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Problem of Representation in Joseph Conrad's *Typhoon*

Tribhuvan University

**Problem of Representation in Joseph Conrad's *Typhoon***

**A Thesis Submitted to the Central Department of English  
in Partial Fulfillment of the Requirements for the Degree of  
Master of Arts in English**

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**Letter of Recommendation**

Mr. Chandra Man Khadka has completed his thesis entitled "Problem of Representation in Joseph Conrad's *Typhoon*". He carried out his research under my supervision. I hereby recommend his thesis be submitted for viva-voce.

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## **Abstract**

This study concentrates on how the main character, Captain Mac Whirr, has to face subordination from his mates, Jukes and Rout, and coolies without having skillful capacity and specific role to reach the China Coast taking coolies into the ship 'Nan Shan' as a reflection of westerners' 'Sea Trade' in postcolonial era. Similarly, how the coolies are dominated and how coolies have to face and endure the burdens reflect the issue of subordination leading to problem of representation. The captain puts the coolies into the deck of 'Nan Shan' the ship. They are not represented as they should be during the time of travel in the ship. They have to face different kinds of difficulties in Typhoon which serves to show desperate domination of coolies. The coolies also show opposition to curtailing their rights in postcolonial time. Despite this, the research shows the marginalization of the women of both the first world and the third world without them chance to represent in 'Sea Trade' in the postcolonial era.

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### **I. Representation as a Postcolonial Issue in *Typhoon***

This research project is done on Joseph Conrad's sea novella *Typhoon*. It tries to investigate the problem of representation, which is one of the postcolonial issues, with respect to domination, resistance, subordination and problem of women in *Typhoon*. There is the problem of the coolies' stereotype, their resistance and their subordination because their efforts cannot work properly. The captain, Mac Whirr, cannot dominate the coolies for a long time. He distributes money to the coolies in the unstable movement. Jukes and other sailors' subordination cannot be fruitful semblance to block distributing money. There is no representation of the coolies' wives, the sailors' wives and the captain's wife in the sea Trade. So, the representation is one of the serious issues to deal with in *Typhoon*.

*Typhoon* was published in 1902. It denotes the indirect effect of British colonization in trade and commerce in the south China sea. During that period quarter of the world was under the European power. Political and economic power was also under the Europe's control. China did not have to fall under the control of Europe but their workers were spread across different parts of the world because at that time China was not in the same condition as today. It was also the target of British Empire to put China under the control to spread the empire. There was linkage of trade between China and British Empire during that period. National economy, politics and social life remained in touch directly or indirectly with the far flung of British colonies in the third world countries. When India was colonized by British, there was slight linkage with China in 'Sea Trade'. To indicate indirect colonization of China, the term celestial empire was often used to illucidate China. Conrad himself followed common usage in referring to the Chinese as 'Celestial' in *Typhoon*. As August Wilson writes in his article:

China has dragged itself, not into the white light of open contest but into the lurid light of hell. It has roused itself indeed, but it is to an orgie of oriental massacre. Until the fumes of Gehenna has passed away, it will be idle to forecast what the new century may have in store for China and for the world. The yellow peril is upon us with a vengeance. (415)

Nineteenth and beginning of the twentieth century British empire wanted to hold power of the third world countries as well as China. British empire showed economy, politics and English language to hold power because China was not strong in economy, politics and language. They wanted to have power over China making 'Sea Trade' as an issue. But they had to face the struggle of the coolies. The novella *Typhoon* is also written about that same sea experience of Joseph Conrad. As John Batchelor writes in his book *the Life of Joseph Conrad: A Critical Bibliography* "the description of the effects to the storm apparently was based on Conrad had experienced in the Indian Ocean" (116). This shows that his stories are personal experiences. He uses his experiences as a literary writing technique. *Heart of Darkness* is also his personal experience of the sea journey of Africa to the Congo river in 1890. He sailed himself the ship. He makes white and black, light and dark as constant references. In the text he shows dark and gloomy way of life in the heart of Africa. He shows the corruption of the character "Kurtz". As Elaine Jordan writes in his new casebooks:

What an African consciousness might be is repeatedly brought into play in 'Heart of Darkness', as an enigma, not in its own right but to define European identity by contrast or similarity. The explorer and



writer travel to discover or expand, not indigenous but European culture and its psyche. (4)

His next book which started his career *The Nigger of the Narcissus* is also written getting inspiration from a voyage of Narcissus in Bombay. His other novels and stories produced from his experience show self-possession including personal identity because his early childhood and manhood was insecure and uncertain about his own identity after the death of his parents. He had a creative horror of losing his self-identity concerning his captain, Mac Whirr, on *Typhoon*. All his novels are filled with difficulties but they end well. He joins the saying that no one can run away from the fate and evil that arises before us. We should face obstacles. The captain, Mac Whirr, faces difficulties but ends as a successful person. Conrad's such extraordinary invasions helped him to explore deep-seated personal problems, and to link these to the cultural crisis of the time which eventually produced such great works of modernism.

Conrad's extraordinary nature of literature writing can be observed in his literary writing which helps him to find out hidden personal problem which links to the cultural crisis of the modern time in *Typhoon*. He explores the captain, Mac Whirr's problems without having far sighted imagination. It shows the cultural crises of the Chinamen. They have to stay in deck with burden influencing their culture. In *Heart of Darkness* we can find Marlow's weakness and African cultural crisis. Similarly, *Under Western Eyes* is narrated by an English teacher of language in which he shows violence and passion deteriorating Russian culture. We can assume this thing in his other literary works. As Elleke Boehmer writes quoting Ngugi about Joseph Conrad "To Ngugi, Conrad's epistemological complexities suggested how moral

and social dilemmas in the new Kenya might be portrayed" (195). Debra Romanick Baldwin also writes that "*Typhoon* explores the human implication" (17).

The striking imageries can be found in Joseph Conrad's works. In *Heart of Darkness*, he repeats the images of white and black, light and dark. These images show the dark and gloomy way of life of African people than the western people. As Elaine Jordan writes, "*Heart of Darkness* is one of the many late nineteenth century works which in different ways, implied the coming destruction of existing civilization" (Watt 38). Similarly, *Nostromo* concludes Conrad's good imageries, the silver mine connecting with the death, the secret of silver is lost forever. As Elaine Jordan writes in his new case books referring to the work of Edward *The Novel as Beginning intention: Nostromo*. "*Nostromo* is an idealization of the sailor- turned landlubber that Conrad himself had become". (108). In *Lord Jim* Conrad puts the bloodthirsty pirates that shows the tragic fault of mankind. Similarly in *Typhoon* the name of the ship 'Nan-Shan' is understood as the south Asian flag and mountain range of western China. As in Chinese English Dictionary : "Geographically Nan-Shan is the name of a mountain range in western China and the image of Southeast Asian flag, that of Siam about which Jukes makes such a big point" (Zapatka 152).

Joseph Conrad succeeds to achieve his name among the prominent English novelists for his remarkable contribution to the project of literary fiction writing in exploring the human implication, form and narrative technique. He encounters with his contemporary critics and writers. As Richard Ruppel expresses:

The cruel, corrupt and contemptible oriental despot is another persistent trope. Literary examples in Conrad's time include those who appear in stories and novels by Rider Haggard and Rudyard Kipling and later in Edger Rice Burroughs' Tarzan series both the trope of the

faithful intermediate and the oriental despot were also represented in the non-fiction of the time. (53)

Conrad is also appreciated for his mature craftsmanship, for his triumph in the evocation of exotic life and color and for his dazzling shifts in time sequence. These characteristics become a source of inspiration for later modernist writers to write the literary fictions and other works to develop their literary career.

Giving the introduction to Conrad, it is easy to focus the brief outline of the novella *Typhoon*. *Typhoon* is Conrad's maritime fiction concerning the sea trade. It explores the human implication referring to the tragic visions of the world. The visions in which destructive elements crush the very humanity out of individuals at the best different and at the worst malevolent. But this very condition of competing forces and of chaotic disjunction lead us in the side of comedy. As Baldwin writes:

If the consequences are not fatal, the condition of comedy is also a realm of disjunctions that makes us laugh. Chaos that is compatible with some form of resolution. It is in this way that comedy might be philosophic, reflecting and responding to the truths of a disjointed world. While this paper would not deny the therapeutic role of comedy either in the lives of men traumatized by horror of reader seeking pleasure, comedy. (17)

*Typhoon* is seen humorous and Romantic sea journey of Conrad in the third world countries where he has to face the difficulties, as Baldwin writes "Like comedy, not only engages the disparate elements of the human condition but also makes possible a certain kinship born of the shared struggle" (Baldwin 26). The simplification of this analysis of Conrad is the twenty-first century writer. *Typhoon* underscores the human implications of Conrad's story that go beyond a quaintly historical tribute to a

vanished race of sailors. It extends Conrad's concept of 'work' across unexpected boundaries As Baldwin further remarks:

[. . .] second the vision of comedy that Conrad, "one that embraces exceptions and disjunctions, that celebrates the diminutive, offers not only respite form, but a challenge to, the increasingly totalistic, globalizing claims and forces driving us on our time. Nor is this vision of comedy simply deconstructive or ultimately reductive for in its hop of community- the glimpse of affords reminds the tradition, older tradition of comedy, looking upwards. (27)

*Typhoon* depicts the setting of China sea. British empire had the interest to dominate China in the name of free trade. So, British Empire tried to take coolies to their native land. But British got obstacles from the coolies to reach the China coast using the ship 'Nan Shan'. E.H.H. Green reviews the work of Peter T. Marsh, "The British business community embraced the call for 'fair trade', and, as Frank Trent Mann's work has shown, the call for 'retaliation' was to be an important aspect of 'strange death of free trade in British business circles in the early twentieth century" (417). Appropriately, there are in the novella, several images directly and indirectly related to mountains or hills. As Zapata writes, "mountains of water kept on tumbling against the Nan Shan's wheelhouse. Earlier, the gale seemed to take upon itself the accumulated impetus of an avalanche. The avalanche image immediately precedes explicit reference to the Nan-Shan (South mountain)" (152). The avalanche is also used to contrast with a gale. The coal in the engine room rattles like an avalanche of pebbles on a slop of irone. The ship rose slowly, staggering, as if she had to lift a mountain with her bows. Similarly a hollow echoing noise, like that of a shout rolling in a rocky chasm. Jukes, the chief mate, watches the ship labouring heavily in a wild

scene of the mountainous black water which symbolizes the serious struggle of the coolies. Zapatka writes, "Conrad's decision to change the name of the S.S. John P. Best, the historical ship associated with Typhoon, to the Nan-Shan proves to be a keen one" (153). The mountain images in huge, stormy southern seas suggest themselves almost inevitably joined with the word Nan-Shan and some of its meaning: South, mountain, hill. These images are greatly intensified and remarkably appropriate. The actual narrative that focuses on is the experience of a real or metaphorical 'Circular Storm'. It forces British characters to reevaluate the ship as a 'Coolie Cargo' and to present them in a way that differ markedly from those of many narratives of the period. It dismisses the coolies with pity or deny them any agency.

### **Postcolonial Texture in Typhoon**

*Typhoon* explores the Chinese emigration problem at home and the reality on ground. It charts out the labour movements 'out of China'. It is the part of British imaginary's conception of being out in China involving the flux of workers from colony to colony. It shows Britain's extra colonial engagement with the non-European world. British empire treats coolies 'Cargo' as a human cargo putting them in the burden in the deck. It shows anxieties and aspirations of Chinese workers at this unstable moment in China's history, "Crew's battle' putting the coolies side of the story, a ship ferrying the coolies from Singapore to Northern China and Conrad as an author of maritime fiction steer them away from the Chinamen in the 'tween deck'" (Forman 399). Being in the deck, the coolies show their struggle for getting money and food. Mac Whirr distributes money to the coolies in a fair way from the unstable movement. "Mac Whirr's solution of distributing money to all the coolies before they disembark in fu-chau (Fuzhou) also seems to bolster the legitimacy of European power. It envinces the best of British sense of fair play and justice" (Forman 404). It

shows western way to change their concept about China in political and economic genre. As Kern writes:

Conrad's Chinamen' wears pigtails, have almond eyes and yellow, speak pidgin English and several of them smoke opium. Despite this compliance with stereotypes, however, Conrad present individualities, traits and situation that reflect the changing western opinions of China.  
(85)

'Free Trade Imperialism' is conceptualized in *Typhoon*. This imperialism resists the efforts of critics such as Lillian Naydar. He seeks to reattach the novella to the metropolis by reading it as a narrative "like *Heart of Darkness* blames the exploitation of men on the women, they leave at home, recasting the problem of exploitation as marital one" (Forman 405). In the text Mrs. Mac Whirr wishes her husband to stay out of the third world countries. In a practical sense *Typhoon* depicts an disintegrated world of the independent women and the homologically bonded men.

The novella *Typhoon* can be read and interpreted in various perspectives. My interpretation is the postcolonial one where is shown the captain, Mac Whirr's falling in the victimization of subordination as well as domination of the captain, Mac Whirr, over coolies, resistance of the coolies, problem of the coolies' representation and the victimization of the women in postcolonial time. There are used some essential terms which are used with specific meaning in the present study. The postcolonial terms are colonialism (domination), resistance, subordination, representation, nationalism, neo-colonialism and the women's status that are discussed in this study.

The term colonialism refers to the control of certain territory or political society or nation in the form of economical, political, social and cultural overflowing from one political sovereignty to the other political sovereignty or the other political

territory. As Elleke Boehmer writes, "Colonialism involves the consolidation of imperial power and is manifested in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, often by force" (2). It tries to have the hegemony of some lands' people. When there is high pressure upon some one, they are fed up from the domination. So, they try to do resistance to acquire the rights that are very fundamental. As Ashcroft, Griffiths and Tiffin write, "Postcolonial textual resistance to colonialist edicts to widespread contemporary practice of countercolonial literary responses discussed by Helen Tiffin, "If earlier theorizations of undislocatable binaries central margin, self/other, colonizer/colonized" (93-94).

Next term 'Representation' shows the idea to have the role of the people in politics, economics, culture and others when they are bypassed and marginalized which can be seen in postcolonialism. This term is boundless areas because representation has endless views, according to peoples' intension. As Ashcroft, Griffiths, Tiffin write, "With in the complex relations of colonialism, these representations were re- projected to the colonized through formal education or general colonialist culture relations as authoritative pictures of themselves" (93). So, all the colonized people would like to have rights, which are captured by colonizers. This term 'nationalism' gives power to the third world's indigenous people to fight against suppression and oppression to catch up the right defeating the colonial powers. So, it gives encouragement to resist the colonial domination. As Leela Gandhi writes quoting Benita Parry:

Writers like Benita Parry add a further dimension to the defence of anti-colonial nationalism in Asia and Africa might help to politicise the abstract discursively of some post colonial theory. Parry maintains

that the ideologically correct censoring of 'nationalist' resistance is tantamount to a rewriting of the anti-colonial archive. (112)

Now "neocolonialism" is a new form of domination over the third world countries by relating to economy. About it, Ellek Boehmer writes, "neocolonialism signifies the continuing economic control by the west of the once-colonized world, under the guise of political independence" (9).

The essential point of this study is the problem of representation of the coolies in the sea trade in postcolonial era. The westerns' domination over the indigenous people of the third world countries is also included. They resist to capturing the stereotype when they are bypassed. There is the marginalization of the women's representation in the 'Sea Trade', leaving them home in pitiable condition.

This research is divided into four chapters. The first chapter includes the short background of the novel, a short introduction of Conrad and his works, a short outline of *Typhoon* connecting to postcolonialism, reviews and introductory outlines of present research.

The second chapter explains the theoretical modality, which is applied to the novella. It elaborates introduction of postcolonialism, problem of representation, domination, subordination and women as victim.

The third part deals with the theoretical analysis of the text in the light of postcolonial perspective such as representation and others.

The fourth chapter is the conclusion of this research. The conclusion is done on the basis of introduction, theoretical modality and textual analysis of the novella *Typhoon*.



## **II. Postcolonial Perspective: A Theoretical Modality**

### **Postcolonialism and Problem of Representation**

The evocation of multiple literary theories has helped us to read and interpret the text from various angles and perspectives. The postcolonialism is a term which has taken its place with theories such as poststructuralism, psychoanalysis and feminism as a major critical discourse in the humanities in the last decade. It is the consequence of its diverse and interdisciplinary usage. This body of thought has generated an enormous corpus of specialized academic writings. Nevertheless much has been written under its rubric. Postcolonialism itself remains a diffuse and nebulous term. Unlike Marxism or deconstruction, for instance, it seems to lack the origin, moment and a coherent methodology. Leela Gandhi writes:

The intellectual history of post colonial a theory is marked b y a dialectic between Marxism on one hand and post structuralism/post modernism, on the other hand, So, too, this theoretical contestation informs the academic content of postcolonial analysis, manifesting itself in an on going debate between the competing claims of nationalism and internationalism, strategic essentialism and by modify, solidarity and dispersal, the politics of structure/totality and the politics of the fragment. (viii-ix)

Postcolonialism continues to render now the western knowledge and culture as 'other' in relation to the normative self of the western epistemology and rationality Rarely it engages with the theoretical self-sufficiency of African, Indian, Korean, Chinese knowledge systems. Those cultural and historical conversations which circumvent the western world. Postcolonialism doesn't motivate us the time after the

colonialism taking the revenge against the marginalization of the west. As Leela Gandhi writes:

To render it an excluded and uneasy eavesdropper to cryptic exchanges between, for instance, Africa and India. its manifesto. If any, in this: that post colonialism diversity its mode of address and learn to speak more adequately to the world which it speaks for and in turn, that it acquire the capacity to facilitate a democratic colloquium between the antagonistic is Leritors of the Colonial aftermath. (x)

Two terms Marxism and Postmodernism have played antagonistic role to stop the colonial encounter. The marxism has failed to direct a comprehensive critique against colonial history and ideology. For the reasons of its own is capitalism, which is very specific reading of the development in the late nineteenth century. The marxism becomes unable to theorize colonialism as an exploitative relationship between the west and its others. As Fredric Jameson concedes:

That following the title of Walter Rodney's influential book, capitalism leads to 'the development of under development: and that imperialism systematically cripples the growth of its colonies and dependent areas— this belief is utterly absent from the first moment of Marxist theories of imperialism and is indeed everywhere contradicted by them where they raise matter of at all. (Jameson, 47)

It has also neglected to address sympathetically the historical, cultural and political alterity or difference of the colonized world. So it has relinquished its potential appeal to postcolonial thought. The Marxist engagement with imperialism has secured only a very limited constituency. Few critics have continued as the exclusive Marxist interrogation of empire and those who have vehemently opposed to the prevailing

postcolonial orthodoxy. As Aijaz Ahmad writes, "We should speak not so much of colonialism or post colonialism but of capitalist modernity, which takes the colonial form in particular places and at particular time" (7). He has been especially vociferous in his insistence upon the theoretical and the political incapability between the marxist and the postcolonialist.

The publication of Said's *Orientalism* in 1978 is commonly regarded as the principal catalyst and reference point for postcolonial theory. The insufficient attention is given to the fact that this text evolves within poststructuralism climate, dominates in the Anglo American academy by Derrida and Foucault. Indeed Said's own work draws upon a variety of Foucauldian paradigms as he describes *Orientalism* as a discourse. Some hostile critics have been quick to attribute the links between post colonialism and post structuralism to the temporal contingency and the academic fashion along. The alliance with post structuralism has indeed enables post colonialism to gain a privileged foothold within the metropolitan academic main stream. Poststructuralism thought has provided somewhat more substantial impetus to the postcolonial studies project through its theorized proposal for Western critique of the western civilization. Postcolonialism has also inherited a very specific understanding of the western domination as a symptom of some alliance between power and knowledge. As Leela Gandhi writes, "Postcolonialism as an epistemological malaise at the heart of western relationity" (25-26). But postmodernism or poststructuralism could stay the boundaries of the west. As Gandhi remarks, "Derrida and Foucault work doesn't really address the problem of colonialism directly" (26).

We could say that power traverses the imponderable class between coercion and seduction through a variety of self representation in the postcolonial study. The

postcolonial study may manifest itself in a show and application of force, appearing disinterested purvey or cultural enlightenment and reform. Power offers itself both as a political limit and as a cultural possibility through double representation. The postcolonial study shows its critique against the cultural hegemony of European thinking in an attempt to reassert the epistemological value and agency of the third world countries. Considering this, ultimate cultural representation is affected in postcolonial perspective. Bhabha presents the various modes of unequal representation. As he opines:

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order. Post colonial perspective emerges from the colonial testimony of third world countries and the discourses of minorities within the geographical division of east and west, north and south [. . .] histories of nations, races, communities, peoples. they formulate their critical revisions around issues of cultural differences, social authority and political discrimination moments within the nationalization of modernity. (Redrawing 437)

Representation is very broad area within which much of the drama of postcolonial relations, examinations, and subversion of those relations have taken place. As Bill Ashcroft, Gareth Griffiths and Helen Tiffin conclude Stephen Greenblatt's note "Texts were the invisible bullets in the arsenal of empire" (93). European texts, anthropologies, histories and fiction capture the non-European or their alterity as terror or lack. It compels relations of colonialism. These relations are reprocessed to the colonized world through formal education or general colonialist cultural relations

as authorities picture themselves. As Bill Ashcroft, Gareth Griffiths and Helen Tiffin remark:

Concomitantly representation of Europe and Europeans within this textual achieve were situated as normative. Such texts- the representation of Europe to itself and the representation of others to Europe-were not accounts or illustration of different peoples and societies but a projection of European fears and desires masquerading as scientific objective knowledge. (93)

Representation is a board area of contestation in postcolonial discourse. The representation is others for marginzization of Europe and the representation of Europe to itself without illustrating different peoples and societies. As the editors of the book *Postcolonial Studies Reader* write, "Said's foundational *Orientalism* examined the process by which this discursive formation emerges, while his later culture and Imperialism offers a more specific account of Angle imperialist literary discourse" (93). The immense wave of anti-colonial and ultimately anti-imperial activity, thought and revision have overtaken the massive edifice of western empire challenging to the use of Gramsci's vivid metaphor in a mutual siege. As Bill Ashcroft, Gareth Griffiths and Helen Tiffin in the book *Postcolonial Studied Reader* write, "Westerners have been required to confront themselves not simply as Raj. But as representatives of a vulture, even of races accused of crimes of violence, crimes of suppression, crimes of conscience" (95).

Today no one is purely one thing. Labels like the Indian or the women or the Muslim or the American are no more than starting point. It follows into actual experience for only a moment. It leaves behind Imperialism consolidating the mixture of cultures and identities on a global scale. Its worst and most paradoxical gift is to

allow the people to believe that, they were exclusively white or black, or western or oriental. Yet just as human beings make their own history. They also make their cultures and ethnic identities. Bill Ashcraft Gareth Griffiths and Helen Tiffin in the book *Postcolonial Studies Reader* write:

No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except reason and prejudices to keep insisting on their separation and distinctiveness, as if that was all human life as about survival in fact is about the connections between things. (98)

The postcolonial theory incorporates the problem of the representation in colonial writing under the cinematic dimensions of the films. The cinematic dimensions are the crucial importance of the contextual bearing on the cinematic industry. It is the process of production, distribution and exhibition. Those social institutions and production, practice colonialism and racism in cinema. And also the European power reaches a position of the economic, the military, the political and the cultural domination is much of Asia, Africa and Latin America. The processes which can be traced at least as far back as the Voyage of discovery. It has its corollary of the institution of slave trade. As Bill Ashcraft Gareth Griffiths and Helen Tiffin in the book *The Postcolonial Studies Reader* write:

Countless Safari films present Africa as the land of 'Lions in the jungle' when in fact only a tiny proportion of the African land mark could be called jungle and when lions do not live in the jungle but in grasslands. At time of flawing the mimes is derives not from the presence of distorting stereotypes but from the absence of representation of an oppressed group. (110)

The question of the disjunctive representation of the society is the double time of the nation. It is indeed only in the disjunctive time of the nation's modernity as a knowledge disjunctive between the political rationality and its impasse, on the political rationality between the shreds and patches of the cultural signification and the certainties of the national pedagogy. This ideological ambivalence nicely supports the paradoxical point that the historical necessity of the idea of the nation conflicts with the contingent and arbitrary signs and symbols. This signifies the effective life of the national culture. As Bhabha quotes:

Nationalism is not what it seems and above all not what it seems itself  
[. . .]. The cultural shreds and patches used by nationalism are often  
arbitrary historical inventions. Any old shred would have served as  
well. But in no way does it follow that the principal of nationalism  
[. . .] is itself in the least contingent and accidental. (56)

There is also the problem in the racial representation. Europeans efface the third world people's identity. The shape of the signifying process as it applies to the indigenous peoples which is formed by a certain semiotic field. The field that provides the boundaries within which the images of the indigene function. The existence of this semiotic field constitutes an important aspect of the subjected knowledge. Foucault reads "power knowledge" (1980). The indigene is a semiotic pawn on a chess board under the control of the sign maker.

To extend the chess board analogy, it would not be over simplistic to maintain. They play between white and black. It is a replica of the black and white with clearly limited oppositional moves. The basic dualism is not that of good and evil. It has been argued in Abdul R. Janmohamed's *The Economy and Manichean Allegory* which is edited by the editors of *Postcolonial Studies Reader*, "the dominant model of power-

and interest-relations in all colonial societies is the Manichean opposition between the putative superiority of the European and the supposed inferiority of the native" (23). It maintains that apparent exceptions such as white and black, the third and the first etc. are the evident of ambivalent mode. Bill Ashcraft Gareth Griffiths and Helen Tiffin in the book *Postcolonial Study Reader* write quoting Jan Mohamed's *The Economy and Manichean Allegory*, "If at times subconscious imperialist duplicity operating very efficiently through the economy of its center trope, the Manichean allegory" (21).

This moral conflict is often implied in a contemporary texts. The opposition is frequently between the putative superiority of the indigene and the supposed inferiority of the white. As Said writes in *Orientalism*:

Many of the earliest oriental amateurs began by welcoming the orient as a salutary derangement of their European habits of mind and spite. The orient was overvalued for its pantheism, its spirituality, its stability, its longevity, its primitivism, and so forth-yet almost without exception such over esteem was followed by a counter-response: the orient suddenly appeared lamentably under humanized, antidemocratic, backward, barbaric, and so forth. (150)

The implication of the assertion of white self as subject in a discourse is to leave the black other as object. The terms are similar applicable to the Indian and the aborigine. They are other and not self but they must become self. As Richon suggests and Pearson implies, the imperialist discourse valorizes the colonized according to its own needs for reflection. The project of imperialism has already historically refracted what might have been the absolute other into a domesticated other that consolidated the imperialist self. As Terry Goldie quotes, "In the conquest of Tzventan Todorov's book *America: The Question of the Other* in *Postcolonial Studies Reader*:



This group in turn can be interior to society: Women for men, the rich for poor, the mad for normal, or it can be exertion to society, i.e. another society which will be near or far away, depending on the case: beings whom every things ;links to me on the cultural, moral historical plane, or else unknown quantities, outsiders whose language and customs I don't understand. So, foreign that in extreme instances I am reluctant to admit they belong to the same species as my own. (3)

Thus from the various issues in the postcolonial studies, we can shed light as the orient in their representation which causes the clash between the oriental and the colonizers to place their idea in the act of race, cultures and other fundamental rights. These things are always far to them. They have quandary to touch their stereotype for the progress. So, they are in dark condition now. This postcolonial topic elaborates Conrad inbetween situation for the representation. As Chinua Achebe calls him 'racist'. He does not fully falls in colonialism and postcolonialism.

### **Domination and Subordination**

Postcolonial literature is generally defined critically or subversively and has scrutinized the colonial relationship. It sets out in one way or another to resist colonialist perspective as well as a change in power. Decolonization still demands symbolic overhaul, a reshaping of dominant meanings. Postcolonial literature forms part of that process of overhaul. To give expression to colonized experience, postcolonial writers sought to undercut thematically and formally the discourses which are supporting the colonization such as the myths of power, the race of classification, the imageries of domination. Postcolonial writings are deeply marked by experiences of cultural exclusion and vision under empire. As Elleke Boehmer writes:

Postcoloniality is the condition in which colonized peoples seek to take their place, forcibly or otherwise, as historical agents in an increasingly globalized world. The postcolonial must be distinguished from the more conventional hyphenated term post-colonial which is taken as a period term designating the post-second world war era. (3)

The postcolonial literature can tend to assume a category of writing. It diametrically opposes to colonial literature, Postcolonial subversion and plurality and single voiced authority of colonial writing are the main difficulties with a worrying dichotomy in the limitations. It imposes that there is no purity creating authority but it produces their own kind of orthodoxy. As Elleke Boehmer writes:

The postcolonial tends automatically to be thought of as multifocal, mongrelized, and disruptive on the other side of binary, the colonial needn't always signify test rigidly associated with the colonial power. Colonial writing was never as invasively confident or as pompously dismissive of indigenous cultures as its oppositional pairing with postcolonial writing. (4)

The nation falls under the domination of Europeans. The Europeans reach a standing position in economy, social-political, military and culture. So, the third world people are dependenced over the Europeans after the official end of colonialism though the most part of colonies have got their independent. Many of the imperial attitudes are under colonial conquest. The ex-colonizers or many other western powers held the reins of the government in their hands. Said also reminds us of the similar situation, "if direct political control has disappeared, economic, political and sometimes military domination, accompanied by cultural hegemony [ . . . ] Emanating from the west and exerting power over the peripheral world, has sustained

it" (300). Some independent nations are depending upon the west at the present time as a form of following the west's order, the foreign debt and the other ideological and the cultural hegemony. Regarding this point Boehmer points out:

Since the early 1970's, as is widely known post-independent nations have been increasingly plagued by neo-colonial ills: economic disorders and social malaise, government corruption, state repression. In much of once-colonized world, decolonization in fact produced few changes: power hierarchies were maintained the values of the forms colonizer remained influential. (137)

All people from the different sectors don't come under the term of 'nationalism' to fight against colonial occupation. It remaps their instance foregrounding nationalism's capacity to distil a shared experience of dominance. As Leela Gandhi writes about Fanon: "Nationalism, Fanon argues, responds to the violence of colonialism by argumentum a vertical solidarity between the peasantry, workers, capitalists, feudal landowners and bourgeoisie elite" (111). Various revolutionary critics and writers like Gandhi, Fanon, Ngugi and Banita Parry speak for anti-colonial culture. It confines the colonized to establish barely human existence. The subordinate nationalism works as a weapon to fight against the colonization. But in the newly independent new elites come into power and begin to do crime, immoral works, corruption and exploitation taking the word 'nationalism'. They take part in politics, negotiating with the colonial authorities to preserve the power for governing the country. Pramod K. Nayar writes quoting Ahmad's book *The Beautiful ones are not yet Born*:

I saw men fear down the veils behind which the truth had hidden. But then the same men, when they had the power in their hands at last, began to find the veils useful [. . .] only some people have been

growing, becoming different, that is all. After a youth spent fighting the whiteman, why not the president should discover as the grows older that his real desire has been to be like the white governor himself [. . .]. And the men around him, why not? What stops them sending their loved children to kindergartens in Europe? [. . .] That is all anyone here ever struggles for to be nearer the what man [. . .]. (108-9)

Thus the rise of national bourgeoisies for empowerment of the poor, ethnic or tribal and peasants lead them backward. At this time the so called upper class nation builders (elites) and the colonial masters domination system is equal or similar. They have very near intimacy with the ex-colonizers to run their power to the set the government. As Pramod K. Nayar concludes Ahmed's version:

What we witnessed was not just the British policy of divide and rule, which surely was there, but our own willingness to break up our civilization unity to kill our neighbors [. . .]. A critic of others (anti-colonial nationalism) receded even further into the background, entirely overtaken now by a even harsher critique of ourselves. The major function of the 10\950s and 1960s– the shorter a fictions of Manto, Bedi, Intezar Hussein: the novels of Quarrat UL Ain, Khadifa Mastoor, Abdullah Hussein–came out that refusal to forgive what we ourselves had done and were still doing, in one way or another, to our own polity. (100)

After the independence the national bourgeoisies give pressure and dominate over the civilians getting Europeans help. They manipulate them just like Europeans. So, the subaltern groups peasants, powerless and so-called lower cast civilians become frustrated by the upper class group as a form of neocolonialism. They rule them in exploitative way overflowing much domination. This exploitation leads them

to unite and start to do different types violent activities, non violent programmes and movements to be far from the neo-exploitation. They take ethnic groups and poor people's help for capturing right. They protest into a large frame work to erase their specificity .As Salman Rushdie writes in his Notes on *Writing and Nation Speaking for Subaltern* warning the upper class:

Beware the writer who sets himself up or herself up as the voice of a nation. This includes nations race gender sexual orientation, elective affinity. This is the new behafism Beware behalfies! The New Behalfism demand uplift, accentuates the positive offers stirring moral instruction [. . . ] seeing literature as inescapably political, if substitutes political values for literary ones. It is the murder of through. Beware!

(60)

At last this is the luck of postcolonial nation states. They get success to push far off the colonizers but cannot bring nationalistic liberation.

Postcolonial critics and writers write that colonial monopoly. It continues to launch colonization in term of neo-colonialism. After the political independence, they show economic and literary hope to the bourgeois and the academic elites to suppress the subaltern groups. As Promod K. Nayar writes about Ahmad, "Ahmad attacks the so called representatives of ' the third world' where the elites academic intelligential claims for itself 'the role of the world's revolutionary vanguard" (37). Ngugi Wa Thiong'o, critic of western domination being Kenyan writer criticizes the neo-colonialism in his novels like '*A grain of Wheat*' and '*A River Between*' As Leela Gandhi writes, "Ngugi and his co-authors challenge the dubious cultural and pedagogical preeminence of English literature within a decolonized African context"

(146)

Subaltern groups take nationalism as a weapon to fight against the bourgeois elites but the elites take nationalism linking with colonizers as a weapon to exploit the peasants and landless and others. Nationalism has helped the anti-colonial struggle. Now, it becomes something's entirely different in the postcolonial condition. The dissents are suppressed and the elite groups take the issue change and become more oppressive than the colonial masters. Quoting Fanon, Pramod K. Nayar writes, in his *The Wretched of the earth*, "Franz Fanon warns the rise of bourgeoisies class as the ruling elite in newly independent societies" (106). Conrad cannot give clear decision about colonialism and post colonialism. So he comes in an inbetween condition and for behind to express colonialism and postcolonialism. He becomes behind in the group of postcolonial writers. As Gandhi writes quoting Edward said:

Edward Said reads Conrad's *Nostromo* to insist that postcolonial nation states are often than not raid versions of their enemies: "Conrad allows the reader to see the imperialism is a system. Life is one subordination realm of experience s imprinted by the fictions and follies of the dominant realm'. (118)

The writers and critics Mahatma Gandhi, Fanon, Ngugi, Achebe etc have tried to subordinate through their postcolonial fictions against stereotypes of Europeans which exist in the third world countries in the form of literary bourgeois elites. They have linkage with domination and exploitation. Shakespeare's *The Tempest* can be taken as a form of domination and exploitation by Prospero. Caliban protests using language in his speech. Symbolically it illustrates the logical protesting out of rather than against. As Leela Gandhi writes: "The dynamics of the Caliban paradigm are seen to generate a host of creative anxieties among anti-colonial literary practitioners" (148).

Thus, all the writers and the critics of the postcolonial fictions try to subvert colonial type of hegemony of the westerns over the third world lands. Colonized

people use culture as a weapon to subordinate the hegemony and other informal exploitation of the Europeans. The third world people use groups, some colonized use language, some use fiction to efface the direct and indirect interfere of the westerns over the land and the civilians of the third world countries.

### **Women as Victim**

Women like colonized subjects have been victimized by various forms of patriarchal domination. Patriarchy put them in the position of other. Women have got the problem of oppression and repression. They invert the structures of domination, substituting a female tradition or tradition for a male dominated canon. Women's experience of discrimination is the masculine world of empire. Still European women are not involved as the same race and social group as their male consorts. In the time of colonization, females could not get chance to participate like males counterparts. They should stand back for waiting their husband. As Bill Ashcroft, Gareth Griffiths Helen Tiffin edite Oyeronke Oyewumi's *paper colonizing bodies and minds*:

The colonial process was sex-differentiate in so far as the canonizes were male and used gender identity to determine policy. It is clear that any discussion of hierarchy in the colonial situation, in addition to employing race as the basis of distinctions, should take into account its strong gender components. The two racially distinct and hierarchical categories of the colonizer and the native should be expanded to four, incorporating the gender factor. (256)

Thus the system of indirect rule is introduced by British colonial government. The government recognize the male chief's authority as the local level but do not acknowledge the existence of female chief. The women are effectively excluded from all colonial state structure. They are bypassed by the colonial state in the arena of politics means they cannot actively participate in political activities. At the

colonization time, the subaltern women could not get chance to participate in any rank of work. They were doubly and triply marginalized in place of work. As Elleke Boehmer writes:

They were disadvantaged on the grounds not only of gender but also of race, social classes in some cases religion, caste, sexuality and regional status. Far from being eradicated the grim irony of the independence period was that the pressures of national liberation reinforced many of these forms of exclusion. (216)

The third world women could not involve to participate in any type of work of that circumstance. They were doubly colonized. Colonizers put them in suppression in one way and their own male counterpart put them under the oven in other way. As Gandhi remarks, "the third world women as victim par excellence the forgotten casualty of both imperial ideology and native and foreign patriarchies"(83).

Feminization of the colonized men under empire has produced as a kind of defensive reflex, an aggressive masculinity in the men who lead the opposition colonialism. Nationalist movements encourage their members who are mostly males. They assert themselves as agents of their own history as self fashioning and control the women are not encouraged. They are marginalized, therefore both, nationalist political activities and the rhetoric of nationalism, place them in a single place. In this regard Elleke Boehmer quotes Soyinka's *A Dance of Forest*, "it is clear that whereas men are invoked as the definitive citizens of the new nation, women are cast as icons of national values, or idealized custodians of tradition" (216).

The colonizers use the women either the first world or the third world women as a weapon at the time of colonization. They use them as a sharp weapon but do not involve them in effective role. They bypass the women without providing them any right at the time of colonization. They victimize the women psychologically, sexually



and physically. They use the women for the fragment of the national unity for the revolution. Anti-colonial rivalries also use the women to destroy the nature of the colonizers in different forms. The women play great role to revolt for the effacement of colonization. But after the colonization, the patriarchy have dominated women without giving them any significant way for their smooth progress. The colonizers encourage the third world to expel to rampant the strong societies. But later put just like icons. As Leela Gandhi writes:

The colonizer destructures Algerian society through its women: if we want to destroy the structure of Algerian society, its capacity for resistance, we must first of all conquer the women we must go and find them behind the veil where they hide themselves and in the houses where the men kept them out of sight. (64)

Thus the women have been put in pressure by the patriarchal society in colonial and postcolonial period taking culture, tradition and literary as issues. They exploit the women's role in the politics and the practice of empire. Boehmer remarks, "An unfortunate result of this was that stereotypes of the third as less liberate less advanced or mired in tradition and superstition resurfaced" (218). We can conclude that the women are yet in victims and are in problems because of the unbelievable traditions and superstitions. So, these systems should be eradicated from the practical behaviours.

### **III. MacWhirr and Coolies: Burden of Representation**

#### **Mac Whirr: Victim of Subordination**

In the novella, the captain, Mac Whirr, is portrayed as a victim of subordination while settling the difficulties that appear in the sea to reach China taking coolies. His physical activities and ambivalent visions clarify that he is less skillful, “invisible hand trust into the ant heap of the earth, laying hold of the shoulders, knocking heads together and setting unconscious faces of the multitude towards inconceivable goals and in undreamt of directions” (552). Everyone knows that he is the captain of Nan-Shan. But he has no clear vision of the sea journey. That's why he has to endure his helpers' words. As the narrator describes that he has not ability like his helper Jukes:

Mr. Jukes, in moments of expansion on shore, would proclaim loudly that old girl was as good as she was pretty. It would never have occurred to Capitan Mac Whirr to express his favorable opinion so loud, or in terms of so fanciful. The non-Shan steamed out to the earth, without Mac Whirr having offered any further remark as to her fittings, or having been heard to other a single word hinting at pride in his ship, gratitude for his appointment, or satisfaction at his prospects. (154-55)

The captain, Mac Whirr, is only straight forward person. He does not have good thinking and long vision of forthcoming desperate situation. So he knows the circumstances, difficulties and shifting instances through the mouth of Jukes, “What the devil and you doing there, Mr. Jukes?” asked Captain Mac Whirr” (164). After acquiring the things and circumstances from Jukes, he tries to find out more about the situation:

After a while he stepped quietly into the chartroom and opened his international signal code both at the plate where the flag of all the nations are correctly figured in gaudy rows. He ran his finger over them and when eh came to Siam, he contemplated with great attention thread field and the white elephant. Nothing could be more sample, but to make sure be brought the book out on the bride for the purpose of comparing the colored drawing with the real thing at the flagstaff astern. (156)

The captain, Mac Whirr, has never settled the problems of his mates which they demand to tackle the difficulties that appear before them. So, his mates leave alone on the bridge, sidled and staggered as far as the wheelhouse. Its door being hinged forward, he has to fight the gale for admittance but "he stood within, holding on the handle and appearance was fragile and bright toy, necks food herd, face was still and sunken as in death" (197). He hasn't got any bizzard knowledge and skillful creativity to face and manage the shipmates and their suffering. So he has to stay solitary life with burdensome life getting burdens from the mates and the coolies:

Captain Mac Whirr wiped his eyes .The sea that had nearly taken him over board had to his great annoyance, washed his soul waster that off his bold head. The fluffy, fair hair, soaked and darkened, resembled a mean skein of cotton threads test coned around his bare skull. His face, glistening with seawater, had been made crimson with the wind, with the sting of sprays. He looked as though he had come off sweating from before of furnace. (197)

He is very careless and trustless person. He doesn't believe other's words, "don't you pay any attention to what the man stays" (198). When there is an impenetrable

obscurity pressed down upon the ghostly glimmers of the sea, the captain, Mac Whirr, becomes straightforward without having cleverness, "Captain Mac Whirr had never turned his face, but Jukes caught some more words on the wind" (183). But the captain, Mac Whirr, goes to the study room and pretends as a studious man holding and reading the books. He becomes puzzled hearing the word of Jukes. He is thinking of his passengers, "Never heard a lot of coolies spoken of as passengers" (172) and says Jukes, "Mr. Jukes, that you don't find everything in books" (174). At this manner of the captain, Jukes watches him very carefully to denote his meaning, "saw Jukes gazing at him dubiously, and tried to illustrate his meaning" (174). Jukes does not see his captain distinctly. The darkness is absolutely piling itself upon the ship. He makes out movements but, "Captain Mac Whirr was trying to do up the top bottom of his oilskin coat' with unwanted haste. The hurricane, with its power to madden the sea, to sing ships, to uproot trees, to overturn strong walls and dash the very birds of the air to the ground" (218).

Such activities create the captain, Mac Whirr, as a very doomed person. He is very careless and forgetful one. Because of his weakness, he has to feel upset. As the narrator describes:

Captain Mac Whirr had gone into the chartroom. There was no light there but he could feel the disorder of that place where he used to live tidily. His armchair was upset. The books under his boot. He groped for the matches [. . .]. He forgot himself till the flame diminished to a blue spark, but his fingers and vanished. (213)

The captain, Mac Whirr's uneven nature in the ship creates imbalance, "Captain Mac Whirr had begun by taking off his coat, which he hung on the end of the stem windlass embodying all the latest improvements" (155). This temperament at

direction shows the ambivalence nature of the captain, Mac Whirr. He can not give proper decision in the context of 'queer' flag of Siam. There arises Jukes' distress saying 'nominal Asian Sovereignty Saily' about the power and over flow his disguise to the captain, Mac Whirr, "He went about grumbling to himself and uttering short scornful laughs" (156). He is unthinkably in command of his ship without having capacity to give proper answer to his partner's question, "Queer flag for man to sail under, Sio" (156) and replies, "What's the matter with the flag?" (156). He goes back which clarifies his fragile mood of him. "He walks across to the end of the bridge" (156). It deals with him amazement of Britishers to lacking movement of power at the last phase of colonization.

Because of the ambivalent mode and high subordination of the coolies create problems to control the coolies after reaching the ship in the China Coast, "The captain's letting them out" (225). It denotes that westerner leader's authentic decision comes in problem because of pressure of subordination and opposition to the colonized. As the narrator writes, "he cannot take decision hurriedly but the engineer and other members try to control using rifles and revolvers, run below for revolver" (225). The captain, Mac Whirr, cannot give proper decision to solve the problems of colonization. So, he has to face subordination from the mates and the coolies. At this time he is shown fatally ambiguous person.

All these circumstances create the scarcity of skillful knowledge of the protagonist the captain, Mac Whirr, who cannot play vital role in the novel with creative qualities, replaced by Jukes, his helper. He is a symbol of the falling bird, which cannot sustain the forthcoming situation and falls into the problem. "The captain's letting them out. Oh, he is letting them out" (225). The decision to make them free is because of subordination.

### **Coolies: Problem of Stereotype**

Western people's main mission is to dominate the third world people without providing the opportunity to play role to show the identity. They put them in harsh pressure, just happens to the “the Chinese coolies returning to their village homes in the province of Fo-kien, after few years of work in various tropical colonies” (150). British Empire expanded the trade in the third world countries, using the sea eradicating active presence of third world people. The stereotype of the coolies is in the problematic condition in *Typhoon*. As Jukes says, “They say a Chinaman has no soul” (226). This line shows that the representation of coolies has prejudices and the espousal of them terribly blurred without identities in the ship. They have uncertain outlook. Their position into the deck is very miserable. The coolies are seen as in the threatening form without having any potential insurrection. They are just placed within that urban industrialized Britain's fear. They are still vilified as threatening to the jobs, mores, and racial integrity. There are prevalent stereotypes about the ignorance and inhumanness of the working class Chinese men. As the narrator describes:

The foredeck, packed with Chinamen, was full of somebore clothing, yellow faces and pigtails, sprinkled over with a good many naked shoulders, for there was no wind and the heat was closed. The coolies lounged talked, smoked or stared over the rail, some, drawing, water over the side, sluiced each other, a few slept on hatches while small [. . .] look and brass on the corners, containing the savings of his labours: some clothes of ceremony, sticks of incense, a little opium maybe, bits of nameless rubbish of conventional value. (153-54)

The coolies have got light behaviours from the sailor groups. They push the coolies with their legs to reach inside the deck. As a racial supremacy, British sea traders would make the chinamen dumb for their status. As the narrator quotes Jukes nature in effect to the coolies psychology, “ He was gruff, as because of racial superiority, but not unfriendly. The Chinamen, gazing sad and speech less into the darkness of the hatway, seemed to stand at the head of a yawning grave” (159).

Such an inhuman injustice creates threat to the coolies. They become pale and they have lack of identity. The Nan Shan is ploughing a vanishing furrow upon the circle. There are the motionless and trembling coolies in the great oppression inside it. “Chinaman were lying prostrate about the decks. Their bloodless pinched, yellow faces were like the faces of billions invalids. The captain, Mac Whirr, noticed two of them especially, stretched out on their backs below the bridge. As soon as they had closed their eyes they seemed dead” (164).

The coolies are in harsh suppression. Their faces are indistinct and pose uncomfortable. The unnatural two men lie against each other in a position reminiscent of the stupefied in opium dense whose sense of personal space is eroded. “Chinaman rolling like a boulder” (208). They are terrified because of the coming of Jukes and boatswain to control them putting into the full of water deck: “the coming of the white devils was a terror . Had they come to kill?” (209). They are locked in such a compact scrimmage linking their arms and aided by an appalling dive of the ship. Behind their backs, small clusters and loose bodies tumbled from side to side. This pipe like winch and the huge coil of rope that forms its bowl dominate the foreground of the composition. This type of miserable domination making suffering to the coolies in a vulnerable way denotes the effacement of their representation before the British Empire. As the narrator writes:

Some dragged aside by the hells, were passive like dead bodies, with open fixed eyes. Here and there a coolie would fall on his knees as if begging for mercy, several whom the excess of fear made unruly, were hit with hard fists between the eyes and cowered while those who were hurt submitted to rough handling, blinking rapidly without a plaint.

(109)

The coolies are not addressed with proper noun but address them with collective noun. They are never individually named, but they are addressed calling 'them', 'coolies' and 'chinamen'. Chinamen are staggering up to the bridge one by one for getting proper role and identity. It postulates the coolies' lack of identity inside the deck individually. "The hatch way ladder was loaded with the coolies swarming on it like bees on a branch" (196). Even those who perform specific roles are amalgamated with their inferiors and addresses in the debased currency of pidgin. The captain, Mac Whirr's speaking with sea man is not clear and definite language "tangled facts that nevertheless speak to a seaman in a clear and definite language" (160). They can clearly speak standard English but speak different one. They use language to show superiority and to suppress the coolies. They force power over them cruelly. Jukes addresses them, "Wanchee look see, all same look see can do: said Jukes, who have not talent for foreign languages mangled the very pidgin- English cruelly, He pointed at the open hatch. 'Catchee number one piece to sleep in. Eh?" (197).

Hearing such partial language, they feel not being represented. The coolies become dumb without understanding such complex language, "The Chinamen, gazing sad and speechless in to the darkness of the hatchway, seemed to stand at the head of a yawning grave" (169). They are addressed 'Jonnies' eradicating their identity of coolies putting them under the deck, "My notion was to keep these Jonnies under



hatches for another fifteen hours or so” (224). They call them beggars forgetting their labours, putting them in charge, “A trouble with a cargo of Chinamen is the child’s play” (224). This eradicates their adult capacity and blurs show the stereotype or the representation of the coolies in any place.

All these statue appearance of the coolies sitting under the deck with full of water under the threat of white crew and suppression create the problem of the coolies' representation in the form of British sea trade in China. While returning, the Chinese workers show contemporary stereotypes of the Chinese that occurs in Conrad’s work. All the coolies work in the same place and for the same length of time.

### **Coolies: Resistance to Domination**

The coolies are the chinamen who go to various tropical colonies for works. They are returning to their village home after a few years of work in different tropical countries by the ship 'Nan Shan' the English ship. The Bun Hin company is sending them home. The captain, Mac Whirr, put them in the deck in the dark place without providing comfortable seats, "the head of yawning grave" (59). At this time when the captain, Mac Whirr, goes to notice them, some of them become just like dead but three others, are however quarrelling barbarously in very movement of finger as a symbol of resistance. "The smoke struggled with difficulty out" (164). Jukes breaks the needle at the second stitch and drops his work and provokes the heat in a violent undertone made by the three chinamen, “The propeller thumped, the three Chinamen forward had given up squabbling very suddenly, and the one who had been plaiting his tail clasped his legs and started dejectedly over his knees” (165).

The violent tone of Jukes could not stop fighting against the domination and suppression of the tone and the struggle begins regularly. “There was some trouble

amongst the chinamen. They were fighting, it seemed couldn't allow fighting" (199). They continued to break the rules and regulations of the crew which ban to provoke sound. They are fighting for, "Dollars, Dollar, Sir. All their rotten chests got burst open. Blamed money skipping all over the peace, and they are tumbling after it heads over hells fearing and biting like anything and regular little hell in there" (196).

The pressure of Jukes into the deck made the coolies troublesome. "The hatchway ladder was loaded with coolies swarming on it like bees on a branch" (196). "They inside the deck, with full of trouble moving Tust like bees and ready to go against the domination of Jukes to over turn him, and the Chinamen rising up in a body to save their property" (204)". They are struggling to face the hatching circumstances in the deck. "Another lot of coolies on the ladder struggling suicidally to break through the battened hatch to a swamped deck, fell of as before, Jukes disappeared center them like a man overtaken by landslide" (208).

The central struggling Chinamen go over to the roll. They are dark, indistinct, helpless with a wild gleam of many eyes in the dim light of the lamps. The tourcher can be known from the bitter words of Jukes "Leave me alone- damm you. I am all right, screeched Jukes Drive them forward" (208). Because of this they are looked in such a compact hoping. They cannot fight for their footing and scattered dollars. But the sound of the coolies cannot stop being in the pressure, "Suddenly only of the coolies began to speak. The light came and went on his lean, straining face, he threw his head up like a baying bound [. . .] he stretch out his arm, his mouth yawn black and the incomprehensible guttural hooting sounds" (210).

Jukes penetrates with strange emotion as if brute has tried to be eloquent. At the same time, "two more started mouthing what seemed to Jukes fierce denunciations, the others stirred with grunts and growls" (210). Jukes orders the hands

out of the 'tween-decks horridly and leaves himself backing through the door but the grunts rises to a loud murmur.

Conrad makes surviving in the *Typhoon* as an allegory of surviving of the rebellions coolies in the troublesome period that Jukes believes he has forestalled. "Jukes could not see his captain distinctly" (218). It is an allegory in which the roles of coolies are crucially reversed. But during the siege of Peking, the westerners are effectively imprisoned within the ground of British legation, "The darkness was absolutely piling itself upon the ship" (218). Here, it is the coolies who are imprisoned while the Chinese weather acts against British officers on their behalf:

The matter of the winds drew near a pace. In the forefront could be distinguished a drowsy waking plaint passing on and off the ground of a multiple clamour, marching and expanding. There was the throb as of the many drums in it, a vicious rushing note, and like the chant of a tramping multitude. (217-18).

The coolies become rebellion by articulating the desperate language of the working class people as a response of the captain, Mac Whirr's language. "The incomprehensible guttural hooting sound that did not seem to belong to a human language" (210). The swarm like bees' beating madly with their fists' in an effort to escape the seemingly inevitable fate of certain death and who have as much to fear from each other as they do from the white ghosts:

Jukes saw a head bang the deck violently tow thick calves waving on high, muscular arms twined round a naked body, a yellow face, open-mouthed and with a set wildstare look up [ . . . ] coolies swarming on it like bees on or a branch. They hung on the steps in a crawling stirring,

cluster, beating madly with their first the underside of the battened hatch. (196)

This reiterates the sounds of the coolies of that other space for showing the resistance against the British domination to be far off from the decayed suppression, “They began to drop off: first one, then two, then all the rest were away together, falling straight off with a great cry” (196).

Reconing these events, we can discuss that the coolies are bolted into the deck with great burden to block their stereotype. But the revolt of the coolies forces them to distribute money defeating revolt of the coolies forces them to distribute money defeating sea traders who bring neocolonialist as a practice to dominate the coolies in the postcolonial era. As sailor groups say, “We finished the distribution before dark. It was rather a sight: the sea running high, the ship a weak to look at, there chinamen staggering up on the bridge one by one for their share” (226).

### **Victimization of Women**

In the novella, there is no fixed representation of the women at home or in the function of the merchant marine. The men exploit over the women. They leave them at home. The captain, Mac Whirr, of *Typhoon* also does same work of leaving his wife at home. “Mac Whirr stood before laodrom by the midnight express after a sudden but undemonstrative parting with his wife” (154). This implies Conrad’s Portrayal of Mrs. Mac Whirr. Her life is literary because she is disconnected from her husband that she clearly has little influence over his actions and he himself so little comprehension of her feelings of social “superiority” that neither class position nor the money. Her desires directly influence from the decision of the captain from the seas as a command:

He paid five and forty pounds a year in a year for its, and didn't think the rent too high, because Mrs. Mac Whirr (a pretentious person with a scraggy neck and disdainful manner) was admittedly lady like and in the neighbourhood considered as 'quite superior'. The only secret of her life was her object terror of the time when her husband would come home to stay for good. Under the same roof there dwelt also a daughter called Lydia and a son, Tom. These two were slightly acquainted with their father. (160)

Although Mrs Mac Whirr wishes her husband to stay out east where the climate 'agrees with him' "it's such a comfort to know he keeps so well, as if poor Mac Whirr had been away touring in China for the sake of his health" (222). The captain himself even perceives her antipathy to his return. "He isn't coming home yet" (222). Which is, in fact, the only secret of her life", "undemonstrative parting with his wife" (154). But, the use of the phrase 'object terror' is used to describe her attitude to his homecoming. As Mrs. Mac Whirr glances father on the alert, ". . . do what's fair . . . miserable objects . . . Only three, with a broken leg each, and one . . . Thought had better keep the matter quiet . . . hope to have done the fair thing . . ." (221).

Conrad portrays that the women are the human beings of a separate world constituted of wishes or illusions in general. Males treat the women as kitchen women. As Mrs Mac Whirr also feels very lack of identity in the absence of her husband. "Mrs Mac Whirr, in a drawing room of the forty pound house, stifled a yawn-perhaps out of self respect for she was alone" (220). She is 'out of the ship but she shows great respect to her husband's ship and she may be a fantasist in her reactions to his monthly epistle. She is perfectly capable of conducting her own affairs and raising her daughter by herself. Ultimately the separate spheres that Mr and Mrs

Mac Whirr inhabit are codependent in a technical sense but in a practical sense *Typhoon* depicts an unintegrated world of the independent women and homosexually bonded men:

The paper rustled sharply. A calm that lasted more than twenty minutes, she read perfectly; and the next words her thoughtless eyes caught, on the top of another page, were: see you and children again. She had a movement of impatience. He was always thinking coming home. He never had such a good salary before. (220)

The captain, Mac Whirr, leaves her home. He fails to provide her intentions cementing the legitimacy of mercantile pressure for the women who remain home, "your loving husband at the end and my darling wife at the beginning" (220). This shows the traditional love leaving Mrs. Mac Whirr home but he is always curious to know the circumstances of her and her natural aspects. She cannot try to understand all the ship affairs. She has never asked her husband herself about the movement of his husband in the ship. She has never asked herself why, precisely: "They are called typhoons not in books . . . couldn't think of letting if go on . . ." (220).

The captain, Mac Whirr, gossips with the steward and the ship's cook about Mrs. Mac Whirr's circumstance "So much so, that he tried to give the cook some idea of the narrow squeak we all had by saying solemnly" (221). The text lends more importance to the circulation of closed knowledge, homosexual environment of the ship than its circulation within the closed environment of wedlock marginalizing the women at home somewhat irrelevant which shows she victim of the women taking barriers of gender and physical structure. Mrs Mac Whirr completes inability to understand or even attempts to reach her husbands missives:

Lifting her hands, she glanced wearily her and there into the many pages. It was not her fault they were so prosy, so completely uninteresting-from 'my darling wife' at the beginning, to 'your loving husband at the end she couldn't be really expected to understand all there ship affairs. (220)

Likewise the boatwain goes to the sea trade freely. He leaves her wife home giving her work on shop as well as to take care her children. He gets good suggestion of his work "She would say serve you right, you old food, for gong to sea" (195). The boatwain has put in the suppression in the native land. As the narrator describes, "his wife-a fat woman- and two grown-up daughters kept on a green grocer is shop in the east end of London" (195).

This clearly shows the victimization of the women by patriarchy. Rout provides an idealized image of marriage devoid of exploitation leaving his wife home. Rout's relationship is one of the mutual affections. Solomon Rout says, "wonders will never cease, cried Mrs. Rout Joyously at the old lady in the armchair" (222). They marry with affect of sex but there is distinction between them. Mr. Rout involves in empirical process but he leaves Mrs. Rout home condensing her desires. Only the presence of her aged mother-in-law looking at he paper. "The eyes of engineer's wife fairly danced on the paper" (222). She becomes curious only at looking at paper being victimized by her husband making her childless home dominating her desire "You could set up a small house out here" (223). He wants to have fulfill his desires out that, "I would have a chance so see you sometimes then" (223). This shows the sexual exploitation of women just for fulfillment of sexual intercourse.

Mr. Jukes effectively excludes the women from the equation by forcing a separation, "light hearted. indomitable" (223). The international affairs of the steamer. Its passengers' larger world of politics and economic that the ship traverses:

But Mr. Juke's account was really animated and very few. His friend in western ocean trade imparted if freely to the other officers of his lenses. A chap I know writes to me about an extraordinary affair that happened on board his ship in that Typhoon-you know- that we read of in the papers two months ago. (223)

There is no discussion of 'Chinawomen' in place of 'Chinamen' "The seamen in harbour" (218). This denotes that the third world women are suppressed consisting in home without providing them chance to work freely on the foreign land. We can find in the text the Chinamen as the coolies but cannot find the women as the coolies. All these facts mitigate the marital exploitation in postcolonial era.



#### IV. Conclusion

Conrad's *Typhoon* can be studied from postcolonial approach. It implies the superiority and inferiority between the East and the West in the form of English ship *Nan Shan* sailor groups (Captain Mac Whirr, Jukes, Solomon Rout and others) and their passengers. Chinese coolies, who are returning to their homeland South China working from different tropical countries, are the passengers in the ship. While they are returning to their native land in the ship, they have to endure the burdens and have to show their struggle for their identity. It evokes the domination of the coolies and their subordination. This shows that western-sailor groups put pressure on them in South China sea in postcolonial era. It is the latest phase of colonization in which time the third world people are being conscious about their rights. There can be the third world countries' consciences especially the Chinamen because they have understood the intention of the colonizers, the captain, Mac Whirr, and his crew as a sailor-groups, as a sea trade. They get working experiences from different colonial countries. They try to invert the captain, Mac Whirr, and his crew's expectation to colonize China beginning with sea business.

Conrad wrote his books, novels and short stories from his own experiences. He shows moral and social problems to evaporate the human implication. His experience is his main technique to write novels, books and short stories. *Typhoon* is also his own sea experience while British colonized India and there was sea trade with China. British wanted to put China and sea areas under the control. Conrad uses different kinds of imageries in his books, novels and short stories, such as *Nan Shan*, named mountain range in western China, *South Asian Flag*, and literary images of the human beings' tragic vision.

This research has used postcolonial perspectives as a theoretical tool to analyze the text. There is the problem of representation of the third world people because the third world people are in serious problematic condition without acquiring proper rights. Domination and subordination provokes resistance in practical behaviours. Same way the third world people get so much suppression and oppression but they cannot sustain so much burden and feel disconnected from fundamental rights. So, they evoke their sound as a form of subordination. The women are victimized from the male counterparts placing them in marginalized situation, thinking as a sexual partner and kitchen wife. They are disconnected from their husbands to do constructive works suppressing their desires and intentions such as the first world women wouldn't get chance to involve in colonization with their husbands and the third world women wouldn't involve to do works in different tropical countries and evoke sound.

The main character, the captain, Mac Whirr, is victimized by the subordination because of his own faults and hostile impressions. The captain, Mac Whirr, tries to settle the problems of journey to reach the China coast in Typhoon. He has to face his own crew's problems and the coolies' problems but cannot settle the problems and give proper order to his staff according to the situations and circumstances in the time of difficulties because of his own ambivalent mode. So he has to face the subordination from his staff. Despite this, he has to face the subordination from the coolies because the coolies fight with the western sailor groups for their sufficient place and stance. He is shown just like the character of the latest phase of British Empire because he cannot remove obstacles properly. Westerns show barbaric and savage behaviours over the coolies. They put them inside the deck where water is leaked. Generally, people cannot stay a minute inside the deck. They are controlled

with bad behaviours such as jukes touches them with leg, so that the coolies cannot demand the money of their work to run their life smoothly. When the domination of the crew become difficult to endure, the coolies resist their order to curtailing their rights. They demand money of their work. It is shown that the third world people's conscious role in the postcolonial era. The coolies revolt against the suppression of the sailors for their role, right, stance, place and identity.

Despite this, the women are suffered and victimized very bitterly, either they are the first world or the third world in postcolonial era. The first world women would not actively participate in the mission of empire and the third world women would not get chance to involve in work and revolt with the males against the colonization but they would stay at home, according to husbands' longs. The captain, Mac Whirr, leaves his wife to take care the children without involving her in the colonization. Instead of it, she has to stay home missing her husband bitterly. Being victimized, she wishes her husband's smooth journey and mission. Likewise Rout also leaves his wife alone having childless, showing that marriage is only for fulfilling sexual intercourse. He does intercourse with her and leaves her as a working woman in a solitary place with the trouble. Likewise the coolies also leave their wives in the native land without providing them chance to involve in work going to different tropical countries. They go to different countries in works and raise voice against the domination but the women are not represented in such type of activities. They have to suffer such type of hegemony that they have to stay inside the kitchen room. Thus, there is the victimization of women in the postcolonial era in both the first and third world.

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