



# A STUDY ON THE CAUSES AND EFFECTS OF THE MAIN CHARACTER'S PSYCHOLOGICAL CONFLICTS IN JOSEPH CONRAD'S *LORD JIM*



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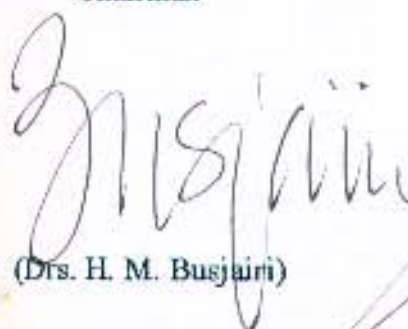
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## APPROVAL SHEET

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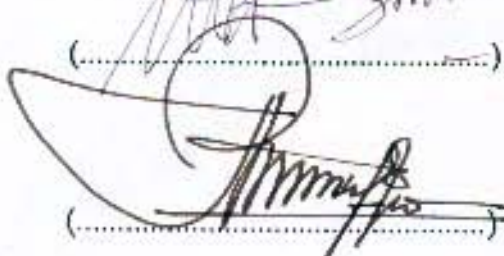
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DEDICATED TO :

♥ My beloved mother Yulia Yuliati and father J.F. Soejono  
Your love are the best gift in my life;  
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## CHAPTER I INTRODUCTION

### 1.1 Rationale

Literature as a product of creative process of mind is a reflection of human life, and life is the basic essence of literature. An author creates a literary work in order to be enjoyed, understood, and read by readers. By reading a literary work like a poetry, drama or novel, readers are not only getting amusement but also moral teachings.

According to Hudson, "Literature is a vital record of what men have seen in life, what they have experience of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest of all of us (1960:10)." Based on the previous statement, literature cannot be separated from human life.

Literature is also simply another way we can experience the world around us through our imagination (Jones, 1968:1). Therefore, through literary works, we can observe and analyze the experience and behavior of human being.

Novel as a kind of literary work beside poetry and drama has some elements such as a title, plot, theme, point of view, characterization, conflict, etc. In this thesis, the writer tries to discuss about conflicts, especially the psychological conflicts faced by the main character in Conrad's novel entitled *Lord Jim*, because they almost frequently happens in human life, included Jim's life. If psychological conflict cannot be solved, its influence can bring people into dilemma, struggle and despair. In such cases, the problems of solving a conflict can be reduced if a person is able to find the way out. Thus, if he feels that life is full of troubles, it makes him unable to enjoy his life happily.

*Lord Jim*, a novel written by Joseph Conrad in 1900 portrays the events of psychological conflicts that are possible to occur in one's life, where a man has

to face problems that cause psychological conflict, and in *Lord Jim*, the psychological conflict of Lord Jim as the main character is clearly illustrated. Based on the reason above this thesis entitled **"A Study on the Causes and Effects of the Main Character's Psychological Conflicts in Joseph Conrad's *Lord Jim*"**.

### **1.2 The Problem to Discuss**

Reading in literary work like a novel will enrich the readers's view of life. It can give amusement and moral teaching to them. By learning some characters created by the author, readers will be able to sharpen their feeling and lead them to understand about the characters's conflicts. Readers will understand as well how the characters cope with the conflicts and what kind of conflicts that happen to the them.

Joseph Conrad displayed several kinds of character's conflicts through his novel *Lord Jim*. The idea of the novel is simple enough but it is considered as a great one. The novel tells about a young man named Jim who faces many experiences and problems of life. He experiences psychological conflicts which influence the way of solving them. The conflicts, especially the causes and effects are interesting to discuss in this thesis.

### **1.3 The Scope of Study**

The limitation of the discussion needs to be achieved a better understanding of the topic. The focus of the thesis will be on the causes of Jim's psychological conflicts especially the external causes and the internal causes, and the effects of it upon Jim's life and his surroundings during his lifetime that bring him into tragic life.



#### 1.4 The Approach to Use

A certain approach is necessary to use in the analysis of the data and to get a clear discussion and detailed explanation that deal with the problem. The approach used in this thesis is the psychological approach.

According to Scott, there are three applications of psychological knowledge to art; it concerns with creative process, the study of the life of the author as means of understanding their arts, and to explain fictitious characters (1962: 72). From the three applications, the most suitable approach is the third one because this thesis will discuss about the main character's psychological conflicts.

To support the analysis, sociological study is used because every man is involved in his social life. There is a link that relates him with his society. It means that a person cannot be separated from his surroundings.

#### 1.5 Hypothesis

The hypothesis of the thesis is Jim, the main character of *Lord Jim* who faces many psychological conflicts is gravely struck by his conflicts. He is not able to cope with all of the problems that cause the mental conflicts to happen. The writer wants to prove it to the reader whether or not it happened.

#### 1.6 The Method of Analysis

The method of analysis is deductive method and it explains the materials roughly. It is followed by searching the details about the causes and effects of the mental conflicts which are related to the definition of the terms. The deductive method is used because this method is a way of making a conclusion from general understanding or events to specific ones (Hadi, 1986: 36).

### 1.7 The Goals of Study

The main goal of this study is to appreciate Conrad's works especially *Lord Jim*, a great novel with a great simple idea.

There are some purposes of writing the thesis such as to increase the understanding of literary work, to present a precise description about psychological conflicts and to study about the causes and effects of the psychological conflicts. The other purpose is to enrich the writer's knowledge about literature. Finally, the writer hopes this study will be worthwhile for herself and the readers who are interested in Joseph Conrad's works, especially *Lord Jim*.

### 1.8 The Structure of the Thesis

This thesis is divided into five chapters. Chapter One contains the introduction. It expresses and states the idea of the writer. Chapter Two concerns with the biography of Joseph Conrad and the synopsis of *Lord Jim*. Chapter Three deals with the meaning of the terms, and in this chapter the readers get information about the meaning of main character, conflict and psychological conflicts. Chapter Four or the main discussion of this thesis deals with the analysis of the main character's psychological conflicts, included the causes and effects of the conflicts. Chapter Five is the last chapter of the thesis, it deals with the conclusions of all discussions.



CHAPTER II  
THE BIOGRAPHY OF JOSEPH CONRAD  
AND THE SYNOPSIS OF *LORD JIM*

2.1 The Biography of Joseph Conrad

Joseph Conrad was born Teodor Jozef Konrad Korzeniowski on December 3, 1857, the only child of Apollo and Evalina Korzeniowski, a patriotic Polish couple of the Ukraine. The father was esteemed as a poet and a man of letters in Poland, his native land. The mother was a well-born lady with a keen mind and frail health.

When Conrad was five, his father was arrested for revolutionary plots against the Russians and exiled to northern Russia. His mother died from the hardship of prison life three years later.

Conrad's father sent him back to his mother's brother for caring and educating him. His father lived only for four years. Conrad had been a weak child, and all through his life he worried about his health. He received a good education, and on a trip through Switzerland and Italy with his tutor he decided to make the sea his career.

At the age of seventeen, he forsook Poland. He had suffered much from the Russian overlord. He reached Marseilles in October 1874, and for the next twenty years he sailed the seven seas in many ships, most of them sailing vessels.

He left Marseilles in April 1878 and first saw England in June that year as well. He was twenty-one years old and he did not know anything about English. He signed on a ship, *The Skimmer of the Sea*, and made six voyages between Lowestoft and Newcastle. He reached Singapore for the first time in 1883. Here he picked up the story of *Jeddah*, which he afterward made his plot for *Lord Jim*, although he did not begin the book until 1898.

Two of Conrad books, *Mirror of the Sea* and *Nigger of the Narcissus*, describe his life during his twenty years at sea. He became a naturalized British citizen in August



1886. Later in the same year he earned his Masters certificate and that year he began to write his first story, *The Black Mate*.

Conrad spent only eighteen months as a captain of his own vessel; then he resigned to return to England. After this, he went to Africa and almost lost his life in Congo. Here he found the story recorded in *Heart of Darkness*. Then he made two voyages to Australia, and on the second of his voyages, he allowed another person to see some of his writing—the first chapters of *Almayers Folly*.

He left the sea-life in 1894, and his first book, *Almayers Folly*, was sold to a publisher that year. From 1895 to his death, his adventures center around his fictional works.

In May 1898 he began to write *Lord Jim*, his twelfth work of fiction. Although it was not finished yet, it began to appear in *The Blackwoods Magazine* in 1899. Conrad completed it in 1900. Conrad died on August 3, 1924, at the age of sixty-seven.

## 2.2 The Synopsis of *Lord Jim*

This story introduces its hero, Lord Jim, a water-clerk for a firm of ship-chandlers who has lost his identity and everyone knows him simply as Jim. Jim, born and reared in an English parson's home, decides to make the sea his career and enters a training ship for officers of the merchant marine.

A few time later, an injury from a falling spar puts Jim in the hospital. On recovering, he ships as first mate on the *Patna*, an old iron tramp steamer bound for the holy places with eight hundreds moslem pilgrims. On a calm dark night in the Arabian Sea, the *Patna* runs over some floating wreckage and gets badly holed in her forepeak compartment. The sea is pressing in on the bulkhead where hundreds pilgrims are asleep. With a few life-boats and limited time, there is not any possible salvation. Meanwhile, the skipper and other officers struggle to lower a lifeboat. Jim despises their cowardice and refuses to help them.

The squall closes in and the first gust of wind hits the *Patna*. She plunges. Jim is sure it is her last tremor, so he jumps. Hours of horror follow. The other officers resent Jim's presence in the lifeboat. They watch the light of the *Patna* go out, and Jim hears the screams of the helpless passengers. He is almost ready to throw himself overboard and swim back. Before sundown of the following day, the ship *Avondale* picks up the four men and ten days later delivers them to an eastern port.

A French man-of-war has discovered the *Patna* listing badly, and has towed her into Aden. Jim must face the official inquiry alone. He insists that there was not a chance in a million that the *Patna* could survive. At the inquiry Marlow enters the scene.

Because of his interest, Marlow attends the inquiry and tries to discover why Jim has shown such weakness. A strange and dramatic circumstance brings Marlow and Jim together for the first time. Finally Marlow invites Jim to have dinner at Malabar House, and Jim relates his story.

The inquiry ends. Jim loses his certificate, and Marlow invites him to his hotel room. Marlow finds a job for him, who does well and pleases his employer. Someone has brought up the *Patna*'s affair when he has done his new job and Jim cannot endure it. Under such circumstances, Jim leaves one job to another until every person knows about his story.

Marlow finally confides Jim's problems to Stein, a fine old trader with a fabulous butterfly collection. Stein suggests that he is better going to Patusan, an isolated community in a native state. This offer delights Jim who feels that now he will bury his past and not anyone will ever find him out. Stein gives Jim a silver ring, as a symbol of eternal friendship between him and Doramin, chief of the Bugis Malays in Patusan.

Jim goes to Patusan and he is captured by Tungku Allang's men, but finally he can escape to Doramin's village where by the ring he is welcomed and protected. Doramin's son, Dain Waris, is a strong, intelligent youth about Jim's age. They work



together to put down the vandalism of Sheriff Ali and to bring Tungku Allang under control. Jim has changed, because he has loved and trust of all the Malays, has a noble and beloved friend, Dain Waris, and Jewel, who shares and provides the final requirement for his rehabilitation.

Then, again, the outside world enters Jim's sanctuary in the person of Brown, an Australian renegade who has stolen a ship in Zamboanga, he goes along the river to Patusan. Jim is absent, but the village people under Dain Waris attack the invaders and drive them to a hillock where they throw up temporary defenses. When Jim returns, Doramin, Dain Waris, and all the villagers urge him to destruct the robbers, but Jim decides to talk to Brown.

Brown knows his own vile history. He says Jim has hidden in Patusan because of fear. Jim promises Brown and his men a safe conduct down the river. Then Jim makes a deal to the Malays in which he pledges his own life as security.

Brown, advised and guided by sneaking Cornelius, leaves as planned but treacherously fires on a party of Malays under Dain Waris. The chief's son and many of his soldiers are killed. Survivors bring Dain Waris body to his father, Doramin. On the young man's hand is the silver ring which Jim had sent him as a pledge of Browns good faith. Someone takes the ring and holds it up for Doramin to see.

Meanwhile the awful news has reached Jim. His new life has fallen. The Malays will never trust him again, but Jim decides to cross the creek and climbs the hill to Doramin's village. Doramin shoots Jim on the chest. He flashes a proud and unflinching look on all the Malays and falls at Doramins feet, a hero is dead.



## CHAPTER III

### THE MEANING OF THE TERMS

Before coming to further analysis of the thesis, it is necessary to know the meanings of some terms applied in it. The explanation of them is very useful to help the readers to understand the discussion in the next chapter. These terms are discussed in the three sub-chapters. The first sub-chapter consists of the definition of the main character. The second one defines the meaning of conflict, while the third deals with the definition of psychological conflict.

#### 3.1 The Meaning of Main Character

In this thesis the writer tries to study about the psychological conflicts faced by Jim. Thus, the meaning of character and main character need to be explained clearly.

According to Abrams, characters are the persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say - the dialogue - and what they do - the action (1971: 21). From the statement, characters can be explained as the persons in a play or novel who have moral and dispositional qualities expressed in their dialogues and actions.

In the following quotation, Shaw also has several terms about the meaning of character :

This term has several meanings, the most common of which is "the aggregate of traits and features that form the nature of some person or animal." *Character* also refers to moral qualities and ethical standard and principles. In literature, *character* has several other specific meanings, notably that of a person represented in a story, novel, play, etc. (1972: 70-71).

In this quotation, character involves the aggregate of traits and features, moral qualities, ethical standard and principles of some persons, and in literature it means a person portrayed in a story, novel or play.

We can see someone's characteristics from (1) his action, (2) speech, (3) thoughts, (4) physical appearance, and (5) what others characters say or think of him (Shaw, 1972: 71).

It is clear that the definition above show that character is a person represented in a story, novel, or play which is supported by moral and dispositional qualities, ethical standard and principles, expressed by his actions, speech or dialogues, thoughts, physical appearance and what other characters say or think of him.

It is better to know the meaning of the main character itself. The word 'main character' consists of two words, 'main' and 'character'. In *The New Grolier Webster*, main as an adjective means principal, chief, or most eminent; foremost in importance, rank, or size (1974: 575). The combination of these two words means that main character is a person who has most eminent or important role represented in a story, novel, or play. The main character discussed is Jim who experiences many problems which give strong influence in his attitudes and life.

### 3.2 The Meaning of Conflict

To get the meaning of conflict, Shaw describes the meaning and the types of it. He states:

The opposition of persons or forces upon which the action depends in drama and fiction is called conflict. Dramatic conflict is the struggle which grows out of the interplay of opposing forces (ideas, interests, wills) in a plot; conflict may be termed the material from which a plot is constructed.

One type of conflict is elemental, or physical: a struggle between man and the physical world. It represents man versus forces of nature.

Another type of conflict is social: a struggle between man and man. Much popular fiction is based on social conflict.

A third kind of conflict is internal, or psychological: a struggle between desires within a person. External forces may be important and other characters may appeared in the narrative but the focus is always upon the central figure's inner turmoil. (1972: 91-92).



The statement above expounds that conflict is a kind of opposition between persons or forces which sustains the action in drama and fiction and construct a plot. It is divided into three types: the elemental or physical, social, and internal or psychological conflicts. The elemental or physical conflict is a conflict which represents man versus forces of nature, for example the struggle of a man facing a sudden storm. The second is social conflict which portrays a struggle between man and man, such as a conflict between two women who love the same man. The third is psychological or internal conflict which represents a struggle between desire within a person, such as Jim's conflict in the novel, he feels flustered whether he jumps from the *Patna* and lost his self-respect as a sailor or stays in it with the pilgrims when the ship is going to sink

From the definitions which explain about conflicts above, the writer concludes that conflict is a kind of opposition, fight, struggle of a person or forces which involves emotions, interests or principles, and it is divided into three categories: elemental or physical conflict, social conflict, and internal or psychological conflict.

### 3.3 The Meaning of Psychological Conflict

According to Shaw, psychological conflict is a struggle between desire within a person. In this conflict external forces may be important and other characters may appear in the narrative but the focus is always upon the central figure's inner turmoil (1972: 92).

Another definition about psychological conflict is given by Jones. He says in it we find a man struggling against himself, his conscience, his guilt, or simply trying to decide what he is going to do (1968: 31).

From the two statements above, a conclusion is drawn that psychological conflict is a struggle between desires within a person. It exists in a person because of the existence of some motivations, goals or needs to be achieved. The focus of the struggle



itself is one's problems in life. If he cannot solve them, they will disturb and influence his life and mind. Thus the psychological conflict is an unstable condition within a person.

## CHAPTER IV

### A STUDY ON THE CAUSES AND EFFECTS OF THE MAIN CHARACTER'S PSYCHOLOGICAL CONFLICTS IN JOSEPH CONRAD'S *LORD JIM*

This chapter consists of the analysis about the psychological conflicts faced by Jim in detail. The writer divides it into two sub-chapters. The first sub-chapter talks about the causes of the psychological conflicts, especially the external and internal causes, while the second discusses about the effects of it in the main character's life.

#### 4.1 The Causes of Jim's Psychological Conflicts

People may undergo psychological conflicts in their lives as life is full of problems. Those conflicts really depend on the external and internal causes. The external causes come from the surrounding, while the internal ones rise from the mental state that influence someone such as happiness, sadness, loneliness, etc.

In the novel, Jim also undergoes psychological conflicts that in this sub chapter the writer wants to analyze the external and internal causes of it.

##### 4.1.1 The External Causes of Jim's Psychological Conflicts

Before going into a further discussion, it is important to know about the meaning of external cause itself. External cause is the cause of someone's conflict that comes from his surroundings. It means that the surroundings give an impact to build someone's conflicts.

The opening chapter of the novel begins with a description of the hero, Jim. He is a tall young man, perhaps one or two inches under six feet with powerfully built body and deep and loud voice. He is not a kind of an aggressive person. His attitude is very common like anybody else. He is neat because he is always dressed all in white from hat to shoes and he makes his living as a ship-chandler's water clerk in the various Eastern ports.

He was an inch, perhaps two, under six feet, powerfully built, and he advanced straight at you with a slight stoop of the shoulders, head forward, and a fixed from-under stare which made you think of a charging bull. His voice was deep, loud, and his manner displayed a kind of dogged self-assertion which had nothing aggressive in it. It seemed a necessity, and it was directed apparently as much at himself as at anybody else. He was spotlessly neat, apparelled in immaculate white from shoes to hat, and in the various Eastern ports where he got his living as ship-chandler's water-clerk he was very popular (1971: 1).

Jim was born and reared in a parsonage. It is common for a sailor is born and reared in a parsonage because many commanders of fine merchant-ships come from the pieties and peace of these abodes.

Originally he came from a parsonage. Many commanders of fine merchant-ships come from these abodes of piety and peace (1971: 2).

He is one of five brothers who decides to make the sea as his career and enters a training ship for officers of the merchant marine.

...; but Jim was one of five sons, and when after a course of light holiday literature his vocation for the sea had declared itself, he was sent at once to a "training-ship for officers of the mercantile marine" (1971: 2-3).

In the training ship he learns about everything that deals with sea life and he is one of the smart officers in it. He has the third place in navigation and pulls in the first cutter.

He learned there a little trigonometry and how to cross top-gallant yards. He was generally liked. He had the third place in navigation and pulled stroke in the first cutter. Having a steady head with an excellent physique, he was very smart aloft. (1971: 3)

After two years of training, Jim goes to sea and finds little adventure but much monotony.

After two years of training he went to sea, and entering the regions so well known to his imagination, found them strangely barren of adventure. He made many voyages. He knew the magic monotony of existence between sky and water. (1971: 5)



He has a serious injury because of a great falling spar.

Jim, disabled by a falling spar at the beginning of a week of which his Scottish captain used to say afterwards, "Man! it's a pairfect meeracle to me how she lived through it!" spent many days stretched on his back, dazed, battered, hopeless, and tormented as if at the bottom of an abyss of unrest (1971: 6).

Because of his lameness, he is put in an Eastern port hospital and left behind by his ship.

His lameness, however, persisted, and when the ship arrived at an Eastern port he had to go to the hospital. His recovery was slow, and he was left behind (1971: 6).

On his recovering, he chooses to be a chief mate of the *Patna*, a local steamer instead of going home.

In time, beside the original disdain there grew up slowly another sentiment; and suddenly, giving up the idea of going home, he took a berth as chief mate of the *Patna* (1971: 8).

The *Patna* itself is an old iron ship, lean and eaten with rust. Her skipper is a renegade German from New South Wales. The vessel loads eight hundred Moslem pilgrims and bounds for the holy places.

The *Patna* was a local steamer as old as the hills, lean like a greyhound, and eaten up with rust worse than a condemned water-tank. She was owned by a Chinaman, chartered by an Arab, and commanded by a sort of renegade New South Wales German, very anxious to curse publicly his native country, but who, apparently on the strenght of Bismarck's victorious policy, brutalised all those he was not afraid of, and wore a "blood-and-iron" air, combined with a purple nose and a red moustache. After she had been painted outside and whitewashed inside, eight hundred pilgrims (more or less) were driven on board of her as she lay with steam up along side a wooden jetty.

They streamed aboard over three gangways, they streamed in urged by faith and the hope of paradise,(1971: 8)

As a responsible officer, Jim is performing the duties on the night watch. He paces the deck keeping an eye on everything because the eight hundred pilgrims give up themselves in perfect trust to the white men's wisdom and to the old iron shell of a ship where they are sleeping now.

Jim on the bridge was penetrated by the great certitude of unbounded safety and peace that could be read on the silent aspect of nature like the certitude of fostering love upon the placid tenderness of a mother's face.

Below the roof of awnings, surrendered to the wisdom of white men and to their courage, trusting the power of their unbelief and the iron shell of their fire-ship, the pilgrims of an exacting faith slept on mats, on blankets, on bare planks, on every deck, in all the dark corners, wrapped in dyed cloths, muffled in soiled rags, with their heads resting on small bundles, with their faces pressed to bent forearms: the men, the women, the children; the old with the young, the decrepit with the lusty—all equal before sleep, death's brother (1971: 10).

Suddenly, a faint noise is heard like a distant thunder. The ship quivers a little, settles down to its steady course through the calm water. The quivering stops and the faint noise of thunder ceases all at once.

A faint noise as of thunder, of thunder infinitely remote, less than a sound, hardly more than a vibration, passed slowly, and the ship quivered in response, as if the thunder had growled deep down in the water. ... Its quivering stopped, and the faint noise of thunder ceased all at once, as through the ship had steamed across a narrow belt of vibrating water and of humming air (1971: 16).

A month after the accident of the *Patna*, Jim faces the official inquiry which is held in the police-court of an Eastern port. He must explain everything which happens in the *Patna's* accident.

A month or so afterward, when Jim, in answer to pointed questions, tried to tell honestly the truth of this experience, he said, speaking of the ship: "She went over whatever it was as easy as a snake crawling over a stick". The illustration was good: the questions



were aiming at facts, and the officer inquiry was being held in the police court of an Eastern port (1971: 17).

Jim says that the *Patna* runs over some floating wreckage and there is a damage somewhere below.

"After you had concluded you had collided with something floating awash, say a water-logged wreck, you were ordered by your captain to go forward and ascertain if there was any damage done. Did you think it likely from the force of the blow?" asked the assessor sitting to the left (1971: 17).

The *Patna* was badly holed in her forepeak compartment. The sea is pressing on the bulkhead where the pilgrims are asleep. Jim found the forepeak half full of water but the captain told him not to call anyone and not to make any noise for fear of creating panic.

"I did not," said Jim. "I was told to call no one and to make no noise for fear of creating a panic. I thought the precaution reasonable. I took one of the lamps that were hung under the awnings and went forward. After opening the forepeak hatch I heard splashing in there. I lowered then the lamp the whole drift of its lanyard, and saw the forepeak was more than half full of water already. I knew then there must be a big hole below the waterline." He paused (1971: 18).

In this inquiry Jim feels so hopeless because he has to face it alone. His soul writhes within him. He thinks that the judges will not let him go with his story as he wants to do. They insist on asking questions to bring out facts.

He was becoming irrelevant; a question to the point cut short his speech, like a pang of pain, and he felt extremely discourage and weary. He was coming to that, he was coming to that--and now, checked brutally, he had to answer by yes or no. He answered truthfully by a curt "Yes, I did"; and fair of face, big of frame, with young, gloomy eyes, he held his shoulders upright above the box while his soul writhed within him. He was made to answer another question so much to the point and so useless, then waited again. His mouth was tastelessly dry, as though he had been eating dust, then salt and bitter as after a drink of sea-water (1971: 19).



He also feels that the truth would liberate him. It seems that there is not anyone wants to hear the truth.

At present he was answering questions that did not matter though they had a purpose, but he doubted whether he would ever again speak out as long as he lived. The sound of his own truthful statements confirmed his deliberate opinion that speech was of no use to him any longer (1971: 20).

In the midst of his frustration, Jim sees a white man, sitting apart from the others. A man whose face is worn and clouded but who glances with quiet eyes, straight, interested, and clear. Jim thinks that he has met this man before.

Jim's eyes, wandering in the intervals of his answers, rested upon a white man who sat apart from the others, with his face worn and clouded, but with quiet eyes that glanced straight, interested and clear. Jim answered another question and was tempted to cry out, "What's the good of this! what's the good!" He tapped with his foot lightly, bit his lip, and looked away over the heads. He met the eyes of the white man. The glance directed at him was not the fascinated stare of the others. It was an act of intelligent volition. Jim between two questions forgot himself so far as to find leisure for a thought. This fellow--ran the thought--looks at me as though he could see somebody or something past my shoulder. He had come across that man before--in the street perhaps (1971: 20).

The man seems to understand his hopeless difficulty. Jim looks at him, then turns away resolutely. His hope has already died, the hope that anyone can understand. Later, the man whose named is Marlow plays an important role in the novel because he becomes the narrator for Jim's story.

That man there seemed to be aware of his hopeless difficulty. Jim looked at him, then turned away resolutely, as after a final parting.

And later on, many times, in distant part of the world, Marlow showed himself willing to remember Jim, to remember him at length, in detail and audibly.

Perhaps it would be after dinner, on a verandah draped in motionless foliage and crowned with flower, in the deep dusk speckled by fiery cigar-ends. The elongated bulk of each cane-chair harboured by silent listener. Now and then a small red glow would



move abruptly, and expanding light up the fingers of a languid hand, part of a face in profound repose, of flash a crimson gleam into a pair of pensive eyes over-shadowed by a fragment of an unruffled forehead; and with the very first word uttered Marlow's body, extended at rest in the seat, would become very still, as though his spirit had winged its way back into the lapse of time and were speaking through his lips from the past (1971: 20).

Jim is facing the inquiry but this time the reader sees everything through Marlow's eyes. He confesses to a great curiosity about Jim, although he has not yet spoken to him. According to his way of thinking, the object of the inquiry is not the cause of the *Patna's* affair but how this affair happened.

"The authorities were evidently of the same opinion. The inquiry was not adjourned. It was held on the appointed day to satisfy the law, and it was well attended because of its human interest, no doubt. There was no incertitude as to facts--as to the one material fact, I mean. How the *Patna* change by her hurt it was impossible to find out, the court did not expect to find out; and in the whole audience there was not a man who cared. Yet, as I've told you, all the sailors in the port attended, and the waterside business was fully represented. Whether they knew it or not, the interest that drew them here was purely psychological--the expectation of some essential disclosure as to the strength, the power, the horror, of human emotions. Naturally nothing of the kind could be disclosed. The examination of the only man able and willing to face it was beating futilely round the well known fact, and the play of questions upon it was as instructive as the tapping with a hammer on an iron box, were the object to find out what's inside. However, an official inquiry could not be any other thing. Its object was not the fundamental why, but the superficial how, of this affair (1971: 35).

One of the judges on the Board of Inquiry is Big Briery, the captain of the crack ship of the Blue Star line. He is a man who has never made a mistake. He is perfect in all men's eyes.

Briery was the other. Big Briery. Some of you must have heard of Big Briery--the captain of the crack ship of the Blue Star line. That's the man.

"He seemed consumedly bored by the honour thrust upon him. He



had never in his life made a mistake, never had an accident, never a mishap, never a check in his steady rise, and he seemed to be one of those those lucky fellows who knew nothing of indecision, much less of self-mistrust (1971: 36).

He urges Marlow secretly to persuade Jim to run away so that the disgraceful affair will not pursue further. He even offers to finance Jim's escape and hands Marlow two hundred rupees. He says he has met Jim's father before who seemed rather to fancy his sailor son. Marlow resents this offer. He feels that Jim has some good sides. If he has not, he will not face the inquiry alone. A few day after the inquiry ends, Brierly commits suicide. There is not anybody knows the reason of it, but it seems that it deals with Jim's case.

"He broke off, and in a charged tone, 'I'll give you two hundred rupees now, Marlow, and you just talk to that chap. Confound him! I wish he had never come out here. Fact is, I rather think some of my people know his. The old man's a parson, and I remember now I met him once when staying with my cousin in Essex last year. If I am not mistaken, the old chap seemed rather to fancy his sailor son. Horrible. I can't do it myself--but you...'

"Thus, apropos of Jim, I had a glimpse of the real Brierly a few days before he committed his reality and his shame together to the keeping of the sea (1971: 43-44).

One day, a strange and dramatic circumstance brings Marlow and Jim together for the first time. After a session of the Inquiry, Jim confronts and accuses Marlow of calling him a "wretched cur". Marlow tries to convince him that the words were spoken by another and referred to a real dog, not to Jim. He also tries to make him sure that there is not anybody wants to insult him.

We confronted each other in silence. He hung fire for about fifteen seconds, then made a step nearer, and I made ready to ward off a blow, though I don't think I moved a muscle. 'If you were as big as two men and as strong as six,' he said very softly, I would tell you what I think of you. You ...' 'Stop!' I exclaimed. This checked him for a second. 'Before you tell me what you think of me,' I went on quickly, 'will you kindly tell me what it is I've said or done?' ... Then

we spoke almost together. 'I will soon show you I am not,' he said, in a tone suggestive of a crisis. 'I declare I don't know,' I protested earnestly at the same time. He tried to crush me by the scorn of his glance. 'Now that you see I am not afraid you try to crawl out of it,' he said. 'Who's a cur now--hey?' Then at last, I understood.... 'Don't be a fool,' I repeated. But the other man said it, you don't deny that?' he pronounced, distinctly, and looking in my face without flinching. 'No, I don't deny,' said I, returning his gaze. At last his eyes followed downwards the direction of my pointing finger. He appeared at first uncomprehending, then confounded, and at last amazed and scared as though a dog has been a monster and he had never seen a dog before. 'Nobody dreamt of insulting you,' I said (1971: 46-47).

When Jim realizes how he has revealed himself, he is too humiliated to speak to Marlow.

I perceived he was incapable of pronouncing a word from the excess of his humiliation (1971: 47).

Marlow draws him into conversation and invites him to dine with him at Malabar House. He tries to study about Jim. He does not claim to understand him because he catches only the glimpses of Jim's inner self as going through the shifting rents in a thick fog.

"I don't pretend I understood him. The views he let me have of himself were like those glimpses through the shifting rents in a thick fog--bits of vivid and vanishing detail, giving no connected idea of the general aspect of a country. They fed one's curiosity without satisfying it; they were no good for purposes of orientation. Upon the whole he was misleading. That's how I summed him up to myself after he left me late in the evening. I had been staying in the Malabar House for a few days, and on my pressing invitation he dined with me there (1971: 48-49)."

During a dinner at Malabar House, Jim begins his story of the *Patna's* last moments. He tells how the iron bulkhead actually bulged and a flake of rust as big as the palm of his hand fell of the plate.

.... 'Dash it all! I tell you it bulged. I was holding up my lamp along



the angle-iron in the lower deck when a flake of rust as big as the palm of my hand fell of the plate, all of itself.' He passed his hand over his forehead. 'The thing stirred and jumped off like something alive while I was looking at it.' (1971: 54)

Indeed, his soul as a good sailor wants to save the sleeping pilgrims but the condition at that time does not enable him to do it. He does not have enough time and boats to save them all. He is just silent. He stands and examines the rotten bulkhead with the weight of the sea behind it and the sleeping pilgrims all around him will be caught and drowned. He thinks that there is not any possible salvation and he does not know what he can do to face this kind of condition.

'Do you suppose,' he said, 'that I was thinking of myself, with a hundred and sixty people at my back, all fall asleep in that fore-tween-deck alone--and more of them aft; more on the deck--sleeping--knowing nothing about it--three times as many as there were boats for, even if there had been time? I expected to see the iron open out as I stood there and the rush of water going over them as they lay....What could I do---what?' (1971: 54)

The skipper and the other officers do not care of the safety of their passengers and busy themselves with their effort to lower the lifeboat. The chief engineers urges Jim to come and help them. He ignores him and goes back to the place where he has stood.

The whites did not give them half a glance, had probably forgotten the existence. Assuredly Jim did not remember it. He remembered he could do nothing; he could do nothing, now he was alone.....The first engineer ran cautiously across the bridge to tug at his sleeve.

" 'Come and help! For God's sake, come and help!'

"He ran back to the boat on the points of his toes, and returned directly to worry at his sleeve, begging and cursing at the same time.

" 'I believe he would have kissed my hands,' said Jim, savagely, 'and, next moment, he starts foaming and whispering in my face, "If I had the time I would like to crack your skull for you." I pushed him away (1971: 63-64).

The chief engineer urges him to come and help and points to the sky where a black squall has already "eaten up a third of the sky". The coming of the storm confuses him.



He realizes that the least disturbance of the sea will make the end of the *Patna* instantly.

...and suddenly the chief engineer rushed again at Jim.

“ ‘Come and help, man! Are you mad to throw your only chance away? Come and help, man! Man! Look there---look!’ ”

“And at last Jim looked astern where the other pointed with maniacal insistence. He saw a silent black squall which had eaten up already one-third of the sky. (1971: 65)

However, the four white men cannot persuade Jim to help them to clear out the ship. They think that he is crazy and stupid, then, they give him up and continue their business. From a distance, he examines their effort to release the lifeboat and sees their fear and cowardice, so that he disgusts and hates them.

“ ‘You silly fool! do you think you’ll get the ghost of a show when all that lot brutes is in the water? Why, they will batter your head for you from these boats.’ ...They had given him up as if indeed he had been to far, too hopelessly separated from themselves, to be worth an appealing word, a glance, or a sign. They had no leisure to look back upon his passive heroism....He described it to me with morose thoughtfulness. He hadn’t lost a single movement of that comic business. ‘I loathed them. I hated them. I had to look all that,’ he said without emphasis, turning upon me a sombrely watchful glance. ‘Was ever there any one so shamefully tried!’ (1971: 66-67)

Now the men have lowered the lifeboat and call George, the third engineer to jump. They call again and again because they do not know that he has died because of a heart attack. At that time, Jim is on the top of anxiety. It has come over pitch dark and he cannot see anything. Moreover, the rain sweeps over her and him. He stands and hears the anger of the nature. He is aware of his fate.

I could hear them knocking about, down there, and a voice as if crying up a shaft called out “George.” Then three voices together raised a yell. They came to me separately: one bleated, another screamed, one howled, Ough!’... ‘Eight hundred living people and they were yelling after the one dead man to come down and be saved. “Jump, George! Jump! Oh, jump!” I stood by with my hand on the



davit. I was very quiet. It had come over pitch dark. You could see neither sky or sea. I heard the boat alongside go bump, bump, and not another sound down there for a while, but the ship under me was full of talking noises.... With the first hiss of rain, and the first gust of wind, they screamed, "Jump, George! We'll catch you! Jump!".... I heard as if I had been on the top of a tower another wild screech, "Geo-o-o-orge! Oh, jump!". (1971: 70-71)

Then he confesses that he has jumped out of the ship. He says it in such a condition as though the jump has been an involuntary act.

" 'I had jumped...' He checked himself, averted his gaze.... It seems,' he added.

"His clear blue eyes turned to me with a piteous stare, and looking at him standing before me, dumfounded and hurt, I was oppressed by a sad sense of resigned wisdom, mingled with the amused and profound pity of an old man helpless before a childish disaster (1971:71).

In addition, he explains that he does not know what he actually has done until he looks up at the *Patna* from the lifeboat where he has landed. He sees it vaguely. She seems high beside him and he wishes that he could die because he thinks that his jump is a jump into a well--into an everlasting deep hole.

" 'I knew nothing about it till I looked up,' he explained, hastily. And that's possible, too. You had to listen to him as you would to a small boy in trouble. He didn't know. It had happened somehow. It would never happen again. He had landed partly on somebody and fallen across a thwart. He felt as though all his ribs on his left side must be broken then he rolled over, and saw vaguely the ship he had deserted uprising above him, with the red side-light glowing large in the rain like a fire on the brow of a hill seen through a mist. 'She seemed higher than a wall; she loomed like a cliff over the boat.... I wished I could die,' he cried. 'There was no going back. It was as if I jumped into a well--into an everlasting deep hole...'. (1971: 71)

On the next day, the *Avondale* picks up the four men in the lifeboat and delivers them to an eastern port. The lying story that the skipper has invented is silenced by the news that the *Patna* does not sink. She has been towed to Aden by a French gunboat. Thus the



cowardice of her officers are exposed and they must face the inquiry.

" 'The *Avondale* picked us up just before sunset,' he remarked, moodily. 'Steamed right straight for us. We had only to sit and wait.'

"After a long interval, he said, 'They told their story.' And again there was that oppressive silence. 'Then only I knew what it was I had made up my mind to,' he added." 'You said nothing,' I whispered.

" 'What could I say?' he asked, in the same low tone.... 'Shock slight. Stopped the ship. Ascertained the damage. Took measures to get the boats without creating a panic. As the first boat was lowered ship went down in a squall. Sank like lead.... Then that little half-caste chap here came up and spoke to me. " 'The *Patna* .... French gunboat ...towed successfully to Aden.... Investigation.... Marine Office.... Sailors' Home.... arrangements made for your board and lodging?'" (1971: 85-86)

Marlow, the only man who understands and cares for Jim's fate, is very concerned with him and feels his sympathy to this unfortunate young man growing greater. He also wants to help him. At first, he rejects his help as he thinks that he will offer him money or something like that. He explains that he does not want to give him any money but he intends to recommend him for a job with a friend. Jim who is still confused with his future becomes excited by this offer. He shows his gratitude to him.

" 'You must let me help you', 'You can't,' he said very simply and gently, and holding fast to some deep idea which I could detect shimmering like a pool of water in the dark, but which I despaired of ever approaching near enough to fathom. I surveyed his well-proportioned bulk. 'At any rate,' I said, 'I am able to help what I can see of you. I don't pretend to do more. ' He shook his head sceptically without looking at me. I got very warm. ' But I can't, ' I insisted. 'I can do even more. I am doing more. I am trusting you....' 'The money....' he began. 'Upon my word you deserve being told to go to the devil, 'I cried, forcing the note of indignation. He was startled, smiled, and I pressed my attack home. 'It isn't a question of money at all. You are too superficial, 'I said (and at the same time I was thinking to myself: Well, here goes! And perhaps he is after all). 'Look at the letter I want you to take. I am writing to a man of whom I've never asked a favour, and I am writing about you in terms that one only ventures to use when speaking of an intimate friend. I make



myself unreservedly responsible for you. That's what I am doing. And really if you will only reflect a little what that means....'

"'Jove!' he gasped out. 'It is noble of you!' (1971: 117-118)

Six months later when Marlow is in Hongkong, he receives a letter from Jim's new employer. He likes and praises him much because he works well and he is also very kind to him.

"Six months afterwards my friend (he was a cynical, more than middle-aged bachelor, with a reputation for eccentricity, and owned a rice-mill) wrote to me, and judging, from the warmth of my recommendation, that I would like to hear, enlarged a little upon Jim's perfections. These were apparently of a quiet and effective sort.... It seemed to me on reading this letter that my friend had found in his heart more than tolerance for Jim,---that there were the beginnings of active liking (1971: 119-120).

Someday after he returns from a trip to the northward, he receives a letter from the same man. He reports that Jim suddenly leaves his job without any reason.

"I made a trip to the northward, and when I returned I found another letter from my friend waiting for me. It was the first envelope I tore open. 'There are no spoons missing, as far as I know,' ran the first line; 'I haven't been interested enough to inquire. He is gone, leaving on the breakfast-table a formal little note of apology, which is either silly or heartless (1971: 120-121)

From the same mail is the letter from Jim. He informs that he quits the job because the second engineer of the *Patna* comes and finds a job, looking after the machinery of the mill. He writes that he cannot stand the familiarity of the little beast.

....' I flung the letter aside and started looking through the batch of my table, till I came upon Jim's handwriting. Would you believe it? One chance in a hundred! But it is always that hundredth chance! That little second engineer of the *Patna* had turned up in a more or less destitute state, and got a temporary job of looking after the machinery of the mill. 'I couldn't stand the familiarity of the little beast,' (1971: 121)

After he quits from his job, Jim takes a job in a seaport seven hundred miles south



(because it was a house, Stein & Co., and there was some sort of partner who, as Stein said, 'looked after the Moluccas') had a large inter-island business, with a lot of trading posts established in the most out-of-the-way places for collecting the produce. His wealth and his respectability were not exactly the reasons why I was anxious to seek his advice. I desired to confide my difficulty to him because he was one of the most trustworthy man I had ever known. ....He was also a naturalist of some distinction, or perhaps I should say a learned collector. ....His collection of *Buprestidae* and *Longicorns*--beetles all--horrible miniature monsters, looking malevolent in death and immobility, and his cabinet of butterflies, (1971: 129-130)

Stein gives his attention to Jim's problem by proposing him to work in his trading post in Patusan, an isolated eastern settlement in the inner government circles in Batavia. Formerly, he gives that work to Cornelius, a Portuguese, because of his regard for his wife. But now Cornelius's wife has died and trade is unprofitable under his management, so that Stein plans to put Jim in Cornelius's place.

Thus with Patusan. It was referred to knowingly in the inner government circles in Batavia, especially as to its irregularities and aberrations, and it was known by name to some few, very few, in the mercantile world....However, neither heavenly bodies nor astronomers have anything to do with Patusan. It was Jim who went there. I only meant you to understand that had Stein arranged to sent him into a star of the fifth magnitude the change could not have been greater. ....It was solely for his wife's sake that Stein had appointed him manager of Stein & Co's trading post in Patusan; but commercially the arrangement was not a success, at any rate for the firm, and now the woman had died, Stein was disposed to try another agent there. The Portuguese, whose name was Cornelius, considered himself a very deserving but ill-used person, entitled by his abilities to a better position. This man Jim would have to relieve (1971: 140-142).

Jim is very excited by this offer. He says that this is the chance he has been dreaming of and he really wants to get out and forgets the place where the people know about the *Patna* affair. It seems that he is ready to begin his new life in this isolated place and never to come back again.



'I've been waiting for that. I'll show yet...I'll...I'm ready for any confounded thing...I've been dreaming of it....Jove! Get out of this, Jove! This is luck at last... You wait. I'll....'

"He did not flinch, and went on with heat, 'Forget everything, everybody, everybody.'...His voice fell... 'But you,' he added...."

" 'Come back to what?' he asked, absently, with his eyes fixed upon the face of a clock on the wall.

"I was silent for a while. 'Is it to be never, then?' I said. 'Never,' he repeated, dreamily, without looking at me, and then flew into sudden activity. 'Jove! Two o'clock, and I sail at four!'

(1971: 152-3)

Finally, Jim goes to Patusan, but before it, Stein gives him a letter for Cornelius and a silver ring as a symbol of introduction to Doramin, the headman in Patusan. He is Stein's friend when he had an adventure to that island. By showing the ring to him, Jim will be accepted there.

He had in his pocket a letter for Cornelius ('the Johnnie who's going to get the sack,' he explained with a momentary drop in his elation), and he exhibited with glee a silver ring, such as natives use, worn down very thin and showing faint traces of chasing.

"This was his introduction to an old chap called Doramin---one of the principal men out there---a big pot---who have been Mr. Stein's friend in that country where he had all these adventures.... The ring was a sort of credential---('It's like something you read of in book,' he threw in appreciatively) and Doramin would do his best for him (1971: 150-151).

When Jim arrives in Patusan, he shows the ring to Doramin, the leader of the Celebes immigrants and the chief of the opponents of Rajah Allang and is well accepted by him. After that he learns about the true condition in his new surroundings. Doramin's people oppose Rajah Allang because he monopolizes the trade. He oppresses the people who trade with anybody except with him. The situation becomes worse when sheriff Ali comes. He stirs up some inferior tribes to plunder Rajah Allang's people and the Bugis Malays under Doramin.

He was the chief of the second power in Patusan. the immigrants of Celebes (about sixty families that, with dependants and so on, could

muster some two hundred men 'wearing the kris').... They formed the party opposed to the Rajah.... Rajah Allang pretended to be the only trader in his country, and the penalty for the breach of the monopoly was death; but his idea of trading was indistinguishable from the commonest forms of robbery.... The situation was complicated by a wandering stranger, an Arab half-breed, who, I believe, on purely religious grounds, had incited the tribes in the interior (the bush-folk, as Jim himself called them) to rise, and had established himself in a fortified camp on the summit of one of the twin hills.... The two parties in Patusan were not sure which one this partisan most desired to plunder. The Rajah intrigued with him feebly. Some of the Bugis settlers, weary with endless insecurity, were half inclined to call him in (1971: 166-167).

When Marlow visits Patusan two years later, he finds that Jim feels better and lucky in his escape. He becomes an important person in his new surroundings. Everyone calls him "Tuan Jim" that means Lord Jim with remarkable respect. Dain Waris, Doramin's son, becomes another Jim's best friend beside Marlow.

"The coast of Patusan (I saw it nearly two years afterwards) is straight and sombre, and faces a misty ocean.... He called him Tuan Jim, and the tone of his references was made remarkable by a strange mixture of familiarity and awe (1971: 156-157).

'And Dain Waris---their son---is the best friend (barring you) I ever had.... I was in luck. Jove! I was in luck when I tumbled amongst them at my last gasp(1971: 168).

Jim tells Marlow that when he arrives the Bugis Malays under Doramin's power is in a critical condition and he plans to make peace to them. His way to realize it is by making a war against Sheriff Ali, Rajah Allang and their men. The people seem reluctant to support this idea because of fear and selfishness. Doramin and Dain Waris give their support and trust to him and for that result, the people are ready to work together to chase away their enemies.

When he arrived the Bugis community was in a most critical position. "They were all afraid," he said to me---'each man afraid for himself, while I could see as plain as possible that they must do



something at once, if they did not want to go under one after another, what between the Rajah and that vagabond Sheriff.' But to see that was nothing. When he got his idea he had to drive it into reluctant minds, through the bulwarks of fear, of selfishness. He drove it in at last. And that was nothing. He had to devise the means. He devised them--an audacious plan; and his task was only half done. He had to inspire with his own confidence a lot of people who had hidden and absurd reasons to hang back; he had to conciliate imbecile jealousies, and argue away all sorts of senseless mistrusts. Without the weight of Doramin's authority and his son's fiery enthusiasm, he would have failed (1971: 169).

With Doramin's backing, the two young men lay their plan. Even Doramin himself comes to the war-spot to give spirit to Jim and his people. He is carried to the top of the hill in his arm-chair. He brings his pistols. Those are given by Stein in exchange of the ring. Jim has mounted Doramin's old ordinance, two rusty seven pounders and a lot of small brass cannon. In fact, the idea of war is planned by Jim himself and he is responsible to all the risks.

"But it had been taken though. That had been his idea. He had mounted Doramin's old ordinance on the top of that hill; two rusty iron 7-pounders, a lot of small brass cannon--currency cannon....He had made himself responsible for success on his own head....He himself on that night had kept on rushing down and climbing up like a squirrel, directing, encouraging, watching all along the line. Old Doramin had himself carried up the hill in his arm-chair...., 'with his little fierce eyes--a pair of immense flintlock pistols on his knees. Magnificent things, ebony, silver-mounted, with beautiful locks and a calibre like an old blunderbuss. A present from Stein, it seems--in exchange for that ring, you know (1971: 170-171).

At last, they succeed in chasing Sheriff Ali away who incites the native and tanning Rajah Allang who monopolizes the trade. Doramin receives the news of victory solemnly and the people celebrate it by playing the gongs and drums, and welcoming the war party's arrival.

Doramin waiting immovably in his chair on the hillside, with the smoke of the guns spreading slowly above his big head, received the

news with a deep grunt. When informed that his son was safe and leading the pursuit, he, without another sound, made a mighty effort to rise; his attendants hurried to his head, and, held up reverently, he shuffled with great dignity into a bit of shade where he laid himself down to sleep covered entirely with a piece of white sheeting. In Patusan the excitement was intense....His ears caught feebly from below the tremendous din of gongs and drums; (1971: 175)

The victory shows Jim's success in his effort to bring peace to the native. He also gains back his self confidence because he has proved himself capable of doing a heroic action for the oppressions. The war also causes the native trust him blindly for they think that he has an extra ordinary power and wisdom.

"Immense! No doubt it was immense; the seal of success upon his words, the conquered ground for the soles of his feet, the blind trust of men, the believe, in himself snatched from the fire, the solitude of his achievement....There was nothing within sight to compare him with, as though he had been one of those exeptional men who can be only measured by the greatness of their fame; and his fame, remember, was the greatest thing around for many a day's journey....his word was the one truth of every passing day. (1971: 176)

At the moment of Marlow's arriving at Jim's house in the first day when he arrives in Patusan, he is introduced to Jewel, Jim's girl friend. From the time on, he finds out that he loves her very much and so does she.

Jewel he called her; ....I heard the name for the first time ten minutes after I had landed in his countryard,...he darted up the steps and began to make a joyous, boyish disturbance at the door under the heavy eaves. 'Jewel! O Jewel! Quick! Here's a friend come,' ....'You know--this--no confounded nonsense about it--can't tell you how much I owe to her--and so--you understand--I--exactly as if...?' (1971: 180).

Beside Jim's happiness of gaining Jewel's love, he also has a faithful servant and guard whose named is Tamb' Itam. He devotes his life by taking his duty to guard him as best as he can.



The very Tamb' Itam, marching on our journeys upon the heels of his white lord, with his head thrown back, truculent and be-weaponed like a janissary, with kris, chopper, and lance (besides carrying Jim's gun); even Tamb' Itam allowed himself to put on the airs of uncompromising guardianship, like a surly devoted jailer ready to lay down his life for his captive (1971: 183).

The quotation above shows Jim's fortunes in his phase of withdrawal from his guilty conscience and his social life. He has got his rehabilitation, love and friendship that have lost.

The time for Marlow to leave has come. Jim is going down the river with him in a small boat. There are some touching remarks between the two friends. Jim admits to Marlow that he will live there forever, to protect and to keep the native in peace. Moreover he promises to remember those whom he loves in the western world, especially Marlow.

"Jim, as I've told you, accompanied me on the first stage of my journey back to the world he had renounced...and the boat, impelled vigorously, cut her way through the air that seemed to have settled dense and warm under the shelter of lofty trees.

"The shadow of the impending separation had already put an immense space between us, and when we spoke it was with an effort, as if force our low voices across a vast and increasing distance...I must go on, go on for ever holding up my end, to feel sure that nothing can touch me. I must stick to their belief in me to feel safe and to--to'....He cast about for a word, seemed to look for it on the sea...'to keep in touch with'....His voice sank suddenly to a murmur....'with those whom, perhaps, I shall never see a more. With--with--you, for instance,' (1971: 214-216)

The separation between the two friends marks the end of Marlow's narration of Jim's incomplete experience. However, Jim is still a secret for the listeners who drift off veranda. There is only one man who is to know the conclusions of Jim's experience. He gets it in the form of a packet of letters that Marlow sends him more than two years later.

With these words Marlow had ended his narrative, and his audience had broken up forthwith, under his abstract, pensive gaze. Men drifted off the verandah in pairs or alone without loss a time, without offering a remark, as if the last image of the incomplete story, its incompleteness itself, and the very tone of the speaker, had made discussion in vain and comment impossible. Each of them seemed to carry away his own impression, to carry it a way with him like a secret; but there was only one man of all these listeners who has ever to hear the last word of the story. It came to him at home, more than two years later, and it came contained in a thick packet addressed in Marlow's upright and angular handwriting (1971: 218).

The letter began with the reports of a white pirate called Brown who has stolen a Spanish schooner not so far from Zamboanga.

"It all begins a remarkable exploit of a man called Brown, who stole with complete success a Spanish schooner out of a small bay near Zamboanga (1971: 222)."

There are sixteen people in Brown's party. They want to ship to Madagascar to sell the schooner in Tamatave. They have a little food and water supplies, so they sail and anchor off at Batu Kring, a fishing village.

There were sixteen in all: two runaway blue-jackets, a lanky deserter from a Yankee man-of-war, a couple of simple, blond Scandinavians, a mulatto of sorts, one bland Chinaman who cooked--and the rest of the nondescript spawn of the South Seas.... They were short of food and water,.... Brown's idea was to make for Madagascar, where he expected, on grounds not altogether illusory, to sell the schooner in Tamatave,.... in less than a week after clearing in Sunda Straits, he anchored off the Batu Kring mount within a pistol-shot of the fishing village (1971: 231-232).

Knowing that the group of pirates want to go to Patusan, the headman of the fishing village at Batu Kring sends a message up and warns the people about their dangerous notion.

...and early one afternoon the big white boat under a ragged sail shouldered its way before the sea breeze into Patusan Reach,....

"It seems, however, that the headman of the fishing village at Batu Kring had



managed to send off a timely warning. When the long-boat came abreast of the mosque (1971: 232).

It seems that the coming of the white pirates is ready to destroy everything. Because of this reason, a lot of men come to defend the land and the people against the scoundrels. They face their enemies from both sides of the river banks. On that incident, two of Brown's men are injured and it makes Brown flights into a rage. He recents the people who have courage to fight against him.

...a shouting lot of men began firing in volleys that whipped athwart the current of the river, an irregular, rolling fusillade was opened on the boat from both banks, and Brown's men replied with a wild, rapid fire. The cars had been got in....A tumult of war-cries, the vibrating clang of gongs, the deep snoring of drums, yells of rage, crashes of volley-firing, made an awful din, in which Brown sat confounded but steady at the tiller, working himself into a fury of hate and rage against those people who dared to defend themselves. Two of his men had been wounded,...(1971: 232-233)

When Brown sees a narrow river in a high tide, he decides to make it a defensive place for his party. They thrust the long-boat land, and set up on a small hill about 900 yards from the stockade.

While he was thus beset he perceived the entrance of the narrow creek (the same which Jim had jumped at low water). It was then brim full. Steering the long-boat in, they landed, and, to make a long story short, they established themselves on a little knoll about 900 yards from the stockade, which, in fact, they commanded from that position (1971: 233).

During these events, Jim is far away from the village. Dain Waris tends to repulse the Brown's party and banishes them from Patusan, but the people do not trust him. They want Jim to lead them because they believe that he has the reputation of invisible and supernatural power.

Jim had been away in the interior for mor than a weck, and it was Dain Waris who had directed the first repulse. That brave and intelligent youth ('who knew how to fight after the manner of white men') wished to settle the business off-

land, but his people were too much for him. He had not Jim's racial prestige and the reputation of invincible, supernatural power (1971: 234).

Doramin, who has the authority to decide the matter, orders Dain Waris to go down the river with the war-party to cut off the pirates and also to prevent any danger from the ship. He commands his son and the party to establish themselves and build up the camp in a certain place ten miles down Patusan.

...Dain waris was ordered by Doramin to take an armed party of Bugis down the river to a certain spot ten miles below Patusan, and there form a camp on the shore and blockade the stream with the canoes (1971: 236).

On another occasion, Kassim, Rajah Allang's spokesman uses this opportunity quickly. He opens a communication to Brown by using Cornelius as his interpreter.

...Kassim had managed to open communications with the besieged Brown.

"That accomplished diplomatist and confidant of the Rajah, on leaving the fort to go back to his master, took into his boat Cornelius, whom he found slinking nately amongst the people in the courtyard. Kassim had a little plan of his own and wanted him for an interpreter (1971: 236-237)".

He has a plan to defeat the Bugis power by using the white pirates, together with the Rajah's warrior. They have to do the plan before Jim's return, because Jim is very powerful. Furthermore, he needs only to banish the white men whom he knows them as outcasts.

"Kassim disliked Doramin and his Bugis very much, but he hated the new order of things still more. It had occurred to him that these whites, together with the Rajah's followers, could attack and defeat the Bugis before Jim's return. Then, he reasoned, general defection of the townsfolk was sure to follow, and the reign of the white man who protected poor people would be over. Afterwards the new allies could be dealt with. They would have no friends. The fellow was perfectly able to perceive the difference of character, and had seen enough of white men to know that these new-comers were outcasts, men without country (1971: 238).



By the help of Kassim, Cornelius makes contact with Brown and begins to tell about the 'home affairs of Palusan'. He also tells about Jim, the white man who becomes the Lord of protector there. He recommends that Brown just needs to kill him before he could seize the whole country and as a guarantee of good faith he gives them some food.

"Half an hour's confidential talk with Cornelius opened Brown's eyes as to the home affairs of Palusan. He was on the alert at once. There were possibilities, immense possibilities; but before he would talk over Cornelius's proposals he demanded that some food should be sent up as a guarantee of good faith....(1971: 237)

Brown plays a pretentious diplomacy with Kassim for the sake of food supplies, but indeed he waits for Jim to do a real business because he thinks Jim is the most suitable person to work with. He will offer him his help and work together until the time comes to kill him. He cannot wait any longer to tear the land "to pieces, squeeze and throw away".

"Brown's object was to gain time by fooling with Kassim's diplomacy. For doing a real stroke of business he could not help thinking the white man was the person to work with. He could not imagine such a chap (who must be confoundedly clever after all to get hold of the natives like that) refusing a help that would do away with the necessity for slow,...He, Brown, would offer him the power. No man could hesitate. Everything was in coming to a clear understanding. Of course they would share.....They would work like brothers till.....till the time came for a quarrel and a shot that would settle all accounts. With grim impatience of plunder he wishes himself to be talking with the man now. The land already seemed to be his to tear to pieces, squeeze, and throw away,. Meantime Kassim had to be fooled for the sake of food first-(1971: 240).

The day has come. Brown and Jim meet. They try to seize their opponent's power. Their conditions appear in a big contrast. Brown is very surprised because he finds out that Jim is not the person as he has imagined before. His condition and appearance cause him to hate him at the very first time they meet.

"They met, I should think, not very far from the place, perhaps on the very spot, where Jim took the second desperate leap of his life—the leap that landed him into the life of Patusan, into the trust, the love, the confidence of the people. They faced each other across the creek, and with steady eyes tried to understand each other before they opened their lips. Their antagonism must have been expressed in their glances; I know that Brown hated Jim at first sight. Whatever hopes he might have had vanished at once. This was not the man he had expected to see. He hated him for this—and in a checked flannel shirt with sleeves cut off at the elbows, grey bearded, with a sunken, sun-blackened face—he cursed in his heart the other youth and assurance, his clear eyes and his untroubled bearing. That fellow had got in a long way before him! He did not look like a man who would be willing to give anything for assistance (1971: 247).

In their conversation, at least Jim promises Brown 'a clear road or a clear fight,' then he goes away to turn back to his people.

" 'Very well,' said Jim, lifting his head suddenly after a long silence. 'You shall have a clear road or else a clear fight.' He turned on his heel and walked away (1971: 252).

Returning from his negotiation and telling about his dealing with Brown, Tamb'Itam sees that his master starts to persuade the Bugis Malays to follow his plan. First Jim goes to Doramin who has the authority to decide the matter.

"His master came back from his talk with the white men, walking slowly towards the stockade in the street. ... Jim went into one of the houses, where old Doramin had retired, and remained alone for a long time with the head of Bugis settlers. No doubt he discussed the course to follow with him then, but no man was present at the conversation (1971: 253)

Jim tries to convince Doramin and the chiefs of the people that the best way to avoid more victims is letting the Brown party back to the sea. He also makes a persuasive speech in which he is ready to sacrifice his life for any harm that may come to them as the result of his plan, but he refuses to lead the Bugis fight against the Brown party.



"There's no doubt his mind was made up that Brown should have his way clear back to the sea...He was ready to answer with his life for any harm that should come to them if the white men with beards were allowed to retire. ... He believed that it would be best to let these whites and their followers go with their lives. it would be a small gift. 'I whom you have tried and found always true ask you to let them go.' ... 'Then,' said Jim, 'call in Dain Waris, your son, my friend, for in this business I shall not lead.(1971: 254-255)'"

After Jim's sensational conviction, Tamb' Itam and the other audiences agree with his plan because they believe him deeply, even Doramin gives his consent although at first it surprised them.

"Tamb' Itam behind his chair was thunderstruck. The declaration produced an immense sensation. ... There was a silence. In the darkness of the courtyard could be heard the subdued whispering, shuffling noises of many people. Doramin raised his heavy head and said that there was no more reading of hearts than touching the sky with the hand, but--he consented. The others gave their opinion in turn. ... But most of them simply said that they 'believed Tuan Jim (1971: 255-256).'

The quotations above show clearly how Brown plays Jim's guilty conscience. His refusal to lead the Bugis against the Brown party puts himself on the side of the robbers.

During the night Jim sends Tamb' Itam to go down the river with a message to Dain Waris, telling him to allow the Brown party to pass. He gives Tamb' Itam the silver ring to be carried to him because the message is very important and the ring will show that it is indeed Lord Jim who sends it.

"Tamb' Itam arose directly and made his preparations. His mission was to go down the river, preceding Brown's boat by an hour or more, to tell Dain Waris finally and formally that the whites were to be allowed to pass out unmolested. Jim would not trust anybody else with that service. Before starting Tamb' Itam, more as a matter of form ( since his position about Jim made him perfectly known), asked for a token. 'Because, Tuan,' he said, 'the message is important, and these are thy very words I carry.' His master first put his hand into

one pocket, then into another, and finally took off his forefinger Stein's silver ring, which he habitually wore and gave it to Tamb' Itam (1971: 257-258).

Then Jim dispatches Cornelius with a message to Brown telling him to leave when his long boat is afloat on the full tide. He also warns Brown to go across the river carefully because both sides of the banks are guarded by his well-armed men. He chooses Cornelius to send his message because he can speak English and he will not be shot by Brown, so a misunderstanding can be avoided.

“Early in the evening Brown had received from Jim a folded piece of paper on which was written, ‘You get the clear road. Start as soon as your boat floats on the morning tide. Let your men be careful. The bushes on the both sides of the creek and the stockade at the mouth are full of well-armed men. ... Cornelius had been in the fort, and had been sneaking around Jim’s house during the afternoon. Jim chose him to carry the note because he could speak English, was known to Brown, and was not likely to be shot by some nervous mistake of one of the men as a Malay, ... (1971: 258)

Cornelius delivers the message, but he lingers to inform Brown the position of Dain Waris. He also reminds him that Dain Waris is the person who chases his party when they come there at the first time. He tells him that he knows the way to get out of the river. He can lead him and his party in the back of Dain Waris and he says that there is a way to *make something happens* which makes the people does not believe Jim anymore.

“Cornelius didn’t go away after delivering the paper. ... ‘I could tell you something you would like to know,’ Cornelius mumbled crossly. ... What he had to say made Brown sit up at first, with a curse. He had simply informed him of Dain Waris’s armed party down the river. ... He said nothing, and after a while Cornelius remarked, in a tone of complete indifference, that there was another way out of the river which he knew very well. ... ‘and he made all the people believe him. But if something happened that they did not believe him anymore, where would he be? And the Bugis Dain who is waiting for you down the river there, captain, is the very man who chased you up here when you first came,’ ... Cornelius declared



himself acquainted with a back-water broad enough to take Brown's boat past Waris's camp (1971: 258-259).

Two hours before dawn, the robbers come down into their long-boat, and Jim stands and watches them go on a low point before the Rajah's stockade. Cornelius comes and stands beside Brown in the long-boat.

"It was two hours before the dawn when word was passed to the stockade from outlying watchers that the white robbers were coming down to their boat. ... When Brown's long-boat glided out of the creek into the river, Jim was standing on the low point of land before the Rajah's stockade---on the very spot where for the first time he put his foot on the Patusan shore. ... Thus Brown, invisible in the mist, goes out of Patusan elbow to elbow with Cornelius in the stern-sheets of the long-boat. (1971: 259)

Meanwhile, Tamb' Itam arrives at Dain Waris's camp and is ushered into the young leader's presence. He gives the silver ring to prove the this message is from Jim. He gives the message that the Brown party, with the consent of all the chiefs is allowed to pass and go back to sea. Dain Waris slips the ring on his fore finger and gives an order to the war party to return in the afternoon immediately.

"Tamb' Itam, assuming an air of importance, demanded to be led to Dain Waris. ... The only son of Nakhoda Doramin answered his greeting kindly. Tamb' Itam began by handing him the ring which vouched for the truth of the messenger's words. Dain Waris, reclining on his elbow, bade him speak and tell all the news. Beginning with the consecrated formula, 'The news is good,' Tamb' Itam delivered Jim's own words. The white men, departing with the consent of all the chiefs, were to be allowed to pass down the river. ... Dain Waris listened attentively to the end, toying with the ring which ultimately he slipped on the forefinger of his right hand. After hearing all he had to say he dismissed Tamb' Itam to have food and rest. Orders for the return in the afternoon were given immediately (1971: 261-262).

Not long afterward, Brown takes his revenge upon the Bugis in an act of cold-blooded-ferocity. Landing his men in silence and pushing Cornelius to show the way. He reaches the edge of the forest until Dain Waris's camp is on their plain sight, and

then he commands his fellows to do their big plau, killing the Bugis war-party.

"It was then that Brown took his revenge upon the world which, after twenty years of contemptuous and reckless bullying, refused him the tribute of a common robber's success. It was an act of cold-blooded ferocity, ... Stealthily he landed his men on the other side of the island opposite to the Bugis camp, and led them across. After a short but quite silent scuffle, Cornelius, who had tried to slink away at the moment of landing, resigned himself to show the way where the undergrowth was most sparse. ... At the edge of the patch of forest Brown's men spread themselves out in cover and waited. The camp was plain from end to end before their eyes, and no one looked their way. ... When he judged the moment come, Brown yelled, 'Let them have it,' and fourteen shots rang out like one (1971: 262).

All of Dain Waris's men is very surprised and panic for this sudden attack. They are not ready to anticipate this attack, that they are defeated easily by the Brown party. Most of them are killed, including Dain Waris. He is shot in his forehead at the second discharge. Tamb' Itan is survived because he acts as if he is dead. After finishing this violent action successfully, Brown party leaves their victims silently and unseen.

...the surprise was so great that, except for those who fell dead or wounded, not a soul of them moved for quite an appreciable time after the first discharge. ... A blind panic drove these men in a surging swaying mob to and fro along the shore like a herd of cattle afraid of the water. ... Though untouched he fell down and lay as if dead, but with eyes open. At the sound of the first shots Dain Waris, reclining on the couch, jumped up and ran out upon the open shore, just in time to receive a bullet in his forehead at the second discharge. ... The white men retired as they had come---unseen (1971: 263).

Tamb' Itan understands the importance of being the firstman who brings the awful news at the fort. When he returns to the townreach, the people of Patusan are preparing the festivities to welcome the war party of Dain Waris. He hurries to the fort, meets Jewel and tells her what has happened. She is aware of the danger and orders to shut



the gate of the fort. She is too scared and trembling to know what will happen if Doramin hears the news that she orders Tamb' Itam to call Jim.

"When Tamb' Itam, paddling madly, came into the townreach, the women, thronging the platforms before the houses, were looking out of the return of Dain Waris's little fleet of boats. The town had a festive air; here and there men, still with spears or guns in their hands, could be seen moving or standing on the shore in groups. ... The first person he met was the girl coming down from the house. ... Then he broke out very quickly: 'They have killed Dain Waris and many more.' She clapped her hand and her first words were, 'Shut the gates.' ... 'Doramin,' she cried despairingly, as Tamb' Itam passed her. ... She caught him by the arm, and, pointing at the house, 'Call him out,' she whispered, trembling (1971: 264-265).

Tamb' Itam tells Jim about the dreadful news and he is very angry with Brown. His first reaction is to prepare boats and pursue the murderers. Then Tamb' Itam makes him understand that the anger of the villagers is so great and he, Tamb' Itam, is afraid to show himself outside the fort.

'This Tuan, is a day of evil, an accursed day.' ... And then Tamb' Itam began his tale, ...

" 'Speak out,' said Jim. 'Is he dead?' 'May you live long,' cried Tamb' Itam. 'It was a most cruel treachery. He ran out at the first shots and fell...' ...; and then in a steady voice, but speaking fast he began to give him orders to assemble a fleet of boats for immediate pursuit, ... 'Waste no time,' Tamb' Itam did not move. ... 'It is not safe for thy servant to go out amongst the people,' said Tamb' Itam, after hesitating a moment (1971: 265)

Now Jim understands that his world has fallen in ruins upon his head. It is all because of his wrong decisions that he made. First, his impulsive jump from the *Patna* and letting the Brown party go freely cause the death of Dain Waris, and most of the Bugis people.

"Then Jim understood. He had retreated from one world, for a small matter of an impulsive jump, and now the other, the work of his own hands, had fallen in ruins upon his head (1971: 265).

Early in the evening, four soldiers take Dain Waris's body to his father, Doramin, and lay it on his feet. When he signs for the sheet that covers the body to be lifted, someone discovers the silver ring, still on the young man's finger. He takes off and brings it to Doramin. When he takes and stares it, he cries with his anger and sorrow for the death of his only and beloved son because of Jim's guilt.

"The sun was sinking towards the forests when Dain Waris's body was brought into Doramin's *campong*. Four men carried it in, covered decently with a white sheet ... They laid him at Doramin's feet, and the old man sat still for a long time, one hand on each knee, looking down. ... He told me that when Dain Waris's body was uncovered at a sign of Doramin's, he whom they often called the white's lord friend was disclosed lying unchanged with his eyelids a little open as if about to wake. ...; and there was no word spoken while one of the bystanders, stooping, took off the silver ring from the cold stiff hand. In silence he held it up before Doramin. ... The old *nakhoda* stared at it, and suddenly let out one great fierce cry, deep from the chest, ..., by the magnitude of his anger and his sorrow that could be plainly discerned without words (1971: 266-267).

Meanwhile, Jim, followed by Tamb' Itan, cross and climb the slope to Doramin's village. The day is growing dark. Torches flickers here and there. The crowd parts for him to pass through. He comes up slowly and lifts the sheet to look at his dead friend. Then he faces Doramin who sits with a pair of heavy flintlock pistols on his knees, guarded by his warriors. He condoles with Doramin over the loss of his beloved son and retorts that he is ready to pledge his life as the consequence of his wrong decision.

... When they reached the other shore his master forbade him to come any further, but Tamb' Itan did follow him at a distance, walking the slope to Doramin's *campong*.

"It was beginning to grow dark. Torches twinkled here and there. Those they met seemed awestruck, and stood aside hastily to let Jim pass...

"Doramin, alone, immense and desolate, sat in his arm-chair with the pair of flintlock pistols on his knees, faced by an armed throng. ... Jim waited awhile before Doramin, and then said gently, 'I am come in sorrow.' He waited again. 'I am come ready and unarmed,' he repeated (1971: 269-270).



The quotation above shows Jim's wish to offer his life as his responsibility for his wrong decision letting the Brown party to go freely that causes the death of Dain Waris and most of his war-party. He feels a deep sympathy and regret that he wants to redeem it with his life.

At last, Doramin rises and takes out the flintlock pistols, while the silver ring falls from his lap and rolls into Jim's feet. Then he clasps his hand around Jim's neck and his right hand shots him on his chest. the crowd who sees the tragic event says that before dying, Jim has looked at them proudly. Finally he falls forward and he is dead.

"The unwieldy old man, lowering his big forehead like an ox under a yoke, made an effort to rise, clutching at the flintlock pistols on his knees. ... People remarked that the ring which he had dropped on his lap fell and rolled against the foot of the white man, and that poor Jim glanced down at the tallman that had opened for him the door of fame, love and success ...; and then, while Jim stood stiffened and with bared head in the light of torches, looking him straight in the face, he clung heavily with his left arm round the neck of a bowed youth, and lifting deliberately his right, shot his son's friend through the chest.

"The crowd, which had fallen apart behind Jim as soon as Doramin had raised his hand, rushed tumultuously forward after the shot. They say that the white man sent right and left at all those faces a proud and unflinching glance. Then with his hand over his lips he fell forward, dead (1971: 270).

When Lord Jim climbs up to Doramin's village to face his certain death, actually he climbs back all the way that he jumped from the deck of the *Patna*. He has conquered his fear and his shame. This time he does not run away, at last he meets his death as a hero like his longing when he was in a training ship. Finally he gets the chance that he has been waited for, the opportunity to get his dignity that has lost back again.

#### 4.1.2 The Internal Causes of Jim's Psychological Conflicts

Beside analysing the external causes of Jim's psychological conflicts in the previous sub-chapters, the internal causes of Jim's psychological conflicts is analyzed

in the following. The internal causes itself means the causes of someone's problems which rise from the mental state such as happiness, sadness, loneliness, frustration, etc.

Jim as the main character of the novel also experiences some psychological conflicts caused by his mental state which gives strong influence to his life. It is showed when the *Patna* is going to sink. He faces the real situation based on his imagination, not on his actual observation. His impression leads him to make a wrong adjustment, for example he is sure that he hears the pilgrims screaming for help as the ship is going sink. Indeed, it is only his imagination. He also convinces Marlow that he is not afraid of death. Marlow thinks that perhaps he is not afraid of a quiet ordinary death, but to die in the midst of the panicked throng, the trampling rush, the pitiful screams, he is not ready.

He was not afraid of death perhaps, but I'll tell you what, he was afraid of the emergency. His confounded imagination had evoked for him all the horrors of panic, the trampling rush, the pitiful screams, boats swamped---all the appalling incidents of a disaster of sea he had ever heard of. He might have been resigned to die but I suspect he wanted to die without added terrors, quietly, in a sort of peaceful trance (1971: 56).

Jim also faces a conflicting decision when he is in the last time on the ship. He is confused in choosing whether he stays on the ship with the pilgrims or jumps out from it like the other officers. At first he determines to stay on the ship and hates the cowardly act of the officers to clear out the ship but finally he jumps out from it.

They had no leisure to look back upon his passive heroism, to feel the sting of his abstention. ... 'I loathed them. I hated them. I had to look at all that,' he said without emphasis, turning upon me a sombrely watchful glance. 'Was ever there any one so shamefully tried!' (1971: 67)

" 'I had jumped ...' He checked himself, averted his gaze. ... 'It seems,' he added (1971: 71).

As the narrator of Jim's story, Marlow begins to see the enormity of Jim's burden, the unforgiven guilt on his conscience because of his wrong decision leaving the



*Patna* and his own imagination. He imagines that the ship has sunk in a panic situation. Marlow begins to understand Jim's capacity for compassion and becomes much more sympathetic to him.

He must have had an unconscious conviction that the reality could not be half as bad, not half as anguishing, appalling, and vengeful as the created terror of his imagination. I believe that, in this first moment, his heart was wrung with all the suffering, that his soul knew the accumulated savour of all the fear, all the horrors, all the despair of eight hundred human beings pounced upon the night by a sudden and violent death, ... "Wasn't he true to himself, wasn't he?" His saved life was over for want of ground under his feet, for want of sights for his eyes, for want of voices in his ears. ... And all the time it was only a clouded sky, a sea that did not break, the air that did not stir. Only a night; only a silence (1971: 73-74).

As the punishment of his action leaving and abandoning the *Patna*, Jim's certificate is cancelled by the judges of the inquiry and he has not any right to sail again. After it, Marlow finds a job for him. He does well and pleases his employer, but when someone has brought up the *Patna* affair, he cannot endure it and he leaves job after job to avoid it. Marlow finally confides Jim's problem to Stein and he offers a job to him in Patusan, an isolated community in a native state. He accepts this offer and decides to go there. Stein gives him a silver ring to be given to Doramin, chief of the Bugis Malays in Patusan as a symbol of eternal friendship between him and Doramin.

In his new world, Jim becomes a noble man because of his heroic action to put down the vandalism of Sheriff Ali and bring Rajah Allang under control. He works together with his new friend, Dain Waris, Doramin's son. All of the Malays love and trust him and he lives in peace in his new surroundings.

The coming of Brown, an Australian renegade who has stolen a ship in Zamboanga brings Jim's life into chaos. He goes along the river to Patusan to plunder the settlement and supply his ship with food. Doramin, Dain Waris and all of the villagers want to oppose the robbers, but Jim decides to talk to Brown. Certainly in their first meeting, Brown does not really know anything about Jim's past. He only knows about

his own vile history and he judges him by himself. He says that Jim has hidden in this isolated place because of fear. His words strike deep into his guilty conscience and it influences his mind in making any decisions. He thinks that Brown knows about the *Patna* affair and there is a bond between himself and him. Both of them, Jim and Brown, are guilty men. Finally he decides to let the Brown party go freely and promises them a safe conduct to go down the river.

"Have we met to tell each other the story of our lives?" I asked him. "Suppose you begin. No? Well, I am sure I don't want to hear. Keep it to yourself. I know it is no better than mine. ... Well---it is dirty. ... I won't ask you what scared you into this infernal hole, where you seem to have found pretty pickings. ... He just stood there with nothing to say, and looking as black as thunder---not at me---on the ground.' ... And there ran through the rough talk a vein of subtle reference to their common blood, an assumption of common experience; a sickening suggestion of common guilt, of secret knowledge that was like a bond of their minds and of their hearts. ... " 'Very well,' said Jim, lifting his head suddenly after a long silence. 'You shall have a clear road or else a clear fight.' He turned on his heel and walked away (1971: 249-252).

Jim's decision letting the Brown party go freely put himself on the side of the robbers and he is branded as a traitor by the Bugis people because it causes the death of Dain Waris. He must pay his unforgiven guilt with his own life in Doramin's hands. He is shot in his chest and he is dead. It is one of the effects of his psychological conflicts. In the next sub-chapter there are much effects that will be discussed in detail.

#### 4.2 The Effects of Jim's Psychological Conflicts

In this sub-chapter the effects of Jim's psychological conflicts is analyzed. The conflicts cause big changes in Jim's life and his surroundings that it is divided into two sub-chapters. The first is the effects of it upon Jim's life and the second the effects upon Jim's surroundings because as a social creature he cannot be separated from his surroundings.



#### 4.2.1 The Effects of Jim's Psychological Conflicts Upon Jim's Life

Jim's psychological conflicts cause some effects that bring big changes upon his life. The first effects is he has to face the official inquiry in an Eastern port because of his action leaving the *Patna* and ignoring the passengers. As the punishment, his sailor certificate is cancelled. It means that he has not any right to ship again because his responsibility as a sailor is doubted.

A month or so afterwards, when Jim, in answer to pointed questions, tried to tell honestly the truth of this experience ... and the official inquiry was being held in the police court of an Eastern port (1971: 17).

... 'in utter disregard to their plain duty,' ... 'abandoning in the moment of danger the lives and property confided to their charge' ... certificates cancelled (1971: 102-103).'

After the inquiry, Jim walks out of the court, goes to the quay and leans there. He wants to appease his shaken and tormented soul. His feeling is full of anxiety, distress and irritation. He fights against his emotion. He is also drawn in the everlasting deep hole of anxiety, feeling of guilty and inferiority when he must face the reality that he has lost his dream to be a good sailor. He is branded as a coward and a traitor because he has broken the seaman code. It seems that death is better for him than his punishment and feeling of guilty.

...I wished I could die,' he cried. 'There was no going back. It was as if I had jumped into a well---into an everlasting deep hole... (1971: 71)''

I caught sight of Jim leaning over the parapet of the quay. ... There is no doubt that he had a very hard time of it, ... He was fighting, he was fighting---mostly for his breath, as it seemed. ... Some of you may know what I mean, ---that mingled anxiety, distress, and irritation with a sort of craven feeling creeping in---not pleasant to acknowledge, ... To bury him would have been such an easy kindness! (1971: 109-111)

He is also easily offended. He cannot bear someone speaks a harsh word. He feels that every harsh word is directed to him and he is very insulted although there is not

anybody wants to insult him. It is proved when he accuses Marlow of calling him "a wretched cur." Indeed, the words were spoken by another and referred to a real dog not to him. He also has lost everything that he has had: his career, family, and especially his dignity as a sailor.

'Who's a cur now--hey?' ... 'Good God! I stammered, 'You don't think I... 'But I am sure I've heard,' he persisted, ... 'It wasn't you, then? Very well; I'll find the other.' ... There had never been a man so mercilessly shown up by his own natural impulse. A single word had stripped him of his direction ... and at last amazed and scared as though a dog had been a monster and he had never seen a dog before. 'Nobody dreamt of insulting you,' I said. (1971: 47)

He would not know where to turn, he confessed, ... Certificate gone, career broken, no money to get away, no work that he could obtain as far as he could see. At home he could perhaps get something, but it meant going to his people for help, and that he would no do (1971: 51).

Everyone seems ready to let the *Patna* affair vanish except Jim. Every moment when the *Patna* affair comes up is like a burning issue for him, and his condition becomes much worse. He accepts job after job in one place into another. He lives under the shadow of the *Patna* affair which will destroy his life and follows his unreasonable notions. He always runs away when the *Patna* incident comes up because he cannot face it.

That little second engineer of the *Patna* had turned up in a more or less destitute state, and got a temporary job of looking after the machinery of the mill. 'I couldn't stand the familiarity of the little beast,' Jim wrote ... 'Wasn't there something said about the *Patna* case?' ... 'Why, yes! How do you know? Some of them were talking about it here (1971: 121-123).

" 'He was the mate of the *Patna* that voyage,' ... 'And who the devil care about that?' 'I dare say no one,' ... 'And what the devil is he---anyhow---for to go on like this?' (1971: 125-126)

In the midst of his frustration he decides to accept Stein's offer to go to Patusan because he wants to run away from the outer world forgetting the people who know



about the *Patna* affair and never comes back.

Jove! Get out of this at last ... 'Forget everything, everybody, everybody.' ... " 'Come back to what?' he asked, ... 'Never,' he repeated, ... (1971: 152-153)

Although he has gone there and had his new life in his new surroundings, he cannot get rid of his guilt. His burden always awaits for him everywhere he goes. As the result, he often makes a wrong decision in solving his problems of life, for example he refuses to lead the Bugis people fight against the Brown party and let them go freely.

"There's no doubt his mind was made up that Brown should have his way clear back to sea. ... 'Then,' said Jim, 'call in Dain Waris, your son, my friend, for in this business I shall not lead (1971: 254-255).

His decision puts himself on the side of the robber and he is branded as a traitor by the Bugis that causes his death in Doramin's hands.

Doramin, struggling to keep his feet, made with his two supporters a swaying, ... and lifting deliberately his right, shot his son's friend through the chest. ... Then with his hand over his lips he fell forward, dead (1971: 270).

From the analysis above, it is concluded that most of the effects of Jim's psychological conflicts upon his life are related to his feeling of guilty, anxiety and inferiority. The other effects deal with his career as a sailor. He has not any right to ship again because his sailor certificate is cancelled by the judges of the inquiry and his responsibility as a sailor is doubted. The fatal effects of his psychological conflicts is his death in Doramin's hand. His decision letting the Brown party go freely that causes the death of Dain Waris becomes the most unforgiven decision he ever made for the Bugis people that ended with his death.

#### **4.2.2 The Effects of Jim's Psychological Conflicts Upon His Surroundings**

It is necessary to know the relationship between someone's life with his surroundings before going into the further discussion of this sub-chapter, because it deals with human being position as a social creature.

Aronson states "most of us spent a good deal of our time interacting with other people---being influenced by them, influencing them, being delighted, amused and angered by them (1972: 7)." The statement shows that as a social creature, a human being cannot live without others. His life cannot be separated from his surroundings. He influences his surroundings and vice versa.

As a social creature, Jim also cannot live without others. Every action and decision that he has made influences his surroundings and give strong effects in it. It is showed clearly in his action jumping and ignoring the *Patna* when it is going to sink with the eight hundred pilgrims who have given themselves in perfect trust to the white men's wisdom. His irresponsible action as a sailor appears because of his psychological conflicts whether he stays in the ship or jumps out leaving the ship. In the last moment he jumps for his own salvation from the ship sacrificing the eight hundred pilgrims's souls in the midst of storm and squall. On the next day, a French man-o-war founds the *Patna* and tows it to Aden and it took the pilgrims off the ship and carried them on their destination without delay.

" 'And there were no dead,' I said. ... 'The *Patna* ... French gunboat ... towed successfully to Aden ...I stayed on that ship thirty hours. ...' There happened to be a man-o-war and an Indian Marine steamer in the harbour at the time, and he did not conceal his admiration of the efficient manner in which the boats of these two ships cleared the *Patna* of her passengers (1971: 86-91).

Jim realizes that his coward act has disappointed his family, especially his father, an old parson of Essex. He has broken his father fancy because, like Brierly said, he seems so proud with his sailor son and the news about the *Patna* in the home papers will make him very shocked. He cannot face his father and explain about what happened because he will not understand it and he decides of never going home again.

...he could never go home now ... Brierly had said, 'that the old parson in Essex seemed to fancy his sailor son not a little.' ... 'He has seen it all in the home papers by this time,' said Jim. 'I can never face the poor old chap.' ... 'I could never explain. He wouldn't understand.' (1971: 50-51)



Besides disappointing his father, he also makes Bugis people to be disappointed. His careless decision with the Brown party causes the death of Dain Waris. Most of his war party are also killed in this sudden attack.

...the surprise was so great that, except for those who fell dead or wounded, not a soul of them moved for quite an appreciable time after the first discharge. ... At the sound of the first shots Dain Waris, reclining on the couch, jumped up and ran out upon the open shore, just in time to receive a bullet in his forehead at the second discharge (1971: 262-263).

The incident makes Doramin very angry. He is angry with the Brown, but especially with Jim because he feels that he has betrayed him and all the Bugis. As his consequence of his wrong decision, he must surrender himself in the wisdom of Doramin's decision, eventhough he is in doubt whether he will forgive him or kill him. At last Doramin shoots his son's friend on his chest in front of the Bugis people. The crowd who see this tragic event say that before dying, Jim looked proudly to them, and then he falls forward and he is dead.

... and lifting deliberately his right, shots his son's friend through the chest.

"The crowd, which had fallen apart behind Jim as soon as Doramin had raised his hand, rushed tumultuously forward after the shot. They say that the white man sent the right and left at all those faces a proud and unflinching glance. Then with his hand over his lips he fell forward, dead (1971: 270)

The quotation above shows Jim's victory against his own fear and shame. At this time he does not run away from the reality. He decides to sacrifice his life in Doramin's hand and face his death bravely. He tries to compensate for all of his actions and decisions that disappoint his surroundings although for this reason he must sacrifice his own life. Finally he gets his pride and dignity as a human being.

## CHAPTER V

### CONCLUSION

Everyone is sure to undergo psychological conflict in his life. Primarily, it happens when one has to select two or more conflicting choices. In such situation, one has to determine his choice and take any risk whatever will happen to him. It also influences individual's thoughts and feelings. If the conflict is unsolved, it will lead into an intensified frustration, a dilemma and despair.

One is hoped to be responsible for the resolution of any conflicts that he experienced. The ways of overcoming the conflict depends on his ability and mental state to cope it.

Jim as the maincharacter of *Lord Jim* faces many psychological conflicts. It begins when he has to decide whether he must stay on the ship, the *Patna* or jump and abandon it like the other officers when it is going to sink. In the last moment he jumps and abandons it. His jumps from the *Patna* is also his jump into "the everlasting deep hole", the deep hole of feeling of guilty, anxiety and inferiority and he has lost his dignity. He feels that his surroundings will not forgive and will humiliate him, so he decides to go to Patusan, an isolated place. He wants to run away from the people who know about the affair.

Apparently, his effort to run away from his gloomy past does not work out. The shadow of his guilty conscience still follows him everywhere he goes. His new surroundings and new friends cannot help him to overcome his feeling of guilty because he is still haunted by his past and he cannot forgive himself. The coming of the outer world in his sanctuary always makes him afraid. He thinks that it will bring his gloomy past back into his new life. Indeed, it is only his feeling that is influenced by his guilt and anxiety, and it poisons himself in making any decisions. The fatal decision that he has taken is his decision of letting the Brown party go freely. It causes the death of



Dain Waris and many of the Bugis people. He must redeem it with his death, shot by Doramin, his own friend.

Psychological conflict may happen to everyone because man is weak and may fall into an unguarded moment and so does Jim. He has fallen into a deep hole of his guilty feeling that he cannot forgive himself. He lives in his past although he has his new life in his new surroundings. His psychological conflicts lead him into the big changes of his life that ended with his death. The death for getting his dignity is the result of all of the actions and decisions he had done.

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