Conrad and Masculinity

Also by Andrew Michael Roberts

CONRAD AND GENDER

JOSEPH CONRAD

THE NOVEL

Conrad and Masculinity

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*To the memory of my mother,
Judith Roberts*

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Abbreviations and Note on Texts

Conrad's works

AF	<i>Almayer's Folly: A Story of an Eastern River</i> (1895).
AG	<i>The Arrow of Gold: A Story between Two Notes</i> (1918–20; 1919).
C	<i>Chance: A Tale in Two Parts</i> (1912; 1913).
CL	<i>The Collected Letters of Joseph Conrad</i> , eds Frederick R. Karl and Laurence Davies, 5 vols (Cambridge: Cambridge University Press, 1983–96).
HOD	'Heart of Darkness', in <i>Youth, a Narrative, and Two Other Stories</i> (1899; 1902).
K	'Karain: A Memory', in <i>Tales of Unrest</i> (1897; 1898).
LE	<i>Last Essays</i> (1926).
LJ	<i>Lord Jim: A Tale</i> (1899–1900; 1900).
N	<i>Nostromo: A Tale of the Seaboard</i> (1904).
NN	<i>The Nigger of the 'Narcissus': A Tale of the Sea</i> (1897; 1898).
OI	<i>An Outcast of the Islands</i> (1896).
R	<i>The Rescue: A Romance of the Shallows</i> (1919; 1920).
SA	<i>The Secret Agent: A Simple Tale</i> (1906–7; 1907).
SL	<i>The Shadow-Line: A Confession</i> (1916–17; 1917).
T	'Typhoon', in <i>Typhoon and Other Stories</i> (1902).
UWE	<i>Under Western Eyes: A Novel</i> (1910–11; 1911).
V	<i>Victory: An Island Tale</i> (1915).

Note on texts and quotations

Where two dates are given above, the first indicates serial publication. The second (or, in some cases, only) date refers to the first appearance in book form of the particular text. The titles of collections are those of the Dent's Collected Edition, and all page references to Conrad's works are to this edition (London: J.M. Dent & Sons, 1923–8) and are given in the text. The plates of this edition are photographically reproduced, with some minor corrections, in the World's Classics (Oxford University Press) editions of Conrad's texts, which therefore in most cases share the same page numbers for the main text (though the roman numerals of the Author's Notes are not the same). Minor

corrections made in the World's Classics editions have been silently incorporated in quotations.

The Dent edition, long regarded as standard, is gradually being superseded by the new Cambridge University Press edition, which establishes more accurate texts based on research in the original documents. However, at the time of writing, only *Almayer's Folly* and *The Secret Agent* have been published. I have checked all quotations against the Cambridge editions of these two works, and noted any amendments which significantly alter the sense of the quoted passage.

Conrad quite frequently made use of ellipses in his fiction. In quotations from Conrad's work, I have followed the convention established by other critics of Conrad, in which spaced dots indicate an ellipsis in the original text, while three unspaced dots indicate my own ellipsis.

Other texts

- AT Andrea White, *Joseph Conrad and the Adventure Tradition: Constructing and Deconstructing the Imperial Subject* (Cambridge: Cambridge University Press, 1993).
- BM Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985).
- CG Andrew Michael Roberts (ed.), *Conrad and Gender* (Amsterdam and Atlanta, GA: Rodopi, 1993).
- DD René Girard, *Deceit, Desire and the Novel: Self and Other in Literary Structure*, trans. Yvonne Freccero (Baltimore, MD and London: Johns Hopkins University Press, 1965).
- EC Eve Kosofsky Sedgwick, *Epistemology of the Closet* (1990; Hemel Hempstead: Harvester Wheatsheaf, 1991).
- EI Nina Pelikan Straus, 'The Exclusion of the Intended from Secret Sharing in Conrad's "Heart of Darkness"', *Novel*, 20 (1987), 123–37.
- EM Chris Bongie, *Exotic Memories: Literature, Colonialism and the Fin de Siècle* (Stanford, CA: Stanford University Press, 1991).
- FP Karen Klein, 'The Feminist Predicament in Conrad's *Nostromo*', in *Brandeis Essays in Literature*, ed. John Hazel Smith (Waltham, MA: Dept of English and American Literature, Brandeis University, 1983), pp. 101–16.
- FS Mark Wollaeger, *Joseph Conrad and the Fictions of Skepticism* (Stanford, CA: Stanford University Press, 1990).
- MS Kaja Silverman, *Male Subjectivity at the Margins* (New York and London: Routledge, 1992)

- NT Jeremy Hawthorn, *Joseph Conrad: Narrative Technique and Ideological Commitment* (London: Edward Arnold, 1990).
- PPT Peter Stallybrass and Allon White, *The Politics and Poetics of Transgression* (London: Methuen, 1986).
- PU Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981; London: Routledge, 1989).
- S Luce Irigaray, *Speculum of the Other Woman*, trans. Gillian C. Gill (Ithaca, NY: Cornell University Press, 1985).
- SD Steve Neale, 'Sexual Difference in Cinema – Issues of Fantasy, Narrative and the Look', *Oxford Literary Review*, 8.1/8.2 (1986), 123–32.
- TS Luce Irigaray, *This Sex Which is Not One*, trans. Catherine Porter (Ithaca, NY: Cornell University Press, 1985).
- TW Gayle Rubin, 'The Traffic in Women: Notes on the "Political Economy" of Sex', in *Toward an Anthropology of Women*, ed. Rayna R. Reiter (New York and London: Monthly Review Press, 1975), pp. 157–210.