

Appropriations Essays In Memory Of Yves Hervouet Text Textxet Studies In Comparative Literature

A collection of edited essays on the novelist John Buchan (1875-1940), author of, among many other works, "The Thirty-Nine Steps" (1915), "Witch Wood" (1927) and "Sick Heart River" (1940). It considers Buchan's writing and reputation from the perspective of the twenty-first century and examines Buchan's major fiction and non-fictional writing.

What are the fingerprints of Joseph Conrad's fiction? This richly illustrated book argues that Conrad's vibrant details set him apart as a writer and brings them from the margins to the center for study. With recently discovered primary sources - including drawings and maps in Conrad's own hand - this book travels widely across Conrad's fiction and explores its interest in marginal voices, characters and details. It produces a new picture of Conrad as a writer, and the first picture of Conrad as an amateur sketch artist. Introducing new critical vocabulary and applying new names from art history to Conrad studies, the book ranges across cartography, fashion, analytic philosophy, manuscript studies, and animal studies to discover Conrad as an artist operating across and between different media. Offered as a complement to the abstract approaches of much literary theory, this detail-driven and margin-focused monograph mirrors the characteristic granular nature of Conrad's fiction.

"The thirty essays in this book trace how the tangentiality of English and other modes of language affects the production

of English literature, and investigate how questions of linguistic "code" can be made accessible to literary analysis".--BOOKJACKET.

The popular yet complex work of Joseph Conrad has attracted much critical attention over the years, from the perspectives of postcolonial, modernist, cultural and gender studies. This guide to his compelling work presents: an accessible introduction to the contexts and many interpretations of Conrad's texts, from publication to the present an introduction to key critical texts and perspectives on Conrad's life and work, situated in a broader critical history cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of Joseph Conrad and seeking not only a guide to his works, but also a way through the wealth of contextual and critical material that surrounds them. Intertextuality in Contemporary African Literature

Joseph Conrad

The Genocidal Gaze

Youth, Heart of Darkness, The End of the Tether

L'époque conradienne N° 28/2002

Space, Time, Networks

Written with a deft touch, cancer survivor Regina Brett shares her 50 lessons on how to find and hold on to happiness...

Joseph Conrad's novels are recognized as great works of fiction, but they should also be counted as great works of criticism. A voracious reader throughout his life, Conrad wrote novels that question and transform the ideas he encountered in non-fiction, novels, and scientific and philosophic works. Under Conrad's Eyes looks at Conrad's revaluations of some of his important nineteenth-century

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predecessors - Carlyle, Darwin, Dickens, George Eliot, Dostoevsky, and Nietzsche. Detailed readings of works from Heart of Darkness to Victory explore Conrad's language and style, focusing on questions regarding the will to know and the avoidance of knowledge, the potential harmfulness of sympathy, and the competing instincts for self-preservation and self-destruction. Comparative analyses show how Conrad transforms aspects of Bleak House into The Secret Agent and Middlemarch into Nostromo. Especially compelling are explorations of Conrad's ambivalence towards Carlyle's faith in work and hero-worship as rejuvenators of English culture and his views on Nietzsche's assault on Christianity. This important new study of a novelist of profound contemporary relevance demonstrates how Conrad exemplifies the artist as critic while challenging both the categories we impose on texts and the boundaries we erect between literary periods. Although Alfred Russel Wallace (1823-1913) was one of the most famous scientists in the world at the time of his death at the age of ninety, today he is known to many as a kind of "almost-Darwin," a secondary figure relegated to the footnotes of Darwin's prodigious insights. But this diminution could hardly be less justified. Research into the life of this brilliant naturalist and social critic continues to produce new insights into his significance to history and his role in helping to shape modern thought. Wallace declared his eight years of exploration in southeast Asia to be "the central and controlling incident" of his life. As 2019 marks one hundred and fifty years since the publication of The Malay Archipelago, Wallace's canonical work chronicling his epic voyage, this collaborative book gathers an interdisciplinary array of writers to celebrate Wallace's remarkable life and diverse scholarly accomplishments. Wallace left school at the age of fourteen and was largely self-taught, a voracious curiosity and appetite for learning sustaining him

throughout his long life. After years as a surveyor and builder, in 1848 he left Britain to become a professional natural history collector in the Amazon, where he spent four years. Then, in 1854, he departed for the Malay Archipelago. It was on this voyage that he constructed a theory of natural selection similar to the one Charles Darwin was developing, and the two copublished papers on the subject in 1858, some sixteen months before the release of Darwin's *On the Origin of Species*. But as the contributors to the Companion show, this much-discussed parallel evolution in thought was only one epoch in an extraordinary intellectual life. When Wallace returned to Britain in 1862, he commenced a career of writing on a huge range of subjects extending from evolutionary studies and biogeography to spiritualism and socialism. An Alfred Russel Wallace Companion provides something of a necessary reexamination of the full breadth of Wallace's thought--an attempt to describe not only the history and present state of our understanding of his work, but also its implications for the future.

Alfred Russel Wallace (1823 - 1913) was one of the late nineteenth century's most potent intellectual forces. His link to Darwin as co-discoverer of the principle of natural selection alone would have secured him a place in history, but he went on to complete work entitling him to recognition as the 'father' of modern biogeographical studies, as a pioneer in the field of astrobiology, and as an important contributor to subjects as far-ranging as glaciology, land reform, anthropology and ethnography, and epidemiology. Beyond this, many are coming to regard Wallace as the pre-eminent field biologist, collector, and naturalist of tropical regions. Add to that the fact that he was a vocal supporter of spiritualism, socialism, and the rights of the ordinary person, and it quickly becomes apparent that Wallace was a man of extraordinary breadth of attention. Yet his work in many of

these areas is still not well known, and still less recognized is his relevance to current day research almost 100 years after his death. This rich collection of writings by more than twenty historians and scientists reviews and reflects on the work that made Wallace a famous man in his own time, and a figure of extraordinary influence and continuing interest today.

An Elusive Victorian

L'époque conradienne N ° 24/1998

Conrad and Gide

The Conradian

Joseph Conrad in a Global World

Centennial Essays on Joseph Conrad's Chance

"Enlightening, compassionate, superb"

—John Le Carré Winner of the 2018 Cundill
History Prize A New York Times Book Review

Notable Book of 2017 One of the New York

Times 100 Notable Books of 2017 A

visionary exploration of the life and
times of Joseph Conrad, his turbulent age
of globalization and our own, from one of
the most exciting young historians writing
today Migration, terrorism, the tensions
between global capitalism and nationalism,
and a communications revolution: these
forces shaped Joseph Conrad's destiny at
the dawn of the twentieth century. In this
brilliant new interpretation of one of the
great voices in modern literature, Maya
Jasanoff reveals Conrad as a prophet of
globalization. As an immigrant from Poland
to England, and in travels from Malaya to

Congo to the Caribbean, Conrad navigated an interconnected world, and captured it in a literary oeuvre of extraordinary depth. His life story delivers a history of globalization from the inside out, and reflects powerfully on the aspirations and challenges of the modern world. Joseph Conrad was born Józef Teodor Konrad Korzeniowski in 1857, to Polish parents in the Russian Empire. At sixteen he left the landlocked heart of Europe to become a sailor, and for the next twenty years travelled the world's oceans before settling permanently in England as an author. He saw the surging, competitive "new imperialism" that planted a flag in almost every populated part of the globe. He got a close look, too, at the places "beyond the end of telegraph cables and mail-boat lines," and the hypocrisy of the west's most cherished ideals. In a compelling blend of history, biography, and travelogue, Maya Jasanoff follows Conrad's routes and the stories of his four greatest works—The Secret Agent, Lord Jim, Heart of Darkness, and Nostromo. Genre-bending, intellectually thrilling, and deeply humane, *The Dawn Watch* embarks on a spell-binding expedition into the dark heart of Conrad's world—and through it to our own.

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Explores 'scenic realism' in the major novels of Thomas Hardy and Joseph Conrad
Offers the first book-length study of connections between these two major authors bringing new approaches to bear on often-taught works
Provides an understanding of impressionist styles of writing that is drawn from contemporary empirical science
Tells a progressive chronological story of both authors' use of the senses in their fiction
Argues for a distinctive place for Hardy and Conrad in late-Victorian fiction which challenges the narrative of a modernist rupture with Victorian realism
Supported by wide reading in nineteenth-century science and letters, and comprehensive knowledge of twentieth century criticism of the two novelists
This book reads the highly descriptive impressionist writings of Hardy and Conrad together in the light of a shared attention to sight and sound. With a focus on nature and the environment, Hugh Epstein analyses thirteen of these powerful works in the historical company of contemporary discussions in Victorian science. He takes them beyond their 'Victorian' and 'Modernist' labels to show how vivid and urgent these novels are for the modern reader.
This fresh collection of essays examine in

a striking re-evaluation Chance's innovative narrative strategies, its up-to-the-minute commentary on female politics, contemporary ethics, as well as its antecedents in classical debate and the significance of Conrad's last use of a his seaman narrator Marlow.

Publisher Description

Conrad and the Being of the World

Tracing the Aesthetic Principle in

Conrad's Novels

Le Monde selon Joseph Conrad

Reassessing John Buchan

Entwisted Tongues

Contemporary Approaches and Perspectives

'Youth', Heart of Darkness and 'The End of the Tether'

make up Conrad's most celebrated collection of short

narratives. Heart of Darkness forms its sombre

centre-piece: set in the Congo of the 1890s, this haunting

and widely influential Modernist masterpiece explores

the limits of human experience as well as the

nightmarish realities and consequences of imperialism.

The Cambridge edition presents this trio of stories and

Conrad's preface to the collection in forms more

authoritative than any so far published. The introduction

situates the stories in Conrad's publishing career, traces

their sources and surveys contemporary reception. The

edition includes detailed explanatory and contextual

notes, a glossary of nautical terms, maps and

illustrations. A textual essay and comprehensive

apparatus reveal the history of each story's composition,

revision and publication. This volume will allow scholars to see these familiar stories in a fresh light, by returning to Conrad's original texts.

Why is it that many readers sense in Joseph Conrad's universe something opaque and withdrawn, a suggestive feeling of something lying behind his richly textured prose that is possibly momentous, always hidden, but never fully expressed? This unique study explores and answers this question by analysing Conrad's work through the lens of Object-Oriented Ontology, a new development in contemporary philosophy that has already been employed to illuminating effect in aesthetics and the humanities, quite apart from philosophy itself. What results from such a literary and philosophical coupling is a persuasive reading with real explanatory force, one able to shed light on what has remained hidden in Conrad till now, at the same time as it articulates a metaphysical structure of not just Conrad's world but the universe itself and the very things we are—and what we take ourselves to be. Cultural creolization, métissage, hybridity, and the in-between spaces of postcolonial thought are now fundamental terms of reference within contemporary critical thought. *Entwisted Tongues* explores the sociohistorical and cultural basis for writing in creole languages from a comparative framework. The rise of self-defining literatures in Atlantic creoles offers parallels with the development of national literatures elsewhere, but the status of creole languages imposes particular conditions for literary creation. After an introduction to the history of the term creole, *Entwisted Tongues*

surveys the history of the languages which are its focus: the Crioulo of Cape Verde, Sierra Leone Krio, Surinamese Sranan, Papiamentu (spoken in the Netherlands Antilles), and the varieties of French-based Kreyol in the Caribbean. The chapter Deep Speech turns around a trope ubiquitous in creoles, one conveying the sense that their authentic registers are at the furthest remove from the high cultures with which they are in contact; Diglossic Dilemma explores the contradictions inherent in this trope. The remaining analysis explores numerous nooks and crannies of these marginal but fascinating literatures, submitting that creoles and literature in them are prima facie evidence of the human will to articulate speech and verbal art, even in the face of slavery, oppression and penury.

Who is a more authoritative source of information — the person who experiences it firsthand, or a more 'impartial' authority? In the late nineteenth century, testimony became a common feature of literary works both fact and fiction. But with the rise of new journalism, the power of testimony could be undermined by anonymous, institutional voices — a Victorian subversion which continues to this day. Testimony on Trial examines the conflicts over testimony through the eyes of two of its major combatants, Joseph Conrad and Henry James. Brian Artese finds an overlooked yet direct inspiration for Heart of Darkness in the anti-testimonial scheming of Henry Morton Stanley and the New York Herald. Through new readings of works including Lord Jim and The Portrait of a Lady, Artese demonstrates how the cultural conditions that worked against testimony fed into

a nascent conflict about the meaning of modernism itself.

An Alfred Russel Wallace Companion

European Association for American Studies Newsletter

Under Conrad's Eyes

L'époque conradienne N° 25/1999

Natural Selection and Beyond

This volume considers Joseph Conrad's use of multiple genres, including allusions to sensation fiction, pornography, anthropology, and Darwinian science, to respond to Victorian representations of gender in layered and contradictory representations of his own. In his stories and later novels, the familiar writer of sea stories centered on men moves to consider the plight of women and the challenges of renegotiating gender roles in the context of the early twentieth century. Conrad's rich and conflicted consideration of subjectivity and alienation extends to some of his women characters, and his complex use of genre allows him both to prompt and to subvert readers' expectations of popular forms, which typically offer recognizable formulas for gender roles. He frames his critique through familiar sensationalized typologies of women that are demonstrated in his fiction: the violent mother, the murderess, the female suicide, the fallen woman, the adulteress, and the traumatic victim. Considering these figures through the roles and the taxonomies that they simultaneously embody and disrupt, this study exposes internalized patriarchal

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expectations that Conrad presents as both illegitimate and inescapable.

From the contents: Conrad's debt to Marguerite Poradowska (Susan Jones).- Conrad and Alfred Russel Wallace (Amy Houston).- Conrad's The Idiots and Maupassant's La mere aux monstres (Gene M. Moore).- Conrad, Anatole France, and the early French Romantic tradition: some influences (Owen Knowles).- 'One can learn something from Balzac': Conrad and Balzac (J.H. Stape).

Conrad Intertexts & Appropriations : Essays in Memory of Yves Hervouet Rodopi

This book analyses the relationship between Conrad's work and three major subjects: the philosophy of history, nationalism (in Europe and Latin America), and Conrad's interest in French Romanticism and Napoleon Bonaparte. As well as discussing more well-known works, Niland re-evaluates the long-neglected late novels The Rover and Suspense.

The Journal of the Joseph Conrad Society (U.K.)

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A Reading in Speculative Metaphysics

From German Southwest Africa to the Third Reich

Joseph Conrad in Context

The Dawn Watch

Tracing the Aesthetic Principle in Conrad's Novels sets out to revolutionize our reading of Joseph Conrad's works and challenge the critical heritage that accompanies them. Levin

identifies the emergence of an aesthetic principle in Conrad's novels and theorizes that principle through the concept of the otherwise present, which Levin defines as that which provokes desire and perpetuates it by barring its appeasement. This book offers a detailed analysis of *Lord Jim*, *Nostromo*, *Under Western Eyes*, *The Arrow of Gold* and *Suspense*, alongside a poststructuralist-inspired explication of Conrad's literary vision and its defining principle. This study is an important source for both the newcomers and the initiated to Conrad's oeuvre.

This study examines the relations between the work of the Polish-English novelist Joseph Conrad and the French Nobel Prize winner André Gide. Gide's translation of Conrad's *Typhoon* is read as a work belonging paradoxically to the oeuvres of both writers, where their respective preoccupations meet with illuminating results. Focusing also on other major works by Conrad and Gide, the study suggests that the intertextual and personal interaction between these two masters of 20th Century fiction was governed by processes of identification and projection, conflict between master and disciple and a consequent resistant reading of texts, and confrontation with linguistic and cultural heterogeneity. Issues of translation theory,

psychoanalysis and intertextuality are brought together to offer a glimpse of a possible dialogue between literature and ethics. This study will be of interest to students and researchers in English, French and Comparative Literature.

Gathers letters to Conrad's friends, family, fellow writers, and editors from the first forty years of his life

Codiscoverer of the theory of evolution by natural selection, Alfred Russel Wallace should be recognized as one of the titans of Victorian science. Instead he has long been relegated to a secondary place behind Darwin. Worse, many scholars have overlooked or even mocked his significant contributions to other aspects of Victorian culture. With *An Elusive Victorian*, Martin Fichman provides the first comprehensive analytical study of Wallace's life and controversial intellectual career. Fichman examines not only Wallace's scientific work as an evolutionary theorist and field naturalist but also his philosophical concerns, his involvement with theism, and his commitment to land nationalization and other sociopolitical reforms such as women's rights. As Fichman shows, Wallace worked throughout his life to integrate these humanistic and scientific interests. His goal: the development of an evolutionary cosmology, a unified vision of humanity's place

in nature and society that he hoped would ensure the dignity of all individuals. To reveal the many aspects of this compelling figure, Fichman not only reexamines Wallace's published works, but also probes the contents of his lesser known writings, unpublished correspondence, and copious annotations in books from his personal library. Rather than consider Wallace's science as distinct from his sociopolitical commitments, *An Elusive Victorian* assumes a mutually beneficial relationship between the two, one which shaped Wallace into one of the most memorable characters of his time. Fully situating Wallace's wide-ranging work in its historical and cultural context, Fichman's innovative and insightful account will interest historians of science, religion, and Victorian culture as well as biologists.

The Intellectual Legacy of Alfred Russel Wallace

Conrad's Decentered Fiction

New Perspectives on Dubliners

Suspense

Cumulative Book Index

Conrad, James, and the Contest of Modernism

Garlick finds in state funerals a form of theatrical performance that reinforces the established rule, can appeal to vast audiences, and has advantages over some other forms of theater because of the emotional potency of its

circumstances. After setting out a general context of appropriate theory, he presents a number of examples, among them the Medici esequie, the Duke of Wellington, Abraham Lincoln, John F. Kennedy, and Princess Diana. Annotation copyrighted by Book News Inc., Portland, OR

The first genocide of the twentieth century, though not well known, was committed by Germans between 1904–1907 in the country we know today as Namibia, where they exterminated thousands of Herero and Nama people and subjected the surviving indigenous men, women, and children to forced labor. The perception of Africans as subhuman—lacking any kind of civilization, history, or meaningful religion—and the resulting justification for the violence against them is what author Elizabeth R. Baer refers to as the “genocidal gaze,” an attitude that was later perpetuated by the Nazis. In *The Genocidal Gaze: From German Southwest Africa to the Third Reich*, Baer uses the trope of the gaze to trace linkages between the genocide of the Herero and Nama and that of the victims of the Holocaust. Significantly, Baer also considers the African gaze of resistance returned by the indigenous people and their leaders upon the German imperialists. Baer explores the threads of shared ideology in the Herero and Nama genocide and the Holocaust—concepts such as racial hierarchies, lebensraum (living space), rassenschande (racial shame), and endlösung (final solution) that were

deployed by German authorities in 1904 and again in the 1930s and 1940s to justify genocide. She also notes the use of shared methodology—concentration camps, death camps, intentional starvation, rape, indiscriminate killing of women and children—in both instances. While previous scholars have made these links between the Herero and Nama genocide and that of the Holocaust, Baer's book is the first to examine literary texts that demonstrate this connection. Texts under consideration include the archive of Nama revolutionary Hendrik Witbooi; a colonial novel by German Gustav Frenssen (1906), in which the genocidal gaze conveyed an acceptance of racial annihilation; and three post-Holocaust texts—by German Uwe Timm, Ghanaian Ama Ata Aidoo, and installation artist William Kentridge of South Africa—that critique the genocidal gaze. Baer posits that writing and reading about the gaze is an act of mediation, a power dynamic that calls those who commit genocide to account for their crimes and discloses their malignant convictions. Careful reading of texts and attention to the narrative deployment of the genocidal gaze—or the resistance to it—establishes discursive similarities in books written both during colonialism and in the post-Holocaust era. *The Genocidal Gaze* is an original and challenging discussion of such contemporary issues as colonial practices, the Nazi concentration camp

state, European and African race relations, definitions of genocide, and postcolonial theory.

Moreover, Baer demonstrates the power of literary and artistic works to condone, or even promote, genocide or to soundly condemn it. Her transnational analysis provides the groundwork for future studies of links between imperialism and genocide, links among genocides, and the devastating impact of the genocidal gaze.

This book is a study in African literary influence. It focuses on the importance of indigenous sources to new writing. The analytical framework for the study draws on recent conceptual advances in theories of authorship. Juxtaposing works and authors that are traditionally thought to be unlikely bedfellows, the book persuasively identifies their hitherto unexamined points of contact, opening up a vigorous debate about the roots of African literature and offering a radical critique of the assumptions underlying conventional notions of African literature. The book provides valuable insight on the roles of such activities as appropriation, copying, pastiche, parody, simulation, foraging, grafting, padding, recycling, and remodeling in underwriting literary expression in Africa. Alive with wit and full of delight in the texts it discusses, it is a marvel of close and attentive, detective reading.

An authoritative and fully annotated edition of Conrad's last novel.

Conrad's Sensational Heroines

The Final Curtain

American Studies in Europe

Notes on Life and Letters

Comparative Creole Literatures

Conrad in the Twenty-first Century

This book aligns concepts and methods from book history with new literary research on a globally studied writer. An innovative three-part approach, combining close reading the evidence of reading, scrutiny of international book distribution circuits, and of Conrad's many fictional representations of reading, illuminates his childhood, maritime and later shore-based reading. After an overview of the empirical evidence of Conrad's reading, his sparsely documented twenty years reading at sea and in port is reconstructed. An examination the reading practices of his famous narrator Marlow then serves to link Conrad's own maritime and shore-based reading. Conrad's subsequent networked reading, shared with his closest male friends, and with literate multilingual women, is examined within the context of Edwardian reading practices. His

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fictional representations of reading and material texts are highlighted throughout, including genre trends, periodical reading, reading spaces and their lighting, and the use of reading as therapy. The book should appeal both to Conrad scholars and to historians of reading.

A world list of books in the English language.

Quiconque a lu Joseph Conrad n'a pas manqué d'être frappé par sa vision du monde. L'orphelin d'origine polonaise, devenu marin à l'âge adulte, ne s'est pas contenté de parcourir les océans avant de s'installer en Angleterre et de devenir l'écrivain à succès que nous connaissons, il a su lire les ténèbres de son époque et en faire un tableau aussi cruel qu'actuel. Subtil mélange d'histoire, de biographie littéraire et de récit de voyage, cette enquête nous invite à embarquer, avec pour boussole et cartes maritimes les ouvrages mêmes de Joseph Conrad, sur des bâtiments de la marine marchande qui nous conduisent, comme Conrad naguère, aux quatre coins du globe. En retraçant les périples de l'auteur de Lord Jim, de la

Malaisie au Congo en passant par les Caraïbes, Maya Jasanoff s'interroge sur la naissance d'une globalisation politique et cynique, expression de la domination sociale et économique d'un Occident prédateur, dont Conrad fut le témoin privilégié à la fin du XIXe siècle. L'impérialisme et le colonialisme, le capitalisme exacerbé, les flux migratoires, le racisme d'État et le racisme de l'homme blanc, la révolution des communications... sont autant de sujets abordés par le célèbre écrivain dans une oeuvre véritablement visionnaire, dont Maya Jasanoff nous montre qu'elle reflète avec force les problématiques et les défis du monde moderne. Professeure d'histoire à Harvard (*Empire britannique et Histoire globale*), Maya Jasanoff a reçu de nombreuses distinctions pour son oeuvre. Classé parmi les « meilleurs livres de l'année 2017 » par le *New York Times*, *Le Monde* selon Joseph Conrad a notamment reçu le prestigieux prix de Littérature historique Cundill 2018 et a été sélectionné la même année pour le grand prix britannique, « *The James Tait Black Prize* ».

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