CHAPTER - VI

TYphoon
CHAPTER 6

TYPHOON

Subject Matter and Setting:

The subject matter of this story is plain and simple: One is the struggle of the ship and its crew in face of the typhoon, and the other deals with the interpersonal relations and the emotions of the crew and passengers in the extraordinarily tense situation created by the storm. Thus, Nature forms an inseparable part of the drama.

The subject matter and setting of *Typhoon* are quite similar to that of *The Nigger of the Narcissus*, but here, it is much simpler. However, Conrad’s artistry in this work makes it none-the-less appealing to the reader, despite its simplicity. Long after its publication in 1903, Conrad is known to have told his friend Richard Curle, that it was ‘meant as a Pendant to the Storm in *The Nigger*, the ship in this case being a steam ship.’

*Typhoon* falls in the tradition of naturalism. It deals with men from the lower strata of society; the crew of the ship, the Chinese coolies and their respective problems. These ordinary men are put up against the fury of the typhoon and it creates harsh and miserable conditions, under which they
struggle to survive. A steam ship sailing on the eastern seas forms the setting for the story. Thus, the setting is as commonplace and unheroic as the characters are. It is the event of the storm that brings out the heroic from the characters. Another important naturalistic feature that can be seen is that, the story is based on factual incidents and characters. This will be very clear from Conrad’s words: “I had just finished writing *The End of the Tether* and was casting about for some subject . . . when the instance of a steamship full of returning coolies from Singapore to some port in Northern China occurred to my recollection. Years before I had heard it being talked about in the East as a recent occurrence.”

In his note, Conrad also says that the character of Captain Mac Whirr is the product of twenty years of his own life experience. Even Martin Seymour Smith tells us in the introduction that Conrad had once sailed under a captain called John Mac Whirr. Thus, he transmutes real experience to thrill the reader in this work.

**Method:**

*The Typhoon* is less than ninety pages long. This makes it longer than most short stories, and much shorter than a novel. Just as the subject of the story is simple, the method of narration is also very simple. In his introduction,
Martin Seymour Smith says, “... after *Lord Jim*, Conrad had to demonstrate to himself and to his readers that he could tell a straight story, and tell it well and without many trimmings.”\(^3\)

An objective and detached method of narration is achieved by the author through the device of an omniscient narrator. This method can be found throughout the story, but for the last part, where the reader is made to share the contents of the letter written by the Chief Mate Jukes to his friend in the Western trade. Throughout the story, there is emphasis on meticulous details which heighten the naturalistic effect; even a reader with no knowledge of, or exposure to sea life would be able to visualize and feel the experiences described.

Frank and objective descriptions of bodily functions like sweating, vomiting, bleeding and swelling are in sync with the Scientific Method that renders to the reader a ‘Slice of Life.’ Though the sense of danger and suspense grips the reader throughout, one can find some passages that provide relief by shifting focus from the Storm versus Man struggle, to the personal details of some characters like Captain Mac Whirr, Jukes and the Chief Engineer Rout. Passages portraying their relationships with members of their family throw more light on the social and familial aspects of these characters.
**Plot and Characters:**

Of all the works of Conrad, *Typhoon* contains a relatively less number of characters and perhaps the simplest plot. In fact, the absence of high complexity refreshes and delights the readers in a unique way.

In keeping with its other aspects, The *Typhoon* has a straight and simple plot that deals with the voyage of the cargo ship *Nan-Shan* from the southward, to the treaty port of Fu-Chau. It has on board, some cargo and a group of Chinese coolies of the Bun Hin Company, who are returning to their village homes in Fo-Kien on the Chinese coast, after a period of seven years. The voyage starts in peaceful seas, but later, the ship is caught in a typhoon. The typhoon is the only major incident in the plot. There are no sub-plots. All the minor events are the natural outcomes of the major event. The human beings fighting for survival forms the drama, and this drama also gives an insight into human nature, through characters such as Captain Mac Whirr, Jukes, Chief Engineer Rout, the Second Mate and the Chinese coolies. It gives glimpses of the personality of these seamen through their interaction with members of their family. The ship and the men on board somehow weather the storm and land safely at the destination. In spite of such a simple plot, Conrad’s prose descriptions are akin to poetry – powerful, stimulating and elaborate. This delights the discerning and imaginative reader because he is made to visualize
and feel the experience of the storm as though he himself were on board the
_Nan-Shan_. The _Typhoon_ can be called a classic sea story. Captain Mac Whirr is
emotionally estranged from his family and crew. Though he refuses to change
the ship's course to skirt the typhoon, his indomitable will in the face of a
superior natural force evokes admiration in the reader.

**Major characters:**

1. Captain Mac Whirr.
2. Chief Mate Jukes.
3. Chief Engineer Solomon Rout.

**Minor Characters:**

5. The Captain’s Wife Lucy.
6. His daughter Lydia and
7. His son Tom.
8. Mrs. Rout and
9. Rout’s Mother.
10. Second Engineer Harry.
11. Second Mate (Who loses his nerves during the Storm).
12. Third Engineer Beale.
13. Mr. Sigg – The Owner of the *Nan-Shan*.

14. The Chinese coolies as a group.

15. The Helmsman.

We can see that all the characters are from the lower socio-economic strata. Even Capt. Mac Whirr is from the middle class (Son of a petty grocer in Belfast) and this is a characteristic feature of naturalist works. These characters are shown to be governed by instincts, passions, heredity or environment.

The Character of Mac Whirr is one of its kind. With regard to the opening characterization of Mac Whirr, Martin Seymour Smith appreciates it as a very fine piece of writing and says, “Few similar passages of English prose combine genuinely amazed humane respect with kindly irony in so incisive a manner.”

He also suggests that the storm in *Typhoon* is the storm that the *Narcissus* runs through and that, the character of Mac Whirr is developed from Singleton, but a Singleton who is given more ability and born higher up the human order. He says that an intelligent reader can identify with this character because Mac Whirr is a surprisingly unimaginative man; “too unimaginative, really, to be a Hero”. The last sentence of the story (said by the First Mate Jukes) also
supports this view: "I think that he got out of it (the typhoon) very well for such a stupid man".\(^5\)

Mac Whirr’s decision not to change course (to avoid the storm) may appear very illogical or stupid, but it remains a fact that the ship ultimately survives the storm to reach its destination. With all his shortcomings, the character of Mac Whirr is very real and very natural. This can be attributed to the fact that Conrad has used his own real life experiences to create Mac Whirr. He says in his author’s note:

\[ I \text{ don’t mean to say that I ever saw Captain Mac Whirr in the flesh, or had ever come in contact with his literal mind and his dauntless temperament. Mac Whirr is not an acquaintance of a few hours, or a few weeks, or a few months. He is the product of twenty years of life. My own life.}^6 \]

Conrad starts depicting characters by giving a graphic description of external appearance. He later narrates their early life and up-bringing. Later in the Novel, the interaction of the character and atmosphere brings out the psychological aspects. When caught in perilous situations, the decisions and actions taken by the characters reveal their personalities. Sometimes, the character gets revealed through his interaction with the others. In Typhoon, the letters written by Mac. Whirr and Solomon Rout to their wives give glimpses of their nature.
Conrad has created an enigmatic character in Capt. Mac Whirr. Even at the end of the story, though we know so much, we still feel that we don’t know what Mac Whirr is. In the first paragraph of the story, Conrad describes Capt. Mac Whirr to be having a physical appearance which was the exact counterpart of his mind, without any “Marked Characteristics of firmness or stupidity . . . it was simply ordinary, irresponsible, and unruffled.” Even if this description tries to say that he was non-descript, the word ‘unruffled’ gives some hints of his character. Later in the story, when the crewmen are in danger due to the storm, Mac Whirr is unruffled for the most part. This is a rare virtue, no doubt. He faces everything with what we may call, ‘a calm resignation’. For those of us who are not familiar with such natures, he may appear to be stupid, as he appears to Jukes.

Though he is the only son of a petty grocer in Belfast, he runs away to sea at the age of fifteen. This fact indicates the adventurous nature of the boy. But, his later behaviour shows him to be very unimaginative:

“Having just enough imagination to carry him through each successive day, and no more, he was tranquilly sure of himself; . . . It was, in truth, as impossible for him to take a flight of fancy as it would be for a watchmaker to put together a chronometer with nothing except a two-pound hammer and a whip-saw in the way of tools.”
These contradicting qualities make him a mysterious character. At the same time, his firmness, strength, courage and dependability in the face of danger are definitely admirable virtues. He may be the most taciturn man in the trade, but he is dependable. He loves his wife and children dearly. He is carrying out the risky duties of his profession so that his family can have a comfortable life. It is a sad irony that his wife and children do not bother much about him as long as they are comfortable. In fact, his wife dreads the day he would come home to stay for good. She is so selfish that she doesn’t even read that part of his letter where Mac Whirr expresses doubt about living though the storm to be able to see her again. His love, care and sacrifice for his family assert his human values, but his character still remains mysterious and unusual. Jukes says to his friend that one could not find a quieter Captain. One would sometimes think that he did not have enough sense to see anything wrong but it wasn’t like that. It couldn’t be so because he had been in command for quite a few years and those who sailed with him said that, “He doesn’t do anything actually foolish, and gets his ship along all right without worrying anybody.”

Jukes tells his friend that Mac Whirr never kicked up a row, but he (Jukes) never took advantage of this, because he would scorn it. Outside the routine of duty the captain didn’t seem to understand more than half of what one told him. It would not be worthwhile to annoy him because he was “so jolly innocent that
if you put your thumb to your nose and wave your fingers at him he would only wonder gravely to himself what got into you.”

Thus, we have a chief character who is quite unconventional and we come to know more about him through his relationship to the surroundings. We are told that Mac Whirr had definitely known dirty weather in the sense that it had made him wet, uncomfortable and tired as is usual in a sailor’s life. However, it was just ordinary bad weather that would be felt at the moment, but soon forgotten. It is indicated that he may have experienced a street quarrel, a day’s hunger or the discomfort of being drenched in rain, but he had never got a glimpse of the immeasurable strengths and immoderate wrath and fury of the passionate sea. He knew that such things existed, just as we know that crime and abominations exist, and he had heard of the furious sea as a peaceful citizen in a safe town hears of battles, famines and floods without ever knowing their meaning. Mac Whirr is said to have sailed the oceans all these years like some men who live and die with ignorance of life to the last. In spite of all these odd qualities, Conrad the naturalist, does not dehumanize the characters. The characters may be governed by environment or instinct, but their human values and struggles for survival make them heroic. Mac Whirr’s indomitable will in the face of a superior natural force evokes admiration.
In spite of danger to himself, the boatswain risks being injured or drowned in order to report the bad plight of the Chinese coolies. Though it is risky, Jukes and the boatswain initiate measures to secure the safety of the Chinese coolies and make them more comfortable. When the typhoon is at the height of its fury, Mac Whirr holds Jukes firmly, to prevent him from being washed overboard. There are many such incidents of noble behaviour by the men on board the *Nan-Shan* which establish their individual worth as good human beings.

**Themes:**

The major theme in *Typhoon* is ‘Man vs. Nature’ and the resultant exposure of human nature and qualities. Unlike many other novels of Conrad, evil and death are not dealt with here. There is no tragedy and there is no death in *Typhoon*. Man’s struggle for survival against the forces of nature brings out the inherent positive and negative qualities in him. Man’s courage, endurance, mutual camaraderie, discipline, patience, professionalism, foolishness, selfishness, all are put to test. The white men on board the ‘*Nan-Shan*’ look down upon the Chinese coolies and this hints at feelings of racial superiority in them. Even Capt. Mac Whirr disapproves of Jukes, when he refers to them as
‘passengers’ – the captain says, “Never heard a lot of coolies spoken of as passengers before. Passengers, indeed! What’s come to you?”

The white man’s racial discrimination is too subtle to label it as a theme in this work. On the contrary, their humane feelings towards the coolies become quite evident when the boatswain realizes that they are in trouble and are in danger of hurting themselves. The captain and the members of the crew take quick initiatives to tackle the tricky situation and make the coolies safe and secure. There is a potential risk of being misunderstood by the Chinese, who could think that the white sailors had come to take advantage of the situation and loot them of their silver dollars and valuables. But, in spite of the risk of being attacked by the fierce Chinese, the sailors go to their aid and do what is good for them.

The endurance of the helmsman who keeps working without a complaint, much beyond his shifts and without any relief in the violent storm, shows his solidarity and concern to others and also to his profession. The boatswain’s risky trips to the holds and back to the captain portray human courage. At the same time, one also finds the self-centeredness of Mac Whirr’s wife Lucy who dreads the day when he would come back to stay for good. As long as he provides her and the children with the comforts of life, she does not bother
about the risk and hardships he has to face. She forgets to read his letter completely and goes shopping at a discount sale.

When the sailors who are sheltered in their quarters foolishly complain that they have no light, the boatswain sets out to get a lamp for them. None of them is bothered of the risk to him. Such incidents suggest a sub-theme of human selfishness. Thus, we can find these sub-themes woven into the main theme of man’s struggle for survival against the might of nature.

When the storm is imminent, Capt. Mac Whirr reads a book on storms by an old and highly experienced sea captain, but he just can’t accept the advice given therein. Therefore, we can say that one of the themes deals with lack of imagination and how this can put one in as much danger as lack of experience.

Jukes narrates in his letter to his friend that the only rough weather that Capt. Mac Whirr had experienced was minor, by any standards. Though he had been sailing for many years, he had not come across any serious life threatening storms but still, in a perilous situation, people will follow some one who shows certainty, even if the source of certainty is a matter of suspicion. In Mac Whirr’s case, the source of certainty may be his faith in himself, or it may be his ignorance, inexperience, or stupidity. This is another minor theme in this work.
Interaction of Man and Nature:

The constant conflict between hostile nature and circumstances tests the character and manhood of the men in most of Conrad's works. In the lull before the typhoon, the atmosphere is still and windless, the pressure drops and the heat becomes oppressive. All the men below deck and above deck become so uncomfortable that Jukes says that the heat would make a saint swear. Though he is above deck, he feels as though his head is tied up in a woolen blanket. In such an atmosphere, even the taciturn Captain Mac Whirr's temper rises and he swears at the Second Engineer, which makes Jukes remark:

"Of Course, it's the weather; what else? It would make an angel quarrelsome-let alone a Saint."  

If this can be the situation above deck, then we may as well imagine how it would be below deck, and especially in the engine room of the steamer, Where the Chief Engineer and the coal stokers are working in front of furnaces. At one point, the Chief Engineer Mr. Rout tells the Captain that the men are going faint due to the extreme situation but nevertheless, we see that they ultimately stick to their guns throughout the storm and till the end. The human spirit takes on the challenge posed by nature. After a prolonged lull when the storm breaks upon the Nan-Shan, Conrad's description highlights the conflict between nature and the human spirit. He describes it using adjectives like
formidable and swift, compares it to different things like the ‘sudden smashing of a vial of wrath,’ an explosion with an overpowering concussion and an immense dam that had been blown-up. The force of the gale makes the men lose touch of one another in an instant and this makes Conrad say that the disintegrating power of a great wind isolates one from one’s kind. In comparison with earthquakes, landslides or avalanches that overtake a man incidentally and without passion, a storm is said to attack him, “Like a personal enemy, tries to grasp his limbs, fastens upon his mind, seeks to rout his very spirit out of him.” However, in spite of all the fury and terror of nature, the human spirit is always trying to assert itself and establish its triumph over the adversities posed by nature. However horrified he may be, however hopeless the situation, man’s strong resolve always tries to get the better of nature. When Jukes loses his hold on a stanchion due to the blow of a giant wave, he finds himself afloat. At this moment, he even concludes himself to have gone overboard.

All the time he was being tossed, flung, and rolled in great volumes of water, he kept on repeating mentally, with the utmost precipitation, the words: ‘My God! My God! My God! My God! My God! My God!’

All at once, in a revolt of misery and despair, he formed the crazy resolution to get out of that.
This beautiful passage shows how man’s spirit, his faith in himself and in God, and his sheer will to survive, help him come out of the most hopeless of situations created by nature. Though there are moments of weakness when the human minds may be depressed, it is only temporary. Ultimately, the human spirit asserts itself. There are passages telling that “The Nan-Shan was being looted by the storm with a senseless, destructive fury . . .” 15 and that “Their panting hearts yielded, too, before the tremendous blow; . . .” 16 of a wave. The uncontrolled violence of the storm brings a “Profound trouble to their souls.” 17 making them doubt whether they will live through the storm. But later, the crew in the engine room and the helmsman fight against hunger, fear, fatigue and pain to perform their duties beyond their normal limitations. (They all work without rest for nearly 30 hours) and ultimately survive the storm.

**Conrad’s Vision of Man:**

In all Conrad’s works, his vision of man as a creature subordinate to God or Nature but having an indomitable spirit is portrayed. Nature and fate may bewilder him, but man’s sublime nobility comes to the fore when he struggles against the forces of nature with courage and endurance.

Conrad’s vision of man as subordinate to God or Nature can be seen from the following passage:
It was impossible in Capt. Mac Whirr’s case, for instance, to understand what under heaven could have induced that perfectly satisfactory son of a petty grocer in Belfast to run away to sea. And yet he had done that very thing at the age of fifteen. It was enough, when you thought it over, to give you the idea of an immense, potent, and invisible hand thrust into the ant-heap of the earth, laying hold of shoulders, knocking heads together, and setting the unconscious faces of the multitude towards inconceivable goals and in undreamt-of directions. (emphasis added)

Another aspect of Conrad’s vision of man is that, though fate may appear to dominate at the moment, ultimately, the human soul is nobler and more sublime than fate. In the raging winds of the storm, Jukes and the Captain find it hard to hear each other despite shouting from only a few inches of each other. Conrad’s description of the Captain’s voice at this juncture embodies his vision of man:

... - the frail and indomitable sound that can be made to carry an infinity of thought, resolution and purpose, that shall be pronouncing confident words on the last day, when heavens fall, and justice is done. (emphasis added)

These words illustrate Captain Mac Whirr’s strong spirit. According to Conrad’s vision, man can face the insurmountable odds because of his courage, endurance and loyalty to his fellowmen. Though initially, the crew of white men look down upon the Chinese with indifference, at the time of crisis they do
risk their own well-being and safety in order to resolve the crisis and make the coolies comfortable. The loyalty to fellowmen can also be seen in the Captain’s enquiries related to the safety of the crew.

An analysis of characters in Conrad shows that they embody his vision of man in general.

**Interaction between Atmosphere and Character:**

Interaction between natural atmosphere and the temperament of the characters is a common feature of naturalist works. The dark, ominous and oppressive jungles of the Congo basin in *Heart of Darkness*, the primeval tropical wilderness of the Malayan island of Patusan in *Lord Jim* and the stormy seas in *The Nigger of the Narcissus* — are all used to create an atmosphere that grips the reader throughout. The interaction of the characters with their natural atmosphere makes them more naturalistic.

The description of Capt. Mac Whirr at the beginning makes us feel that he is non-descript and mysterious, but as there is interaction with the stormy atmosphere, his inscrutability is reduced and we get to understand the character more realistically. Normally known to be an extremely taciturn man, he swears at the second engineer and talks a lot to Jukes, when they are hanging on for dear life. The atmosphere of a violent storm interacts with all the characters to
bring out their natural reaction and behaviour. Though very calm and undisturbed, Mac Whirr writes in a letter to his wife that he felt doubtful of surviving the storm and being able to see her and the children again. This shows us the loving, human side of an otherwise stern and taciturn sea Captain.

The atmosphere brings out a wide range of emotions and feelings in the characters. The violent storm makes Jukes think of the safety of the Chinese coolies. When an exceptionally heavy wave crashes onto the ship and Jukes barely escapes being washed overboard, he feels horrified; "as though he had escaped some unparalleled outrage directed at his feelings. It weakened his faith in himself."^20

Just after this incident, two of the life boats are washed away and Jukes' mind is gripped by a conviction that nothing could be done, nothing could be prevented and nothing could be remedied. It illustrates the acceptance of fate (That the Nan-Shan was lost). When Jukes asks the Captain whether the ship would live through the storm, he answers, "She may!"^21

When the boatswain comes and reports the bad plight of the Chinese, Jukes remains indifferent as though the force of the hurricane had made him irresponsible, thinking that even the thought of action would be utterly useless. He was calm because he believed that he would never see another sunrise. Expressing Conrad's views, the voice of the omniscient narrator says that many
officers of ships may remember instances, when \textquotedblleft\ldots just such a chance of
couldn\textquotesingle;t be remedied, but
confounded stoicism would come all at once over a whole ship\textquotesingle;s company.\textsuperscript{22}

The long hours of excessive tumult and violence of the storm brings
Jukes under physical and mental strain. He conceives himself to be calm. He is
discouraged, but not so absolutely as to make him hate himself. The long
suspense of a seemingly endless catastrophe brings on him a kind of forced
numbness of spirit. It was a physical fatigue that couldn\textquotesingle;t be remedied, but
depressed a man so much that he would aspire to peace even if a choice of life
were given:

\begin{quote}
The spell of the storm had fallen upon Jukes. He was penetrated by it,
absorbed by it; he was rooted in it with a rigour of dumb attention.\textsuperscript{23}
\end{quote}

The influence of this depression on Jukes was so profound that he doesn\textquotesingle;t
feel like obeying the Captain\textquotesingle;s orders:

\begin{quote}
His heart, corrupted by the Storm that breeds a craving for peace, rebelled against
the tyranny of training and command.\textsuperscript{23}
\end{quote}

Similarly, we get an idea of the Second Mate\textquotesingle;s feelings when he takes up
a strange posture in the wheelhouse of the ship – with his knees drawn up and
fists pressed against both temples. Conrad writes that this posture indicated
rage, sorrow, resignation and surrender mixed with a kind of “Concentrated forgiveness.”

After more than six hours of constant strain, the Second Mate loses his nerve and attacks the Captain, only to be knocked down by him. Then there is a temporary lull in the storm because the ship has entered the eye of the hurricane. The Captain checks his instruments and anticipates the worst to come yet. He alternates between a feeling that the ship (which is already badly battered) may not withstand the rest of the storm and then again hopes that “She may come out of it yet.”

Mac Whirr, who rarely spoke anything other than orders, feels the strain of fatigue and speaks almost to himself:

*By this awful pause the storm penetrated the defences of the man and unsealed his lips. He spoke out in solitude and the pitch darkness of the cabin, as if addressing another being awakened within his breast. ‘I shouldn’t like to lose her’, he said half aloud.*

Such is the interaction of nature and character in Conrad that through it, he brings alive the characters as rounded and three dimensional.
Conrad’s Philosophy of Life:

The two words that glow like a beacon from Conrad’s philosophy are: fidelity and sacrifice. According to Conrad, it is only the mutual solidarity among the humans that can help them overcome evil. Even in the *Typhoon*, nature’s animosity and fury in the form of the storm threatens their very existence. The arrival of the storm is compared to the “sudden smashing of a vial of wrath”. It is swift, formidable and so powerful that it disintegrates and isolates the men from one another instantaneously. Compared to an earthquake, avalanche or a land slide that influence man without feeling, the storm is said to attack him like a personal enemy seeking to wrench out the spirit from him.

If the *Nan-Shan* survives such a storm, it is only because of the mutual solidarity of the men on board. The helmsman, the boatswain, Jukes, the Captain, the engine room crew, all of them are true to their profession and as a result of their collective endeavour, they are able to succeed against a hostile adversary.

When the voyage starts in fair weather, the white men in the crew don’t think much of the Chinese coolies. In fact, there are subtle hints that they look down upon them because of their yellow race. But when disaster strikes, Jukes is concerned for their well being. Even the Captain’s humanity and sense of fairness comes to the fore, when he orders his men to ensure their safety; ‘Had
to do what’s fair by them’, . . . When the ship is tossed around in the violent storm, the hard-earned silver dollars of the Chinese coolies fall out of their broken chests and this starts a fierce fight amongst them, but the fight which began for dollars becomes a fight to hold on to their dear lives and to prevent themselves from being hurled about in the rolling of the ship. When the white sailors suddenly enter the hold and subdue the Chinese, it is quite possible that the Chinese could misunderstand their intentions and attack them. In spite of the risk to their own safety, the sailors rig up lifelines for them and put away their dollars and other valuables safely. Jukes tells the Captain that if most of the Chinese had not been ‘half dead with sea-sickness and fright,’ then none of the sailors would have come out of the ’tween deck alive.

The Captain is glad that the problem of the Chinese is discovered at the right time, before it is too late. If at all the ship were to sink, he didn’t want it to go down with the people on her fighting fiercely amongst themselves. This would have been odious to Mac Whirr because; “. . . in that feeling, there was a humane intention and a vague sense of the fitness of things.” During a temporary lull in the storm, the Captain knows that the worst is to come yet. Therefore, he enquires of Jukes about the safety of the coolies:

*You left them pretty safe?*
With such examples, we can say that Conrad is trying to strengthen the readers’ faith in the final and stern reality that human beings are pre-eminently moral beings because in times of crisis, the men (especially the white men) are seen to forget their personal differences and feeling of racial superiority. Through such portrayal, he awakens in the readers a kind of feeling of solidarity that binds men to each other and binds mankind to this tangible World.
NOTES


7 Conrad, Typhoon and Other Stories, 157.

8 Conrad, Typhoon and Other Stories, 158.

9 Conrad Typhoon and Other Stories, 169.

10 Conrad, Typhoon and Other Stories, 170.

11 Conrad, Typhoon and Other Stories, 181.

12 Conrad, Typhoon and Other Stories, 176.

13 Conrad, Typhoon and Other Stories, 189.
14 Conrad Typhoon and Other Stories, 190.
15 Conrad, Typhoon and Other Stories, 192.
16 Conrad, Typhoon and Other Stories, 194.
17 Conrad, Typhoon and Other Stories, 195.
18 Conrad Typhoon and Other Stories, 158.
19 Conrad Typhoon and Other Stories, 192.
20 Conrad Typhoon and Other Stories, 190.
21 Conrad Typhoon and Other Stories, 195.
22 Conrad Typhoon and Other Stories, 197.
23 Conrad Typhoon and Other Stories, 199.
24 Conrad Typhoon and Other Stories, 208.
25 Conrad Typhoon and Other Stories, 228.
26 Conrad Typhoon and Other Stories, 227.
27 Conrad Typhoon and Other Stories, 189.
28 Conrad Typhoon and Other Stories, 224.
29 Conrad, Typhoon and Other Stories, 227.
30 Conrad, Typhoon and Other Stories, 229.