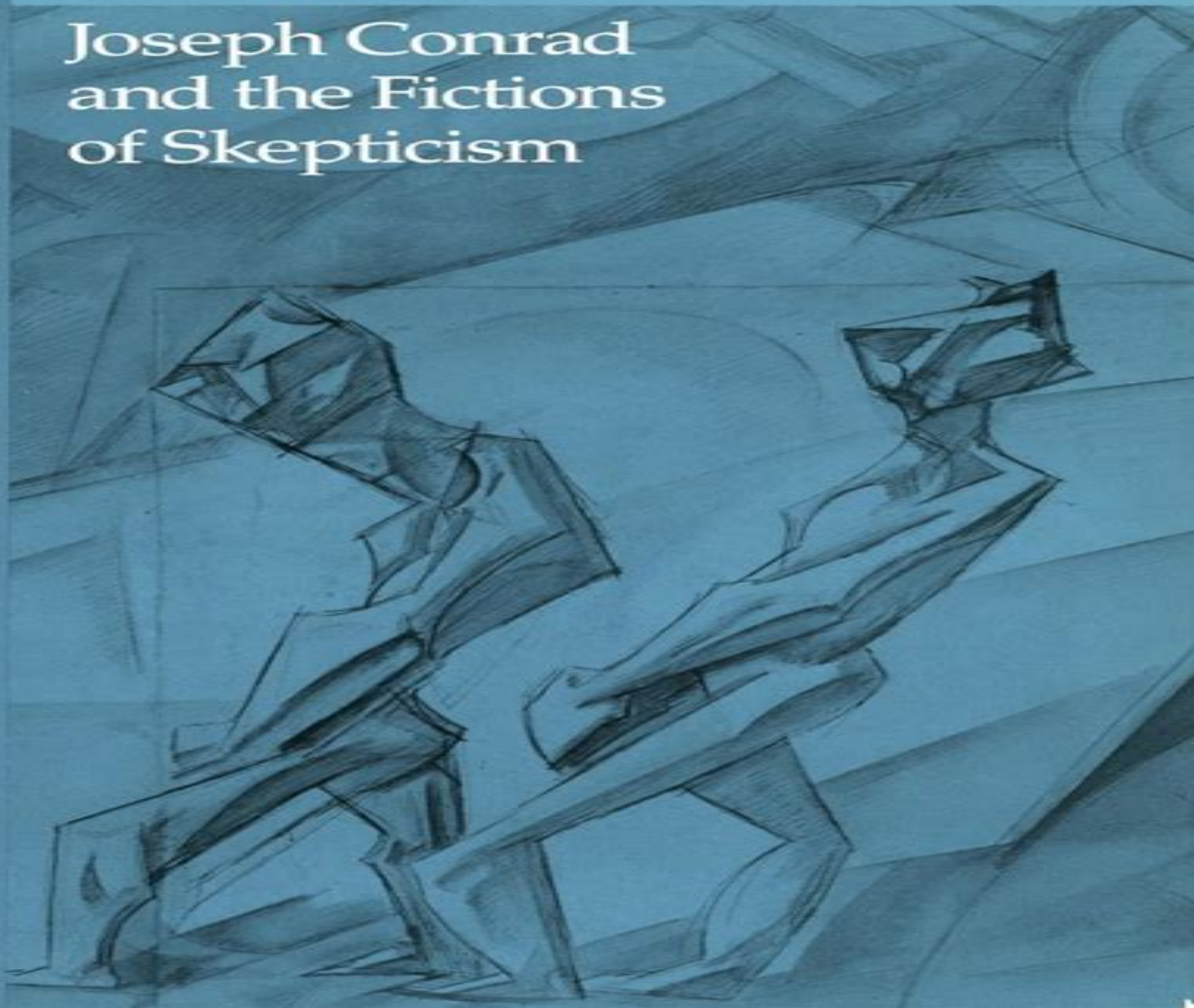




Mark A. Wollaeger

Joseph Conrad and the Fictions of Skepticism



Joseph Conrad And The Fictions Of Skepticism

J. van der Zande, R.H. Popkin



Joseph Conrad And The Fictions Of Skepticism:

Joseph Conrad and the Fictions of Skepticism Mark Wollaeger, 1990-11-01 You want more scepticism at the very foundation of your work Scepticism the tonic of minds the tonic of life the agent of truth the way of art and salvation Joseph Conrad wrote these words to John Galsworthy in 1901 and this study argues that Conrad's skepticism forms the basis of his most important works participating in a tradition of philosophical skepticism that extends from Descartes to the present Conrad's epistemological and moral skepticism expressed forestalled mitigated and suppressed provides the terms for the author's rethinking of the peculiar relation between philosophy and literary form in Conrad's writing and more broadly for reconsidering what it means to call any novel philosophical Among the issues freshly argued are Conrad's thematics of coercion isolation and betrayal the complicated relations among author narrator and character and the logic of Conradian romance comedy and tragedy The author also offers a new way of conceptualizing the shape of Conrad's career especially the decline evidenced in the later fiction The uniqueness of Conrad's multifarious literary and cultural inheritance makes it difficult to locate him securely in the dominant tradition of the British novel A philosophical approach to Conrad however reveals links to other novelists notably Hardy Forster and Woolf all of whom share in the increasing philosophical burden of the modern novel by enacting the very philosophical issues that are discussed within their pages Conrad's interest as a skeptic is heightened by the degree to which he resists the insights proffered by his own skepticism The first chapter introduces the idea of the Conradian shelter and the next two use Schopenhauer to show how the language of metaphysical speculation in *Tales of Unrest* and *Heart of Darkness* spills over into a religious impulse that resists the disintegrating effect of Conrad's skepticism The author then turns to Hume to model the authorial skepticism that in *Lord Jim* contests the continuing visionary strain of the earlier fiction and Descartes to analyze the ways in which Romantic vision is more stringently chastened by irony in *Nostromo* and *The Secret Agent* The concluding chapter touches on several late novels before examining how competing models of political agency in Conrad's last great fiction of skepticism *Under Western Eyes* situate it somewhere between ideology critique and a mystified account of the exigencies of individual consciousness

A Solution to Skepticism Kevin Flynn, 1978 **Work, Inheritance, and Deserts in Joseph Conrad's Fiction** Evelyn Tsz Yan Chan, 2022-08-19 This book focuses on the complex relationships between inheritance work and desert in literature It shows how from its manifestation in the trope of material inheritance and legacy in Victorian fiction inheritance gradually took on additional more modern meanings in Joseph Conrad's fiction on work and self making In effect the emphasis on inheritance as referring to social rank and wealth acquired through birth shifted to a focus on talent ability and merit often expressed through work The book explores how Conrad's fiction engaged with these changing modes of inheritance and work and the resulting claims of desert they led to Uniquely it argues that Conrad's fiction critiques claims of desert arising from both work and inheritance while also vividly portraying the emotional costs and existential angst that these beliefs in desert

entailed The argument speaks to and illuminates today's debates on moral desert arising from work and inheritance in particular from meritocratic ideals Its new approach to Conrad's works will appeal to students and scholars of Conrad and literary modernism as well as a wider audience interested in philosophical and social debates on desert deriving from inheritance and work

The Cambridge Introduction to Joseph Conrad John G. Peters, 2006-09-14 Joseph Conrad is one of the most intriguing and important modernist novelists His writing continues to preoccupy twenty-first century readers This introduction by a leading scholar is aimed at students coming to Conrad's work for the first time The rise of postcolonial studies has inspired interest in Conrad's themes of travel exploration and racial and ethnic conflict John Peters explains how these themes are explored in his major works *Nostromo* *Lord Jim* and *Heart of Darkness* as well as his short stories He provides an essential overview of Conrad's fascinating life and career and his approach to writing and literature A guide to further reading is included which points to some of the most useful secondary criticism on Conrad This is a most comprehensive and concise introduction to studying Conrad and will be essential reading for students of the twentieth-century novel and of modernism

Critical Approaches to Joseph Conrad Agata Szczeszak-Brewer, 2015-08-31 *Critical Approaches to Joseph Conrad* is a collection of essays directed to both new and experienced readers of Conrad The book takes into account recent developments in literary theory including the prominence of ecocriticism ecopostcolonial approaches and gender studies Editor Agata Szczeszak-Brewer offers a comprehensive and comprehensible introduction to Conrad's most popular texts also addressing the most recent academic debates as well as the conversations about narrative and genre in Conrad's canon Students and scholars of Conrad twentieth-century literature and modernism will appreciate the clear accessible prose by nineteen internationally recognized contributors who approach Conrad in different ways from postcolonial and ecocritical perspectives through explorations of gender to psychoanalysis narrative theory and political analysis Beginning with a biographical introduction by Szczeszak-Brewer the collection offers an essay outlining the cultural and historical contexts that influenced Conrad's fiction and an essay on reception of Conrad's work Following that contributors provide critical approaches to *Heart of Darkness* *Lord Jim* *Typhoon* *Nostromo* *The Secret Agent* *The Secret Sharer* and *Under Western Eyes* In these sections scholars offer insights about complex issues in Conrad's fiction ranging from the study of specific literary tools and narrative development in his books to the political theories in Conrad's portrayal of the threat of terrorism and violent revolutions

Joseph Conrad Tim Middleton, 2013-05-13 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 A Wilderness of Words Theodore Billy,1997 Beginning with a detailed discussion of Conrad's ambivalence toward the function of language and the meaning of fiction Ted Billy explores the problematical sense of an ending in Conrad's tales and novellas Billy demonstrates that Conrad's endings instead of reinforcing the meaning of the narrative or lending finality actually provide a contrasting perspective that clashes with the narrative's general drift Russomania Rebecca Beasley,2020-03-31 Russomania Russian Culture and the Creation of British Modernism provides a new account of modernist literature's emergence in Britain British writers played a central role in the dissemination of Russian literature and culture during the early twentieth century and their writing was transformed by the encounter This study restores the thick history of that moment by analyzing networks of dissemination and reception to recover the role of neglected as well as canonical figures and institutions as well as individuals The dominant account of British modernism privileges a Francophile genealogy but the turn of the century debate about the future of British writing was a triangular debate a debate not only between French and English models but between French English and Russian models Francophile modernists associated Russian literature especially the Tolstoyan novel with an uncritical immersion in life at the expense of a mastery of style and while individual works might be admired Russian literature as a whole was represented as a dangerous model for British writing This supposed danger was closely bound up with the politics of the period and this book investigates how Russian culture was deployed in the close relationships between writers editors and politicians who made up the early twentieth century intellectual class the British intelligentsia Russomania argues that the most significant impact of Russian culture is not to be found in stylistic borrowings between canonical authors but in the shaping of the major intellectual questions of the period the relation between language and action writer and audience and the work of art and lived experience The resulting account brings an occluded genealogy of early modernism to the fore with a different arrangement of protagonists different critical values and stronger lines of connection to the realist experiments of the Victorian past and the anti formalism and revived romanticism of the 1930s and 1940s future **Joseph Conrad** Andrew Michael Roberts,2014-05-12 Joseph Conrad is a key figure in modernist fiction whose innovative work engages with many of the crucial philosophical moral and political concerns of the twentieth century This collection of major critical readings of his work is arranged according to the issues which each critic addresses issues which are of crucial importance and in many cases remain controversial within contemporary literary theory and criticism Following an opening section on the critical tradition indicating how the study of Conrad's work has been politicised since the 1970s there are sections on Narrative Textuality and Interpretation Imperialism Gender and Sexuality Class and Ideology and Modernity Within each section two or three critical excerpts offer contrasting and complementary accounts of the fiction while the headnotes to each piece and the introduction place these excerpts

within the wider critical debate clarifying for the reader both the theoretical issues and the interpretation of Conrad's fiction. A glossary of terms and a bibliography categorised by critical approach complete a volume which will provide an invaluable resource for students of Conrad and twentieth century literature as well as other readers of Conrad's work. A Sense of Shock Adam Parkes, 2011-08-19 What does modern British and Irish literature have to do with French impressionist painting? And what does Henry James have to do with the legal dispute between John Ruskin and J M W Whistler? What links Walter Pater with Conrad's portrait of a genocidal maniac in *Heart of Darkness*? Or George Moore with Irish nationalism? Virginia Woolf with modern distraction and Ford Madox Ford with the Great Depression? Adam Parkes argues that we must answer such questions if we are to appreciate the full impact of impressionist aesthetics on modern British and Irish writers. Complicating previous accounts of the influence of painting and philosophy on literary impressionism, A Sense of Shock highlights the role of politics, uncovering new and deeper linkages. In the hands of such practitioners as Conrad, Ford, James, Moore, Pater and Woolf, literary impressionism was shaped by its engagement with important social issues and political events that defined the modern age. As Parkes demonstrates, the formal and stylistic practices that distinguish impressionist writing were the result of dynamic and often provocative interactions between aesthetic and historical factors. Parkes ultimately suggests that it was through this incendiary combination of aesthetics and history that impressionist writing forced significant change on the literary culture of its time. A Sense of Shock will appeal to students and scholars of nineteenth and twentieth century literature as well as the growing readership for books that explore problems of literary history and interdisciplinarity. 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 to uncover 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 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 *Ethics and Narrative in the English Novel, 1880-1914* Jil Larson,2001-02-12 Drawing on interdisciplinary work in the field of ethics and literature by a diverse range of thinkers including Martha Nussbaum Emmanuel Levinas and Paul Ricoeur Jil Larson offers new readings of late Victorian and turn of the century British fiction she shows how ethical concepts can transform our understanding of narratives just as narratives make possible a valuable contextualised moral deliberation Focusing on novels by Thomas Hardy Sarah Grand Olive Schreiner Oscar Wilde and Henry James Larson explores the conjunction of ethics and fin de si cle history and culture through a consideration of what narratives from this period tell us about emotion reason and gender aestheticism and such speech acts as promising and lying This book will be of interest to scholars of nineteenth century and modernism and all interested in the conjunction between narrative ethics and literary theory **Textual Practice** Terence Hawkes,Jean Howard,2005-07-08 First published in 1994 Routledge is an imprint of Taylor Francis an informa company *Self-Consciousness in Modern British Fiction* B. Miller,2013-02-05 Using a cognitive approach to literature this book uncovers representations of self consciousness in selected modern British novels exposing it as complicating character development Miller provides new readings of works by Conrad Joyce and D H Lawrence to demonstrate the emergence of a self who feels split from the world **The Victorian Novel and the Problems of Marine Language** Matthew P. M. Kerr,2022 This book shows how prose writers in the Victorian period grappled with the sea as a setting a shaper of plot and character as a structuring motif and as a source of metaphor *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 Joseph Conrad's Critical Reception John G. Peters, 2013-04-29 This book provides a comprehensive up to date history of the commentary written about the life and works of Joseph Conrad **The Sea Voyage Narrative** Robert Foulke, 2013-10-11 From The Odyssey to Moby Dick to The Old Man and the Sea the long tradition of sea voyage narratives is comprehensively explained here supported by discussions of key texts *The Skeptical Tradition Around 1800* J. van der Zande, R.H. Popkin, 2013-03-14 In the early 1980s the late Charles B Schmitt and I discussed the fact that so much new research and new interpretations were taking place concerning various areas of modern skepticism that we as pioneers ought to organize a conference where these new findings and outlooks could be presented and discussed Charles and I had both visited the great library at Wolfenbüttel and were most happy when the Herzog August Bibliothek agreed to host the first conference on the history of skepticism in 1984 published as *Skepticism from the Renaissance to the Enlightenment* ed R H Popkin and Charles B Schmitt Wiesbaden 1987 Wolfenbütteler Forschungen vol 35 Charles and I projected a series of later conferences the first of which would deal with skepticism and irreligion in the seventeenth and eighteenth centuries Unfortunately however Charles died suddenly in 1986 while lecturing in Padua Subsequent to his death Constance Blackwell his companion of many years established the Foundation for Intellectual History to support research and publication on topics in the history of ideas that continued Schmitt's interests One of the first ventures was to arrange and fund the already planned conference on skepticism and irreligion in the seventeenth and eighteenth centuries After many difficulties and problems the conference was sponsored and funded by the Foundation for Intellectual History one of its first public activities It was held at the lovely facilities of the Netherlands Institute for Advanced Studies in Wassenaar in 1990 *The Arnoldian* ,1991

Enjoying the Track of Phrase: An Emotional Symphony within **Joseph Conrad And The Fictions Of Skepticism**

In some sort of used by displays and the ceaseless chatter of instantaneous communication, the melodic splendor and psychological symphony developed by the published word often diminish in to the background, eclipsed by the relentless sound and distractions that permeate our lives. However, situated within the pages of **Joseph Conrad And The Fictions Of Skepticism** a stunning literary value brimming with fresh thoughts, lies an immersive symphony waiting to be embraced. Constructed by an outstanding musician of language, this fascinating masterpiece conducts readers on a mental trip, skillfully unraveling the hidden songs and profound affect resonating within each cautiously constructed phrase. Within the depths with this poignant examination, we can examine the book is key harmonies, analyze their enthralling publishing design, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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