6th International Melville Society Conference

Hearts of Darkness
Melville and Conrad in the Space of World Culture

Szczecin, Poland, 4–7 August 2007
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The Conference, hosted by The City of Szczecin, has been organized by Institute of British and American Culture and Literature, University of Silesia in Katowice (Poland) and Centre College, Danville, KY (USA). Institutional Organizers: The Melville Society, The Joseph Conrad Society UK and the Joseph Conrad Society US.
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Conference schedule

FRIDAY, AUGUST 3rd 2007

14:00–20:00: Conference Registration
Novotel Lobby, Campanile Lobby

SUPPORTING EVENTS: MARITIME MUSIC IN SZCZECIN

Sea Shanty Stage
“In the Port Tavern”: A Concert of Sea-Songs

16:00–16:40  Qftry (Poland)
16:40–17:00  Tom Lewis (Canada)
17:00–17:30  Dair (Poland)
17:30–17:50  Grzegorz Tyszkiewicz (Poland)
17:50–18:40  Grupa Furmana (Poland)
18:30–19:15  Za Horyzontem (Poland)
19:15–19:30  Stonehenge + Youth Irish Dance Group (Poland)
19:30–20:15  Stonehenge (Poland)

Shanties in the Tent — part one (16:00–18:00)

16:00–16:40  Stonehenge (Poland)
16:40–17:20  Yank Shippers (Poland)
17:20–18:00  Banana Boat (Poland)

Shanties in the Tent — part two (20:00–22:00)

20:00–21:00  Grupa Furmana
21:00–22:00  Mietek Folk
SATURDAY, AUGUST 4th 2007

9:00–16:00: Conference Registration
   (Novotel Lobby and Campanile Lobby)

9:30, 11:00, 12:30, 14:00: Walking Tours of Old Szczecin
   (Leaving from Novotel Lobby)

12:00–14:00 Melville Society Board Meeting
   (Jaspis Room, Novotel Szczecin)

15:45: Opening Ceremony aboard the Dar Młodzieży
   Attention: it takes ca. 20 minutes to walk from the hotels to the waterfront where the opening ceremony is held.

CONFERENCE OPENING CEREMONY SCHEDULE

15:45—The gangplank of the Dar Młodzieży open to Conference Participants and Invited Guests
16:20—The President of the Republic of Poland, the Charge d’Affaires of the US Embassy in Warsaw, the Mayor of the City of Szczecin, invited Diplomats and Rectors of Universities enter on board the Dar Młodzieży; the Organizers of the Conference accompany the Master of the ship in greeting the distinguished guests at the gangplank. Subsequently, the President of the Republic of Poland, the Mayor of Szczecin, the Charge d’Affaires of the US Embassy in Warsaw, the Honorary Consul of the United Kingdom in Szczecin, and the Rector of the University of Silesia officially open the Conference and deliver brief speeches.
16:45—The President of the Republic of Poland, the Charge d’Affaires of the US Embassy in Warsaw, the Honorary Consul of the UK and diplomats present are accompanied to the gangplank by the Organizers and the Master of the Dar Młodzieży. Cars then transport them to the building of the National Museum where the official opening of the Final of the Tall Ships’ Races Szczecin 2007 takes place at 17:00. After the official opening of the event, the artistic part of the Ceremony begins.
17:45—A concert by the Banana Boat on board the Dar Młodzieży.
18:30—Conference participants and invited guests leave the deck of the Dar Młodzieży and either proceed to the Pionier Cinema or enjoy events on the Szczecin waterfront.

From 20:00—The Club Evening: an unofficial get-together of the Conference Participants at The Pionier Cinery

**Supporting Events — Film Screenings**

**Films at the The Pionier Cinema Theater Hall**

17:00—*Szlakiem mew* [Following the Seagulls] (1938)
Language: Polish, duration: 9 min. Dir. Mieczysław Bil-Bilażewski

17:10—*Rejs* [The Cruise] (1970) (Introduction—Tomasz Raczek)

18:30—Nautical documentary films (introduction: Andrzej Radomiński)
— *Optymista* [The Optimist] (1969)
Language: Polish, duration 19 min. Dir. Jerzy Szotkowski

— *Ptaki z doliny zapomnienia* [Birds of the Oblivion Valley]
Language: Polish, duration 24 min. Dir. Andrzej Radomiński

— *A wiatr na wantach* [And the Wind in the Shrouds]
Language: Polish, duration 51 min. Dir. Andrzej Radomiński

21:00—*Herman Melville: Damned in Paradise* (1985)
(Introduction: Andrzej Radomiński)
Language: English, duration 90 min. Dir. R. Squier.
A famous documentary dedicated to Herman Melville’s literary biography.

22:45—*The Rover* (1968) (Introduction: Tomasz Raczek)
Language: English. Dir. Terence Young, Starring Anthony Quinn.
A film adaptation of Joseph Conrad’s eponymous novel.
Films at The Tent Theater

24:00—*The Poseidon* [Posejdon] (2006)
Language: English, Polish subtitles. Dir. W. Petersen, 99 min; introduction: Tomasz Raczek.

01:50—*Czekanie na wieloryba* [Awaiting the Whale] (1978)

02:10—*Moby Dick* (1998)
Language: English, Polish subtitles. Dir. Franc Roddam, 156 min.; introduction: Tomasz Raczek

Supporting Events: Maritime Music in Szczecin

The Sea Shanty Stage
*Concert “I’ll Go To Sea Again” (12:00–20:00)*

12:00–13:00 Yank Shippers (Poland)
13:00–14:00 Stary Szmugler (Poland)
14:00–15:00 Banana Boat (Poland)
15:00–15:30 Waldek Mieczkowski (Poland)
15:30–17:30 Orkiestra Samanta (Poland) + Les Dieses (France)
17:30–18:30 Stare Dzwony (Poland)
18:30–19:00 Tom Lewis (Canada)
19:00–20:00 Mietek Folk (Poland)

Shanties in the Tent — part one (16:00–18:00)

16:00–16:45 Za Horyzontem (Poland)
16:45–17:15 Grzegorz Tyszkiewicz (Poland)
17:15–18:00 Ryczące Dwudziestki (Poland)
Shanties in the Tent — part two (20:00–22:00)

20:00–21:15     Orkiestra Samanta (Poland) + Les Dieses (France)
21:15–22:00     Press Gang (Ireland)
Sunday, August 5th, 2007

Keynote Session
9:00–10:30
Location: The Hall of the Modern Theatre

Laurence Davies, President of the UK Conrad Society (University of Glasgow, Scotland)
—Uncanny Conrad: Sin-eating, Justice, and Communion with the Dead
John Bryant (Hofstra University, New York, USA)
—Melville Cosmopolis: The Future of the Melville Text

Parallel Sessions
Morning sessions 11:00–12:30
Session A: Location: Novotel, room “Amber I”
Timekeeper Captain: Wyn Kelley

María Felisa López Liquete (University of the Basque Country, Bilbao, Spain)—Melville’s and Conrad’s (Post)Colonial Sights of South America

Yuji Kato (Tokyo University of Foreign Studies, Japan)—In the Dark Narcissism of Sh(e)aring Se(a)cret/Se(a)cret Sh(e)aring: Joseph Conrad and Herman Melville on the (Im)possibilities of the Other/Self in the Global Post-Colonial Contexts

Lynette Russell (Monash University, Australia)—“Convicts, deserters and black seamen”: A Post-Colonial Reading of the Chequer-Board Crews and Multi-Racial Friendships in the Southern Whale Fishery
Session B: Location: Novotel, room: “Amber II”
Timekeeper Captain: Dennis Berthold

Ewa Kujawska-Lis (University of Warmia & Mazury, Olsztyn, Poland)—Domesticating and Modernising “Heart of Darkness”

Malika Rebai-Maamri (University of Algiers, Algeria)—The Human Factor in Conrad’s “Heart of Darkness”

Fabio de Leonardis (University of Bari, Italy)—“Good God, What Is the Meaning?” the Representation of the Other in Conrad’s “Heart of Darkness”

Session C: Location: Novotel, room: “Turkus”
Timekeeper Captain: John Matteson

Tomasz Sikora (Bielsko-Biała/Kraków, Poland)— Billy Budd, queerness, and the state of exception

Harald Münster (Passau, Germany)—Absent Presence: “Bartleby” or The Dead Letter

Michel Arouimi (France)— A simple tale, or an inside narrative? The Melvillian “symmetry” in The Secret Agent

Lunch Break

Afternoon sessions 14:00–15:30
Session A: Location: Novotel, the “Amber I” room
Timekeeper Captain: Yukiko Oshima

Leslie Petty (Rhodes College, Tennessee, USA)— A Sort of Love-Quarrel: Amasa Delano’s Bachelor’s Sensibility in “Benito Cereno”

Rute Beirante (Portugal)— Follow Your Leader or Benito Cereno’s Heart of Darkness
John D. Schwetman (University of Minnesota / Duluth, USA)—*Ships Passing: Encounters with Strangers in Melville’s “Benito Cereno” and Conrad’s “The Secret Sharer”*

Session B: Location: Novotel, room: “Amber II”
   Timekeeper Captain: Ralph Savarese

Art Redding (University of York, Toronto, Canada)—*Melville’s Cold War: Re-reading C. L. R. James’ Mariners, Renegades, and Castaways*

Marek Paryż (University of Warsaw, Poland)—*Recasting Moby-Dick: The Case of Sam Peckingpah’s Western Movie Major Dundee*

Aubrey MacPhail (Mt. Royal College, Calgary, Alberta, Canada)—*Epistemological Vertigo: Knowledge and Skepticism in Moby-Dick*

Session C: Location: Novotel, room: “Turkus”
   Timekeeper Captain: Paula Kopacz

Ilana Pardes (Hebrew University of Jerusalem, Israel)—*Infidel Pilgrims: Melville’s Moby-Dick and Conrad’s “Heart of Darkness”*

Wendy Stallard Flory (Purdue University, Indiana, USA)—*Looking for Mr. Kurtz or Serving under Captain Ahab: Conrad’s Realist Seriousness and Melville’s Romance Extravagance*

Susan Fanning (Suffolk Community College, New York, USA)—*Rowing the Man to Doom: Self-Implication and Narrative Irony in “Heart of Darkness” and Moby-Dick*

Evening sessions 16:00–17:30
   Session A: Location: Novotel, room “Amber I”
   Timekeeper Captain: Hank Galmish
Jan Passchier (Erasmus University, Rotterdam, The Netherlands)—*Sailors as psychotherapists in* The Nigger of the Narcissus and “Karain: a Memory”: A System-Theoretical Interpretation

Lyon Evans (Viterbo University, Wisconsin, USA)—“The Destructive Element”: Schopenhauerian Pessimism in Conrad and Late Melville

James W. Long (Louisiana State University, USA)—*Roving ‘Twixt Land and Sea: Melville and Conrad in the Modern World-System*

Session B: Location: Novotel, room: Amber II
Timekeeper Captain: Mary K. Bercaw-Edwards

Fiona Tomkinson (Yeditepe University, Istanbul, Turkey)—*Conrad’s Geopoetics of Wandering*

Carola M. Kaplan (California State University/Pomona, USA)—*Translating Trauma*

Yael Levin (Hebrew University of Jerusalem, Israel)—*A Spectral Temporality: The History of Nostromo as Perpetual Return*

Session C: Location: Novotel, room: “Turkus”
Timekeeper Captain: Zbigniew Kosiorowski
Polski Conrad, polski Melville

Joanna Skolik (University of Opole, Poland)—*Polak, zdrajca czy Kosmopolak albo: ewolucja recepcji Conrada w Polsce*

Agnieszka Adamowicz-Pośpiech (Poland)—*Polskie przekłady Lorda Jima Josepha Conrada (1904–2003)*

Ewa Kujawska-Lis (University of Warmia & Mazury, Olsztyn, Poland)—*Udomawianie i uwspółcześnianie "Jądra ciemności"*

Dinner Break
Special session
Location: Novotel, room: “Amber I+II”
18:00 Ricardo Pitts-Wiley—The Moby Dick Project: Building and Enriching Community Through Theatre and American History

From 20:00—The Evening of the Sea, featuring the presentation by Capt. Jacek Waclawski, the conqueror of the North West Passage, Marek Szurawski, the legend of the Polish Maritime Culture, and the Banana Boat at the Cinery of the Pioneer Cinema

Supporting Events — Film Screenings

Films at the Pionier Cinema Theater Hall

17:00—Wiatr od morza [Wind from the Sea]. (1929)
Language: Polish. Dir. K. Czyński, 58 min; introduction—Tomasz Raczek
18:00–18:30: Official opening of the Blue Pearls: Festival of the Film of the Sea
18:30—W poszukiwaniu legendy [In Search of the Legend] (2007)
The first night of the documentary film of the expedition of the Polish yacht Stary (English and Polish). Dir. Konstanty Kulik, 50 min.
22:45—The Secret Sharer (1951)
Dir John Brahm, 89 min.; introduction—Tomasz Raczek.

Films at the Tent Theater
Cinema at Night: The Night of the Animated Movie
Introduction : Tomasz Raczek

24:35—Zółta łódź podwodna [The Yellow Submarine] (1968)
Dir. G. Dunning, 90 min.

02:00—*Tom and Jerry* (2006); 75 min.

03:15—*Scooby-Doo* (2006); 68 min.

04:25—*Gdzie jest Nemo? [Finding Nemo]* (2003); 100 min.

**Supporting Events: Maritime Music in Szczecin**

**The Sea Shanty Stage**

*Following Slender Clippers* A Sea-Song Concert (12:00–20:00)

12:00–13:00 Press Gang (Ireland)
13:00–14:00 Ryczące Dwudziestki (Poland)
14:00–15:00 Gdańska Formacja Szantowa (Poland)
15:00–16:00 Klang (Poland)
16:00–17:00 Tonam i Synowie (Poland)
17:00–18:00 Cztery Refy (Poland)
18:00–19:00 Atlantyda (Poland)
19:00–20:00 Flash Creep (Poland)

**Shanties at the Tent Theater—part one: 12:00–14:00**

12:00–12:40 Klang (Poland)
12:40–13:20 Tonam i Synowie (Poland)
13:20–14:00 Atlantyda (Poland)

**Shanties at the Tent Theater—part one: 16:00–18:00**

16:00–16:40 Smugglers (Poland)
16:40–17:20 Szela (Poland)
17:20–18:00 Gdańska Formacja Szantowa (Poland)

**Shanties at the Children’s Stage**
16:00–17:30: “What is Water For?”—A show for children by Zejman i Garkumpel (Poland)

**Shanties at the Summer Theater 16:00–17:00**

16:00–16:40  Qftry (Poland) and Tom Louis (Canada)
16:40–17:20  Banana Boat (Poland) and Press Gang (Ireland)
17:20–18:00  Orkiestra Samanta (Poland) and Les Dieses (France)
Monday, August 6th, 2007

Plenary Session
9:00–10:30
Location: Novotel, room “Amber I+II”

Samuel Otter (University of California / Berkeley, USA)—The Mirror of the Sea: Melville, Conrad, Lem

Sanford E. Marowitz (Kent State University, Ohio, USA)—From Deser-tion Comes Solace: The Stories of Agatha, Hunilla, and Amy Foster

Robert K. Wallace (Northern Kentucky University, USA)—Tall Ships (and Smaller Ones) in Melville’s Print Collection

Parallel Sessions
Morning sessions 11:00–12:30
Session A: Location: Novotel, room “Amber I”
   Timekeeper Captain: Alex Calder

Karen Biscopnik (Centre College, Kentucky, USA)—“Forecastle.—Mid-night” as Moby-Dick’s Multilayered Drama

Aleksandra Nikčević-Batrićević (Montenegro)—Teaching Melville at the University Level

Beth Rosenberg (Kent Place School, USA)—Darkness and the Apoca-lypse: Teaching “Heart of Darkness” with Apocalypse Now in the high school classroom

Session B: Location: Novotel, room: “Amber II”;
   Timekeeper Captain: Laurence Davies

Sostene Massimo Zangari (University of Milan, Italy)—Between Actual Experience and Literary Marketplace: the First Books of Herman Melville and Joseph Conrad
Thomas D. Zlatic (St. Louis College of Pharmacy, Missouri, USA)—The Voice of Darkness in Melville and Conrad

Maria Camelia Dicu (University of Brancusi, Romania)—Melville’s Moby-Dick or the Quest for the Absolute

Session C: Location, Novotel, room: “Turkus”
Timekeeper Captain: Christopher Sten

Dennis Berthold (Texas A & M University, USA)—Narcissus/Narcissus: Men, Myths, and Ships in Melville and Conrad

Mikayo Sakuma (Wayo Women’s University, Japan)—Melville’s Quest of Life-World: Pitting Religion against Evolutionary Theory

Jan Keessen (Augustana College, Illinois, USA)—Barbaric “Virtu” and Ornaments of Lust: The Etymological Skull & Cross Bones of Irony

Lunch Break

Afternoon sessions 14:00–15:30
Session A: Location: Novotel, room: “Amber I”
Timekeeper Captain: Tomasz Sikora
Polski Conrad, polski Melville

Zbigniew Kosiorowski (Polish Yachting Association, Warsaw, Poland)—Z Apokryfów Rejowych The Tall Ships’ Races 2007 [From the Yard: Apocryphal Stories of the Tall Ships’ Races 2007]

Zygmunt Krolak (Higher School of Commerce and International Finance, Warsaw, Poland)—Moralność Conrada dla polityki XXI wieku (Conrad’s Morality for the Politics of 21st Century)

Tomasz Adamczewski (University of Economics in Katowice, Poland)—Globalny wymiar Studiów nad Melvillem i Conradem a systemy infor-
matyczne (Global dimension of Melville and Conrad Studies in the Light of Available IT Systems)

Session B: Location: Novotel, room: “Amber II”
Timekeeper Captain: Milton Reigelman

J. Gill Holland (Davidson College, North Carolina, USA)—“Eying the Old Man with Sympathy”: The Question of a Sympathetic Resolution to the Quarrels over the Conclusion to The Confidence-Man: His Masquerade (with parallels to Lord Jim and “Heart of Darkness”)

Rachela Permenter (Slippery Rock University, Pennsylvania, USA)—Title to be provided

Ralph James Savarese (Grinnell College, Iowa, USA)—“Organic Hesitancy”: on Speechlessness in Billy Budd

Session C: Location: Novotel, room: “Turkus”
Timekeeper Captain: William Decker

Anna M. Szczepan-Wojnarska (Cardinal Wyszyński University, Warsaw, Poland)—Conrad and Melville in the Quest for the Meaning of Suffering

Agnieszka Adamowicz-Pośpiech (Poland)—A Personal Record as an Anti-confessional Autobiography

David Jones (Warsaw University)—Title to be provided

Evening sessions 16:00–17:30
Session A: Location: Novotel, room “Amber I”
Timekeeper Captain: Lynette Russell

Rodrigo Andrés (University of Barcelona, Spain)—The Threat of a Revolution on Board the Bellipotent: Darkness in Billy Budd

John T. Matteson” (John Jay College, New York, USA)—“Unfathomable Cravings” and “Enchanted Heysts”: The Ironic Rescuer in Pierre and Victory
Yael Levin (Hebrew University of Jerusalem, Israel)—“Water, Water, Everywhere”: Vertiginous Inter-subjectivity in Conrad and Melville

Session B: Location: Novotel, room: “Amber II”
Timekeeper Captain: Maria Lopéz-Liquete)

Alex Calder (University of Auckland, New Zealand)—The Mutineer and the Gun-runner: Wrecking and Reputation in Omoo and The Mirror of the Sea

Scott Norsworthy (Cambridge, Minnesota, USA)—Identity Cruxes: Melville and Conrad as Plagiarists

Stephen B. Hodin (Harvard University, Massachusetts, USA)—Melville’s Re-View of “the blackness of darkness beyond”: Literature, Race, and the Southern Voice in “Hawthorne and His Mosses”

Dinner Break

From 20:00—The Evening of the Silent Movie at the Conference Cinery: the screening of the Sea Beast (1928), dir. Millard Webb (introduced by Tomasz Raczek), preceded by the screening of Consider the Sea, a brief biographical documentary dedicated to Herman Melville at the Pionier Cinema

Supporting events

Films at the Pionier Cinema Theater Hall

17:00—Smuga cienia [The Shadow Line] (1976)
Dir. Andrzej Wajda, 100 min. Introduction—Tomasz Raczek

19:30—Nautical documentary films introduced by Andrzej Radomiński
Dir. Andrzej Radomiński, 27 min.
Dir. Andrzej Radomiński, 25 min.
— Ślady na wodzie [Traces on the Water]
Dir. Andrzej Radomiński, 28 min.

21:00—Cała naprzód [Full Ahead] (1966)
Dir. S. Lenartowicz, 86 min.

22:45—Moby-Dick (1956)
Dir: John Houston, 116 min.; introduction—Tomasz Raczek

Films at the Tent Theater
Cinema at Night

24:00—W poszukiwaniu legendy [In Search of the Legend]
A documentary film of the expedition of the Polish yacht Stary (English and Polish). Dir. Konstanty Kulik, 50 min.

01:00—Gniew Oceanu [The Perfect Storm] (2000),
Dir. W. Petersen, 124 min; introduction : Tomasz Raczek

03:05—A statek płynie [And the Ship Sails On] (1983)
Dir. F. Fellini, 128 min.; introduction : Tomasz Raczek

Supporting Events: Maritime Music in Szczecin

The Sea-Shanty Stage
Concert: The Time Of Going Home (12:00–20:00)

12:00–13:00  Flash Creep (Poland)
13:00–14:00  Szela (Poland)
14:00–15:00  Stary Szmugler (Poland)
15:00–16:00  Smugglers (Poland)
16:00—17:00  Qftry (Poland)
17:00–17:30  Tom Lewis (Canada)
17:30–18:00  Dair (Poland)
18:00–19:00  Hambawenah (Poland)
19:00–20:00  Klang (Poland)
Shanties at the Tent—Part One (14:00–16:00)

14:00–15:00 Zejman i Garkumpel (Poland)
15:00–16:00 Atlantyda (Poland)

Shanties at the Tent—Part Two (18:00–20:00)

18:00–18:40 Stary Szmugler (Poland)
18:40–19:20 Tom Lewis (Canada) and Qftry (Poland)
19:20–20:00 Cztery Refy (Poland)

Shanties at the Tent—Part Three (22:00–00:00)

22:00–22:40 Hambawenah (Poland)
22:40–23:20 Perły i Łotry (Poland)
23:20–00:00 Stare Dzwony (Poland)

The Children’s Stage

16:00–17:30: Hey-Ho, Hoist the Sails [Hej! Ho! Żagle Staw]—a show for children by Zejman i Garkumpel (Poland)
Plenary Session
9:00–10:00
Location: Novotel, room: “Amber I+II”

Christopher Sten (George Washington University, USA)—“Infernal Aforethought of Malignity: Melville’s Whale, Autism, and the Question of Animal Intelligence

Wyn Kelley (Massachusetts Institute of Technology, USA)—“Wreck Ho, a Wreck!": Silent Women and the Demise of Tragedy in Melville’s and Conrad’s Short Fiction

T. Walter Herbert (Southwestern University, Texas, USA)—Apocalypse Then: Melville’s Typee and American Empire

Parallel Sessions
Morning sessions 10:30–12:00
Session A: Location: Novotel, room: “Amber I”
   Timekeeper Captain: John Bryant

Mary K. Bercaw-Edwards (University of Connecticut, USA)—Sailor Talk in Melville and Conrad
   Hank Galmish (Green River Community College, Washington, USA)—Voyages of Self-Discovery: Melville’s Neversink and Conrad’s Narcissus
   Katarzyna Spiechlanin (Jagellonian University, Krakow, Poland)—Melville, Philosophy, Nature
Session B: Location: Novotel, room “Amber II”
Timekeeper Captain: Robert Wallace

Benjamin A. Ruby (Florida International University, USA)—*The Island House: Jacques Lacan and Geographic Space in Joseph Conrad’s Victory*

Margaret A. Amstutz (University of Georgia, USA)—*Endings: A Reading of Moby-Dick and Lord Jim*

Emily Levenberg (Grinnell College, Iowa, USA)—*The Role of Mathematics in Melville’s Moby-Dick*

Session C: Location: Novotel, room: “Turkus”
Timekeeper Captain: Sanford Marovitz

Sarah Thwaites (Anglia Ruskin University, Cambridge)—*The Mirror of the Sea: Ishmael on Reflection*

Bryan Sinche (University of Hartford, Connecticut, USA)—*The Sea and the Memory of the Sea: Melville’s Maritime Aesthetic*

Yukiko Oshima (Fukuoka University, Japan)—*Melville’s Late Sea Visions: A Prescription of Going to the Paradise Twice*

**12:30–14:15: Final Luncheon**
Location: Campanile Conference Room

Afternoon sessions 14:30–16:00
Session A: Location: Novotel, room: “Amber I”
Timekeeper Captain: Wendy Flory

Nathan Adams (University of Connecticut, USA)—*Separated by Common Experience*

Cristina Arizzi (University of Messina, Sicily, Italy)—*Billy Budd and “The Secret Sharer” as Challenges: is Breaking the Law a Way to be Just?*
Pam Matthews—Title to be provided

Session B: Location: Novotel, room “Turkus”
Timekeeper Captain: Art Redding

William Merrill Decker (Oklahoma State University, USA)—“Who Ain’t a Slave?” “Ishmael, Pip, and the Slave Narrative Tradition

Paula Kopacz (Eastern Kentucky University, USA)—Work in Melville: The Cultural Sweat of Slavery and Race

Steve Andrews (Grinnell College, Iowa, USA)—Mastery and the Hermeneutics of Suspicion: Spanish Prisoners, Nigerian Scams, and Melville’s “Benito Cereno”

Dinner Break

From 20:00—The Evening of Poetry at the Conference Cinery dedicated to the memory of Jill Gidmark, featuring Ralph James Savarese and Stephen Andrews (with a little help from Paweł Jędrzejko), preceded by a screening of a short documentary: Moby-Dick: A True Story

Supporting Events: Film Screenings

Films at the Pionier Cinema Theater Hall

17:00—Piraci [The Pirates] (1986)
Dir. Roman Polański, 124 min.; introduction—Tomasz Raczek

19:15—Nautical documentaries introduced by Andrzej Radomiński
— Nie obawiaj się być szczęśliwym [Don’t Fear Being Happy] (1998)
Dir. Andrzej. Radomiński
— Kapitan kapitanów [Captain of Captains] (1969)
  Dir. Andrzej Androchowicz, 20 min

21:00—Krab i Joanna [The Crab and Joanna]
  Dir. Z. Kuźmiński, 89 min

22.45—Victory (1940)
  Adaptation of Joseph Conrad’s oeuvre; dir. John Cromwell, 79 min.; introduction: Tomasz Raczek

Films at the Tent Theater in the Festival Grounds
Cinema at Night

24:00—Wyspa mgieł i sztormów [The Island of Fog and Storm] (1992),
  A nautical documentary directed and introduced by Andrzej Radomiński, 24 min.

  Dir. G.Verbinski, 170 min.; introduction: Tomasz Raczek
Abstracts and Biographical Notes

(In alphabetical order)

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Globalny wymiar studiów nad Melvillem i Conradem a systemy informatyczne—Abstract

Studia amerykanistyczne – w tym także literaturoznawcze – zyskują w ostatnich latach nową optykę. Historia ostatniej dekady uruchomiła mechanizmy powodujące istotne przewartościowania tak wobec obiektu studiów amerykanistycznych (samej Ameryki), jak i wobec przyjmowanych w stosunku do tegoż obiektu metodologii. Ewidentne centrum badań amerykanistycznych, którym od czasów drugiej wojny światowej były Stany Zjednoczone, ulega dziś rozproszeniu: rośnie znaczenie świeżych perspektyw badawczych (studia transatlantyckie, transpacyficzne, hemisferyczne), to zaś wiąże się z powstawaniem nowych dyskursów amerykanistyki, a wobec tego także i z koniecznością wpisywania Ameryki w nowe paradigmaty metanarracyjne. Współczesne studia poststrukturalne zachwiały dotychczasowym, centralistycznym systemem prowadzenia badań amerykanistycznych. Pozwoliły one światu zauważyć istniejące już struktury „kłączowe”, dostrzeżone ponad wszelką wątpliwość wówczas, kiedy w kontekście kryzysu wartości niezbędne okazało się wypracowanie innych, niż instytucjonalnie propagowane wizji Ameryki. Podobnie też, debata o charakterze etycznym, jaka wybuchła po 11 września 2001 roku wywołała konieczność rewizji stanowisk umieszczających logos w Stanach Zjednoczonych, które nie tracąc na istotności – nie stanowią już jedynego ani podstawowego
źródła wiedzy o tym czym Ameryka jest. Decentralizacja, o której tu mowa wiąże się jednocześnie z wielojęzycznością na wielu poziomach – i z rozwojem rizomatycznych struktur intelektualnych/dyskursywnych. Te zaś znakomicie „obsługuję” kłączowa struktura Internetu, który dziś stanowi podstawowy czynnik katalityczny. Jednoczesność, niezależność i dostępność wielu równoległych dyskursów, postrzeganych w kategoriach rozwoju obecnego rynku wiedzy powołuje do istnienia konieczność stworzenia narzędzi wymiany informacji i metod budowania współpracy, które dostosowane byłyby do wielogłosowości, wielojęzyczności i wieloparadygmatyczności prowadzonej debaty. Takie narzędzia i metody umożliwiałyby kształtowanie nowej globalnej rzeczywistości. Niniejszy referat dotyczy tej właśnie problematyki. Autorzy lokują ją w kontekście takich pojęć, jak innowacja i opór (jako kategorie ideologiczne i metodologiczne), przyspieszenie i globalizacja (jako kategorie techniczne i metodyczne) a ostatecznie – wiedza i informacja (jaka kategorie światopoglądowe a wobec tego także dyskursywne i odpowiedzialne za tworzenie rzeczywistości).

Pojawienie się takiego medium jak Internet spowodowało radykalne zwiększenie ilości dostępnych i przetwarzanych informacji. Pociągnęło to za sobą konieczność wypracowania takich metod, które wspierane technologiami informatycznymi byłyby w stanie efektywnie nią zarządzać. Jednymi z pierwszych instytucji, które zwrócily na ten problem uwagę w przestrzeni studiów humanistycznych były towarzystwa amerykanistyczne: zarówno te o centralnym statusie (jak The Melville Society) jak i te alternatywne wobec zcentralizowanych (jak International American Studies Association). Dotychczasowe ograniczenia wymiany myśli związane z czasem, przestrzenią i czynnikami natury politycznej (geograficzny dystans między badaczami, koszty publikacji i podróży, ograniczenia wolności słowa) znikają zupełnie bądź ulegają radykalnej redukcji w przestrzeni wirtualnej. Świat wirtualny przekłada się jednak na wymierny stan namacalnej rzeczywistości i wpływa na globalny stan wiedzy, a wobec tego tę rzeczywistość wspóltworzy. Jednakże ideologowie takich przemian w dziedzinie studiów amerykanistycznych – najczęściej kulturoznawcy lub literaturoznawcy – poruszają się w przestrzeni poststrukturalnego pluralizmu, który nie zawsze zbiega się ze sztywnymi wymogami opartego na matematyce ścisłego języka informatyki. System informatyczny jest więc zawsze wynikiem kompromisu pomiędzy „oscylag-
nym”, „antystemowym” charakterem dyskursywnych treści, którymi system ma zarządzać a jego sztywną logiczną strukturą. Niniejszy artykuł przedstawia wizję takiego kompromisu w oparciu o systemy stworzonych na potrzeby studiów amerykanistycznych: RIAS, IASA, LITTERARIA oraz system zaprojektowany do obsługi VI międzynarodowej konferencji The Melville Society (Szczecin 2007). Centralnym pojęciem niniejszego wywodu jest pojęcie Systemu Zarządzania Treścią: narzędzia stanowiącego podstawę infrastruktury informacyjno-technicznej współczesnych studiów amerykanistycznych. W ramach wywodu autorzy przedstawiają osiągnięty kompromis w świetle takich problemów, jak: a) brak precyzji w formułowaniu wymogów dotyczących powstających centrów wymiany myśli; b) pionierskie projekty łączące wymogi współczesnych studiów amerykanistycznych i możliwości dostępnej technologii; c) wielojęzyczność użytkowników i przekazu; wielokulturowość, różnice czasowe, swoista inercja i moc przyzwyczajenia do znanych i „udomowionych” technologii wymiany myśli (telefonia, e-mail, druk, konferencja). W konkluzjach prezentowane są kierunki rozwoju technologii obsługujących obieg pracy oraz hybrydowych systemów CMS w kontekście informacji globalnej.

BIO: Tomasz Adamczewski is a Ph.D. Candidate and Assistant Lecturer at the Department of Information Technology in Economics of the University of Economics in Katowice. He has authored several articles and chapters in collective books. He was also the author of the IT system facilitating the management of the present conference.

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[28]
Joseph Conrad, as a well-known novelist, commencing to pen reminiscences about the beginnings of his nautical career and his first steps as an English writer, faced an essential dilemma. On one hand, the need to order and make meaningful the decisions and events from his past was so compelling that it urged the writer to create his memoirs; on the other, Conrad’s distrust of direct confession and unequivocal externalization, made him choose the literary form of loose memories based on apparently chaotic associations referring to people and events from the past. The result was a collection of seemingly disconnected vignettes portraying different episodes from the author’s days of yore. The aim of this paper is firstly, to establish to what extent Conrad’s volume, A Personal Record, is an autobiography, secondly, to consider whether it is possible to create an anti-confessional autobiography, and last but not least, to disclose the techniques that Conrad used to reduce the confessional character of his recollections.

Polskie przekłady Lorda Jima Josepha Conrada (1904–2003)—Abstract


BIO: Agnieszka Adamowicz-Pospiech teaches Modern English Literature at the English Department, University of Silesia, Rybnik. She wrote her doctoral dissertation on Joseph Conrad. She has published one book about the controversial issues in Conrad’s biography, several articles on William Golding and Joseph Conrad, and a comparative analysis of Polish translations of Joseph Conrad’s books. She is currently working on a book-length study of various models of interpretation of *Lord Jim* (1900-2000).

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**Separated by Common Experience—Abstract**

As sailors, Herman Melville and Joseph Conrad experienced very different circumstances. Melville’s time aboard a packet ship, a naval vessel, and a whaling ships provided him with cultural, ethnic, and racial diversity. Conrad’s less diverse time aboard British and European merchant vessels limited his ability to see different types of maritime culture but
enabled him to see a greater depth of maritime trade. These two very different maritime careers were part of the foundations of two very different maritime authors. Although both Melville and Conrad can be tied together as white authors that sailed aboard square-riggers and then utilized their work to explore human nature, the truth is much deeper. For Melville, the diversity of a whaling ship enabled him to contemplate the social structure that could enable a monomaniacal captain or a South Seas beachcomber. Conrad’s depth of experience as an ordinary sailor and officer aboard European merchant vessels allowed him a deeper understanding of leadership in both calm and storm. For Melville and Conrad the disparities of their time at sea would likely be far more prominent than their commonality. However, time makes these distinctions appear to be only subtle. While their countries of origin and original language might be apparent, the very dissimilar maritime experiences can become lost as our memory of the era of tall ships blurs. This paper will explore how the very different maritime worlds of Melville and Conrad shaped their writing subjects and styles. It will compare the sailing careers of both writers and look at how these experiences came through in their writing.

BIO: Nathan Adams is a student in the Maritime Studies program at The University of Connecticut concentrating in literature and history. He works at Mystic Seaport, the Museum of America and the Sea, and has experience sailing aboard many vessels including square-riggers. He has spoken and been involved in maritime literature and history conferences in the United States and around the world.

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In viewing Melville and Conrad together in the space of world culture, I propose to examine the question of endings in Moby Dick and Lord Jim, comparing and contrasting the creative imaginations at work in these two novels.

Awaiting any seasoned seafarer is a final destination, and the distant shores presented by Melville and Conrad in these two works thus invite a paired reading that is attentive to endings. Whether the ending of camaraderie, the ending of a particular character development, the ending of life, or the ending of the narrative itself, the ways in which these two authors offer closure to the readers of their texts provide opportunities for reassessment of the works. If, as Ted Billy has argued, Conrad clearly and purposefully delivers an absence of tidy finality at the conclusion of his novel Nostromo, I would argue that consideration of such questions for another of Conrad’s works may be enhanced by an examination of Melville’s own endings. Melville’s narrator Ishmael observes in the core cetological chapter that his encyclopedia of whaling facts is only a framework, stating, “Finally: It was stated at the outset, that this system would not be here, and at once, perfected [...] But I now leave my cetological System standing thus unfinished, even as the great Cathedral of Cologne was left, with the crane still standing upon the top of the uncompleted tower.”

Moby-Dick and Lord Jim are often taught in undergraduate classrooms, and readers of these two works should necessarily wrestle with questions of narrative structure given the space of world culture in which these works were composed. Acknowledging the oral tradition of the Far Away and Long Ago lands visited by these seafaring authors, one finds an understanding of the expansive, continuing quality of story in their works. In her Nobel-Prize acceptance speech in 1938, Pearl Buck addressed the subject of the Chinese novel, stating that the early Chinese novels “are not perfect according to Western standards. They are not always planned from beginning to end, nor are they compact, any more than life is planned or compact.” Considering the ways in which undergraduate students may often anticipate, evaluate and privilege endings, I also propose to comment upon classroom presentation of Melville’s and Conrad’s works in light of such assessments of non-Western literature.
BIO: Margaret (Meg) A. Amstutz joined the Office of the President at The University of Georgia in 1997. Her current responsibilities in the area of academic affairs include serving as a liaison to the faculty, the Office of the Provost, the UGA Research Foundation, and the Office of Admissions. She holds an academic appointment as adjunct assistant professor of English at UGA. Dr. Amstutz received her bachelor’s degree in English from Centre College in Danville, Kentucky, and two degrees in English and American literature from Washington University in St. Louis. Her doctoral research in nineteenth-century American literature focuses on the writings of Elizabeth Stoddard and Nathaniel Hawthorne. While in St. Louis, she held various positions at the Missouri Humanities Council, a state affiliate of the National Endowment for the Humanities. She has served as a member of the Centre College Alumni Board of Directors and now serves on the board of directors of the Girl Scouts of Northeast Georgia.

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THE THREAT OF A REVOLUTION ON BOARD THE BELLIPOTENT: DARKNESS IN BILLY BUDD—ABSTRACT

The paper will analyze darkness and its connotations in connection with the body of Billy Budd in Herman Melville’s “Billy Budd, Sailor—”. Melville’s fascination with the “power of blackness” in Nathaniel Hawthorne’s work as a rejection of the radical optimism of the Transcendentalists can also be interpreted as Melville’s willingness to explore and denounce white Americans’ guilt about depriving black Americans of their more basic “Rights of Man—”. From the opening pages of “Billy Budd, Sailor” young Billy Budd is turned into “the Other” by the narrator, who compares him with a slave, a “Handsome Sailor... so intensely black that he must needs have been a native African of the unadulterated blood of Ham—. Both sailors share great physical beauty and a special sexual allure. By correlating racial tensions with homoerotic tensions, the novella
points out how the repression of those tensions actually indicates their centrality in the cultural definitions of Western order. Uncomfortable in front of the erotic potential of *Billy Budd* on board a ship inhabited exclusively by men, both Claggart and Captain Vere associate the “excess” of sexual potential of a white body with the sexual “excess” of a body they do recognize because they have stereotypically read it as dangerously oversexed: the body of the black man. Thus, two unmentionable issues for many optimist Americans of the nineteenth century—the immorality of slavery on the one hand, and desire between men on the other—merge in a single image of horror that blends fears of homoeroticism with racial fears.

The paper will also explore the way in which both Claggart and Captain Vere choose to understand *Billy Budd* in the light of another stereotype, that of the Rousseauvian Noble Savage. Melville shows how the repression and final suppression of Billy are owed to the fact that—for Claggart and for Vere—loving *Billy Budd* as an equal is impossible “for fate and ban” in a highly hierarchical, racist, militarized, imperialist, classist and homophobic society. At the end of the novella what is hegemonically understood as civilization triumphs over natural instincts. In this way, Melville deliberately upsets his readers by forcing them to question their own definitions of what civilization and natural instincts are, and also by making them feel guilty for their passive acceptance of an unfair ending that receives the approval of so many interpreters from within the text and—what is more surprising and disturbing—from without it too.

**BIO:** Rodrigo Andrés has been lecturer in American Literature at the Universitat de Barcelona since 1993, teaching Nineteenth-Century American Literature and Post-structuralist literary theories. His many publications, some co-written, include “El Amor Entre Hombres en la Tradición Literaria Occidental: ‘Billy Budd, Sailor’ de Herman Melville,” “Gay Nostalgia in Nick Carraway’s Mythopoeis of the American Dream,” “Much Madness is Not Divinest Sense: Pulling Charlotte Perkins Gilman out of the Feminist (Wall)paper,” *The Literature of the United States: Voices of the Nineteenth Century,* “La teoría queer y el activismo social,” “La homosexualidad masculina, el espacio cultural entre masculinidad y feminidad, y preguntas ante una ‘crisis,’” “Homosexualizing the Body in Herman Melville’s ‘Billy Budd, Sailor,’” and “Jewish Socialist Feminism and Motherhood in Tillie Olsen’s ‘Tell Me a Riddle’.”
Masters and the Hermeneutics of Suspicion: Spanish Prisoners, Nigerian Scams, and Melville’s “Benito Cereno”—Abstract

What is exposed in the chiasmic relationship between fictions of ownership and the ownership of fiction? When applied to Melville’s Benito Cereno, the exposure is tantamount to the revelation of a series of scams or confidence games involving several different kinds of ownership, all revolving around the issue of plagiarism. In addition to the modern and more common meaning of literary theft, “plagiarism” once also meant the kidnapping of persons and slaves, all of which converge Abstract: What is exposed in the chiasmic relationship between fictions of ownership and the when we hold Melville to account for kidnapping Delano’s narrative. Every scam needs its mark, however, or, as Paul Ricouer puts it in establishing Marx, Freud and Nietzsche as his “masters of suspicion,” “guile will be met by double guile” (emphasis in original) as the “man of suspicion carries out in reverse the work of falsification of the man of guile.” Within the context that Melville sets up in Benito Cereno, masters of suspicion—”Babo, Delano, Melville—”emerge as men of guile. With that in mind, I explore the ways in which Melville sets up the con—”in this case, the “Spanish prisoner— —”by positing a confiding narrator who imposes and withholds key elements of the narrative so as to “bait” the reader into certain assumptions about commodification, impersonation, and copyright that mask as much as they unmask. I then conclude with a discussion of the Nigerian 419 scams (named for the section of the Nigerian Criminal Code “against impersonating officials for financial gain” [Glickman]) that constitute what I take to be a return of the repressed (if not of Babo), a virtual reenactment of the ongoing trauma of transatlantic exploitation.
Both Joseph Conrad and Herman Melville have emerged from an aristocratic background and have abandoned an unsatisfactory society. Melville’s desire to sail away rapidly expired and he was swallowed up in his society system again, while Conrad’s escape was more radical. Probably they sought in the sea the fulfilment of their frustrated expectations and that – ‘pursuit of happiness’ that read the American Declaration of Independence. In their stories the sea is a sort of out-of-place geographical place where it is possible to be free, nevertheless the ships are fragments of land and host the same old problems. *Billy Budd* and The Secret Sharer deal with a trial and administration of justice. The dichotomy between human justice and its laws and the natural rights of men is questioned and the results seem to resemble their authors’ life experiences. Billy is defeated and dies; actually Melville himself was almost – ‘dead,’ half-forgotten by public and cultural environment. On the contrary Conrad’s heroes have different destinies: one is able to – ‘adapt’ the rules to the actual case, so that his double gains a second opportunity that lets him survive, even though as an outcast of society, a sort of Ishmael. In both of the literary works youth seems to be the only hope for society, while old age, far from representing wisdom and experience, seems to be a stickler for the rules. This might derive in Melville’s thought from the influence exerted by “Young America” when he was a young man.
and in Conrad from a desire for the renovation that he sought in other people and places distant from his roots.

BIO: Christina Arizzi graduated in Foreign Languages at the University of Messina (Italy) in 2000 with a dissertation on Shakespeare’s influence in Moby-Dick. She took a Ph.D. in English and American Studies at the University of Catania (Italy) in 2006 with a dissertation on the dichotomy between “ruthless democracy” and “aristocracy of the brain” as it emerges from White-Jacket and Billy Budd. In 2005 she presented a paper at the AISNA Conference in Bari (Italy) on “Herman Melville’s Disenchantment: Against the Democracy of Society.” Since 2005 she has been a tutor at the Linguistic Centre of the University of Messina.

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A simple tale, or an inside narrative? The Melvillian “symmetry” in The Secret Agent — Abstract

The intertextual presence of Melville’s works in some works of Conrad seems to have a deep reason: a poetical critic of Christian metaphysic; that is to say the divine Word, a melvillian topic, so obvious in Billy Budd. Melville, already in Mardi, seems to examine the link between this metaphysic (the Word, key of Harmony) and the Â« symmetry of form Â» of his own masterpieces. What is the sense of symmetry? A religious sense, or just an exorcism of duality?

In “Heart of Darkness”, Conrad seems to pursue this poetical experience. Kurtz, and the Harlequin, incarnate the main aspects of the poetical word. As Melville in Billy Budd, the violence of the thoughts and occupations of these characters suggest the violent and hidden sources of the Sacred and of Art, Harmony : the deep subject of “Heart of Darkness”. If the influence of Melville in Conrad is not so obvious in “Heart of Darkness”, this novel reveals, with its topics and Â« harmony of form Â», the spiritual brotherhood of both writers.
A little like Melville, but in a more clear way, Conrad points, here and there, at the exotic cultures (the African coast, as well as the “Buddha,” at the beginning and at the end of the novel). We can speak of the “illusion” of the differences in “World cultures.” Any culture, Christian or not, Western or exotic, is rooted in the same mythical space, a space familiar to literary creators. But the greater mystery remains the thematic and formal similarities between *Billy Budd* (published in 1924) and The Secret Agent, published many years before *Billy Budd*, in 1907... More: terrorism, in The Secret Agent, seems to reflect the violent sources of the sacred.

BIO: Michel Arouimi has been an assistant monitor at the University of Paris X and a master assistant at the University of Littoral (Dunkirk). His scholarship is about the relation between the sacred and violence in literature from Shakespeare to Ernst Jünger. His publications include essays on Rimbaud, Melville, Conrad, Kafka and many other writers. His books include L’Apocalypse sur scène: the Myth of the Beast in Contemporary Arts and Music) and Magies de Levi. the Art of Writing and Painting in Carlo Levi. He has participated in many Conrad conferences, in Poland, Italy, France.

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"Follow your leader: or Benito Cereno’s Heart of Darkness—Abstract"

Melville’s “Benito Cereno,” one of the narratives published in Putnam’s Monthly Magazine in 1855, and later included in The Piazza Tales, is one of the most popular and controversial texts of the author (in terms of political, historical and literary perspectives). The text was based on the writings of the actual captain Amasa Delano, who rescued the Spanish captain Benito
Cereno after visiting his ship, unaware that it was controlled by the blacks on board, who had previously mutinied and taken charge, but concealed their leadership while acting like slaves. More than adding symbolical meaning through the change of dates or of the ships’ names, Melville’s narrative deepens the shadows around the character Benito Cereno. The captain of the San Dominick—just as his spiritual brother Bartleby—is a doomed soul. In Cereno’s case, as the reader may imply from the final dialogue, he is doomed because he is human, he has memory, he is frail, and has been exposed to horror—the horror of slave trading, of violence and death and also the horror of reenacting the power and leadership lost forever. Don Benito is no longer the captain of the Saint Dominick or the captain of his soul. This is the horror that later will echo in Conrad’s “Heart of Darkness”. Melville intensifies both the psychological and the sociological aspects of the story of the ship under slave dominion. In this text, just as in Conrad’s narrative, shadowy places, dark and grey atmospheres become the perfect scenery for the dark side of human nature and behavior. In Benito Cereno as in Bartleby, darkness is exposed through the interaction and contrast with the average successful American (Delano and the lawyer) who try to understand the doomed characters and are definitely puzzled by them. After all, only those who follow their leaders to the “Heart of Darkness” know where this country is.

BIO: Rute Beirante has a Degree in Pharmaceutical Sciences, an MA in Biotechnology and Renewable Natural Resources, and a Degree in Modern Languages and Literatures from the Faculty of Letters from the University Lisbon, Portugal, where she is a researcher at Centre for English Studies. She has poems published in the VII Antologia de Poesia Contemporânea (1990), is the author of the text and co-producer of the film Henrique (2000), and has a short story published in the anthology From the Edge. Portuguese Short Stories (2006). She is also a member of the editing board and the author of several texts published in the journal Textos e Pretextos edited by the Centre for Comparative Studies of the University of Lisbon.

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SAILOR TALK IN MELVILLE AND CONRAD—ABSTRACT

Both Herman Melville and Joseph Conrad spent extensive periods of time at sea. Aboard ship both participated in various forms of sailor talk. The term “sailor talk” has several meanings. It refers to the actual terminology used by sailors, to the coterie speech, or coded language, they speak amongst themselves, and to the discourse, or generalized language, that is used by and about seamen. All sailors share the more formalized occupational lingo, but within any voyage the crew will develop speech particular to that specific group of people, when the already arcane set of terms that is nautical terminology, the occupational dialect, will shade into the more personal rubric of coterie speech.

Writers who use the language of sailors are criticized at times for obscurity or cliquishness. Samuel Johnson declared in The Lives of the English Poets (1779) that such use was not acceptable: “It is a general rule in poetry that all appropriated terms of art should be sunk in general expressions because poetry is to speak an universal language. This rule is still stronger with regard to arts not liberal or confined to few, and therefore far removed from common knowledge; and of this kind certainly is technical knowledge.” Quoting a passage from John Dryden’s Annus Mirabilis (1667) with such forbidden words as calking-iron, marling, and shrouds, Johnson writes: “I suppose here is not one term which every reader does not wish away.” Nonetheless, the specificity of sailor language is an absolute necessity for the safety of the ship and crew. Sailors do not use nautical terminology at whim.

This paper will investigate the sailor talk used by Melville and Conrad. It will include examples drawn from their works of nautical terminology, of the coterie speech, or coded language, sailors speak amongst themselves, and of the discourse, or generalized language, that is used by and about sailors. It is based not only on years of study of both writers, but also on my own time at sea, sailing on a wide variety of sailing vessels, and on my archival work in preparation for the publication of Herman Melville’s Whaling Years.

BIO: Mary K. Bercaw Edwards is an Associate Professor of English at the University of Connecticut. She served as President of The Melville Society in 2004. She is a founding
member of the Melville Society Cultural Project based in New Bedford, which includes the Melville Society Archive. She is the author of Melville’s Sources (1987) and the co-editor of Herman Melville’s Whaling Years (2004). In addition to her teaching and scholarly duties, she works aboard the only 19th-century whaleship left in the world, the Charles W. Morgan, berthed at Mystic Seaport in Mystic, Connecticut. She has accrued 56,000 miles at sea under sail.

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Narcissus/Narcissus: Men, Myths, and Ships in Melville and Conrad—Abstract

„Ships [...] ships are all right. It is the men in them.”
Singleton, The Nigger of the Narcissus

„And still deeper the meaning of that story of Narcissus [...] and this is the key to it all” (6: 5). So Ishmael introduces his tale of Moby Dick and the mad captain who pursues him, seeking the „ungraspable phantom of life” in his own image: „the firm tower, that is Ahab; the volcano, that is Ahab; the courageous, the undaunted, and victorious fowl, that, too is Ahab; all are Ahab” he says, gazing egotistically at the doubloon he himself has nailed to the mast (6: 431). Is the great myth of death by self-absorption also a key to Conrad’s The Nigger of the Narcissus, a tale not of seeking white whales but of seeking nautical records, self-aggrandizement, camaraderie in a selfish world, and physical and spiritual salvation itself? Gerard Sweeney pointed out long ago that Ahab is Melville’s chief narcissistic character (although Pierre might run a close second), and that the myth is as central to Moby-Dick as is the myth of Prometheus (Melville’s Use of Classical Mythology, 1975). As might be expected of a mid-nineteenth-century American autodi-
dact, individualism is the dangerous reflection that endangers the true self-hood in league with others that Ishmael discovers in chapters like „A Squeeze of the Hand” and „The Monkey-Rope.” In contrast, for European Conrad, a ship captain himself, narcissism is located mostly in the crew, as black James Wait mirrors their egotism, selfishness, fear, and degradation. Yet the ship too is Narcissus, as is the story, and both mirror Captain Allistoun’s ambition, pride, and disdain for the very crew to which he owes his livelihood, not to say his life. Conrad understands the self-reflexive power of this Ovidian myth that escapes Melville, who exempts the crew and ship from the egotism that smothers everyone in Conrad’s story and almost leads them to a doom as fatal as the Pequod’s. Yet they are saved, and narcissistic Ahab’s crew is not. My paper will examine how each author exploits this well-known allusion in multiple ways to reveal differing attitudes toward their craft of fiction and the seagoing crafts and crews that bear their tales.

BIO: Dennis Berthold is a Professor of English at Texas A&M University and teaches nineteenth-century American literature and literature of the sea. He has won two Distinguished Achievement Awards in Teaching and several NEH fellowships. His scholarship emphasizes the cultural politics of iconography, landscape, and the visual arts, and includes books on Hawthorne, Whitman, and a new edition of Joshua Slocum’s Sailing Alone Around the World. His Melville work has appeared in American Literary History, American Literature, and Nineteenth-Century Literature, as well as in Savage Eye: Melville and the Visual Arts (1991). A monograph, American Risorgimento: Herman Melville and the Cultural Politics of Italy, is currently under submission.

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The Importance of Theatrical Devices in MOBY-DICK: An Analysis of “Midnight, Forecastle”—Abstract

This is an analysis of one of the most dramatic chapters in Moby-Dick, “chapter 40, “Midnight—Forecastle.” This chapter contains elements of various genres, including the musical comedy. The paper analyzes the structure of the chapter by looking at its similarities to Elizabethan dramatic forms; it
is not surprising that Melville used these forms, given his recent discovery of Shakespeare. After discussing the chapter in these terms, the paper explores the idea that „Midnight, Forecastle” can be viewed as a microcosm of the entire novel.

BIO: Karen Biscopink graduated from Centre College in May, receiving a BA in Dramatic Arts and English. A cum laude graduate, she was the recipient of the Dramatic Arts Award. During her sophomore year she spent a semester studying poetry and television production at the University of Reading in England. She is currently based in Sunnyvale, California, where she works as an actress for the California Theatre Center. In September, she will be traveling to Shanghai, China as a performer in a tour of the musical „Miss Nelson is Missing.”

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The deliberate wrecking of a ship, confesses Conrad, “lies upon my soul with the dread and horror of a homicide, with the unforgettable remorse of having crushed a living, faithful heart at a single blow” (171). In an ostensibly autobiographical passage in The Mirror of the Sea, he describes the last
days of the Tremolino, a lateen-rigged balancelle engaged in running guns into Catalonia. The venture has been betrayed by a crew-member. Rather than face capture by the pursuing coastguard, Conrad takes the tiller and runs the ship onto rocks; the vessel sinks without a trace and the crew row ashore. The actual incident is considerably embellished in this telling and resonates with themes—"betrayal, shame, honour, extremism—"that engage the novelist throughout his career. Much the same might be said of the story of the Julia in Melville’s second novel, *Omoo*. The mutinous crew wants an end to an unlucky cruise but when one of their number, the Maori harpooner Bembo Byrne, attempts to run the whaler on to a Tahitian reef he is almost lynched by shipmates who suddenly discover an unexpected loyalty to their ship. The Tremolino episode brings out an odd feature of the Julia’s near miss: in light conditions grounding a ship on a coral reef would be an easy route ashore. Indeed, the excoriated Bembo seems to have been about to accomplish what the mutineers wanted all along: an end to their unsuccessful cruise and a pleasant sojourn at Papeete.

The attempted stranding in *Omoo* is entirely fictional, but parallels from the Tremolino story help us understand why Melville invented this episode in the first place, and why the actions and character of the Maori harpooner are presented so negatively. The parallels are various. In both stories, I am interested in the way the author constructs, and seems to identify with, a charismatic but somewhat disreputable elder figure: Dominic Cervoni in The Mirror of the Sea and Dr Long Ghost in *Omoo*. Both stories also give us characters notable for mindless malevolence: Cesar and Bembo. I argue that the presentation of the latter characters involves a form of scapegoating which is partly homosocial and partly a means by which by Melville and Conrad secure their reputations against threats from their own pasts: their involvement in the romantic but shady activities of mutiny and gun-running.

**BIO:** Alex Calder is a member of the Department of English at the University of Auckland, New Zealand. His research focuses on literature and the processes of cultural contact and settlement, particularly with regard to writings from New Zealand, the Pacific, and the United States. He has written on Melville’s Pacific writings for Representations and for the new Blackwell Companion to Melville edited by Wyn Kelly.
“Who Aint a Slave?” Ishmael, Pip, and the Slave Narrative Tradition—Abstract

Like other antebellum authors not directly concerned with the politics of slavery and abolition, Herman Melville recurrently ponders what he looks upon as the exotic humanity of the African subject while constructing tales of allegorical manumission whereby the emancipated black becomes a trope for a supposedly universal human liberation. The multifarious *Moby-Dick* includes among its carnival of modes what by 1850 is the highly evolved genre of the fugitive slave narrative, and through the person of Pip—”perhaps the most subtle of Ishmael’s several doubles”—places the slave narrative at the center of Ishmael’s tale of escape.

With a view to European-American literature’s longstanding derivation of political and spiritual metaphors from the African’s condition of bondage in the New World, this paper will revisit the centrality of Pip’s story, and thus the slave narrative tradition, to the larger narrative movement of *Moby-Dick*. It will explore Pip’s ocean immersion and his transformation into an escaped and lost soul as well as what may be termed the double incorporeality of his posthumous speaking body. It will assess Ahab’s recognition of Pip’s power to impeach the master subject position and gain access to what are left of Ahab’s “humanities.” It will examine the ways in which Melville, ever mind-
ful of America’s (and indeed New England’s) complicity in the horrors of the middle passage, proposes the black body as a metaphor of the human soul, lost and found and lost again. Finally, it will consider the ways in which Pip’s immersion anticipates Ishmael’s fate as a more and less redeemed castaway, and thus the subtleties by which Melville (albeit falsely) Africanizes Ishmael’s outlaw status. Throughout, I will argue that Pip represents the translation of a topical figure and topical narrative of the late antebellum period into a genuinely transnational context, one that at once clarifies and destabilizes period binaries of black and white, bond and free.


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“Good God, What Is the Meaning?” The Representation of the Other in Conrad’s “Heart of Darkness”—Abstract

Few works of literature have received as much critical attention as Joseph Conrad’s “Heart of Darkness”. One of the most hotly debated issues has been that of the representation of the Other the tale offers. The different views on the subject can be ranged in a line, the two extremes whereof are
constituted by Chinua Achebe’s and Cedric Watts’ positions. The former considers Conrad’s tale as a work full of racism and stereotypes, which depicts Africa as “the antithesis of Europe and therefore of civilization, a place where man’s vaunted intelligence and refinement are finally mocked by triumphant bestiality,” whereas Watts finds in the tale a strong attack against imperialism, though he cannot deny Marlow’s prejudices towards the Africans, which nevertheless must not be overestimated, given the wide currency of such racist attitudes in Victorian England (and, more generally, in XIX century Europe). The purpose of my paper is to demonstrate by an accurate scrutiny of the text based on Foucault’s concept of “discourse” and Bachtin’s view of the novel as a “polyphonical genre” that the representation of the Other in the tale is not strictly monological, but is the result of a mix of different discourses which clash with each other and are unable to create a unitary, coherent picture. As a narrating subject, Marlow follows a path of gradual recognition of the Africans’ point of view; but in the end he does not prove able to take on—let alone represent—their own standpoint. The only “objective truth” that Marlow is able to attain is a negative one: the destructiveness and the falseness of the dominant colonialist discourse, only apparently restored at the very end through the lie to the Intended.

The fact that a text can allow such different interpretations of a single aspect of the narration is the ultimate evidence that a literary text is irreducible to a thoroughgoing, single-minded approach. This does not mean, however, that we intend to support an entirely subjective approach in literary criticism: quite the contrary. What we intend to do here is to propose a reading of “Heart of Darkness” which could somehow account for all the complexity of the aspect we have chosen to focus on, a reading which we may call a dialogic approach to the tale.

The theoretical limits of a monological approach are well exemplified by Achebe’s essay. All his analysis aims at demonstrating that Conrad was “a thoroughgoing racist” (Achebe 1977: 257), and that consequently “Heart of Darkness”, being imbued with racist stereotypes, cannot be considered a work of art. He states that “Travellers with closed minds can tell us little except about themselves” (1988: 260): it is precisely the reason why Marlow is not a reliable narrator.
BIO: Fabio De Leonardis graduated with first-class honours in Foreign Languages and Literatures (English, French, Russian) at University of Bari, Italy, in 2002 with a thesis entitled „The Representation of the Other: Malraux and Conrad”. In 2001 he participated in an Erasmus exchange program at Université de Paris XII-Val-de-Marne, and from 2000 to 2003 studied Russian Language and Culture at St. Petersburg State University in Russia. Since then he has been working on a Ph.D in the Theory of Language and Science of Signs in the Faculty of Language at the University of Bari. He has published four articles on literary and semiotic topics and is currently completing his first book.

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**Melville’s *Moby Dick* or the Quest for the Absolute**

Melville’s *Moby-Dick* represents the great art of telling the truth and this is the condition for an oeuvre d’art to endure throughout the centuries and every generation of readers and of critics to discover new values and new interpretations of that writing. Apart from the documentary or epical vein, the philosophical one alter Moby Dick into a valuable work of art and to speak the truth, in my opinion the philosophical vein penetrates both the documentary and the epic ones. Melville’s philosophy resides in his life experience, in his great art of telling the truth about this experience, in the fact that everything that he experienced made him wiser, made him not to make the same mistake twice.

As Melville himself states in *Moby-Dick* in the motto “meditation and water are wedded forever.” I think it is in the nature of water itself that it makes us more thoughtful, more pensive, makes us draw some conclusions, no matter how much of philosophers we are. As for Melville’s vision of the universe he is one of the best fortune teller so to say, because his visions about life about the place the human being occupy in the universe, about
how petite he is comparatively to the great secrets of the universe, are still valid.

Speaking about Melville in his time, I have to say that his oeuvres were not properly understood or better said his co-nationals did not understand or did not want to understand the meaning of his writings since he was even considered a plagiarist. In his works, the man is only a small part of the universe and if he does not understand that some of the secrets of the universe have to remain hidden, well then the punishment will come one way or another. I myself studied this aspect in my doctoral thesis under the title *Moby Dick and Lostrița or the Metaphor of the Absolute* (*The Huck*, written by a Romanian writer, Vasile Voiculescu, who describes pretty much the same aspects as Melville, but at another scale, *The Huck* is a story).

In one of the chapter of my comparative study I dealt with the problem of the absolute ideal as it was seen by philosophers like Parmenides, Plato, Spinoza, Schelling, Fichte, Hegel or Kant that answered differently to this philosophical questions: Does the existence exist in the ego independently from the thought that thinks about it? The problem of the absolute is also considered the fundamental problem of philosophy.

Whereas, on the one hand, Melville finds a possible answer to the fundamental philosophical problem, on the other hand the hermeneutic consequences of Melville’s philosophic inter-texts makes you think twice, makes you say that fate is the Great Wizard that leads our lives.

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Abstract: In rereading Conrad’s major works after many years—and reading extensively in his biography for the first time—I was struck by notable similarities between the conference’s two featured authors. Both Conrad and Melville were outsiders, gripped by a sense of dispossession, from childhood on: Conrad because of being a Pole (when there was no independent Poland) exiled to Russia, with his parents, who died when he was still a boy; Melville because of the early bankruptcy and premature death of his wealthy father, leaving him, still a boy, an exile from the life of privilege to which he had become accustomed. Both became dependent on the charity and goodwill (problematic in Melville’s case) of relatives; both escaped to the sea as teenagers; both were carried by ship to distant lands, experienced first-hand the impact of European colonialism on indigenous peoples, were deeply critical of what they saw. Both were wide and deep readers (of the places and peoples they encountered; of the major intellectual currents of their times); both were suspicious of or hostile to political radicalism. Both occasionally expressed generous sympathy for the subjugated “people of color”—yet both (Conrad more than Melville—but Melville too, e.g., in his depiction of Fedallah in Moby Dick) were typical Westerners of their times in exoticizing or demonizing the inscrutable Other. Both of these men also were markedly misogynistic in their writings, and they explore, however covertly, the forbidden territory of homoeroticism, so much so that one is compelled to speculate as to whether the two men may have been latently (or perhaps self-consciously) gay.

Despite these notable similarities, I am also struck by the profound differences between the two men, or, rather, between the two artists, especially when comparing Melville’s greatest work, Moby Dick, with the comparable masterpieces of Conrad (e.g., Lord Jim, Nostromo). Born in 1819, Melville came of age during the high tide of romanticism in antebellum America, and his early writings—from Typee through Moby Dick—express an exuberance and bravado markedly absent from the dour, pessimistic Conrad, nearly two generations younger (he was born in 1857), who came of age in the era of realism and naturalism, of Darwin and Schopenhauer and Nietzsche, who, in his Zarathustra proclaimed the death of God.
To be sure, even in the early Melville, there are assertions of metaphysical uncertainty and skepticism (e.g., in Ahab’s admission, “Sometimes I think there’s naught beyond” in “The Quarter-Deck—”); and in the six years after the devastating failure of Moby Dick, the darkness hinted at by Ahab invades and overwhelms such corrosive works as Pierre, Benito Cereno and The Confidence Man. But the pessimism (perhaps verging on nihilism) elaborated in these texts are atypical of their time and, while prophetic of later intellectual developments, they seem to me to be rooted in Melville’s personal situation, his existential anguish, rather than in his response to the antebellum zeitgeist.

The affinities between Conrad and late Melville are markedly personal. It is, however, the intellectual affinities between the two men in Melville’s old age, which coincided with Conrad’s maturity, that are most noteworthy.

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Rowing the Man to Doom: Self-Implication and Narrative Irony in “Heart of Darkness” and Moby-Dick—Abstract

This paper will compare Conrad’s and Melville’s use of narrative irony and a disjunctive style in “Heart of Darkness” and Moby-Dick to criticize the great political-moral crises of their days. Conrad was directly implicated in the colonial exploitation of Africa, having commanded a Congo River steamboat for Belgian investors and having packed ivory for the European market. Melville, too, suffered pangs of conscience as he wrote Moby-Dick. Antislavery in outlook, he was surrounded by members of the majority Dem-
ocratic party who regarded slavery as a constitutional issue that should not be interfered with. Kurtz’s rebellion against the imperialist enterprise that seeks to control him and Ahab’s struggle with the whale spring from deliberations taking place in the consciousnesses of both authors, and it is apparent that they rejected traditional narrative forms that would smooth over and bury what each regarded as history’s greatest outrage. Conrad’s and Melville’s objects of attack are uncannily similar: Kurtz and Ahab have succumbed to iniquitous powers that have ravaged their sanity and physical health; each engages in intimidation, manipulation, and “certain midnight dances ending with unspeakable rites” with his subalterns, proving himself unfit to govern. Yet Conrad’s and Melville’s objects of attack fan outward to include societies whose own brutal, hypocritical practices produce these mutant offspring to begin with. Conrad’s and Melville’s use of disjunctive narrative modes and ironic personae who speak from both inside and outside the framework of their stories will be examined to show how the authors juxtapose conflicting ideologies. Conrad’s manipulation of the detached first-person narrator in the outer frame of “Heart of Darkness” and Marlow’s counter-perspective in the inner narrative will be analyzed, as well as the multitude of other voices that erupt in the text. *Moby-Dick*’s more deeply disjunctive narrative style pits Ishmael’s double-voiced discourse in the digressions against Ahab’s monologic rhetoric in the linear plot. Together, the pair engage in an indirect dialogue that contests the ethics, morals, and political “systems” of each other, yet which also illuminates the complexities of each ideology. The haunting sense of mental imbalance and psychological exile that infuses each work will be considered to better understand Marlow’s and Ishmael’s perverse identification with their respective nemeses. Marlow may defend Kurtz’s reputation to company officials, and Ishmael may raise his voice with the rest of the Pequod’s crew, casting his lot with Ahab; however, the kinship between the two narrators and their objects of attack is ultimately based on rivalry, for each rejects the values Kurtz and Ahab uphold. Marlow’s and Ishmael’s acts of “swallowing” their enemies’ speech into the framework of their narratives—”and telling and retelling of their stories to generations of readers”—enables them to contain, control, and dissect these societal aberrations, and expose the connection between historical “truths” and the brutal hypocrisy of imperialist ideology.
BIO: Susan Garbarini Fanning is Assistant Professor of English at Suffolk County Community College—Eastern Campus on Long Island, New York, where she teaches literature, writing and journalism. Her area of specialization is 19th-century American literature, with sub-concentrations in Renaissance and Eighteenth-Century English literature. She has presented papers on numerous authors and published articles on the writings of Henry James and Herman Melville. Her latest essay, “Travels in the Interior: Typee, Pym and the Limits of Transculturation,” will appear in the “Whole Oceans Away”: Melville and the Pacific volume to be published by the Kent State University Press.

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Looking for Mr. Kurtz or Serving under Captain Ahab: Conrad’s Realist Seriousness and Melville’s Romance Extravagance—Abstract

This paper compares narrative modes and types of characterization in Conrad and Melville and the quite different impulses and priorities that, despite these authors’ similarities in temperament and circumstances, determine their choice and treatment of their subjects. In the process, it suggests what made Conrad say that Moby-Dick contained “not a single sincere line.” It develops its thesis mainly with reference to “Heart of Darkness” and Moby-Dick but also considers Lord Jim, “The Secret Sharer” and Billy Budd, Sailor.

Although the extreme circumstances and remote locations of Conrad’s works give them some of the characteristics of romance, he is strongly committed to realistic presentation of place and of character. For Conrad, to be sincere means holding to a standard of moral seriousness in his treatment of
his subjects and being responsible to his readers by being direct with them—”making clear his attitude toward his characters and his position on their their choices and actions. Melville must have seemed to Conrad to be shirking these responsibilities. Especially from Mardi on, he is often writing more for himself than for his reader. Rather than adopting and presenting firm positions, Melville is more likely to focus on “ambiguities.”

“Looking for Mr. Kurtz” applies to Conrad himself and how he inquires into the phenomenon of colonialism and its corrupting effect on an individual’s moral sense. He emphasizes the horror of Kurtz’s depraved actions yet, as with Brown’s final attack in Lord Jim, Conrad sees such acts not as a complete aberration from “normal” human behavior, but as only an extreme extension of it. “Serving under Captain Ahab” refers to how Melville has lived under the constraints of the overmastering moods of depression and how his works reflect this. He dramatizes this experience symbolically by creating characters who personify dimensions of these moods. These include Pierre and Bartleby and, most comprehensively, Ahab in his monomaniac pursuit of the whale. Although, like Kurtz’s and Jim’s, Ahab’s actions can be discussed from the point of view of morality, duty, and the responsibilities of leadership, this addresses only part of their significance. Ahab’s psychological-symbolic role generates many of the most intense dramatic effects in Moby-Dick. Given Conrad’s priorities, it is not surprising that this romance, with its extravagant symbolizing and sudden alternations of realist and symbolic modes, should strike him as a “rather strained rhapsody.”

BIO: Wendy Flory is a Professor of English at Purdue University. She has published two books on Ezra Pound from Yale U P; an essay on Pierre in Melville and Women; one on Queequeg, Starbuck, Stubb, and Flask in Ungraspable Phantom: Essays on Moby-Dick ; and one forthcoming on Typee and W. S. Merwin’s The Folding Cliffs in Whole Oceans Away: Melville and the Pacific. Her current book manuscript, “Inside Stories: A New American Romance Criticism” (under consideration at a press) has chapters on Pierre and Billy Budd, Sailor.

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In Chapter Two of *The Nigger of the Narcissus* Joseph Conrad describes the Narcissus setting out of Bombay into the blue expanse of the Indian Ocean in this manner: “The passage had begun and the ship, a fragment detached from the earth, went on lonely and swift like a small planet.” Despite Conrad’s famous disparaging remarks about Melville’s those novels that he knew, it is clear to even a casual reader that both novelists approach the world of the ship on the sea as an appropriate metaphor for life itself. In the final chapter entitled “the End” of Melville’s *White-Jacket*, he writes the following: “As a Man-of-War that sails through the sea, so this earth that sails through the air. We mortals are all on board a fast-sailing, never-sinking world-frigate.” For both writers throughout their sea novels, the sea voyage often establishes the narrative framework of the plot, but on a deeper level acts as an extended conceit by which the entire world can be viewed as if through a prism, as a microcosm.

This theme of the “Voyage of Self-Discovery” permeates many of both Conrad’s and Melville’s novels, but it most clearly present in two novels both written in their mid-careers respectively—*White-Jacket* and *The Nigger of the Narcissus*. Significant similarities exist in both novels; all the world with its poignant ambiguities, dark ironies, and its heroic challenges are to be found bounded within the wooden walls of the two ships the Neversink and the Narcissus. The diverse crews, each with his unique personality and shipboard office or authority exemplifies emotional, intellectual, and ethical types that are to be found throughout human society. The voyage home produces in cameo the very situations that constitute the human dilemma. Each sailor discovers himself as he confronts those dilemmas during the voyage. As Melville reminds us as his novel ends, “…let us never forget,” that:

*Whoever afflict us, whatever surround
Life is a voyage that’s homeward-bound!*—

BIO: Hank Galmish is a professor in English at Green River Community College in Seattle, Washington, where he has served as Chair of Humanities. He has a Master’s in Theol-
ogy from Catholic University, with specialization in Medieval Studies, and also a Master’s in English from the University of Colorado. He has written on Melville’s influence on the twentieth-century English writer Somerset Maugham and presented papers at various conferences on Melville and other significant modern writers. Melville and *Moby-Dick* are frequent subjects of his works in both ceramics and glass.

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**Apocalypse Then: Melville’s *Typee* and American Empire—Abstract**

The political and ethical convictions now invoked to debate America’s use of global power are vividly dramatized in Melville’s *Typee*. Early 19th-century American projects in the Marquesas Islands were heralded by their proponents as models for the eventual rise of the new nation to imperial dominance: they put forward conflicting theories about how this should happen, and Melville judged these theories against what he found taking place on the ground.

Captain David Porter took possession of the islands in the name of the United States in 1813, and insisted that America should aid backward nations in achieving “civilization,” their movement upward from “savagery” to a social condition like our own, what we now term “development” or “modernization.” Porter believed that an incremental process of education would bring this about, by cultivating the innate virtues of the islanders, in particular their native love of freedom. In pursuing such purposes, Porter soon found it necessary to devastate the valley of the Typees.
The missionary project that arrived at the Marquesas in 1833 believed that „civilization” could be only be achieved through dramatic confrontations in which the power of goodness vanquished the forces of evil: they preached a lineal ancestor of doctrines that have recently taken command of United States foreign policy.

In *Typee* Melville sharply attacks the doctrine of civilization itself, with its assignment of moral superiority and political entitlement to the „civilized.” Melville is a precursor of those who speak against the current international trajectory of United States policy, and his analysis of Polynesian immiseration bears a grievous relevance to current events.

BIO: T. Walter Herbert is an Emeritus Professor of English at Southwestern University in Georgetown, Texas. He has written *Marquesan Encounters: Melville and the Meaning of Civilization* (Harvard, 1980); *Dearest Beloved: The Hawthornes and the Making of the Middle-Class Family* (California, 1993); and *Sexual Violence and American Manhood* (Harvard, 2002). He is now at work on a project tentatively entitled *Meditations on Religion and War in American Literature*.

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Melville’s Re-view of “the blackness of darkness beyond”: Literature, Race, and the Southern Voice in “Hawthorne and his Mosses”—Abstract

My essay places Herman Melville’s “Hawthorne and his Mosses” (1850) within its historical and biographical context. Ostensibly a review of Hawthorne’s short-story collection Mosses from the Old Manse (1846), Melville’s “Hawthorne and his Mosses” rivals the preface to Whitman’s Leaves of Grass (1855) and Emerson’s “The American Scholar” and “the Poet” (1837, 1844)
for standing as one of the era’s most important literary manifestos. Published amidst Melville’s whirlwind composition of *Moby-Dick*, this multifaceted text praises Hawthorne’s unique voice and his distinctly American aesthetic, calling, in the end, for a national literature that will both represent and showcase to the world a rapidly emergent and flourishing American culture. Yet Melville’s uncharacteristically optimistic tone in the review and his call for a unifying cultural ethos is directly challenged by the political divisiveness that pervades the late antebellum era. That same summer, congress reached a tenuous compromise over slavery, passing the Fugitive Slave Act of 1850, a law wildly unpopular in the North. Moreover, Melville credits his review to “A Virginian Spending July in Vermont”— an intriguing choice considering the deep sectional differences that absorbed the nation at that time. In my essay, I explore the ways that Melville re-imagines what he refers to as Hawthorne’s poetical “blackness,” his “puritanical gloom,” within the present political climate and, cognizant of Hawthorne’s distinctive regional appeal, within a broader national context. I posit Thomas Jefferson as a plausible model for Melville’s Virginian narrator, allowing for Melville to apprehend in Hawthorne’s “blackness ten times black” not America’s “Innate Depravity” but rather the unresolved burdens of race. I further demonstrate how the contemporaneous composition of *Moby-Dick* and the Hawthorne review inform one another. Indeed, many of the major thematic concerns of “Hawthorne and His Mosses,” especially the submerged issue of race, manifest themselves in fascinating ways in Melville’s writing over the next six years, when he produces some of his most important novels and nearly all of his short fiction. Melville was, in many ways, ahead of his time. In concluding my essay, I trace the ways that Melville’s themes are taken up by other important literary figures such as Joseph Conrad and Ralph Ellison. Also enamored with nautical themes, Conrad elaborates on the figurative and psychological correlation between man’s capacity for evil and the problematics of race, most notably in “Heart of Darkness” (1899). Similarly, Ellison chooses a passage from Melville’s “Benito Cereno” (1855) as a epigraph to *Invisible Man* (1952), and he echoes Melville’s term, “the blackness of darkness,” in his “Prologue” to the novel. For Melville, Conrad, and Ellison alike, what we have long referred to as the blackness in men’s souls can best be understood in cultural terms within the context of racial subjugation.
BIO: Stephen Hodin currently serves as Lecturer in the Program in History & Literature at Harvard University. He recently received his PhD from Boston University in American Studies, and has an MA in English from the University of Vermont. He teaches primarily interdisciplinary classes and tutorials in 18 and 19c American literature and culture, African American studies, and North/Latin American comparative studies. A recent publication on Thomas Jefferson, adapted from his dissertation, is in the *Journal of the Early Republic*. He is currently working on a book that traces the Jeffersonian image and mythology in antebellum American literature, especially in relation to slavery and technology.

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“EYING THE OLD MAN WITH SYMPATHY”: THE QUESTION OF A SYMPATHETIC RESOLUTION TO THE QUARRELS OVER THE CONCLUSION TO *THE CONFIDENCE-MAN: HIS MASQUERADE* (WITH PARALLELS TO *LORD JIM* AND “HEART OF DARKNESS”)—ABSTRACT

In the nineteenth century it was accepted that the modern novel had been joined from birth with the concept of sympathy. In the “Author’s Note” to *Lord Jim* and “in the certitude of my sympathy” at the end of “Heart of Darkness” Conrad puts sympathy front and center.* But the importance of sympathy to Melville is not so clear. In *The Confidence-Man: His Masquerade* a look at sympathy in the closing scene of the novel helps us understand this highly ambiguous novel, the criticism of which (one scholar wrote in 1968) “is so snarled that nothing can be gained, least of all clarity, by adding one more argument” (Sidney P. Moss). Sympathy played an operative role in Melville’s earlier writing, as in Moby Dick. In *The Confidence-Man*, his last novel (1857), if full weight is given to the word sympathy we may recognize a new and brighter conclusion if not resolution to the conflicts in the story and the contradictions in Melville’s view of the human condition. The concluding dialogue between the old man and the perplexing figure of Goodman, the cosmopolitan, is the key:
“Then, good-night, good-night; and Providence have both of us in its good keeping.”

“Be sure it will,” eying the old man with sympathy, as for the moment he stood, money-belt in hand, and life-preserver under arm, “be sure it will, sir, since in Providence, as in man, you and I equally put trust.”


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BIO: Dr Paweł Jędrzejko is an Assistant Professor at the Department of Literatures in English and Postcolonial Studies, Institute of British and American Culture and Litera-
In an 1899 letter to the socialist Cunninghame Graham, Joseph Conrad attempts to define who he is, to suggest the experiences that have formed him, and, above all, to distinguish himself from his philanthropic and activist friend: “I look at the future from the depths of a very dark past, and I find I am allowed nothing but fidelity to an absolutely lost cause, to an idea without a future” (Letters 2:161). Bleakly deterministic in outlook, the letter alludes to a tragic personal and national history that Conrad can neither
abandon nor express. In consequence, he insists on his isolation and permanent estrangement from hopeful causes: “I’m not indifferent to what concerns you. But my concern is elsewhere, my thinking follows another path, my heart wants something else, my soul suffers from another kind of impotence” (161).

This letter is remarkable as much for what it cannot say as for what it admits: “Everything vanishes. Only truth remains—a sinister and fleeting ghost whose image is impossible to fix. I regret nothing, I hope for nothing, for I realize that neither regret nor hope means anything to my own being. Towards myself, I practice a fierce and rational selfishness. Therein I pause. Then thinking returns. Life starts again, regrets, memories, and a hopelessness darker than night” (161). This last passage, in its strain, incoherence and disjunction, in the tension between resolve and passivity, in the phrase “Therein I pause,” does not merely allude to the ineradicable trauma of Conrad’s life: it enacts it, textually.

What I want to focus on in this paper is the textual enactment of trauma in Conrad’s fiction, on the ways in which his texts present the “dark history” to which his letter to Graham merely alludes. Drawing upon the insights of trauma theory, in particular on the writings of Cathy Caruth and Dominick LaCapra, I will argue that Conrad deals narratively with his own traumatic history by displacing it onto the victims of cultures different from his culture of birth. In particular, he suggests the dark past of his Polish childhood in his depictions of women and of colonized subjects. At times, he emphasizes the commonality of experiences of these two groups by considering, albeit tentatively and at one remove, the lives of colonized women. To support and illustrate these assertions, I will focus in the following paper on Conrad’s fictional treatment of the colonized and of women in his early novel Lord Jim.

BIO: Carola M. Kaplan, professor emerita of English at California State University, Pomona, and past president of the Joseph Conrad Society of America, has co-edited Seeing Double: Revisioning Edwardian and Modernist Literature (Palgrave 1996) and Conrad in the Twenty-First Century (Routledge 2005); as well as published many essays on Conrad, E. M. Forster, T. E. Lawrence, and Christopher Isherwood. She is presently completing a book on trauma in modernist British fiction.
As writers who addressed themselves to analyzing and opposing the implications of romanticism and its political ramifications, Herman Melville and Joseph Conrad count as the foremost theorists among the writers that delved deep into the narcissistic sea that reflects both the romantic self and its other aspects. Melville’s explorations into the political and philosophical dimensions of romanticism and individualism urge him to reexamine the concept of the self and the impossibility of validating the self as itself, in the enigmatic endings of *Typee*, *Moby-Dick*, and “Benito Cereno.” Conrad’s seemingly realistic, imperialistic characters and narratives reveal similar radical absence at their cores as “Heart of Darkness,” which is the representative representation of the otherness that overpowers the positive, imperialistic logos and the self. “The Secret Sharer” eminently shows in miniature the structure of Conrad’s dark narcissism that might also speak for Conrad-Melville/Melville-Conrad relation. In their juxtapositions of the patriarchal individual self and the ineffable other, they explore the implications of the alternations of the self and the other as the “uncivilized” chaos that reflects the natural meaninglessness of the constructed concept of the self, and present anticipatory visions that overlap with modern and postmodern thoughts on the implications of the 19th century Western Eyes/I’s by Sigmund Freud, Anglo-American modernists, and postmodern thinkers such as Jacques Derrida and Edward Said on their ruminations on the (im)possibility of verifying the self, the nation, the law, and the history after the revolutionary and romantic era, when the mechanism of othering and the consequent revelation
of the (non)structure of the romantic self loom large as most relevant psychoanalytical and philosophical problematics.

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BARBARIC “VIRTU” AND ORNAMENTS OF LUST: THE ETYMLOGICAL SKULL & CROSS BONES OF IRONY—ABSTRACT

Words tell stories but there are also stories in words. Hence if we take a look into some of the etymology that arises from the “Bower in the Arsacides” chapter in Moby-Dick and compare it to the passage in “The “Heart of Darkness” that depicts another kind of jungle retreat, we can gain insights into specifically how these two authors approach cultural artifacts, artifacts that make their geographical space so arresting. For Melville, it’s what he calls virtu, “a love of or taste for fine art objects.” For Conrad, it’s what he calls ornaments, “something decorative.” What becomes compelling by way of comparing the two is that both of these etymologies ultimately arise from individual sources that can be defined as “something of worth.” Moreover, if we understand the etymology at work in these words and other telling words in both scenes, we can understand something about how irony works when we least expect it and how words with their historical underpinnings contribute to the enigma, the real magic, that makes these works part of what we call great literature.
BIO: Jan Keessen graduated from the University of Chicago with an M.A. and a Ph.D. in English. She has since been at Augustana College teaching courses mostly on American literature and writing with faculty and friends. Since 1999, she has also been involved in her college’s arm of National Public Radio in a program called “About Books,” aired biweekly on WVIK/NPR (90.3FM) writing and narrating informal essays on the history of words for a gig called “A Word with Jan Keessen.” She then rewrites those scripts for a local newspaper column.

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“Wreck Ho, a Wreck!”. Silent Women and the Demise of Tragedy in Melville’s and Conrad’s Short Fiction—Abstract

In the rare, early tales in which Melville and Conrad thematized a certain kind of female heroism—passive, long-suffering, and, most important, speechless—they seem also to have unwittingly played out the drama of their narrators’ anxieties about masculine utterance. In two minor works—Melville’s projected story of Agatha Hatch, narrated to Hawthorne in a series of letters (1852), and Conrad’s „Amy Foster” (1901, 1903)—and subsequently in more substantial fictions—Melville’s “The Encantadas” (1856) and Conrad’s “Heart of Darkness” (1802)—female muteness destabilizes the tragic spectacle of masculine wreckage. By introducing (feminine) melodrama into the framework of (masculine) tragedy, these fictions raise questions about the power of a confident male narrator to contain his story within the conventions of language itself.

Figures of wrecked males and the women who silently love them are dramatically intertwined in tales that Melville and Conrad wrote early in their careers. In Melville’s projected „Agatha” story (perhaps written under the title of „Isle of the Cross” in 1853) and in Conrad’s „Amy Foster,” women rescue shipwrecked men, nurse them back to health, marry them, bear their
children, and then in some vital sense suffer betrayal at their hands. In Melville’s “Agatha” correspondence, the wife remains faithful to her wandering husband, but in “Amy Foster” she self-protectively flees, leaving him to die of exhaustion and thirst—or, as the doctor-narrator explains, “heart failure.” Both these stories exhibit certain salient textual peculiarities, as they represent efforts at collaboration: Melville planned his in consultation with Nathaniel Hawthorne, while Conrad based “Amy Foster” on a tale by Ford Madox Ford, during the period in which they wrote several novels together. Thus both are inherently hybrid texts. And in their reliance on powerful narrators who intervene visibly, though not successfully, to unite the conflicting elements in their tales, these stories focus on the problem of narration itself. Furthermore, both stories introduce themes that develop more fully and substantially in related works—Melville’s “The Encantadas” and Conrad’s “Heart of Darkness”—“where the spectacle of masculine wreckage and female devotion reveals the insufficiency of utterance in even more complex ways. Hunilla chokes on the narration of her sorrows, as she remembers the demise of her husband and brother who, while innocent themselves, leave her vulnerable to the depredations of marauding sailors; and Kurtz’s women in their different ways swallow his lies in a silence that contrasts with his charismatic voice. Speech breaks down in all these stories as Agatha waits for letters that never arrive; Amy Foster flees Yanko Goorall’s incomprehensible jabberings; Hunilla abdicates her own storytelling; and Kurtz’s women retreat to a language of codes and gestures. In these works, female muteness creates a space for the authors’ questions about and experiments with language, even as the male narrators seem supremely in command of their powers of speech.

In suggesting that this pattern signifies a crisis over literary genre as well as over utterance, I am drawing on Peter Brooks’s theory of melodrama as a radical mode in which figures of muteness challenge logocentric emblems of power. According to this explanation, the intervention of melodrama into tragedy represents the liberation of revolutionary energies from below, expressing themselves in gestures and poses rather than in words. Silence in the face of the unspeakable suggests a powerful ethical and political position. Although critics have assumed that Melville and Conrad do little justice to their silent women, we may read their muteness as a principled and active
response to the wreckage of masculine dreams of heroism—often a mask for oppression and cruelty. In this context, we see more clearly the central conflict in these narratives over language as an instrument of colonialism and mastery.

BIO: Wyn Kelley, a Senior Lecturer in the Literature Faculty at the Massachusetts Institute of Technology, is the author of Melville’s City: Literary and Urban Form in Nineteenth-Century New York (1996) and Herman Melville: An Introduction (2008). She has also edited the Blackwell Companion to Herman Melville (2006) and coedited with Jill Barnum and Christopher Sten „Whole Oceans Away”: Melville and the Pacific (2007). Her essays have appeared in such collections as The Cambridge Companion to Melville (1998), Melville and Women (2006), and Hawthorne and Melville: A Writing Relationship (forthcoming). She is Associate Editor of the journal Leviathan: A Journal of Melville Studies and a founding member of the Melville Society Cultural Project Committee, which manages an archive, maintains an affiliation with the New Bedford Whaling Museum, and is involved in community programming and outreach, conferences, and exhibits.

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Work in Melville: The Cultural Sweat of Slavery and Race—Abstract

It has sometime been seen as the height of insensitivity and even egotism that the Lowell mill workers used the rhetoric of abolition to protest conditions in the mills. Yet in doing so, they revealed many unfortunate similarities between slavery and factory work: both slaves and mill workers were oppressed by a dominant patriarchal system; both groups worked long hours at wearisome, repetitive tasks; both groups were constrained night and day by the requirements of their work; both groups were exploited economically; both groups lacked freedom; and so on. Of course, these similarities do not negate the very significant differences between slaves and mill workers, not least of which was that work constituted a voluntary, temporary forsaking of
personal freedom for the mill workers rather than the involuntary and lifetime condition for slaves. Still, given the sometimes ten, sometimes twelve hour work days of mill workers and the unhealthy physical conditions of their work, contemporary readers must concede there is some justification for use of the term “white slavery” in connection with the mill workers.

Melville’s writing shows great sensitivity to conditions of labor and the plight of workers. Indeed, *Moby-Dick* itself has been both praised and vili
died by critics for its rendering of the daily and hourly work involved in running a whale ship. For every reader who glories in Melville’s details regarding how whale blubber is cut up and “tried” or the order in which crew members take their meals or the revery possible when standing in the crow’s nest or the excitement of a Nantucket sleigh ride, there is a reader who finds such material irrelevant to the plot and extraneous to today’s almighty computer culture. I argue differently. Not only can Melville’s grand epic of the American whaling industry be read as an investigation into the American labor system, it also shows his views on a range of social issues. Melville was preoccupied with conditions of common labor, as his most famous works attest. From “Bartleby” to the “The Tartarus of Maids,” Wall Street to the factory; *Moby-Dick* to *Pierre*, whaling to writing, Melville probed the working life of average Americans in their struggle to survive in dramatic or drea
dry conditions. In sum, Melville positions The American Worker among Emerson’s Representative Men, and the American Worker is a cultural product.

What I will argue in my paper is that Melville uses work in his writing as the space for probing the major social, cultural, and political issues of his day. Work initiates his negotiation of issues of race and gender, politics and class, and through the metaphor of work Melville performs important cultural work. In particular, his frequent use of the rhetoric of slavery extends the significance of the peculiar institution into all areas of social protest in ante
bellum America, while labor at the same time provides a window into his view on race. Thus, my paper will probe Melville’s writings about work for the cultural work they perform regarding race, slavery, and abolition.

BIO: Paula Kopacz is Foundation Professor at Eastern Kentucky University. Her many publications include texts on Anne Bradstreet, Nathaniel Hawthorne, and other early American authors, especially antebellum writers.
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THE ROLE OF MATHEMATICS IN MOBY-DICK—ABSTRACT

This paper addresses Ishmael’s use of mathematics in Melville’s Moby-Dick. Ishmael uses the authority of mathematics to reconstruct the inherited paradigm of knowledge. He then applies deconstructions to demonstrate the discontinuity between the discourse and its object. In particular, the role of the infinite in this discontinuity and its relation to Ahab’s search for Moby-Dick are reinforced by mathematical ideas.

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A SPECTRAL TEMPORALITY: THE HISTORY OF NOSTROMO AS PERPETUAL RETURN—ABSTRACT

Although evolving around a material and tangible core, the language of Nostromo is pervaded by the spectral. Ghosts, spells, curses and possession form an integral part of the experiences of both the people and their patria. From the novel’s ghost-story exposition to Nostromo’s tragic death the nar-
rative teases out the supernatural thrall of material treasure, upholding, throughout, an inexorable link between the material and the spiritual. This paper does not, however, set out to trace this link, a link that has already been the subject of critical discussion. Rather, it proposes to analyse a more covert correlation between the language of the spectral and the novel’s historical discourse.

The ghostly is perceived as a revisitation, a presence in a state of return, an echo divorced from its origin. The history of Nostromo follows the temporality of the spectre; it is always already a repetition. Like the spectre, it eludes an originary moment or an originary present; to tell the history of Sulaco is to retell it, to return to it. This paper, then, examines the spectral history of the novel: the manner in which the supernatural propels the personal lives of the people and the political life of the nation and the manner in which it infuses and suffuses the narrative method, that is, the way in which the tale is told, or rather retold. Drawing from Spectres of Marx, I will use Derrida’s conception of a time that is out of joint to illuminate the inner workings of chronology and spectrality in the novel. In addition, I will discuss the significance of the spectral play of absence and presence that informs Conrad’s method of telling history. The indelible slippage of the two diametrically opposed binaries is suggestive of an attempt to perform rather than document history. It is a writing of history that, by resisting the notion of a sequential logic, offers instead its perpetual re-enactment.

“Water, Water, Everywhere”: Vertiginous Inter-subjectivity in Conrad and Melville—Abstract

For Herman Melville and Joseph Conrad, the sea voyage stages an encounter with a space that is absolutely Other. The loss of a spatial, social and moral perspective that comes with an immersion in an endless stretch of water effects a vertiginous disorientation. In a space that is circumscribed by nothing but the imaginary and elusive border of the horizon, perception is infected by the uncanny: moonlight assumes a sinister and ghostly aspect; darkness solidifies and the unforeseeable is transformed into a threatening inevitability.

The loss of perceived boundaries is mirrored in the blurring of the demarcation between the subject and the group. In both Moby-Dick and The Nigger of the Narcissus this process is marked by an oscillation between the
limited perspective of a first-person homodiegetic narrator and the unlimited vantage point of an omniscient narrator. The transitions between the two are fluid, suggesting that at sea the idea of subjectivity undergoes a radical modification. The mind becomes, as it were, a shared entity. The inter-subjective dynamic of an isolated and enmeshed social milieu subsequently contributes and exacerbates the expansion or distortion of perceived or imagined objects. The group subsequently becomes a source of power, but also of weakness, as it promotes superstition, falsehood and fear.

The encounter with the absolute Other, however, effects a radical transformation of this magic circle. The bond of inter-subjectivity is severed and the distinction between the subject and the group is restored. The narrative treatment of this event in the fictions of Melville and Conrad demonstrates that the eruption of an absolute Other negates the existence of a subjective community. The all-encompassing perspective of the omniscient narrator similarly gives way to a limited subjectivity; it is always a sole witness who is burdened with the task of observing, interpreting and remembering.

BIO: Yael Levin completed her doctoral studies on Joseph Conrad under the supervision of Robert Hampson at Royal Holloway, the University of London, where she graduated in 2003. She has since presented papers at Conrad conferences in London, Amsterdam and Washington and has published on Conrad in *The Conradian* and in *Partial Answers*. In 2005 she was presented with the Bruce Harkness Young Conrad Scholar award by the Joseph Conrad Society of America. She is currently teaching at the Hebrew University of Jerusalem.

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Z Apokryfów Rejowych The Tall Ships Races' 2007——Abstract

Jeśli przyjąć za M.McLuhanem, że „każda forma transportu oznacza nie tylko przenoszenie, ale również transponowanie i przekształcanie nadawcy,
odbiorcy, a także przekazu”, to zasadnym się staje rozumienie „żaglowca” jako środka nowej technologii; jako środka przekazu i przekazu samego w sobie, a jednocześnie medium pojawiającego się w określonym etapie cywilizacyjnego rozwoju społecznej organizacji i formowania się nowych społeczności.

Czerpiąc z licznych przykładów tak historycznych, jak i współczesnych, osadzonych w realiach społeczno-przestrzennych uwarunkowań życia mieszkańców Szczecina (z przestrzeni komunikacji społecznej, edukacji morskiej i socjologii kultury), autor uzasadnia tezę: żaglowiec był (i jest) środkiem przekazu; jako medium i przekaz równoczesny.

1. Żaglowce, traktowane jako metafora i symbol z całym zestawem archeotypów, legend, mitologii – zapamiętanych z bogatego frachtu informacji ożywiających społeczną komunikację – współtworzyły w około morskim nurcie języka zrozumiałe kody znaczeń, umożliwiających porozumiewanie się i cywilizacyjny rozwój.

2. Stanowiły technologię gwarantującą komunikację, dostęp oraz uczestnictwo w całym zestawie społecznych, kulturowych praktyk, towarzyszących rozwojowi tej technologii.

3. Żaglowiec jako symbol wyrastający poza przypisany mu ruch, przemieszczanie się, przewożenie z miejsca na miejsce oraz techniczne właściwości przedmiotu fizycznego – równocześnie jest kodem znaków, zawartości, treści w procesie komunikowania: transmisji informacji. W takim ujęciu „S/y Szczecińska Szkoła pod Żaglami”, jako i wirtualny, i rzeczywisty—w swej materialnej fizyczności żaglowiec—spełnia wszystkie cechy intencjonalności, bo zapewnia „sprzężenie zwrotne” i jest komunikatem samym w sobie oraz instrumentem przenoszenia informacji (środkiem przekazu).

4. Zatem, o tyle, o ile pamiętamy i świadomi jesteśmy metafory Żaglowiec, o tyle nadal możemy się przez tę metaforę wyrazić i uzewnętrznienić. Żaglowiec pozostaje więc doświadczeniem zmysłowym, a zarazem medium, które jest „słyszalne” i rozumiane, co można dobitnie uzasadnić odtwarzając apokryfy rejowe żaglowców uczestniczących w The Tall Ships” Races 2007, w szczególności zaś „Szczecińskiej Szkoły pod Żaglami”; bezsprzecznie multimedialnego środka przekazu, który w swej funkcji komunikacyjnej (a także jako podmiot realizujący bogaty i unikatowy w skali Unii Europejskiej program edukacyjno-wychowawczy) jednocześnie powiększa wymiar prze-
strzemy, a nie znosi go, jak współczesne mass media epoki konwergencji. I w tym jest szczególnym środkiem przekazu, co autor zamierza udowodnić.

**BIO:** Zbigniew Kosiorowski holds a Ph.D. degree in Economics. He has served as the plenipotentiary of the founder of the WSH TWP in Szczecin, responsible for the development of the school; he teaches at the Western Pomeranian School of Business (media management; copyright and press law). Kosiorowski has also served as juror of the Commission of the Copyright Law. A lifelong journalist (between 1990 and 2006 the president and Editor in Chief of the Polish Radio Szczecin), writer (14 books; among others, „Radiofonia publiczna”)

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**Moralność Conrada dla polityki XXI wieku—Abstract**

Problemy podnoszone w prezentacji:

1. Conrad jako moralista w zachowaniach jednostki i w polityce.
2. Mistrzostwo ocen i analiz zachowań moralnych w polityce w twórczości Conrada.
3. Trafność wniosków wypływających z analiz i ocen moralności w polityce w szkicach politycznych Conrada: „Cenzor sztuk teatralnych”, „Autokracja i wojna”, „Zbrodnia rozbiorów”, „Nota w sprawie polskiej”, „W oczach Zachodu”, „Polska rewizytowana” (Poland revisited) oraz księżki: *Tajny agent*, „Jądro ciemności”
4. Oceny moralności politycznej Conrada w stosunkach sąsiedzkich Polski, Niemiec i Rosji

[73]
5. Aktualność i znaczenie ocen moralnych w polityce w procesach w integracji i globalizacji.

6. Ważność wskazań Conrada o budowaniu solidarności europejskiej w procesach kształtowania partnerstwa europejsko-amerykańskiego w XXI wieku.

BIO: Zygmunt Krolak, holding a Ph.D. degree in Economics and Finance, a civil servant, head of and advisor to numerous governmental institutions, author of 12 books and numerous articles dedicated to economics, finance and political science.

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DOMESTICATING AND MODERNISING HEART OF DARKNESS—ABSTRACT

A long time ago Schleiermacher stated famously that there are only two possibilities of translating: either the author is brought to the language of the reader, or the reader is carried to the language of the author. In other words, either we bring the author home, or send the reader abroad. In more modern times, the same concepts are still hotly debated, yet the theoretical angles and terminology have changed. Now it is more common to come acrossVenuti’s differentiation between domestication and foreignization; whereas Even-Zohar’s work on the position of translated literature within the literary polysystem sheds some light on the interrelationships of these two approaches to translation and translating from a dominating literary system into the peripheral one and vice versa.

The present paper seeks to analyse the development of the translation series of Joseph Conrad’s “Heart of Darkness” with emphasis on domesticating tendencies on the one hand, and modernising ones on the other. To this end, two translations of Heart of Darkness into Polish shall be compared:
Aniela Zagórska’s version published in 1930 and Ireneusz Socha’s modern translation of 2004. Various levels on which domesticating and modernising tendencies can be noticed shall be considered. The treatment of specifically culture-bound items shall be compared in the two translations; but, more importantly, the analysis shall concentrate on the linguistic elements which make the language of the translation sound either “exotic” or quite “domestic”. These elements comprise the translation of idioms, stylistic devices such as metaphors and similes, which Conrad is famous for, but also particular terminology connected with certain jargons, exclamations and other relevant features of the text.

It seems that, contrary to current tendencies to foreignize translated texts, the modern version of “Heart of Darkness,” at least at the linguistic level, may be labelled as the domesticated one in comparison with the earlier translation of Conrad’s work. Generally, Zagórska tries to reproduce Conrad’s wording in Polish, thus, for instance her treatment of the metaphor borders on literal translation; whereas Socha’s aim, or skopos, seems to be creating the text that reads naturally. Consequently, the modern version turns Marlow into a present-day businessman, who, paradoxically, sounds very Polish as he uses typical Polish sayings, comparisons, idioms, exclamations, quite unlike the former one. The paper aims to show in what way the translators’ choices of particular translating strategies and lexical items accentuate the deforming tendencies, as Antoine Berman calls them

BIO: Ewa Kujawska-Lis ia a reader in the Institute of Neophilology at the University of Warmia and Mazury in Olsztyn where she conduct bachelor’s and master’s degree seminars in translation and teaches practical translation and English literature. In 2003, she received her PhD degree at the University of Łódź, having written her thesis on the novels of Charles Dickens. Her main areas of research include film adaptation of literary works with emphasis on intersemiotic translation. She has published 3 articles on the interrelationships between “Heart of Darkness” and Apocalypse Now. Victorian literature is still within her research interests, the outcome of which is the publication of a monograph on Charles Dickens and some articles on various aspects of his works. Her latest field of attention is literary translation within which I focus on translating culture-bound and intertextual elements. Currently, Ewa Kujawska-Lis is working on Dickens’s works as sources of intertextuality, levels of cultural references and their functions in G.K. Chesterton’s works and translation series as realised in various translations of J. Conrad’s “Heart of Darkness.”
Although Herman Melville and Joseph Conrad are generally regarded as sea writers, both wrote numerous works concerned primarily with events on land. Critical approaches to both writers, however, display a tendency to prioritize one set of environments. A result of such approaches is to overlook the manner in which Melville and Conrad explore the relationship between land and sea. This paper argues that one way to analyze how both writers examine that relationship is by locating their works within the space of the modern world-system. Immanuel Wallerstein defines the modern world-system as the capitalist world-economy that he views as the only historical system on the globe—"a role it has occupied since the sixteenth century. Thus, the modern world-system provides a global frame within which to position Melville and Conrad. Works such as Melville’s *Mardi* (1849) and Conrad’s *Nostromo* (1904) provide a unique approach to the world-system by employing a distinct process of spatial exploration as a means of examining geographic areas of the world that are at least partially imaginary. In the end, both Melville and Conrad are not merely sea writers, but rather world-system writers.

Melville’s global perspective emerges in *Mardi* as the characters explore the island group of the novel’s title, a process that functions as a means of charting the world-system itself. For Melville, the trip around the various islands—“each of which is utterly unique”—provides a microcosm of exploring the world. During one moment of departure, the narrator indicates the
novel’s global implications by proclaiming that he and his companions are leaving with “the universe again before us; our quest, as wide.” Throughout their voyage, the characters compare the islands as a way of examining the various boundaries that construct the system a civilization’s inhabitants are compelled to live inside. By doing so, Melville is in fact exploring the constructed nature of nineteenth-century America, while simultaneously searching for a regional space in which he can exist free from industrialism’s consumptive tendencies. But the “space” he finally constructs for himself is an indeterminate one—”it is always shifting, always in flux.

Similarly, *Nostromo* charts a realm of the world-system through its examination of the history of the fictional South American country of Costaguana. Here Conrad surveys the various changes, both economic and geographic, that occur in Costaguana over a span of historical time. The primary locales Conrad’s novel constructs, including the town of Sulaco and the Gould silver mine, define Costaguana’s role as a distinct space in the world-system. For instance, the silver mine’s high productivity not only attracts the attention of a San Francisco financial corporation, but also prompts the establishment of a telegraph line to transmit news concerning the mine at a faster speed. That telegraph line indicates how Conrad’s focus extends beyond the mere local regions of Costaguana, Sulaco, and the Gould silver mine to the larger space of the modern world-system itself—”it is a line connecting Costaguana with the rest of the world. Ultimately, Conrad positions himself, like Melville, as no mere writer of the sea who occasionally journeys to the land, but instead as a world-system writer concerned with spaces charting the earth’s global boundaries.

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Melville and Conrad’s (Post)Colonial Sights of South America—Abstract

South America, “the Queen of Continents,” as the site of “a vast colonization scheme” forms the core of both Melville’s “The Encantadas” (1854) and Conrad’s Nostromo (1904). Fifty years separate both texts, but the main issues keep them united. Sailor writers as well as visitors to those lands, Melville and Conrad embark their characters on a (de)colonizing adventure, for, as they explicitly narrate, South America has been both conquered and freed by sailors.

Certainly, many have been attracted by the riches of the South American continent, whale and turtle oil in the Gallipagos, silver mines in Peru. A Paradise, El Dorado, frequently turned into a Tartarus, as Melville described the Encantadas. Formerly possessed by Spain, and newly independent, both authors reflect upon the problematics of the South American (post)colonization, for new ties will come to substitute the old.

Melville concentrates upon the expectations created by new colonial enterprises in the Gallipagos, such as that undertaken in Floreana—Charles Island—in 1832, which will end in failure, and will anticipate the riots and chaotic political future of the South American continent that Conrad portrays in Nostromo. Somehow, Conrad develops in his novel many of the items Melville exposed, particularly in Sketches Seventh, and Ninth of the “The Encantadas.” Thus, the President-Dictators that play such an important role in Conrad’s Nostromo had already been foresighted by Melville. Likewise, both devote a lot of importance to the role of religion in colonial processes.

The neo-colonial struggles among European, North American and South American creoles depicted by Melville and Conrad allow the reader to perceive their prejudiced views. In fact, Melville’s vision of the natives, especially the mestizos, shows his intent not to be complicit with the oppressive sys-
tem of colonialism he is so critical of, whereas Conrad’s narrative, in spite of his critique, can be seen as more complicit with it. Interestingly enough, both coincide in their negative portrait of the Spanish rule, symbolized by the Spanish Dons.

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Epistemological Vertigo: Knowledge and Skepticism in Moby-Dick—Abstract

Given the preponderance of references, both implicit and explicit, to philosophers and philosophical notions, it is surprising that little critical attention has been paid to the precise epistemological position Moby-Dick seems to underwrite. In a contemporary review of Moby-Dick, Evert Duyckinck called the novel, somewhat disparagingly, “an intellectual chowder,” and asserted that “it becomes quite impossible to submit such books to a distinct classification as fact, fiction, or essay.” Duyckinck’s remarks do suggest an integral feature of Moby-Dick—”the attempt to understand experience by continuously exploring and re-ordering conventional sources and means of acquiring knowledge. This, of course, is fundamentally an epistemological
enterprise, and it is referred to in the chapter entitled “Cetology.” Ishmael tells the reader that “It is some systematized exhibition of the whale in his broad genera, that I would now fain put before you [—] The classification of the constituents of a chaos, nothing less is here essayed.”

Ishmael’s comments on his taxonomy of the whale may be profitably applied to the novel since much of it essays the classification of a chaos. That is, much of Moby-Dick involves the impulse to know and deals with the possibilities and limitations of various ways of knowing. Specifically, Ishmael insists on a practicable balance of the intuitional and empirical components of experience, and on a measured skepticism with respect to any absolute or transcendent certainty.

Ishmael suggests the limitations to human knowledge when he says, “any human thing supposed to be complete, must [...] infallibly be faulty—; similarly, after his thorough adumbration of the physiology of the whale’s tale, he still insists, “Dissect him how I may, then, I go but skin deep; I know him not and never will.” Yet, Ishmael also insists on the practical efficacy of (Lockean) empiricism since he repeatedly appeals to “experience” or “skill” at whaling, and he asserts that “the only mode in which you can derive even a tolerable idea of his [the whale’s] living contour, is by going a whaling yourself.” However, at times, Ishmael also affirms the need for (Kantian) intuitive apprehension; in his attempt to explain the “mystical and well nigh ineffable” whiteness of the whale, he asserts that “in a matter like this [...] without imagination no man can follow another into these halls.”

Drawing on Emmanuel Levinas and Mikhail Bakhtin, I argue that these seemingly inconsistent assertions are reconciled in the novel through its treatment of the problem of relation—”of subject to object and self to other.

BIO: Aubrey MacPhail is co-editor of Ken Saro-Wiwa: Writer and Activist. He has published on Arthur Nortje, Wole Soyinka, Ken-Saro Wiwa, Mikhail Bakhtin. His interests include 18th-19th-Century British and American literature and the relation between philosophy and fiction.
Surprising similarities appear in the portraits of three women depicted by Melville and Conrad. Although Melville wrote but did not publish on Agatha, he included an account of Hunilla in “The Encantadas,” and Conrad’s Amy Foster is the eponymous heroine of her own story. Comparing the characters, situations, and narrative construction of the stories exposes the correspondences.

Agatha Hatch, a Nantucket woman, married a shipwrecked English sailor, and after living with her briefly, he left her with child; for seventeen years she awaited his return. While gone, he remarried, and the daughter Agatha bore was herself soon to wed when he finally returned, remorseful and repentant; upon his death, following Agatha’s, he left their daughter a sizable legacy. Hunilla is a Peruvian Indian stranded with her husband and brother in the Galapagos after being left there for a few months by a whaler to round up tortoises, but the whaler never returns. Before long she watches her husband and brother drown when their catamaran overturns in a storm, and for years she waits alone to be rescued until finally saved by another whaler. On being returned to Peru, she is given money by the crew. Conrad’s Amy Foster is an English countrywoman isolated in a tightly knit community without truly being a member of it. Two narrators characterize as well as describe her. She, too, assists a shipwrecked sailor, and although he understands no English, she marries and has a child by him. As he is dying of illness, Amy flees in fright over his incomprehensible shouts, and she is left to dwell alone in an indifferent community with only her infant as solace. A hard-working, merciful woman, she is ostracized. Yet perceived without the prejudicial denigration of the narrators, Amy has more merit than her narrow-minded neighbors, who lack her benignity and leave her to suffer without cause.

Both authors were moved by the straits of long-suffering women, isolated or otherwise alienated through no fault of their own and consequently subjected to live apart from society. Only Amy, however, is characterized by the narrators as well as somewhat by Conrad himself, who based her portrait
partly on a woman he had known. According to critics of “Amy Foster,” not Amy but her husband, Yanko, is central, yet she is no less prominent; her character is benign, and she is sympathetic when regarded without the somber coloration of both narrators. If her desertion by Yanko in death is unfortunate, her unjustifiable exclusion by the community is evil in the face of good, a subtle but crucial point that Conrad’s critics may overlook, but the author himself probably did not.

BIO: Sanford E. Marovitz is Professor Emeritus of English at Kent State U., where he taught from 1967-96. In 1985 he received the Distinguished Teaching Award. He has also taught at the U. of Athens (Greece) and Shimane U. (Japan). Author and co-author/editor of four books, he has published widely in professional journals and critical collections. A former secretary and president of the Melville Society, he co-directed Melville “Among the Nations” (Volos, GR, 1997); the Kent State U. P. published the proceedings of that conference (2001), which he edited.

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“Unfathomable Cravings” and “Enchanted Heysts”: The Ironic Rescuer in Pierre and Victory—Abstract

Melville’s Pierre and Conrad’s Victory are facially similar in that each tells of a man who, as a result of familial influences, becomes removed from the cares and events that preoccupy the ordinary mind, but who explosively renounces his neutrality and re-enters the world in order to rescue an irresistibly attractive young woman. In these works Melville and Conrad both throw off their habitual interest in essentially masculine microcosms to deal with damsels in distress.

Pierre and Victory are also comparable in that each was a self-conscious attempt by an innately philosophical writer to produce a popular novel. Nev-
ertheless, neither author is finally content to fashion a conventional rescue plot. In each instance, the reprieved woman dies anyway, and the putative hero dies by his own hand. I shall argue that the troubled outcomes of both novels arise from deeper sources than a mere resistance to plot clichés. My paper will explore the reasons why both Melville and Conrad found popular melodrama an uncomfortable genre in which to work. I will also discuss why Conrad was eventually able to turn his project into a commercial success, whereas Melville’s effort resulted in the greatest disaster of his literary career.

In my treatment of these questions, a wide variety of issues will intersect. I will illustrate how the extraordinary ironic tensions in both works derive from analogous roots. Both Pierre and Victory abound with allusions to Hamlet, and, as in Shakespeare’s play, the central characters can achieve heroism only by metaphorically wrestling with the ghosts of their fathers. Both Pierre Glendinning and Axel Heyst discover that they can vindicate morality only through symbolic parricide. The impossibility of this paradox forces each to confront the problem of attempting to behave heroically in an absurd universe that renders human effort contingent and to some extent futile.

In addition, both Pierre and Victory may be read through the analytical lens provided by Nietzsche’s The Birth of Tragedy. Both Pierre and Axel are seduced into heroism by a fatally attractive woman, and each seduction takes place through music; Isabel sings a song of mystery to her guitar, and Lena belongs to an all-girl orchestra. In both cases, the hero is a detached, Apollonian figure, simultaneously brought to a higher state of awareness and condemned to death by the charms of Dionysus. In each work, the author suggests the fatal consequences of involving oneself in the world, while at the same time asserting that a well-lived life demands involvement, even at the price of immolation.

BIO: John Matteson is an Associate Professor of English at John Jay College of Criminal Justice, CUNY. He earned his Ph.D. at Columbia University and also has a J.D. from Harvard Law School. He is the current treasurer of the Melville Society. His essays have appeared in New England Quarterly, Streams of William James, CrossCurrents, Harvard Theological Review, and other publications. His book, Eden’s Outcasts: Louisa May Alcott and her Father, will be published in 2007 by W. W. Norton and Company.
Absent Presence: “Bartleby” or The Dead Letter—Abstract

Bartleby, “of whom nothing is ascertainable,” absconds and yet, “he was always there.” He is “absent-present.” In this respect, Bartleby embodies the fundamental structure that makes possible language and textuality at all. As Derrida writes:

Essentially and lawfully, every concept is inscribed in a chain or in a system within which it refers to the other, to other concepts, by means of the systematic play of differences. Such a play, différence, is thus no longer simply a concept, but rather the possibility of conceptuality, of a conceptual process and system in general.

The difference between the signifier and the signified makes up the condition of possibility of language as without the distinction between word and thing nothing (and not even that!) could be denoted. As such, however, it is not composed by language, i.e. can be put into words again, because every expression or concept always already takes up this difference, which therefore is always already a différance:

So-called phonetic writing, by all rights and in principle, and not only due to an empirical or technical insufficiency, can function only by admitting into its system nonphonetic — “signs” (punctuation, spacing, etc.). And an examination of the structure and necessity of these nonphonetic signs quickly reveals that they can barely tolerate the concept of the sign itself. Better, the play of difference, which, as Saussure reminded us, is the condition for the possibility and functioning of every sign, is in itself a silent play. Inaudible is the difference between two phonemes which alone permits them to be and to operate as such. The inaudible opens up the apprehension of two present phonemes such as they present themselves. If there is no purely phonetic writing, it is that there is no purely phonetic phōnē. The difference which establishes phonemes and lets them be heard remains in and of itself inaudible, in every sense of the word.
Language and thus, textuality, too, are characterized by a paradoxical structure: “At the heart of language lies what language cannot express”—différance.

In “Bartleby,” Herman Melville reflects this necessary condition for his work as a writer once again and thereby makes literature become self-conscious: Bartleby is not only the precondition of the story named “Bartleby” in respect of content in particular, but also represents in respect of form the very structure that allows for textuality in general.

In the end, only the paradoxical “explanation” of the Dead Letter Office remains: As language rests on a ground that language itself cannot express (without becoming paradoxical), “every letter also marks the nonoccurrence of something; every letter is always in this sense a “dead letter.”

Bartleby himself is such a “dead letter”—a letter that is undeliverable and yet being delivered to us (by Melville) as well as the “dead” or silent letter “a” in différance, that makes us speak and write.

BIO: Harald Münster studied philosophy at the University of Munich and the Munich School of Philosophy where he received the M.A. in 2005 with a thesis on the mind-body problem. Since 2006, he has been a student of German and English at the University Passau in order to become a teacher. He was born in Würzburg, Germany.

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Teaching Melville at the University Level—Abstract

The aim of this paper will be to point to the effective and practical ways in which the course on Herman Melville’s early novels can be taught
at the university level in Montenegro. As non-native speakers are attendants of the course the paper will be divided into two sections: in the first section the main concern will be to make them aware of the biographical influences and historical perspective of Melville’s time and of the eventual influence of it on his writings. In the second section the main concern will be to introduce nine different types of contemporary criticism “by showing how various cultural theories actually work in practice.” Postulates of different literary theories will be defined: new criticism, phenomenological criticism, archetypal criticism, gender criticism, narratology, sociological criticism, psychoanalytic criticism and reader-response criticism. Both possibilities have certain obvious advantages as according to Staton double perspective sheds light on how literature interacts with theory, and how, presupposing literary culture, students react to such process especially when “confronted” with complexity of Melville’s texts.

Extracts from five Melville’s novels from the early period, *Typee*, *Omoo*, *Mardi*, *Redburn* and *White-Jacket*, will be taken into consideration and various critical modes will be clustered around them. After putting the critical postulates into action, the set of questions will follow that might encourage the attendants of the course “to see around the corners of their own assumptions,” as most of them deny having a critical stance.

BIO: Aleksandra Nikčević-Batricević has had an appointment at the University of Montenegro since 1996. She defended her Master’s Thesis in American Literature at the Belgrade University in 2001 and is currently writing the final pages of her dissertation on Herman Melville titled “The Concept of Characterization in Herman Melville’s Early Novels.” She has published many articles on both English and American literature and a study on Victorian Literature titled *A Reader’s Guide to Victorian Literature*. In cooperation with Marija Knezević, she has translated many short stories, one-act plays and novels, most recently D.H. Lawrence’s *The Etruscan Places*. 

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Melville and Conrad plundered the writings of others so well that the Academy forgives them for habitually doing what is commonly presented—”in college writing assignments on Melville and Conrad, for instance—”as a moral and legal crime. As Marilyn Randall affirms in Pragmatic Plagiarism (Toronto, 2001), the term literary plagiarism has been widely understood as “a kind of pleasing oxymoron expressing the transformative power of aesthetic genius” (6). Nevertheless, neither Melville nor Conrad foreknew that the critics would eventually pardon the great literary pirates. Seeking acceptance as truth-tellers while stealing from others, both writers were bound to disguise their thefts. This paper focuses on issues of plagiarism, identity, and authorship in Melville’s serialized novel Israel Potter (1854-5) and one of Conrad’s early short fictions, “An Outpost of Progress” (1896). In each narrative, the sign of the cross, isolated from a traditional Christian context, emerges as a displaced marker of stolen identity, and an image of self-annihilation in the words and texts of other writers.

The mechanics of plagiarism expose distinctively different agendas and authorial identities. Whereas Melville romances history, Conrad historicizes romance. Their personal myths tended toward different ends: Melville disclaiming originality and deferring authorship to fictive personae; Conrad, in late “Author’s Notes,” asserting doubtful paternity claims over characters borrowed of French originals. In another light, however, their artistic agendas do not look so different. Each would be believed. Eternally vexed by the problem of veracity, Melville and Conrad are still looking for friendly acceptance by one ideal reader.

BIO: Scott Norsworthy earned a Ph.D from the University of Louisiana-Lafayette in 1992 and then moved to Minnesota where he met Ena Easter. In 2002, the two of them co-founded Eastworth, Inc. as a licensed provider of home and community-based services for people with developmental disabilities. His academic interests include Old and Middle English literature as well as Melville and nineteenth-century studies. As an independent scholar, he aspires to conduct original research in the spirit of the Wild Tchoupitoulas.
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Melville's Late Sea Visions: A Prescription of Going to the Paradise Twice—Abstract

I will examine how in his late poetry Melville united various non-Christians, particularly South Seas islanders and indigenous peoples of the Americas. This conflation of races is epitomized in the title piece of John Marr, as John Marr praises the visions of his ex-sailor-friends as "barbarians of man's simple nature." Other poems of this period, "To Ned" and "The Archipelago," sing of paradisiacal South Seas and "Harba Santa" relishes the healing power in a Native American pipe. These works show how Melville valued the indigenous peoples' natural way of life before their contact with white modernity.

In the first half of my presentation, I will focus on "John Marr" and "Rip Van Winkle's Lilac." I read "John Marr" against the backdrop of the Native American mound culture and the Black Hawk War. The work maintains peculiarly pro-Native American views by criticizing the settlers' lack of the "flower of life" as opposed to the protagonist's cosmopolitanism. "Rip Van Winkle's Lilac" similarly attacks utilitarian settlers through its satire of the American picturesque whose ideology was to be shared by the Manifest Destiny.

I will next apply the same theme to a seemingly innocent love poem "Crossing the Tropics" by focusing on its epigram "from —The Saya-Y-Manto." Saya, a peculiar fashion for nineteenth-century Lima women, was earlier used in Melville's novella "Benito Cereno" as an implicit symbol of Indian desire for revolt. This desire was deftly overlapped with that of the African slave's. Considering possible influence on Melville by Jack Chase who had participated in the Indian revolt in Peru, my interpretation of
“Crossing the Tropics” might not be far-fetched. Thus the poem’s racial implications can be expanded to the whole Americas; the woman sung in the poem can have Indian blood.

Melville optimistically sings that smoking can lead to paradise in the Indian Psyche in the South Seas in another poem “To Ned,” set right before “Crossing the Tropics,” “breathed primeval balm/ From Edens ere yet overrun; Marveling mild if mortal twice,/ Here and hereafter, though a Paradise.” I will probe how late Melville came to uphold a non-Christian gospel to the world.

BIO: Yukiko Oshima teaches American literature at Fukuoka University, Fukuoka City, Japan, where she is a Professor of English. Her publications include „The Red Flag of the Pequot/Pequod: Native American Presence in Moby-Dick” (in Melville “Among the Nations”), “Isabel as a Native American Ghost in Saddle Meadows” (in Leviathan, Vol. 5, 2003), “Reading Israel Potter as National Amnesia” in Sky-Hawk No. 22 (based on her paper read at the Melville & Douglass Conference), and “From Hope Leslie to Moby-Dick” in Ungraspable Phantom.

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THE MIRROR OF THE SEA: MELVILLE, CONRAD, LEM—ABSTRACT

In “Initiation,” the pivotal section of his memoir The Mirror of the Sea (1906), Joseph Conrad reflects upon his fascination with the ocean. First in exposition and then in a story from his youth, the narrator portrays an encounter with a force distinguished by “an irresponsible consciousness of power” that has “no compassion, no faith, no law, no memory.” The narrator describes how, twenty-five years earlier, he helped to rescue the survivors of a brig that had been disabled in a hurricane and had drifted for weeks. Seeing the ship disappear beneath the surface cadences of the water on an exquisite day, he wonders at, and is transformed by, the “unfathomable cruelty” of the sea.

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I will use Conrad’s “Initiation” as the pivot for comparing the resonant encounters with the ocean in Herman Melville’s *Moby-Dick* (1851), Conrad’s Mirror, and Stanislaw Lem’s *Solaris* (1961). Whether or not the two later writers had Melville specifically in mind, they certainly were aware of *Moby-Dick*. (Conrad dismissed the book as a “strained rhapsody” and Lem associated the symbolic layers in his *Solaris* with Melville’s technique in *Moby-Dick*.) Contemplating the ocean across time, nation, and genre, the three writers offer a remarkable, symmetrical (each fifty-five years apart) meditation on encounters with the nonhuman.

Melville suggests that a romanticized version of the story of Narcissus is “the key to it all,” and he savors his personifications, but he also hints that such self-indulgence in confronting the nonhuman is a mistake, and possibly a fatal one. Conrad severs the ocean from its sailors, implying that the title of his memoir is ironic. The “mirror” does not reflect its observers; instead, its deceptive surface conceals implacable depths. Lem magnifies and literalizes the issues, covering his planet with an ocean that has a “psychic function,” a vitality beyond human analogy or metaphor. This ocean experiments with human consciousness, incarnating and exposing what is hidden. Images emerge through the distorting mirror of *Solaris*. For the three writers, the attempt to represent the ocean raises fundamental questions about epistemology and tests the reach and limits of language.

BIO: Samuel Otter, Associate Professor at the University of California, Berkeley, is the author of *Melville’s Anatomies* (1999) and recent essays on Philadelphia literature, Harriet Beecher Stowe and race, American literary criticism, fact and fiction in *Typee*, and landscape and style in Melville’s Marquesan writings. He co-edited a special journal issue on “Melville and Disability” and a volume of essays on Frederick Douglass and Herman Melville. He is currently working on a book about race, manners, violence, and freedom in the period between the U. S. Constitution and Civil War, entitled *Philadelphia Stories*. Two summers ago he co-chaired the international conference on Melville and Frederick Douglass.

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I read Melville’s *Moby-Dick* and Conrad’s “Heart of Darkness” as texts that question normative perceptions of pilgrimage. *Moby-Dick*, I suggest, is a counterpilgrimage that calls for a voyage whose purpose is not to visit the well-known sacred sites of Palestine, Sinai and Arabia Petra but rather to seek revelation in what remains uncharted in Holy Land travel narratives: the „wild and distant seas,” where the „portentous” White Whale roams about. To pursue the „grand hooded phantom” of an inscrutable White Whale, though analogous to a wild goose chase, seems to be the ultimate way to approach the inner voyage all Holy Land travel narratives attempt to display, albeit in different ways. And yet, even the quest for the White Whale is not devoid of skepticism: it takes place on the horrifying, though unmistakably intoxicating, brink of meaninglessness and death.

Conrad’s “Heart of Darkness” is another counterpilgrimage of sorts. Here too normative constructions of sacred geography are dislocated as Africa becomes the site of pilgrimage. Calling the company agents „faithless pilgrims,” Conrad imagines a voyage where white ivory is idolized and all morals are relinquished. Accordingly, the climactic moment of revelation—when Marlow finally meets Kurtz—turns out to be a dark revelation about evil, madness, and the grand horror of colonial enterprises.

Special attention will be given to the aesthetic implications of these inverted pilgrimages. My comparison between the two works will also entail a consideration of recent theoretical accounts regarding the question of sacred geographies, primarily Hilton Obenzinger’s *American Palestine* and W.J.T Mitchell’s *Landscape and Power*.

**BIO:** Ilana Pardes received her Ph.D. degree in Comparative Literature at the University of California, Berkeley in 1990. She taught at Princeton University in 1990-1992 and as visiting Professor at UC Berkeley in 1996 and in 2006. She is an Associate Professor of Comparative Literature at the Hebrew University, where she has been teaching since 1992. Among her publications: *Countertraditions in the Bible: A Feminist Approach* (Harvard
The paper offers an intertextual analysis of Sam Peckinpah’s Western movie Major Dundee in the light of Herman Melville’s Moby Dick. The primary focus is the configuration of characters in the film which is reminiscent of the one to be found in Melville’s classic work; the most important parallels involve major Dundee and captain Ahab, on the one hand, and the young narrators, on the other (in the film, the events are presented from the point of view of a young cavalry soldier). Another significant correspondence concerns the treatment of the fundamental opposition of wilderness versus civilization. Dundee and Ahab are very problematic representatives of the latter, both motivated by obsessions and easily falling into excess. Finally, in both the novel and the film, the focus on the two protagonists helps to highlight the question of the shaping of power relations.

BIO: Marek Paryż is an assistant professor of American literature in the Institute of English Studies, University of Warsaw. He is the author of Social and Cultural Aspects of Madness in American Literature 1798-1860 (Warsaw 2001) and co-editor (with Agata Preis-Smith) of The Poetics of America: Explorations in the Literature and Culture of the United States (Warsaw 2004). He has published academic articles on nineteenth-century American literature, American film, and postcolonial writing. He is currently working on a book project entitled “Figures of Dependence, Figures of Expansion: Representations of Postcolonial and Imperial Experience in the Discourse of American Transcendentalism”.

[92]
A Sort of Love-Quarrel: Amasa Delano’s Bachelor’s Sensibility in “Benito Cereno” — Abstract

Much has been made of Melville’s decision to alter the name of Benito Cereno’s ship to the San Dominick in his fictional re-telling of an actual slave mutiny; however, comparatively little attention has been paid to his equally suggestive alteration to Amasa Delano’s, which was changed from the historical Perseverance to the Bachelor’s Delight. This lack of attention is surprising, given that Melville described at length a “Paradise of Bachelors” just three years earlier and given that his vexed, violent marriage has become an increasingly important interpretive lens for reading his fiction. In this presentation, I will rely on this recent scholarship, as well as discussions of nineteenth-century masculine sentimentality and bachelor culture to analyze the significance of Delano’s implied status as bachelor (and a delighted one at that). In part, I will rely on Katherine Snyder’s delineation of the bachelor narrator in pre-modernist and modernist novels (including Conrad’s) to elucidate how Delano’s naïveté and interpretive obtuseness are informed by his position as a “threshold figure” who marks the “permeable boundaries” between “domesticity [and] normative manhood” (Snyder 7). I am particularly interested in how Delano “reads” the relationship between Benito Cereno and Babo as a domestic, intimate bond, relying on a conventional notion of slave/master relationships as quasi-familial (a notion perpetuated in part by the romantic racialism of texts like Uncle Tom’s Cabin). Clearly, Delano’s bachelor status positions him as a sexually indeterminate figure who is easily aligned with what Melville (like Hawthorne) saw as the feminine sentimentality of popular fiction, and thus, through his ironic treatment of this bachelor consciousness, Melville can deflate the power of such sentimentality. Specifically, he can undermine the status of a novel like Uncle...
Tom’s Cabin, whose position both in the marketplace and in the slavery debate sits in direct contrast to Melville’s writing.

BIO: Leslie Petty is an Assistant Professor of English at Rhodes College in Memphis, Tennessee, USA. At Rhodes, she teaches nineteenth-century American literature and Women’s Studies. Her recent book, Romancing the Vote: Feminist Activism in American Fiction, 1870-1920, was published by the University of Georgia Press.

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_The Moby Dick Project: Building and Enriching Community through Theatre and American History_

– Abstract

In the whaling and shipping ports of Rhode Island and Massachusetts and the mill towns along the Blackstone River, a varied fabric of people and ideas were woven together into a sturdy, productive society. Building on that rich history, Mixed Magic Theatre’s Artistic Director Ricardo Pitts-Wiley brought together diverse elements from across the country to create _The Moby Dick Project_, a combination of symposium, theatrical production, and literacy project that educates, enlightens, and entertains as it builds new and stronger communities. At the center of this event is the _Moby-Dick Project_, which Pitts-Wiley began working on in 2004 around Herman Melville’s great American novel.

_The Moby Dick Project_ brings together high school students, artists, scholars, members of the business community, and teachers of history and literature to read and discuss Herman Melville’s great American novel as a precursor to Mixed Magic Theatre’s stage adaptation of the novel. This dramatic adaptation presents two interlocking stories. In the first, taking place on the upper decks of the whaling ship, the _Pequod_, Melville’s Ahab
and his racially and ethnically diverse crew venture on an epic quest to find and kill the whale who wounded Ahab and left him raging, even insane, with dreams of revenge. The second story takes place on the lower decks of the theatrical Pequod in a thoroughly modern urban Moby-Dick. In this story, a crew of inner-city youth, led by a young girl whose family members were killed in a drive-by shooting, undertake a voyage through a large city to track down and kill another kind of Great White Menace: the power of cocaine, and the drug culture surrounding it, to destroy families, neighborhoods, and communities.

BIO: Ricardo Pitts-Wiley is the Artistic Director and co-founder with his wife Bernadet of Mixed Magic Theatre, a non-profit performing arts company committed to developing and presenting diverse ethnic and cultural images and ideas. The company has a 90 seat theatre in Pawtucket, Rhode Island. Ricardo is an actor, director, playwright, and composer who has performed at theaters throughout the United States. Ricardo has directed more than 60 plays. As an actor, Ricardo has played feature roles in Othello, Fences, Macbeth, Master Harold and the Boys, The Winter’s Tale, Driving Miss Daisy, The Tempest, Ma Rainey’s Black Bottom, Spunk, Bosman and Lena, Sizwe Bansi is Dead, The Island, The Good Times Are Killing Me, One Flew Over the Cuckoo’s Nest, Three Penny Opera and John Brown’s Body. Ricardo wrote, produced and directed a stage adaptation of Herman Melville’s Moby-Dick for The Moby Dick Project. He is currently writing a stage adaptation of Mary Shelley’s Frankenstein. He wrote the critically acclaimed Waiting for Bessie Smith. He wrote the book, lyrics and music for Celebrations: An African Odyssey and A Kwanzaa Song. He wrote the book and lyrics and co-composed the music with his long time collaborator, Robert Schleeter for Trains and Dreams, Night Voices, The Well of Woman, Man/Woman/Chaos: A Cabaret Show, Sara’s Jukebox and A Secret Meeting of Black Men. He wrote and performs three one-man shows, On the First Day, Reflections on My Afro-Centric Self and 35 Miles from Detroit. He has been an Artist-in-Residence at the University of Rhode Island, Eastern Michigan, University, Long Island University Southampton and Suffolk College of Long Island. Ricardo has been awarded six artist’s project grants from The Rhode Island State Council for the Arts.

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THE HUMAN FACTOR IN CONRAD’S “HEART OF DARKNESS”—ABSTRACT

Conrad’s use of language, his depiction of the people of colour in “Heart of Darkness” as “savages,” “primitives,” “niggers” and “cannibals” disturbs the contemporary mind. In a 1975 lecture at the University of Massachusetts, the Nigerian novelist Chinua Achebe accused Conrad of projecting „the image of Africa as ‘the other’ world, the antithesis of Europe and therefore of civilisation.” and using Africa “as setting and backdrop which eliminates the Africans as human factor.”

The aim of this paper is to “write back” to Achebe and to demonstrate that Conrad was not a racist and that “Heart of Darkness” transcends prejudice. The very description of the natives and Africa should be read as a critique of racism. When Marlow used the word “nigger,” “negro” or “black,” it was when an African had been physically abused by somebody else, when the African had already been completely dehumanised.

Conrad used the language of the oppressor to criticize the oppressive culture. Through his position as representative of a marginalised culture, who truly knew what it means to stand on the periphery, he attempted to bring about a change through the interface of literature and politics. Many a passage from the novella show that Conrad never rejected the image of the natives as a people without civilization or culture who compared with the Europeans are empty shells. Conrad aimed somehow at liberating the Africans, at decolonising Africa.

Moreover the tragedy the writer unfolds in “Heart of Darkness” is one of the human condition. Conrad reveals to the reader the very truth of imperialism. His commitment is to the “human factor.” Indeed Conrad shows that the contemporary situation is not simply the outcome of socio-political forces but the result of something deeply ingrained in human nature. In “Heart of Darkness”, Conrad condemns modern civilisation and its deceptive gloss.

BIO: Malika Rebai-Maamri is a Lecturer at the University of Algiers. Her research interests include literature with a focus on cultural contact. Teaching areas: phonetics, British civilization, writing and English literature. Her field of expertise is English literature of the late Victorian era and early twentieth century. Research areas: W.B. Yeats, Joseph Con-
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**Melville’s Cold War: Re-reading C. L. R. James’ *Mariners, Renegades, and Castaways*—Abstract**

Published in 1952, penned while the author was imprisoned at Ellis Island for “passport” violations,” pitting the rabble insurgency of the Pequod’s crew against both the proto-totalitarianism of Ahab and the vacillating ineffectuality of Ishmael (whom James terms “an intellectual Ahab”), and offered to the public, in part, as a plea for US citizenship, C. L. R. James’ populist “Story of Herman Melville and the World We Live In” reads at once as a critical diagnosis of ascendant technologies of repression mobilized by the Cold War, and as a popular summons to map a detour through the increasingly sclerotic configurations of personal and political life at mid-century. My aim in this paper is two-fold; initially, I will demonstrate how James’ reading of Melville mobilizes a theoretically astute oppositional strategy to what Alan Nadel has accurately termed a “culture of containment,” which policed ideological waywardness precisely through the complex regulations of space and mobility in the US and globally. As I have argued elsewhere, the critical space to negotiate a geopolitical or cultural alternative to the Cold War divide between a spurious “freedomism” and totalitarianism had been decisively whittled away by 1952; even as late as the 1980s, James might lament of his important study that “publishers don’t publish it.” Ultimately, I hope to posit something like a “C. L. R. James, our contemporary,” by asserting that his emphasis on the transnational dimensions of Melville might offer a
roadmap for thinking through the perplexities of globalization and diasporic practices in the twenty-first century. As Donald Pease underscores in his introduction to Mariners, “the irreducible differences and inequivalent cultural features characterizing the — ‘mariners, castaways and renegades’ would not conform to a state’s monocultural taxonomy and could not be integrated within a nationalizing telos” (xxviii). If an awareness of the transformational potential of these latent, mobile, differences embodied in the motley crew of sailors aboard the Pequod was submerged in the shipwreck of McCarthyism, it has resurfaced, with something of a symptomatic vengeance, with the deracinated flotsam and jetsam of the New World Dis-Order.

BIO: Art Redding is the author of Raids on Human Consciousness: Writing, Violence, and Anarchism (South Carolina, 1998) and the forthcoming Turncoats, Traitors, and Fellow Travelers: Culture and Politics of the Early Cold War (Mississippi, 2007). He also has a manuscript in progress on ghosts in contemporary US literature. Currently an Assistant professor of English at York University in Toronto, he has taught in various universities in eastern and central Europe and the US.

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BIO: Milton Reigelman is the J. Rice Cowan Professor of English, Assistant to the President, and Director of International Programs at Centre College in Kentucky. He received an A.B. in philosophy from William and Mary and worked for The Washington Post before earning his Masters as an Annenberg Scholar from the University of Pennsylvania. He has a second M.A. and a Ph.D. from the University of Iowa; has studied at Johns Hopkins, UNC, and Yale; has been Fulbright Professor of American Literature at the University of Warsaw and at the University of Kiev; and has directed Centre’s international programs in London and Strasbourg, France. He has published The Midland: A Venture in Literary Regionalism and articles on Henry James, Faulkner, Emerson, Ed McClanahan, and Melville. His “Melville’s Mardi as Literary Pompidou Centre,” which grew out of a
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**DARKNESS AND THE APOCALYPSE: TEACHING “HEART OF DARKNESS” WITH APOCALYPSE NOW IN THE HIGH SCHOOL CLASSROOM—ABSTRACT**

As a starting point for my sophomore British Literature survey class several years ago, I gave a casual questionnaire to the students asking questions that would offer them the opportunity to tell me something about themselves I might need to know as we began the year together, or perhaps to tell me something I might not otherwise learn about them. At the end of the questionnaire, I asked what lingering questions they might have heading into a new year in English class. Most left this space blank, but one student pointedly (and poignantly) asked, “Why do we have to spend a whole year reading British Literature?” I think of this question often when deciding what to have students read and why.

One text, for which a question such as this is particularly riddled, is Joseph Conrad’s “Heart of Darkness.” Why teach this book? To what level of students? Is it a “racist” text? A “dated” text? An unreachable text for high school students despite its longstanding appearance in the curriculum? All are criticisms. And yet I have found no other text to have quite the profound impact that this one does on upper-level high school students, especially when taught in conjunction with an eye toward current events and a viewing/analysis of (another difficult “text”) Francis Ford Coppola’s film, *Apocalypse Now*.
I introduce all the “criticisms” of “Heart of Darkness” to the students as possibilities to be considered on the first day of our exploration and use them as a stepping off point—a gauntlet thrown. We approach the text as one of “journey” and “exploration”—especially inner journey and exploration—with all of its difficult rhetorical techniques driving towards finding “meaning” and “understanding.” Students are encouraged to use the difficulty of the text as key to the text and in the process learn what it means to be a good “reader” (as well as a good “explorer”).

This paper will discuss the ways in which Conrad’s text can be introduced before the reading begins to set a tone of inquiry that anticipates some of the complexities of the novella; the ways in which the reading of the “Heart of Darkness” can proceed so as to allow the students themselves the ability to analyze and reflect on its three stages; and the ways in which *Apocalypse Now* can be viewed so as to heighten and complement a reading of Conrad’s text.

**BIO:** Beth Rosenberg grew up in Washington D.C. and completed her undergraduate work at Princeton University. After a post-graduate year at Trinity College in Dublin, she attended graduate school at New York University, focusing on both the modern and medieval time periods. She currently lives with her husband in Brooklyn, New York and teaches high school English.

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**THE ISLAND HOUSE: JACQUES LACAN AND GEOGRAPHIC SPACE IN JOSEPH CONRAD’S VICTORY—ABSTRACT**

In recent years, Lacanian concepts of the gaze and the mirror stage have played a major role in both film and literary criticism. Too frequently, though, it has been analysis hyper-nuanced to the degree of problematic abstraction. Despite this trend, such criticism has lent itself to achieving at least one positive effect: the remedying of the routine pigeonholing of Lacanian principles
as that which can merely be applied to psychoanalytic criticism. The critical landscape has been enhanced, revealing greater theoretical potentialities. Therefore, in applying certain Lacanian principles to my reading of Joseph Conrad’s Victory, I suggest a similar interpretative, perhaps even speculative, opportunity. I shall address how psychoanalysis intersects with other fields, namely post-structuralism and post-colonialism.

I will begin my talk by underscoring the importance of actual geographic space by providing an account of the region referred to as the setting for the novel, the archipelago within an 800-mile radius of North Borneo. My primary concern, however, is with its fascination for Conrad during the years he spent in that region, and how it became the fictionalized zone for not only Victory but also for his other Malaysian novels. Even more important, is to demonstrate that by undergoing a close reading of the spatial dynamics present in the text, we can implement Lacanian principles of the gaze in order to gain insight into just how the lines of mappable space are liquidated and, in turn, supplanted by the lines that frame projected sites of desire. I propose to tease out place-scenes divided by inner and outer realms, show how fetishes lead to imagined depth, and exhibit just how images of unmoored phalli disappear off the map. Through Lacanian theory, we should be able to see just how such objects of desire are made real through their disappearance but also to become more cognizant of the way in which these objects allude to the nonreferential ambiguity of language.

Heyst’s island dwelling serves as the main scene for promiscuous gazing and language. Through cross-gazing and rigid panoramas tense with motility, the boundary of the dwelling is undoubtedly threatened, leading to outer and inner perspectives becoming juxtaposed. Its boundary does not prevent penetration because of Heyst’s confining impotence. The house then is an image of a latent masculinity of sorts; it projects that which Heyst must feel he essentially lacks. The house is the hollowed out spatial realm from which Heyst chooses to view the world. It also could be viewed as a real place on a charted island that seemingly undergoes transference into one of metaphoric significance: it becomes representative of Heyst’s conscious mind itself. There is a reason the house is so porous. It is mainly metaphorical, a place-scene for Conrad’s neurotic fiction.
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"Convicts, deserters and black seamen": A Post-Colonial Reading of the Chequer-Board crews and Multi-Racial Friendships in the Southern Whale Fishery—Abstract

When Harper’s New Monthly Magazine published an extract from Herman Melville’s The Whale, in October 1851, they chose the chapter —‘The Town-Ho’s story’. In the opening scene Melville emphasizes how the sea was perceived as a —‘great highway, where you meet more travelers than in any other part’. Whale-ships were manned by multi-racial crews; travelers from all over the world. They were European, American, Australian, native and colonial. As Melville observed at least one whale-ship was —‘almost wholly manned by Polynesians’. From the perspective of Australia little research has been done on Aboriginal participation in pelagic-whaling. Generally Indigenous people are depicted as unwitting victims of British colonialism. Using the framework presented to us by Melville’s whaling novels this paper offers a post-colonial reflection on race-relations and cross-cultural friendships that emerged onboard nineteenth century whale-ships in the Antipodes.
European colonialism disposed and disadvantaged most Aboriginal people. By the mid-nineteenth century many Aboriginal people had been rounded up onto missions or government stations. At sea, Indigenous men were judged not on the basis of their skin colour but rather on the basis on their skills and expertise. William Lanné, the so-called “last Tasmanian Aboriginal man’ first went whaling in 1851, the same year Melville published *Moby-Dick*. Melville’s writings on shipboard race relations and friendships has particular pertinence and value. It is assumed that Lanné “found more acceptance from his seafaring friends than any of his compatriots experienced from the rest of European society.” Lanné, his relative Henry Whalley and their compatriot Walter George Arthur all joined the chequerboard crews of Pacific whalers, they escaped the miseries of the Government run Oyster Cove station where death and deprivation prevailed. Using post-colonial theory (which is heavily indebted to analyses of Joseph Conrad’s writing), a biographical approach to the lives of Lanné and others, and the rich tapestry of materials offered in Melville’s whaling novels, this paper explores how race, friendship, gender and colonialism might be re-configured and re-considered.

BIO: Lynette Russell, trained as an archaeologist before turning to historical and Indigenous studies and the application of post-colonial theory, is the director of the Centre for Australian Indigenous Studies. She has written *Savage Imaginings* and *A Little Bird Told Me*, edited *Colonial Frontiers: Indigenous-European Interactions in Settler Colonies*, and co-edited *Constructions of Colonialism: Perspectives on Eliza Fraser’s Shipwreck*. She recently completed a book with Dr Ian McNiven on the colonial underpinnings of archaeology as practiced in settler societies, *Appropriated Pasts: Archaeology and Indigenous People in Settler Colonies*, and edited *Boundary Writing: Living Across the Boundaries of Race, Sex and Gender*.

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Melville’s Quest of Life-World: Pitting Religion against Evolutionary Theory—Abstract

Melville writes in the epilogue of Clarel that “If Luther’s day expand to Darwin’s year,/ Shall that exclude the hope-foreclose the fear?” However, we know Melville’s interest in natural world which is exemplified in whales of Moby-Dick and tortoise of “The Encantadas, or Enchanted Isles.” On the face of it, Melville’s problematic struggle against religion, which culminates in Clarel, seems to be a Darwinian enterprise, a finding of a place of the natural order in nineteenth-century American culture. When Darwin was writing Origin of Species, Melville made his Mediterranean voyage and later weaved his poem into Clarel: A Poem and Pilgrimage into the Holy Land. Walter Bezanson notes that “the poem is an intricate documentation of a major crisis in Western civilization—”the apparent smash-up of revealed religion in the age of Darwin.” Although Clarel has been studied as a spiritual journey into the Holy Land and the mythical world in the age of science, due attention has not been paid to how Melville understood science, especially Darwinian evolutionary theory. I wanted to inquire into the influence of evolutionary theory on Melville’s quest for religion and myths beneath Clarel. In so doing, I would like to argue that Melville represents the harshness of life-world through his depiction of animals which signifies his application and understanding of evolutionary theory. According to Merton Sealts, Melville read Darwin’s Journal on the Beagle and used it on “The Encantadas.” Melville’s observation of creatures in the Galapagos islands is worthy to pay attention to know that Melville was interested in the interaction between men and animals, while Darwin depicted the variety of creatures in the Galapagos Islands. Melville was apparently engaged in constructing “culturally configurated life-world,” as Clifford Geertz stipulates. Following his trajectory of animal representation culminated in the mythic world in Clarel, I would like to delve into his notion of life-world in the age of Darwin.

BIO: Mikayo Sakuma teaches in the Department of English at Wayo Women’s University and currently works on representations of animals and scientific discourse in nineteenth-century American authors under grant-in-aid. She received her B.A. and M.A. from the University of Tokyo and has studied at Rice University and UCLA as a visiting student.
“Organic Hesitancy” on Speechlessness in Billy Budd—Abstract

Though in the hour of elemental uproar or peril he was everything that a sailor should be, yet under sudden provocation of strong heart-feeling his voice, otherwise singularly musical, as if expressive of the harmony within, was apt to develop an organic hesitancy, in fact more or less of a stutter or even worse. (Melville, *Billy Budd*)

Much has been made of Billy’s failure to communicate with words at the moment Vere first questions him. Hershel Parker nicely describes the young sailor as “unable to defend himself through speech.” I intend to pursue this notion in the context of Melville’s own description of Billy as a kind of innocent, strangely untouched by culture, (in Melville’s phrase, “an upright barbarian—”). I also intend to pursue this notion in the context of contemporary debates about autism spectrum disorder or, in the jargon of special education, “pervasive developmental delays unspecified.” I wish to historicize Billy’s speech defect, investigating dominant medical and cultural understandings of speechlessness at the time Melville was writing, and then to present the ambiguous achievement of current diagnostic wisdom.

There are at least two essays that suggest Bartleby may have been autistic (and a third by Rosemarie Garland-Thomson that views him as quintessentially disabled: „What makes Bartleby operate narratively as a disabled figure is not what is explicitly —‘wrong’ with him--indeed, the question drives the plot--but rather the way that Bartleby’s differences from normative expectations constitute a problem that the narrator takes as his mission to solve.”), but none that contend Billy might have been autistic as well. I’m less interested in nailing down a definitive diagnosis than in tracing the way that a kind of disability logic—”specifically about speech and cognition—'animates Melville’s final work, marking Billy as both tragically and produc-
tively bereft of culture’s influence. To stutter before the law and sexuality suggests a nearly Lacanian fantasy of return to the imaginary order: prior to desire, prior to language, prior to the desiring self’s differentiation in words. Much more needs to be said about Melville’s paradoxical love affair with obdurate inarticulacy.


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*Ships Passing: Encounters with Strangers in Melville’s “Benito Cereno” and Conrad’s “The Secret Sharer”—Abstract*

The background of the typical maritime narrative provides a classic trope of clarity and precision: a vast, blank ocean surface separates the ships floating across it. Crew members of various ships must identify unambiguously with a particular vessel and with a particular rank within their crews. As Herman Melville argues in *Billy Budd, Sailor*, the maritime setting offers a striking counterpoint to the muddled social networks of land-based, urban communities. Consequently, life at sea serves as a workable theoretical model upon which to test the cohesiveness of communities and various patterns of community affiliation.

Herman Melville’s “Benito Cereno” and Joseph Conrad’s “The Secret Sharer” both test their communities through encounters between unfamiliar ships. In “Benito Cereno,” the encounter between ships passing reveals the
fragility of the main character Amasa Delano’s own constitutive narratives. After crossing from his sealer to the distressed slave ship San Dominick, Delano unwittingly falls into a larger conflict between the community of slaves and the community of slave-holders. Throughout the first part of the story, the ideology of white racial superiority so completely captivates Delano that he cannot perceive the clues that the slaves have successfully taken over the San Dominick. Delano contends with strangeness by forcing it into the resilient structures of his preconceptions and nearly loses his life in the process. Conrad’s much briefer and more cerebral story “The Secret Sharer” tells the story of a young captain who must grapple with self-doubts following his sudden emergence as the leader of his crew. On his first voyage as captain, he sees a second ship whose presence forces him to confront the strangeness of own command. Whereas Melville writes about alienation from the Other, Conrad writes about alienation from the Self. The protagonist’s double, who has fled this other ship, serves as an effigy of the captain’s anxieties.

In both of these narratives, encounters between strange ships passing introduce ambiguity to what initially appears to be a pure model of community. Upon closer examination, allegiances on Melville’s San Dominick and within the heart of Conrad’s young sea captain deviate significantly from this ideal. Melville and Conrad both presciently recognize that modernity blurs traditional community distinctions and plunges everyone into a world of encounters with strangers. In their tales, ocean-going vessels literally usher in this new domain of incongruity while figuratively modeling its resulting complications.

BIO: John Schwetman is an Assistant Professor of English at the University of Minnesota Duluth. His article “Romanticism and the Cortical Stack: Cyberpunk Subjectivity in the Takeshi Kovacs Novels of Richard K. Morgan” will appear in the Fall 2006 issue of Pacific Coast Philology. He is currently revising a manuscript for a book on twentieth-century American road novels.

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Billy Budd, Queerness, and the State of Exception—Abstract

_Billy Budd_ has been open to a wide range of readings and the notorious complexity of its “message” can be said to be inversely proportional to the simplicity of its plot. Out of the multiplicity of proposed approaches I choose to concentrate on two: one which traces the gay / queer subtext running through the story, and another which emphasizes the legal and political aspects. My aim, then, is to bridge these two apparently disparate readings in the broader context of the relationship between queer subjectivity and the institution of the Law. Giorgio Agamben’s reflections on the “treacherous” nature of the Law and on the “state of exception” underlying all legal structures of power provide a good starting point for my reading of Melville’s story.

_BIO:_ Tomasz Sikora teaches at the English Department of the University of Bielsko-Biala. He received his MA degree from Adam Mickiewicz University (1996) and a PhD in English from the University of Silesia (2001). In 2003 he published _Virtually Wild: Wilderness, Technology and the Ecology of Mediation_ and over the past several years he has co-edited (with Dominika Ferens and Tomasz Basiuk) three volumes of essays on queer studies. His interests include American and Canadian Studies, gender and queer theory and eco-criticism.

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The Sea and the Memory of the Sea: Melville’s Maritime Aesthetic—Abstract
This paper will venture new readings of “John Marr” and “The Encantadas” with the ultimate goal of positing a uniquely Melvillean maritime aesthetic. Melville’s early maritime works (Typee to Moby-Dick) will serve as a backdrop for my examination of his later writings, which traffic almost entirely in memory as opposed to experience (the province of Melville’s first maritime writings). The space between experience and memory as well as the chronological distance between Typee and “John Marr” explain Melville’s difference from his American contemporaries: The maritime aesthetic of memory celebrates sailor individuality and community while posting means for affiliation beyond flag and nation.

Each of Melville’s early maritime fictions focuses on a solitary character who remains aloof or entirely isolated from most of his fellow sailors: Tommo, Typee, Taji, Redburn, White-Jacket, and Ishmael. These men, while reveling in the independence and freedom offered by the sea (a fairly standard ante-bellum trope), also keep themselves separate from the larger community of seafarers, isolatos, and wanderers who populate the maritime world. Though Ishmael’s friendship with Queequeg signals a small change in this attitude, Melville abandoned sea fiction for several years following Moby-Dick, and when he would return to the genre in the middle 1850s, his own seagoing experiences and his recollections of them were more remote.

In “The Encantadas,” (1856) Melville constructs the maritime world outside of a single first-person narrative perspective, a shift that moves nautical that world into a space beyond both national and temporal boundaries and into the realm of memory and possibility. For example, in the “Charles’s Isle” sketch, sailors of many nations league themselves into a “permanent Riotocracy,” membership in which is defined by occupation and dedication to a particular code of conduct rather than national affiliation. Furthermore, by employing a detached, reportorial style, Melville is able to represent the anarchy of Charles’s Isle without explicitly celebrating or rejecting it through a first-person narrator. The focus on a larger, diverse community—“a marked contrast with the narrator/friend dyads typical of his early works”—and Melville’s own suspension of judgment are central to his emerging maritime aesthetic, as is the fact that Charles’s Isle becomes a “universal nation” for the “oppressed of all navies.”
John Marr and Other Sailors (1888) is Melville’s attempt to reanimate the sailor characters of his own memory and to place them within a larger community outside of the circumscribed space of Charles’s Isle. In the first poem in the collection, Marr conjures these diverse in vivid color: “Ye float around me, form and feature:—”

“Tattooings, ear-rings, love-locks curled;/Barbarians of man’s simpler nature,/Unworldly servers of the world./Yea, present all, and dear to me.” What stands out here is not a particular man or even a particular crew; Marr’s memories have resurrected all of his sea-brothers in their motley array. It is this larger community, outside of a particular momentary experience or single voyage, that exists in the province of memory. These sailor communities serve as a bulwark against the uncertainty that defined seafaring life, and the multinational, multiethnic men who comprise those communities are at the heart of Melville’s maritime aesthetic.

BIO: Bryan Sinche is Assistant Professor of English at the University of Hartford, where he writes about and teaches American Literature. He is at work on a book tentatively titled —Sailors, Slaves and Citizens: The Contest for Democracy in the Antebellum Sea Narrative, which explores social class and citizenship within fictional and non-fictional sea narratives by Cooper, Melville, Dana and a host of now-forgotten sailors.

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Polak, zdrajca czy kosmopolak, albo: ewolucja recepcji Conrada w Polsce——Abstract

Zagadnienia recepcji Conrada w Polsce nie sposób omawiać bez odwołań biograficznych. Zarówno twórca jak i jego dzieła oceniane były z perspektywy wierności lub zdrady Conrada wobec ojczyzny, polskiego dziedzictwa kul-
turowego, męczeństwa jego rodziców. Szeroko dyskutowano decyzje życiowe podjęte przez młodego Józefa Korzeniowskiego, przyczynu pisania w języku angielskim, jego stosunek do „Sprawy Polskiej”, jednym słowem polskość Conrada.

Na przestrzeni lat powstawały i rozwijały się dwie legendy Josepha Conrada: jedna mówiąca o zdradzie ojczyzny i dziedzictwa rodziców, druga mówiąca o Conradowie jako o spadkobiercy i dziedzicu polskiej tradycji romantycznej. Później widziano w Conradowie „obywatela świata” — Kosmopolaka. Wreszcie ocenia się pisarza z szerzej perspektywy, dostrzegając w nim apologetę wartości wypracowanych w tradycji śródziemnomorskiej. Mówi się o Conradowie jako o pisarzu – Europejczyku, który potrafil zmienić polskie doświadczenie: cierpienia, wierności straconej sprawie, alienacji w doświadczeniu uniwersalne.

To, w jaki sposób postrzegano twórczość pisarza zależało od kontekstu historyczno-kulturowego, w jakim czytane były jego utwory. Sytuacja, w której znaleźli się czytelnicy, czego poszukiwali w dziełach „ostatniego z romantyków” miała ogromny wpływ na sposób odczytywania dzieł Conrada.

Recepcja Conrada w Polsce to swego rodzaju barometr nastrojów społecznych, uczuć patriotycznych czy przekonań politycznych. Oskarżenia o zdradę Polski i późniejsza rehabilitacja pisarza w latach poprzedzających odzyskanie niepodległości, „wybaczanie” dezercji Conradowi w chwili gdy ojczyzna staje się wolną, doszukiwanie się oznak patriotyzmu, zarzuty obojętności wobec „Sprawy Polskiej” i wreszcie nazwanie Conrada moralistą w przededniu wybuchu drugiej wojny światowej, wiele mówi o nastrojach panujących w danej chwili w kraju. W czasach wojny i okupacji etos Conradowski stał się etosem Polski Walczącej; obecna w książkach pisarza trudna wierność „straconej sprawie”, wierność „kilku prostym zasadom”, kodeksowi, współbraciom pozwalała dokonywać trudnych wyborów i przetrwać. W Polsce powojennej, pisarz znalazł się na czarnej liście, oskarżany, podobnie jak żołnierze Armii Krajowej, o bezmyślny kult heroizmu. I znowu walczono o dobre imię pisarza, wskazywano, że w jego dziełach odnaleźć można wartości największe, te, bez których nie można mówić o człowieczeństwie, lojalności czy sensie ludzkiego istnienia. Wówczas, gdy nie było znikąd nadziei, a świat pogrążył się w zawieruchę wojenną, zaczęto w Conradowie dostrzegać pisarza-Europejczyka,
który przekazuje prawdy i mądrości uniwersalne. Dziś Conrad jest postrzegany jako pisarz jednocześnie narodowy i wielokulturowy.

BIO: Joanna Skolik teaches English at the Institute of East-Slavonic Studies at Opole University. Her Ph.D. thesis presented “The Ideal of Fidelity in Conrad’s Works”. She has also published several articles on Conrad, among others, in *Slavonic Studies and Essays*. Her main interests are: Conradian fidelity (the ideal which originates from the tradition of the chivalric code of honor) and Conrad’s reception in Poland (discussed in terms of fidelity and betrayal).

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**Melville, Philosophy, Nature—Abstract**

Herman Melville’s approach to sea and human voyages at sea signify his entire system of philosophy of space and human relationship with nature. Many writers, philosophers and poets assumed Melvillean idea as a foundation of their own concept of human place in nature and universe. Charles Olson, a poet, but also a philosopher and sailor at the same time, claimed to be Melville’s follower. In his book, *Call Me Ishmael* he discusses the way in which humanity approaches space. The opening of this famous book clearly defines Olson’s concept of space—rooted in Melvillean approach, yet also very idiosyncratic: “I take SPACE to be the central fact to man born in America [—] I spell it large because it comes large here. Large, and without mercy.”

*Call Me Ishmael* can be read as Olson interpretation of Melville’s philosophy, but also as his presentation of literary trends that shaped American mind—he devotes a lot of attention to Shakespearian dramas perceiving them as a turning point in defining human concepts of nature, strength and weakness, authority and manhood. The book is also a presentation of Olson’s
understating of American mind as opposed to European mind: “It is geography at the bottom, a hell of white land from the beginning. That made the first American story: exploration.”

The last and not least, Call Me Ishmael is also a journal of a journey of the mind—from the mind of an academic (specializing in Melville) to the mind of a sailor who at sea has to “unlearn all the truths that he was taught before” to harbor finally in the mind of a poet that managed to encompass all the previous experiences of his life.

BIO: Kararzyna Spiechlanin is currently a staff member of the Institute of American Studies at Jagiellonian University in Krakow, Poland. At that same institution she wrote her Masters thesis on contemporary American poetry and her Ph.D. thesis on Projectivism and the Black Mountain school of poetry. She teaches American and Canadian literature, specializing in poetry and the arts.

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“Infernal Aforethought of Malignity”: Melville’s Whale, Autism, and the Question of Animal Intelligence—Abstract

As Moby-Dick progresses, Melville makes a strong case for the intelligence of the whale and its ability to have conscious thoughts—”not simply of vengeance and destruction but of method and planning or intention. Given the limited state of knowledge about whales, and of animal intelligence more generally, in the nineteenth century, this is a surprising step for the author to have taken. Before Darwin, it was commonly believed that animals and humans constituted radically different realms, the one ruled by “instinct” and the other by conscious thoughts. This paper will examine evidences of animal intelligence provided in Melville’s narrative; explore the state of
understanding about animal intelligence in his time; and attempt to determine what Melville knew or might have known about the subject, from his reading and personal observation. This paper will then attempt to explain why Melville took such pains to make a case for the whale’s intelligence. One explanation concerns the need for narrative suspense and mystery. Another concerns Melville’s faith in the underlying intelligence of the animal world. Melville was more than a sympathetic reader of the animal kingdom. In addition to anthropomorphizing the whale, and whale intelligence, he reverses that process and “animalizes” the human, by suggesting that Ishmael (and by extension the reader) is capable of learning much that is valuable about the conduct of life by observing the behavior of this most intelligent of sea creatures. For Melville, as for Emerson, all of nature is infused with intelligence and serves as a source of knowledge, something that biologists were beginning to understand at about the time he was writing *Moby-Dick* at mid century, and that anthropologists in our own time are also starting to recognize in the idea that mankind evolved by modeling its behavior upon that of wolves and dogs, for example, or whales. While Melville probably knew nothing about autism per se (the disorder was first discovered in the early 1940s), the writings of a contemporary expert on autism and animal intelligence, Temple Grandin (*Animals in Translation* [2005], will be useful in explaining what is distinctive and recognizable about the workings of animal and human intelligence.

BIO: Christopher Sten has published two critical studies of Melville’s fiction (*The Weaver-God, He Weaves* and *Sounding the Whale*, both published in 1996) and edited a collection of essays on Melville’s appropriation of the visual arts (*Savage Eye*, 1991). He is currently co-editing (with Jill Barnum and Wyn Kelley) a collection of essays on *Melville in the Pacific*, based on the proceedings of the 2003 Melville Society-sponsored conference on Maui, and completing a history of American writers’ involvement in national politics. A past President and past Executive Secretary of the Melville Society, he teaches in the English Department at George Washington University, in Washington, DC, where he currently serves as the Director of the Writing in the Disciplines Program.

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Conrad and Melville in the Quest for the Meaning of Suffering—Abstract

This paper taking into account Conrad’s “Heart of Darkness” and Melville’s Moby-Dick, will examine attitudes of these authors towards suffering. A mystery of suffering embraces a diverse range of explanations from a purely religious to a lay existentialist approach. Nevertheless the question of the meaning of suffering remains open and shall be examined from a literary perspective.

Both considered writers deliberate on complicity of situation when a human being is confronted with suffering and evil. The protagonists of their chosen novellas experience on various levels a misfortune that shapes their characters and influences their choices perhaps in unpredictable directions. The main aim of the essay is to compare Conrad’s and Melville’s reflections upon suffering. Comparison will be based on a question: do they share a conviction that suffering—although in itself remains inexplicable—might become a way of gaining an inner knowledge and achieving a spiritual progress as well as a way to skeptic disillusionment, encouraging sufferer to tantalize the others. A border between being oppressed and becoming an oppressor appears as a place for an intervention of the third power of supernatural order, a place for a God and religion. Suffering devoid of the hope of redemption and final moral justice may lead to a devastating desire of revenge and therefore to self-condemnation because of a necessity to acknowledge a dark side of one’s soul willing others to suffer too. However one may claim that suffering is a punishment or martyrdom yet also it might evoke further torments, pains and misery.

Similarities and differences of Conrad’s and Melville’s approaches shall be identified, compared and assessed. In my view the power of these two novellas consists in their revelation of the capacity of a human soul to struggle with itself, to find within itself values by which it can and must judge its actions.
BIO: Anna Szczepan-Wojnarska is a lecturer at Cardinal Wyszyński University, Warsaw. She received an MA in literature at Jagiellonian University, Krakow and an MA in Jewish-Christian Relations at CJCR, APU, Cambridge. In 2003 she defended her PhD dissertation on theory of literature at Jagiellonian University in Krakow. The experience of transcendence in life and works of Jerzy Liebert was published by Universitas. She has published also in several Polish periodicals on literature and theology as well as on the web of www.diapozytyw.pl. Her research interests include literature, religion and culture, especially an issue of contemporary identity.

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Conrad’s geopoetics of wandering——Abstract

The paper discusses Conrad’s treatment of the theme of wandering or roving as an existential state, with particular reference to his later novels (The Rover, Suspense and Victory), though I also hope to demonstrate how the more explicitly philosophical treatment of this theme in his later work can be brought to bear on the earlier novels.

I also seek to demonstrate how Conrad’s presentation of the interaction between human subjectivity, landscape and space can be said to constitute what, borrowing a phrase from Kenneth White, I call a geopoetics of wandering. This could be more accurately described as a geopoetics of the dialectic of wandering and settlement: the two contrary states are not mere opposites in Conrad: each of these states can be seen in a number of instances to be on the point of passing over into the other. In particular, the isolated and castaway states experienced by a number of Conrad’s characters, from Almayer through Decoud to Heyst, though they are literally the reverse of wandering, can in fact be seen as its sublation.

In outlining Conrad’s geopolitics of wandering, I shall use a number of insights taken from Hegel, Heidegger, Bachelard and Kenneth White to illus-
trate the way in which the relationship between the human being and landscape can be interpreted existentially.

My analysis focuses on Victory, where, in addition to the rover-wanderers Mr Jones and Ricardo, and the involuntary wanderer Lena, we are given, in the person of Axel Heyst, both the most self-conscious of Conrad’s wanderers, and also the quintessential wanderer though whom we can arrive at a better understanding of the others. The philosophy of non-commitment and non-participation which Heyst inherited from his father and ultimately regrets having embraced is not consciously articulated by other Conradian characters, but we can, I claim, find elements of it in their behaviour and in their response to geographical landscape.

BIO: Fiona Tomkinson has a BA and MA in English Language and Literature from Oxford University and an MA in Philosophy from Bosphorus University, Istanbul, where she is currently completing a doctorate on Paul Ricoeur and the question of metaphoric reference. She has taught English Literature at Yeditepe University, Istanbul since 1997. She has published various articles in the areas of literature and philosophy, including two articles on Conrad: “Spectral Nationalism in Conrad’s Last Novels,” and “For this miracle or this wonder touches me right gretly: Conrad’s aletheia.” She also writes poetry; some of her translations from Turkish are in The Dirty Goat.

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THE MIRROR OF THE SEA: ISMAEL ON REFLECTION—ABSTRACT

There is no doubt that the symbolism of the sea is central to interpretations of the mind in Moby Dick; the sea’s perpetual movement is analogous to thought’s continual processes while its depth and vastness renders it analogous to life’s impenetrable mysteriousness. However, the surface of the sea offers irresistible visual concepts that not only presents a panorama that extends to the horizon, but provides a unique surface on which to reflect sun and moonlight without interruption. In Chapter 51 —‘The Spirit-Spout’ Melville’s narrator, Ishmael, poeticizes the reflective qualities of the ocean
and conjures depictions that record a philosophically perspectivist vision which I argue is the critical impetus for the development of photography and predicts Nietzsche’s Perspectivism. I argue that Ishmael, as a perceiver and recorder of images, denotes a break from the accepted hermeneutics of Romanticism where Nature, and more specifically Light, is considered spirit absolute. For Ishmael, not only is light a subjectively creative tool where its brilliance on the ocean’s surface conveys to the reader his aesthetic interpretation of the seascape but, more fundamentally, in Ishmael Melville rejects the mimetic paradigm for the mind where it is seen as a receiver of mirrored images, as is conventionally modeled by the camera obscura. The notion of reflected light is shown to be problematic because mirrored or reflected light should, according to the mimetic paradigm, produce a —‘copied’ imitation of light. Conversely however, reflected light sheds greater light and therefore the simplistic model of the —‘copy’ mirrored image is rendered unstable.

In particular, I draw comparisons with a seascape of the Romantic photographer Gustave Le Gray and demonstrate how text and image perform crucially related tasks in using light as both an interpretative and technical element. I argue that Le Gray and Melville invert the symbolic relationship between whiteness and goodness and re-evaluate accepted interpretations of light and darkness. They reveal that perspective is matter of physical and moral position.

I conclude that Melville assumes that the individual is the essential interpreter of his environment and that in conveying Ishmael’s visual imagery he reveals an intellectual format that precedes the view of photography as a subjective enterprise.
BIO: Sarah Thwaites is undertaking her doctoral studies under the supervision of Prof. Mark Currie of the University of East Anglia in Norwich. She graduated from Anglia Ruskin University, Cambridge, in 2005 where her dissertation on the visual imagery in Melville’s Moby Dick was awarded the Ian Gordon Prize for Best Dissertation in English. She has taught nineteenth-century American fiction at Anglia Ruskin and has recently given lectures on *Billy Budd, Sailor*.

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*Tall Ships (and Smaller Ones) in Melville’s Print Collection—Abstract*

Turner’s The Fighting Temeraire is one of more than four hundred prints that have survived from Herman Melville’s print collection. In Melville’s poem “The Temeraire,” a “pigmy steam-tug” tows the storied wooden warship “gigantic to the shore,” an indelible, poignant image of historical change. This illustrated presentation will survey the presence of tall ships within the collection of prints and engravings that Melville had assembled during the age of steam in the declining decades of his life in his house on East 26th Street in New York. Smaller ships and boats will be included for contrast. Prominent maritime artists in his collection include Claude Lorrain, William van de Velde the Younger, Joseph Claude Vernet, J. M. W. Turner, and Clarkston Stanfield. Various nations and genres will be represented as ships are depicted in commercial, military, and pleasurable activity.

BIO: Robert K. Wallace is Regents Professor of Literature and Language at Northern Kentucky University, where he has taught since 1972. He is past president of the Melville Society and was coordinator of the international conference on Douglass and Melville in New Bedford in 2005. His books include Jane Austen and Mozart, Emily Brontë and Beethoven, Melville and Turner, Frank Stella’s *Moby-Dick*, and Douglass and Melville. His essays on Melville’s print collection have appeared in *Essays in Arts and Sciences, Melville Society Extracts, Harvard Library Bulletin*, and *Leviathan*. He has curated exhibitions of prints from Melville’s collection of art for the New Bedford Whaling Museum, South Street Seaport, the Berkshire Athenaeum, and the Berkshire Historical Society at Arrowhead.
Herman Melville and Joseph Conrad apparently do not have much in common. They were born almost fifty years apart (the former in 1809, the latter in 1857). They belong to different literary milieus, as Melville was a protagonist of the so-called American Renaissance, while Conrad began writing in the late Victorian period.

In spite of these and many other differences, their literary careers share one fundamental point: the conditions and limitations surrounding their debut. Both writers decided to capitalize on their actual experience of sea voyages to find inspiration and narrative matter for their respective first books.

Melville spent four years cruising around the world on whale boats; while Conrad’s commitment to sea was much longer, almost twenty years, sixteen of which he spent in the British Merchant Navy.

In their first attempt at writing, they knew that their adventures at sea could be turned into interesting—and profitable—works.

Concerning the United States in the 1840s, the fact that the colonization of the territory between the Mississippi river and the Pacific coast was not yet completed made accounts and description of travels very popular; the interest was not limited to books describing the still unknown North American continent, but spread to any kind of exploration, in Africa as well as in the South Seas.
England, on the other hand, in the last decades of the Nineteenth century, saw a great diversification of the literary marketplace, in which romances played a big role. One of the most successful genres was the exotic adventure: Stevenson, Kipling and Ryder Haggard wrote books set in places far removed from the everyday experience of the reading public, stirring up its curiosity and fantasies.

Thus, Melville and Conrad knew they had “marketable” narrative material to sell. But both of them did not content themselves to write a popular book using staple formulas and exploiting the genres’ literary conventions. In both Typee and Almayer’s Folly it is evident the attempt to find a middle ground between conventional orientalist modes of representation and the “truth” which they gained from their real experiences.

The aim of my paper is precisely about analyzing the strategies that both Melville and Conrad adopted when writing their first book, how did they negotiate between actual experience and literary conventions.

BIO: Sostene Zangari is currently in a three-year PhD program at Milan State University where he is working on a project on American-Jewish Literature. He graduated from Milan State University with a dissertation that focused on Melville’s first book, Typee.

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The Voice of Darkness in Melville and Conrad—Abstract

Pretext is the heart of The Confidence-Man, in which the antics of a river-boat swindler in various guises provoke contemplation of the connection between reason and faith, author-reader relationships, the interplay between written and oral communication, the possibilities and conditions of interpre-
tation, the fictionalizing of audiences, and the relationship of mask-wearing to communication. The question of the novel is how to interpret texts—exegesis is the focus of *The Confidence-Man*. But a deeper question concerns faith in the communication process itself—faith having both epistemological and ethical overtones. The title character, the “talking man,” represents a subversion of that process; he talks but does not communicate. One can interpret that fact as a failure of communication or as a failure of *The Confidence-Man*; the problem may be language or language use, only the latter of which invokes character. What are the implications when the textual “voice” of the novel, the untrustworthy narrator, is assumed to be yet one more confidence-man bilking the reader? The various hermeneutics of suspicion provide necessary corrections for the confining interpretations derived from intentionalist fallacies and other closed-system patterns of thinking. Yet textualization’s erasure of the speaker/writer through such dicta as “the text and not the writer speaks,” seems to discourage from the start an investigation of ethos, character, or intention.

As does Conrad’s “Heart of Darkness”, *The Confidence-Man* pivots on a dynamic interplay of truth and lying for the investigation of blackness in its metaphysical, moral, political, and psychological dimensions. The contention here is that Walter J. Ong’s “oral hermeneutic” can provide a better understanding of the strategies these authors employ to attempt to give voice to blackness.

BIO: Thomas Zlatic received a Ph.D. in American literature from St. Louis University in Missouri with a dissertation on Melville. He has published on literature and on orality/literacy in Nineteenth-Century Fiction; Clio: A Journal of Literature, History and the Philosophy of History; Papers on Language and Literature; EME: Explorations in Media Ecology; and American Literature (co-winner with Thomas M. Walsh of the Foerster Award for best essay that year). A chapter on Melville’s *The Confidence-Man* will appear in *Of Ong and Media Ecology*, to be published by Hampton Press in 2006/07.
Important Dates and Deadlines

*December 10th 2007:* submission of papers for selection

*March 2008:* selection of papers

*June 2008:* submission of papers corrected in accordance with the suggestions of referees

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Acknowledgments

As Organizers of the present conference, we would like to extend our warmest thanks to a number of wonderful people, without whose generous help and assistance this Conference would never have taken place. Since it would not be possible to prioritize the input of any of them over the input of the others, we shall take the liberty of listing their names in alphabetical order. Our special thanks go to:

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Jim Wolfe

Also, we would like to express our gratitude to the vocal quintet, Banana Boat, whose understanding of our problems helped us solve what seemed to be unresolvable.

Gratefully yours,

Paweł and Milton
Both Herman Melville and Joseph Conrad Korzeniowski assumed that the existential human condition necessitates a “universal squeeze of the hand. Beautifully conceptualized by Melville, it is this idea of friendship as the sine-qua-non of existence that provided the obvious connection between the Organizers of the Conference and the Organizing Office of the Tall Ships’ Races Szczecin 2007. All sailors know that at sea, all men and women are part of a commonwealth. At sea, friendship beyond prejudice is a sine qua non of survival: the liquid reality of the human condition, tangible to those sailing the oceans, unconditionally affects everyone.

In June of 2005 the Organizers of both events met in Szczecin and decided to cooperate. The Conference, concentrating on the oeuvre of the two greatest marinists in literary history, will provide an intellectual backdrop for the joyful meeting of international sailors and fans of maritime culture. The result: a gam of rare scale and a memorable cultural event. The complementary character of the theory and practice of friendship is unquestionable. Let us all celebrate the event – and by celebrating, let us contribute to its multilayered, complex, and deeply humane message.

Organizing the Conference in the year 2007 – the Conrad Year – we strive to create an opportunity for Melville and Conrad scholarship to go beyond the boundaries of national literature and to enter a serious humanist debate on the cultural heritage of both excellent writers, whose contribution to the world culture has rarely been considered jointly. Such a unique meeting of international literary scholars focusing on common themes will help to promote individual and institutional cooperation among Conradian and Melvillean scholars world-wide.

The publication of conference proceedings - a tangible results of such a gam – will certainly be one of many of its desired outcomes. The exchange of e-mail addresses and telephone numbers, which will inevitably ensue, will result in individual growth and, at a more general level, in the international promotion of Conradian and Melvillean Studies. We hope that the organization of the event in Poland will exert an energizing effect upon Polish, German, and Scandinavian Melville and Conrad scholarship, but also decenter the traditionally “national” discourses. To non-Americans, Melville often seems to be monopolized by American scholarship; Conrad, traditionally, is claimed by the British and the Poles. Our hope is that all Conference Participants will come away with a greater understanding of connectedness of Melville and Conrad and of the interconnectivity of all peoples.

Paweł Jędrzejko and Milton M. Reigelman