



## Chapter IV

### The Empire of Rajah-Laut

The Dutch merchants called those men English pedlars; some of them were undoubtedly gentlemen for whom that kind of life had a charm; most were seamen; the acknowledged king of them all was Tom Lingard, he whom the Malays, honest or dishonest, quiet fishermen or desperate cut-throats, recognized as 'the Rajah-Laut--the king of the Sea.'<sup>1</sup>

The account of Tom Lingard and his empire is delineated in reverse chronological order in Conrad's quasi-trilogy which consists of Almayer's Folly, An Outcast of the Islands, and The Rescue. Conrad partly based Lingard's life and career on Sir James Brooke's, whose name was revered along the Malay archipelagoes. Like the Rajah Brooke had done, Lingard suppresses the pirates and brings peace as well as order to various places. His name not only stirs fear and respect in the natives' hearts, but it also arouses envy in the hearts of those Europeans who sail to and fro in the area. As Conrad states in An Outcast of the Islands, "there was not a white man in the islands, from Palembang to

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<sup>1</sup>Joseph Conrad, Almayer's Folly (Middlesex: Penguin Books Ltd. 1984), p. 10.

Ternate, from Ombawa to Palawan, that did not know Captain Tom and his lucky craft."<sup>2</sup>

Since Conrad presents different stages of Lingard's life in his trilogy, the image of Lingard is portrayed differently in each novel. As a young man in The Rescue, Lingard is very idealistic, full of romantic dreams, and indecisive while the late middle-aged Lingard in An Outcast of the Islands is more mature, decisive, and down-to-earth. Nevertheless, all of the portrayals of Lingard have something in common--all reveal his benevolence, courage, and spirit of adventure. These characteristics involved Lingard in numerous adventures--a fight with the Malay pirates, the adoption of a Malay girl, and the discovery of a river, among others. The focus of this chapter, however, is Lingard's engagement in Malay politics at the Shore of Refuge in The Rescue.

Although many critics consider Conrad's The Rescue a boring book, the novel, in fact, is a colonial story that vividly portrays the image of imperialism. The book is notable, as Benita Parry states in Conrad and Imperialism, "for honouring and refuting colonialist

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<sup>2</sup>Conrad, An Outcast of the Islands (Middlesex: Penguin Books Ltd., 1986), p. 21.

myth."<sup>3</sup> In this novel, Conrad does not give much attention to mercenary imperialism. Instead, he explores the extent to which the white men can adhere to their assumed burdens of civilizing. The novel begins with a eulogy of a white man who has noble impulses:

Almost in our own day we have seen one of them--a true adventurer in his devotion to his impulse--a man of high mind and of pure heart, lay the foundation of a flourishing state on the ideas of pity and justice. He recognized chivalrously the claim of the conquered; he was a disinterested adventurer, and the reward of his noble instincts is in the veneration with which a strange and faithful race cherish his memory.<sup>4</sup>

Conrad praises this man as one who has a "great mind" as well as a "pure heart," and who rules the communities with "pity" and "justice." Although Conrad does not mention the name of the man, we can infer that the man is Sir James Brooke, an ideal imperialist whose life and career appeals to Conrad. However, the sublime tone of the eulogy at the beginning of the book turns to a lament at the end when the narrator throws light on the

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<sup>3</sup>Benita Parry, Conrad and Imperialism: Ideological Boundaries and Visionary Frontiers (London: The Macmillan Press Ltd., 1983), p. 40.

<sup>4</sup>Conrad, The Rescue (Middlesex: Penguin Books Ltd., 1985), p. 15. All future references to the work will be cited parenthetically in the text.



less successful colonist like Lingard, a seaman-trader who lives by passion rather than by his limited intelligence:

But there were others--obscure adventurers who had not his advantages of birth, position, and intelligence; who had only his sympathy with the people of forests and sea he understood and loved so well. They cannot be said to be forgotten since they have not been known at all. They were lost in the common crowd of seamen-traders of the Archipelago, and if they emerged from their obscurity it was only to be condemned as law-breakers. Their lives were thrown away for a cause that had no right to exist in the face of an irresistible and orderly progress--their thoughtless lives guided by a simple feeling.

(pp. 15-16)

Unlike Jim's "kingdom" in Lord Jim, Lingard's realm is not small. His domain encompasses the Malay Archipelagoes where he enjoys prestige and power without challenge from the natives. In The Rescue, Lingard's power has reached its zenith. The natives both respect and fear him. They hail Lingard as "Rajah Laut," "the Ruler of the Seas," and "King Tom," titles he would have never held among his own people in England. Like Jim, Lingard believes in the power with which the natives have gifted him, and he uses it to help other people, both the natives and the Europeans, who get into trouble in his empire. In so doing, he gains not only honor but is afforded the opportunity to reveal the benevolent side of his character. Lingard, however, perhaps oversteps his boundaries in The Rescue when he involves himself in



native politics. Lingard's fascination with the complexity of Wajo politics recalls both Jim's enchantment with tribal warfare in Patusan and the tragic results of that infatuation.

The Wajo are a Malay tribe whose reputation for trading is known throughout the archipelagoes, as the narrator of The Rescue explains:

. . .it is a common saying amongst the Malay race that to be a successful traveller and trader a man must have some Wajo blood in his veins. And with those people, trading, which means also travelling afar, is a romantic and an honourable occupation. The trader must possess an adventurous spirit and a keen understanding; he should have the fearlessness of youth and the sagacity of age; he should be diplomatic and courageous, so as to secure the flavour of the great and inspire fear in evil-doers.

(pp. 64-65)

Lingard's involvement in the politics of this tribe is the result of a debt he owes to Hassim, a man of noble birth and an exemplary Wajo trader. One of Hassim's trade excursions led to his saving Lingard's life from the Papuan savages, which resulted in Lingard's obligation to Hassim. Thus, when Hassim, the rightful successor of the old Rajah Tulla, is deposed and exiled by a strong party that has the support of the Dutch government in Malaya, Lingard believes it is his duty to aid Hassim by organizing a military alliance to regain Hassim's throne. However, Lingard's motives are not

entirely altruistic. Lingard realizes that this mission, if successful, will ennoble him in the eyes of the Malays and will force the rest of the world to sit up and take notice. Lingard is also hungry for mastery and enjoys the submissive nature of the Malays. He finds these natives easy prey. His foray into their political realm enables him to further exert his power and thus remind the natives of his superiority. When Lingard tells Mr. Travers, the owner of the stranded yacht, "I am where I belong. And I belong where I am" (p. 107), he is in fact, declaring the island his own; he rules it and knows every inch of it. It is this pride of his power that blinds Lingard to the disasters which may result from his interference with native politics. It is also this pride that has deluded Lingard into believing that interference is his moral obligation, as the narrator reveals:

There was something to be done, and [Lingard] felt he would have to do it. It was expected of him. The seas expected it, the land expected it. Men also. The story of war and of suffering; Jaffir's display of fidelity, the sight of Hassim and his sister, the night, the tempest, the coast under streams of fire--all this made one inspiring manifestation of a life calling to him distinctly for interference. But what appealed to him most was the silent, the complete, unquestioning, and apparently uncurious, trust of these people. They came away from death straight into his arms as it were, and remained in them passive as though there had been no such thing as doubt or hope or desire. This amazing unconcern seemed to put him under a heavy load of obligation.

Although Jörgenson, a white man who underwent a similar experience earlier, tries to warn Lingard against getting involved, Lingard ignores it. Jörgenson's passionate declaration that it would be better for Lingard to "jump overboard at once" than to succumb to the island's fatal allure falls on deaf ears.

Lingard has deluded himself into believing that he can fulfill the imperialist mission to save the savages. He arrogantly responds to Jörgenson's plea that he "drop" his noble plan by saying, "I am no fool" (p. 98), and then spends the next two years planning and preparing to help Hassim. He accumulates powder and allies along the archipelago. Jörgenson, unable to change Lingard's mind, stoically yields to Lingard's effort, and they choose the Shore of Refuge as their administrative center.

There are four, main, discordant, Malayan groups comprising the loose society at the Shore of Refuge, all being outcasts. These groups are a band of refugees led by Belarab, a man of peace who fled the Dutch authority to establish a new community in this place with his father; Tengga's party, who are always against Belarab; Sheriff Daman and his Illanun pirates, who seek only plunder; and the Wajo traders under the leadership of Hassim, whose restoration of the kingdom depends on Lingard's will. Lingard's strength and imagination convince all these groups of his power and also bend them to his will. Most of these people promise to help Lingard



because they want a strong white man to protect them, and their alliance with Lingard, the Rajah-Laut, makes them feel secure. Belarab decided to ally himself with Lingard because "he wanted somebody at his back, somebody strong and whom he could trust, some outside force that would awe the unruly, that would inspire their ignorance with fear and make his rule secure" (p. 100). This reveals to some degree the instability of Belarab's authority since colonization. Ironically, the intervention of Lingard aggravates rather than alleviates the situation on the Shore of Refuge and destroys the transient cohesion of the loose society there. Avrom Flieshman in Conrad's Politics, points out that "Lingard's alliance to support the legitimist claims of Hassim to the throne of Wajo" has the ultimate effect of introducing "unsettling temptations to intrigue and conflict, which lead to internecine warfare that explodes the society into fragments and alienates natives and Europeans alike."<sup>5</sup>

There are many imperialist figures in Conrad's colonial fiction who basically have good intentions to bring progress and peace to "uncivilized" countries. Nevertheless, these good intentions usually fall by the wayside, and the white man who came to save the natives

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<sup>5</sup>Avrom Fleishman, Conrad's Politics: Community and Anarchy in the Fiction of Joseph Conrad (Baltimore: The John Hopkins Press, 1967), p. 87.

ends up making things worse for them. Chaos and warfare are the usual results of the interference of the whites in native affairs. That the white men's good intentions are inverted is due to their lack of inner strength to withstand outside forces. Kurtz in Heart of Darkness is hollow and, thus, greed takes possession of his mind; Jim in Lord Jim, lacks the power to face reality. Lingard also lacks the inner strength needed to withstand the island's temptations and the illusory power he believes he holds. Lingard's tragedy lies in his insoluble conflict of loyalties--the loyalty to his pledge and the loyalty to his roots--which gives rise to his downfall where he becomes both a betrayer and a betrayed. Like Jim in Lord Jim, Lingard is mistrusted and badly treated by his own people since he is a son of a fisherman. In England he is insignificant. Therefore, Lingard cuts himself off from the class-bound society of England and constructs his new world in the remote East, the place where he is sure about his superiority and power, as he once told Hassim when they first met at the coast of New Guinea:

My country is upon a far-away sea where the light breezes are as strong as the winds of the rainy weather here, . . . I left it very young, and I don't know about my power there where great men alone are as numerous as the poor people in all your islands, Tuan Hassim. But here, . . . here, which is also my country--being an English craft and worthy of it, too--I am powerful enough. In fact, I am Rajah here. This bit of my country is all my own.

(pp. 70-71)

In presenting the story of Lingard's betrayal, Conrad wants to investigate the nature and the extent of "colonial paternalism." He portrays Lingard as an imperialist father figure who tries to help his native son and daughter regain the throne of Wajo. Hassim and Immada look upon Lingard as "the father who advises for good" (p. 84) and Hassim also assures Lingard that "[y]ou shall be treated like my father in the country" (p. 84). Unfortunately, he is a fawed father; therefore, his noble mission fails to achieve its ideal. He is another of Conrad's hollowmen in the eyes of Leo Gurko, who reveals in his book, Joseph Conrad: Giant in Exile, that Lingard has physical strength, but lacks psychological power:

What he [Lingard] lacks is an interior self. He has plenty of courage in terms of nerves and muscles, but no visible character. He is made to withstand any physical blow, but a psychological thrust completely unnerves him. He is, in short, a man-boy, and when confronted with an adult situation he can offer no resistance; he simply crumbles. Lingard is not just another of Conrad's unfilled men; . . . there is nothing in him to be filled.<sup>6</sup>

Since Lingard's success depends mostly on his isolation from English society, his influence, like Jim's, is fragile. It shatters easily when the white men's yacht intrudes upon his kingdom. Stephen K. Land states in

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<sup>6</sup>Leo Gurko, Conrad: Giant in Exile (New York: Macmillan Publishing Co. Inc, 1962), p. 231.



Conrad and the Paradox of Plot that Lingard's influence rests on "a delicate balance of mutual trust and obligation between himself and the peaceful party among the natives."<sup>7</sup> Thus, when Lingard cannot leave white people to be harmed by the Malays, this balance is destroyed. Just as Jim's refusal to have Brown killed by the Patusanians results in the downfall of the community as well as of himself, Lingard's attempt to rescue Mr. Travers and D'Alcacer, the two whites who were kidnapped, brings Hassim and Immada face to face with death, and places Belarab's community on the brink of destruction. The final outcome is Lingard's loss of prestige and position among the Malays. The omens of Lingard's doom first appear when the white men's yacht is stranded at the Shore of Refuge.

The arrival of the Travers, the owners of the yacht who are representatives of the English ruling class, not only threatens Lingard's scheme to reinstate Hassim's kingdom, but also results in an identity crisis for Lingard. The white men on the stranded yacht challenge Lingard's power in the colony, and they also remind him of his inferiority in the European world. His accomplishments in this area seem insignificant to them, and Lingard is offended by this

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<sup>7</sup>Stephen K. Land, Conrad and the Paradox of Plot (London: The Macmillan Press Ltd., 1984), p. 250.

contraction of his stature. His importance is first challenged when Carter, an officer on the stranded yacht whom Mr. Travers sent to search for help, refuses Lingard's offer of help because he thinks that Lingard's brig is too small. This is the first blow to Lingard's self-esteem since his brig, in fact, is "reckoned the swiftest country vessel in those seas" (p. 20) and he is proud of it. His self-esteem and his power are attacked a second time when he arrives at the yacht. Most of the people on the yacht, who are anxiously awaiting help, initially express their disappointment upon seeing Lingard's brig. They agree with Carter that "little effective assistance could be expected" (p. 55) from a vessel about the size of Lingard's. These people's opinion of Lingard's brig reflects their opinion of him. These Englishmen consider Lingard, the Rajah-Laut, a pirate. He is insignificant little rogue in an insignificant corner of the world. They invade and devalue Lingard's new world without any warning.

When Lingard faces the white people aboard the yacht, he is quite amazed. These people who come from the land he has dispossessed seem to him to be phantoms from a remote world--they are life-long enemies who have often scorned him as an unprincipled adventurer:

Their coming at this moment, when he had wandered beyond that circle which race, memories, early associations, all the essential conditions of one's origin, trace round every man's life, deprived him in

a manner of the power of speech. He was confounded. It was like meeting exacting spectres in a desert.

(p. 107)

The situation is made worse when a radical conflict arises as the result of the kidnapping of two of the passengers, Mr. Travers and D'Alcacer, by one of Hassim's chieftains. This conflict intensifies when Lingard falls in love with Mrs. Travers. He finds himself in the midst of a dilemma--he has to choose between fidelity to the whites, to whom he belongs; and to the Malays, to whom he is attached. Lingard, in fact, feels inherited ties to the Europeans even before he falls in love with Mrs. Travers, and this bond becomes stronger than his obligations to the natives. Lingard reveals his inner conflict when first he tells Carter that he is "a white man inside and out" who won't let the whites "come to harm" and then exclaims,

I would as soon shoot you where you stand as let you go to raise an alarm all over this sea about your confounded yacht. I have other lives to consider--and friends--and promises--and--myself, too.

(pp. 42-43)

In fact, Lingard wants to save those who have been kidnapped as well as preserve the native alliance. He cannot abandon one or the other. He tries to follow the middle course by not using force or threats in his rescue of the white men. And he does, in fact, save the two kidnapped by his promise to befriend the native chieftains.



Although Lingard insists that his bonds with his native friends are indestructible, his ties with Hassim and Immada are gradually loosened when he is "captured" by Mrs. Travers. With his heart dominated by the white woman, he grants her request to save the lives of her husband and his friend who are in the hand of Sheriff Daman, the chief of the Illanun pirates. Lingard is eventually bewitched, yielding himself to the power of the yacht people by becoming their servant. Instead of leading his dependants, the natives who have entrusted him with their future, he becomes servant to the whites--the master class.

Benita Parry observes that Lingard's transformation from a free man to becoming the yacht people's servant can be "measured by his changing use of 'my people'."<sup>8</sup> At first Lingard is enraged by Hassim's refererence to the white people aboard the yacht as 'your people.' Lingard denounces this usage to Mrs. Travers once: "My people! are you? How much? Say--how much? You're no more mine than I am your. Would any of you fine folks at home face black ruin to save a fishing smack's crew from getting drowned?" (p. 141). Once Lingard surrenders himself to the yacht people, he thinks of himself as one of them, coming to call them "my own people." This transition, therefore, demonstrates "his

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<sup>8</sup>Benita Parry, p. 46

fundamental loyalty and denying those whom his aide, Jørgenson, knows to be 'his people'."<sup>9</sup>

Conrad also makes use of symbol to demonstrate Lingard's repudiation of his native friends in the scene where Lingard gives the costly apparel he had planned to give Immada to Mrs. Travers. In so doing, Mrs. Travers realizes her position in Lingard's heart. She also knows that she has robbed Immada not only of her clothes but also of Lingard's will. Passion mars Lingard's rational thinking and paralyzes his will. When Lingard is completely ensnared in the conflict between "the point of honor and the point of passion," Mrs. Travers exploits Lingard's fascination with her to force him to take side with the Europeans. As he becomes definitely obsessed with securing the release of the two white men and with staying near Mrs. Travers, Lingard forgets his native friends and the promise he has made to them. Immada urges Lingard to remain faithful to his promise and to turn away from the white woman, telling him, "Do not! Do not look at that woman!" and pleading with to "look at us!" (p. 183).

She even attacks Mrs. Travers, telling her, "You are a cruel woman! You are driving him away from where his strength is. You put madness into his heart, O! Blind--

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<sup>9</sup>Ibid.

without pity--without shame!" (p. 196). These two women compete for Lingard's love and loyalty; and their confrontation reflects not only the larger confrontation between East and West, but the inner conflict between primitivism and sophistication taking place in Lingard's heart. D'Alcacer perceives the confrontation as one in which the whites, symbolized by Mrs. Travers, are superior to the natives, as symbolised by Immada--a fact which is clearly revealed in his description of their first confrontation:

Mrs. Travers fixed her eyes on Immada. 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 stretch between them . . . .

(p. 121)

Jörgenson, however, a white man who has "gone native," perceives the whites' "prestige" as fake. He gets angry when Lingard brings the white woman to the Emma, the vessel under his charge, because he does not want Lingard to oscillate between honor and passion. But Lingard pays no heed to Jorgenson's words. To Lingard, Mrs. Travers is an inspiration, leading him to perform heroic deeds. Lingard's decision to fall in with the whites makes inevitable the failure of European intervention in native affairs. Lingard's disloyalty to the natives undermines



the imperialist creed. Instead of helping to develop the community, he aggravates and fragments it. The result of his faithlessness is revealed in Daman's cynical remark that "it was perhaps a great folly to trust any white man, no matter how much he seemed estranged from his own people" (p. 245).

Lingard's involvement with the yacht people provokes similar doubts in the minds of many people. Even Hassim, whose trust in Lingard never shakes, begins to worry about Lingard's actions. It is, in fact, doubt about Lingard's loyalty that motivates Sheriff Daman to kidnap the two white men as hostages for his own security and that of his tribes. When Lingard goes to negotiate with Daman for the white prisoners, he has to use the prestige of his reputation to haggle with the leader of the Illanuns. The powerful voice of Lingard assures Daman of the security of Daman's followers. Therefore, Daman releases the prisoners to Lingard. This reveals the trust of the natives in the white man's words, which are regarded as sacred. The whites, however, do not share this trust. Although Lingard saves Mr. Travers and D'Alcacer, Mr. Travers still doubts Lingard's motives. He considers Lingard's good intentions "an abominable farce" (p. 221) and is enraged by his wife's association with Lingard and those "barbarians." He upbraids her, remarking that she must have a primitive instinct in her blood which has led her to admire the barbarians' way of

life. No matter how hard Mrs. Travers tries to paint Lingard as a man of prestige, a man of noble mind who has used his racial prestige rather than force to secure the release Mr. Travers and D'Alcacer, Mr. Travers will not relent. He is prejudiced against all adventurers, and is, therefore, an antagonist to Lingard's scheme.

Mrs. Travers is the only white who knows and appreciates Lingard's scheme. She is impressed by Lingard's adventurous, primitive life style because she is bored with the conventionality of her marriage and with the self-importance of her husband--a notion which alienates her from her husband. In Lingard's and Mrs. Travers' rapidly growing attraction for each other, Mrs. Travers is held back by the very convention and background she seeks to escape while Lingard is overpowered by her to the point that she paralyzes his ability to think and act in a decisive way. It is this paralysis that leads to his betrayal of his friend, Hassim.

Lingard's inability to expel the white intruders from his colonial empire mirrors Jim's troubles with Gentleman Brown. Both Brown and the Travers are intruders from the European world from which the protagonists of the two novels try to escape. Like Brown, the Travers invade and devalue the domain that Lingard has created; moreover, they ensnare Lingard once again in the chain of the old world. The bitter memories of the past evoked by

their appearance and attitude shatter Lingard's confidence and result in his impotence. He becomes speechless when confronted with the whites, and his speechlessness results not only in his own destruction but in that of his empire as well. The catalysts of this destruction are Carter, Mrs. Travers, and Jörgenson.

Carter contributes to Lingard's fall with his decision to attack the native boat along the shore, even though Lingard has given his word that the safety of the natives is secure. Thus, Lingard's promise to the natives becomes meaningless and his prestige among them is shaken. This incident takes place as a result of the lack of understanding between the agent (Carter) and the principal (Lingard). Since these two people never completely trust each other, Carter neither understands nor sympathizes with Lingard and Lingard never reveals his plans to Carter. Thus, unaware of Lingard's scheme ashore, Carter acts as a conscientious seaman whose single goal is to save the ships and their passengers, as he wrote of his deed to Lingard: "I am a sailorman. My first duty was to the ships. I had to put an end to this impossible situation and I hope you will agree that I have done it in a seamanlike way" (p. 268). Lingard, who accepts and admires Carter's devotion to duty, cannot blame him for his folly. He knows that the real cause of the worsened situation is the conflict within himself, the conflict that he never really understands, as the narrator reveals:



Conflict of some sort was the very essence of life. But this was something he had never known before. This was a conflict within himself. He had to face unsuspected powers, foes that he could not go out to meet at the gate. They were within, as though he had been betrayed by somebody, by some secret enemy. He was ready to look round for that subtle traitor. A sort of blankness fell on his mind and he suddenly thought: 'Why! It's myself.'

(p. 271)

Mrs. Travers also contributes to Lingard's downfall when she hides Hassim's ring, which contains a crucial message in itself once it was used by Hassim as a danger warning. Jaffir wants to hand Lingard this ring, but he is afraid that he will be killed before the ring reaches Lingard because now "the bush is full of Tengga's men, the beach is open and I would never even hope to reach the gate" (p. 311) of Belarab's stockade where Lingard, Mr. Travers and D'Alcacer take refuge after the compact between Lingard and the native chieftians is broken. Jörgenson also wants to send Hassim's message to Lingard in order to "guide Lingard's thought in the direction of Hassim and Immada." (p. 315). However, it is difficult to reach Belarab's place. The only person "who has the remotest chance of reaching Belarab's gate" (p. 314) is Mrs. Travers, though not a person they can wholly trust. Thus, Jörgenson and Jaffir choose her as their messenger. Since Mrs. Travers does not trust Jörgenson and maybe the ring will carry some mysteriously dangerous message to her fellow white men, she conceals the ring

from Lingard lest it prevent Lingard from rescuing the whites. This indicates that even though she is impressed with Lingard's engagement and even though she does not share her husband's point of view, her primary concern is the safety of her husband and friend, in other words, the white people. Never obtaining any message from outside, Lingard will not know about Hassim and Immada's captivity. He, therefore, remains silent in Belarab's camp. Jörgenson, who is anxiously waiting for Lingard's sign and who is now threatened by Tengga and Daman's army, misunstands Lingard's silence as Lingard's surrender to the Malays, "a willing captive in Belarab's stockade" (p. 363).

Jörgenson deals the final blow to Lingard's scheme by setting fire to the powder, resulting in the explosion of the Emma and the death of many. Jörgenson's involvement in the native cause is parallel to Lingard's. Lingard admits that Jörgenson is a man just like him, and it is these similarities that persuade Jörgenson to help Lingard. Told by Lingard to take responsibility for the restoration plan, Jörgenson devoted both his heart and his life to the task. His decision to send Jaffir to inform Lingard about the strife and the vacillation among his allies was his way of warning Lingard to remember his pledge to the natives before anything else, as the narrator explains:

Beyond the simple wish to guide Lingard's thought in the direction of Hassim and Immada, to help him make up his mind at last to the ruthless fidelity to his purpose Jörgenson had no other aim.

(p. 315).

To Jörgenson, Hassim and Immada are Lingard's own people. He wants Lingard to drop his interest in the white people, "who were the sort of people that leave no footprints" (p. 318). They just come, exploit, and go after their aims are fulfilled. Jörgenson has detached himself from all the ties of imperialism, and he wants Lingard to follow him. However, Lingard cannot understand Jörgenson's message. Hence, Jörgenson regards Lingard's failure to respond his communications as desertion and decides to blow up the Emma, tossing many bodies to the sea. The explosion marks the final destruction of Lingard's self-image and also completes Lingard's betrayal of his native sons. This act signifies the end of Lingard's position and plan in the archipelago.

Following the disaster he brought about, Lingard liberates himself from the "master" class again. He refuses to accept Mrs. Travers' explanation of the "accident," but he does accept his exile from the island that has been his sanctuary. In so doing, he admits his guilt. When Lingard tells Belarab, "you shall never see me again" (p. 362), Belarab is relieved because, with the departure of the whites, peace can be obtained. Jörgenson had tried to warn Lingard of the chaos that



would ensue as a result of his involvement with the white intruders; Lingard, however, failed to understand. This failure, in fact, is partly the result of Lingard's inability to identify himself with the place and the people he lives. He becomes obsessed with the whites who later betray him. After the disaster, all the whites are rescued by Lingard, but they express no appreciation for his heroics. On the contrary, they depart the island, leaving the destruction and disgrace to Lingard alone. Before departing, however, Mrs. Travers commits one final act--she throws away Hassim's ring, the ring which represented friendship and the goodwill message of the natives to the whites. Her act symbolizes the insignificance of the natives to the whites. The friendship with the natives Lingard created is destroyed at the end, and it is the whites, not the natives, who are responsible.

In his colonial fiction, Conrad shows that as long as there is inequality between two cultures, friendships between them cannot survive. In Conrad's works, the whites regard themselves as superior and look down on the other race while the natives worship and fear the whites. This inequality brings about the lack of understanding between them.

The meeting between Lingard, the white rajah, and Hassim, the Malay rajah, is a confrontation between the colonizer and the colonized. In Lingard, who represents

the Europeans, Conrad portrays civilized humanity and national pride whereas in Hassim, the representative of the uncivilized, Conrad exposes feelings of racial inferiority and an unwavering belief in the white man's power. However, the "superiority" of the whites is called into question time after time as they turn harmony into chaos, peace into war, and disregard the friendship so naively and sincerely offered by the "inferior" natives.