

JACQUES BERTHOUD

Joseph Conrad

THE MAJOR PHASE



Joseph Conrad The Major Phase

Michael John DiSanto



Joseph Conrad The Major Phase:

Joseph Conrad Jacques Berthoud, 1989 **The New Cambridge Companion to Joseph Conrad** J. H. Stape, 2015 This volume offers both students and scholars a comprehensive overview of the most recent developments in Conrad studies

Joseph Conrad in Context , **The Art of Failure** Suresh Raval, 2020-04-21 Originally published in 1986 this is a powerful and original book It offers textual interpretation of Conrad's major work and articulates the subtlety and richness of his treatment of social political institutions and of the forces that complicate and distort private and public life Suresh Raval argues that the social personal relations in Conrad's fiction cannot be conceived apart from their existence in the political life of a community but at the same time they cannot be accommodated institutionally The author's concern is with the problematic status of the self under various perspectives experience and understanding Heart of Darkness an ethical ideal Lord Jim history Nostromo ideology The Secret Agent and Under Western Eyes scepticism Victory What the self is remains ambiguous and elusive Conrad's fiction is concerned with exhibiting the failure of language but always as a result of an immense effort of language itself As language undoes itself in the act of seeking utterance so Conrad's fictional mode romance turns into the opposite of itself as it unfolds Raval demonstrates that incompatible alternatives intention and action thought and experience the individual and the social the logical and the contingent are entangled with each other and how this entanglement works in the fiction Raval's exploration of Conrad's scepticism shows why Conrad cannot be characterized as a political conservative or radical without distorting the complexity and seriousness of his reflection on society For his scepticism is the product not just of intelligence but of intelligence conscious of its limitations and is thus able to make a devastating critique of the nihilism sometimes attributed to Conrad by critics Only those who think that morality has to have a secure single foundation if it is to be real are pushed into regarding Conrad's scepticism as a form of nihilism Professor Raval's important study brings philosophical and literary interests to bear on Conrad's major fiction and illuminates those aspects of his art which have puzzled and fascinated his readers It will be deservedly valued by those studying and teaching modern literature **Culture and Commerce in Conrad's Asian Fiction** Andrew Francis, 2015-04-23 Andrew Francis Culture and Commerce in Conrad's Asian Fiction is the first book length critical study of commerce in Conrad's work It reveals not only the complex connections between culture and commerce in Conrad's Asian fiction but also how he employed commerce in characterization moral contexts and his depiction of relations at a point of advanced European imperialism Conrad's treatment of commerce Arab Chinese and Malay as well as European is explored within a historically specific context as intricate and resistant to traditional readings of commerce as simple and homogeneous Through the analysis of both literary and non literary sources this book examines capitalism colonialism and globalization within the commercial political and social contexts of colonial Southeast Asia Conrad and Gide Russell West-Pavlov, 2023-04-17 This study examines the relations between the work of the Polish English novelist Joseph Conrad and the French Nobel Prize winner

André 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.

The Life and the Art Keith Carabine, 2022-05-20. *The Life and the Art: A Study of Conrad's Under Western Eyes* has a twofold origin. Over the past ten years, as an associate editor of the prospective Cambridge Edition of *Under Western Eyes*, the author Keith Carabine has worked on the genesis and composition of the novel in its several versions and on its literary, ideological, social, and historical contexts. At the same time, during these years, he has taught seminar courses on Conrad for undergraduates and on Conrad and Dostoevsky for postgraduates. This interpenetration of teaching and research constantly reminded the author that his many hours devoted to textual minutiae and manuscript variations or to a study of Conrad's Polish background should result not only in a scholarly edition of the novel in a book that will demonstrate the ways in which Conrad's life and his protracted, uncertain composition of *Under Western Eyes* enrich his art, but the title of this book deliberately invokes Conrad's belief in the inseparability of the art and the life. This study's six chapters concentrate in different ways and with differing emphases on the complex interrelations between the art and the life, on the intersections between Conrad's personal preoccupations, fictional, aesthetic, and working practices with regard to what he described as, without doubt, the most deeply meditated novel that came from under my pen.

The Explorer in English Fiction Peter Knox-Shaw, 1986-12-03. **Spy Thrillers** Clive Bloom, 1991-06-12. This volume presents 13 essays on the Spy Thriller in the 20th century and includes a critical introduction to the subject. Each essay combines historical and aesthetic theory with practical criticism. Authors covered range from Joseph Conrad and John Buchan to Ian Fleming and John Le Carré.

Space, Conrad, and Modernity Con Coroneos, 2002. Dotyczy twórczości Josepha Conrada Teodora Józefa Konrada Korzeniowskiego Conrad's Art: An Interpretation And Evaluation R.N. Sarkar, 2008. Modern Character Julian Murphet, 2023-11-27. How was modern character made or remade at the turn of the twentieth century? *Modern Character 1888-1905* considers a range of literary and dramatic texts showcasing the extraordinary efforts of various writers to rethink and reinvent human character during this period. Arguing that many of the most significant breakthroughs happened in the small theatres of Europe in the 1890s, the book's first section demonstrates how the countervailing currents of Naturalism and Symbolism created a vortex in which time-honoured truisms about character, consistency, depth, and verisimilitude were jettisoned. Works by Ibsen, Strindberg, Maeterlinck, and Chekhov provide evidence of a searching and critical campaign against assumed models of characterization. The second

section turns to contemporary prose narratives with attention to Knut Hamsun Oscar Wilde Joris Karl Huysmans Gabriele D Annunzio Henry James George Egerton Edith Wharton Kate Chopin and Joseph Conrad to ask what writers working in the novel novella and short story forms were doing to contest prevailing expectations about represented persons Inconsistency bad faith fragmentation and unconscious motives creep into the character spaces of these fictions Character description recedes and plots disintegrate a penumbral negativity intrudes just where identification and sympathy might have been achieved Ultimately Julian Murphet proposes that the modern character emerging over this decade and a half presents a radical rethinking of a venerable category of narrative and dramatic art with profound consequences for the coming century

Conrad: Nostromo Ian Watt, Ian P. Watt, 1988-04-28 Ian Watt addresses Conrad's great novel by providing an accessible introduction analysing the background history and politics *Exploring Text and Emotions* Patrizia Lombardo, Lars Sætre, Julien Zanetta, 2014-02-21 *Exploring Text and Emotions* investigates the functions values and effects of emotions in literature and the arts fostering the affective turn in textual theory and analysis Fifteen essays on various art works analyse how modern fiction drama theatre poetry and film as well as Greek tragedy succeed in both expressing and suggesting a vast and nuanced array of emotions while provoking affective responses in readers and spectators The volume focuses on the exemplary way in which literature and the arts act upon our minds and have a strong impact on our understanding of aesthetic political and moral values challenging shaping and transforming culture The volume also intends to show how seminal writers and works have anticipated contemporary theories of emotions and can contribute to their growth Linking formal aesthetic and cultural studies approaches and combining the latest developments in the affective sciences with the close reading of texts the volume puts forward a new direction for the study of literature arts media and culture **Under Conrad's Eyes** Michael John DiSanto, 2009-04-01 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 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 **Envisioning Africa** Peter Edgerly Firchow, 2021-03-17 For one hundred years *Heart of Darkness* has

been among the most widely read and taught novels in the English language. Hailed as an incisive indictment of European imperialism in Africa upon its publication in 1899, more recently it has been repeatedly denounced as racist and imperialist. Peter Firchow counters these claims, and his carefully argued response allows the charges of Conrad's alleged bias to be evaluated as objectively as possible. He begins by contrasting the meanings of race, racism, and imperialism in Conrad's day to those of our own time. Firchow then argues that *Heart of Darkness* is a novel rather than a sociological treatise; only in relation to its aesthetic significance can real social and intellectual historical meaning be established. Envisioning Africa responds in detail to negative interpretations of the novel by revealing what they distort, misconstrue, or fail to take into account. Firchow uses a framework of imagology to examine how national, ethnic, and racial images are portrayed in the text, differentiating the idea of a national stereotype from that of national character. He believes that what Conrad saw personally in Africa should not be confused with the Africa he describes in the novel. *Heart of Darkness* is instead an envisioning and a revisioning of Conrad's experiences in the medium of fiction.

The Cambridge Companion to Joseph Conrad

J. H. Stape, 1996-06-27. The Cambridge Companion to Joseph Conrad offers a wide-ranging introduction to the fiction of Joseph Conrad, one of the most influential novelists of the twentieth century. Through a series of essays by leading Conrad scholars aimed at both students and the general reader, the volume stimulates an informed appreciation of Conrad's work based on an understanding of his cultural and historical situations and fictional techniques. A chronology and overview of Conrad's life precede chapters that explore significant issues in his major writings and deal in depth with individual works. These are followed by discussions of the special nature of Conrad's narrative techniques, his complex relationships with late Victorian imperialism and with literary Modernism, and his influence on other writers and artists. Each essay provides guidance to further reading, and a concluding chapter surveys the body of Conrad criticism.

Realism, Form, and Representation in the Edwardian Novel Charlotte Jones, 2021-01-07. The real represents to my perception the things that we cannot possibly not know sooner or later, in one way or another, wrote Henry James in 1907. This description, riven with double negatives, hesitation, and uncertainty, encapsulates the epistemological difficulties of realism for underlying its narrative and descriptive apparatus as an aesthetic mode lies a philosophical quandary. What grounds the real of the realist novel? What kind of perception is required to validate the experience of reality? How does the realist novel represent the difficulty of knowing? What comes to the fore in James's account, as in so many, is how the forms of realism are constituted by a relation to unknowing absence and ineffability. *Realism, Form, and Representation in the Edwardian Novel* recovers a neglected literary history centred on the intricate relationship between fictional representation and philosophical commitment. It asks how, or if, we can conceptualize realist novels when the objects of their representational intentions are realities that might exist beyond what is empirically verifiable by sense data or analytically verifiable by logic, and are thus irreducible to conceptual schemes or linguistic practices, a formulation Charlotte Jones refers to as synthetic realism. In new readings of Edwardian novels,

including Conrad's *Nostromo* and *The Secret Agent*, Wells's *Tono Bungay* and Ford's *The Good Soldier*, this volume revises and reconsiders key elements of realist novel theory: metaphor and metonymy, character interiority, the insignificant detail, omniscient narration, and free indirect discourse. Causal linearity is uncovered to reveal the representational strategies by which realist writers grapple with the recalcitrance of reality as a referential anchor and seek to give form to the force of opacity and uncertain scope of realities that may lie beyond the material. In restoring a metaphysical dimension to the realist novel's imaginary, *Realism, Form, and Representation in the Edwardian Novel* offers a new conceptualization of realism both within early twentieth-century literary culture and as a transhistorical mode of representation.

Granular Modernism Beci Carver, 2014. *Granular Modernism* understands the way that some modernist texts put themselves together as a way of pulling themselves apart. In this volume, Beci Carver offers a new way of reading Modernist texts by drawing attention to the anomalies that make them difficult to summarise or simplify. Carver proposes that rather than trying to find the shapes of narrative or argument in their writing, the Granular Modernists—namely Joseph Conrad, William Gerhardie, Evelyn Waugh, Henry Green, T. S. Eliot, W. H. Auden, and Samuel Beckett—experiment in certain of their works in finding the shapelessness of a moment in history that increasingly confidently called itself modern, which was to call itself shapeless. The project of modernism in the late nineteenth and the first half of the twentieth century was to find a story to tell about an era full of beginnings. The project of Granular Modernism was to find a way of turning the inchoateness of the modern moment into art. Granular Modernism takes from the Naturalist movements of the nineteenth and early twentieth century its attentiveness to the process of mundane experiences like eating or waiting. But where Naturalism sets out to offer a complete picture of a way of life, Granular Modernism's eating and waiting fail to amount to anything more. To paraphrase Evelyn Waugh, the most they can hope for is a cumulative futility. Frank Norris once described one of Stephen Crane's narrators as a locust in a grain elevator attempting to empty the silo by carrying off one grain at a time. Norris is being dismissive. But his image of pointless, meticulous, indefinite manoeuvre potentially defines the ambition of the Granular Modernists.

Conrad's Decentered Fiction Johan Adam Warodell, 2022-03-17. Brings the vibrant details of Conrad's writing to the forefront for study and analyzes newly discovered artworks, maps, and manuscript pages.

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




































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