

JOSEPH CONRAD'S SHORT NOVELS "HEART OF DARKNESS" WITH "TYPHOON"

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ABSTRACT

Conrad was one of the first contemporary novels to make use of numerous narrators or alternating points of view. Conrad's work, like the work of so many others who followed, is distinguished by its deep and insightful assessments of characters and their motives, and this method was crucial to his success in doing so. Research on Heart of Darkness (1902) and Typhoon (1900), two of Conrad's short books, is available (1902). Both books have same topics and are from his early writing career. If you're looking for a comparison, Heart of Darkness is a masterpiece while Typhoon is a small effort. There are additional autobiographical details in the two works. Heart of Darkness deals with a wide range of themes, including the search for self-identity, travel (sea and river), commerce (trade and exploration), imperialism (colonialism), racial tensions (imperialism), and enlightenment (meaning, the cosmos, and the mysteries of the intellect).

KEYWORDS: Conrad, Heart of Darkness, Typhoon, crisis, exploration.

INTRODUCTION

Many regard Joseph Conrad's "Heart of Darkness" (1899), a lengthy short tale, to be his finest and most divisive literary work. It debuted in 1899, serialized across three issues of Blackwood's Magazine. It was reissued in 1902 in a collection titled Youth: A Narrative, and Two Other Stories. The novel, which was widely understood as an attack on the colonial power of the Belgian government in the Congo, is partially based on Conrad's own experiences as the captain of a steamboat on the Congo River.

The story is a narrative inside a narrative, with the "frame" narrator recounting a tale recounted to him by the sailor Charlie Marlow, a popular character of Conrad's who often serves as a narrator. Marlow describes his time as the captain of a riverboat for an anonymous ivory firm that dispatched him down the Congo River to rescue a company boss called Kurtz whose "methods" had grown "unsound." Various interpretations have been made of the primary symbolism of the "heart of darkness. It might be seen as a metaphor for the evil that lies inside all men, the "darkness" at the "heart" of their souls. This might be thought of as a psychological exploration into the depths of the mind.

In a more literal sense, the trip symbolizes a plunge into the "darkness" or evil of imperialism, namely the avarice for ivory and other riches that typified European colonialism's mistreatment of African people. The fundamental symbolism of the novel, according to African writer Chinua Achebe, represents the suppressed ambitions of European civilization, and is therefore rooted in a racist view of Africa and African people. According to Achebe, this reading of Conrad's narrative is deeply racist. However, some commentators have argued against Achebe's reading, arguing that Conrad was, in fact, a critique of racial imperialism.

Joseph Conrad's *Typhoon* is a short book that was published in serial form in *Pall Mall Magazine* between January and March 1902. The story was begun in 1899. It was first published in 1902 by Putnam in New York, and again in 1903 by Heinemann in Britain, both in a collection titled *Typhoon and Other Stories*.

A typhoon is a mature tropical cyclone in the northwesterly section of the Pacific Ocean, and Captain MacWhirr sails the British-built steamship *SS Nan-Shan* flying the Siamese flag straight into the eye of the storm. Solomon Rout, the head engineer, and young Jukes, who is likely a different version of Conrad from his time sailing with captain John McWhirr, are two more notable figures. Macwhirr, who has "never walked on this Earth," as Conrad puts it, is emotionally detached from his family and crew, and he stubbornly refuses to consider a different course to avoid the typhoon. Nevertheless, his unyielding will in the face of a superior natural force earns him some begrudging admiration.

LITERATURE REVIEW

Ayila Orkusa (2020) *Lord Jim* by Joseph Conrad is a popular topic for academic study. Based on the authors' chosen research methods, this article picks a selection of the articles for review. The theoretical and conceptual frameworks that have guided our study provide the prism through which we examine these critical interpretations. This page discusses many interpretations of *Lord Jim*. The article shows that most *Lord Jim* scholarship has concentrated on the following areas: source study, reader response research, aesthetics analysis, modernist perspective, postcolonial readings, theological and moral approaches, stylistics, queer reading, and other heterologous readings. The gist of these studies is that *Lord Jim* may provide light on contemporary society and culture. So, some academics see the poem as a philosophical treatise, while others consider it as an allegorical or cultural testimony. Many people believe that the author's objective was lost in translation because of the ambiguity that resulted from such interpretations. To the contrary, few scholarly studies have approached the text as a medium for artistic expression. This study is still important since it brings together several analyses that have come at *Lord Jim* (the book) from various theoretical and methodological vantage points.

Nadia Abdul Ghani et al (2022) Through a corpus-based examination of symbolism in Joseph Conrad's *Heart of Darkness*, this article analyses reoccurring symbols that, through the perspective of postcolonialism, relate to the novel's themes of culture, imperialism, and the degradation of the human spirit. Because of the inherent limitations of qualitative analysis when

applied to literary works, corpus methodology combines quantitative and qualitative methods to get better results. AntConc 3.5.8 served as the concordance software we used to extract the most commonly occurring symbols from the text. Information was first categorized by its frequency, then analyzed qualitatively by offering meanings of words in their natural settings. The results support Conrad's interpretation of the novel's symbolism as a means of conveying his views about postcolonial brutality, imperialism, racism, and the destruction of the human soul. Research interests include corpus linguistics, symbolism, quantitative and qualitative methods, and postcolonialism.

Fetson Kalua (2014) Following a party of European explorers into the heart of Africa at a time when such voyages were commonplace, Joseph Conrad's *Heart of Darkness* is a compelling read. *Heart of Darkness*, a novella by Joseph Conrad, has been the subject of heated controversy and widespread criticism for its colonial setting and alleged racism. Joseph Conrad's blatant depictions of nativism, primitivism, and degeneracy deserve most of the credit. This paper defends Conrad's novella against accusations of racism and instead argues that it emphasizes the ambiguity at the heart of colonial narrative and speech by merging the ambivalence and focalization theories of Homi Bhabha and Mieke Ba.

Ahmad Mahbub-ul-Alam (2015) Joseph Conrad's works are some of the greatest examples of English literature in which the setting plays a significant role in the story. The novella's themes are not presented in any overt fashion; rather, they are woven throughout the many parts of the plot, "setting" being only one of them. This article's writers continue their investigation into what makes this classic novel's setting and subject matter—colonialism and savagery, respectively—so novel.

Michael Wasney (2022) First published in *Blackwood's Edinburgh Magazine* in 1899, Conrad's *Heart of Darkness* later appeared in his collection *Conrad's Youth: and Two Other Stories* (1902). The crimes of Western colonialism are explored in *Heart of Darkness*, which portrays colonialism as a phenomenon that leaves a mark on everyone involved, even the Westerners who support it. Despite a lackluster reception upon its first publication, Conrad's semiautobiographical novella is today widely considered one of the most widely studied in English. Critics of *Heart of Darkness* have pointed to Conrad's clichéd depiction of Africans and his condescending treatment of women as the reasons for the novel's poor reception. Today, *Heart of Darkness* is widely regarded as a modernist masterpiece that confronts head-on the issues of colonialism and imperialism.

HEART OF DARKNESS (1902): It's about Conrad's time spent in the Congo. It's a masterpiece of early 20th-century literature, right up there with *War and Peace* and *The Great Gatsby*. Though short in length, this novella packs a punch with its great fictional description of the ruthless extortion that thrived under the pretext of imperial advancement. It was finished in 1899. It appeared in *Blackwood's Magazine* as a serial in three parts between February 1899 and April 1899, and then as a book in 1902. About Conrad's latest novel, renowned critic Edward Garnett wrote in the journals *Academy and Literature*:

Heart of Darkness, to present its theme bluntly, is an impression, taken from life, of the conquest by the European whites of certain portion of Africa, an impression in a particular civilizing method of a certain great European Trading Company face to face with the 'nigger.' We say this much because the English reader likes to know where he is going before he takes art seriously, and we add that he will find the human life, black and white, in Heart of Darkness commonly and uncannily serious affair. If the ordinary reader, however, insists on taking the subject of a tale very seriously, the artist takes his method of presentation more seriously still, and rightly so.

Conrad was born in Poland, raised in France and England, and eventually became a citizen of England, all of which contribute to the identity conflict that permeates Heart of Darkness. In his talk, he lays forth the conundrum of existence. Conrad had an identity crisis himself. It's mirrored in his characters, who struggle with identity crises.

Kurtz represents the common guy. If you believe Kurtz, the devil may be found somewhere and everywhere. Before his death, Kurtz tells Marlow a little about his past. Marlow believes he will never be able to forget Kurtz, a guy with the ability to terrify simple minds into treating him as a divinity. Marlow really mourns the loss of his helmsman. The violent helmsman has been of assistance to Marlow by keeping the ship on course. Marlow sees his face in his mind one more time before he passes away. At one point, Marlow expresses solidarity with the barbarian and then, in the next, he says unequivocally that the helmsman, like Kurtz, is reckless and without self-control. Marlow reasons that the helmsman would have been devoured by fish anyhow, so the savages may as well be buried at sea.

Kurtz has been merciless in the jungle, and the forest has retaliated with dreadful consequences for his intrusion. He is shown as a man of civilization who is destroyed by the allure of atavism and the wild. His lust for authority has blinded him to reality. Unfortunately for Kurtz, he encounters evil in the African continent. One must find the power within themselves to resist the pull of evil. Kurtz's decision to live apart from other beings is reflected in the fact that he must now use isolation to make his point. In describing Kurtz's "unspeakable ceremonies and secrets," Marvin Mudrick observed, "Kurtz consumes a piece of the sacrificial victim."

He has fallen prey to his ardor, his secret frailties, and his subconscious hankerings. With his words, he manages to convince himself and the people he has rejected. A loner, that's what he is. The hardships of living on the streets in the Congo have corrupted him. Kurtz, left alone, has given in to the evil that surrounds him. His isolation from society is profound. He is in the unfortunate position of being an outcast after society has abandoned him. Marlow fights for Kurtz's salvation from inside Kurtz's soul. Despite his obvious brilliance, Kurtz seems to have lost his mind. He's become a selfish, hollow, and ultimately negative force in the world. He has no loyalties beyond those to his animal companions. Marlow recognizes the worst possible evil, but he is able to control his impulses enough to get the task done. In the end, Marlow talks Kurtz into going back to the streamer sofa. Kurtz's native mistress, who is both savage and

wonderful, stays as the share as they continue to cruise downstream the next day. Marlow is certain that Kurtz will die soon, so he races fast out of the depths of the night.

"The horror! The horror!" is a priceless expression. As Kurtz takes his dying breath, he makes this last declaration. Kurtz manages to articulate a profound truth about the chaos of human existence with his last breath. Every person sees the world through their own unique set of lenses, and as a result, judgments are sometimes made without fully comprehending the situation at hand. Many conflicts arise from people's differing perspectives about the world. Disagreements continue to stir us up, whether they are rooted in racism, an identity crisis, money, or just plain common sense.

This question is too complicated and has too many unknowns to have a definitive solution. But it's not hard to see how prejudice and social Darwinism figure into the picture. The germ from which those two develop is one's perception. Prejudice is the single biggest cause of error all through history and into the present. Incomplete knowledge of a problem may lead to hasty conclusions that have disastrous consequences, as shown in the fall of whole civilizations. Scared and uninformed people will do really dumb things. When the pilgrims go upriver to meet Kurtz, they are terrified of the "cannibals" they had heard so much about due to their dark coloring, unusual clothing, and lack of knowledge about them. The pilgrims overwork, underfeed, and mistrust them.

TYPHOON (1903): An underrated gem, really. It's a detailed depiction of stormy conditions aboard a ship. The story's central subject is the Captain's dogged bravery. It first appeared in print in 1903. It seems to have been written between September 1900 and January 1901, and was first published as a serial in the British magazine *Pall Mall* between January and March 1902. To clarify that the core episode is based on actual life but not on personal experience, Conrad included a "Author's Note" in 1919. He had heard of it "in the East," but he had never met anybody directly involved. The name Mac Whirr was borrowed from the captain for whom Conrad worked in the Highland Forest. The story's true focus is brought home in the "Author's Note," which:

Not the bad weather but the extraordinary complication brought into the ship's life at a moment of exceptional stress by the human element below her deck. Neither was the story itself ever enlarged upon in my hearing.

Typhoon was able to stand on its own as a story of one man's will to prevail over a catastrophic storm. Conrad does not provide Mac Whirr as the solution to his dilemma of ultimate virtue and evil in this passage. Mac Whirr and Jukes had an uphill battle against Mother Nature. Captain Mac Whirr, the ship's officer, represents, in Ted E. Boyle's words, "the awareness of both good and evil that permits man to win a spiritual victory over the demonic energies portrayed by the storm." ¹³ It's true that Mr. Boyle's interpretation is consistent with Conrad's worldview, but it appears imposed on the "story" rather than natural. Only the storm sequence in *The Nigger of 'Narcissus'* can compare to the prose in *Typhoon*.

Every single nation in the world has a legislative body called a parliament. Owners of the ship must get authorization before setting sail. Ship owners should be able to answer basic inquiries on hurricanes, cyclones, and typhoons, especially since we are now in the midst of typhoon season. The Nan-Shan is beset by a receding furrow on a sea of gray silken ripples that forms a perfect circle around it. Chinamen were sprawled out on the deck, face down, looking like bilious invalids with their bloodless, pinched yellow faces. As soon as they shut their eyes, Captain Mac Whirr spots two of them lying face up below the bridge. The racial tension has been highlighted by Conrad.

Currently, we are in the midst of a major emergency. Mac Whirr, the captain, keeps an eye on the forecast. Even Jukes are curious about the forecast. During the wedding, Mac Whirr sided with the bride. To paraphrase him, "There is some filthy weather knocking around" (p.209). The weather is being closely monitored by Mr. Jukes and the second engineer. Because of the Nan-reputation Shan's for brotherhood, communication and cooperation amongst tribes is often effortless. The captain is located opposite the bride. The barometer aids the ship's movement, and the engineer orders Jukes to get going. The Chinese coolies are always chatting and distracting the staff. As Mac Whirr foretells, they're in danger. At eight o'clock every night, Jukes enters the chart room to record the ship's position. Juke was a reliable worker who always spoke the truth. It is customary for the second mate or the captain to keep a daily log. Jukes takes it straight from the rough copy and writes it out beautifully. While jotting down notes, Jukes takes in a quick look at the whirling, massive stars.

A typhoon might theoretically form at any time. The bride's attendant drags the second mate to her, who stumbles down the deck in baby steps one minute and struggles to mount it the next. The second mate is making a weird noise with his throat. He's a frail old man with rotten teeth and a bald head. But Jukes doesn't like being served in an unsympathetic manner, and he quickly comes to the conclusion that the second mate is a sour puss.

Conrad's thought on Mac Whirr's effective dealing with contemporary tragedy can only be portrayed in terms of a primary action that carries nothing but passivity, which is why the narrative of the typhoon is so significant. Mac Whirr avoids the storms, offering them just the minimal resistance required for living. Mac Whirr is both appealingly human and inhuman, active and inert; the storm is just a storm to him; and the night is just darkness. When you think of dependable British strength, think of Captain Mac Whirr. There were, of course, concerns of duty—directions, instructions, and so on—but other than that, he claims that communication is scarcely needed. His focus was on the present; the past was over with and the future was still in the far future, so he had nothing to add to the general realities of the day.

Conrad's portrayal of White people's varying sentiments toward Orientals reeks of pro-British prejudice. Mac Whirr may acquire the coldly dismissive attitude of the British toward the Eastern workers in the hold, as seen by Jukes's use of the term "The Chinamen!" Please be more explicit in your communication; I had trouble understanding what you were saying. No, I haven't heard many collies referred to as passengers either. So, what's up with you?.

Nonetheless, he exhibits the British sense of duty to do what is right. Jukes is sent immediately once he hears that the Chinamen and their crates have escaped. Jukes reports that he has fixed life lines and secured the money, but he adds gloomily, "Are you thinking about the coolies, sir?" since he is so certain that the ship would be destroyed by the hurricane. I strung rescue lines from one end of the twenty-story ship to the other. 'What a fantastic idea, Mr. Jukes! I really didn't believe you were cored to.... The lurching of the ship slowed Jukes' speech, as if someone had been dragging him about. "Right, back to that hellish task I set out to do," he said. We prevailed. In the grand scheme of things, it may not even matter. Mac Whirr scolds him by hurling a mental blow at his head. Ultimately, I had to do what was right since they were the only Chinamen involved. What the hell, let's give them a shot as we gave ourselves a shot and just hang it all.

This attitude "was harsh, but not unpleasant," notwithstanding Juke's youthful exuberance. The Nan-less-than-admirable Shan's crew stands in stark contrast to Jukes and symbolizes the callous, insensitive behavior of certain Europeans. Jukes was helping the "inextricable mess of heads and shoulders, nude soles kicking skyward, firsts lifted, tumbling backs, legs, pigtails, faces," but on his way back, the hands in the alleyway cursed at him and called him an idiot because they wanted a light for themselves. When did he forget to bring the lamp? Who gives a rat's behind about the coolies? This viewpoint, which Conrad rejects, is not confined to the lower classes of British society; however, it is present in upper class groups among those who do not really know the East or who are incapable of any real sympathy for that region of the world or understanding of what this sympathy involved.

Captain Mac Whirr, who has little idea what his crew members speak about, stands in stark contrast to Jukes, who is sensitive, inventive, intellectual, and vulnerable. Early works often feature protagonists who are tormented by memories of the past and either eager for or terrified of what the future holds. That's why he betrays the here and now. Mac Whirr, though, believes that the past is "done with and the future not there yet." He is the unwitting follower and offspring of a certain upbringing and culture, and he bases his morality on principles of fairness or justice rather than emotion.

There are two identities in peril. The crew and officers of the ship are in peril. When the storm has passed, the Chainmen need to come to an agreement on how to fairly divide their funds. The ship is in shambles, and extensive repairs are required. For days, no one has been able to get any rest. While resting, Jukes tells Captain Mac Whirr, "I wish" you would let us toss the entire lot of these dollars down to them and let them to battle it out between themselves. Now you speak crazy, Jukes, we must plot out something that would be fair to all parties," Mac Whirr responds with his heavy feeling of obligation. After that, he performs it with unwavering confidence.

In light of the coolies' predicament, the differences between the two men and their respective ethical identities become starkly apparent. During the early stages of the developing storm, Jukes suggests altering the ship's route to lessen the roll and make the Chinese passengers more

comfortable. Later, in the face of true danger, he would have been ready to let them battle for the cash. However, Jukes' criticism of a sentimental morality is not wholly persuasive since he is, in his own words, "clutching at a straw" by suggesting that we alter direction.

The coolies are an afterthought; he has gone to captain Mac Whirr to vent his worries and seek reassurance. This makes Jukes look less like a typical sentimentalist and more like a guy with good intentions who is also a "fighter" who faces problems on equal terms. He's a bad cop who, if he ever gets around to doing his job, expects immediate recognition for his efforts. Guy Whirr's portrayal is confident from the first hint of light derision and the first glimpse at his "ordinary, irresponsive, and unruffled" force to the last heroic picture of the weary and perspiring man in his shirt-sleeves, dishing out the cash to the Chinese.

CONCLUSION

This paper examines the themes of evil, the worth of human solidarity and endurance, and the presence of both in Conrad's *Heart of Darkness* and *Typhoon*. I learn from *Heart of Darkness* that man is a capitalist. He's very much a consumerist. A businessman, Kurtz is a successful person. He has a massive amount of mutual influence with the locals and is hence a lair. Ivory commerce, to me, is an expression of gloomy pride, of merciless power, of craven horror, and of acute and hopeless sorrow. Marlow narrates the tale. A European commercial firm has hired him to take the position of an outgoing steamship Captain on the mighty Congo River in Africa. Marlow is sent upriver to tend to the sick Kurtz, an agent whose reputation for idealism is as well-known as his economic success. Marlow comes into a guy who has proclaimed himself the deity of the natives. Human heads adorn the poles outside of his shack, a symbol of his savagery. Even at Kurtz's deathbed, when he conveys the scream "The horror, the horror!" with a certain respect, Marlow still admires him. Asserts a desperation in one's own self-awareness. The work deals with issues of social identity and mental health. From the perspective of the inner evil of the person, T. G. Giridari argues that "*Heart of Darkness* provides us a clear vision of the implications of our social behavior to illustrate what ought to be the ideal worth of things, events, and people." A modest work, *Typhoon* is not. It's a detailed depiction of stormy conditions aboard a ship. The story's central subject is the captain's dogged bravery. A typhoon in the Northwestern Pacific is the setting for this famous maritime story about Captain Mac Whirr and the Siamese ship *Nan-Shan*. Young Jukes, the ship's second mate, and Solomon Rout, the captain's chief engineer, are two more notable figures.

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