THE MALAYSIAN FICTION OF JOSEPH CONRAD

by

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PREFATORY NOTE


I wish to express my gratitude to Professor S. L. Whitcomb for his kind help in supervising this study.

Henry Alden

May 23, 1928.
INTRODUCTION

The purpose in this paper is to attempt a critical examination of Conrad's Malaysian fiction. The area included in Malaysia is slightly wider than an exact definition of the term would warrant. For the purpose of this discussion it is understood to include not only the Malay Archipelago but also the Malay Peninsula, Burma and Siam, part of China, and Australia. The exact extent of this territory can best be observed by consulting the map which is Appendix B to this paper. In addition to the stories the setting of which is this region, there are also included in the discussion two tales the scenes of which are beyond the borders of the field examined in this study. These are The Migrant of the "Narcissus", which opens in Bombay, and "A Snake of Fortune", the setting of which is the island of Mauritius. These stories are included because in mood, time of composition, and general subject-matter they are closely allied to the strictly Malaysian fiction of Conrad.

The purpose of the first part of this paper is to give a brief biography of Conrad and to discuss the sources of his Malaysian tales and their relationship to his literary
work as a whole. A brief sketch of the geography and the history of the Archipelago is also given.

The second part of this paper presents an analysis, which is necessarily brief and incomplete, of life in the Archipelago as depicted in Conrad's novels and short stories.
PART ONE

A GENERAL HISTORICAL AND CRITICAL STUDY

OF

COLRAD'S MALAYSIAN FICTION
CHAPTER ONE

CONRAD'S LIFE AND HIS VOYAGES IN THE ORIENT

When Teodor Josef Konrad Korzeniowski was a young boy about nine years old, he placed his finger on the center of the map of Africa in his school geography and said, "When I grow up, I shall go there."

It is not surprising that a child should do this, but it is in fact quite astounding that Joseph Conrad (as he later called himself) actually penetrated "darkest Africa."
The only son of a well-to-do family of landowners living in a country remote from the sea by geographical position and not even connected with it by commerce, Joseph Conrad determined to be an English sailor. Almost every boy wants sometime to run away to sea. The call of the sea reaches the ears even of those who have never seen or felt or heard the ocean. Most of them never reach the seashore. That Conrad became a seaman is one of the many astonishing facts that are a part of his life as they are of his books. It was a strange destiny that led a man born in Poland to write in English a glorious group of stories the setting of which is the Malay Archipelago.

Conrad was born in Russian Poland in the Kiev
section of the Ukraine on December 3, 1857. His father, Apollo Nalecz Korseniovski, was a nobleman, a scholar, and a patriot. In the spring of 1862 the family moved to Warsaw, where the father became actively engaged in Anti-Russian Societies to aid Poland. Considered dangerous because of his patriotic activities, Mr. Korseniovski was banished to Vologda in northern Russia, by the Russian government, in the fall of 1862. Conrad and his mother followed him into exile. In 1865 his mother died, and young Joseph returned to the Ukraine, where he stayed for the greater part of the next five years with his grandmother or with his mother's brother, the "E. B." to whose memory Almayer's Folly is dedicated.

In 1868 Conrad's father was granted a passport to travel abroad for three years with his son. His health was such that he could no longer be considered dangerous. Unable to travel far because of his health, he stayed for a while in Lemberg in Galicia. In 1869 he took his son to Cracow, the old Polish capital. There he died on May 23 of the same year.

To trace Conrad's interest in the sea is significant. He first learned to love the ocean by reading Victor Hugo's Traveillers de la Mer. Conrad's father was noted as a translator, and it was in the form of the proof sheets of his rendering of the Hugo novel that Conrad read it. He knew French at
the time, however.

Ever since Conrad, sometime in his early childhood, had decided to go to sea, he had wanted to sail under the English flag. He did not know the English language, but he had read many English books in translation. The first of these, read during the exile of the family in Russia, was Shakespeare's *Two Gentlemen of Verona*. This, like the Hugo novel, Conrad read in his father's translation. He also read the novels of Dickens, Thackeray, and Scott.

In 1872 Conrad first mentioned his desire to go to sea. Like most of childhood's plans for the future this declaration passed by unnoticed. Its constant reiteration aroused here and there among his relatives and his acquaintances an astonished murmur. Later, it was accorded the careful attention given to scandal. People wondered what Conrad's uncle would do with his peculiar nephew who persisted in a foolish desire to become a sailor.

Conrad was in school in Cracow. The uncle came there from the Ukraine and had a talk with the young romantic, who unburdened his wishes to the older man's kind but not sympathetic ears. Conrad wanted to become a sailor — immediately. Too wise to give an unconditional refusal to his nephew, the uncle advised him to examine the matter more closely and in the
meantime to do as well as he could in school. Later they could discuss his future again.

During the summer vacation in 1873 Conrad and his young tutor, Mr. Pulman, set out upon a holiday tour of Europe. This was no doubt planned in order to turn Conrad's thoughts from the sea, and also because he was ill. Conrad liked his tutor very much, and it was hoped that the older man might be able to talk the boy out of his romantic folly. During this trip Conrad got his first sight of the sea, at Venice, from the outer shore of the lido.

The crisis in Conrad's determination to go to sea occurred during this jaunt. The scene was southern Switzerland. He and his tutor had been hiking all day and at sunset found themselves on the top of the Furca pass. They had been arguing about Conrad's sea foolishness, and the tutor had almost persuaded Conrad, by his constant harping on the subject and by numerous sound reasons, to give up his desire to be a sailor. In *A Personal Record* Conrad admits that he was listening in silent despair to his tutor's almost successful efforts to destroy his sea dreams. The sight of an Englishman in hiking clothes

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1. p. 43.
restored to Conrad his confidence in the necessity of a seaman's life to make him happy. This Englishman "was the leader of a small caravan. The light of a headlong, exalted satisfaction with the world and the scenery of mountains illumined his clean-cut, very red face, his short, silver-white whiskers, his innocently eager and triumphant eyes." This Englishman passed by the young boy and his tutor with a friendly smile. The argument between Conrad and his companion went on, but the young man who wanted to sail under the English ensign no longer doubted his destiny. He had decided once for all to be a seaman. His tutor sensed the change in his attitude and gave up his attempt at persuasion with a last remark that his young charge was "an incorrigible Don Quixote." Eleven years later in the same month, Conrad was standing on Tower Hill, London, a Master in the British Merchant Marine.

France seemed the most natural place for the young Conrad to go in his pursuit of the career of a seaman. Russia and Germany were out of the question because of his nationality. There was some possibility of his being allowed to enter the Naval School at Pola in Austria, and his uncle suggested it.

3. So Conrad writes in A Personal Record, p. 44. It was really thirteen years later in a different month.
only to be met by a flat refusal on the part of his nephew. France seemed the best place to send Conrad because it is Poland's dearest friend among the countries of Europe and because Conrad was familiar with the French language. Conrad was firm in his intention to be a British sailor, but, as he did not know the English language, he could not begin his career in England.

Conrad's relatives wrote to their acquaintances in Marseilles. Among these French friends was M. Battistin Solary, who agreed to look after the would-be sailor. It was in 1874 that Conrad took this "standing jump out of his racial surroundings and associations." Solary had been a sailor as a young man, and he introduced the young Pole to a group of pilots in the harbor at Marseilles. It was here that Conrad's intimacy with the sea began. He learned the trade of boarding ships in all sorts of weather and piloting them to a safe anchorage in the bay. During this period of apprenticeship to the sea Conrad first saw a British ship. Its name was the James Westoll. On approaching this ship he was, for the first time in his life, addressed in the English tongue. The first words spoken to him in this language of his dreams, of his wife and children, of his books, were "Look out there."

4. A Personal Record, p. 121.
This gruff advice sounded eloquent in his ears. The pleasure it gave him was surpassed a few moments later by the thrill of feeling the English ship throb under his hand as he reached out and touched its smooth flank. Soon the Red Ensign was hoisted in observance of harbor regulations. When Conrad saw its flaming scarlet, the only spot of brilliant color in the scene, he felt his heart burn as if ignited by the flag's fiery red.

In 1875 Conrad, not yet eighteen, went to the West Indies in a sugar trader, the Mont-Blanc. He made the trip again the following year in the Saint-Antoine. While he was in the Gulf of Mexico during this voyage he heard the story of a man who stole single-handed a lighter-full of silver. This incident he afterwards used in his own favorite among his novels, Nostromo.

On his return to Marseilles in 1877 Conrad joined three other Carlists in buying the Tremolino, a tartan of sixty tons, which they used to smuggle weapons to the supporters of Don Carlos de Bourbon in his claims for the Spanish throne. Conrad tells the story of the Tremolino in one of the essays in The Mirror of the Sea, and his novel The Arrow of Gold is based on his experiences as a Carlist.

5. Conrad describes this scene in A Personal Record, pp. 134-139.
in Marseilles. The Tremolino had a romantic death. She was driven on the rocks to save her from pursuing coastguards.

In April, 1878, Conrad sailed from Marseilles on a British schooner, the Mavis. Her destination was the Azov Sea, where she was to get a cargo of grain. She returned to Lowestoft, England, in June of the same year, and there Conrad first stood on English soil. During the next five months, he was on board a Lowestoft collier, the Skimmer of the Seas, which traded between Lowestoft and Newcastle. Conrad learned English during this time, mainly through the help of a local boatbuilder who also knew French.

In September, 1878, Conrad went to London where he was given a place as ordinary seaman on the Duke of Sutherland bound for Australia in October. James Wait, a St. Kitt's negro, whose name Conrad used in The Higgar of the"Narcissus" was a member of the crew.

Conrad returned to London in 1879. In December of this year he found a berth on the Europa, a London steamer sailing for the Mediterranean. He returned from this voyage in January, 1880. Early in June Conrad passed his examination for third mate before the Marine Department of the Board of Trade. He was appointed third officer of the wool-clipper Loch Etive, owned by the Glasgow General Shipping Company and
bound for Sydney. He was on this ship from August, 1880 until late in April, 1881.

It seems that Conrad sailed on a ship, the Anna Frost sometime in the middle of the year 1881, but there is no actual record of such a voyage.

He next sailed as second mate of the Palestine from England to Bankok. Conrad's short story "Youth" is really a narrative of this voyage. The crew after a long series of disasters finally made Singapore, and it was here that Conrad first saw the real East, "so old, so mysterious, resplendent and sombre, full of danger and promise." Conrad was a member of this ship's crew from September, 1881 until April, 1883.

After a month's stay in Singapore, Conrad embarked as passenger on a ship for England. He arrived in England in June. Early in July he passed his mate's examination. Then he joined his uncle for a short time in Europe. In September, 1883, Conrad sailed for Madras as second mate on the Riversdale. He went from Madras to Bombay by land and in April, 1884 sailed as second mate in the Narcissus bound for London. The events of the stormy passage are told in The Nigger of the "Narcissus".

Conrad passed the winter in London. In April, 1855, he sailed eastward as second mate of the Tilkhurst to bring jute from Calcutta. Conrad returned to London still as a member of the crew of the Tilkhurst in June, 1856. In August he became a British subject by naturalization.

In November he received his Master's Certificate. It was also in this year that Conrad first did any literary writing in English. He wrote a story "The Black Mate", for a contest started by Tit-Bits. It is difficult to say how closely the version of "The Black Mate" included in Tales of Hearsay (1925) resembles the original.

In February, 1857 Conrad accepted the position of first mate in the Highland Forest, a Glasgow ship waiting for cargo in Amsterdam. Its destination was Java. During this voyage Conrad was struck in the back by a piece of one of the minor spars, which was carried away in rough weather. Because of this injury he left the ship in Java and went to a hospital in Singapore.

When he had recovered from his illness, he took service as first officer of the S. S. Vidar, a ship owned by some rich Arab merchants in the Straits Settlements. The ship traded along the coasts of Borneo and Celebes and as far west as Palembang.

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8. The date of composition of "The Black Mate" is discussed in Note 22 to the third Chapter of this study.
in Sumatra and as far east as Palawan in the Sulu Sea.
Almost a year spent in trading among the islands and along the shores of Borneo gave Conrad most of the material for his chief Malaysian novels, *Almayer’s Folly*, *An Outcast of the Islands*, *Lord Jim*, *Victory*, and *The Rescue*.

In January, 1888 Conrad gave up his berth in the *Vidar*, probably because he was somewhat bored by the monotony of going back and forth among the islands. Conrad prepared to return to England, but before he had completed his arrangements he was offered the command of the *Otago*, an Australian ship, then at Java. Its captain had died during the voyage, and Conrad had the difficult task of stepping into another man’s shoes for his first command. His “confession”, *The Shadow-Line*, is a narrative of this first command. "A Smile of Fortune" and "The Secret Sharer" are also based on Conrad’s experiences while commanding the *Otago*. Toward the end of March, 1889, Conrad resigned this command in order to return to Europe to visit his uncle, whose health was failing.

Conrad returned to England in the summer of 1889. He could not go to Poland immediately because certain necessary formalities of the Russian Administration were not yet completed. Conrad had a "vacation" of several months in England, while he
vainly sought a place on a ship's crew. During this time, Conrad began *Almayer's Folly*, his first fiction. Previously he had written nothing but letters, and the first draft of "The Black Mate." He had never taken notes "of a fact, of an impression or of an anecdote." In the course of his fifteen years as a sailor, however, he had been unconsciously storing up a vast amount of material which he later used in his novels and in his short stories.

Conrad began to write without any definite ideas of producing a novel, just because Almayer, the white trader of Eastern Borneo, and the neighboring Arabs and Malays had captured his imagination.

Conrad spent two months early in 1890 with his uncle in Poland. He carried with him seven chapters of *Almayer's Folly*.

His next position was with the Société Anonyme Belge pour le Commerce du Haut Congo. Early in May Conrad left for Africa. There he piloted a steamer, the *Roi des Belges*, up and down the Congo. He was almost a pioneer in this land. Less than fifteen years before, Stanley had first penetrated the heart of the dark continent. Conrad thoroughly disliked his
work in the Congo. His impressions of Africa form the basis of
two of his short stories, "An Outpost of Progress" and "Heart
of Darkness." The diary Conrad kept while in the Congo is
printed in the Last Essays.

Conrad succumbed to fever and was so ill that
he decided to go home. At a particularly dangerous point in
the Congo river, his canoe was upset, and he was nearly drowned.
He and the precious manuscript of Aimey's Folly, which he had
with him, survived the accident. He reached Europe in January,
1891 quite ill. Part of February and the whole of March Conrad
spent in London in the German hospital. In May he became a
patient in a hydropathic establishment in Geneva. During his
month's confinement here Conrad again took up his novel. He wrote
the eighth chapter in this hospital. Chapter nine was composed
in a warehouse in London where he was employed during his
convalescence.

When his health was recovered sufficiently to permit
him again to take up an active position, Conrad sailed to Australia
as chief officer of the clipper Torrens. This voyage to and from
Australia lasted from November, 1891 until August, 1892. An essay
about the Torrens is included in the Last Essays. During a second
voyage in this ship, October, 1892 until January, 1893, Conrad showed the manuscript of his unfinished novel to a passenger who advised him to complete the work. This favorable opinion expressed by the first reader of his first book greatly encouraged Conrad, and he continued to write Almayer's Folly.

After the Torrens' return to London in July, 1893, Conrad spent several months in Poland, reaching London again in October. Here he had a much needed month's rest. His health had been improved by the month's spent on the sea as officer of the Torrens, but he was still ill. He spent this time of leisure roaming along the riverside in London and composing more of Almayer's story.

Word came to him that the captain of the Adowa was looking for a mate who could speak French. Conrad accepted the position in November, 1893. This boat was employed by a French company formed to take emigrants from France to Canada. The ship remained all winter in Rouen; the plans for America were abandoned because so few passengers appeared. Conrad never reached America before his visit here in 1925 shortly before his death. The Adowa returned to London in January, 1894. Here her crew was dismissed.
Almayer's Folly was finished in May, 1894 and was sent in June to the publishing house of T. Fisher Unwin. It was accepted for publication (Edward Garnett was the reader) and appeared in 1895. Although he was not aware of the fact and sought a position on shipboard as late as 1898, Conrad's career as a sailor was over; his career as a writer was just beginning. Married in 1896 to an English girl, Miss Jessie George, Conrad settled in Kent, where, except for several short intervals, he lived until his death. For twenty-nine years from the date of publication of Almayer's Folly until his death on August 3rd, 1924, Conrad wrote novels, short stories, personal reminiscences, and essays. After twenty years of adventures on the ocean, Conrad devoted almost thirty more to writing down the impressions he had received during his active life on the seven seas. He contributed to English literature a body of work dealing with places and incidents never before so fully considered in literature.
CHAPTER TWO

THE RELATION OF CONRAD'S MALAYSIAN WORKS TO HIS ART
AND PHILOSOPHY IN GENERAL

Joseph Conrad's books stand apart from those of all other English writers in subject matter as well as in style and general philosophy. He is the only important literary figure who has written in English about the Malay Archipelago. He has made it his own field.

Kipling has placed many of his stories in India; Robert Louis Stevenson and Herman Melville have written about the Polynesian islands; but no one except Conrad has treated the Archipelago itself. His general attitude toward his exotic subject matter is very different from that of Kipling, Stevenson, or Melville. Kipling deals mainly with English society in India, with the soldiers and their wives at the English military posts. He is especially interested in the strange in his field; he writes chiefly stories of horror or of humor. Stevenson went to the South Seas late in his literary career and used the material he found there for romantic stories of adventure with little semblance of reality. Melville's picture of the happy valley of the Types is too blissful to be convincing; his characters are not
drawn realistically. He treats his subject matter in semi-
essay, semi-narrative form and uses it as a vehicle for satire
on the missionaries of the South Seas. Conrad is interested
primarily in the psychology of his characters, and his literary
method is realistic.

Joseph Conrad spent the fifteen years preceding his
literary career on the sea; much of this time he was trading
among the islands of the Malay Archipelago. The impressions
and events of these formative years are the basis of his
fiction. In his work as a whole he has gone outside this nar-
row geographical range; he has written about South America,
about Russia, about France, about Spain, about Italy, about
Switzerland, about England; but the greater part of his work
deals with the Malay Archipelago, with the part of the world
that would be enclosed in a circle whose radius was fifteen
hundred miles and whose center was the middle of Borneo.

It is Conrad's most realistic work that deals
with Malaysia. Much has been said about Conrad's romantic
realism. A book has been written on the subject. When we
contrast a realistic tale like The Nigger of the "Narcissus"
with a romantic one like Nostromo, which is romance for all
its realistic method, we see how difficult it is to label

1. Ruth M. Stauffer, Joseph Conrad: His Romantic Realism,
Boston, The Four Seas Company, 1922.
Conrad either romancer or realist. As Miss Stauffer points out it is necessary to make use of the term romantic-realism to describe Conrad's method.

Conrad's earliest books are his most realistic, and a change in his art can be seen by comparing his first with his last Malaysian novel. Almayer's Folly (1895), Conrad's first work, is subentitled "a Story of an Eastern River." The Rescue (begun in 1896, laid aside for twenty years, finished and published in 1920) is called "a Romance of the Shallows." During the period between the publication of these two novels, Conrad's work had become increasingly romantic. The Rescue, as Conrad worked over and completed the earlier version, is a far different book from what it would have been had he finished it in "the nineties." It is the last half of The Rescue that is romantic and not entirely convincing. After the first part of the book with its beautiful prose and its poetic interpretation of Lingard's very real love for his brig, the "blood and thunder" of the catastrophe is somewhat disappointing. This contrast between the realism of Conrad's first Malaysian novel and the romance of his last one is typical of his work as a whole. His earlier Malaysian sea stories are more realistic than his later ones of the Occident. The action of Nostromo

is laid in an imaginary country of South America; The Rover and the unfinished Suspense are historical novels and are manifestly imaginative rather than realistic.

The early Malaysian novels, Almayer’s Folly, An Outcast of the Islands, and Lord Jim are at once the most realistic and the most exotic of Conrad’s books. The characteristic Romanticist seeks far off places and strange situations for his characters. A Chateaubriand writes of an America of which he saw but a glimpse and reconstructs it into an ideal state of primitive beauty, simplicity, and truth. A Keats writes glamorous poems of an ornamental medieval society. Conrad himself spent many years in a region which to the average reader is romantic and unreal. It was Conrad’s everyday world. Almayer and his fellow men were as real to Conrad as the Englishmen he knew during his later residence in Kent. Almayer’s Folly is more closely founded on fact than Chance, although the later novel deals with material much more familiar to the average reader.

The Malaysian novels are romantic from the reader’s point of view; realistic from Conrad’s. Their novelty makes them romantic; their method is realistic. Conrad is primarily interested in the psychology of his characters. His method is somewhat like that of Henry James; in some places Conrad’s style echoes that of the older man.
Conrad's Malay novels are not his best works. They combine some of his merits with some of his faults. They are more firmly founded on fact than his other, later novels, and they usually ring true. But they are clumsy and awkward in style and plot; they lack the complete, almost perfect recapturing of a delicate emotional attitude that places The Shadow-Line and The Arrow of Gold among Conrad's finest books. But these early novels avoid the melodrama of some of Conrad's later work. They do not contain improbable and fantastic events like those which destroy the illusion of reality in Victory and seem a deliberate dragging in of tragedy.

Mrs. Conrad speaks of her husband's fear "of being accused of becoming in the least commonplace", and this fear no doubt led him when writing from his imagination and fancy alone to make his stories improbable and even melodramatic.

His best stories are those which, written in later years with his increased skill and with a mellowness of thought, are narratives of past events in his life. This group beginning with "Youth", which is the first of these narratives and which was written much earlier than the others, and including "A Smile of Fortune", "The Secret Sharer", The Shadow-Line, and The Arrow of Gold, comprises the most precious products of

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Conrad’s pen, if not the greatest.

It is valuable to discuss Conrad’s Malaysian work chronologically as it falls into several distinct groups differing from each other in date of composition, subject matter, and style.

When Conrad began to write, he wrote of the East he knew so well, of the part of the world he knew best. He did not decide to write and then, seeking for a subject, choose Almayer. He began to write because Almayer’s story demanded to be written. Conrad said, "If I had not got to know Almayer pretty well it is almost certain there would never have been a line of mine in print." Conrad had not yet determined to give up the sea even after, on Edward Garnett’s advice, T. Fisher Unwin published Almayer’s Folly in 1895. Garnett suggested to Conrad that he write another novel. He naturally chose the story of Willyms, An Outcast of the Islands, a novel to which Almayer’s Folly is really a sequel.

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4. Recent criticism points toward Nostromo as Conrad’s greatest book. He himself selected it as his favorite among his writings. It has a vastness of scope and an immensity of conception which put it in a place by itself among Conrad’s works. Conrad’s most widely read book is probably Lord Jim. It is crude, involved in its narrative and full of digressions, but it has a clearness of moral theme that makes it popular.

5. A Personal Record, p. 87.
The publication of *An Outcast of the Islands* in 1896 definitely determined Conrad to take up writing as his profession. This novel was followed by Conrad's first short story, "The Lagoon", published in magazine form in January, 1897, and in book form in *Tales of Unrest* (1896). "The Lagoon", with the two preceding novels and *The Rescue* (begun in 1896 but finished and published in 1920), form, according to Conrad, the first phase of his work, "the Malayan phase with its special subject and its verbal suggestions." These tales all have their setting in Borneo, and they are all land-and-sea tales. The first three are the most tropical of Conrad's books; they emphasize the brilliance and the cruelty of the natural background, in contrast to *The Rescue*, which, although treating of similar subject-matter is much more subdued in tone.

In 1897, *The Nigger of the "Narcissus"* was published. It is the first of Conrad's books to deal mainly with a sea voyage rather than with life on the seacoast. It is the narrative of a journey Conrad made in the *Narcissus* from Bombay to London.

"Karain" was written just after *The Nigger of the "Narcissus"* was finished. It appeared in magazine form

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6. *Tales of Unrest*, Author's Note, p. VII.
in November, 1897, and later as one of the Tales of Unrest published as a volume in 1898. The scene is the island of Mindanao in the Philippines. Conrad says of it, "In that story I had not gone back to the Archipelago, I had only turned for another look at it."

*Lord Jim* (1900) marks a return to the Malaysian material on Conrad's part. The scene is Singapore on the Malay Peninsula and later, Sumatra. The method of this novel is quite different from that of Conrad's earlier tales. This story is principally a study of the psychology of Lord Jim; there is little local color except in the last half of the book which has its setting in Patusan, Sumatra. *Lord Jim* is the last of Conrad's stories, except *The Rescue*, to have prominent native characters. It is also the first of Conrad's novels to introduce Marlow (he had appeared in 1898 in the short story "Youth") as interlocutor. *Lord Jim* is narrated in the involved method which later became so characteristic of Conrad and which is most clearly apparent in *Chance*.

"Youth" (1898) and "The End of the Tether" (1902), published as two of the three stories in *Youth* (1902), are both sea stories. "Youth" tells of a voyage from

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7. *Tales of Unrest*, Author's Note, p. IX.
London to Singapore. The scene of "The End of the Tether" is the Straits Settlements and Sumatra. "Typhoon" (1902) is more purely a sea story than any other of Conrad's. As the title indicates, the typhoon is the hero of the book, although Captain MacWhirr has an important role. "Falk", published with "Typhoon" and two English stories in Typhoon (1903), has for its setting the harbor of Bangkok.

In the next seven years Conrad wrote nothing dealing with the Archipelago, except some passages in The Mirror of the Sea (1906), a book of "memories and impressions", and the few sentences referring to Australia in "The Brute" (1906), included in A Set of Six (1906).

During this time Conrad had been collaborating with F. H. Reuffer on a Cuban romantic novel, Romance, (1903); and he had written his longest novel, Nostromo (1904). Mrs. Conrad says that "of all his books it is the one which was least based upon facts." He had also written the stories in A Set of Six (1906), the settings of which are South America, England, the sea between England and Australia, France, and Italy. He had published two rather mediocre novels about anarchists, The Secret Agent (1907) and

8. Joseph Conrad as I Knew Him, p. 120.
Under Western Eyes (1911). During these seven years Conrad had abandoned the field of his actual experiences in Malaysia and had explored the three other fields in which most of his non-Malaysian material lies: South America, the scene of Nostromo, "Casper Ruin", and "Anarchist", the last two being short stories in A Set of Six; Napoleonic France, the scene of "The Duel" in A Set of Six; and of The Rover; and England, the scene of "The Informer" in A Set of Six, The Secret Agent, and Chance. Conrad's general attitude had changed somewhat in the course of these years. He had become ironic; The Secret Agent and A Set of Six are his most ironic volumes.

In 1910, partly as a relief from the strain of writing The Secret Agent and Under Western Eyes, Conrad returned in his writing to the locale of his earlier stories. The experiences of writing Under Western Eyes had been especially trying. In addition to the intense effort necessary to preserve the forced impartiality which this Russian novel demanded on his part, a serious illness had weakened him. As soon as his health was somewhat better Conrad turned to the Indian Ocean again for material, in direct contrast to the subject he had been working on. In 1910 "The Secret Sharer"
was published in magazine form. It, however, had been
written before Conrad's illness. The first story written
after his sickness was "A Smile of Fortune", which appeared
in 1911. Like many of Conrad's short stories, it was based
on an actual event in his sea life. This was followed in
1912 by "Freya of the Seven Isles". These three stories
were collected under the title "Twixt Land and Sea" (1912).
They mark Conrad's return to Malaysian material after a
long absence, and there is a great difference between them
and the earlier stories of Malaysia, like Alms's Folly
and The Nigger of the "Narcissus". These earlier stories with
their emphasis on realism were almost naturalistic in their
artificially minute descriptions. Conrad had grown older
in the meantime. In the later stories, he substituted for
the glamor and brilliant contrasts of his early work, the
base and the calm of reminiscence which make "The Secret
Sharer" a profounder story than, say "Typhoon", which is
truer to the externalities of life. The three stories in
"Twixt Land and Sea" have their setting among the countless
islands of the Archipelago, but they deal chiefly with
white traders. There are no pictures of native life such
as fill the pages of Alms's Folly.
In 1912, *A Personal Record* was published. It is an autobiographical volume dealing primarily with the writing of *Almayer's Folly*.

"Because of the Dollars" and "The Planter of Malaya" were published in magazine form in 1914, the year of *Chance*, which was Conrad's first novel to achieve financial success on its publication. The scene of *Chance* in England and the Atlantic from England to Port Elizabeth in southern Africa. This novel does not belong to Conrad's Malaysian work. "Because of the Dollars" and "The Planter of Malaya" are Malaysian stories in Conrad's later manner. They formed part of the collection of short stories, *Within the Tides* (1915).

In 1915 *Victory* appeared. It was Conrad's first novel in fifteen years dealing with the part of the world uniquely his field in literature. The action is placed in Schomberg's Sanurabaya hotel and on Leyte's island near Celebes. The plot of this story is less convincing than that of most of Conrad's fiction. It had less basis in fact, and Conrad let himself be carried away by his fancy. The villains, Jason, Ricardo, and Pedro, are personified evil rather than human beings. The ending of the story is
melodramatic. The tendency toward unreality in this book is balanced by a perfection of style, a subtlety of psychology, a maturity of philosophy that make it one of Conrad's most important and satisfying books in spite of its obvious flaws.

During the war Conrad did little writing. He was in a state of nervous anxiety about his son who was in the army. Moreover, in the company of other prominent people, Conrad spent many hours in the services of the British Government, cruising in naval air-planes, and going out with mine sweepers and U-boat patrols.

The two books which Conrad wrote during the war go far into his own past for their subject matter. In 1917 he published a short but almost perfect novel or autobiographical "confession", The Shadow-Line. This tells the story of Conrad's first real command. It deals mainly with the incident of his ship's being held up in a calm in the Indian Ocean for seventeen days. The Arrow of Gold, written during the last years of the war, was published in 1919. The scene is southern France in the days when Don Carlos de Bourbon was a pretender to the Spanish throne. This novel also is almost autobiographical in nature.
In 1918 Conrad began to work again on The Rescue, which he had abandoned twenty years earlier. It is the last of the Malaysian novels and represents a combination of his later and earlier qualities. The hero, Tom Lingard, was a prominent character in Conrad's first two novels. The action of The Rescue antedates that of An Outcast of the Islands somewhat. This novel is written in Conrad's later style, less heavy and more impressionistic than the earlier manner. He no longer emphasizes the sinister brilliancy of the tropic scene; the impression of the shallows around Carmela, where Lingard rescues the British yacht, is one of calm and delicate beauty. The earlier part of The Rescue contains Conrad's most beautiful prose. This book is less dependent on external action and on scene than were Conrad's first novels. The real plot is the story of Lingard's honor. The figure of Mrs. Travers is typical of Conrad's later art. We cannot but feel that Conrad would have described her quite differently had he completed The Rescue soon after he began it. She is one of the civilized, subtle, somewhat shadowy women of his later books. She lacks the vigor, the simplicity, and the passion of Almayer's Woman, of Nisca, of Lord Jim's "Jewel." She is hypersensitive like Flora de Barral. For whom chance made Captain Anthony knight-
arrant; she has the charm, the lure of Doña Béta and, like her, remains somewhat of an enigma to the reader. Highly sophisticated, delicately pathetic, she typifies Conrad's later work just as Alisa, barbarous, primitive, exotic, expresses the spirit of his first writings.

Conrad after completing The Rescue turned toward a place and a time which had long fascinated him as possible subject matter for a book - post-Revolutionary France. In "The Duel" (1906) he had attempted to sum up the spirit of the epoch of Napoleon, "never purely militarist in the long clash of arms, youthful, almost childish in its exaltation of sentiment - naively heroic in its faith."

The Rover, one of Conrad's simplest, most straightforward novels, was published in 1923. It is a tale of Napoleonic France.

At the time of his death Conrad was writing Suspense (1925), his real Napoleonic novel, the work which was to be his most detailed and serious treatment of France and of Europe just after the French Revolution and during the days of Napoleon's power.

In 1924 Conrad published under the title Notes on Life and Letters a collection of essays written during the

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9; A Set of Six, Author's Note, p. XI.
the twenty-five years of his literary life. This was supplemented by the posthumous Last Essays (1926). Tales of Kearney, also published after Conrad's death, contains four interesting but not important stories. One of these, "The Black Mate", has some casual references to the region of the Archipelago.

We have seen that in his earliest work Conrad dealt with the Malay Archipelago, which he knew so well, and that it was realistic, even naturalistic in method; that he then wrote a series of stories of the sea in and around the Malayan islands and of voyages in the open sea; that he in turn abandoned this field for nearly a decade, only to treat of it again in a more romantic tone in the stories and novels belonging to the period from 1910 to 1917; that his last Malayan book, The Rescue, was begun in his first period and finished twenty years later; and that this novel of the Archipelago was followed by two novels of Napoleonic France.

Conrad wrote first about Malaya, and Almayer's Folly and An Outpost of the Islands are both works of apprenticeship in literature. Not only was Conrad's experience in the Archipelago valuable as causing him to become a writer and as furnishing him the subject matter for over half his
books; it was also important because the philosophy of
life Conrad evolved during his sea career colors the whole
body of his work. This experience determined the tone of
Conrad's whole literary personality.

In the "Author's Note" to Within The Tides
Conrad writes, "A reviewer observed that I liked to write
of men who go to sea or live on lonely islands untrammelled
by the pressure of worldly circumstances because such
characters allowed freer play to my imagination which in
their case was only bounded by natural laws and the universal
human conventions." As Conrad proceeds to state, this
is true as far as regards the subject-matter of the books,
but it errs in implying that this was because of deliberate
choice on Conrad's part. He goes on to say, "I have not
sought for special imaginative freedom or a larger play of
fancy in my choice of characters and subjects. The nature
of the knowledge, suggestions or hints used in my imaginative
work had depended directly on the conditions of my active life."

Conrad did not determine to free himself from all
limitations and therefore write of solitary men living a life
of freedom on the sea and in distant lands. He spent his

10. p. VII.
11. Within The Tides, Author's Note, p. VII.
impressionable years among such people leading such a life, and it was natural that the theme of isolation and defeat should be the most frequent one in his books.

Conrad wrote first of Almayer, the one white trader of Sambix, living a lonely life cut-off from the rest of his race and from the environment to which he was accustomed; he next wrote of Willems, "an outcast of the islands", scorned and spurned by white man and native alike. This same theme of isolation, of a man abandoned and misunderstood, is expressed in Conrad's European fiction. It is the basic idea of "Amy Foster", in which it takes the form of the aloneness of a Slavic peasant shipwrecked on the English coast, a farmer thrown among scorners whose language he does not understand and who understand neither his language nor his character. In Under Western Eyes the hero, Razumov, is a man apart, - a Russian opposed to revolution, a man entirely out of sympathy with the spirit of revolt around him. This theme of isolation runs throughout Conrad's work as does also that of failure.

Conrad knew in his sea days chiefly men who were failures, white men who had gone to the tropics only to fight a losing battle there. This is true of his literary
creations, Almayer, Williams, Lord Jim, and Axel Heyst. This same sense of failure pervades the novels that do not deal with the Archipelago. Nostrano like Lord Jim fails in his trust and meets his death at the hands of the friend he has betrayed. Gaspar Ruiz gives his life in a futile effort to save his wife and child from capture by an opposing army. Dona Rita in The Arrow of Gold, fearing what the world will say, gives up her happiness and that of Monsieur George. The only people in Conrad who are victorious are the seamen, who usually survive unharmed the fury of the sea. In Theigger of the "Narcissus" and "Typhoon", the sea and the sky vent their fury on the ship and its crew but are unable to conquer them. In their moral adventures Conrad's seamen are less powerful. Tom Lingard loses his honor and his wealth and goes back to Europe to die a broken man. Davidson's attempt to be generous and kind-hearted results in the murder of laughing Anne, whom he tried to help, and the destruction of his own happiness.

Cheerly, Conrad's whole philosophy of life as well
as the subject matter of many of his books is based on his experiences on the sea and on the islands of the Malay Archipelago among men who have failed.

12. The influence of this period of his life on his work is shown also in many details such as the tendency even in treating of people and actions remote in time and place from his experiences in Malaysia to make comparisons with scenes in the tropics. To give one example, in The Lover, Catherine is likened on page 163 to the "chieftainess of a tribe" and on page 174 to "an old prophetess of some desert tribe."
CHAPTER THREE

THE SOURCES OF CONRAD'S MALAYSIAN STORIES

As most of Conrad's Malay books are founded on actual events in his life, it is interesting to attempt to establish, if possible, how much fact there is in them, and to find out just what events they were based on. Conrad's own Notes on My Books, first published as prefaces to the Sun-Dial edition of his works (1920-1921), printed as a separate volume in 1921, and later as prefaces to the Concord edition, give many hints as to the sources in real life of the people and the plots of his fiction. G. Jean-Aubry's Joseph Conrad: Life and Letters (1927) also provides valuable material for such a study.

Almayer's Folly (1895) is based almost entirely on Conrad's experiences as first officer of the S. S. Vidar, trading among the islands of the Archipelago for two years, in the 'eighties. There was an actual Almayer, the only white settler on the coast, and he really had the "only geese on the East Coast." The story of Conrad's first meeting with the real Almayer is told in A Personal Record. The whole figure of the literary Almayer, his physical appearance, his business failure, his pride, and his despair are based on the Almayer whom Conrad knew. The real Almayer was married like

1. pp. 74-89.
his fictitious counterpart to a Malayan woman. His child, the Nina of *Almayer's Folly*, was in reality a boy. The actual Tom Lingard was the captain of a trading boat between Singapore, Banjermassin, and other Dutch ports in Malaya. The physique and name of Conrad's likeable sailor came from this person; his personality is based more on Dominic Cervoni, a sailor whom Conrad knew in the Mediterranean and who plays an important part in *The Arrow of Gold*. Babalatchi and Lakamba were two natives of Celebes. They had become established as merchants in Braw. Abdulla bin Selim was the elder son of the Arab owner of the Vidar.

*An Outcast of the Islands* (1896) contains many of the same figures as does *Almayer's Folly*. It also is founded to a great extent on Conrad's own experience. The Willems of the book is, however, more a product of Conrad's imagination than is Almayer, who is also a character in this novel. Willems was suggested by a real person, a Dutch sailor, a large, strong man who became a drunkard and was entirely dependent upon Almayer and his associates in Bulaung (the Sambir of the Malaysian novels.) However, Conrad built up his story of an outcast more around a moral and psychological idea than around an actual person. He says Willems engaged his imagination much more than he did his affection. The real
Willems was the man "who brought the Arabs into the river."
Conrad met him at mealtime at Almayer's house. Later he heard rumors that Willems disappeared up the river on a voyage of discovery with some natives. (Did this suggest to Conrad Almayer's projected treasure hunt?) People predicted that if he found anything of value, Willems would probably be murdered by the natives. The equally tragic but quite different death of Willems in An Outcast of the Islands is original with Conrad as are also the figures of Alissa and her blind father, as far as available material shows. The general description of the settlement of Sambir and of its inhabitants, in both of these novels, is a picture of conditions as Conrad himself knew them in Balungan in East Borneo.

Two separate incidents are combined in The Nigger of the "Narcissus". The part of this story which narrates the incidents of the voyage itself, including the storm, is an account of Conrad's own voyage from Bombay to London as second officer of the Narcissus. The name and character of James Wait are taken from a St. Kitt's negro who was a member of the crew, of the Duke of Sutherland, in which Conrad made a voyage in 1879.

Tales of Unrest (1899) contains five short stories. Two of these only, "Karin: A Memory" and "The Lagoon", are Malaysian in subject matter. "The Lagoon" has its setting
in Eastern Borneo, the scene of Almayer's Folly and An Outcast of the Islands. It, too, is a result of Conrad's experiences as first officer of the S. S. Vidar. There is no specific material as to its plots or its characters' being based on actual experience.

The scene of "Karain" is the Philippines; the island of Mindanao, to be exact. As the words "A Memory" suggest, this story is probably for the most part an account of a real occurrence in Conrad's life on the sea. More evidence of the actual existence of Karain is found in a story that Mrs. Conrad tells. She says that one morning Conrad drew a picture of a face on the margin of some manuscript and said to her, "Karain; do you like the look of him, Jessy?"

**Lord Jim** (1900) has less foundation on pure fact than any of its predecessors. All Conrad's works are based on impressions and hints from his experience, but **Lord Jim** is more a study of a certain moral situation than it is a narrative of remembered action. The clear, moral, almost didactic purpose of **Lord Jim** makes it a widely read book but one that is less beautiful and less real than some of Conrad's less famous stories. The reality of Jim's character is sacrificed to the theme of remorse and lost honor. This novel was begun as a short story of the pilgrim

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ship incident and gradually expanded itself into a detailed study of the moral situation of Lord Jim. It is true that this situation is one of character, but the figure of Lord Jim, based on the nephew of the real Tom Lingard, whom Conrad saw in an Eastern port, is not the portrait of an actual person in the sense in which that of Almayer is.

There seems to be no definite statement as to whether or not the character of Marlow, who figures in "Youth", Lord Jim, "Heart of Darkness", and Chance, is based on an actual person. Conrad in his discussion of the matter in the "Author's Note" to Youth is non-commital; his vague statement may be taken to imply that, as some critics have supposed, Marlow is Conrad himself.

Youth (1902) contains three short stories. Two of these, "Youth" and "The End of the Tether", have their setting in the Malay Archipelago. "Youth" is, as far as any fiction can be, the narrative of actual experience. It is actual experience interpreted with the philosophy of the author's later life. "Youth" chronicles the voyage of the Palestine (in the story it is the Judea) from London to the Indian Ocean in 1882 and 1883. On this fatal trip, the Palestine really experienced the series of accidents culminating in an explosion which Conrad narrates of the Judea.
"The End of the Tether" was probably suggested by Conrad's own feelings in 1888 when he feared that he was losing his sight and by his experiences on the S. S. *Vidax*. The plot and the character of Captain Whalley are composed of various facts which Conrad gathered here and there during his life as a sailor.

*Typhoon* (1905) contains four stories. Two of these, the title story and "Falk", deal with material connected with the Malay Archipelago. "Typhoon" is based on an actual occurrence of which Conrad knew. A ship full of coolies returning from some Chinese port was caught in a typhoon. This incident was the starting point of the story. The typhoon as described in the story is not one of Conrad's actual experience. After he decided to use this material Conrad felt that he might give it greater significance by bringing in the character of Captain MacWhirr in contrast to the fury of the storm. His character gave to the story "a leading motive that would harmonize all these violent noises, and a point of view that would put all that elemental fury into its proper place." The real Captain John MacWhirr (he spelt it McWhirr) was the captain of the *Highland Forest* on which Conrad served as first mate in 1897.

"Falk" has for its general background the incident

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3. *Typhoon*, Author's Note, p. VIII.
of Conrad's taking over command of the Otago at Bangkok.

Mr. C. Jean-Aubry seems to imply that much of the story and many of the characters, Captain Herman, his wife and children, his niece (who became the heroine of the story), and probably Falk himself are based on Conrad's actual experiences. Mrs. Conrad in Joseph Conrad as I Knew Him says that the incident of a mutinous cannibal to escape starvation was taken "from a short paragraph in a newspaper which had some relation to an episode known to Conrad, many years before, while he was at sea."  Conrad says that the character of Falk is true to his (Conrad's) "experience of certain straightforward characters combining a perfectly natural ruthlessness with a certain amount of moral delicacy."  In his note to the first edition of Victory Conrad implies that Schomberg in that tale is true to life and based on actual experience. This same Schomberg, who had a very small role in Lord Jim and an important one fifteen years later in Victory, has a prominent part in "Falk."

The Mirror of the Sea (1906) is not fiction, but is a book of "memories and impressions" of the sea and of sailors in England, France, and the Orient.

5. p. 118.
6. Typhoon, Author's Note, p. X.
The only story in *A Set of Six* (1903) connected with the subject of this study is "The Brute", which tells of a voyage from Sydney to London around the Horn. The homicidal mania of the *Asse Family* is based on a narrative of an actual ship which Conrad heard from a Captain Blake. Captain Blake commanded the *Elshurst*, on which Conrad was second officer in 1885. Conrad says, "The existence of the brute was a fact. The end of the brute as related in the story is also a fact, well-known at the time though it really happened to another ship, of great beauty of form and of blameless character, which certainly deserved a better fact. I have unscrupulously adapted it to the needs of my story, thinking that I had there something in the nature of poetical justice."

*A Personal Record* (1912), Conrad's only volume which is published as autobiography (he was planning a sequel to it at the time of his death), gives an account of many of the events of his life in the Archipelago. It is primarily the story of the writing of *Almayer's Folly*.

After a lapse of almost a decade, Conrad returned to his Malaysian material as a basis for fiction, in the three long short stories which comprise *Twixt Land and Sea* (1912). The earliest and shortest of these, "The Secret Sharer", appeared

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7. *A Set of Six*, Author's Note, p. IX.
in a magazine as a serial in 1910. It is written in first
person as if it were an actual experience of the author's,
and the circumstances in which the young captain is placed
in relation to his crew are the same as those in which Conrad
found himself when he assumed his first command. This situ-
a tion which Conrad developed in full in The Shadow-Line (1917)
is only incidental to the plot of "The Secret Sharer", "the basic
fact" of which Conrad says he possessed for a long time. "It
was in truth the common possession of the whole fleet of mer-
chant ships trading to India, China, and Australia -- -- --
The fact itself happened on board a very distinguished member of
it, Cutty Sark by name and belonging to Mr. Willis, a notable
ship-owner in his day -- -- -- I do not know the date of the
occurrence on which the scheme of "The Secret Sharer" is founded;
it came to light and even got into newspapers about the middle
eighties, though I had heard of it before, as it were privately,
among the officers of the great wool fleet in which my first
8 years in deep water were served." Mrs. Conrad says that when
she asked about the source of "The Secret Sharer" Conrad told her
"so much of the story was pure fiction, invented on the spur
of the moment, that there was very little real incident to tell."

8. *Twixt Land and Sea*, Author's Note, pp. VIII-IX.
"A Smile of Fortune" is also told in first person by a captain who can be easily identified with the one of *The Shadow-Line*, that is, with Conrad himself. The name of the chief mate, Mr. Burns, is the same in both pieces. Brief mention is made in the shorter story of the young captain's having nursed Mr. Burns through a serious illness, an incident which is told in full in *The Shadow-Line*. Conrad says that this story, and the others in *Twixt Land and Sea*, "are not the record of personal experience. Their quality, such as it is, depends on something larger if less precise: on the character, vision and sentiment of the first twenty independent years of my life."

Mrs. Conrad, however, says that ""A Smile of Fortune" was largely founded on fact." The deal in potatoes was "Joseph Conrad's one and only bargain." The real significance of the story, the characters of Jacobus and his daughter Alice, are mainly the products of Conrad's creative faculty.

In his "Author's Note" to *Twixt Land and Sea*, Conrad says nothing of the basis of "Freya of the Seven Isles", except that it is not based on personal experience. The manner and place in which Jasper Allen's brig, the Bonito, was wrecked recall the incident of the wrecking of Dawson's ship as described by Jorgenson in *The Rescue*. No doubt Conrad actually knew of such an occurrence. He made a casual reference to it in *The Rescue* (begun in 1896) and he elaborated this incident later for the catastrophe of "Freya of the Seven Isles."

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10. *Twixt Land and Sea*, Author's Note, p. IX.
11. *Joseph Conrad As I Knew Him*, p. 139.
Chance (1915) has its setting chiefly in England although it includes an account of a voyage from London to Port Elizabeth. This novel does not belong to the group of Malaysian novels.

The action of Victory (1915) takes place on an island off Celebes. The main plot is wholly the product of Conrad's imagination; as in most of Conrad's fiction, many of the situations and characters are taken from Conrad's actual experience. Schomberg, the hotel keeper in Sourabaya who is so proud of his "table d'hôte" service, is, Conrad implies in his note to the first edition, if not the portrait of an actual person at least the composite of some of Conrad's acquaintances. "He is the creature of my old, deep seated and, as it were, impartial conviction," Conrad writes, in defending himself from the expected charge of having been ruled by his war prejudices in the creation of this sinister Teuton. Schomberg also appears in Lord Jim, and in "Falk."

Conrad in his "Author's Note" says of Axel Heyst, "The flesh and blood individual who stands behind the infinitely more familiar figure of the book I remember as a mystery for some right enough. Whether he was a Baron, too, I am not so certain. He himself never laid a claim to that distinction. His detachment was too great to make any claims big or small on one's credulity. I will not say where I met him because I fear to give my readers a wrong impression, since

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12. Note to the First Edition of Victory, p. VIII.
a marked incongruity between a man and his surroundings is
often a very misleading circumstance. He became very friendly
for a time and I would not like to expose him to unpleasant
suspicions though, personally, I am sure he would have been
indifferent to suspicions as he was indifferent to all the other
disadvantages of life. He was not the whole Heyst of course;
he is only the physical and moral foundation of my Heyst laid
on the ground of a short acquaintance. That it was short was
certainly not my fault, for he had charmed me by the mere amiety
of his detachment which, in this case, I cannot help thinking
he had carried to excess. He went away from his rooms without
leaving a trace. I wondered where he had gone to— but now I
know. He vanished from my ken only to drift into this adventure
that, unavoidable, waited for him in a world which he persisted
in looking upon as a malvolent shadow spinning in the sunlight.
Often, in the course of years an expressed sentiment, the particular
sense of a phrase heard casually, would recall him to my mind so
that I have fastened on to him many words heard on other men's
lips and belonging to other men's less perfect, less pathetic
moods."

G. Jean-Aubry says that a Swedish captain Conrad
met in the Congo "may have sat in a measure for Heyst."

Mr. Jones is based on a person of whom Conrad got but
a glimpse." It was in a little hotel in the Island of St. Thomas

13. Victory. Author's Note, p. XI.
in the West Indies (in the year '75) where we found him one hot afternoon extended on three chairs, all alone in the loud buzzing of flies to which his immobility and his cadaverous aspect gave a most gruesome significance. Our invasion must have displeased him because he got off the chairs brusquely and walked out leaving with me an indelibly weird impression of his thin sniffs. One of the men with me said the fellow was the most desperate gambler he had ever come across. I said:

'A professional sharper?' and got for answer: 'He's a terror; but I must say that up to a certain point he will play fair --.'

I wonder what the point was. I never saw him again --- ---

Mr. Jones' characteristic insolence belongs to another man of a quite different type."

The physical Ricardo, Conrad met the same year (1875) in a small boat in the Gulf of Mexico. "For the most part he lay on deck aft as it were at my feet, and raising himself from time to time on his elbow would talk about himself and go on talking, not exactly to me or even at me (he would not even look up but kept his eyes fixed on the deck) but more as if communing in a low voice with his familiar devil. Now and then he would give me a glance and make the hairs of his stiff little moustache stir quaintly. His eyes were green and to this day every cat I see reminds me of the exact contour of his face."
He was the servant of an old and very ill Spanish gentleman, who remained invisible under deck until his dead body was removed for a sea burial one evening at sunset. Martin Ricardo took his master's luggage ashore, when the boat came to its destination. Conrad never saw him again.

The faithful Pedro, Conrad saw in a novel (probably in South America, although Conrad does not say where). Conrad had gone in to ask for a bottle of lemonade, but his appearance for some reason enraged the bestial Pedro whose expression of hate was so terrible that Conrad went out the nearest way—through the wall. He writes that "This bestial apparition and a certain enormous buck nigger encountered in Haiti only a couple of months afterwards, have fixed my conception of blind, furious, unreasoning rage, as manifested in the human animal, to the end of my days."

Lena was suggested by a girl whom Conrad saw in a café in southern France long after his sea days were over. She was a violinist in an orchestra such as that in Victory but more respectable. She came down off the stage and passed around among the patrons a tin receptacle to collect money. The conductor of the orchestra was the model for Mangiacomo in Victory. Conrad saw the pianist, a mature, bad-tempered woman pinch the girl cruelly on the arm, and this act also is made to serve its part in Victory. Davidson, the sympathetic

17. Victory, Author's Note, p. XV.
friend of Heyst, is also the hero of "Because of the Dollars", the last story in Within The Tides (1915). Conrad says nothing of a "real" Davidson, but he is undoubtedly based on someone Conrad knew personally or by hearsay during his active life on the sea.

The four stories in Within The Tides (1915) are, as the title suggests, sea stories. Only two of them are set in or near the Malay Archipelago: "The Planter of Malata" and "Because of the Dollars." Of the tales in this volume Conrad writes, "The hints and suggestions for all of them had been received at various times and in distant parts of the globe." There are no references in any of Conrad's own writings to the facts upon which either of the Malaysian stories is founded. He says that "Because of the Dollars" has considerably more fact in it, derived from his own personal knowledge, than has "The Inn of the Two Witches", a Spanish story in Within The Tides, of which only the murderous bed is a fact. The character of the French sailor without hands is, according to G. Jean-Aubry, based on a seller of tobacco in George Street, Sydney, whom Conrad knew in 1879. In the discussion of Victory mention was made of the probability that Davidson, the hero of "Because of the Dollars" was an acquaintance of Conrad's. This story Conrad

18. Within The Tides, Author's Note, p. IX.
19. Ibid, p. XI.
himself dramatized under the title "Laughing Anne."

The Shadow-Line (1917) is subentitled "A Confession". For a long time Conrad thought of it under the title "First Command" and it is a record of personal experience. Conrad writes, "And as a matter of fact it is personal experience seen in perspective with the eye of the mind and coloured by that affection one can't help feeling for such events of one's life as one has no reason to be ashamed of."

This story can be compared with "Youth" in its philosophic interpretation of past experience.

The Rescue (1920) can be grouped with Almayer's Folly and An Outcast of the Islands as to subject-matter. Like them it has its setting in Borneo although in a different section of the island. The action takes place somewhat earlier than that of An Outcast of the Islands, which in turn occurs about twenty years previous to the events of Almayer's Folly. The Rescue has for its hero Tom Lingard, the sponsor of Almayer and of Willems. There is no trace of the originals of any of the characters of The Rescue except Tom Lingard. The basis of his character in reality was discussed in relation to Almayer's Folly. The plot of The Rescue, if not based on fact, was in Conrad's mind at least as early as the beginning of his writing career. Lingard's rescue of the yacht is casually referred to, in An Outcast of the Islands. It is interesting.

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21. The Shadow-Line, Author's Note, p. IX.
to compare the names of Lingard's brig in the novels in which he figures. In Almayer's Folly and in An Outcast of the Islands, it is the Flash. In The Rescue, it is the Lightning. Both of these names express the same idea of swiftness and light.

The Rescue is the last of Conrad's Malaysian fiction with exception of "The Black Mate", published in Tales of Hearsay (1925), but written years earlier. This short story is a sea story and has several references to the Archipelago. It has probably very little basis on fact.

Two volumes of essays by Conrad, Notes on Life and Letters (1921) and Last Essays (1926) contain some Malaysian material, which is, of course, based on fact.

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23. There are many contradictory statements about the date of composition of "The Black Mate." The most reliable statement I believe to be C. Jean-Aubry's on page 89 of Joseph Conrad: Life and Letters. He says the original version was sent in, unsuccessfully, to a prize competition started by Tit-Bits in 1885. He says that Joseph Conrad wrote in Richard Curle's copy of the story, published years later, "My memories about this tale are confused. I have a notion that it was written in the late 'eighties and retouched later." Mr. R. B. Cunninghame Graham says on pages VII - IX of the Preface to Tales of Hearsay that a friend of Conrad's told him it was written about 1884. These statements are contradicted by Conrad's own statement on page 68 of A Personal Record: "Till I began to write that novel [Almayer's Folly] I had written nothing but letters and not many of these. I never made a note of a fact, of an impression or of an anecdote in my life." Mrs. Conrad writes on page 119 of Joseph Conrad As I Knew Him, "It ['Falk', 1905] belongs with two others written much later, to the stories Conrad could never find a good word for. These two others
23. (Cont.) were the "Black Mate", of which I suggested the gist, and later, "The Inn of the Two Witches." This statement by Mrs. Conrad would fix the composition date of "The Black Mate" sometime between 1905, the publication date of "Falk" and June, 1913 when "The Inn of the Two Witches" was finished. Perhaps these various statements can be reconciled by the possibility that the original "Black Mate" and the extant version are two quite different stories.
CHAPTER FOUR

THE GEOGRAPHY OF CONRAD'S MALAYSIAN BOOKS.

Conrad's work as a whole perhaps includes more of the world in its setting than that of any other English author. One or another of his stories is set in England, in Cuba, in South America, in France, Spain, Italy, Switzerland, and Russia, in Africa, in India, in China, in Australia. The action of the greatest number of his stories takes place in or near the Malay Archipelago.

The Malay Archipelago is sometimes called Malaysia, the Indian Archipelago, or the East Indies. It includes the Philippine Islands, Borneo, New Guinea, the Sunda Islands, the Moluccas, and numerous smaller islands. The Malay peninsula, although not an island, is closely associated with the Archipelago by its geographical position and by the race of its inhabitants. The Archipelago does not include the Andaman and Nicobar Islands, which are just northwest of Sumatra, one of the principal Malaysian islands.

The Malay Archipelago lies approximately within the parallels of 10° south latitude and 20° north latitude, and the meridians of 95° and 155° east longitude from Greenwich. The equator passes through the middle of the Archipelago and
cuts the islands of Sumatra, Borneo, Celebes, Halmahera, and New Guinea. The Archipelago includes two islands larger than Great Britain, — Borneo and New Guinea. Sumatra is about the same size as Great Britain; Java, Juzon, and Celebes are the size of Ireland. There are eighteen islands more than half as large as Wales, and more than a hundred as large as the Isle of Wight. The Malay Archipelago is a connecting link between India and Australia. This discussion of Conrad's Malaysian stories includes also those stories which are set in India and in Australia because these countries are closely connected with the Archipelago by situation, race, and general characteristics and because all these books of Conrad's were inspired by the same period in his experience.

It is supposed that Australia and Asia were once joined together and the islands of the Archipelago are the high points of this now submerged part of the continent. Java, Bali, Sumatra, Borneo, and the smaller islands between them, together with the Asiatic mainland, rest on a submerged bank nowhere more than one hundred fathoms below sea level. The depth of the sea east of the bank is much greater; in some places it is known to be from one thousand to two thousand five hundred fathoms. The Philippines are entirely surrounded by deep sea except for two narrow submarine banks uniting them with Borneo.
The Archipelago is divided into two main parts:
first, that which is connected with Asia by the submerged bank
and which in race, geographical formation, and in its flora
and fauna is Asiatic; second, that which comprises the eastern
islands and which is Australian in its characteristics.

The islands in general belong to the great equatorial
forest-belt and their vegetation is very rich, but it is a
peculiar fact that wherever that part of the southeast monsoon
which has passed over Australia strikes the Archipelago the
climate is dry and the vegetation less luxuriant. This is
true of the east part of Java and of the east part of Celebes.

Most of the inhabitants of the Malay Archipelago
belong to two races, the Malays and the Melanesians (Papuans).
The aborigines of Indo-China and of western Malaysia were
the Negritos, still found in the Philippines. The Melanesians,
probably related to these, were the earliest inhabitants of
Eastern Malaysia and of Western Polynesia. These Melanesians
or Papuans now occupy New Guinea and the other Eastern islands
of the Archipelago. In some prehistoric period, Indo-China
was invaded by a Caucasian race, which overran the Archipelago.
It is represented today only by the inhabitants of the Mentawi
(Mentavei) Islands just off the southwest coast of Sumatra.
This invasion was followed by an immigration of Mongol-Caucasian
people with a preponderance of Caucasian blood. These
people are represented in the islands today by
the Dyaks of Borneo. At a much later date, the true Malay race, also a mixture of Mongol and Caucasian blood, overran the Archipelago and became the dominant race. Hindu blood is evident in Java and other western islands. Moors and Arabs (by which is meant in the islands, Mohammedans from the region between Arabia and India) are found more or less assimilated among many of the island communities. The Chinese are also an important race in the Archipelago.

Although described in vague terms in the works of Ptolemy and other ancient geographers, the islands of Malaysia were not known to any great extent to Western Europe until the 16th century. The Portuguese were the first Europeans to colonize any part of the Archipelago. They arrived in Sumatra in 1509. They gradually explored and settled parts of the Archipelago. In 1519 Spain made plans to occupy parts of the Archipelago. Malaysia was chiefly under the control of Portugal and Spain from 1511 until 1595.

The English entered the Archipelago with the appearance there of Sir Francis Drake in 1579, but the English who came there during the next century were simple traders and explorers, and did not seek to gain governmental control of the islands.

The first Dutch fleet reached Sumatra on the first of January, 1596. In 1602 the Dutch East India Company was formed, and for nearly two centuries this was the chief power
in the Archipelago. The English East India Company, formed in 1600, had in the meantime extended its power to Malaysia. The commercial rivalry between the British and the Dutch became serious and was settled by a treaty in 1618, which was modified in 1620. The English and the Dutch were the chief powers in the Archipelago from 1595 until 1674, when, at the conclusion of a European war between England and Holland, the Archipelago was to a great extent abandoned by the British.

Spain and Portugal had but a weak hold on the East Indies, and the withdrawal of the British gave free play to the Dutch, who ruled supreme in the Archipelago from 1674 to 1749. There was a gradual decline in the power of the Dutch East India Company from 1749 until 1811, caused partly by its corrupt administration and partly by the renewed interest of the British in the Archipelago.

In 1811 the Netherlands India, as the Dutch called the Archipelago, was taken by conquest by the British as part of their hostilities against the Napoleonic Empire, of which at this time these Dutch possessions were a part. The Treaty of Vienna in 1814 gave the Netherlands India back to the Dutch, and this transfer was carried out in 1816. Upon their restoration to power the Dutch began a long series of reforms in their colonial system and made some fresh conquests among the islands.
Today the Dutch control practically all of the Malay Archipelago except British North Borneo, part of Timor (Portuguese), New Guinea east of the 141st meridian (British and German), and the Philippine Islands, which had been for several centuries a Spanish possession and which in 1898 passed by conquest to the United States of America.

Conrad's novels and short stories contain innumerable references to places all over the Archipelago. A list of such references is given in the Appendix A to this paper. It is interesting to group together stories which deal for the most part with certain sections of the Archipelago.

The Island of Borneo is the part of the Archipelago most familiar to the reader of Joseph Conrad. It is the scene of Almayer's Folly and An Outcast of the Islands. The settlement of Sambir on the river Pantai (both fictitious names) is really Salungan on the east coast of Borneo. The action "The Lagoon" is also laid somewhere along the east coast of Borneo. The creek where Davidson in "Because of the Dollars" visited Laughing Anne was in southeastern Borneo near Cape Selatan. The Rescue opens off the west coast of Borneo. Lingard's brig was just northwest of the islands of Gerimata when he received news of the stranded yacht. This British yacht had gone ashore some sixty miles south of
Carimata. The settlement of Belarab was in the interior of the island somewhere near the southwestern coast.

Celebes is also important in Conrad's work. Bugeia's firm, where Almayer and Willems worked as clerks, was situated in Macassar on the southwest coast. Jasper Allen's boat, the Bonito, was wrecked in the harbor of Macassar and with it the happiness of Freya of the Seven Isles. Karain came originally from a small Bugis state at the head of the Gulf of Bone in Celebes. Hassim and Iminda, Tom Lingard's native friends, also came from the land around the Gulf of Bone.

It was to Singapore, capital of the Federated Malay States, that Almayer sent his half-caste daughter Nina for her education. Singapore is also the scene of the trial in Lord Jim. It is along the Straits Settlements that Captain Whalley sailed as captain of the Sofala in "The End of the Tether." Hollis was probably in Singapore when he told the story of "Because of the Dollars."

Bangkok at the head of the Gulf of Siam is the scene of "Faik," although the name of the place is not mentioned in the story. The captain in The Shadow-Line assumes his first command in Bangkok. His ship is becalmed in the Gulf of Siam for seventeen days. It is also in the Gulf of Siam that the incident of "The Secret Sharer" occurs. Banta met Laughing Anne, heroine of "Because of
the Dollar's in Saigon in Indo-China.

Patman [a fictitious name], the settlement
where Lord Jim went to redeem his honor, is in Sumatra.
Captain Shalkey's voyages in the Solaha took him along
the coast of Sumatra west of the Straits Settlements.
The Seven Isles where Freya and her father lived are some-
where east of Sumatra near Bencic.

Almayer lived in Java before he worked for
Hadi. Lingard picked up the boy Hille, who had run
away, in Saarang, Java. Lingard had his adopted daughter,
who later became Mrs. Almayer, educated in Batavia. Kowlo
in "Youth" finally reached the coast of Java and there saw
his first glimpse of the East. Hoyan in Victory met Iesa
at Schomberg's hotel in Soerabaja, Java.

Timor, an island just east of Java, was the place
where Karain shot his friend, Natara, after they had found
there Natara's sister and the Dutchman with whom she had
run away. In the town of Delli, in Timor, Hoyan found
and aided Morrison.

Lingard first saw Rosolin, his native ally, in
New Guinea. Malata, the island where the action of "The
Plunder of Malata", takes place, is "probably a Melanesian
island", that is, it belongs to the group comprising New
Guinea, Solomon Islands, New Ireland, New Britain, and

1. See footnote: place to title of Forest.
other islands in the Eastern part of the Archipelago.

Kerain and his people live in Mindanao, one of the Philippines. It was on its way from Manila to Batavia that the yacht which Lingard rescued was stranded.

There are other places not strictly in the Archipelago but near it, which figure in some of Conrad's stories. Mauritius, off the coast of Africa is the scene of "A Smile of Fortune." The Arabian sea is the setting for the Patna disaster in Lord Jim. The Narcissus left for England from Bombay. "The Planter of Malata" opens in a big Colonial city in Australia.

Conrad treats of most of the races of the Archipelago. Malays and Arabs are the most numerous, and it is in dealing with them that Conrad presents his most detailed pictures of native life, as in Almayer's Folly and An Outcast of the Islands. Chinese servants figure incidentally in many of the stories. The Dyak head hunters are casually mentioned in Almayer's Folly and elsewhere. The ferocity of the inhabitants of Geelvink Bay in New Guinea is noted in Victory.

As we have seen, Conrad in his Malaysian books covers practically the whole geographical range of the Archipelago and mentions many of the races. He gives a very complete picture of life in a region little known to English peoples and one scarcely mentioned in English fiction outside of his work.
PART TWO

AN ANALYSIS OF MALAYSIAN LIFE AS
DEPICTED IN THE FICTION
OF JOSEPH CONRAD
CHAPTER FIVE

THE PHYSIOGNOMY AND PSYCHOLOGY OF THE NATIVES

In portraying his native characters Conrad does not write many generalities; therefore, to sum up in a general statement his attitude toward the native is difficult. He does not picture the remote Archipelago as a paradise on earth as Chateaubriand pictures the Indian communities of North America or Melville the Polynesian home of the Types. Conrad is as sincere and as free from prejudice in picturing his native characters as he is in portraying his white men. His natives have their merits and their faults. He stresses always their essential humanity. The "Author's Note" to <i>Almayer’s Folly</i> voices Conrad's general attitude toward native life in far-off tropical countries.

"The picture of life, there as here, is drawn with the same elaboration of detail, coloured with the same tints. Only in the cruel serenity of the sky, under the merciless brilliance of the sun, the dazzled eye misses the delicate detail, sees only the strong outlines, while the colours, in the steady light, seem crude and without shadow. Nevertheless it is the same picture."
"And there is a bond between us and that humanity so far away. I am speaking here of men and women — not of the charming and graceful phantoms that move about in our mud and smoke and are softly luminous with the radiance of all our virtues; that are possessed of all refinements, of all sensibilities, of all wisdom — but, being only phantoms, possess no heart.

"The sympathies of these are (probably) with the immortals: with the angels above or the devils below. I am content to sympathize with common mortals, no matter where they live; in houses or in tents, in the streets under a fog, or in the forests behind the dark line of dismal mangroves that fringe the vast solitude of the sea. For their land — like ours — lies under the inscrutable eyes of the Most High. Their hearts — like ours — must endure the load of the gifts from Heaven: the curse of facts and the blessing of illusions, the bitterness of our wisdom and the deceptive consolation of our folly."

Although Conrad considers various races in the Archipelago his chief native characters are either Malays or Arabs. It is advisable to separate these into two groups in discussing his treatment of them.
Dain Maroola is one of the chief Malay figures in *Almayer's Folly*. He is the young lover of the half-caste Nina, "reckless, ferocious, ready with flashing kris for his enemies, and with passionate embrace for his beloved."

Dain Maroola is described at some length in the fourth chapter of *Almayer's Folly*.

"— — — Nina, hesitating on the threshold, saw an erect lithe figure of medium height with a breadth of shoulder suggesting great power. Under the folds of a blue turban, whose fringed ends hung gracefully over the left shoulder, was a face full of determination and expressing a reckless good-humour, not devoid, however, of some dignity. The squareness of lower jaw, the full red lips, the mobile nostrils, and the proud carriage of the head gave the impression of a being half-savage, untamed, perhaps cruel, and corrected the liquid softness of the almost feminine eye, that general characteristic of the race."

He is an admirable character, with many of the qualities that we praise in white men, and yet we never forget his race; he has the cunning and the passion of a savage nature. He gave himself heart and soul to Nina. "His strength and his courage, his recklessness and his daring, his simple wisdom and his savage cunning — all were hers."

2. *Almayer's Folly*, p. 64.
3. p. 55.
Much like Dain Maroola in his aristocratic beauty and in his courage is Dain Waris in Lord Jim. He is not shown in passionate love as is Dain Maroola; he is a less important character in this story, where he appears only as the nearest and dearest of Lord Jim’s friends in Patusan.

"--- Of Dain Waris, his own people said with pride that he knew how to fight like a white man. ---

Of small stature, but admirably well proportioned, Dain Waris had a proud carriage, a polished, easy bearing, a temperament like a clear flame. His dusky face, with big black eyes, was in action expressive, and in repose thoughtful. He was of a silent disposition; a firm glance, an ironic smile, a courteous deliberation of manner seemed to hint at great reserves of intelligence and power."

Dain Waris trusts his white friend, Tuan Jim, and is killed by the treachery of the white scoundrel, Brown.

Hassim in The Rescue is another Malay youth, daring and brave, with infinite trust in his white friend, Tom Lingard. He meets his death when Mrs. Travers, partially ignorant and very much afraid, betrays Tom Lingard. Hassim was of royal blood, but insurrections in his native state on the Gulf of Boni made him a fugitive. His aristocratic

5. Lord Jim, pp. 261-262.
bearing, his intelligence, above all else his high-blooded courage go with him in adversity. We first see him thus:

"He was clad in a jacket of coarse blue cotton, of the kind a poor fisherman might own, and he wore it wide open on a muscular chest the colour and smoothness of bronze. His head was thrown back, the dropped eyelids narrowed the gleam of his eyes. His face was hairless, the nose short with mobile nostrils, and the smile of careless good-humour seemed to have been permanently wrought, as if with a delicate tool, into the slight hollows about the corners of rather full lips. His upright figure had a negligent elegance."

The character of Arsat in "The Lagoon" belongs to this same group of young Malay men, brave and faithful. Arsat was "a man young, powerful, with broad chest, and muscular arms"; with "big soft eyes." His white friend liked him because he "knew how to keep faith in council and how to fight without fear". Arsat had the same sensitive ideal of honor that Lord Jim had, and The Lagoon tells of his one lapse from this honor, his betrayal of his brother.

It is interesting to note how often Conrad mentions in these descriptions the small but perfect physique

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of the Malay youths, their broad shoulders, their mobile nostrils and soft eyes, their bravery and their good-humour.

An imposing picture of an older Malay is given in the description of Doramin, ruler of one of the opposing factions in Patussa, in Lord Jim.

"Doramin was one of the most remarkable men of his race I had ever seen. His bulk for a Malay was immense, but he did not look merely fat; he looked imposing, monumental. This motionless body, clad in rich stuffs, coloured silks, gold embroideries; this huge head, enfolded in a red-and-gold head-chief; the flat, big, round face, wrinkled, furrowed, with two semicircular heavy folds starting on each side of wide, fierce nostrils, and enclosing a thick-lipped mouth; the throat like a cull; the vast corrugated brow overhanging the staring proud eyes—made a whole that, once seen, can never be forgotten. His impassive repose (he seldom stirred a limb when once he sat down) was like a display of dignity. He was never known to raise his voice. It was a hoarse and powerful murmur, slightly veiled as if heard from a distance. When he walked, two short, sturdy young fellows, naked to the waist, in white sarongs and with black skull-caps on the backs of their heads, sustained his
elbows; they would ease him down and stand behind his
couch till he wanted to rise, when he would turn his head
slowly, as if with difficulty, to the right and to the
left, and then they would catch him under his armpits and
help him up. For all that, there was nothing of a cripple
about him; on the contrary, all his ponderous movements
were like manifestations of a mighty deliberate force.

The old serang in "The End of the Tether" is
quite different from Dornain. He is "an elderly, alert,
little Malay with a very dark skin," and with "innumera-
able wrinkles at the corners of his eyes." "Barrow
of shoulder, in a suit of faded blue cotton, an old gray
felt hat rammed down on his head, with a hollow in the
nape of his dark neck, and with his slender limbs, he
appeared from the back no bigger than a boy of fourteen."

Both of these Malays, so different in rank and
physical appearance, are faithful to their white-man
friend.

A person who shows even more a spirit of courageous
fidelity is Jaffir in The Rescue. He is Hassim's messenger
to Lingard, and he saves death many times in the interest
of his master.

The character of Babalatchi in Almayer's Folly and more particularly in An Outcast of the Islands, where he plays a more important role, is an interesting illustration of the fact that Conrad, when portraying his natives, was more concerned with their individual traits than with their general racial characteristics. Babalatchi has none of the bravery, the physical perfection, the dignity of most of Conrad's chief Malay characters.

"He shook his head with mournful regret and threw another handful of fuel on the fire. The burst of clear flame lit up his broad, dark, and pock-marked face, where the big lips, stained with betel-juice, looked like a deep and bleeding gash of a fresh wound. The reflection of the firelight gleamed brightly in his solitary eye, lending it for a moment a fierce animation that died out together with the short-lived flame. With quick touches of his bare hands he raked the embers into a heap, then, wiping the warm ash on his waistcloth - his only garment - he clasped his thin legs with his entwined fingers, and rested his chin on his drawn-up knees."

Instead of being an aristocrat like Dein Marcola or Dein Weris, Babalatchi was a sea vagabond, who lived.

15. An Outcast of the Islands, p. 47.
during his more prosperous days, by rapine and plunder.

"--- He was brave and bloodthirsty without any affection, and he hated the white men who interfered with the manly pursuits of throat-cutting, kidnaping, slave-dealing, and fire-raising, that were the only possible occupation of a man of the sea."

In An Outcast of the Islands, Babalatchi is old and feeble; instead of fighting he carries on intrigues; he is sly and waddlesome, this statesman of Sembir. He carries out his plans of state policy through the back doors of the settlement; he is the friend of the woman, and he uses them to obtain his ends. He himself is somewhat feminine in his tendency to gossip and in his constant chatter. He had "a voice which was like the murmur of a brook that runs over the stones: low, monotonous, persistent; irresistible in its power to wear out and to destroy the hardest obstacles."

The quotations already given are sufficient to show Conrad's general treatment of the Ithay men in his fiction. There are many minor characters, a discussion of which the shortness of this study prohibits.

These like his white characters are fully individualized by a few brief touches. Among these natives are

15. Ibid, p. 50.
Belarab, hesitant and desirous of peace in The Rescue, and Tash' Itam, Lord Jim's surly and faithful servant.

The Malay men in Conrad are, in general, brave and daring in battle, passionate in love, meditative in repose, faithful in friendship.

We have seen the daring, and the faith, and the savage passion of the Malays illustrated by the characters of Dain Teris, Hassim, and Dain Haroola. Their silence and immobility are best illustrated by the Malay serangs in "The End of The Tether" and The Rescue, men who do not pretend to understand their white masters, who speak only when spoken to, and who observe, unmoved and without comment many unusual things (the approach of Carter's boat in The Rescue, for instance).

Another general trait of the Malays is their superstitious fear, which is the result of their belief in spirits. This fear is clearly portrayed in "Karain". Closely connected with this characteristic is the awe with which the natives regard the white men; they revere them somewhat as gods, all-powerful and immortal. They look upon them, too, in the light of their old Eastern wisdom, as children, foolish, daring, and lucky. Their belief in the superhuman power of
white men manifests itself in their readiness to believe impossible things. This is illustrated in Lord Jim by the rapid and widespread growth of the legend that, in the defense of Patuan, Jim himself had carried the big guns up the hill on his back. Even more characteristic is the Jim-jewel myth. Jim called his sweetheart Jewel, and from this fact the story gradually arose among the natives, that Jim was the possessor of an extraordinary gem which he had procured partly by his wonderful strength, partly by his superhuman cunning, and which his native girl concealed in her bosom.

Conrad attempts to portray his natives realistically; he pictures their faults as well as their virtues. For instance, we have both Zarain and Arsat who are untrue to their sense of honor. We have Basalatchi who has been cruel and savage, and who, when we see him, is an intriguing old man, meddlesome and disgusting. Yet it is indicative of Conrad's belief in savage healthiness of mind and simplicity of nature, that he portrays no native villains. There are no Malay characters so despicable as is Willems in An Outcast of the Islands or so abhorrent in depraved cruelty as is Heemskirk in "Freya of the Seven Isles."

Conrad does not differentiate much between the various Malay races. He has a few statements, however, such as the following.
"— he (Hassim), too, was a native of Java where men are more daring and quicker of mind than other Malays."

In general Conrad is more interested in the individual characteristics of his people than in their points of resemblance to the rest of their race.

Imnada, Hassim's sister, in The Rescue is the counterpart among Malay women in Conrad of Hassim, Dain Waris, and the other young Malay men. Like Hassim, she is dressed on her appearance in The Rescue in the remnants of aristocratic clothes. "She walked, brown and alert, all of a piece, with short steps, the eyes lively in an impassive little face, the arched mouth closed firmly; and her whole person breathed in its rigid grace the fiery gravity of youth at the beginning of the task of life — at the beginning of beliefs and hopes." Later we see her with "eyes black as coal, sparkling and soft like a tropical night." Imnada is the only young full-blood Malay woman drawn at any length in Conrad's work. And she is not one of the chief characters in The Rescue.

In general the Malay women in Conrad are differentiated from the men by their greater talkativeness. The men are silent.

17. Ibid, p. 66.
meditative, placid, and thoughtful, although quick and daring in war. The women are more active around the house; their shrill voices make a continual noise in their homes. It is interesting in this connection to compare Doramin's wife in *Lord Jim* with her husband, who has been described before in this chapter.

"-- She had a round, nut-brown, soft face, all fine wrinkles, large, bright red lips (she chewed betel assiduously), and screwed-up, winking, benevolent eyes. She was constantly in movement, scolding busily and ordering incessantly a troop of young women with clear brown faces and big grave eyes, her daughters, her servants, her slave-girls -- - she was very spare, and even her ample outer garment, fastened in front with jewelled clasps, had somehow a skimpy effect. Her dark bare feet were thrust into yellow straw slippers of Chinese make. I have seen her myself flitting about with her extremely thick, long, grey hair falling about her shoulders. She uttered homely shrewd sayings, was of noble birth, and was eccentric and arbitrary."

Even more shrill and vociferous is Mrs. Almayer in *Almayer's Folly*. Although she was educated in Batavia, she has reverted to a sort of bestiality. Captured by Lingard in a fight with some native pirates, she was given a Christian

education. Lingard persuaded Almayer to marry her and thus satisfied himself that he had done his duty by the girl he had made an orphan. Almayer and his native wife went to the settlement of Sambir. The Arabs' entrance into the river and the failure of Hadij's firm caused Almayer's financial ruin. "His wife had soon commenced to treat him with a savage contempt expressed by sulky silence, only occasionally varied by outbursts of savage invective." Mrs. Almayer grew jealous of the preference of their daughter Nina for her father. Later when Lingard took Nina away to be educated in Singapore and brought up as a white girl, Mrs. Almayer expressed her savage love for the child, by jumping into the river and swimming after the boat. Almayer was forced to jump in, too, and pull her out amid shrieks and curses. "Yet after two days spent in wailing, she returned to her former mode of life, chewing betel-nut, and sitting all day amongst her women in stupified idleness. She aged very rapidly after that, and only roused herself from her apathy to acknowledge by a scathing remark or an insulting exclamation the accidental presence of her husband." Mrs. Almayer lived in seclusion in a hut by the river, chewing betel-nut, "disorderly, half naked, and sulky." When Nina came home, a grown woman, Mrs. Almayer moved back into the house, and her shrill voice, the constant

21. Ibid., p. 27.
22. Ibid., p. 29.
conversation of her attendants, filled the small bungalow where Almayor lived his hopeless existence.

When young Lain Marcola appeared as a suitor for Nina, Mrs. Almayor whose influence with her half-white daughter was great, welcomed him. Mrs. Almayor was proud of the possibility of Nina becoming a saxe and she gloated over the money Lain Marcola gave her for her daughter.

Mrs. Almayor is portrayed in more detail than any of Conrad's native characters. Disgusting as she is, she is seldom vicious; we pity her even more than we hate her. Although Conrad does not preach any social code, his picture of Mrs. Almayor implies the folly and the harm of kind attempts to "civilize" natives. Many of Mrs. Almayor's disagreeable traits arise from her hate of the white men who carried her away and who destroyed her people. Her tragedy is that of her daughter Nina acted out on a much lower scale, without the struggle that makes Nina's final reversion to barbarism so terrible.

It is difficult to know where to discuss Nina's case. She is neither Malay nor white, but is a half-caste. Because she finally casts her lot with the savages, it seems best to consider her among the Malays.
Like Mrs. Almayer, Nina was sent, through mistaken kindness, to be brought up according to the white law. As a young child of three she went to Singapore to be reared in the Vinok family. The Vinoks could never quite accept her, however, and when the young clerk, whom Mrs. Vinok fondly considered a suitor for her daughter Emma's hand, expressed his desire for Nina's, it was too much. Nina came back to Sembar a grown woman, "black-haired, olive-skinned, tall, and beautiful, with great sad eyes, where the startled expression common to Malay womankind was modified by a thoughtful tinge inherited from her European ancestry." Under the influence of the native environment and of her mother's company, Nina gradually lost her European characteristics. She hated the white people who would not accept her as an equal and among whom she, as never really happy, and she turned more and more to the natives, who looked upon her with awe and reverence.

"... listening to the recital of those savage glories, those barbarous flights and savage feasting, to the story of deeds valourous, albeit somewhat bloodthirsty, where men of her mother's race shone far above the Grang Blanda, she felt herself irresistibly fascinated and saw with vague surprise the narrow mantle of civilized morality, in which good-meaning people had wrapped her young soul, fall away and leave her shivering and helpless as if on the edge of some deep and
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and unknown abyss."

At the end of six months of life in Sarbir, "it had seemed
to her that she had known no other life. Her young mind having
been unskilfully permitted to glance at better things, and then
thrown back again into the hopeless quagmire of barbarism,
full of strange and uncontrolled passions, had lost the power to
discriminate . . . . To her resolute nature, however, after
all these years, the savage and uncompromising sincerity of
purpose shown by her Malay kinman seemed at last preferable
to the sleek hypocrisy, to the polite disguises, to the virtuous
pretences of such white people as she had had the misfortune to
come in contact with." The crisis in Nina's life came
when Puan Karola offered her his passionate love, and she went
away with him to seek her happiness. Her departure was the
last in the long series of Almayer's disappointments.

A comparison of Jewel in Lord Jim with Nina is signifi-
cant. Jewel was three-fourths white; the rest was Malay.
Instead of returning to savagery as Nina did she gave her love
to Tuan Jim and after his death we find her in a colonial city
at Stein's house. She is a more likeable figure than Nina, and
her story is more pathetic than Nina's as it ends in unhappiness.
Marlow says of Jewel:

"... What I remember best is the even, olive
pallor of her complexion, and the intense blue-black
glance of her hair ... . Her movements were free,
assured, and she blushed a dusky red ... . Her manner
presented a curious combination of shyness and audacity.
Every pretty smile was succeeded swiftly by a look of silent,
repressed anxiety ... ."

Jewel was brave; she risked her safety for Jim; she
loved him jealously but she could not understand him. She was
unable to comprehend why he faced certain death needlessly at
the close of the story. All she could feel was that like all
other white men, he too would leave his native sweetheart.

In all Conrad's earlier work women play a minor
part. This is true of his Malay books, such as Almayer's Folly,
An Outcast of the Islands, and Lord Jim. It is of course even
truer of the sea stories, The Nigger of the "Narcissus", "Youth",
and "Typhoon." There are few Malay women in Conrad; in general
they have less important roles than the men. Mrs. Almayer, however,
is described in more detail than most of Conrad's Malay men.
Conrad depicts Malay women usually as less noble than the men;
however the lack of good traits is the result rather of individual
characters he portrays than of any general belief in the inferiority
of the female sex.

Conrad makes rather broad distinctions between the Arabs and the Malays. Arabs figure mainly in his books as the traders in Sambir in Almayer's Folly and An Outcast of the Islands. They are less noble than the Malays and also less primitive. They are merchants rather than rulers and fighters. They are more subtle than the Malays and use diplomacy to gain their ends. Nina says to Almayer, "Arabs are all cowards."

Abdulla bin Selim the leader of the Arab traders whom Willems brought into Sambir is described at length in the third chapter of the second part of An Outcast of the Islands. He was "wise, pious, and fortunate." The son of a great Mohammedan trader of the Straits he had gone as his father's representative on one of his pilgrim ships to Mecca. He traveled widely and traded with great success. His advice was sought by relatives and friends far and near, and he was revered because of "the unswerving piety of his heart" and "the religious solemnity of his demeanour." It is interesting to compare his physical appearance with that of the Malays in Conrad's novels.

27. Almayer's Folly, p. 47.  
narrow, dark face with its chiselled delicacy of feature, gave him an aristocratic appearance which proclaimed his pure descent. His beard was trimmed close and to a rounded point. His large brown eyes looked out steadily with a sweetness that was believet by the expression of his thin-lipped mouth. His aspect was serene. He had a belief in his own prosperity which nothing could shake."

Abdulla at length achieved his cherished ambition. He gained entrance into the river and soon became the mighty trader of Sambir. We see him twenty years later in Almeyer's Folly, grey-haired but still pious, polite, and diplomatic, trying to arrange a match between his favourite nephew, Syed Reshid, and Nina.

Syed Reshid is a weak, superficial young man, "of a very rakish and dissipated appearance." He "affected the greatest indifference to the whole of the proceedings. When the torch-bearers had grouped themselves below the steps, the visitors had seated themselves on various lame chairs, Reshid stood apart in the shadow, examining his aristocratically small hands with great attention."

Omar el Badawi, the leader of Brunei rovers, in

30. *Almeyer's Folly*, p. 44.
An Outcast of the Islands, was a sea-rover, whose long life of killing and plundering was checked by white men. As he is portrayed in Conrad's second novel, Omar, blind and old, has some pathos and dignity, but it is the pathos and dignity of defeated old age. He has preserved the vigor of his hatred of the white man and his desire for revenge beyond the time when his body is capable of carrying out the wishes of his mind. In chapter two of the second part of An Outcast of the Islands Conrad gives us this paragraph describing Omar's physical appearance.

"... The rays of the setting sun, darting under the spreading branches, rested on the white-robed figure sitting with head thrown back in stiff dignity, on the thin hands moving uneasily, and on the stolid face with its eyelids dropped over the destroyed eyeballs; a face set into the immobility of a plaster cast yellowed by age."

After his unsuccessful attempt to kill Villena, Omar grew gradually weaker and died.

Missa, Omar's daughter, is the only important Arab woman in Conrad. Jilems, her lover, in a moment of despair spoke of her as a "damned mongrel, half-Arab, half-Malay."

31. p. 100.
We are given no other hints as to her racial inheritance, except that she was the daughter of an Arab, Omar el Dadavi. Willems first met her near the Rajah's stockade.

"... he took in every detail of the tall and graceful figure. As he approached her the woman tossed her head slightly back, and with a free gesture of her strong, round arm, caught up the mass of loose black hair and brought it over her shoulder and across the lower part of her face... the rain of yellow rays descended upon her head, streamed in glints down her black tresses, shone with the changing gleam of liquid metal on her face, and lost itself in vanishing sparks in the sombre depths of her eyes that, wide open now, with enlarged pupils, looked steadily at the man in her path."

Willems told her who he was.

"She listened to him gravely. Through the mesh of scattered hair her face looked like the face of a golden statue with living eyes. The heavy eyelids dropped slightly, and from between the long eyelashes she sent out a sidelong look: hard, keen, and narrow, like the gleam of sharp steel. Her lips were firm and composed in a graceful curve, but the distended nostrils, the upward poise of the half-averted

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head, gave to her whole person the expression of a wild
and resentful defiance . . . .

"... Then she smiled. In the sombre beauty of
her face that smile was like the first ray of light on a
stormy daybreak that darts evanescent and pale through the
gloomy clouds: the forerunner of sunrise and of thunder."

Masa yielded herself to Williams, who was infatuated
by her beauty but repelled by the idea of his, a white man's,
loving a native. In the end he prepared to leave her, and
she, in an outburst of savage rage, shot him.

In addition to his Malays and Arabs, Conrad's Malaysian
stories contain many Chinese characters. Most of them appear
only incidentally as waiters in various hotels. The most
important Chinese characters are Jim-Eng in Almayer's Folly
and Jang in Victory. Neither of them is given detailed
treatment.

As has been said before, Conrad aims at psychological
analysis of his native characters. He is more interested in

34. An Outcast of the Islands, p. 71.
their individual personality than in any vague generalizations on the bliss or the sorrow of primitive man in comparison with civilized man. It is true that in Almayer's Folly he has some ironic passages regarding the "superiority" of the white man and tries to show that the natives are more sincere and admirable than their civilized conquerors. But these are the exception in Conrad's work as a whole. Conrad surpasses most other fiction writers in the vividness with which his characters live, and this skill at giving vitality to his creations is illustrated in his native characters as well as in his white men. To many readers, his natives are the only entirely human savages in literature. And yet, as similar to white men in their actions as his natives are, we always feel below the surface of their lives that deep current of Oriental meditation which prevents us from ever forgetting that they are not white. They are real living people, but Conrad does not attempt to explain them completely. He is too sensible to attempt the impossible.
CHAPTER SIX

VARIOUS ASPECTS OF NATIVE LIFE AND CUSTOMS

This chapter can only indicate and briefly discuss some of the various phases of native life that Conrad describes in his Malaysian stories. A long chapter has already been devoted to the native characters in the tales. The purpose of this chapter is to discuss first the European government and the native rule in the Archipelago.

Conrad attempts no thorough appraisal of the conditions of colonial rule in the Islands. We find no bitter arraignment of the white man’s exploitation of the unsuspecting native such as occurs in Melville’s Typee.

The Dutch authorities with their headquarters in Batavia are the most important European power in Conrad’s novels as they are in the actual rule of the Archipelago. Although they are not described as atrocious, we feel a dislike for them. They are in a way the cause of the catastrophe in “Fraya of the Seven Isles”, and they are unfavorable to Almayer and Lingard in Almayer’s Folly and An Outcast of the Islands. The Dutch are of course in commercial rivalry with the English, and this enmity
appears throughout Conrad's Malaysian stories. They try to govern for the good of the Dutch merchants and not primarily for that of the inhabitants of the islands. They are corrupt but not cruel. Hassim in The Rescue complains to Tom Luggard of "the Dutch who steal our land."

Mention is made in "Freya of the Seven Isles" of the Spanish authorities, who, in the seventies and eighties of the nineteenth century (the time of Conrad's sea life in the Archipelago and of his stories set there), held the Philippines. They do not play an active part in any of the stories. In Conrad's Malaysian tales, the English authorities are mentioned only casually. Morrison in Victory had trouble with the Portuguese authorities in Delli, Timor. Timor is one of the very few portions of the Archipelago now under the rule of the Portuguese, the first Europeans to settle in the Islands.

The attitude of Nelson (or Nielsen) in "Freya of the Seven Isles" gives a clear idea of the difference between the various authorities in the Archipelago. "But he [Nelson] was in general afraid of what he called 'authorities'; not the English authorities, which he trusted and respected, but the other two of that part of the world.

He was not so horrified at the Dutch as he was at the Spanish, but he was even more distrustful of them. Very distrustful indeed. The Dutch, in his view, were capable of "playing an ugly trick on a man" who had the misfortune to displease them. There were their laws and regulations, but they had no notion of fair play in applying them."

The rule of the natives in the archipelago is not at all centralized. There are a number of petty princes or rajahs throughout the islands. The most complete pictures of native settlements in the stories of Conrad are in Almayer's Folly, An Outcast of the Islands, Lord Jim, and The Rescue.

The traditional ruler of Sambir, the settlement in Almayer's Folly and An Outcast of the Islands, is the Rajah Patiali, old and prudent. Opposed to him in the sea vagabond Lakamba, who built himself a house fortified by a palisade some fourteen miles down the river from the Rajah's stockades. He set himself up as a sort of prince-pretender to the throne and was followed by many reckless adventurers. Babalatchi, the one-eyed, cunning "statesman" of Sambir, allied himself with Lakamba and by manipulating carefully the love affair of Willem for Alesa, brought the  

2. "Twixt Land and Sea, "Freya of the Seven Isles", p. 149.
Arab merchants into the river. The Arabs became the real commercial power in Sambir. Patience's power collapsed.

A similar picture of the uncertain power of the Rajahs and of the opposition of a party of traders is given in Lord Jim in the portrayal of the settlement of Patuan. The Rajah Tunku Allang was ruler of one party in Patuan. Sermin, one of the merchant class, was the head of the other, which was composed of about sixty families from Celebes. For a while things were complicated by a third party, the bush folk of the interior, whom an Arab half-breed had incited to rise against the settlers in Patuan. Jim soon quelled this uprising. All of the quarrels in Patuan were caused by the desire for supremacy in trade.

A similar state of affairs exists in the Settlement in the Reserve. Belarab, a weak peace-loving man, was the ruler of the Settlement. Opposed to Belarab was the growing power of Seusage in the village. Sherif Basheen arrived from the north with some followers and joined with Seusage. Belarab's power is regained as a result of the slaughter caused by the explosion of the 2cm.
The general impression given the reader by Conrad's stories is that the native rulers in the Malay Archipelago are petty princes whose power extends over only a small area, a village or settlement. These rulers have often procured their sovereignty by revolt, and their tenure of it is uncertain. Quite often a party of Arab traders is opposed to the Malay rajah of the settlement and there is usually a rebel party of Malays in the village. The rajahs are surrounded with certain dignities, but there is scarcely any attempt at formal rule or law. The villagers are at the mercy of whoever is in power. These leaders are usually men who desire to rule only to fill their own pockets. They will use any means, fair or foul, to achieve their ends. As a result of their tyranny and of the fact that they are not supported by all their subjects, the rajahs are frequently deposed. The native settlements are always the scene of intrigue and trickery; often of open war and bloody slaughter.

It is interesting to examine the religious life of the natives as depicted by Conrad. Mohammedanism is by far the most prominent of the religions in the islands and it is the only one treated at any length in Joseph Conrad's fiction.

Not only are the Arabs Mohammedan by faith but most
of the Malays are, also. Abdulla bin Selim in *An Outcast of the Islands* first saw the world "as his father's representative on board a pilgrim ship chartered by the wealthy Arab to convey a crowd of pious Malays to the Holy Shrine." The *Patna*, on which Lord Jim served, was also a pilgrim ship taking people from all over "the East" to Arabia. Mention is also made in *The Shadow-Line* of a crowd of Malay pilgrims. The most complete picture of Mohammedan customs is given in *Almeyer's Folly* and *An Outcast of the Islands*, where Arabs figure more largely than in any of the other Malaysian stories. There are various references to Allah and to Mecca throughout the books. Several Mohammedan customs are noted.

Aisca, when Willms meets her, covers the lower part of her face with her hair because she has no cloth with which to do it. Her close adherence to this Mohammedan custom later exasperates him and we see him tearing off her face-veil in a fit of fury.

In *The Rescue* "the body of the killed Lascar, wrapped up decently in a white sheet, according to Mohammedan usage, was lowered gently below the still waters of the bay . . . ."

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Reference is made in Almayer's Folly to the choice of "a favourite wife, one of the four allowed by the Prophet."

Abdulla's nephew, Syed Reshid "returned from his pilgrimage to Mecca, rejoicing in a green jacket and the proud title of Haji."

Belam's settlement in The Rescue has its mosque.

The Koran is mentioned several times in the Malaysian stories. In The Rescue Daman is described thus:

"... Daman sat cross-legged upon a little carpet with an open Koran on his knees and chanted the verses swaying to and fro with his eyes shut."

Later we read: "The Koran, in a silk cover, hung on his breast by a crimson cord."

The curse "May Jehovah be his lot" is used in various forms in the tales. Much more frequent is the exclamation "Allah be praised." Almayer's Folly closes with the words "he breathed out piously the name of Allah! The Merciful! The Compassionate!"

5. Almayer's Folly, p. 45.
6. Ibid., p. 44.
8. Ibid., p. 222.
9. Ibid., p. 208.
Conrad does not evaluate the Mohammedan religion. His tone in speaking of it is that of an impartial observer. He seems to see a certain beauty and sincerity in it. The figure of Abdulla moves through the pages of *An Outcast of the Islands* courteous, dignified, noble in his firm faith.

There are casual references to other religions in Conrad's Malaysian tales. In *Almayer's Folly* a Brahmin from Bali is named. In connection with Chinese a joss is mentioned.

Conrad gives an almost complete picture of a native settlement in *An Outcast of the Islands* and *Almayer's Folly*. One could chart the plan of the village with Almayer's house, the Rajah's stockade and fourteen miles down the river Lakamba's clearing. The setting is as carefully described as in *Casterbridge* in Hardy's *The Mayor of Casterbridge*. The Europeans in the islands usually have a big frame bungalow with a wide verandah around it and a palm-leaf roof.

The most prominent of such houses in Conrad's tales are Almayer's in *Almayer's Folly*, Axel Heyet's in *Victory*, and Nelson's (or Neilson's) in "Froya of the Seven Isles."

Willem’s house in Celebes (not an important place in *An Outcast of the Islands*) is a typical bungalow.
The house was a pretty little structure all
doors and windows, surrounded on all sides by the deep
verandah supported on slender columns clothed in the
green foliage of creepers, which also fringed the over-hanging
saves of the high-pitched roof."

These bungalows are usually surrounded by a walled-in
enclosure or compound, in which are located the small bamboo
huts where the native servants live. The natives in the settle-
ments also live in small huts, many of them built on bamboo
platforms over the river. Even the land huts are built on
poles.

It is interesting to note, in a sea writer and a
sailor like Conrad, the mention of native boats. Conrad does
not describe in detail any native boats, nor does he
invest them with a personality as he does the sailing boats,
the brigs and yachts and cutters of his European seaman. He
does, however, frequently mention native boats. Sometimes he
calls them vaguely native crafts, boats, or canoes. He dis-
tinguishe many of them, however, by their type name. He
frequently mentions praus (or pros, to use the Anglized
spelling). A prau is, according to a dictionary, "a double-
ended outrigger swift-sailing canoe of the Malay Archipelago.

10. An Outcast of the Islands, p. 25.
with one side flat, which is kept to leeward." Sampans are named in many of his tales, especially those set in the Gulf of Siam. A sampan (the name is an adaptation of the Chinese sampan) is a form of skiff. Conrad also mentions barges, dug-outs, Arab dhows, and Chinese junks.

The principal article of food in Conrad's native tales is rice. Nina Almayer, after her return to Sambir from Singapore "accepted without question . . . . the preponderance of rice diet on the family table." Rice clearings are part of the native landscape, as are also banana plantations. Other foods, peculiar to, or prominent in native life include coconuts, yams, sugar-cane, turtle eggs, pepper, trepang, edible bird's-nests, and betel-nuts.

The most common article of Malay clothing is the song, a sort of sheet that the natives wrap around their waists. It hangs straight down like a petticoat. Often the poorer Malays, especially the fishermen, wear nothing but a loin-cloth. A more pretentious costume is that worn by Alissa the day of William's death.

" . . . She had dressed herself for a festive day . . .

. . . . The rays of the morning sun were caught by the oval

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ii. Almayer's Folly, p. 51.
clasp of the embroidered belt that held the silk sarong
round her waist. The dazzling white stuff of her body
jacket was crossed by a bar of yellow and silver of her
scarf, and in the black hair twisted high on her small head
shone the round balls of gold pins amongst crimson blossoms
and white star-shaped flowers . . . . . "

Dain Maroela appears before Nga for the first time
thus:

" . . . . . The crude light of the lamp shone on the
gold embroidery of his black silk jacket, broke in a thousand
sparkling rays on the jeweled hilt of his kris protruding from
under the many folds of the red sarong gathered into a sash
round his waist, and played on the precious stones of the
many rings on his dark fingers. . . . Under the folds of a
blue turban, whose fringed ends hung gracefully over the left
shoulder, was a face full of determination. . . . . . "

The Arabs generally wear more elaborate clothes than
the Malays. Abdulla appears "dressed in a white robe of
starched muslin, which fell in stiff folds straight from the
neck. It was buttoned from the throat halfway down with a
close row of very small gold buttons; round the tight sleeves

13. Almayer’s Folly, pp. 54-55.
there was a narrow braid of gold lace. On his shaven head he wore a small skull-cap of plaited grass. He was clad in patent leather slippers over his naked feet. A ready of heavy wooden heads hung by a cord from his right wrist. He sat down slowly in the place of honour, and, dropping his slippers, tucked up his legs under his decorously.

Conrad names several native weapons. References are made to krissees, knives, clubs, arrows, buskant's darts, spears with horse hair windings, and swords.

It is impossible to claim to have covered the field of native life as depicted in Conrad. He seldom gives long descriptive passages of native life and it is difficult to run up his treatment of any particular phase of native life. In occasional phrases here, a brief description there, go together to reveal an extraordinary knowledge of savage life in Malaysia and to give a rich and fascinating picture of it.

In discussing Conrad's use of the natural background in his early books it is advisable first to discuss his use of scenic descriptions in his work as a whole, as his method is unique in the English novel.

More than most other books, Conrad's novels are infused with the atmosphere of a certain place. In all his fiction, novels, and short stories alike, Conrad uses the short story method in giving these unity of scene. In none of his books is there any attempt to give a complete picture of life, with scenes of tragedy and humor, a series of incidents as in the novels of Dickens or Thackeray. Conrad's stories do not cover such wide areas. There is an instance in his work of a novel which traces the life of its main characters through many years as do most novels written before the second decade of this century. Conrad was one of the first writers to write novels using the technique which has so prevailed during the last two years. In his novels he strives for the unity of effect sought by short story writers. Each of his books represents an effort to place before the reader as completely
as possible a certain emotional mood. The short story "Youth," which contains about fourteen thousand words, depicts in a lyrical tone the fire and romance of youth, gay in the face of danger, exultant over its first command, although it is only the command of a small rowboat with a crew of two, thrilled by its first glimpse of the east. In the same way The Arrow of Gold, a novel of about one hundred and twenty thousand words, portrays the romantic love of the youthful M. George for the glamorous Doña Rita. Conrad produces this unity of mood, of atmosphere, especially in his Malaysian books, by his use of setting. The natural background is important in many of his stories. This fact is most obvious in such tales as "Typhoon" where the spirit of the storm pervades and colors the whole tale, or as "Heart of Darkness" where the sombre gloom of Africa's "dark heart" forms a symbolic frame for the portrait of Kurtz's blackened soul. This same use of a general all-pervasive tone is carried out in a more sustained way in the dismal macabre background of The Secret Agent.

Conrad seldom gives long passages that are purely descriptive. His depiction of setting is worked in with the philosophy and with the general theme of his work. This can be best illustrated by several passages taken from his work.
"Over the low river-mist hiding the beat with its freight of young passionate life and all-forgetful happiness, the stars paled, and a silvery-gray tint crept over the sky from the eastward. There was not a breath of wind, not a rustle of stirring leaf, not a splash of leaping fish to disturb the serene repose of all living things on the banks of the great river. Earth, river, and sky were wrapped up in a deep sleep from which it seemed there would be no waking. All the soothing life and movement of tropical nature seemed concentrated in the ardent eyes, in the tumultuously beating hearts of the two beings drifting in the canoe, under the white canopy of mist, over the smooth surface of the river."

In this quotation from Almayer's Folly we can see how closely Conrad joins his nature description with the plot and characters of his story, and how the setting emphasizes the tone of the story. The heavy, oppressive stillness of the "earth, river and sky" gives deeper significance to the sluggish stagnation of Almayer, his gradual decay in the settlement of Sambir, and by contrast to the passionate love of Nina and Dain.

This same quality in Conrad is even more apparent in one of his English novels, The Secret Agent, where the sense of sordid squalor, depicted in a tone of irony, is found

1. Almayer's Folly, pp. 60-70.
on every page.

"Behind the Assistant Coroner the van and horses, merged into one mass, seemed something alive—a square-backed black monster blocking half the street, with sudden iron-shod stampings, fierce jingles, and heavy, blowing sighs. The harshly festive, ill-omened glare of a large and prosperous public-house faced the other end of Brett Street across a wide road. This barrier of blazing lights, opposing the shadows gathered about the humble abode of Mr. Verloc's domestic happiness, seemed to drive the obscurity of the street back upon itself, make it more sullen, brooding and sinister."

The setting in Conrad's books, usually sombre and gloomy, is not always so. In "Youth" the first sight of the East is depicted as delicate, exotic, and soothing.

"And this is how I see the East. I have seen its secret places and have looked into its very soil; but now I see it always from a small boat, a high outline of mountains, blue and in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the sun in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land and the night is soft and warm."
We drag at the bars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night - the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight."

As was intimated before, Conrad's nature descriptions are not photographic reproductions of the setting of his stories. They are pervaded with philosophy and symbolism. A glance at the list of Flora and Fauna in Appendix 3 of this paper will show how little use Conrad makes of definite terms to give vividness to his pictures. It is surprising to find so few names of animals and plants in the work of an author who has written some ten or more volumes dealing with the tropical Malay Archipelago, a place strange and unknown to most of his readers. And yet, although he does not use concrete terms, he gives a very real picture of the setting of his stories. He produces an impression of the scene of his tales at certain times of the day, in certain kinds of weather, and he adds to this a body of philosophic ideas which gives the picture an added richness. The settlement of Sambir, the shadowy garden where the sullen, passive Alice sits

throughout the short story entitled "A Smile of Fortune",
the shallows near Carimata, which are so beautifully por-
trayed in The Rescue; all these places have a reality which
is rare in literature. They have not only the outlines of
reality, as a picture does, they are not in two dimensions
only, but they have the added third dimension of sculpture.
It is perhaps unfortunate to liken Conrad's settings to
sculpture; such a comparison gives a false impression. Con-
rad's descriptive prose is not at all cold, hard, or white;
it is full of color and richness. He makes the reader not
only see but also feel and smell and hear the setting. A
brief passage from "A Smile of Fortune" will show how com-
pletely he gives the reader an impression of a place. Here
he re-creates in the reader's mind a garden, without identif-
ing a single flower by name.

"It was really a magnificent garden: smooth
green lawns and a gorgeous maze of flower-beds in the forecourt,
displayed around a basin of dark water framed in a marble rim,
and in the distance the massed foliage of varied trees con-
cealing the roofs of other houses. The town might have been
miles away. It was a brilliantly coloured salitude, drowsing
in a warm, voluptuous silence. Where the long, still shadows
fell across the beds, and in shady nooks, the massed colours
of the flowers had an extraordinary magnificence of effect." 4

Conrad builds up the settings of his stories as he does the personalities of his characters. He seldom has paragraphs of pure, complete descriptions of the settings, just as he rarely sums up in one place the personality and the appearance of his people. We form our ideas of his places and his characters little by little, in a cumulative way, much as we make our acquaintance with scenes and persons in real life. This method of Conrad's can be illustrated by another passage from "A Smile of Fortune", where he gives us a brief, vivid impression of the garden at twilight.

"The evening closed upon me. The shadows lengthened, deepened, mingled together into a pool of twilight in which the flower-beds glowed like coloured embers; whiffs of heavy scent came to me as if the dusk of this hemisphere were but the dimness of a temple and the garden an enormous censer swinging before the altar of the stars. The colours of the blossoms deepened, losing their glow one by one."

An attempt has been made to show Conrad's general descriptive method. This method is used in his work as a whole and particularly in his Malaysian stories. Attention will now be given to the setting... as depicted in his Malaysian tales.

Conrad in his earlier works devotes more space to detailed nature description than he does in his later books. Almost every page of *Almayer's Folly* is loaded down with descriptions of the forest and of the river which threaten so menacingly the stage where Almayer plays out the drama of his misfortunes. In *Victory* published twenty years after *Almeyer's Folly*, the reader can turn over page after page without finding any descriptions of the settings of the story. The descriptive passages in *Almayer's Folly* are long compared to those in *Victory*; they are heavy and detailed, whereas those in *Victory* give just a brief telling impression of the natural background of the story.

In *Almayer's Folly*, the sinister nature of the tropics permeates and colors the whole story like an orchestral accompaniment to a play. Lightning flashes, thunder crashes, the forests breathe danger and decay at appropriate times in the story. The story is one of sombre gloom and consequently the touches of nature in it are for the most part tragic and malevolent. This oppressive atmosphere makes the reading of *Almayer's Folly* an exhausting task. From the time when Almayer watches the swollen river with its "angry and muddy flood" roar by his decaying house, in the third paragraph of the story, until "the tender light of early day" carcasses Almayer's corpse on the final page, the reader never
loses sight of the natural background.

What impresses Conrad most about the scenery of Borneo, as depicted in *Almayer's Folly* and *An Outcast of the Islands*, is its menace, the death it hides. A few quotations will show how persistent this idea is in these novels.

"... all around them in a ring of luxuriant vegetation bathed in the warm air charged with strong and harsh perfumes, the intense work of tropical nature went on. Plants shooting upward, entwined, interlaced in inextricable confusion, climbing madly and brutally over each other in the terrible silence of a desperate struggle towards the life-giving sunshine above — as if struck with sudden horror at the seething mass of corruption below, at the death and decay from which they sprang."

"... On three sides of the clearing, appearing very far away in the deceptive light, the big trees of the forest, lashed together with manifold cords by a mass of tangled creepers, looked down at the growing young life at their feet with the sombre resignation of giants that had lost faith in their strength. And in the midst of them the merciless creepers clung to the big trunks in cable-like coils, leaped from tree to tree, hang in thorny festoons.

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from the lower branches, and, sending slender tendrils on high to seek out the smallest branches, carried death to their victims in an exulting riot of silent destruction."

The sense of imminent death surrounds Dain as he waits on the forest's edge for Nina.

"... As he skirted in his weary march the edge of the forest he glanced now and then into its dark shade, so enticing in its deceptive appearance of coolness, so repellent with its unrelieved gloom, where lay, entombed and rotting, countless generations of trees, and where their successors stood as if mourning, in dark green foliage, immense and helpless, awaiting their turn. Only the parasites seemed to live there in a simian rush upwards into the air and sunshine, feeding on the dead and the dying alike, and crowning their victims with pink and blue flowers that gleamed amongst the boughs, incongruous and cruel, like a strident and mocking note in the solemn harmony of the doomed trees.

"... An acrid smell of damp earth and of decaying leaves took him by the throat, and he drew back with a scared face, as if he had been touched by the breath of Death itself. The very air seemed dead in there -- heavy and stagnating, poisoned with the corruption of countless ages."
Willems also feels this power of Death in tropical nature.

"... He had been baffled, repelled, almost frightened by the intensity of that tropical life which wants the sunshine but works in gloom; which seems to be all grace of colour and form, all brilliance, all smiles, but is only the blossoming of the dead; whose mystery holds the promise of joy and beauty, yet contains nothing but poison and decay."

These quotations are sufficient to show the general tone of tropical decay and gloom which characterizes the descriptive passages in Conrad's earlier books.

If Conrad finds menace in the landscape of the tropics, he finds usually a beautiful calm and at times a friendliness in the seascape. In marked contrast to his land descriptions are the passages of sea painting in his works. In An Outcast of the Islands, one of the two novels of Conrad's which most emphasize the corruption of the forest, occurs this statement about the sea.

"... The sea woke up under the push of the sharp cutwater, and whispered softly to the gliding craft in that tender and rippling murmur in which it speaks sometimes to those it nurses and loves."10

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10. Ibid., p. 44.
Conrad's descriptions of the sea, especially in *The Nigger of the "Narcissus"*, "Youth", "Twixt Land and Sea*, *The Shadow-Line*, and *The Rescue*, form one of his most valuable contributions to literature. In his books, in passages of lyrical prose, he pictures the sea in all its moods from the stormy rage of *The Nigger of the "Narcissus"* and "Typhoon" to the calm of *The Shadow-Line*. His impressionistic descriptive method is especially well adapted to the task of putting into words the spirit of the changeable sea. He depicts its various moods with the love and the knowledge of one who has long been intimate with it. It is impossible to quote passages to show Conrad's power in sea descriptions, but such a book as *The Nigger of the "Narcissus"* is full of examples.

Chapter two of the first part of *An Outcast of the Islands* gives a good summary of Conrad's general philosophy of the sea. To quote some important passages from it is worth the space it requires.

"The sea, perhaps because of its saltiness, roughens the outside but keeps sweet the kernel of its servant's soul. . . . Like a beautiful and unscrupulous woman, the sea of the past was glorious in its smiles, irresistible in its anger, capricious, enticing, illogical, irresponsible, a thing to love, a thing to fear. It cast a spell, it gave joy, it
lulled gently into boundless faith; then with quick and causeless anger it killed. But its cruelty was redeemed by the charm of its inscrutable mystery, by the immensity of its promise, by the supreme witchery of its possible favour. Strong men with childlike hearts were faithful to it, were content to live by its grace — to die by its will:"

Although Conrad stresses not only the love and beauty of the sea but also its treachery and anger, there is no incident in the whole range of his work of the cruelty of the sea destroying any of the sailors who love it. It has its moods of anger as in "Typhoon", and of exasperating calm as in The Shadow-Line, but the seamen in Conrad, as was stated elsewhere, came out victorious from their struggles with the sea. There are some ships that are treacherous, the Apec family in "The Brute", for instance. The cruelty of man wrecks the brig Bruno in "Freya of the Seven Isles." But in Conrad's stories the sea is never the victorious enemy of man.

CHAPTER EIGHT

THE WHITE MAN IN THE TROPICS

In writing about the white man in the Archipelago, Conrad is, of course, primarily concerned with the individual psychology of his characters. He makes no broad statements about the decivilizing influence of the tropics on a white man, although he depicts several instances of such a process, notably, the stories of Almayer and of Willems. He writes both of admirable and of despicable white men in the tropics. In his Malaysian tales we find some of his finest heroes: Captain Whalley in "The End of the Tether", Davidson in "Because of the Dollars", and Tom Lingard in The Rescue. Here we also find some of his blackest villains: Brown in Lord Jim, Heemskirk in "Freyja of the Seven Isles", and Jones in Victory.

In general, Conrad's sea characters in his Malaysian stories are admirable and successful, at least, in their own regard, if not in the eyes of the world. It is the white man on shore who deteriorates. In An Outcast of the Islands, Lingard admonishes Willems:

"You see . . . you got yourself so crooked among those 'longshore squill-drivers that you could not run clear in any way. That's what comes of such talk as yours, and of such a life. A man sees so much falsehood that he begins
to lie to himself. . . . there's only one place for an honest man. The sea, my boy, the sea!"

Joseph Conrad's seamen are, above everything else, kind and generous. Their failures are caused by their childlike innocence. They are often foolish but they are never unkind.

Tom Lingard, who is a prominent figure in An Outcast of the Islands and The Rescue, was one of those "strong men with childlike hearts" who followed the sea.

"Tom Lingard was a master, a lover, a servant of the sea. The sea took him young, fashioned him body and soul; gave him his fierce aspect, his loud voice, his fearless eyes, his stupidly guileless heart. Generously it gave him his absurd faith in himself, his universal love of creation, his wide indulgence, his contemptuous severity, his straightforward simplicity of native and honesty of aim."

Tom Lingard's friendly and proud interest in Willems was the cause of his final ruin. Lingard took the boy Willems under his protection, and later Willems betrayed Lingard by bringing the Arabs into the river. It was also a mistaken kindness on Lingard's part that reared in Bataalia the native girl who later became Mrs. Almayer. Lingard's blind attempt to help others brought Almayer to Sambir. Lin-

1. An Outcast of the Islands, pp. 41-42.
2. Ibid, p. 15.
gard's desire not to harm the party on the yacht in

Rescue and yet not to betray his native friends pre-
cipitated the final catastrophe in that beautiful book.

Tom Lingard is a lovable figure. His very faults are ad-
mirable. The disasters that follow him are caused by the
corruption of those he tries to befriend, and not by any
evil in himself.

Captain Davidson in "Because of the Dollars" and

Victory reminds the reader somewhat of Tom Lingard. Hollis
who narrates "Because of the Dollars" says of Davidson that
he is "a really good man." Davidson, the good-hearted friend
of Keyst in Victory, is the hero of "Because of the Dollars."

He risked and lost his happiness in the vain attempt to
help the pitiful but brave Laughing Anne. Davidson was
left "to go downhill without a single human affection near
him? because of the villainy of Niclaus and the named
Frenchman, and because of Mrs. Davidson's stupid inability
so understand his goodness.

Captain Whalley met his death in a last gallant
attempt to save some money for his daughter. He continued to
command the Sofala after he was almost blind, because just
one more trip would insure his daughter's future welfare. The

3. Within the Tides, "Because of the Dollars", p. 211
wreck of the Sofalawas caused, however, not by Captain Whalley’s blinness so much as by Massy’s criminal tampering with the compass. Captain Whalley is perhaps the most pathetic of all Conrad’s men, and there is also much grandeur in his parental self-sacrifice for his daughter.

Lord Jim is one of the most culpable of Conrad’s sea heroes. There is a certain weakness in him which caused his cowardice in the face of death. Yet Jim’s physical impulse to jump from the Patna is easily understood. In the long run Jim recovers his honor and the reader’s respect.

It is impossible to comment on all of the seamen in Conrad’s Malaysian stories. One should mention, however, Singleton, the cook, “a sixty-year-old child of the mysterious sea”, and the other members of the crew of the Narcissus; MacWhirr, the unimaginative but brave and faithful commander of the Nan-Shan in “Typhoon”; Ransome and the other sailors in The Shadow-Line, men Conrad regarded as “worthy of one’s undying regard.”

The most conspicuous failures among Conrad’s white men in the tropics are Almayor and Willems. They are the only white men detested by the tropics who are the chief figures in any of Conrad’s books. All of the other craven failures

4. The Nigger of the “Narcissus”, p. 25.
5. The Shadow-Line, Author’s Note, p. X.
in Conrad are minor characters.

Neither Almayer nor Willem is really vile; we cannot hate them. They are just worthless. Almayer married a native and went to Sambir. The Arabs came into the river and Almayer's trade went to pieces. His wife reverted to a state of primitive savagery and Almayer himself became slovenly and shiftless. There was nothing for him to do and no longer any reason to keep up appearances. Almayer stagnated in the back waters of Sambir. However, he did not give up hope completely until his daughter Niza went away with her Malay lover, Dain Naroola. Then Almayer sought freedom from his troubles in opium. In time death released him "from the trammels of his earthly folly."

Almayer is not wicked, he is merely weak; his tragedy is that of a man who has lost all his strength and much of his self-respect in the Orient.

Willem, however, is mean and a cad. Discovered in a shady deal, he was fired from Hadir's firm and became "an outcast of the islands." At the time when he was seeking death by his own hand, Lingard took him under his care and brought him to Sambir. Willem fell passionately in love with the native girl Alissa. His feeling for her can hardly

be termed love, it was so entirely selfish. It was rather a sensual craving for her beauty and a desire for sympathy. When the time came that Willems must lose Alissa forever or betray Tom Lingard, he chose the easiest way, without any sense of right or wrong or any feeling of gratitude to his benefactor. Willems piloted the Arabs into Lingard's prize territory and destroyed the Englishman's commercial advantage forever. There came times when Willems was disgusted with Alissa and with the thought that he, a member of a "superior" race, had so debased himself as to live with a native. Willems was not strong enough either to stand by Alissa or give her up. In the end, seeking his own safety by fleeing with his legal wife, whom Lingard had brought to Sambir, Willems met death at the hands of the infuriated Alissa. He is one of the worst scoundrels in Conrad's books, yet we cannot hate him entirely. The struggle that goes on in his mind gives him a certain nobility.

Some of the villains in Conrad's Malaysian stories are too entirely bad to be credible. And in the case of these, Conrad does not imply that the tropics had anything to do with their wickedness. Of course, a place where governmental rule was as lax as it was in the Archipelago in the last half of the last century and where there were a
large number of roving, unsettled people, would contain
some of the veriest scoundrels on the face of the earth.
Two of Conrad's worst villains are Heemskeilk in "Froya of
the Seven Isles" and Jones in Victory. These men, we feel,
would be vile wherever they were. In fact, Jones was a
notoriously bad person before he came to the Archipelago.
In the case of Heemskeil and Schomberg, Conrad exhibits one
of his few strong prejudices. We feel that he ascribes
their blackness of soul rather to their Teutonic blood
than to their contact with the heat and the primitive life
of the Archipelago.

There is yet another class of "white man in the
tropics" in Conrad's Malaysian novels. Of these Donkin in
The Nigger of the "Narcissus" is an excellent example. Their
characteristics are best illustrated in a few sentences from
this "tale of the sea". Donkin is a member of the ship's
crew, but we all know he is not a seaman.

"... he had knocked about for a fortnight ashore
in the native quarter, cadging for drinks, starving,
sleeping on rubbish-heaps, wandering in sunshine....
This clean white forecastle was his refuge; the place where
he could be lazy; where he could wallow, and lie and eat—
and curse the food he ate; where he could display his
talents for shirking work, for cheating, for cadging;
where he could find surely someone to wheedle and someone to
bully - and where he would be paid for doing all this. They all know him. Is there a spot on earth where such a man is unknown, an ominous survival testifying to the eternal fitness of lies and impudence? ... He was the man that cannot steer, that cannot splice, that dodges the work on dark nights; that, aloft, holds on frantically with both arms and legs, and sweats at the wind, the elect, the darkness; the man who curses the sea while others work. The man who is the last out and the first in when all hands are called. The man who can't do most things and can't do the rest. The pet of philanthropists and self-seeking land-lubbers. The sympathetic and deserving creature that knows all about his rights, but knows nothing of courage, of endurance, and of the unexpressed faith, of the unspoken loyalty that knits together a ship's company. The inalienable offspring of the ignoble freedom of the slums full of disdain and hate for the austere solitude of the sea."

In this same class of swaggering, whining, trembling sailors who are not really seamen at all belong Harry in "The End of the Road", the second mate in "Typhoon", and Hamilton in The Shadow-line.

Captain Giles in The Shadow-line sums up Conrad's general philosophy of white men in the tropics and of the

dangers to them of a life in the East.

"... what I meant is that some of them do go soft mighty quick out here."

"... I suggested the beastly heat as the first cause. But Captain Giles disclosed himself possessed of a deeper philosophy. Things out East were made easy for white men. That was all right. The difficulty was to go on keeping white, and some of these nice boys did not know how."

Conrad's portrayal of the white man in the tropics has been discussed briefly. Just a word or two about his comparison of the relative merits of white men and natives will be valuable.

In Almayer's Folly and An Outcast of the Islands, which are Conrad's crudest books, we find the most obvious examples of satire regarding "the superiority" of the white man. In An Outcast of the Islands Conrad says ironically of Almayer and Willows:

"These two specimens of the superior race glared at each other savagely for a minute."

This earlier attitude of Conrad's is best seen

in a passage from Chapter Three of Almayer’s Folly. Part of this passage was quoted before.

"... It seemed to Nina that there was no change and no difference [that is, between whites and natives]. Whether they traded in brick go-downs or on the muddy river bank; whether they reached, after much or little; whether they made love under the shadows of great trees or in the shadow of the cathedral on the Singapore promenade; whether they plotted for their own ends under the protection of laws and according to the rules of Christian conduct, or whether they sought the gratification of their desires with the savage cunning and the unrestrained fierceness of natives as innocent of culture as their own immense and gloomy forests, Nina saw only the same manifestations of love and hate and of sordid greed chasing the uncertain dollar in all its multifarious and vanishing shapes. To her resolute nature, however, after all these years, the savage and uncompromising sincerity of purpose shown by her Malay kinsmen seemed at last preferable to the sleek hypocrisy, to the polite disguises, to the virtuous pretences of such white people as she had had the misfortune to come in contact with."

Conrad stresses the idea throughout his tale that

10. Almayer’s Folly, p. 45.
white man and brown man, civilized man and savage man, are all human, with the same emotions and problems; neither group is perfect; in fact, taken as a group, neither class is superior to the other; they are merely different and Conrad tries to portray them both realistically.

In a way Conrad suggests that the brown man and the white men represent humanity in different stages of growth. The meeting of Mrs. Travers and Imsada in The Rescue forms the most direct contrast of highly civilized and primitive man (or woman) in Conrad's work.

"Mrs. Travers fixed her eyes on Imsada. Fair-haired and white she asserted herself before the girl of olive face and raven locks with the maturity of perfection, with the superiority of the flower over the leaf, of the phrase that contains a thought over the cry that can only express an emotion. Immense spaces and countless centuries stretched between them . . . "

With the perfection of civilization come its dangers. With the greater knowledge of the white man comes both greater heights of nobility and greater depths of villainy. Conrad's finest, most noble characters are white
men, - Captain Whalley, Tom Lingard, Jasper Allen, Axel

Keyut; so are his most corrupt scoundrels, Brown, Heemsberk,
and Jones. Who can say Mrs. Travers is a better woman
than Imada? Conrad does not.
CONCLUSION

Joseph Conrad occupies a unique position in English literature. Of course, all great writers have their own individuality. No two men are alike. However, most English authors fit into a general scheme of development; they have their literary ancestors and also their literary descendants. Conrad is a strange figure in the array of British novelists. It is true that he reminds one at times of Henry James; an acute critic no doubt could trace other influences in his books; but the spirit of Conrad as his readers know it is a thing strange and foreign to English soil.

Conrad was a foreigner, a Pole, by birth, and part of his personality is explained by the fact of his nationality. Still more, however, is this personality colored and formed by Conrad’s experiences as a seaman in the Malay Archipelago and elsewhere. Conrad is called a sea-writer (he writes almost as much of land as of sea, and many of his stories are " 'twixt land and sea" tales), but he writes of the sea in a way quite different from that in which Smollett, Captain Marryatt, Stevenson, and others
do. They have an eye for the adventurous side of sea life; Conrad sees this well enough (what is more exciting than "Typhoon"?), but he is above all else a philosopher of the sea. This does not mean that he hangs morals on his sea tales. He does not preach; but he sees below the surface of events and gives real significance to his sea-experiences.

Conrad's greatest claim to power in the literature of his adopted country is his unusual personality which, as this study has shown, is based largely on his Malay experiences.

He stands apart from other English writers in the subject-matter of his books. The field which he alone treats of all English authors is the Malay Archipelago. Conrad's greatest literary achievements are his sense of scene and his character drawing. He portrays the ocean and the islands of the Archipelago beautifully. His finest characters, the crew of the Narcissus and of the ship in The Shadow-Line, Captain Whalley, Captain MacWhirr, Tom Lingard, Axel Heyst, Peyrol in The Rover, are all based primarily on his Malay experiences. These facts show the importance of a critical study of Conrad's Malay tales, whose subject-matter is that most closely connected with
his name, whose scenes and whose characters are among
the finest achievements of his pen.
APPENDICES
APPENDIX A: A LIST OF GEOGRAPHICAL NAMES OF MALAYSIA
MENTIONED IN CONRAD'S FICTION

Note: Here as elsewhere in this study, the term Malaysia is taken to include some places not strictly in the Archipelago. Page references are given for every mention of each name in Conrad's fiction. In some instances it has been impossible to determine whether or not a certain name is fictitious or the actual name of a place. In such cases a question mark is put after the name in place of explanation. Possibly some of these unidentified words are not place-names at all.

1. Acheen, Achin (see also Atjeh) - a former Malay Sultanate, now a Dutch dependency, in northern Sumatra.

*Outcast of the Islands*, 54, 166.

(The Acheen war is mentioned: *Almayer's Folly*, 46; *Youth*, "The End of the Tether", 235; *Victory*, 406.)

2. Ambon — an East Indian Island, one of the Moluccas, and the chief island included in the Ambon residency; also the capital of the island and of the residency.

*Victory*, 22.

3. Ampanam - the chief commercial centre of the island of Lombok.

*Almayer's Folly* 130; *The Rescue*, 20.

4. Angier Point (Angier is the same as Anjer, q. v.) - a headland off Anjer on the west coast of Java.

*'Twixt Land and Sea*, "The Secret Sharer", 106

5. Anjer (see also Angier Point) - a seaport in western Java.

*Youth*, "Youth", 27; *The Rescue*, 33.
6. Aru, Aru Islands - a group of islands southwest of Papua (New Guinea).

The Rescue, 68.

(An Aru trader is mentioned in An Outcast of the Islands, 220; Aru Islanders in The Secret Agent, 118.)

7. Asia - the largest continent of the globe, in the eastern hemisphere.

Lord Jim, 68.

8. Atjeh (another name for Aceh, q. v.)

Tales of Unrest, "Karain", 35; The Rescue, 68.

(The Atjeh war is mentioned, Tales of Unrest, "Karain", 42)


Almayer's Folly, 6, 57, 80, 81, 206.

(A Balinese girl is mentioned in The Rescue, 20.)

10. Baliini - ?

(A Baliini chief, Baliini pirates are mentioned in Youth, "The End of the Tether", 297, 298.)

11. Banjarmassin - a seaport, the chief town of the Dutch residency of Banjarmassin in southeastern Borneo.

"Twixt Land and Sea, "Freya of the Seven Isles", 164.

12. Banca - an island east of Sumatra.

"Twixt Land and Sea, "Freya of the Seven Isles", 149, 151, 155, 234.

13. Bencok, Bangkok - the capital of Siam.

An Outcast of the Islands, 161; Lord Jim, 199, 200, 345; Youth, "Youth", 5, 6, 10, 14, 15, 16, 17, 19, 21, 25, 27, 36; Victory, 20, 97, 101; The Shadow-Line, 32, 43, 47.
14. Batavia - the capital of the Dutch East Indies, situated on the northern coast of Java.

Almayer's Folly, 23, 34, 76, 87, 132, 133, 137; In Outcast of the Islands, 45, 57, 103, 110, 179, 194, 226, 233; Lord Jim, 5, 216; Youth, "Youth", 27; "Twixt Land and Sea, "Freyja of the Seven Isles", 232; The Rescue, 52, 122.

15. Batu Beru - the name, probably fictitious, for a settlement in Sumatra.


16. Batu Kring - the name, probably fictitious, for a settlement in Sumatra.

Lord Jim, 240, 242, 357, 358.

17. Billiton - an island east of Banca and southwest of Borneo.

(The Billiton passage is mentioned in The Rescue, 22.)

18. Bodi - formerly an important kingdom occupying the southwestern part of Celebes, conquered by the Dutch in 1860.

The Rescue, 67.


Tales of Unrest, "Barcin", 14.

20. Borneo - the second largest East Indian island.

Almayer's Folly, 23, 33; "Twixt Land and Sea, "Freyja of the Seven Isles", 172; The Rescue, 23, 32.

21. Borneo, Kyth - the northern part of Borneo, under British rule.

Victory, 7.

22. Brow - ?

Almayer's Folly, 42.
23. Brunei, Bruni - a sultanate in the northwest of Borneo, under British protection; also its capital.

The Rescue, 175.

(Fromei rovers are mentioned in An Outcast of the Islands, 52.)

24. Batavia - the capital of the Presidency of Batavia in Java.

Almayer's Folly, 5.

25. Sukit Timah - ?

The Rescue, 105.

26. Burmah - a former kingdom in southeastern Asia, now a part of the British empire.

(Burma ponies are mentioned: Youth, "The End of the Tether", 202; Typhoon, "Falk", 130.)

27. Camdong - a dependency of France in southeastern Asia.


28. Canton - a seaport, the capital of Kwangtung province, China.

Lord Jim, 28.

29. Carimata, Karimata - the chief of a small group of islands west of Borneo; also the name given to the whole group.


30. Carimata Straits - the straits between Borneo and Billiton.

The Rescue, 326.
31. Celebes — one of the larger East Indian islands, situated east of Borneo.

Almayer's Folly, 4; An Outcast of the Islands, 5; Tales of Unrest, "Serain", 12; Lord Jim, 205, 233, 255; "Twixt Land and Sea, "Freya of the Seven Isles", 209; Victory, 95, 232.

[A Celebes trader is mentioned; Lord Jim, 257; "Twixt Land and Sea, "Freya of the Seven Isles", 172; Celebes men; Lord Jim, 257; and a Celebes sarong; Victory, 295.]

32. Chantabun — a city in Siam near the Gulf, 150 miles southeast of Sankok.

"Twixt Land and Sea, "Freya of the Seven Isles", 169

33. China — a country extending over most of the southeastern third of Asia.

The Nigger of the "Wildebeest", 137; Lord Jim, 13; Youth, "The End of the Tether", 168; Typhoon, "Typhoon", 3, 15, 96, 100; A Set of Six, "The Brute", 136; Within The Tides, "Because of the Dollars", 179, 188, 211; The Rescue, 19, 20, 34; The Rover, 133.

34. China Sea or Seas — a partially enclosed sea lying off the southeast coast of Asia and bounded by China and Formosa on the north; by French Indo-China, Siam, and the Malay Peninsula on the west; and by Borneo and the Philippines on the southeast.

Youth, "Youth", 9, 15, 20, 42, 75, 98; Typhoon, "Typhoon", 9, 15, 20, 42, 75, 98; "Twixt Land and Sea, "A Smile of Fortune", 85; "Twixt Land and Sea, "Freya of the Seven Isles", 216; Victory, 93; The Shadow-Line, 94.

35. Cochinchina, French Cochinchina — a French colony in southeastern Asia.


36. Condor Reef — the name, probably fictitious, of a reef somewhere "between Australia and China".

Youth, "The End of the Tether", 168, 177.
37. Darat-es-Salama (native name for Shore of Refuge, q. v.)

The Rescue, 92.

38. Delli, Deli - the capital of Portuguese Timor.

An Outcast of the Islands, 166; Tales of unrest, "Kerain", 35; Victory, 10, 12, 71.

39. Dutch East Indies - the Dutch possessions in the Malay Archipelago comprising by far the larger part of that group.

Within The Tides, "The Planter of Lalata", 44.

40. Flores - one of the smaller islands of the East Indian Archipelago, east of Sumbawa.

"Twixt Land and Sea, "Freya of the Seven Isles,"

41. Fo-Kien - a province in China.


42. Formosa - a large island in the Western Pacific south of China, formerly in the possession of China, but ceded to Japan in 1895.

Victory, 307.

43. Formosa Channel or Straits - the channel separating Formosa from China.


44. Fu-Chau - a seaport, the capital of Fo-Kien province, China.

Typhoon, "Typhoon", 6, 12, 13, 53, 34, 91, 93, 101.

45. Gaspar Straits - the straits between Banks and Billiton.

An Outcast of the Islands, 200.

46. Geelvink Bay - a large inlet of the Pacific in the north-eastern coast of Papua (New Guinea).

Victory, 82.
47. Gok - ?

An Outcast of the Islands, 9

48. Goram Islands - a group of islands west of Papua (New Guinea)

(Goram men are mentioned, Tales of Unrest, "Karain", 54; Goram vagabonds, Victory, 8.)

49. Haiphong, Hai-phong - a city in French Indo-China.

Lord Jim, 64; Within The Tides, "Because of the Dollars", 195, 197.

50. Hector Bank - ?

Lord Jim, 60.

51. Hongkong, Hong-Kong - an island belonging to Great Britain, lying off the coast of Kwangtung province, China.

Lord Jim, 188; Youth, "The End of the Tether", 173; Typhoon, "Typhoon", 100; Typhoon, "Fall", 204; "Twixt Land and Sea, "Freya of the Seven Isles", 232, 237; The Shadow-Line, 59, 60; The Rescue, 94, 99.

52. Indian Ocean - a part of the ocean, lying between Asia, Africa, the Malay Archipelago, and Australia.

An Outcast of the Islands, 5; The Bigger of the "Narcissus", 100; Lord Jim, 337, 404; Youth, "Youth", 15, 20; Youth, "The End of the Tether", 194; "Twixt Land and Sea, "A Smile of Fortune", 97; "Twixt Land and Sea, "The Secret Sharer", 96; The Shadow-Line, 143, 144, 152; The Rover, 131, 201; Tales of Hearsay, "The Black Mate", 95, 102, 117.

53. Java - one of the Sunda Islands, the most important of the Dutch East Indies.

Almayer’s Folly, 5, 7; Tales of Unrest, "Karain", 31, 35; Youth, "Youth", 36; "Twixt Land and Sea, "The Secret Sharer", 106; "Twixt Land and Sea, "Freya of the Seven Isles", 232; The Rescue, 102.

[Java sugar is mentioned, Lord Jim, 405]

54. Java Head - a headland in southwestern Java.

55. **Java Sea** - the sea between Java and Borneo.

- Lord Jim, 565; "Twixt Land and Sea, "The Secret Sharer", 107; "Twixt Land and Sea, "Fraya of the Seven Isles", 171; Victory, 8, 33, 169, 233; The Rescue, 82, 97.

(Java-sea pirates are mentioned, within The Tides, "Because of the Dollars", 174)

56. **Koh-ying** - the name, perhaps real, of an island in the Gulf of Siam.


57. **Korinchich** - a mountain, also a lake in west central Sumatra.

( A Korinchi man, and a Korinchi traveller are mentioned in Tales of Guilt, "Karin", 14, 39.)

58. **Koti** - a section of east central Borneo; also a town in eastern Borneo

An Outcast of the Islands, 55, 50, 51, 115.

59. **Kuching** - the capital of Sarawak, Borneo

Almayer's Folly, 206.

60. **Kwangtung** - a province in southern China.

(The Kwangtung dialect is mentioned in An Outcast of the Islands, 5)

61. **Liant Cape** - a cape in Siam on the east coast of the Gulf, just south of Bangkok.

The Shadow-Line, 77, 81.

62. **Lombok** - an island of the Lesser Sunda Group, east of Java.

An Outcast of the Islands, 8

63. **Low Cape** - the name, probably fictitious, of a cape in Sumatra.

Youth, "The End of the Tether", 165.
62. *Macassar*, Makassar-a residency in Celebes; also the capital of this residency.


65. Macassar, Straits of-a deep sea passage separating Celebes from Borneo

Almayer's Folly, 48; Lord Jim, 355.


Almayer's Folly, 133; Victory, 166.

67. Malacca-a territory in the Straits Settlements; also the capital of this territory.

Lord Jim, 369; Within The Tides, "Because of the Dollars" 219.

(A Malacca Portuguese is mentioned: Lord Jim, 220, 276; Twixt Land and Sea, "Treya of the Seven Isles", 177.

68. Malacca, Straits of - the body of water which separates the Malay Peninsula on the northeast, from the island of Sumatra on the southwest.

The Rescue, 99.

69. Malantam-the name probably fictitious of a place in Sumatra.

Youth, "The End of the Tether", 165.

70. Malata-the fictitious name of an island somewhere in Melanesia.

Within The Tides, "The Planter of Malata", 4, 5, 6, 7, 10, 13, 16, 26, 52, 55, 54, 55, 57, 58, 59, 73, 90, 93, 84, 85, 86.
71. Malay Archipelago, or the Archipelago, or the Eastern Archipelago - the largest system of island groups in the world, situated between southeast Asia and the Australian continent.

Almayer's Folly, 5, 9, 61; An Outcast of the Islands, 105, 255; Tales of Unrest, "Karain", 3; Lord Jim, 205, 219; Youth, "The End of the Tether", 133; The Secret Agent, 118; Twixt Land and Sea, "The Secret Sharer", 96; Twixt Land and Sea, "Freyja of the Seven Isles", 147, 143, 154, 158, 159, 205; Victory, 15, 19, 25, 55, 65, 66, 403; Within The Tides, "Because of the Dollars", 175, 179; The Shadow-Line, R, 44; The Rescue, 3, 68, 277, 296.

72. Manangkabo, Menang Kabau - a section of west central Sumatra.

An Outcast of the Islands, 255; The Rescue, 102.

73. Manila, Manilla - the capital of the Philippine Islands.

Youth, "The End of the Tether", 204, 207, 266, 325; Twixt Land and Sea, "Freyja of the Seven Isles", 156; Victory, 100, 101, 105, 383; Within The Tides, "Because of the Dollars", 183; The Rescue, 34, 126; The Rover, 135.

74. Manila Bay - an inlet of the China Sea on the coast of Luzon in the Philippine Islands.

Lord Jim, 255.

75. Melanesia - the name given to a collection of island groups in the Pacific, whose inhabitants are related. It includes Papua (New Guinea) and various small surrounding islands, as well as many farther east.

Lord Jim, 353, 384.

76. Menado - a district in Celebes; also the capital of this district.

An Outcast of the Islands, 56; Within The Tides, "The Planter of Malata", 43.
77. Menam, Meanim river — a river in Siam running into the Gulf.


78. MinCanao — one of the southern islands of the Philippines.

Tales of Unrest, "Karmín", 7; Lord Jim, 354; Victory, 531.

79. Mintok — a city in Bokhara.

"Twixt Land and Sea," "Freya of the Seven Isles", 159.

80. Mirrah — the name probably fictitious of a settlement in Javah where Laughing Anne lived.

Within the Tides, "Because of the Dollars", 180, 183.

81. Moluccas — another name for the Spice Islands, located east of Celebes and west of Papua (New Guinea).

Lord Jim, 202; "Twixt Land and Sea", "Freya of the Seven Isles", 186, 232; Victory, 28, 190.

82. Monkey Point — ?

Youth, "The End of the Tether", 194.

83. New Guinea — a large island in the eastern part of the Malay Archipelago, known also as Papua, q. v.

An Outcast of the Islands, 105; "Twixt Land and Sea," "Freya of the Seven Isles," 146, 195; Victory, 8, 25; The Rescue, 68, 69, 95, 161.

[New Guinea cannibales are mentioned, Victory, 82.]

84. Ombawa — ?

An Outcast of the Islands, 15.

85. Pacific (see also South Seas) — the ocean bounded by North and South America on the east, and by Asia, the Malay Archipelago, and Australia on the west.

An Outcast of the Islands, 5; Lord Jim, 41, 47, 161, 176, 353, 354; Typhoon, "Talk", 227; Chance, 345; Within

(The French Pacific squadron is mentioned. Lord Jim, 144; the Pacific squadron, Within the Tides, "The Planter of Malata", 53.)

86. Paknam - a city in Siam near Bangkok.

(The great Paknam pagoda is mentioned. Twixt Land and Sea, "The Secret Sharer", 31.)

87. Palawan - an island of the Malay Archipelago between Borneo and the main group of the Philippines.

An Outcast of the Islands, 13, 109; The Shadow-Line, 12; The Rescue, 63.

88. Palembang - a residency in the southeastern part of Sumatra; also the capital of this residency.

An Outcast of the Islands, 15, 110, 187, 189; Twixt Land and Sea, "Freyia of the Seven Isles", 159, 172, 196.

(Palembang reptiles (i.e., crocodiles) are mentioned in An Outcast of the Islands, 201)

89. Pangu - the name, probably fictitious, of a settlement in Sumatra.


90. Pangu Bay - the name, probably fictitious, of a bay in Sumatra.

Youth, "The End of the Tether", 244, 245, 246, 309, 327, 334.

91. Pantai river - the fictitious name given to a river in Eastern Borneo, on which the settlement of Sambir is located.

Almayer's Folly, 5, 14, 19, 23, 27, 28, 29, 34, 50, 60, 70, 90, 91, 151, 154, 166, 175, 186; An Outcast of the Islands, 55, 66, 111, 113, 214.
92. Papua (another name for New Guinea, q.v.)

[A Papuan is mentioned, The Rescue, 70.]

93. Patan - the fictitious name of a settlement in Saratka.


94. Pedro Brama -?

The Rescue, 19

95. Penang, Penang - an island belonging to Great Britain, west of the Malay Peninsula; also a division of the Straits Settlements including Penang Island and the neighbouring country on the mainland; the chief town of Penang Island is Georgetown, (sometimes called Penang) and this is what is generally meant by Conrad when he uses the word Penang.

An Outcast of the Islands, 110, 111, 136, 177, 178, 564; Lord Jim, 5.

96. Perak - one of the Malay Federated States.

Tales of Unrest, "Karim", 58.

97. Petchili, Gulf of - an arm of the Yellow Sea, east of China.

Youth, "The End of the Tether", 169, 287.

98. Philippines, (see also Spanish Islands) - an archipelago lying between the China Sea and the Pacific.

Lord Jim, 354; Twixt Land and Sea, "Freya of the Seven Isles", 148, 187.

99. Pulau Laut - an island off the southeast coast of Borneo.

Almayer's Folly, 86; Lord Jim, 356.

100. Pulo Concor - a group of small islands in the China Sea.

The Shadow-Line, 61.
101. Rangoon - the capital of Lower Burma.

*Lord Jim*, 5, 152; *The Rescue*, 99.

102. Ohio, Straits of - the Straits between the principal islands of the Ohio Archipelago, just southeast of the Malay Peninsula.


103. Round Island - another name for Hysat's Island, Samburan, q. v.

*Victory*, 5, 23.

104. Saigon - the capital of French Cochinchina.

Youth, "The End of the Tether", 199; *Typhoon*, "Falk", 155; *Twixt Land and Sea*, "Fraya of the Seven Isles", 155; *Victory*, 7, 23, 147; within *The Tides*, "Because of the Dollars", 178, 179, 180, 132.

105. Samarang - a residency in Java; also the capital of this residency.


106. Sambir - The fictitious name of a settlement in Eastern Borneo, probably representing Bulangan.


107. Samburan - the fictitious name of Hysat's island, somewhere near Celebes.


Within the Tides, "Because of the Dollars", 207.

110. Seven Isles, Seven Islets - the name, probably fictitious, of some islands off the eastern coast of Sumatra.

'Twixt Land and Sea, "Freya of the Seven Isles", 145, 151, 153, 165, 175, 178, 212, 222, 233, 234.

111. Shanghai - a city and seaport in China.

Lord Jim, 25, 62, 63; Youth, "The End of the Tether", 175; Typhoon, "Typhoon", 27; Within the Tides, "Because of the Dollars", 186.

112. Shore of Refuge - the name probably fictitious of part of the coast of western Borneo, also called Darat-es-Salam, q.v.


113. Siam - a kingdom on the Peninsula of Indo-China, in southeastern Asia.

Lord Jim, 193; Typhoon, "Typhoon", 7, 10.

114. Siam, Gulf of (sometimes just the Gulf) - an arm of the China Sea lying between the Malay Peninsula on the west and French Indo-China on the east.

'Twixt Land and Sea, "The Secret Sharer", 92, 127; The Shadow-Line, 42, 63, 62, 63, 64.

115. Sidiboy - ?

(A Sidiboy fireman is mentioned. Lord Jim, 171.)

116. Singal - ?

The Rescue, 102.
117. **Singapore** - an island south of the Malay Peninsula archipelago; also a British settlement belonging to the Straits Settlements; also the capital of the Straits Settlements.


118. **Sirani** — ?

(Jeanna Willems is called a Sirani woman in *An Outcast of the Islands*, 307, 308, 316, 322, 357, 358.)

119. **Surabaya** - a residency in eastern Java; also the capital of this residency.

*Almayer's Folly*, 9, 10; *An Outcast of the Islands*, 15; *Victory*, 7, 20, 34, 55, 79, 182.

120. **South Seas** (another name for the Pacific, q. v.)


121. **Spanish islands** (probably means the Philippines, q. v.)

*An Outcast of the Islands*, 34.

122. **Spermonde Passage** - a passage through the Spermonde Archipelago off the west coast of Celebes.

"Twixt Land and Sea", "Freya of the Seven Isles", 219, 220.

123. **Straits Settlements, Strait-Settlements** - a British crown colony in the Malay Peninsula.


124. **Succadana** - a city on the west coast of Borneo.

*Lord Jim*, 280.
125. Sula - a group of islands, part of the Moluccas or Spice Islands.

*Tales of Unrest*, "Karain", 42.

126. Sulu - an archipelago northeast of Borneo and southwest of Mindanao; also the chief island of this archipelago; also its capital.

*Almayer's Folly*, 41; *An Outcast of the Islands*, 55.

(Sulu pirates are mentioned, *Almayer's Folly*, 7, 17; a gentleman of Sulu origin, *Almayer's Folly*, 38; Sulu rovers, *An Outcast of the Islands*, 22; and a Sulu crew, *An Outcast of the Islands*, 221.)

127. Sumatra - the third largest island of the Malay Archipelago, west and south of the Malay Peninsula.

*Almayer's Folly*, 81; *An Outcast of the Islands*, 109; *Twixt Land and Sea*, "Freya of the Seven Isles", 150, 151; *The Rescue*, 15, 92, 102.

(Sumatra men are mentioned, *An Outcast of the Islands*, 166; a Sumatra Malay is mentioned in *Youth*, "The End of the Tether", 326.)

128. Sumbawa - one of the Sunda islands, between Lombok and Flores.

*Twixt Land and Sea*, "Freya of the Seven Isles", 172; *The Rescue*, 65.

129. Sunda Straits - the sea passage between Sumatra and Java.


130. Suroton - the name, probably real, of an island in the Carinata group.

*The Rescue*, 5.

131. Temissa reef - the name probably real of a reef in the harbor of Macassar.

*Twixt Land and Sea*, "Freya of the Seven Isles", 219, 222, 227.
132. Tampasuk - ?

Youth, "The End of the Tether", 283.

133. Tanah Mireh - the name, probably fictitious, of a place in Borneo.

Almayer's Folly, 195.

134. Tanjong Batu - the name, perhaps real, of a place in Borneo.

Almayer's Folly, 86.

135. Tanjong Mireh - the name, probably fictitious, of a place in Borneo.

Almayer's Folly, 186, 195; An Outcast of the Islands, 136.

136. Tanasserim - a city in lower Burma.

Youth, "The End of the Tether", 203.

137. Ternate - a small island in the Moluccas; also a seaport on this island; also a Dutch residency including part of Celebes, the island of Ternate, and minor islands.

An Outcast of the Islands, 13, 19, 54; "Twixt Land and Sea, "Freya of the Seven Isles", 209; Victory, 167; The Rescue, 69.

138. Timor - a small island east of Java

Victory, 10, 16, 71.

139. Tondano - a lake in Menado, northeastern Celebes.

Lord Jim, 375.

140. Tonkin - a French protectorate in French Indo-China.

The Shadow-Line, 94.
141. Tonkin, Gulf of — an arm of the China Sea enclosed partly by China, Tonkin and the island of Hainan.

Within the Tides, "Because of the Dollars," 179.

142. Wajo, Wajo States — the name, probably real, of a section of Celebes.

Tales of Unrest, "Kerain", 28; Lord Jim, 295; The Rescue, 67, 63, 75, 75, 72, 63, 86, 93, 114, 173, 175, 374, 420.

(Wajo blood is mentioned, The Rescue, 67, 49, 75, 28;
Wajo manner, The Rescue, 69; Wajo traders, The Rescue, 72;
Wajo people, The Rescue, 36; Wajo man, The Rescue, 364;
Wajo Rajah, The Rescue, 434.

143. Walpole Reef, Walpole Reefs, Walpole Shoals — the name, probably fictitious, of a reef somewhere in the Pacific Ocean.

Lord Jim, 161, 171, 172, 173, 176.

144. Whalley Island — the name, probably fictitious, of an island somewhere "between Australia and China."


145. Zamboanga — a city in Mindanao, Philippine Islands.

Lord Jim, 344, 554.
APPENDIX B: A MAP OF THE MALAYRIA OF JOSEPH CONRAD'S FICTION.
APPENDIX C: A LIST OF THE RACES AND NATIONALITIES OF MALAYSIA MENTIONED IN CONRAD'S FICTION.

1. Alfuros
2. Arabs
3. Aru Islanders
4. Bajow people
5. Balinini chief
6. Bugis
7. Chinese
8. Dyaks
9. Garam men
10. Indians
11. Japanese
12. Javanese soldiers, servants
13. Kaffir
14. Kling
15. Malays
16. Minianao tree-dwellers
17. New Guinea cannibals
18. Siamese slave
19. Sulu pirates
20. Sumatrese commander of a brig
21. Tahitian boys
22. Tamil boy, servant
23. Wajo men
APPENDIX D: A LIST OF THE FLORA AND FAUNA OF MALAYSIA
MENTIONED IN CONRAD'S FICTION

1. alligator
2. Argus pheasant
3. attap
4. bamboo
5. banana
6. bat
7. betel
8. betel-nut
9. bird-of-paradise skin
10. black cat
11. bluebottle fly
12. buffalo
13. bullock
14. bumble bee
15. butterfly
16. camphor wood
17. canary
18. casuarina tree
19. champaka
20. chilli
21. cockatoo
22. cossamut
23. coral
24. damar gum (or gum-dammar)
25. deer
26. firefly
27. fish
28. frog
29. fruit-pigeon
30. guano
31. gutta percha
32. jasmin
33. lizard
34. lotus
35. mango
36. mangrove
37. monkey
38. mosquito
39. moth
40. nihong palm
41. nipa (or nipa palm)
42. opium
43. orchid
44. ostrich
45. owl
46. pepper
47. pineapple
48. plantain-patch
49. pony, Durmah
50. pumelo
51. rattan
52. rice
53. rice bird
54. sandalwood trunk
55. seabird (seafowl)
56. seaweed
57. sugar cane
58. sweet potatoes
59. tea
60. teak forest
61. tiget
62. tobacco
63. tree-fern
64. trepang
65. turtle's eggs
66. waringan tree
67. water palm
68. wild fig
69. yam
APPENDIX B: A LIST OF MALAY WORDS USED IN CONRAD'S FICTION.

Note: This list does not include the names of places, such as Sumatra, which are of Malay origin. Only one reference is given for each word or phrase. Such terms as tuan, ya, or orang blanda occur many times in Conrad's novels. It has been impossible to discover the meaning of all the words and phrases. A question mark indicates uncertainty as to the meaning of a word or phrase.

1. ada = ? (Almayer's Folly, 85)

2. agong = Heaven occurs only in phrase:
   Anak Agong = Son of Heaven (Almayer's Folly, 80)

3. anak = engage furiously in battle (Almayer's Folly, 133)
   It is interesting to note that our word anak, sometimes spelled anek, comes from this Malay word.

4. anak = child used only in phrases; Anak Agong = Son of Heaven (Almayer's Folly, 80) and Anak Putih = white child (An Outcast of the Islands, 194)

5. apa = what used alone: (An Outcast of the Islands, 226) and in phrase; tida apa = no matter (An Outcast of the Islands, 233)

6. ay = ? used only in phrase: ay wa = ? (An Outcast of the Islands, 226)

7. bahia = ? used only in phrase: O Mara bahia = ? (Tales of Unrest, "The Lagoon", 195)

8. besar = big, grown up used only in phrase; 0 Tunz Omar; Omar besar = 0 lord Omar, old Omar. (An Outcast of the Islands, 99)

9. betul = right (An Outcast of the Islands, 115)

10. bitcarr = talk, conversation (Almayer's Folly, 76)

11. blanda = ? used only in phrases: blanda law = ? (Almayer's Folly, 40) and orang blanda = ? (Almayer's Folly, 15)
12. *bournough = ?* (Almayer's Folly, 92)

13. *calash = ?* (The Rescue, 199)

14. *campong = enclosure* (Almayer's Folly, 13)

(from this word comes English compound, which means "the walled or fenced enclosure of a house or factory in the Orient." Conrad uses the English form more frequently than he does the Malay form)

15. *chelakka = literally "disaster", used as a swear-word* (Almayer's Folly, 53)

16. *salam = literally "in", inner house (?)* (The Rescue, 82)

17. *dapat = ?* (Almayer's Folly, 194)

18. *Darat-es-Salam = the native name for The Shore of Refuge* (The Rescue, 92)

19. *dayang = row with ears* (An Outcast of the Islands, 216)

20. *gunong = mountain* used only in phrase: Gunong Mako = the mountain of gold (Almayer's Folly, 82)

21. *hai = ?* used alone: (Almayer's Folly, 183)

and in phrase: Hai ya = ? (An Outcast of the Islands, 184)

22. *ikat = ?* (An Outcast of the Islands, 187)

23. *inchi = ?* used as a noun of address: Inchi Bain (Almayer's Folly, 53); Inchi Midah (Tales of Unrest, "The Lagoon", 195); Inchi Nelyus (Lord Jim, 239).

24. *kanan = right; hence "starboard" (of a vessel)* (The Rescue, 28)

25. *kapal = ?* used only in phrase: O t Kapal layar = ? (An Outcast of the Islands, 201)

26. *kassab = store-keeper on a ship* (The Rescue, 13)
27. kassal = give used only in phrases; kassal mem = give the lady [An Outcast of the Islands, 41] and trina kassal = I give you thanks [An Outcast of the Islands, 227]

28. kaya = ? used only in phrase: the Orang Kaya = ? (Within The Tides, "Because of the Dollars", 183)

29. kris, or kriaa = the name of a Malay dagger (Almayer's Folly, 54)

30. lekas (probably the same as lekas, q. v.)

31. layer = ? used only in the phrase: Or Kapal layer = ? (An Outcast of the Islands, 201)

32. laut = the sea used only in phrases: Orang Laut = man of the sea (An Outcast of the Islands, 222) and Rajah Laut = king of the sea (Almayer's Folly, 7)

33. lekas = quick (An Outcast of the Islands, 191)

(The word lekas, is either a misprint or another form of this word, I believe. It is used in An Outcast of the Islands, 229)

34. makan = eat (Almayer's Folly, 5)

35. malim = ? (The Rescue, 15)

36. mara = ? Used only in phrase: Or Mara bahia = ? (Tales of Unrest, "The Lagoon", 195)

37. marhaba = welcome (The Rescue, 107)

38. mas = gold used only in phrase: Orang Mas = the mountain of gold (Almayer's Folly, 82)

39. mati = dead (Almayer's Folly, 207)

40. mem = lady used in the phrases; kapal mem = give the lady [An Outcast of the Islands, 41]; old mem (Almayer's Folly, 51) white mem (Almayer's Folly, 105); mem Almayer (Almayer's Folly, 123); mem Nina (Almayer's Folly, 51); mem putih = the white lady (Almayer's Folly, 31)
41. mosse = ?  (An Outcast of the Islands, 297)

42. nakoda = native captain or master of a vessel (Almayer’s Folly, 48)

43. 0 = exclamation 0  used in various phrases.

44. orang = man  used only in phrases:
   orang ibanda = ?  (Almayer’s Folly, 15);
   orang kaya = ?  (Within The Tides, “Because of the Dollars”, 183);
   orang laut = man of the sea
   (An Outcast of the Islands, 222); orang Putih = white man
   (An Outcast of the Islands, 47)

45. pangeran = ?  (The Rescue, 175)

46. panguina = chief  (Lord Jim, 408)

47. parang = knife or wood-chopper  (The Rescue, 70)

48. prau = literally “boat”, a swift sailing Malay vessel
   (Almayer’s Folly, 7)
   (The English form of the word, prau is also used by
   Conrad, Victory, 8)

49. putih = white  used only in phrases: Anak Putih =
   white child  (An Outcast of the Islands, 194);
   mus putih = white lady,  (Almayer’s Folly, 31);
   orang Putih = white man  (An Outcast of the Islands, 47);
   Tun Putih,  (Almayer’s Folly, 57).

50. rajah = king  used alone (Almayer’s Folly, 13) ,
   in phrase Rajah Laut = King of the Sea  (Almayer’s Folly, 7)
   and frequently as a title, for instance, Rajah Allang,
   (Lord Jim, 239)

51. sarong = literally “wrapper”, the Malay national dress,
   a sort of skirt or long kilt, usually of plaid pattern.
   (Almayer’s Folly, 55)

52. saysa = ?  (An Outcast of the Islands, 220)

53. seorang = helmsman or steersman on a vessel.
   (Lord Jim, 67)
51. **stemgall** = ? used only in phrase **tiga stengah = ?**  
   (Youth, "The End of the Tether", 221)

55. **sadah** = done, finished (The Rescue, 292)

56. **surat** = writing, letter (Almayer's Folly, 40)

57. **tan** = ? (An Outcast of the Islands, 220)

58. **tida** = no, not, (general negative) used alone (An Outcast of the Islands, 240) and in phrases: **tida apa = no matter** (An Outcast of the Islands, 235)

59. **tiga** = three used only in phrase  
   **tiga stengah = ?**  
   (Youth, "The End of the Tether", 221)

60. **tirdal** = a kind of boatswain's or serang's mate. (The Rescue, 15)

61. **trima** = thanks used only in phrase;  
   **trima kasei = I give you thanks** (An Outcast of the Islands, 227)

62. **tua** = ? (The Rescue, 398)

63. **tuan** = lord used as a word of address:  
   For instance: No, **tuan** (Youth, "The End of the Tether");  
   as a title: for instance, **Tuan Jim** (Lord Jim, 5);  
   and in the phrase **Tuan Putih = white lord** (Almayer's Folly, 57)

64. **ubat** = medicine or charm (Almayer's Folly, 13)

65. **wa** = ? used in phrases:  
   **ny wa = ?** (An Outcast of the Islands, 228) and  
   **ya wa = ?** (The Rescue, 47)

66. **ya** or **yaah** = yes used alone (Almayer's Folly, 12)  
   and in phrase **ya wa = ?** (The Rescue, 47)
### APPENDIX F: A LIST OF THE NATIVE CHARACTERS IN CONRAD'S MALAYSIAN FICTION.

Note: In this list I have included half-castes as well as full-blooded natives. In addition to the following main characters, there are many minor ones, often unnamed, such as servants and sailors.

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<th>Character</th>
<th>Books</th>
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</tr>
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<td>2</td>
<td>Ali</td>
<td><em>An Outcast of the Islands</em></td>
</tr>
<tr>
<td>3</td>
<td>Ali, Mrs.</td>
<td><em>Almayer's Folly; An Outcast of the Islands</em></td>
</tr>
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<td>4</td>
<td>Ali, Nina</td>
<td><em>Almayer's Folly; An Outcast of the Islands</em></td>
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<td>5</td>
<td>Arsat</td>
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<td>6</td>
<td>Babalatchi</td>
<td><em>Almayer's Folly; An Outcast of the Islands</em></td>
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<td>7</td>
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<td>9</td>
<td>Dain Maroola</td>
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