



COLLOQUES

Transcultural biography and oeuvre of Joseph Conrad-Korzeniowski and its reverberations with contemporary artists

16-17 septembre 2021

Centre Scientifique de l'Académie Polonaise des Sciences à Paris
(hybride)

Introduction

Joseph Conrad-Korzeniowski was a man of three cultures: Polish, French and English. His biography and works have inspired various artists representing different media: (visual) literature (comics, graphic novels), film, music, art installations, murals and computer games. The purpose of the seminar is to discuss and make known the achievements of national artists inspired by Conrad on an international scale, exchange the knowledge of multifarious cultural events connected with this writer in particular countries (film and literature festivals, theatre performances, graphic installations, etc.) and last but not least, enhance the understanding of his Polish background.

In times of severe social turmoils and hostile nationalistic discourses, the transcultural dimension of Conrad's life and writing provides a platform for exchanging different visions of cultures and societies. As Maya Jasanoff's comments affirm:

As I [...] read more of Conrad's books, I found myself [...] amazed by the prophetic sweep of his 'particular way of looking at the world'. After 9/11 and the rise of Islamist terrorism, I was startled to remember that the same author who'd condemned imperialism in *Heart of Darkness* had also written *The Secret Agent* (1907), which centres around a terrorist bomb plot in London. After the 2008 financial crisis, I found Conrad in *Nostramo* (1904) portraying multinational capitalism getting up to the same kinds of tricks that I read about in the daily newspaper. As the digital revolution gathered pace, I discovered Conrad writing movingly, in *Lord Jim* (1900) [...] about the consequences of technological

disruption in the industry he knew best: shipping. As debates about immigration unsettled Europe and the United States, I marveled anew and afresh at how Conrad had produced *any* of these books in English – his third language, which he'd learned only as an adult¹.

Notably, contemporary studies on Conrad's fiction and biography focus on the global dimension of his life and work and demonstrate “the moral and material impact of dislocation, the tension and opportunity of multi-ethnic societies, the disruption wrought by technological change”². Józef Teodor Konrad Korzeniowski was born in Berdyczów (1857), at that time a part of Poland annexed by Russia. After spending some time on French ships in Marseille, he served in the British Merchant Navy sailing to the Dutch East Indies, Australia, Congo, India, the Caribbean and South Africa. After settling in England, he travelled to Capri, Corsica, Brittany and Flanders. He was held captive in the Austrian partition of Poland after the outbreak of World War One during his visit to Kraków and Zakopane. Finally, he went on a promotion tour to the United States at the end of his life. Indeed, he was a transcultural and transnational writer³. As Stephen Donovan noted, Conrad's literary career “from the very start formed part of a global network of relations”⁴. The translations, serializations and reviews of his books were published all around the world (in Singapore, The United States, France, Switzerland, Germany, Poland, among others). A number of his works can be viewed as a document of the ramifications of global exploration and trade⁵. Conrad's novels highlight, as Mary

¹ Maya Jasanoff, *The Dawn Watch: Joseph Conrad in a Global World*, London: Penguin Press 2017, p. 5.

² Maya Jasanoff, *The Dawn Watch: Joseph Conrad in a Global World*, p. 9. For an extensive discussion of these issues, see K. Salmons, T. Zulli, *Introduction. Migration. Modernity and Transnationalism in the Work of Joseph Conrad*. Ed. see K. Salmons, T. Zulli. London: Bloomsbury, 2021, p. 1-16.

³ See S. Donovan, *Introduction: Conrad Under the Sign of the Transnational*, *Studia Neophilologica*, 85: 1-4, 2013, p. 1.

⁴ S. Donovan, *Introduction: Conrad Under the Sign of the Transnational...*, p. 1.

⁵ See M. Pawlowski, *Kicking the Biscuit Tin: Conrad. Mass Culture and Commodity Spectacle. Various Dimensions of the Other in Joseph Conrad's Fiction*. Ed. W. Krajka, Lublin, New York Maria Curie-Skłodowska UP, Columbia UP, 2020, p. 13-50.

Pawlowski argues, “excess, waste, overproduction of the commodity,” a sign not only of the Victorian culture but also of our own⁶.

Conrad’s biography allows us to view him as an “intellectual nomad” whose work can be interpreted as an auto-bio-atlas, a literary, geopolitical map, featuring real and cultural spaces across national borders⁷. By the discussion of the achievements of modern artists who draw inspiration from Conrad’s fiction we want to introduce themes that relate to the encounter and connection between different cultures. Also, we wish to build bridges of collaboration between international scholars representing different cultural backgrounds and thus explore the cross-cultural themes in his work. The seminar will popularize diverse artistic performances, resulting in a better understanding of various discourses, ways of life and religious practices. The international debate on the works of artists inspired by Conrad may contribute to recontextualizing Conrad as a transnational writer (according to Richard Ambrosini’s conceptual proposal) and highlight the artistic novelties of his writings, which as Ambrosini describes it, “anticipated the artistic projects of writers such as Luigi Pirandello, Italo Svevo, James Joyce, and Franz Kafka”⁸. Finally, we wish to prove that Conrad, “a Pole and a gentleman from the Ukraine”⁹, a borderland author, can open a polyphonic cultural space¹⁰ thus providing a relevant perspective on political conflicts, migration and economic inequalities today.

Agnieszka Adamowicz-Pośpiech

⁶ M. Pawlowski, *Kicking the Biscuit Tin: Conrad. Mass Culture, and Commodity Spectacle...*, p. 27.

⁷ A. Adamowicz-Pośpiech, *From Berdyczów to Bishopsbourne : Conrad’s real and imaginary journeys. Migration. Modernity and Transnationalism in the Work of Joseph Conrad*. Eds K. Salmons, T. Zulli. London : Bloomsbury , 2021, p. 51-72.

⁸ R. Ambrosini, *Reconceptualizing Conrad as a Transnational Novelist: A Research Programme*. *Studia Neophilologica*, 85 : 1-4, 2013, p. 5.

⁹ *Collected Letters of Joseph Conrad*. Ed. L. Davies, F. Karl. Cambridge : Cambridge University Press, 1986, vol.2, p. 323.

¹⁰ Ambrosini suggests ‘a poliphonic literary space’, but I think that when we combine Conrad’s work and biography, it opens a much broader *cultural* space. (R. Ambrosini, *Reconceptualizing Conrad as a Transnational Novelist...*, p. 5.).

Abstracts

Agnieszka Adamowicz-Pośpiech

Representations of Conrad's Heart of Darkness in French and English Graphic Novels

In the contemporary visual culture, we may observe the rise (and development) of a new myth – the myth of *Heart of Darkness*. Artists reimagine the well-known story in various media: the most obvious example being F.F. Coppola's cinematic adaptation *Apocalypse Now*. However, there are also the lesser-known ones, with Conrad's novella appearing in a theatrical form on the Bulgarian and British stages (a performance by Museum Theatre directed by Valeriya Valcheva in Sofia and the production by the Imitating the Dog theatre company in London), in the form of a sand animated film directed by Gerald Conn, or the anime-influenced Brazilian/French animated feature *Heart of Darkness* by Rogério Nunes. Additionally, not to be left behind, there are several graphic novels and comics depicting the story, starting with the famous version by Catherine Anyango and David Mairowitz and ending on the Instagram videos/comics volume by Sascha Ciezata. In the paper, I wish to explore visual adaptations of Conrad's biography and the novella in two graphic novels: *Kongo* by Tom Tirabosco and Christian Perrissin (2013) and *Joseph Conrad's Heart of Darkness* adapted by Peter Kuper (2019). The paper's focus is twofold: first, to discuss how the contemporary artists interweave Conrad's biography into their visions of *Heart of Darkness* and second, how they introduce a revised point of view into the visual story by voicing the silenced native population.

Michel Arouimi

Conrad in Antonioni Film Projects

Michelangelo Antonioni is well-known for his films. Some of them were never shoot, for mysterious reasons. Antonioni just wrote some short stories, vainly waiting the opportunity to make films. In one of these texts, Antonioni speaks of his passion for Conrad. Antonioni clearly evokes his “passion for Conrad” around 1969 in “Four Men at Sea”, a film project inspired by a piece of news involving three men drifting on a boat without anything to eat or drink while a fourth, the boat owner, has mysteriously disappeared. Antonioni declared that “this Conradian impression of an open sea” appealed to him – and it gave him the idea of an “homage to Conrad”.

The name of one of the characters in this fiction, Towers (“James Towers”), is an obvious reminiscence of “Tower”, the name of the former owner of the mysterious volume of nautical lore discovered by Marlow right in the middle of *Heart of Darkness*. The boat involved in the film project, “The Irene”, evokes other boats in other narratives by Conrad.

In another film project, a woman, with her B.A. in chemistry, is an echo from the “Professor” in *The Secret Agent*, that inventor in explosives who himself owes his nickname to his former job in a chemistry lab. And one may also be reminded of Mr. Ossipon, a deceptive sheet anchor for Winnie, when the woman in “Two Telegrams” (title of this film-project) catches sight of “the shadow of a man . . . within the rectangle of a window in the neighboring skyscraper.” These details can evoke key motifs in Conrad’s narrative...

Laurence Davies

***Contexts, genres, and transformations:
Conradesque novels by Robert Silverberg
and Henri Bosco and their second lives
as bandes dessinées***

As often as not, thinking about novels that acknowledge Conrad's influence is a dialogue with the present as much as with the past. Edward Said's distinction in critical practice between filiation and affiliation adapts well to the creative texts themselves: filiation as respect for inheritance, grounded identity, and truth to literary type; affiliation as voluntary divergence and association, multiple subjectivities, and revisionary questioning. In an ideal literary world, neither stance calls for disparagement or rejection. This paper, however, concentrates on milieu and transformation.

Very little has been written on Henri Bosco's reading of Conrad's works, but he told an academic interviewer that 'C'est une oeuvre qui m'a bouleversé' (John Prince, *French Review*, March 1974). Bosco was particularly affected by the stories in *Youth*. In this paper I discuss the challenging study of isolation *Malicroix* (1948) and what is often regarded as a children's book, *L'enfant et la rivière* (1945). Both of them are set in the Rhône Delta, Bosco's substitute for the sea. Robert Silverberg's *Downward to the Earth* (serial 1969, book 1970) is better known but still bears the stigma in some quarters of being science fiction. It is a rereading of 'Heart of Darkness' of considerable power and originality, clearly a response to the war in Viet Nam and the attendant reappraisal of American politics, history and culture. In contrast, Bosco's oeuvre has often been considered apolitical to the point of mysticism, but his intense engagement with land, air, wind, and water aligns him with other ecologically aware writers from Provence such as Marcel Pagnol and Jean Giono.

In a further metamorphosis, both *L'enfant et la rivière* and *Downward to the Earth* have been made into graphic novels: the former drawn and written by Xavier Coste in 2018, and the latter in two volumes written by Philippe Thirault and drawn by Laura Zuccheri in the same year.

Catherine Delesalle-Nancey

Parallax and Impossible Return in Joseph Conrad's "Heart of Darkness" and Caryl Phillips's Higher Ground

Caryl Phillips' 1989 novel, *Higher Ground*, is a triptych, the title of whose first part, "Heartland", openly acknowledges its parentage with Joseph Conrad's "Heart of Darkness", all the more so as it is set on the West coast of Africa at the time of the slave trade. The anonymous first-person narrator who acts as an interpreter for the white traders and is therefore placed in a morally dubious position, betraying his own people, somehow offers a crude picture of what was only suggested by Marlow's narrative, as though Phillips wished to tear open the veil of Conrad's fiction. Concurrently, he sheds light on Marlow's own uncomfortable position as the latter is somehow also caught in a colonial enterprise he at once works for and denounces, interpreting the reality of colonialism for his imperialist fellows at home. For Marlow, just as for the narrator of "Heartland", no return is possible, no place can ever be home again. Thus Caryl Phillips does not aim to adjust and correct the parallax effect of Conrad's text, the white man's point of view, by writing the Black man's, but rather to provide different angles on the white man's presence in Africa, and mostly to show that parallax is inherent to the process of interpretation in all time and places. It is probably no coincidence if the last part of the triptych tells the story of a Jewish girl from Poland who escaped the Holocaust and was sent as a child to England where suffering from trauma, she feels isolated. Displacement, trauma, being between different languages and different cultures is a familiar – if not explicitly expounded on – experience for Conrad. Phillips somehow makes us see, read between the lines of Conrad's text and offers readers a parallax experience whereby both object and viewer are changed. Reading Conrad, and reading Phillips reading Conrad, forever changes our perspective and places us in a challenging, if uncomfortable, dynamic of adjustment and readjustment.

Robert Hampson

Conrad and transcultural belonging

This essay takes off from three texts by Conrad from different stages of his career: *The Rover*, 'An Outpost of Progress', and *The Secret Agent*. The essay begins with the complex transcultural belonging of Peyrol in *The Rover*. I will show how the novel traces his passage from an initial sense of cultural estrangement, as a stranger in his own country, to a final imbricated sense of transcultural belonging, where being 'not a bad Frenchman' can also acknowledge and contain other cultural loyalties and affiliations. The essay then turns that lens on Henry Price and his wife in 'An Outpost of Progress' as further example of cultural belonging. Next, the essay considers *The Secret Agent* – in particular, Verloc as a dual national and the Assistant Commissioner as a colonial returnee both of whom lack a sense of transcultural belonging. The second part of the essay will consider *Berta Isla* by Javier Marias and Agnieszka Studzinska's third collection of poems, *Branches of a House* (2021). It will explore how Marias draws on *Under Western Eyes* for his own novel of transcultural non-belonging and how Studzinska takes off from Conrad for an exploration of her own transcultural belonging / non-belonging through the figure of haunting.

Nathalie Martinière

The Presence of Joseph Conrad in Contemporary Fiction

Joseph Conrad's influence on contemporary fiction (novels, films, comics, painting, etc.) is well known. It seems that his own works are a prism through which artists can re-examine our own age: they have been used to deal with race, gender, terrorism, international questions, or even globalisation. Some, however, are fascinated as much by Conrad-the-author as by his stories, pointing out that, as Spanish novelist Javier Marias has it, "it is almost as if writers' features were part of their work/oeuvre." Consequently, Joseph Conrad, the man and author, is regularly transformed into a character and his personal life is the object of fictionalisation. This is the case with Argentinian novelist Eduardo Berti in his latest novel, *Un Padre Extranjero/Un père étranger*, a novel haunted by Conrad's figure. Drawing parallels between his own father and Conrad, Berti tackles personal matters and mingles biography and fiction, exploring the questions of exile, identity and language, especially the relation between native and adopted tongue. Relying heavily on Jessie's books, Berti also forces us to (re-)consider our approach to Conrad as a source of inspiration for contemporary fiction, the *author* becoming apparently as important as his books.

If Berti's choices make it clear that every reader re-creates the "author" of the works they have read in order to suit their own preoccupations and come to terms with their own ghosts, underlining the creation of an emotional bond between author and reader, his approach reveals unexpected aspects of Conrad's influence on world literature. It also confirms that, beyond cultural and temporal differences, his figure is still very much alive and that he is still our contemporary.

Josiane Paccaud-Huguet

"Sharing the sensible": Conrad in contemporary French culture

In the 1920s, Paul Claudel advised André Gide to read “the whole of Conrad”. Soon afterwards, Gide decided to arrange the translation of Conrad’s major works, a process which has not ceased: Conrad has become a classic in French culture. This paper will consider some modalities of his presence among contemporary writers, among which the poet Christian Bobin, the novelists Marie Darrieuscq, Patrick Deville, and the philosopher Jacques Rancière. Rancière’s concept of “*le partage du sensible*” – the sharing and distributing of sensible experience – is particularly helpful to understand why Conrad remains a vivid presence, both as an uncompromising artist and as a man between languages and cultures. His work pays homage to the real as “sensible stuff” rendered through the power of the written word and through the oblique lighting of fiction: an experience which Christian Bobin’s reading of *Typhoon* renders particularly well. The partition between the sensible and the insensible also concerns the ways in which one might impart a piece of knowledge, an experience, or a story to someone else: a theme particularly compatible with Conrad’s poetics and politics. For Patrick Deville, “our French Joseph Conrad”, the whole of Conrad – the traveller, his characters, his texts – is an inspiration: like Virgil with Dante, the Polish novelist accompanies the French writer into unknown lands, including the dark territories of human desire and fantasy. Last but not least, both Bobin and Marie Darrieusecq testify to the fact that Conrad is also able to speak “*with an absolute sweetness and intelligence*” of a woman’s own sensible experience, and of the “*hell and ecstasy of falling in love*” (Bobin).

Veronique Pauly

Affiliations in Joseph Conrad's Under Western Eyes and J.M. Coetzee's The Master of Petersburg

Although Coetzee very rarely mentions Conrad, both authors have much in common. As external and internal exiles, both were expected in their fiction to spell out their cultural and/or political affiliations. The two novels on which this paper focuses, *Under Western Eyes* (1911) and *The Master of Petersburg* (1994), show, however, that this is not an expectation that either Conrad or Coetzee were to fulfil straightforwardly. *Under Western Eyes* and *The Master of Petersburg* are both political novels dealing with Russia, revolutionary and anarchist movements, with social, political, cultural and historical affiliations, as well as problematic affiliations. Their respective publications revived arguments about their authors' cultural and political affiliations. The publication of *Under Western Eyes* generated a new spate of reminders of Conrad's foreign, or so-called 'Slav' origins, which Conrad rejected vehemently, later stressing in his author's note the "scrupulous impartiality" and "detachment" with which he attempted to approach his subject. Coetzee's novel centres on the figure of Dostoevsky – whom, as we know, Conrad detested – and on events leading to the writing of *The Possessed*. With this novel, his first since the end of Apartheid, Coetzee appeared to be turning his back on South Africa precisely when some kind of response to South Africa's fresh beginnings was expected of him.

These two novels are also metafictional novels foregrounding the creative process, the writing and reading of fiction. The point of this paper, therefore, is not to argue that Conrad was a source of inspiration that Coetzee, for whatever reason, seems to be willing to hide. It is rather to analyse how, by displacing the representation of political debates onto creative issues, both Conrad and Coetzee defend fiction against superficial links between representations and affiliations.

Kim Salmons

Kurtz and the Gift from God: The end of St Paul's 'charism' and the rise of secular charismatic leadership in Joseph Conrad's Heart of Darkness

Joseph Conrad's *Heart of Darkness* (1899) has traditionally been received in terms of its criticism of the administration of western colonialism and the artificial binary of the civilized and the savage. However, I argue for a more nuanced approach to the text by identifying Conrad's ability to foresee the dangers not just of the colonial project but of the rise of the 'charismatic' leader. As part of a larger investigation into the influence of Conrad's Catholic heritage on his fiction, I want to explore how Conrad portrays the transformation of St Paul's 'charism' into the modern and secular 'charisma' of the twentieth – and indeed the twenty first – century. My argument is that Kurtz in *Heart of Darkness* becomes an embodiment of the secular or 'third world' culture of revolt (Gardner, 2009: 181) displacing 'charism' as the gift of God and aligning it instead with the non-religious and aesthetic. As Stephen L. Gardner argues, 'The image of the divine is supplanted by the divinity of the image. Third culture feeds by cannibalizing traditional culture, in endless revolt against the sacred order in the name of personal liberation' (Gardner, 2009: 181). My paper will begin with a brief overview of Conrad's Catholic heritage and the theological etymology of the word 'charism'. I will then use Weber's theories of 'charisma' to show how this holy 'gift' has become little more than a secular commodity, before making a comparison between Kurtz and western contemporary leaders such as Winston Churchill and Boris Johnson.

Karol Samsel

Olga Tokarczuk – Joseph Conrad. A close-up attempt

There is no doubt that Olga Tokarczuk's heroes and heroines – whether the writer recognizes them as such or not – face *strict*, ultimate Conradian situations. Kunicki in *Flights* is being put to a typically Conradian test; in the same novel, Eric, a boatman from the Vis Island, also makes a Conradian experience when, one morning, on impulse, he decides to “abduct” one of passenger ships to the high seas. However, what exactly do we have in mind when we speak of Kunicki's “typically Conradian test” or Eric's “Conradian experience”? What is the basis for these “conradisms” in Tokarczuk, what type of interpretation of Conrad by Tokarczuk do they convey? We may conclude from the short note by Tokarczuk, written for the daily “Gazeta Wyborcza”, that the writer desires to see in Conrad the depth of “the tender onlook”. She also wishes to see in Conrad the ideas of community and commonwealth responsibility – instead of the issues of honour or honour's responsibility strictly associated by Tokarczuk with the entanglements in national causes. This type of responsibility, not fidelity or honour, is called by Tokarczuk “Conrad's sense”. “Are we still having it, that Conrad's sense, which – in so-called normality – lets us perceive the violence and the disdain in our societies, the striving for domination, the imposition of our own world vision, eventually the splitting of people into the better and worse ones”, she asks rhetorically. The chapter aims at exploring Tokarczuk's reading of Conrad's fiction in the light of Alan Finkelkraut's essay entitled *An Understanding Heart*.

Joanna Skolik

Conrad, Fudakowski and their Secret Sharer

Although Peter Fudakowski's film is distinctly different from its literary original, and is not a faithful adaptation, it is very faithful to Conrad's message. Fudakowski succeeded in capturing the gist of Conrad's story, despite (or perhaps due to) departing from the original piece quite substantially by "modernizing" the text, adding a few motives and also changing the sex of one of the characters. It tells the story of the young captain; his increasing responsibility for his new crew and his ship. Similarity of their (the writer and the filmmaker) memories and experience made Fudakowski understand and express Conrad's message and interpret his prose in his own artistic way.

Daniel Vogel

***Loneliness of a migrant: intercultural experience
of Joseph Conrad and Stanisław Lem
and its presence in their selected works***


It seems obvious that one of the consequences of migration is the feeling of loneliness. Leaving native country means, among other things, leaving relatives, friends and familiar surroundings. Suddenly communication in a foreign language and maintaining close contacts with people representing various cultures becomes everyday reality. Of course, in our times advanced technology enables us to alleviate the consequences of loneliness resulting from migration, for thanks to it we can make video connections from almost every corner of the world. However, at the turn of the 19th century the only available form of contact between people who were in different parts of the globe was traditional, written correspondence, and it often took weeks, or even months to exchange information this way.

When Konrad Korzeniowski decided to leave his relatives and pursue the maritime career, he was only 17. Though he had been dreaming of voyages to distant parts of the world and discovering regions then unknown to the white men, living abroad far away from a known social group certainly gave rise to profound internal tensions, particularly if we take into consideration his childhood background: following his parents in exile and their premature deaths. Hence, when young Korzeniowski found himself in France, the emotions he experienced were sometimes extreme – moments of intensive and ecstatic social life, extravagance and profligacy interweaved with loneliness, melancholy and depression. These mixed feelings accompanied Conrad for many years, not only those he spent in the sea, but also when he finally settled down in England. We can also notice them in the characters of many of his works, including *Almayer's Folly*, *An Outpost of Progress*, *Heart of Darkness*, *Amy Foster* or *The Shadow Line*. Like Konrad Korzeniowski,

Stanisław Lem, one of the most known Polish modern science fiction writers, also experienced the consequences of migration resulting from complicated political situation. The first time was when after the period of German and Russian occupation, the whole Lem family decided to leave Lviv in 1945 and go to Cracow (Stanisław Lem was in his early twenties then), the second time was after the introduction of the martial law in Poland in 1980 (Lem left Poland in 1983 and spent 6 years abroad, mostly in Vienna). The intercultural experience of this artist and the consequences of a long time spent away from one's home is, like in the case of Conrad, a frequent motif in his fiction, particularly in the works such as *Tales of Pirx the Pilot*, *Return from the Stars*, *Solaris*, *Eden* and *Fiasco*.

As we can find many traces of Conrad in the fiction of Stanisław Lem, the paper aims at examining how individual experience of migration and loneliness influenced the writings of the two artists. Particular attention will be given to the comparison of some of the characters appearing in Conrad's and Lem's fiction which develop intercultural contacts (or at least make an attempt to do so) and are confronted with the consequences of long periods of being away from their familiar environment.

abstracts edited by Agnieszka Adamowicz-Pośpiech




**Transcultural biography and oeuvre
 of Joseph Conrad-Korzeniowski
 and its reverberations with contemporary artists**
Paris, 16-17.09.2021


Speakers

Agnieszka Adamowicz-Pośpiech (University of Silesia, Poland)
 Michel Arouimi (Université du Littoral, France)
 Laurence Davies (King's College, London, UK)
 Catherine Delesalle-Nancey (University Jean Moulin-Lyon 3, France)
 Robert Hampson (University of London, UK)
 Nathalie Martinière (University of Limoges, France)
 Josiane Paccaud-Huguet (Université Lumière-Lyon 2, France)
 Veronique Pauly (University of Versailles-St-Quentin-en-Yvelines, France)
 Kim Salmons (St Mary's University, London, UK)
 Joanna Skolik (University of Opole, Poland)
 Karol Samsel (University of Warsaw, Poland)
 Daniel Vogel (University of Applied Sciences in Raciborz, Poland)


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Conradowskie

Poster prepared by Sylwia Vogel

 PROGRAMME
17th September 2021

- 9.30 Veronique Pauly, President the French Conradian Society, Agnieszka Adamowicz-Pośpiech, Vice President of the Polish Joseph Conrad Society
Opening of the Seminar
- 9.40 – 10.40 Chair: Agnieszka Adamowicz-Pośpiech
Conrad in Contemporary Literature
Nathalie Martinière
The Presence of Joseph Conrad in Contemporary Fiction
Catherine Delesalle-Nancey
Parallax and Impossible Return in Joseph Conrad's "Heart of Darkness" and Caryl Phillips's "Higher Ground"
- 10.40 – 10.50 discussion
- 11.10 – 12.10 Chair: Nathalie Martinière
Conrad in Bandes Dessinées
Laurence Davies
Contexts, genres, and transformations: Conradesque novels by Robert Silverberg and Henri Bosco and their second lives as bandes dessinées
Agnieszka Adamowicz-Pośpiech
Representations of Conrad's "Heart of Darkness" in French and English Graphic Novels
- 12.10 – 12.20 discussion
- 14.30 – 15.45 Chair: Laurence Davies
Conrad and Film
Michel Arouimi
Conrad in Antonioni Film Projects
- 14.55 – 15.00 discussion

- 15.00 – 15.45 Joanna Skolik
Conrad, Fudakowski and their “Secret Sharer”
 (screening of some fragments of Peter Fudakowski’s
 “Secret Sharer”)
- 15.45 – 15.55 discussion

18th September 2021

- 9.40 – 10.40 Chair: Joanna Skolik
Conrad and Polish Literature
 Karol Samsel
Olga Tokarczuk – Joseph Conrad. A close-up attempt
 Daniel Vogel
*Loneliness of a migrant: intercultural experience of Joseph
 Conrad and Stanisław Lem and its presence in their
 selected works*
- 10.40 – 10.50 discussion
- 11.10 – 12.10 Chair: Daniel Vogel
Transnational Conrad and His Protagonists
 Kim Salmons
*Conrad and transcultural belonging Robert Hampson
 Kurtz and the Gift from God: The end of St Paul’s
 ‘charism’ and the rise of secular charismatic leadership
 in Joseph Conrad’s “Heart of Darkness”*
- 12.10 – 12.20 discussion
- 14.30 – 15.30 Chair: Robert Hampson
Conrad and Contemporary Literature
 Josiane Paccaud
*“Sharing the sensible”: Conrad in Contemporary French Culture
 Affiliations in Joseph Conrad’s “Under Western Eyes”
 and J.M. Coetzee’s “The Master of Petersburg”*
 Veronique Pauly
- 15.30 – 15.40 Closing of the seminar