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CHRISTINE JAIDA

Lord Jim McGill-Queen's Press - MQUP
 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.

Testimony on Trial Oxford University Press

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 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.

Le Monde selon Joseph Conrad Rodopi
A world list of books in the English

language.

Centennial Essays on Joseph Conrad's Chance University of Chicago Press

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.

New Perspectives on Dubliners

Cambridge University Press

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 Conradian Cambridge University Press

"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.

Intertextuality in Contemporary African Literature Springer

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

Conrad's Decentered Fiction

Cambridge University Press

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

Notes on Life and Letters Oxford University Press

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 expectations that Conrad presents as both illegitimate and inescapable.

Hardy, Conrad and the Senses Routledge

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's Reading Cambridge University

Press

Explores 'scenic realism' in the major

novels of Thomas Hardy and Joseph

ConradOffers the first book-length study of

connections between these two major

authors bringing new approaches to bear

on often-taught worksProvides an

understanding of impressionist styles of

writing that is drawn from contemporary

empirical scienceTells a progressive

chronological story of both authors' use of

the senses in their fictionArgues for a

distinctive place for Hardy and Conrad in

late-Victorian fiction which challenges the

narrative of a modernist rupture with

Victorian realismSupported by wide

reading in nineteenth-century science and

letters, and comprehensive knowledge of

twentieth century criticism of the two

novelistsThis 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.

Entwisted Tongues Penguin

“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.

Cambridge University Press

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.

Conrad’s Sensational Heroines Routledge

When an elephant rustles the bush -- Is a picture still worth a thousand words? from documentary to investigative realism: Cyprian Ekwensi's 'Jagua Nana' and Flora Nwapa's 'One is enough' -- Lamoon, or the power of savage satire, and the visual object of distaste: Chinua Achebe's 'A man of the people' and Ayi Kwei Armah's 'The beautiful ones are not yet born' -- On the politics of love: Chinua Achebe's 'No longer at ease' and Bessie Head's 'Maru' -- Masking the infrastructural frame: Christopher Okigbo and his acolytes: 'Labyrinths' aural and thematic echoes in Okinba Launko's 'Minted coins' and Chimalum Nwankwo's 'The heart in the womb' -- Conclusion: coming out of shadow: eye on the tradition, looking for consequence.

Joseph Conrad Lexington Books

Best known as the author of *Heart of Darkness*, Joseph Conrad (1857-1924) is one of the most widely taught writers in the English language. Conrad's work has taken on a new importance in the dawning of the 21st century: in the wake of September 11 many cultural commentators returned to his novel *The Secret Agent* to discuss the roots of terrorism, and the overarching theme of colonialism in much of his work has positioned his writing as central to not only literature scholars, but also to postcolonial and cultural studies scholars and, more recently, to scholars interested in globalization. *Reading Conrad Now* is a collection of original essays by leading Conrad scholars that rereads Conrad in light of his representations of post-colonialism, of empire, imperialism, and of

modernism and modernity-questions that are once again relevant today. The collection is framed by an introduction by J. Hillis Miller-one of the most important literary critics today-and a concluding extensive interview with Edward Said (one of his final interviews before his death on September 25, 2003)- the most prominent postcolonial critic-addressing his lifelong fascination with Conrad. *Reading Conrad Now* will be essential reading for anyone seeking a contemporary introduction to this great writer, and will be of great interest to scholars working with Conrad in a variety of fields including literary studies, cultural studies, ethnic and area studies, and postcolonial studies.

Suspense Springer

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.

L'époque conradienne N° 24/1998

Cambridge University Press

Publisher Description

An Elusive Victorian Rodopi

ConradRodopi

L'époque conradienne N° 25/1999

Presses Univ. Limoges

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.

Natural Selection and Beyond University of Chicago Press

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*.

Best Sellers - Books :

- [Love You Forever](#)
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- [A Court Of Wings And Ruin \(a Court Of Thorns And Roses, 3\)](#)
- [Our Class Is A Family \(our Class Is A Family & Our School Is A Family\) By Shannon Olsen](#)
- [Lessons In Chemistry: A Novel By Bonnie Garmus](#)
- [Iron Flame \(the Empyrean, 2\) By Rebecca Yarros](#)
- [The Five-star Weekend](#)
- [The 5 Love Languages: The Secret To Love That Lasts By Gary Chapman](#)
- [My First Learn-to-write Workbook: Practice For Kids With Pen Control, Line Tracing, Letters, And More! By Crystal Radke](#)
- [Hunting Adeline \(cat And Mouse Duet\) By H. D. Carlton](#)