems to me central to Conrad's perception of this novel and of all his work hitherto, where he gives us a sense of mystery of being. He writes:

It is when we try to grapple with another man's intimate need that we perceive how incomprehensible, wavering and misty are the being that share with us the sight of the stars and the warmth of the sun. It is as if loneliness were a hard and absolute condition of existence; the envelop of flesh and blood on which our eyes are fixed melts before the outstretched hand, and there remains only the capricious, unconsolable, and elusive spirit that no eye can follow, no hand can grasp. (138)

Hence, in the novel *Lord Jim* all the characters, including Jim are in their existential crisis in one or the other way. The characters, especially Jim, because of his failure in his decision and choice leads him to a failed hero, or leads him to his existential crisis. Same as to him the other characters Marlow, Stein (the beetle collector) and Gentleman Brown (a sea-pirate) are struggling for their existence, in their own way. Which we find in the different chapters of the book.

Jim's Decision and Choice

Man makes his free decisions and choices in his possibilities, to project his self because man is open to become what he is not. There is always a situation in which a man always finds himself in his constitutive possibilities. So this situation in which his constitutive possibilities are rooted, makes him determine the choices he makes among other possibilities. Thus, decision is never fulfillment. It is also self renunciation. To decide for one possibility is to renounce every other possibility that

was open in the situation. Same is the case with Jim. Because after his failure as water-clerk he decides to go to a remote place in Patusan a territory in Malaya. This is his decision and choice. He renounces the other opportunities which he could get in the ship *Patna*.

As a human being, man has to make innumerable decisions. So, while making such decisions and choices, man may either be successful or unsuccessful, which leads him/her to misery and pain because it limits the range of one's possibilities. Nevertheless one cannot remain without making such decisions. So, on making such decisions one goes on establishing his/her existence.

Here I would like to state Jim's position in the *Patna* the ship, when he was about to jump. He was in a particular situation. He had two options to do at the moment of the supposed sinking of the *Patna*. He had to do something to save the people due to his responsibility and moral necessity. He was one of the five officials on board and had to work for saving eight hundred pilgrims. But on the other hand, there was much less time and there were only seven boats, greatly insufficient for eight hundred people. At this moment he could think only of saving himself alone. These two choices present to him are very much tormenting. He cannot actually make any decision, whether right or wrong. To jump into a boat and save himself would have been an easier decision. But he cannot be happy with it. It means that he doesn't simply want to live. It is not simply because of the responsibility that he wanted to save the pilgrims. There is a much striking factor in his wish to save them. He wanted to be heroic. But if he jumped, he would miss that opportunity. To jump and to save only himself was also to miss the glory which he is always in search of. But if he could not save the sinking ship, certainly he would be dead. But he wanted to live. Thus the choices are decisions for and against as well. Later Jim expresses his sorrow

to Marlow as, " Ah! What a chance missed! My God! What a chance missed!" (Conrad 67). His mind is fixed on the glory he could have secured for himself. Evaluating himself he says, "...that mistake, you know – made me a confounded ass of myself" (66). But he forgets he could have died if the ship had sunk and he had not jumped. Jim regrets the jump all throughout the book because he knows he himself is responsible for the action he took.

Every man is his decisions. So to confirm the emergence of one's self one has to make his/her own decision and choice. Jim's own decision and choice. Jim's own decision and choice makes him a "confounded ass" because he decides to jump off the sinking ship Patna. So whether Jim is a "Confounded ass" or whatever it be, it is his own decision and choice. Same as to Jim, every human being is not given ready-made self. He/she has to create their own self. What is given is only a field of possibility. And his/her actions in the field of possibility determine who s/he shall be, or even what s/he shall be.

Jim's act of making decision and choice is related with the question of authenticity or in authenticity of being. So Jim has to project his self in such a way that whether he becomes authentic or inauthentic, or he makes himself 'exist' or simply makes him 'stand out' there in the world. But Jim's decision and choice has projected his self, in such a way that he becomes inauthentic or lets say he does' not 'exist' but only 'stands out' in the world. Because instead of escaping the sinking ship, he should have saved the pilgrims. But he does not save them, decisions or his choice of escaping from the drowning ship leads him to his 'in authentic self'. And because of his 'inauthentic self he does not 'exist' but only 'stands out' in the world. So Jim confesses this and sets out for his quest for 'authentic self' or for his personal

existence'. Thus quest for personal existence is on making the kind of decisions and choices that project an authentic self.

Joseph Conrad, as he has stated in the author's note to 1917 edition of *Lord Jim*, "to conceivably color the whole 'sentiment' of existence in a simple and sensitive character" (Conrad 7), has presented Jim as an existent from the very beginning. As a matter fact, an individual not enjoy his life in the sea as "to the white man in the waterside business and to the captains of ships he was just Jim – nothing more" (Conrad 10). He wanted to explore his possibilities. He had a dream of being something which himself was in illusion to know. At least he imagined:

On the lower deck in the label 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, bare-footed and half naked, walking on uncovered reefs in search of shellfish to stave off starvation. He confronted savages on tropical shores, quelled mutinies on the high seas, and in a small boat upon the kept up the hearts of despairing men-always an example of devotion to duty, and as unflinching as a hero in a book. (Conrad 11)

Likewise:

...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 had a gorgeous virility, the charms of vagueness, they carried his soul away with them and made it drunk with the divine philtre of an unbounded confidence in itself. There was nothing he could not face. (21-22)

By citing these from Conrad I do not mean to interpret possibility of human existence as mere dream and aspiring for the unattainable, and becoming ambitious. It is, no doubt, much more difficult ontological phenomenon. But from here, what does Jim want through adventure? The whole *Patna* business was dull and "barren of adventure" for him (14). It gave him bread, security and the like that one needs in daily life, but it was not all for him. It was a "magic monotony of existence between sky and water" (14). As such his aspiration for worldly achievements and heroism are not important in themselves but what is more important is that they are basically needs of his existence. In a way, he aspires for a *Superman* which he gets embodied in Patusan. It is Nietzsche's affirmation that as man does not have a fixed essence, he aspires for superman (as for it possess supernatural power (195). He wants to live as a butterfly, as if, in Gentleman Brown's words he "were one of those people that should have wings so as to fly about without touching the dirty earth" (288).

Authentic and Inauthentic Being in the Context of Jim

Man makes himself what he become by his own decision and deeds or man must decide himself what he will be, because he does not have fixed nature or essence already given to him. It depends upon him to become what he is to be or fail to become. And it is because of his choice and decision which makes him either authentic or inauthentic. Same is the case with Jim he in the very beginning does a work of water-clerk in the eastern ports, and he is also successful in his work. Conrad writes:

To the captain he is faithful like a friend and attentive like a son, with the patience of job, the unselfish devotion of a woman, and the jollity of a boon companion [. . .] who possesses ability in the abstract has

also the advantage of having been brought up to the sea, he is worth to his employer. (9)

Each one's existence is characterized by the unique 'mineness'. He becomes truly himself authentic or inauthentic, it is he who makes himself authentic or inauthentic, it is he who makes himself 'exist' or simply 'stand out' there as an object. Here, Jim to some extent is successful to make his 'authentic self', because he is successful in his work as a water-clerk. But he is not always successful in maintaining his 'authentic self' because his career comes to crisis, when the pilgrim ship gets drowned. Where he cannot save the pilgrims and loses his job. Which means he loses his 'self' too, which would help him make his 'authentic self'.

A man becomes inauthentic if he can not create a self of his own. For this he should isolate himself from the distracting crowd and make his self. Jim has the same case. he can not create a self of his own. He also can not isolate himself from the distracting crowd and make his authentic self. Because, Jim every time is distracted by the peoples and the pilgrims of the ship. He has to travel to different places and meet different people and challenges as well. In one or other way Jim is being distracted from his 'self' by unintelligent brutality of existence which he wants to escape and discover his authentic self but he is not successful. In this context Conrad writes:

But now and again an uncontrollable rush of anguish would grip him bodily, make him gasp and writhe under the blankets, and then the unintelligent brutality of an existence liable to the agony of such sensations filled him with a despairing desire to escape at any cost. The fine whether returned, and he thought no more about it. (15)

Another way of preserving self or being authentic in the human relationship is to establish the kind of relation to the other that promotes existence in the full sense, that is to say, it lets human stand out as human, in freedom and responsibility. If he fails to do so he exists no more. His existence becomes inauthentic if it is moulded by external influences, whether these be moral codes, political or religious authorities or the like. Jim, while staying in Patusan has a very warm relationship with the people and he has freedom and responsibility. But his existence becomes inauthentic because it is "moulded by external influence", according to Heidegger, and that is the Gentleman Brown and his men. They challenge Jim's authority in Patusan. Jim's decision to leave Brown and his men after capturing them becomes a great mistake. Because his decision was against the will of the people and his own responsibility. Brown and his men kills Dain Warris, the son of the Rajah, Doramin. Death of Dain Warris later leads Jim not only to his inauthentic self but also to his tragic end. Conrad, in the end of his novel pictures the tragic end of Jim. He writes:

What thoughts passed through his head – what memories? Who can tell? Everything was gone and he who had been once unfaithful to his trust had lost again all men's confidence.[...] Loneliness was closing to him. People had trusted him with their lives – only for that; and yet they could never, as he had said, never be mad to understand him. [...]

He was inflexible, and with the growing loneliness of his obstinacy his spirit seemed to rise above the rains of his existence. (307-08)

So, authentic self is just like a moment of recognition and self-discovery. It is a moment of securing a place for one's self independent of the worldly things. For an authentic self, test, is important for Conrad. He feels a lack of it in Jim in the beginning. Conrad writes:

When very young, he became chief mate of a fine ship, without ever having been tested by those events of the sea that show in the light of day the inner worth of a man, the edge of his temper, and the fibre 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. (14)

The inevitability of 'being - with - others' distracts one more to inauthenticity. The everyday being - with - others is most possibly inauthentic. It does not really involve the selves of those who take part in it. Jim's inevitability of being with other had led him to inauthenticity. Because Jim, same as to other human being, everyday has to be or live in the society which is his 'being - with - others'. Jim, for example, can not leave his wife Jewel as well as the people of the Patusan. So, for the purpose of not – 'being - either- others' either he has to be God or 'Superman' as said by 'Nietzsche'. So, he is not able to acquire his 'authentic self'.

Conscience

It is the conscience which call an individual to act on his own. But this statement does not always present an individual distracted from the 'they'. Heidegger, likewise, takes public standards as public conscience and says that it is the voice of the 'they'. This kind of conscience simply reflects the commonly accepted standards of right or wrong. It cannot lead a person to authentic selfhood. The true conscience is, then, that which takes one away from the voice of the 'they'. "Conscience summons Dasein's self from its lostness in the they", writes Heidegger (319). It is , because of his conscience Jim could not tolerate the sea ports and the white men (i.e. 'they'). He wants to distract himself from the 'they', which takes him to the deep jungle of Malaya. In this context Conrad writes:

Intolerable drove him away for good from seaports and white men, even into the virgin forests, the Malays of the jungle village, where he had elected to conceal his deplorable faculty, added a word to the monosyllable of his incognito. They called him Tuan Jim: or one might say –Lord Jim. (Conrad 10)

This is the same conscience that called Jim not to imprison Gentleman Brown any longer or fight his men. Gentleman Brown had invaded his country Patusan and had somehow terrorized his people. But after Jim had a talk with him, he did not want to fight him though the natives wanted so. He says, "Let them go because this is best in my knowledge" (Conrad 296). The natives suspect him for a moment for the decision and show dissatisfaction. They might have rebelled against his leadership. But he was ready to take everything on his shoulder to pay attention to his conscience. He has to say, "I am responsible for every life in the land" later to get consent of the natives (297). The decision becomes his death later. But what was more important was his decision for the sake of his self. The consequence was that Gentleman Brown could drag him, so he thought, to a fallen state of his life, that was what he was always afraid of. He misunderstood that Brown knew his past deeds, that is , the jump from the Patna. It aroused within him a feeling of guilt which is a state that is characterized by lack of being (Macquarrie 203). So he did not like to fall into such a state. He could not find himself as a man. He wanted to escape such situation and, so, was ready to bear anything other for the sake of his self-confidence and dignity, his self. Marlow says, "...of all mankind, Jim had no dealings but with himself, and the question is whether at the last he had not confessed to a faith mightier than the laws of order and progress" (Conrad 255). This 'mightier faith' is the call of his self which he was to pay attention to.

It is also because of his conscience, Jim meets his tragic death. After Rajah Doramin's son Dain Warris is killed Jim takes the responsibility of the incident. He could have fled from that place or defend for the accusation of Warris' death, but not, because if he would have fled from there in any part of the world he would face the same or the other kind of existential crisis. Because he knew that he was going to be punished, and the punishment would be death penalty. In this situation, Jim is in a very pitiful condition. Conrad pictures it in the conversation between Jim and his wife Jewel:

"Will you fight?" she cried. "There is nothing to fight for," he said, "nothing is lost". "Will you fly?" she cried again. "There is no escape", he said. Stopping short, and he stood still also, silent, devouring him with her eyes. "And you shall go ?" She said, "You are mad or false. Do you remember the night I prayed you to leave one, and you said it was impossible ! Impossible !" (310)

Jim would neither fight nor leave the place, because he did not want to do the same mistake which he did in the Patna case. So, Jim's this kind of decision is of his conscience which led him to his tragic end.

It is the voice of conscience which calls human being out of uneasiness of forfeiture to its own authentic capacity to be itself. This voice of the self calls one to choose itself out of the distraction of self-forgetfulness, out of absorption in the 'they' to its own responsibility for being itself. So Jim's voice of the self called him neither to leave Patusan nor defend the accusation of Dain Warris' death.

To conclude, conscience comes from the depth of one's own being. It is the call of the authentic self, struggling to be born, and it is addressed to the inauthentic or

fallen self, the self that is dominated by the 'they'. For the projection of an authentic self, conscience is a must.

Anxiety

Anxiety is a feeling of worry or fear which man experiences when he sets for his authentic self through conscience. It is through the mood of same anxiety that human being is open to the voice of conscience. So, it is anxiety which brings man face to face with 'Dasein'. Heidegger writes, "Anxiety brings Dasein face to face with its *being-free - for* the authenticity of its being" (232). For him, anxiety is the basic way in which one finds himself. When we exercise the freedom of choice in our everyday existence we feel not at home with the world. At such moment we feel anxiety. As such, anxiety is to be faced through a commitment to the decision that brought a commitment to the decision that brings us face to face to face with it. And one falls into inauthenticity if he does not face it and tries to avoid it seeking refuge in conventional patterns of action and conventional values. So to achieve an authentic self one should endure anxiety, but not evade.

In *Lord Jim*, Jim reveals the moment of anxiety time and again. But instead of escaping it he faces as usual. One remarkable incident is there when he decides to let Gentleman Brown go. Conrad writes:

[. . .] Jim did not know the almost inconceivable egotism of the man which made him [. . .] mad with the indignant and revengeful rage of a thwarted autocrat. But if Jim did not mistrust Brown, he was evidently anxious that some misunderstanding should not occur, ending perhaps in collision and bloodshed. (296)

He had trusted Brown, but the anxiety of misunderstanding is the 'possibility' of human existence which he has to endure. He undergoes it and faces the

consequences. The moment is Jim's drive for his authentic selfhood. Instead of escaping from it he reaffirms his decision to let Brown's men go and says, "I am responsible for every life in the land" (Conrad 297). Here the moment of conscience is met with anxiety, which an authentic self has to endure instead of evading, and that is what Jim does.

Death Awareness

Same as other issues of existential philosophy, such as, decision and choice, conscience, anxiety, authentic and inauthentic being, death awareness is also an important aspect. In existential philosophy death occupies a very important place. Whereas man exists in his possibilities, death is the end of all his possibilities. Heidegger takes death as a major category of human existence. In his opinion man achieves authenticity when he understands the impossibility of all possibilities of existence - the responsibility of which the sign or term is death. So, man has more possibilities to achieve authentic self if he has death awareness, if not he has no more possibilities to achieve his authentic self. In this context Macquarie writes, "The awareness he is going to die is one of the characteristics that allow man to exist as man not merely as animal" (194).

Jim too wanted isolation from the reductive and distracting 'they'. That's why, maybe Jim surrendered to Doramin who killed him. And this time he did not want to repeat the mistake he had committed in the pilgrim ship, i.e. escape from death. And escape from death meant escape from isolation, which he did not want to. It is only death or relation to death that brings such isolation. For death is the only event in one's life, which is absolutely his own. Thus death awareness occupies an important place in existent's life. It is only death, or relation to death that brings such isolation.

For death is the only event in one's life, which is absolutely his own (Greene 30-31).

Thus death awareness occupies an important place in existent's life.

In *Lord Jim*, we encounter death awareness of its character from the very beginning. One of the judges, Big Brierly's death is worth commenting. He had committed suicide. No doubt, suicide is not a way to exist authentically, to exist as a whole. Heidegger is not advocating it while he says man is being to death, and only death makes him complete man. So, what Big Brierly does is in itself an escapism and a fall into inauthenticity. But it is worth mentioning in the sense that his death is in fact Jim's own awareness to death. Brierly had not committed suicide for his own cause but Jim's. Jim's case had disturbed him, he says to Marlow:

We are trusted. Do you understand? Trusted. Frankly, I don't care a snap for all the pilgrims that ever come out of Asia, but a decent man would not have behaved like this to a full cargo of old rage in bales. We aren't an organized body of man, and the only thing that holds us together is just the name for that kind of decency. Such an affair destroys one's confidence.

(Conrad 56)

Brierly has identified with Jim in name of decency and taken his case to be his own. That kind of action, that is, jumping from the ship in expense of eight hundred pilgrims, was an action that 'definitely destroyed one's confidence'. But it is Brierly, takes himself so near to Jim. Thus his death is clearly Jim's expectation. Besides this Conrad himself has taken death as certitude achievement, and decay as easy existence. He writes:

They appeared to live in a crazy maze of plans, hopes, dangers, enterprises, ahead of civilization, in the dark places of the sea; and their death was the only event of their fantastic existence that seemed to have a

reasonable certitude of achievement. [. . .] and in all they said - in their actions, in their looks, in their persons - could be detected the soft spot, the place of decay, the determination to lounge safely through existence . (16)

Besides this, there are many references to fear in the novel. Fear, in turn, has the root in death. Once Jim says, "And after all one does not die of it [fear]" (Conrad 113). Again he adds, "One is always afraid" (113). It means that one is always under the shadow of death of which Jim was always aware.

So *Lord Jim* is completely a novel in which all the characters are in their quest for existence. All the characters, especially the protagonist Jim, are in quest for their existence in one or the other way. Jim, does different works for his existence, from a water clerk in a ship to the ruler of the deep jungle of Patusan in Mahaya. But Jim in each and every work fails instead. His friend Marlow, who is also the narrator of this novel, helps find Jim different works. Jim wants to do a work which makes him exist authentically. So, the works and help provided by Marlow are not satisfactory for him. He rejects Marlow's proposal of money and of the chance of being introduced to Brierly's contact in Rangoon, where he could get work. But Jim makes his own decision and goes to a remote jungle of Patusan in Malaya where he lives as a ruler. But here too he faces his existential crisis. Because a sea-pirate named Gentleman Brown attacks his territory and kills the Rajah's son. Here Jim is accused of the murder and Jim too is killed by the Rajah. Before his life in Patusan as a ruler, he was a water-clerk. As a water-clerk he gains faith from his seniors and his job runs well but tragedy comes to his career and his life when the ship gets drowned. Jim including his captains are fired from their job. Because instead of saving the pilgrims abroad the ship they escape from the ship. And later all the crews of the ship including Jim has to defend the case and are fired from their jobs. Jim next finds

employment in Bangkok, working for Ucker brothers, charters and teak merchants. But here too Jim fails in his job. Because Jim was held responsible for a violent outbreak in Schemberg's Tavern.

Same as Jim there is a next character Marlow. In this novel Marlow is presented in two roles, first Marlow as a narrator of the novel and second as a friend of Jim. Same as to Jim, Marlow is also a character in search of his authentic self. He also does different works for his existence. He helps Jim find jobs. When Jim was held for the inquiry of abandoning the pilgrim ship Marlow help him defend the inquiry. It seems that Marlow is struggling for his existence by narrating the story of Lord Jim.

There is also a next character named Stein. Though a minor character Stein is in many ways the most important and controversial character. Stein does a work as a collector of butterflies and beetles. So, Stein's interest in butterflies show his interest in beauty which symbolize the bright side of the life. And his interest in beetles show the dark side of the life. So, stein's collection of butterflies and beetles, which are the species going to extinct, shows that he is also in existential crisis. And his collection of those animals shows his struggle for existence. The collection of the butterflies and the beetles show both the beautiful and the ugly fact of existence.

The next character is Gentleman Brown. As a sea-pirate he also has his own way of life. He too is in his existential crisis. So, he wants to exist as a man but not merely 'stand out' as the other entities of the world. And he too reaches the remote jungle of Patusan in Malaya for food and water. His search for food and water is his search for his existence.

Thus, in this novel, *Lord Jim*, all the characters are in search of their authentic existence in one or the other way. They all have different ways of their life, and their

main goal is to exist authentically but not just merely 'stand out' as the other objects of the world. Jim, sometimes as a water clerk, sometimes as an employer in Bangkok and sometimes as a ruler of Patusan, Marlow as a narrator Stein as a butterfly and beetle collector and Gentleman Brown as a sea-pirate, all of these character's works and their way of living show that they all are in the quest for their authentic existence.

V. CONCLUSION

Conrad's *Lord Jim* is a complex novel both thematically and structurally. In this novel, Conrad does not attempt to depict the world at its surface reality. Rather he depicts the consciousness of particular individuals in the fiction. So, Conrad is concerned with the inner world of consciousness of the characters. In working on the inner world of consciousness of his characters Conrad relates himself to the question of self and existence. Being and living are different matters for existentialist thinkers. Conrad explores the possibility of being or just living, in the novel. The principal character Lord Jim is aware of the difference, and so he wants to exist in the true sense. As already seen, Jim goes on exploring on his own possibilities. He has a realization of some lack within. He, so, wants to be perfect; he wants to realize his wholeness. His high aspirations, imaginations and dreams are the manifestations of his existential possibility. Unlike an object, he is aware of his imperfect essence. His aspirations for a superman, his isolated nature and his concern with glory and self-confidence reveal that he is not only living in the world. His concerns are not just bread and water or any other material benefits of the world. He is in a quest to be, to exist as a human being. He tries to create his true self by the will and efforts of his own. He is not shaped by the surrounding world. Thus, we find that Jim is trying to be authentic all the time acting on his own conscience instead of working as an object or an instrument.

Marlow on the other hand, identifying himself with Jim's quest, involves himself in a search for his own being. He goes on telling the story of Jim, but more importantly what he does is explore his own possibilities of being instead of only living in the world. It is Marlow who presents to us, the readers, both authentic and inauthentic characters – Jim and Brown – of two different poles. He explores the self

of Jim and distinguishes it from Brown's inauthentic way of living. Brown, Cornelius or Chesters just live but they just don't know of existing. It is Marlow, who sees the defeated inauthenticity of Jim in Brown's person. The same person can be authentic or inauthentic, can exist or just live by the acts of his own. So, there is always the possibility of being inauthentic and dragged to instrumentality. One has to defeat the inauthentic modes of one's actions. This is what Jim does. But what Brown does is that he is simply unable to think of doing so. He is dragged to instrumentality and, so, has only inauthentic ways to live by. He just is; he just lives but does not exist in the true sense. In going on distinguishing authenticity from inauthenticity Marlow undergoes the quest for his existence.

Stein's recognition, on the other hand, is a summarizing assessment of human nature. His concern with "how to be" leads him to the exploration of human possibility – possibility of being a butterfly, or a beetle at the same time. Thus, in this study, it is observed that one may not always be existing while living. By nature, human being stands between the possibilities of existing or just standing out there in the world as other entities. One's existence is constituted by the sense of lack in one's essence. To fulfill the lack, an existent makes decisions on his own and undergoes the challenges of external forces. In this process, one may surrender to the forces and fall into inauthenticity or acquire self-knowledge and become authentic that makes him/her exist. Conrad takes such moments of challenges as testing moments for one's existence, just as Heidegger says, "the world gets 'lit up' for us when something goes wrong". *Lord Jim* reveals such moments and the struggle to cope with them. In this way, the fiction embodies a vision of the quest for personal existence.

Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 6th ed. Banglore: Prism, 1993.
- Buber, Martin. "The Primary Words". Ellman and Feidelson. 823-38
- Bradbury, Malcolm. *The Modern British Novel*. London: Secker & Warburg Ltd., 1993.
- Camus, Albert. *The Rebel: An Essay on Man Revolt*. Trans. Anthony Bower. New York: Knopf, 1965.
- Conrad, Joseph. *Lord Jim*. Penguin Books Ltd. Harmondsworth, Middlesex, England. 1957.
- Cox, C. B., ed. *Heart of Darkness, Nostromo and Under Western Eyes*, London: Macmillan, 1981.
- . "Joseph Conrad". *British Writers*. Vol. VI. Ed. Ian Scott – Kilvert. New York: Charles Scriber's Sons, 1083.
- . "The Metamorphoses of Lord Jim". *The Critical Quarterly*. 15.1 (1973): 9-31.
- Cuddon, J.A. Ed. *The Penguin Dictionary of Literary Terms and Literary Theory*. 3rd ed. London: Penguin Books. 1992.
- Daiches, David. *A Critical History of English Literature*. Vol. IV. London: Martin and Warburgh, 1960. Indian reprint, Delhi: Allied Publishers, 1979.
- . *The Novel and the Modern World*. Chicago and London: The University of Chicago Press, 1960; Phoenix ed., 1965.
- "Existentialism". *The New Encyclopaedia Britannica: Macropaedia* 15th ed., 1987.
- Fraser, G. S. "Lord Jim: The Romance of Irony". *The Critical Quarterly*. 8.3 (1966): 231- 241.
- Grene, Marjorie. "Heidegger Martin". *The Encyclopaedia of Philosophy*. New York: Macmillan, 1967.

- Heidegger, Martin. *Being and Time*. Trans. J. Macquarrie and E. S. Robinson. New York: Harper and Row, 1962.
- Jaspers, Karl. "The Will to Communicate". *The Modern Tradition: Background of Modern Literature*. Eds. Richard Ellman and Charles Feidelson, Jr. New York: Oxford, 1965.
- Kettle, Arnold. "Joseph Conrad". *An Introduction to English Fiction*. Vol. II. London: Hutchinson University Library, 1953. 625-26.
- Kierkegaard, Søren, "The Individual and the Crowd". Ellman and Feidelson. 809-11.
- - -. "Concrete Existence and Abstract System". Ellman and Feidelson. 811-14.
- Korg, Jacob. "Joseph Conrad". *Reference Guide to English Literature*. Vol. III. 2nd ed. Chicago and London: St. Jones Press, 1901.
- Krikorian, Yervant and Abraham Edel. Eds. *Contemporary Philosophic Problems*. New York: The Macmillan Company, 1959.
- Leavis, F. R. "Joseph Conrad". *Scrutiny: A Quarterly Review* 10.1 (1941): 22-50.
- Macintyre, Alastair. "Existentialism". *The Encyclopedia of Philosophy*. New York: Macmillan, 1967.
- Macquarie, J. *Existentialism*. England: Penguin Books, 1973. Rpt. 1982.
- - -. *An Existential Theology: A Composition of Heidegger and Bulfman*. Middlesex: Penguin, 1955.
- Nietzsche, Friedrich. *Thus Spake Zarathustra*. Trans. A. Title. Revised by M. M. Bozman. New York: Dutton, 1933.
- Rav, D.V. "Existentialism". *History of Philosophy: Eastern and Western*. E.D. Sarvepalli Radhakrishnan et al. 2nd imp. London: George Allen & Unwin Ltd., 1953.

- Satre, Jean Paul. *Being and Nothingness*. Trans. Hazel E. Barnes. New York: Pocket Book, 1956.
- Sheery, Norman. "Lord Jim and *The Secret Sharer*". *The Review of English Studies* 16.61 (1965): 378 - 392 .
- Solomon, Robert. "Existentialism". *A Dictionary of Philosophy*. Ed. Thomas Mautner. Oxford; Backwell, 1996.
- Stape, J.H. "Lord Jim". *The Cambridge Companion to Joseph Conrad*. Cambridge University Press, 1966. 63-78.
- Tanner, Tony. *Conrad: Lord Jim*. London: Edward Arnold. 1963.
- Wellek, Rene. "The Main Trends of 20th Century Criticism." *Twentieth Century Criticism*. Ed. David Lodge. London: Longman, 1972. 68-84.

