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YCPXLN - BELTRAN SINGLETON

"The thirty essays in this book trace how the tangentiality of English and other modes of language affects the production of English literature, and investigate how questions of linguistic "code" can be made accessible to literary analysis".--BOOKJACKET.

Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships. The contributions to this volume take a fresh look at the ideology of form, especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations. Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation. The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries. Topics treated include: Caliban; English satirical iconotexts; Oriental travel writing and illustration; expatriate description and picturesque illustration of Edinburgh; ethnographic film; African studio photography; South African cartoons; imagery, ekphrasis, and race in South African art and fiction; face and visuality, representation and memory in Asian fiction; Bollywood; Asian historical film; Asian-British pop music; Australian landscape in painting and fiction; indigenous children's fiction from Aotearoa New Zealand, Canada, and the USA; Canadian photography; Native Americans in film. Writers and artists discussed include: Philip Kwame Apagya; the Asian Dub Foundation; Breyten Breytenbach; Richard Burton; Peter Carey; Gurinder Chadha; Daniel Chodowiecki; J.M. Coetzee; Ashutosh Gowariker; Patricia Grace; W. Greatbatch; Hogarth; Francis K. Honny; Jim Jarmusch; Robyn Kahukiwa; Seydou Keita; Thomas King; Vladyana Krykorka; Alfred Kubin; Michael Arvaarluk Kusugak; Kathleen and Michael Lacapa; László Lakner; George Littlechild; Ken Lum; Franz Marc; Zakes Mda; Ketan Mehta; M.I.A. (Maya Arulpragasam); Timothy Mo; William Kent Monkman; Lady Mary Wortley Montagu; John Hamilton Mortimer; Sidney Nolan; Jean Rouch; Salman Rushdie; William Shakespeare; Robert Louis Stevenson; Richard Van C& Zapiro.

This book analyses the relationship between Conrad's work and three major subjects: the philosophy of history, nationalism (in Europe and Latin America), and Conrad's interest in French Romanticism and Napoleon Bonaparte. As well as discussing more well-known works, Niland re-evaluates the long-neglected late novels *The Rover* and *Suspense*.

This penultimate volume of Conrad's collected letters ends soon after his 65th birthday. Over the previous three years, Conrad wrote *The Rover*, struggled with *Suspense*, translated *The Book of Job* (a Polish comedy), collaborated with J. B. Pinker on a cinematic treatment of 'Gaspar Ruiz', and worked by himself on adapting *The Secret Agent* for the London stage. He saw the publication of *The Rescue*, *Notes on Life and Letters*, and the Doubleday/Heinemann collected edition, most of whose volumes had new Author's Notes. Especially in North America, the collected edition strengthened his reputation as the leading English-language novelist of his day. This recognition could not always console him for his worries about his health, his family, and the state of post-war Europe, but he had not lost his sense of irony. These letters, the majority new to scholarship, abound in striking turns of phrase and unexpected insights.

A collection of edited essays on the novelist John Buchan (1875-1940), author of, among many other works, "The Thirty-Nine Steps" (1915), "Witch Wood" (1927) and "Sick Heart River" (1940). It considers Buchan's writing and reputation from the perspective of the twenty-first century and examines Buchan's major fiction and non-fictional writing.

The popular yet complex work of Joseph Conrad has attracted much critical attention over the years, from the perspectives of postcolonial, modernist, cultural and gender studies. This guide to his compelling work presents: an accessible introduction to the contexts and many interpretations of Conrad's texts, from publication to the present an introduction to key critical texts and perspec-

tives on Conrad's life and work, situated in a broader critical history cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of Joseph Conrad and seeking not only a guide to his works, but also a way through the wealth of contextual and critical material that surrounds them.

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Best known as the author of *Heart of Darkness*, Joseph Conrad (1857-1924) is one of the most widely taught writers in the English language. Conrad's work has taken on a new importance in the dawning of the 21st century: in the wake of September 11 many cultural commentators returned to his novel *The Secret Agent* to discuss the roots of terrorism, and the overarching theme of colonialism in much of his work has positioned his writing as central to not only literature scholars, but also to postcolonial and cultural studies scholars and, more recently, to scholars interested in globalization. *Reading Conrad Now* is a collection of original essays by leading Conrad scholars that rereads Conrad in light of his representations of post-colonialism, of empire, imperialism, and of modernism and modernity-questions that are once again relevant today. The collection is framed by an introduction by J. Hillis Miller-one of the most important literary critics today-and a concluding extensive interview with Edward Said (one of his final interviews before his death on September 25, 2003)- the most prominent postcolonial critic-addressing his lifelong fascination with Conrad. *Reading Conrad Now* will be essential reading for anyone seeking a contemporary introduction to this great writer, and will be of great interest to scholars working with Conrad in a variety of fields including literary studies, cultural studies, ethnic and area studies, and postcolonial studies. Why is it that many readers sense in Joseph Conrad's universe something opaque and withdrawn, a suggestive feeling of something lying behind his richly textured prose that is possibly momentous, always hidden, but never fully expressed? This unique study explores and answers this question by analysing Conrad's work through the lens of Object-Oriented Ontology, a new development in contemporary philosophy that has already been employed to illuminating effect in aesthetics and the humanities, quite apart from philosophy itself. What results from such a literary and philosophical coupling is a persuasive reading with real explanatory force, one able to shed light on

what has remained hidden in Conrad till now, at the same time as it articulates a metaphysical structure of not just Conrad's world but the universe itself and the very things we are—and what we take ourselves to be.

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

This book aligns concepts and methods from book history with new literary research on a globally studied writer. An innovative three-part approach, combining close reading the evidence of reading, scrutiny of international book distribution circuits, and of Conrad's many fictional representations of reading, illuminates his childhood, maritime and later shore-based reading. After an overview of the empirical evidence of Conrad's reading, his sparsely documented twenty years reading at sea and in port is reconstructed. An examination the reading practices of his famous narrator Marlow then serves to link Conrad's own maritime and shore-based reading. Conrad's subsequent networked reading, shared with his closest male friends, and with literate multilingual women, is examined within the context of Edwardian reading practices. His fictional representations of reading and material texts are highlighted throughout, including genre trends, periodical reading, reading spaces and their lighting, and the use of reading as therapy. The book should appeal both to Conrad scholars and to historians of reading.

The twenty-six essays collected in *Notes on Life and Letters* (first published 1921) offer a kaleidoscopic view of Joseph Conrad's literary views and interest in the events of his day, including the Titanic disaster, First World War, and the re-emergence of his native Poland as a nation state. The introduction gives the history of the gathering of these diverse pieces into a single volume, traces the book's reception, and offers new perspectives on its relationship to Conrad's other writings. His essays underwent multiple layers of unauthorized intervention by typists, composers and editors: this history is set out in the essay on the text and in the apparatus. The notes explain literary and historical references, identify places mentioned, and gloss foreign terms. Two maps supplement the explanatory material. This edition, first published in 2004 and established through modern textual scholarship, presents Conrad's essays and reviews in an authoritative form.

Explores 'scenic realism' in the major novels of Thomas Hardy and Joseph ConradOffers the first book-length study of connections between these two major authors bringing new approaches to bear on often-taught worksProvides an understanding of impressionist styles of writing that is drawn from contemporary empirical scienceTells a progressive chronological story of both authors' use of the senses in their fictionArgues for a distinctive place for Hardy and Conrad in late-Victorian fiction which challenges the narrative of a modernist rupture with Victorian realismSupported by wide reading in nineteenth-century science and letters, and comprehensive knowledge of twentieth century criticism of the two novelistsThis book reads the highly descriptive impressionist writings of Hardy and Conrad together in the light of a shared attention to sight and sound. With a focus on nature and the environment, Hugh Epstein analyses thirteen of these powerful works in the historical company of contemporary discussions in Victorian science. He takes them beyond their 'Victorian' and 'Modernist' labels to show how vivid and urgent these novels are for the modern reader.

Although Alfred Russel Wallace (1823–1913) was one of the most famous scientists in the world at the time of his death at the age of ninety, today he is known to many as a kind of “almost-Darwin,” a secondary figure relegated to the footnotes of Darwin’s prodigious insights. But this diminution could hardly be less justified. Research into the life of this brilliant naturalist and social critic continues to produce new insights into his significance to history and his role in helping to shape modern thought. Wallace declared his eight years of exploration in southeast Asia to be “the central and controlling incident” of his life. As 2019 marks one hundred and fifty years since the publication of *The Malay Archipelago*, Wallace’s canonical work chronicling his epic voyage, this collaborative

