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Abstracts

Oceanopolitical Significance of “Rulers of East and West”

Kenji Tanaka (Marine Technical College)

This paper examines an oceanopolitical (i.e. counter adjective for geopolitical) significance of ‘wind’ of “Rulers of East and West” in *The Mirror of the Sea* (XXV-XXIV) by correlating with several central concepts written by Joseph Ferrell Colton, Allan and Peter Villiers, and two geostrategists of Halford John Mackinder and Alfred Thayer Mahan. Apart from the late 19th century when Conrad used wind to power the sailing ships as in the essay, their role got limited to the training for seamanship for young apprentices in the 20th century as listed in *Last of the Square-Rigged Ships* written in 1937 by Colton. But all the more reason to the limitation, the spiritual significance of sailing ships has been emphasized in maritime nations. For example, the sail training voyages in Japan aim at the development of global maritime trade as well as that of national interests still today, being directly supported by national institutes for sea training and historically based on the sea power theory such as Mackinder’s and Mahan’s. When we consider the metaphors of ruler and king for trade wind and west wind in the chapter of this essay very carefully, we can realize that they reflect Conrad’s globally oceanopolitical ideas object to geopolitical expansion of heartland nations to this day.

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Conrad and Stevenson: *The Dynamiter* and *The Secret Agent*

スティーヴンソンから読むコンラッド：『ダイナマイター』と『密偵』におけるテロリズム表象

Taku Yamamoto (Kanazawa University)

スティーヴンソンとコンラッドとの影響関係は以前から指摘されてきたが、2009年に出版された論集 *Robert Louis Stevenson and Joseph Conrad* はこれまで考えられていたよりも、はるかに深い共通性を浮かび上がらせた。テロリズムの表象もそのひとつで、スティーヴンソンの『ダイナマイター』はコンラッドの『密偵』で設定された物語年代 1886 年の前年に発表されている。両作品は 1880 年代にイギリスを脅かした（とされる）テロリズムを扱いつつも、『ダイナマイター』は戯画的、もう一方は省察的と、その表象方法は対照的といっているほど異なる。この違いは作家の作風による

ものではなく、むしろ「テロリズム」という隠喩が孕む多義性に起因する。本発表ではその差異に焦点を当て、テロリズムの虚構性と『密偵』の内省的な語りとの相同性について考えてみたい。

Taku Yamamoto is Professor at Kanazawa University (Ishikawa, Japan). He is now working on English literature from the second half of the 19th century to the early 20th century and contemporary Pacific Literature.

Legacy of Conradian Terror in the Contemporary Context

Chi-sum Garfield Lau (Open University of Hong Kong)

Conrad's *Heart of Darkness* shows its defining role in the portrayal of twentieth Century African terror triggered by imperialists' desire. After *Heart of Darkness*, Conrad showed in his narratives signs of withdrawing from exotic settings by returning to his homeland: the European continent; and his new home: Britain. Back to the Anglo-European setting, Conrad continues to explore the possibilities of various forms of terror and suggests that Edwardian terror likewise originates from a breakdown in family structure. In *The Secret Agent*, he emphasizes how families link individuals to national institutions by suggesting the father figure as metonym of the state. In *Under Western Eyes*, Conrad suggests how the absence of the patriarchal head may result in Razumov's engagement with political organization that rejects national ideology. My paper serves to testify the Conradian experience of terror in real contemporary context. I will focus on how contemporary terror arises as a consequence of a breakdown in the family institution. Specifically, I show how the family background of Osama bin Laden made him turn to terror. I then demonstrate the 9/11 attacks as a revelation of the Conradian alignment of individual experience with national ideology in the contemporary world.

Chi-sum Garfield Lau is having a research on how family, gender and violence interact in Conradian and African Anglophone narratives.

Heart of Conflict: Faith & Initiation in *Tales of Unrest*

Charu C. Mishra (K. G. Arts & Science College)

"With you I will go. To your land – to your people. To your people, who live in unbelief; to whom day is day, and night is night – nothing more, because you understand all things seen, and despise all else! To your land of unbelief, where the dead do not speak, where every man is wise, and alone – and at peace!"
(Karain: A Memory, p.21)

Karain, the Malay warlord is haunted by the ghost of his past guilt after the death of his bodyguard and desperately turns to his erstwhile white friends to save him. Jean, a red republican dejected after birth of three idiot sons joins church against his faith and feels cheated by the birth of the forth idiot girl child. Placed in central Africa, the white masters

Kayerts and Carlier lose faith in their friendship only to end their life in confusion. Alvan Hervey's trust on his wife collapses due to her confessional letter: "The years would pass – and he would have to live with that unfathomable candour where flit shadows of suspicions. . ." Arsat, who dares the fury of ruler Inchi Midah's sword for his love and lives in a lagoon is restless at her death.

The present paper aims to underline Conrad's technique of introducing the crisis of faith and the politics of initiation in almost every story in *Tales of Unrest* as the author claims, "One does one's work first and theorises about it afterwards."

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The Captain's Missed Encounter with Mother's Body: A Lacanian Reading of Joseph Conrad's "The Secret Sharer"

Pei-Wen Clio Kao (National Cheng-chi University)

Seeing the events taken place in "The Secret Sharer" from the lens of Lacanian theory, this paper argues the protagonist captain has undergone the developmental process from the Mirror Stage, to the struggle between the Symbolic and the Real, and finally to a painstaking entry into the Symbolic order. In the beginning, the captain feels an affinity with Leggatt – the guilty crew on the run – and sympathizes with his plight. The captain is re-enacting the "mirror stage," in which the baby recognizes the image in the mirror and gains a sense of wholeness and identity. In the captain's own mind Leggatt is the epitome of resolute self-confidence, who becomes an ideal to be studied. In this respect, Leggatt represents the mother's body, a complete external reality for the captain-child, who lives a "symbiotic" relation with its mother's body that blurs any sharp boundary between the two. However, to enter the world of language, the captain is confronted with the Father's rules and laws in the Symbolic order, which is represented by captain Archbold, a father figure of maritime tradition and communal authority. Consequently, the young captain is faced with mutually exclusive loyalties – to maritime law (Father's Law), or to the man he is harboring and with whom he identifies (mother's body). In this phase, Leggatt embodies "the Real" – the impossible, the total, the pre-civil freedom of human existence, representing a return to the mother's body. The captain's parting with Leggatt is likened to the child's severance from mother's body, the missed encounter with this real object which presents itself in the form of "trauma."

Pei-Wen Clio is now working on her dissertation about the conflicting relation between the disasters of the technology of modernity and the hope to reach potential redemption embedded in Conrad's works.

Responding in a Duel: History as Responsibility in “The Duel”

Kaoru Yamamoto (University of Shiga Prefecture)

In an attempt to reassess Conrad's historical fiction not in terms of straightforward referentiality but in terms of responsibility, this paper will discuss “The Duel” as a story of response to the incessant call of the other. “The Duel” has been considered a “slight” tale of “tiresome length and rhetoric” without moral and psychological analysis. In this context, Conrad has been faulted for his “banal” treatment of the heroic theme, but more and more critics have recently emphasized the eccentricity of the “non-dueling duel” between the two officers in Napoleon's Grand Army. Far from being banal, their encounter, involving women from time to time, singularly takes place in a “most unsuitable ground” for a duel. One answers to/for the perpetual call of the other, but he does so not from “the sympathy of mankind,” but on the contrary, in a fight, laying himself open to a “cut.” In its challenge to “the justice of men” and “a Court of Honour,” the duellists’ “private contest” without end gestures toward the realm of the impossible and thereby ineluctably presents an aporia, a hole in the text. The “we” narrator, who this paper tries to show deserves more critical attention, keeps a low profile, reticent about the origin and resolution of the quarrel, but nevertheless sometimes ends the combat almost as soon as it begins, even “forcibly.” The narrator implicitly invites readers to draw an analogy between the wounds in the officers’ bodies and the gaps in the body of Conrad's “archive” of Napoleonic era, “The Duel.” I will conclude my discussion by tentatively linking the textual fissure and a “messianic” opening to the coming of the other to the text: Napoleon and the reader. Such a hospitality, a welcome of the other, is what Jacques Derrida would think the very condition of “history.”

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Turgenev and Conrad's Suspicious Treatment of Language as a Tyrannical Epistemological System

Brygida Pudelko (Opole University)

The modern interest in the intense preoccupation with the uncertainty of knowledge, especially uncertainty of truth and language, echoes in Turgenev and Conrad's works. Turgenev in *Rudin* and *Virgin Soil* and Conrad in the Russians' portrayal in *Under Western Eyes* both emphasise the Russians' love of words, and the fact that words and not actions were characteristic for the men who were supposed to be the best thinking element of Russian society. Turgenev's Rudin is an exquisite stylist who revels in his own rhetoric. He

easily wins over new acquaintances with eloquent discourses, but later disappoints them with his inability to act. His seductive words are divorced from his deeds. He also lacks the drive to convert his beliefs into living truths. Turgenev thus implies that language may be insubstantial at best and deceptive at worst.

Conrad, who wrote that “[w]ords fly away; and nothing remains,”¹ too, projects a cynical view on the nature and problems of verbal communication. *Under Western Eyes*, where the question of truth and lies is central. Razumov’s statement that “speech has been given to us for the purpose of concealing our thoughts”² justifies the fact that verbal expression is liable to manipulation and thus potentially undermines the truthfulness of any utterance.

The whole existence of Nezhdanov, a typical Turgenevian “Russian Hamlet”, was also based upon theories. He is powerless to cope with the brutality of actuality and struggles between his art and politics. Throughout *Virgin Soil* Nezhdanov’s speech habits are used as an index of his state of mind as he wavers between two styles of life – political and artistic.

1. Letter to Cunninghame Graham of 15 June 1898, in *The Collected Letters of Joseph Conrad, The Collected Letters of Joseph Conrad*, 9 vols., eds., Frederic R. Karl and Laurence Davies, et al, Cambridge, Cambridge University Press, 1983 – 2008, vol.2, p.70.
2. Joseph Conrad, *Under Western Eyes*, London, Dent, 1923, p.236.

Brygida Pudełko is Assistant Professor of Opole University. **She** is currently working on the twentieth century feminist literature: i.e. feminism seen from a female and male perspective (May Sinclair and H. G. Wells).

Symbologies of Community and Nation in Joseph Conrad’s *Nostramo*

George Gasyna (University of Illinois)

“My task” – Conrad wrote in the preface to *The Nigger of the Narcissus* – “is, by the power of the written word, to make you hear, make you feel – it is, before all, to make you see [...] If I succeed, you shall find [...] all you demand and, perhaps, also that glimpse of truth for which you have forgotten to ask.” This passage – the nucleus of Conrad’s most explicit invocation of his artistic vision – locates literature’s transformative power in an inner tension between the authority accorded to the written word as an objective instrument, and the subjective gaze of the author(-izer). This nearly dialectical program, wherein subjective experience is marshaled in support of a reliably authoritative vision of reality, required an extensive vocabulary of legitimization. Conrad would find such validation in the poetics of impressionism and, especially, in symbolist aesthetics.

Drawing on the pioneering work of Daniel Schwarz, Ian Watt, and others, my paper systematizes the Conradian platform of symbolic identification which, while operative in several texts, finds its most sustained articulation in *Nostramo*, a faux-utopian, quasi-postcolonial narrative of revolution, reaction, and nation-building. I focus, particularly, on the tropology of South American space, configured in *Nostramo* both as a quasi-utopian

potentiality and a (nostalgic) metonymy of Conrad's long-lost homeland of Poland (including the former Polish-Lithuanian Commonwealth, a vanished "republic of nobles"). Along the way, I foreground those key textual figures of *Nostramo* that render the motive powers of history especially palpable, including the Nation, the Leader, the Intellectual and, last but not least, the figure of Material Interests – a shorthand for the force of world-making which, in Conrad's Costaguana as in the Poland of his past, gained its specific potency or authority by sacrificing the individual (and his/her visions) at the altar of the myth of the common fate.

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Metaphorical Landscapes in Conrad and Kawabata

Mark D. Larabee (US Naval Academy)

This paper examines the presentation of landscape in selected fiction by Joseph Conrad and Kawabata Yasunari, focusing especially on Kawabata's *Yukiguni* (*Snow Country*, 1935-47) and Conrad's *Victory* (1915). Despite obvious cultural differences between these authors, they shared biographical similarities (both having been orphaned at an early age, for example). As writers, furthermore, they had similar artistic concerns. Both attended to perception and the subjectivity of their characters, both deliberately broke with inherited techniques of realism, and both incorporated a Modernist interest in the surface-depth dynamic into their works. Conrad's training and experiences as a merchant marine officer later made him particularly attentive to the details of the physical world in his writing. Similarly, Kawabata incorporated into his fiction the attention to place and the natural world that is a part of Japanese cultural values. Finally, both authors were writing in times of significant cultural change and the development of modern identity and self-awareness. As I will show by drawing on recent theoretical writings, parallels between these authors' fictional use of landscape in *Yukiguni* and *Victory* suggest surprising links between their two cultures and illuminate similarities, across national literatures, in the impact of globalization and modernity on human relations.

Mark Larabee is an Associate Professor in the English Department, U.S. Naval Academy, Annapolis, MD. He is working on maritime globalization in literature, in addition to fictional landscapes by Conrad and other authors. He serves as Treasurer of the Joseph Conrad Society of America and Executive Editor of *Joseph Conrad Today*.