

CONRAD'S DECENTERED FICTION

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.

JOHAN ADAM WARODELL'S articles on Joseph Conrad have appeared in *Cambridge Quarterly*, *Conradiana*, *The Conradian*, *English* and *Journal of Modern Literature*, and won prizes from both the British and American Joseph Conrad Societies. He translated Olof Lagercrantz's monograph on Conrad and has also published on Woolf, Nabokov and Melville.

CONRAD'S DECENTERED FICTION

JOHAN ADAM WARODELL



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-1-316-51219-7 — Conrad's Decentered Fiction
 Johan Adam Warodell
 Frontmatter
[More Information](#)

CAMBRIDGE
 UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India
 103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781316512197

DOI: 10.1017/9781009057905

© Johan Adam Warodell 2022

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2022

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: Warodell, Johan Adam, 1985– author.

TITLE: Conrad's decentered fiction / Johan Adam Warodell.

DESCRIPTION: First edition. | New York, NY : Cambridge University Press, 2022. | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2021044727 (print) | LCCN 2021044728 (ebook) | ISBN 9781316512197 (hardback) | ISBN 9781009060868 (paperback) | ISBN 9781009057905 (epub)

SUBJECTS: LCSH: Conrad, Joseph, 1857–1924—Criticism and interpretation. |

BISAC: LITERARY CRITICISM / European / English, Irish, Scottish, Welsh | LCGFT: Literary criticism.

CLASSIFICATION: LCC PR6005.O4 Z9215 2022 (print) | LCC PR6005.O4 (ebook) | DDC 823/.912—dc23/eng/20211203

LC record available at <https://lcn.loc.gov/2021044727>

LC ebook record available at <https://lcn.loc.gov/2021044728>

ISBN 978-1-316-51219-7 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-1-316-51219-7 — Conrad's Decentered Fiction
Johan Adam Warodell
Frontmatter
[More Information](#)

To Philippa, Hugo and Lucy

I don't care for writing at all. What interests me is the creative work.
Joseph Conrad, Letter

Contents

<i>List of Figures</i>	<i>page</i> ix
<i>Acknowledgments</i>	x
<i>Abbreviations</i>	xi
Introduction	I
PART I PREPRINT DOCUMENTS: PAPER, PEN AND INK	I 9
1 Doodles and <i>The Shadow-Line</i>	2 I
2 Maps and <i>Victory</i> , “Geography and Some Explorers,” “The Secret Sharer” and <i>An Outcast of the Islands</i>	34
3 Drawings and <i>The Sisters</i>	49
PART II PUBLISHED TEXTS: WORKING METHOD AND PHILOSOPHY	69
4 Decoding and <i>Heart of Darkness</i>	71
5 Distraction and <i>Heart of Darkness</i> , <i>Lord Jim</i> , <i>The Secret Agent</i> and <i>Under Western Eyes</i>	94
6 Details and <i>The Secret Agent</i>	115
PART III PATTERNS AND PREOCCUPATIONS: MARGINAL VOICES AND CHARACTERS	131
7 Voices and <i>The Nigger of the ‘Narcissus’</i>	133
8 Hats, <i>Nostromo</i> , “The Secret Sharer” and <i>The Secret Agent</i>	148

viii

Contents

9	Animals, <i>Heart of Darkness</i> and “The Planter of Malata”	166
	Conclusion	182
	<i>Notes</i>	186
	<i>Bibliography</i>	207
	<i>Index</i>	221

Figures

- | | | |
|-----|---|---------------|
| o.1 | Rembrandt van Rijn. 1637. The Albertina Museum, Vienna. | <i>page 2</i> |
| 1.1 | <i>The Shadow-Line</i> , holograph manuscript, page 36. Beinecke Rare Book Room and Manuscript Library, Yale University. | 23 |
| 1.2 | <i>The Shadow-Line</i> , holograph manuscript, page 158. Beinecke Rare Book Room and Manuscript Library, Yale University. | 26 |
| 2.1 | Conrad's doodled map on a copy of <i>Laughing Anne and One Day More</i> . Image courtesy of Sotheby's. | 39 |
| 2.2 | Newly digitized map in pen on the verso of an unpaginated page, on the manuscript of the "Author's Note" to <i>Almayer's Folly</i> , completed in 1895. The Rosenbach, Philadelphia. | 42 |
| 2.3 | Newly digitized sketch of a map on the verso of a page numbered 494, from the manuscript of <i>An Outcast of the Islands</i> , completed in 1895. The Rosenbach, Philadelphia. | 43 |
| 2.4 | Newly digitized map in the handwritten manuscript of <i>Victory</i> , page numbered 760. Harry Ransom Center, University of Texas at Austin. | 45 |
| 2.5 | Newly digitized map, in ink, on the verso of the first page of the holograph manuscript of <i>Nostromo</i> , part second, <i>the Isabels</i> , numbered 425. The Rosenbach, Philadelphia. | 47 |
| 3.1 | Conrad's ink sketch of a flower-seller. 1895, Paris. The Henry W. and Albert A. Berg Collection of English and American Literature, New York Public Library. | 56 |
| 3.2 | Conrad's ink sketch of a lady. 1895, Paris. The Lilly Library, Indiana University, Bloomington. | 57 |
| 8.1 | A Henry Raleigh illustration for the American serialization of <i>The Secret Agent</i> in <i>Ridgway's</i> . Part 11 of 11 (December 15, 1906), page 43. Butler Library, Columbia University, New York. | 162 |

Acknowledgments

One can write only for friends

Joseph Conrad, *A Personal Record*

Michael Greaney's tireless work and thoughtful guidance on this project span a longer time period than Conrad spent on most of his books. I am also grateful to Robert Hampson, John G. Peters and Philippa Warodell for reading many versions of my work; to Laurence Davies for pointing out the existence of an unpublished drawing; and to Keith Carabine for generously scribbling on every page and footnote of the manuscript. However, if there are any occasional mistakes in the writing, I have added them to make sure that the work can be distinctly attributed to me.

I happily acknowledge the work done by anonymous reviewers on earlier versions/sections of chapters that appeared in the *Cambridge Quarterly*, *Conradiana*, *The Conradian* and *Modern Fiction Studies*. I am indebted to the many Conradians who have helped my work over the years, often exhibiting the patience and understanding of Winnie to Stevie in *The Secret Agent*. Richard Ambrosini, William Atkinson, Debra Romanick Baldwin, Katherine Baxter, Helen Chambers, Mark Deggan, Stephen Donovan, Hugh Epstein, Jeremy Hawthorn, Brendan Kavanagh, Owen Knowles, Mark Larabee, Yael Levin, Nic Panagopoulos, Jay Parker, Kim Salmons, Allan Simmons, Peter Villiers, Cedric Watts. Thank you.

Lastly, I apologize for turning my family into involuntary Conrad experts.

Abbreviations

Conrad's works are cited from The Cambridge Edition of the Works of Joseph Conrad (Cambridge University Press, 1990–2016) or, in the case of *The Arrow of Gold*, *An Outcast of the Islands*, *Chance*, “Falk,” *Typhoon*, “Amy Foster,” “To-Morrow,” *Nostramo*, *The Nigger of the ‘Narcissus’*, *The Rescue* and *Victory* from Dent's Collected Edition (London, 1946–55). The following abbreviations are used:

<i>AG</i>	<i>The Arrow of Gold</i>
<i>C</i>	<i>Chance</i>
<i>CL</i>	<i>Collected Letters of Joseph Conrad</i> , ed. Frederick R. Karl and Laurence Davies, 9 vols. (Cambridge University Press, 1983–2007)
<i>HD</i>	<i>Heart of Darkness</i>
<i>I</i>	<i>The Inheritors</i>
<i>LJ</i>	<i>Lord Jim</i>
<i>N</i>	<i>Nostramo</i>
<i>NLL</i>	<i>Notes on Life and Letters</i>
<i>NN</i>	<i>The Nigger of the ‘Narcissus’</i>
<i>OI</i>	<i>An Outcast of the Islands</i>
<i>OP</i>	“An Outpost of Progress”
<i>PR</i>	<i>A Personal Record</i>
<i>R</i>	<i>The Rescue</i>
<i>S</i>	<i>Suspense</i>
<i>SA</i>	<i>The Secret Agent</i>
<i>SL</i>	<i>The Shadow-Line</i>
<i>SS</i>	“The Secret Sharer”
<i>T</i>	<i>Typhoon</i>
<i>UWE</i>	<i>Under Western Eyes</i>
<i>V</i>	<i>Victory</i>