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978-1-107-03530-0 - The New Cambridge Companion to Joseph Conrad

Edited by J. H. Stape

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THE NEW CAMBRIDGE COMPANION TO
JOSEPH CONRAD

Joseph Conrad's centrality to modern literature is well established. *The New Cambridge Companion to Joseph Conrad* provides essential guidance to varied developments in the field of Conrad studies since the publication of *The Cambridge Companion to Joseph Conrad* (1996). The volume's thirteen chapters offer diverse perspectives on emergent areas of interest including canon formation, postcolonialism, gender, critical reception and adaptation. Chapters on Conrad's autobiographical writings, *Heart of Darkness* and 'The Secret Sharer' consider recent trends in literary and cultural studies. A chronology and an updated guide to further reading serve to provide essential orientation to a large and complex field. This volume is the ideal starting point for students new to Conrad's work as well as scholars wishing to keep abreast of current issues.

J. H. Stape, late Senior Research Fellow at St Mary's University, Twickenham, London, taught at universities in Canada, France and Asia. The author of *The Several Lives of Joseph Conrad* (2007) and editor of *The Cambridge Companion to Joseph Conrad* (1996), he edited several of Conrad's texts for *The Cambridge Edition of the Works of Joseph Conrad* and was a co-editor of Conrad's *Collected Letters* (Volumes 7 and 9). He also published on E. M. Forster, William Golding, Thomas Hardy, Frank Harris, Angus Wilson and Virginia Woolf.

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St Mary's University, Twickenham, London



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ANDREW PURSELL received his doctorate for a thesis on Conrad at Royal Holloway and Bedford New College, University of London. He has contributed to *Within the Tides* (2012) in *The Cambridge Edition of the Works of Joseph Conrad* and to *Conrad in Context* (Cambridge University Press, 2009). He has published several articles on Conrad in *The Conradian*, reviewed for *English Literature in Transition* and also written and lectured on Graham Greene.

ALLAN H. SIMMONS, Professor of English at St Mary's University, Twickenham, London, is the author of *Heart of Darkness: A Reader's Guide* (Continuum, 2007) and *Joseph Conrad* (Palgrave Macmillan, 2008). As co-general editor of *The Cambridge Edition of the Works of Joseph Conrad* he has co-edited *Tales of Unrest* (2012) and *The Shadow-Line* (2013). The editor of *Conrad in Context* (Cambridge University Press, 2009), he contributed to the *Oxford Reader's Companion to Conrad* (Oxford University Press, 2000) and co-edited *Lord Jim*

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and *The Nigger of the 'Narcissus' and Other Stories* (Penguin, 2007). He is the general editor of *The Conradian: The Journal of the Joseph Conrad Society* (UK).

- J. H. STAPE, late Senior Research Fellow in English at St Mary's University, Twickenham, London, was co-general editor of *The Cambridge Edition of the Works of Joseph Conrad* (2008–14) for which he edited or co-edited *Notes on Life and Letters* (2004), *A Personal Record* (2008), *Last Essays* (2010), *Lord Jim* (2011), *Tales of Unrest* (2012) and *The Shadow-Line* (2013). He edited *The Cambridge Companion to Joseph Conrad* (Cambridge University Press, 1996) and edited Conrad for Oxford World's Classics and Penguin Books. His *The Several Lives of Joseph Conrad* (Heinemann / Knopf, 2007) was translated into Dutch, German, Polish and Spanish. He also published on E. M. Forster, William Golding, Thomas Hardy, Frank Harris, Angus Wilson and Virginia Woolf.

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PREFACE

Published in 1996, *The Cambridge Companion to Joseph Conrad* has had a long shelf-life and continues to offer informed insights to the student encountering Conrad in the classroom for the first time or to the scholar who wishes for an erudite and reliable approach to the writer. As the preface to that volume indicated, the aim was to make Conrad's writings more accessible through 'informed appreciation'. *The New Cambridge Companion to Joseph Conrad* complements its predecessor; it brings to the fore areas of concern that have opened up in the nearly twenty years since its publication, aiming to take into account theoretical and hermeneutic perspectives that have come into clearer focus. Whereas the first volume concentrated on the major canonical texts, on offer here are a baker's dozen of essays that engage with the contexts – aesthetic, sociological and historical – out of which these emerged. The essays here endeavour both to show the range of current studies and to suggest future possibilities.

The 'new' element acknowledges advances and shifts in scholarly and pedagogical concern, but there is quite literally more Conrad than ever before available. Introducing his work on the libretto of Tariq O' Regan's opera *Heart of Darkness* (2011), Royal Academician and sometime writer Tom Phillips recollected: 'I first read *Heart of Darkness* at school as a set text, and next read it in university. I discovered that Conrad had, in the interim, added something. On re-reading it after a few years, I found that Conrad had added even more; and now each time I read it, I find that he has made changes'. This is typically the case with a great art: it renews itself with each visit. But the media and forums in which that art is received also change.

Conrad's sustained popular appeal is linked to the fact that his work continues to appear in new guises and in new media, in adaptations that range from the graphic novel to opera and theatre to film to performance installations, while novelists and other writers continue to respond in words to the body of work he produced and, occasionally, if indirectly, to the large body of scholarship on it. The vitality of the Conrad canon, its tendency to shrink

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PREFACE

and contract, to be revisited and re-envisioned, was a feature of the writer's own day and has, perhaps, gathered pace in our current digital age, when access has altered and 'Conrad' is encountered in several, sometimes shifting, forms – in the original and translation in conventional print, in theatrical or film adaptations or reverberating through the writings of another artist.

Phillips's statement not only reflects how a major work shifts during one's readerly lifetime, but also provides the note for what has happened since the mid-1990s. Conrad has, indeed, 'added something'. *The Collected Letters of Joseph Conrad*, published in nine volumes by Cambridge University Press from 1983 to 2009, are now complete, or temporarily so; caches of letters continue to be discovered in archives and private hands and turn up at auction. Moreover, the information explosion made possible by the Internet means that annotations undertaken in the early 1980s need revision, correction and amplification, with the state of knowledge about Conrad's correspondents, activities and even publications shifting and expanding. The other major scholarly project, at a very early stage in the mid-1990s when *The Cambridge Companion to Joseph Conrad* was making its way to press, is *The Cambridge Edition of the Works of Joseph Conrad* (1990–). This project has variously altered the canon; not only have words, sentences and whole paragraphs been added to the tale Conrad wrote, discovered under accumulated layers of editorial change or transcription error, but as the result of painstaking scholarly investigation, the structure of some of the works has also significantly changed. The text of *Heart of Darkness*, for instance, no longer labours under the quite specific circumstances of its serial publication, which saw it divided into three instalments in *Blackwood's Edinburgh Magazine*. These divisions were carried over into the later book version, published by the same firm. The restored critical text is now a seamless and uninterrupted narrative, delivered without stop and mimicking the fictional occasion whereby Marlow, with rare and distinctively marked pauses, tells his story of nightmare and disillusion.

And there is a great deal more of Conrad – thousands of pages – available as a result of advances in digital technology. *Conrad First: The Joseph Conrad Periodical Archive*, thanks to the Internet (in a fledgling state in 1996), offers Conrad's serial publications in their original contexts, allowing the reader access to texts previously found only in widely scattered archives throughout the world. The founding of this digital archive has both facilitated and encouraged the discovery of 'new' serial texts undreamt of a scholarly generation ago, the study of which promises to alter and complicate our understanding of the contours of Conrad's reputation and reception. As to the latter, Cambridge University Press's publication of the four-volume *Joseph Conrad: The Contemporary Reviews* (2012) offers yet another tool

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to the student with which to approach the writer, with reviews hitherto mainly available only in major libraries and archives now offering a rich trove of raw materials for reevaluating the growth of Conrad's reputation in his own day.

The theoretical approaches, at times somewhat crudely brought to bear in the 1980s and 1990s, have with the passage of time gained in reach, sophistication and subtlety, articulated with less shrillness as elitism has given way to greater readability and reader-friendliness. Feminism and postcolonialism have undergone several transformations, enriched by challenges both from within and without, as the fine-grained work itself has proved stubbornly resistant to easy categorization and pigeon-holing. How we regard it necessarily reflects as much about us as about it; in the maritime and masculinist culture of Conrad's time, he was marketed as a writer of the sea of particular interest to male readers. A recent request for a cover to a book on him alone suggests the shift in paradigm; the illustration was to represent 'colonial adventure', in light of current interest in him as a writer responding to the colonial world. That, of course, is only part of the story, just as his maritime guise – one he objected to as reductive – both assisted and plagued an understanding of him by his contemporaries.

The present collection offers a snapshot (in some fashion a 'selfie') of the current state of Conrad scholarship offering to the student a wide variety of possible approaches and taking in areas that were previously of less concern in the classroom, such as how Conrad was marketed in serials and perceived by his contemporaries. We are still discovering the degree to which a given text being studied has a life – indeed, several lives – one or more in its own time, variously recovered by later readers, and one, or again more accurately more than one, in our time. Advances in scholarship have established how unstable Conrad's texts can be and how political and ideological factors shape the canon widely read. A plethora of reading technologies and historical and aesthetic approaches can fruitfully be brought to bear upon a writer quintessentially chameleon, of multiple national and linguistic identities, at once 'one of us' and a man remote, fixed but unstable, in the late-Victorian and early twentieth-century world.

It is a pleasure to thank Kim Salmons for technical assistance in updating the 'Further Reading' section and to acknowledge Allan H. Simmons's advice on myriad topics.

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CHRONOLOGY OF CONRAD'S LIFE

- 1857 Józef Teodor Konrad Korzeniowski, only child of poet, dramatist, translator and political activist Apollo Korzeniowski and Ewelina (or Ewa), née Bobrowska, born on 3 December in or near Berdichev in the Ukraine
- 1861 Apollo Korzeniowski arrested and imprisoned in Warsaw for anti-Russian conspiracy
- 1862 Korzeniowskis exiled to Vologda, northern Russia
- 1865 Death of Ewa Korzeniowski
- 1868 Apollo Korzeniowski and his son move to Lemberg (now Lvów)
- 1869 Death of Apollo Korzeniowski in Cracow; maternal uncle, Tadeusz Bobrowski, becomes young Korzeniowski's guardian
Privately tutored because of ill health, also occasionally attends schools during the next few years
- 1873 Visits Austria, Germany, Switzerland and northern Italy with his tutor Adam Pulman
- 1874 Leaves Austrian Poland for Marseilles to become a trainee seaman in the French Merchant Service and works for shippers and bankers Delestang et Fils
- 1874–7 Passenger and apprentice in the *Mont-Blanc* and 'steward' in the *Saint-Antoine* (to the Caribbean)
- 1878 Shoots himself in the chest in Marseilles after accumulating gambling debts but escapes serious injury
Joins the steamship *Mavis*, his first British ship

CHRONOLOGY OF CONRAD'S LIFE

	Serves as an ordinary seaman in the <i>Skimmer of the Sea</i> (English coastal waters)
1878–80	Ordinary seaman in the <i>Duke of Sutherland</i> (to Australia) and in the steamship <i>Europa</i> (Mediterranean)
1880	Passes examination for second mate Third mate in the <i>Loch Etive</i> (to Australia)
1881–4	Second mate in the <i>Palestine</i> , <i>Riversdale</i> and <i>Narcissus</i> (to South-East Asia and India)
1884	Passes examination for first mate
1885–6	Second mate in the <i>Tilkhurst</i> (to Singapore and Calcutta)
1886	Becomes a British subject Passes examination for master's certificate
1886–7	Second mate in the <i>Falconhurst</i> First mate in the <i>Highland Forest</i> (to Java); injured on board; hospitalized in Singapore
1887–8	First mate in the steamship <i>Vidar</i> (from Singapore to various Netherlands East Indies ports)
1888	Master of the <i>Otago</i> , joined in Bangkok, sails to Australia and Mauritius
1889	Resigns captaincy of the <i>Otago</i> Settles briefly in London and begins <i>Almayer's Folly</i>
1890	Friendship with marriage relation and writer Marguerite Poradowska In the Congo Free State for the Société pour le Commerce du Haut-Congo as second-in-command and, temporarily, captain of the river steamer <i>Roi des Belges</i>
1891	Manages the warehouse of Barr, Moering in London
1891–3	First mate in the passenger clipper <i>Torrens</i> (to Australia); meets John Galsworthy, among the passengers Visits Bobrowski in the Ukraine
1894	<i>Almayer's Folly</i> accepted for publication Meets Edward Garnett, publisher's reader, and Jessie George, his future wife

CHRONOLOGY OF CONRAD'S LIFE

- Signs on as second mate in the *Adowa* but sails only to France and back; end of his sea career
- 1895 *Almayer's Folly* published under the pen name 'Joseph Conrad'
- 1896 *An Outcast of the Islands* published; begins *The Rescue*
 Marries Jessie George (24 March); honeymoons in Brittany and then settles in Stanford-le-Hope, Essex
 Becomes acquainted with H. G. Wells and initiates a correspondence with Henry James
- 1897 Begins friendships with writer and political figure R. B. Cunninghame Graham and with Stephen Crane
The Nigger of the 'Narcissus' published
- 1898 Son Borys born
Tales of Unrest published ('Karain', 'The Idiots', 'An Outpost of Progress', 'The Return', 'The Lagoon')
 Collaborates with Ford Madox Hueffer (later Ford) and takes over from him lease of The Pent, Postling, Kent
- 1899 *Heart of Darkness* serialized
- 1899–1900 *Lord Jim* serialized
- 1900 J. B. Pinker becomes Conrad's agent
- 1901 *The Inheritors* (collaboration with Ford) published
- 1902 *Youth: A Narrative*; and *Two Other Stories* published ('Youth', 'Heart of Darkness', 'The End of the Tether')
- 1903 *Typhoon and Other Stories* ('Typhoon', 'Amy Foster', 'Falk', 'To-morrow') and *Romance* (collaboration with Ford) published
- 1904 *Nostromo* serialized and published in book form
 Jessie Conrad injures her knees, remaining partially disabled for life
- 1905 Sojourn on Capri
One Day More, dramatization of 'To-morrow', staged in London
- 1906 Sojourn in Montpellier
 Son John born

CHRONOLOGY OF CONRAD'S LIFE

- The Mirror of the Sea* published
The Secret Agent serialized in the United States
- 1907 Sojourn in Montpellier and Geneva
The Secret Agent published in book form
 Moves to Someries, Luton Hoo, Bedfordshire
- 1908 *A Set of Six* published ('Gaspar Ruiz', 'The Informer', 'The Brute', 'An Anarchist', 'The Duel', 'Il Conde')
- 1909 Moves to Aldington, Kent
 Breaks with Ford
- 1910 Completes *Under Western Eyes* and suffers a nervous breakdown
 Moves to Capel House, Orlestone, Kent
- 1910–11 *Under Western Eyes* serialized and published in book form
- 1912 *Some Reminiscences* (later *A Personal Record*) and *'Tixt Land and Sea* published ('A Smile of Fortune', 'The Secret Sharer', 'Freya of the Seven Isles')
Chance serialized in New York
- 1914 *Chance* published in book form; first financial success
 Visits Austrian Poland in summer with family; trapped for some weeks by the outbreak of war, then returns to England via Austria and Italy
- 1915 *Within the Tides* ('The Planter of Malata', 'The Partner', 'The Inn of the Two Witches', 'Because of the Dollars') and *Victory* published
- 1917 *The Shadow-Line* published
- 1919 Moves to Spring Grove, near Wye, Kent
 Basil Macdonald Hastings's dramatization of *Victory* staged in London
 Moves to Oswalds, Bishopsbourne, near Canterbury
The Arrow of Gold published
- 1920 *The Rescue*, begun in 1898, published; writes Author's Notes for Doubleday and Heinemann collected editions
- 1921 Visits Corsica, doing research for *The Rover* and *Suspense*
Notes on Life and Letters published; collected editions begin publication

CHRONOLOGY OF CONRAD’S LIFE

1922	Dramatization of <i>The Secret Agent</i> staged in London
1923	Visits the United States to a rapturous reception <i>The Rover</i> serialized in the United States and published in book form there and in England
1924	Declines a knighthood Dies of a heart attack at Oswalds on 3 August, aged 66; buried in Roman Catholic section of Canterbury cemetery <i>The Nature of a Crime</i> (collaboration with Ford) published in book form
1925	<i>Tales of Hearsay</i> (‘The Warrior’s Soul’, ‘Prince Roman’, ‘The Tale’, ‘The Black Mate’) and <i>Suspense</i> (unfinished) published
1926	<i>Last Essays</i> , edited by Richard Curle, published
1928	<i>The Sisters</i> (fragment) published

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AF	<i>Almayer’s Folly</i>
AG	<i>The Arrow of Gold</i>
Ch	<i>Chance</i>
In	<i>The Inheritors</i>
LE	<i>Last Essays</i>
LJ	<i>Lord Jim</i>
MS	<i>The Mirror of the Sea</i>
NLL	<i>Notes on Life and Letters</i>
NN	<i>The Nigger of the ‘Narcissus’</i>
No	<i>Nostramo</i>
OI	<i>An Outcast of the Islands</i>
PR	<i>A Personal Record</i>
Re	<i>The Rescue</i>
Ro	<i>The Rover</i>
SA	<i>The Secret Agent</i>
SL	<i>The Shadow-Line</i>
SS	<i>A Set of Six</i>
Su	<i>Suspense</i>
TH	<i>Tales of Hearsay</i>
TLS	<i>‘Twixt Land and Sea</i>
TOT	<i>‘Typhoon’ and Other Tales</i>
TU	<i>Tales of Unrest</i>
UWE	<i>Under Western Eyes</i>
Vi	<i>Victory</i>
WTT	<i>Within the Tides</i>
YHET	<i>Youth, Heart of Darkness, The End of the Tether</i>

ABBREVIATIONS

- CR* *Joseph Conrad: The Contemporary Reviews*. General Editors Allan H. Simmons, John G. Peters and J. H. Stape, with Richard Niland, Mary Burgoyne and Katherine Isobel Baxter. 4 vols. Cambridge University Press, 2012
- Letters* *The Collected Letters of Joseph Conrad*. General editors Frederick R. Karl and Laurence Davies, with Owen Knowles, Gene M. Moore and J. H. Stape. 9 vols. Cambridge: Cambridge University Press, 1983–2009.

In quotations, unspaced points (...) indicate an ellipsis by the writer, while spaced points (. . .) occur in the work being cited.