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The series publishes (in English) studies and essays on various aspects of Joseph Conrad's literary output and matters related thereto. They focus primarily on 1/ Polish and East-Central European elements and contexts of Conrad's oeuvre; 2/ worldwide, international perspectives upon his literary works; 3/ collections of Conrad criticism from distinct geographical-cultural areas. It has become a principal publisher of select papers from most prestigious international Conrad conferences.

Conrad: Eastern and Western Perspectives brings considerations of new issues in Conrad studies and re-examinations of old ones in illuminating and original presentations. They represent a broad scope of diverse critical approaches, intellectual traditions and cultural backgrounds. Some essays are rooted in Western literary theory and Conrad scholarship, whereas others introduce fresh theoretical-interpretative visions or approach Conrad's oeuvre from remote intellectual positions, broadening possibilities of interpretation. The series hopes to mark crossings of the shadow-lines beyond which Conrad criticism grows to maturity and opens ways to further insights.

The XXX volumes of the series include 6 authored monographs, 24 collections of studies, and 375 articles by 244 established and emerging Conrad scholars from Algeria, Australia, Brazil, Bulgaria, Canada, Chile, China, Croatia, Czech Republic, Denmark, France, Germany, Great Britain, India, Iran, Israel, Italy, Japan, Korea, Norway, Poland, South Africa, Singapore, Slovenia, Spain, Sweden, Switzerland, Taiwan, Turkey, Ukraine, United Arab Emirates and the United States of America.

Volume I: Carabine, Keith, Owen Knowles, and Wiesław Krajka, eds. *Conrad's Literary Career*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1992; 282 pages.

The volume contains sixteen articles on various aspects of Joseph Conrad's literary technique: impressionism, discursive deception, epistemological and ontological scepticism, meta-fictionality, the creative process, various narrative techniques and their functions, as well as on colloquialisms, musical motifs, ethical values, racism and imperialism, film adaptation and other issues. They examine both single major works by Conrad (from *Almayer's Folly* to *Last Essays*) and his entire literary output. The book's thematic diversity is matched by its critical diversity.

The editors are professors of English literature at The University of Kent at Canterbury (Keith Carabine), The University of Hull (Owen Knowles) and Maria Curie-Skłodowska University Lublin (Wiesław Krajka).

Volume II: Carabine, Keith, Owen Knowles, and Wiesław Krajka, eds. *Contexts for Conrad*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1993; 289 pages.

The book is comprised of fifteen articles divided into three sections: 1/ Conrad and Things Polish (his Polish life, reception, relation to Polish literature and culture, his conception of East and West); 2/ Gender (men-women intra- and inter-racial relationships within structures of imperialism, Marlow's misogyny); 3/ Cultural Contexts (the use of popular exotic literary tradition, expatriate allusions, mystifications of the frontier, economic power and imperialism, the conservative-anarchist language of political discourse, moral disintegration and crisis of culture in Conrad and Mann).

The editors are professors of English literature at The University of Kent at Canterbury (Keith Carabine), The University of Hull (Owen Knowles) and Maria Curie-Skłodowska University Lublin (Wiesław Krajka).

Volume III: Morzinski, Mary. *Linguistic Influence of Polish on Joseph Conrad's Style*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1994; 148 pages.

The study convincingly proves cross-linguistic transfer from Polish in the grammar and syntax of Conrad's literary works (in his use of tense forms, verbal aspect, passive and reflexive voice, placement of adverbs and loose word order) – this transfer being responsible for the foreign flavour of his enigmatic style. The author's theses are illustrated by a frequency count of the discussed features in samples from literary works by Conrad and his contemporary English and Polish writers. The argument is grounded in relevant theories concerning cross-linguistic influence and language acquisition.

The author is professor of linguistics and literature at University of Wisconsin – La Crosse.

Volume IV: Lothe, Jakob, ed. *Conrad in Scandinavia*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1995; 279 pages.

The book is comprised of the first representative selection of Scandinavian Conrad studies – the contributors are from Denmark, Finland, Norway and Sweden. They were either written in Scandinavian languages and translated into English or originally written in English. The first three essays constitute general appreciations of the author, whereas the remaining ten essays form a series of studies of his individual texts. Some of the problems discussed concern the interplay of narrative method with fictional structure and ideological, ethical and epistemological thematics, modernist features, imperialism, women characters, film adaptation.

The editor is professor of English literature at The University of Oslo.

Volume V: Kurczaba, Alex S., ed. *Conrad and Poland*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1996; 264 pages.

The eleven essays of this volume examine the relationship of Conrad's literary output to Poland in the realms of ethical values, women characters, historical-political events, conflicts and systems of power, discourse of imperialism, isolation and xenophobia, language and method of narration, film adaptation; many types of influences and parallels between Conrad and Polish literature and culture are illuminated. What unites its diverse thematics and critical approaches is the conviction that a judicious consideration of Poland as a crucial context for Conrad's works vitally enriches their understanding.

The editor is professor of Polish literature and language at The University of Illinois at Chicago.

Volume VI: Carabine, Keith, Owen Knowles, with Paul Armstrong, eds. *Conrad, James and Other Relations*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1998; 353 pages.

The seventeen essays of this volume offer a penetrating re-examination of multiple and diverse interrelationships between Henry James and Conrad (largely highlighting their modernist and postmodernist features) with occasional references to Stevenson, Melville, Flaubert and Manet. These comparative considerations concern anarchism and revolution, cultural identity, cross-cultural magic-making, masculine subjectivity, the concept of experience, disavowal and shadow of death, sacrificial crisis, letter-writing, autobiography, open endings, adventurous romance, narrative techniques, points of view and metafictionality.

The editors are professors of English literature at The University of Kent at Canterbury (Keith Carabine), The University of Hull (Owen Knowles) and The State University of New York at Stonybrook (Paul Armstrong).

Volume VII: Davis, Laura L., ed. *Conrad's Century: The Past and Future Splendour*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1998; 285 pages.

The volume (celebrating the centenary of *Almayer's Folly*) explores the importance of the cultures of Poland (fidelity, debate on materialism, romantic images from youth, language), the Far East and England that formed Conrad's adulthood; it examines his fictional and non-fictional works from contemporary theoretical perspectives (his use of the conventions of romance and urban novel, his awareness of the literary market, his desire to approach art as an artisan, his navigation of autobiography and portrayal of women) and the weaving of Conradian characters and themes into new works of fiction and film.

The editor is professor of English literature and editing at Kent State University.

Volume VIII: Krajka, Wiesław, ed. *Joseph Conrad: East European, Polish and Worldwide*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 1999; 379 pages.

This collection of seventeen studies addresses issues from ethics-axiology to those of ideology and politics; from mythical sea universe to archetypal subconscious; from textual criticism and character creation to race and gender within imperialism and postcolonialism; from parallels with Whitman and Turgenev to the influence of Dostoevsky and Polish romantic literature; from elements of Polish/East European ethnos and culture to those of Jewish folklore; from parallels with South American colonial experience to Conradian inspirations in Dutch-Indonesian postcolonial literature; from parallels with Western romantic idealism to those with Indian mystical philosophy.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume IX: Lucas, Michael A. *Aspects of Conrad's Literary Language*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2000; 245 pages.

This book examines the eccentric syntax and pragmatics of Conrad's idiosyncratic, non-native style. The statistical presentation of the distribution and function of selected syntactic features (augmented with detailed analyses of some short passages) encompasses representative samples from 23 literary works by Conrad (of many types, from all phases of his writing career) and 10 by his contemporary English writers. The achieved generalizations about Conrad's nominal style lead to comments about his stylistic development. This study is grounded in a functional concept of style, psycholinguistic theory and hypotheses of foreign language acquisition.

The author was professor of linguistics and English at Bio-Bio University Chillán (Chile).

Volume X: Fincham, Gail, Attie de Lange, with Wiesław Krajka, eds. *Conrad at the Millennium: Modernism, Postmodernism, Postcolonialism*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2001; 517 pages.

The issues discussed include sequential dynamics, journalism, heritage, shifting subjectivities, culture gendered masculinity, literary influence, cumulative intertextuality, cityscape, cultural otherness, visual power relations, gaze as shock epiphany, polyphony, adventurous romance and imperialism: its moral consequences, imperial metropolis, the "imperial boomerang," the colonial journey reversed, unsettling Eurocentric notions, film and docu-thriller responses and postcolonial writing back to "Heart of Darkness," its Swedish reception. This novella is related to literary works by Virgil, Dante, Goethe, Dickens, James, Twain, Virginia Woolf, Leonard Woolf, Ngugi wa Thiong'o, Gordimer, Rushdie.

The editors are professors of English literature at The University of Cape Town (Gail Fincham), Potchefstroom University (Attie de Lange) and Maria Curie-Skłodowska University Lublin (Wiesław Krajka).

Volume XI: Lange, Attie de, Gail Fincham, with Wiesław Krajka, eds. *Conrad in Africa: New Essays on "Heart of Darkness."* Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2002; 430 pages.

Apart from contemporary topicality of "Heart of Darkness," its use in classroom practice in South Africa and Europe, and a creative response to it, the "new essays" focus on language and narrative strategies, Conrad's attitude to Casement and his Congo report, to missionary discourse and British-(South)African relations, on intercultural translation and various constructions of imperialism, race, identity and gender vis-à-vis Europe and (South) Africa (including Eurocentric interpretations and misinterpretations of the novella and its comparison/contrast with novels by Schreiner and Stockenström).

The editors are professors of English literature at Potchefstroom University (Attie de Lange), The University of Cape Town (Gail Fincham) and Maria Curie-Skłodowska University Lublin (Wiesław Krajka).

Volume XII: Carabine, Keith, and Max Saunders, eds. *Inter-relations: Conrad, James, Ford and Others.* Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2003; 309 pages.

These studies of comparison-contrast of the three writers concern their literary impressionism and impressionist autobiographies, Londonsapes, the use and functions of oral discourse and gossip. The comparisons of Conrad and Ford focus on their neurasthenic personalities, *Joseph Conrad: A Personal Remembrance* as a modernist biography, their modernist treatment of suicide, and Ford's response to Conrad's death. The other juxtapositions concern Conrad's repudiation of Dostoevsky's moral vision, and gendered landscapes and interpenetration of cultures as presented by Conrad, James, Woolf and Maupassant.

The editors are professors of English literature at University of Kent at Canterbury (Keith Carabine) and King's College London (Max Saunders).

Volume XIII: Krajka, Wiesław, ed. *A Return to the Roots: Conrad, Poland and East-Central Europe*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2004; 317 pages.

The opening address by Jerzy Buzek, The Prime Minister of The Government of Poland, emphasizes European significance of Conrad's Polish ethos. Six essays depict the evolution of Conrad's attitude vis-à-vis Poland (from romantic patriotism through direct absence of Polish themes to an openly pro-Polish position), intertextual juxtapositions with Polish writers (Józef Korzeniowski, Witkacy) and his Polish reception (by Jan Kott and the Catholic cultural-intellectual movement). The three papers on "Amy Foster" included (emphasizing its Polish and East-Central European substance, the social determinism and tragic-universal dimension of its protagonists) celebrate the centenary of its creation. Four essays compare-contrast Conrad with Dostoevsky (the conceptions of punishment and fallen woman) and Turgenev (the irrational-realistic presentation of hostile nature).

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XIV: Krajka, Wiesław, ed. *Beyond the Roots: The Evolution of Conrad's Ideology and Art*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2005; 437 pages.

Studies of organicism in *The Nigger of the "Narcissus,"* genre heterogeneity of *Lord Jim*, "Youth" as a rite of passage are followed by those of "Heart of Darkness" which focus on work ethic, anti-imperialism and non-racism/racism regarded in terms of post-colonialism, feminism and alterity, influence upon Bennett and T. E. Lawrence. The other essays relate *Nostromo* to the *risorgimento*, *The Secret Agent* to *Paradise Lost* and Joyce's cityscapes, they view *Under Western Eyes* as a parody of *The Bible*, and sexuality and solipsism in "The Secret Sharer" and *The Shadow-Line*, Nietzschean and Schopenhauerian philosophy in *Victory*, the artistry of Conrad's plays and the style of *The Rescue*.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XV: Paccaud-Huguet, Josiane, ed. *Conrad in France*. Boulder: Social Science Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2006; 278 pages.

The volume is comprised of fifteen essays representative of Conrad's critical reception in France: from early biographical record and general appreciation to textual readings underpinned by concepts of modern literary theory. They focus on the philosophy of destiny; feminine grotesques; the psycho-biographical substance of "The Secret Sharer"; variations and values of the title, Deleuzian "line of flight" and poetic enunciation in *The Shadow-Line*; ideological significance of narrative distance in "Typhoon," adjectival insistence in "Heart of Darkness" and the artist's language in "An Outpost of Progress"; geometrical patterns, totalising vision and specular failure in *Nostromo* and *The Secret Agent*.

The editor is professor of English literature at Lumière-Lyon 2 University.

Volume XVI: Göbel, Walter, Hans Ulrich Seeber, and Martin Windisch, eds. *Conrad in Germany*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2007; 294 pages.

This first representative anthology of German Conrad criticism presents his German reception in terms of a historical survey and some translational, filmic and novelistic reworkings of his oeuvre; it illuminates his literary modernism (mainly in "Heart of Darkness" and *The Secret Agent*) from perspectives of colonialism, aesthetic innovation and epistemological decentering, pre-enlightenment concepts of humanity, fin de siècle pessimism and ideas of degeneration; as well as it examines some implications of "the brotherhood of the sea," shipwrecks and crews in his marine fiction. The volume spans a tendency from Conrad's humanist messages about the value of beliefs and morality to skepticism and despair.

The editors are professors of English literature at The University of Stuttgart.

Volume XVII: Bobrowski, Tadeusz: *A Memoir of My Life*. Trans. and ed. Addison Bross. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University; distributed by Columbia University Press, New York, 2008; 482 pages.

This is a selection from *Pamiętnik mojego życia* by Tadeusz Bobrowski, Joseph Conrad's maternal uncle, who for many years exerted strong influence upon him. This treasured record of the life of his era presents Bobrowski, a Polish landowner in the 19th-century Ukraine, as an embattled rationalist humanely committed to land reform and abolishing serfdom, and attempting to avert a fruitless and bloody patriotic insurrection, mourning the end of Polish civilization in Ukraine, but hopeful in Poland's ultimate rebirth as a modern society. The editor-translator's "Introductory Essay" delineates the political climate in captive Poland and the author as man and memoirist.

The editor-translator is professor of English literature at Lehigh University Bethlehem.

Volume XVIII: Krajka, Wiesław, ed. *Joseph Conrad: Between Literary Techniques and Their Messages*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2009; 298 pages.

The studies in this volume address such literary techniques as irony, the imagery of light and darkness, characters' miscommunications in dialogue, narrative techniques, prophylaxis; they also deal with some most crucial ideas in Conrad's oeuvre, such as identity and belonging, the ethos of marine-imperial community, racism subtle and overt, imperialism, catastrophic entropy, political and artistic non-engagement, the nature of woman, the concept of truth, the nature of evil, religiousness, scapegoating, darkness as the matrix and substance of the world. Emerging from this collection is the image of Conrad as a magnificent literary experimenter and modernist par excellence whose outstanding grasp of human condition simultaneously reveals his universality.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XIX: Krajka, Wiesław, ed. *In the Realms of Biography, Literature, Politics and Reception: Polish and East-Central European Joseph Conrad*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2010; 494 pages.

The opening address by Kazimierz Marcinkiewicz, The Prime Minister of The Government of Poland, testifies to the high esteem of Joseph Conrad in worldwide promotion of a universal Polish ethic. The volume is divided into three parts: I. Poland, II. Russia, III. Central Europe. Its biographical studies concern primarily the lives of Joseph Conrad and members of his family. Its politics concern mainly attempts at regaining Poland's independent statehood and Russian global imperialism in Conrad's lifetime, as well as the later politics conducted through an ethical awareness inspired by Conrad's works. The literary papers juxtapose Joseph Conrad's oeuvre with fictional and non-fictional works by Turgenev, Dostoevsky, Malinowski, Witkacy, Terlecki, Bobkowski, Viličkovský, and Kidron's film. All these are complemented by a study of reception of Conrad's works and creative responses to them: literary, translative and filmic.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XX: Sokołowska, Katarzyna. *Conrad and Turgenev: Towards the Real*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2011; 366 pages.

This comparative study addresses mainly the relation between reality and representation, the concept of dual self and the pessimistic vision of history in Conrad's and Turgenev's major novels as well as selected novellas, short stories, essays and letters. It highlights affinities between the two writers, illuminates those aspects of Turgenev's literary output that form a context for Conrad's oeuvre, traces the echoes of Turgenev's aesthetics and worldview in Conrad's texts and shows how this disciple of the great realist master balanced his new modernist awareness against the Russian writer's framework of realism.

The author is associate professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXI: Acheraïou, Amar, and Nursel İçöz, eds. *Joseph Conrad and the Orient*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2012; 352 pages.

These studies add an important South-East Asian dimension to global scope of the series. They explore Conrad's aesthetic, ideological and geopolitical perception of the East, especially the construction of the Orient in his Malay fiction. The wide-ranging issues addressed include imperial ideology, colonial trade, intercultural relationships, multilingualism, gender politics, colonial desire, hybridity and race politics, Conrad's perception of Asian religions and philosophies, his negotiations of Orientalist and Occidental discourses, literary comparison and influence, the issues of otherness, ethics and alterity. These methodologically diverse and theoretically sophisticated studies shed light on Conrad's representations of the East as a source of fictional material, a polyphonic discursive space, a cultural and racial Other, an ideological construct and a site of Western struggle for global commercial hegemony and native anti-colonial resistance.

Amar Acheraïou is a freelance scholar in Montréal and Nursel İçöz is emeritus professor at Middle East Technical University in Ankara.

Volume XXII: Krajka, Wiesław, ed. *From Szlachta Culture to the 21st Century, Between East and West. New Essays on Joseph Conrad's Polishness*. Boulder: East European Monographs; Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2013; 496 pages.

The volume opens with an appreciation of Conrad's Polishness by Jerzy Buzek, The President of The European Parliament. Its first section provides new illuminations of

Polishness in Conrad's personality and oeuvre: from the *szlachta* cultural heritage of his ancestors and Polish contextualizations of "Prince Roman" through some aspects of the writer's identity and references to Polish culture and autobiographical elements in his works to their Polish translations and reception. The Eastern-Western frame is provided by insights into some relations of his literary works to Russian literature (Dostoevsky, Turgenev) and their reception in Ukraine and Germany. The essays represent various methodological approaches to studies in biography, historical-cultural contextualizations of literature, fact-and-fiction relationships, history of ideas, literary reception (documented surveys, translative and creative reception) and comparative literary criticism.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXIII: Krajka, Wiesław, ed. *"Wine in Old and New Bottles." Critical Paradigms for Joseph Conrad*. Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2014; 342 pages.

The volume presents a galaxy of traditional and modern critical approaches to Joseph Conrad's oeuvre ranging from biography and autobiography; literary comparisons with Milton, Melville, Joyce and McCarthy; intertextuality; postcolonial studies; Marxism; reader-response approach; archetypal criticism; to psychological-philosophical insights of Freud, Bhabha, Lacan, Žižek, Derrida and Royle. Apart from the author's life and its reflection in his writings, they illuminate such thematics as critique of reality; nationalism; imperial evil; racism; cityscape; truth; impressionism; psychological archetypes; doubling and defamiliarisation; alienation and selfhood; the uncanny; Imaginary identification with the Real; ideology as spectre; unconditional hospitality; theory of whirling and veering; academic teaching of Conrad.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXIV: Curreli, Mario, ed. *Conrad in Italy*. Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2015; 348 pages.

The volume introduces Italian critical responses to Conrad and confirms his well-established reception in Italian culture. Some of its key thematics include Conrad's relevance for English Modernism; impressionistic treatment of space; worldview (influences of Schopenhauer and Nietzsche, the clash of Romanticism and Nihilism); isotopy of dream; influences of Comtesse de Boigne, James, Wells, Zangwill, Drumont; metaphorical representations of empires; the outsider; morality in "The Secret Sharer"; the double viewed from the perspective of photography; the complex structure of *Chance*; Conrad's cooperation with Ford and their reciprocal influence; intertextual analysis and dialogical readings with such Italian writers, artists and critics as Levi, Guarneri, Calvino, Moravia and others.

The editor was professor of English literature at University of Pisa.

Volume XXV: Brodsky, Stephen. *Joseph Conrad's Polish Soul. Realms of Memory and Self*, ed. George Gasyna. Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2016; 426 pages.

This book illuminates Conrad's Polish Soul encoded in his oeuvre, rooted in his early life's Polish historical and cultural context. Its various thematics include numerous self-contradictions of his dual Polish mind; implications of Polish intellectual tradition for Conrad's Western views; misinterpretations and neglect by some Western critics of Conrad's Polish heritage; his legacy of the centuries-long culture of Polish *szlachta* and of Polish borderland polyglot cultural and ethnic plurality; his exilic alienation (shared with some other fellow home exiles); his notion of genuine honor v. its shams; Polish practical idealism as reflected in his Oriental fiction; his French and Polish sense of wit, irony, the comic, the absurd and the carnivalesque; "Prince Roman" as a paean to the tragic heroism of Poland.

The author is emeritus professor at Royal Roads Military College at Victoria (Canada); the editor is professor at University of Illinois at Urbana.

Volume XXVI: Maisonnat, Claude. *Joseph Conrad and the Voicing of Textuality*. Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2017; 468 pages.

This monograph offers an original approach to Conrad's work through fresh insight into the poetics of textuality. It introduces the concept of textual voice, as opposed to the traditional conceptions of authorial voice and narrative voice. Understood as the main vector of poeticity in a text, textual voice is an offshoot of the Lacanian object-voice trimmed to fit a literary context. It enables the reader to uncover deeply concealed motivations and perceive unsuspected connections to the biographical background of the texts. At the same time, it offers new ways of structuring close reading and opens vistas into the mysteries of creation. Maisonnat gives insightful readings of Conrad's best-known and less widely read works while developing a theoretically rich framework to tackle the notions of style and voice in literature.

The author was emeritus profesor at the Université Lumière-Lyon 2.

Volume XXVII: Krajka, Wiesław, ed. *Joseph Conrad and Authorial Self: Polish and Other*. Lublin: Maria Curie-Skłodowska University Press; distributed by Columbia University Press, New York, 2018; 414 pages.

This wide-ranging collection of studies is organized around the category of the author with some illuminating aspects of his Polishness as the major area of consideration. It starts with a theoretical treatment of Conrad's authorship, proceeds with a focus on autobiography along with his creative process, continues with analyses of his ideas as presented in his personality and oeuvre, and moves on to biographies of the writer's relatives from his Polish years. This set is followed by papers on „Amy Foster,” a short story of strong Polish resonance and a classic of émigré literature, and three papers in literary comparison-contrast (with Flannery O'Connor, Lev Tolstoy and Stanisław Lem). Subsequently, Conrad's authorial self is portrayed as reflected in translations of his works into Polish. The volume concludes with two contributions on Central/South-Central Europe and the sea.

The editor is professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXVIII: Krajka, Wiesław, ed. *Some Intertextual Chords of Joseph Conrad's Literary Art*. Lublin: Maria Curie-Skłodowska University Press; New York: Columbia University Press, 2019; 272 pages.

This monograph brings together studies which deal with various aspects of Joseph Conrad's literary art; intertextuality is the category organizing its structure. They apply various types of comparative treatment of Joseph Conrad's texts: to juxtapose them with literary works by other authors, with specimens of a literary genre, with texts of other fine arts, and with aesthetic, philosophical, and ideological tendencies of the epoch. Such intertextual relations are seen in terms of either affinities, or the influence of earlier literary works and contexts upon Joseph Conrad's texts, or the impact of these texts upon literature and art after Conrad's time. Each such relationship is understood as a chord of artistry that is vibrant and resonates with new meanings and values that are created through the juxtaposition of literary works by Conrad with those by other artists.

The editor is profesor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXIX: Krajka, Wiesław, ed. *Various Dimensions of the Other in Joseph Conrad's Fiction*. Lublin: Maria Curie-Skłodowska University Press; New York: Columbia University Press, 2020; 255 pages.

This collection of studies examines the various types and uses of ideas of „the other” and othering in Joseph Conrad's fiction. The first three contributions offer insights into Conrad's artistic presentation of the colonial other in Africa and Latin America, of both the historical and concrete side of capitalism and imperialism as well as the universal aspects of these social-political-economic formations. The next four articles theorize the colonial other: from European/Western perspectives and Third World perspectives. The final four contributions concern otherness in seamanship, in terms of the imperial other and alterity, and othering by gender. The monograph features both general theoretical arguments and distinctive methodological approaches to Conrad's oeuvre, such as historical contextualization and source studies, postcolonial theory, imagology,

Levinas's theory of alterity, the Lacanian theory of jouissance, literary feminism, and personal narrative.

The editor is emeritus professor of English literature at Maria Curie-Skłodowska University Lublin.

Volume XXX: Acheraïou, Amar, and Laëticia Crémogna, eds. *Joseph Conrad and Ethics*. Lublin: Maria Curie-Skłodowska University Press; New York: Columbia University Press, 2021; 328 pages.

The contributors to this theoretically informed volume examine Conrad's representation of ethics in the light of Levinas, Derrida, Foucault, Deleuze, and Ricoeur, among others. Through detailed studies of Conrad's major works they navigate the conflicted terrain of ethics and morality and highlight his ambivalence towards ethics, as well as the enmeshment of ethics with aesthetics, narrative, and ideology in his fiction. This volume pivots around a fundamental Conradian ethical paradox: how to account for ethical responsibility in a world not meant for ethics in the first place. It demonstrates that Conrad adopts a planetary ethics that embraces the human condition in its universality, while he also doubts the viability of ethics itself. Through his protagonists' moral predicaments he expresses both the necessity of ethics in human relationships and the impossibility of individual ethical fulfillment.

The editors are freelance scholars in Montréal, Canada.

