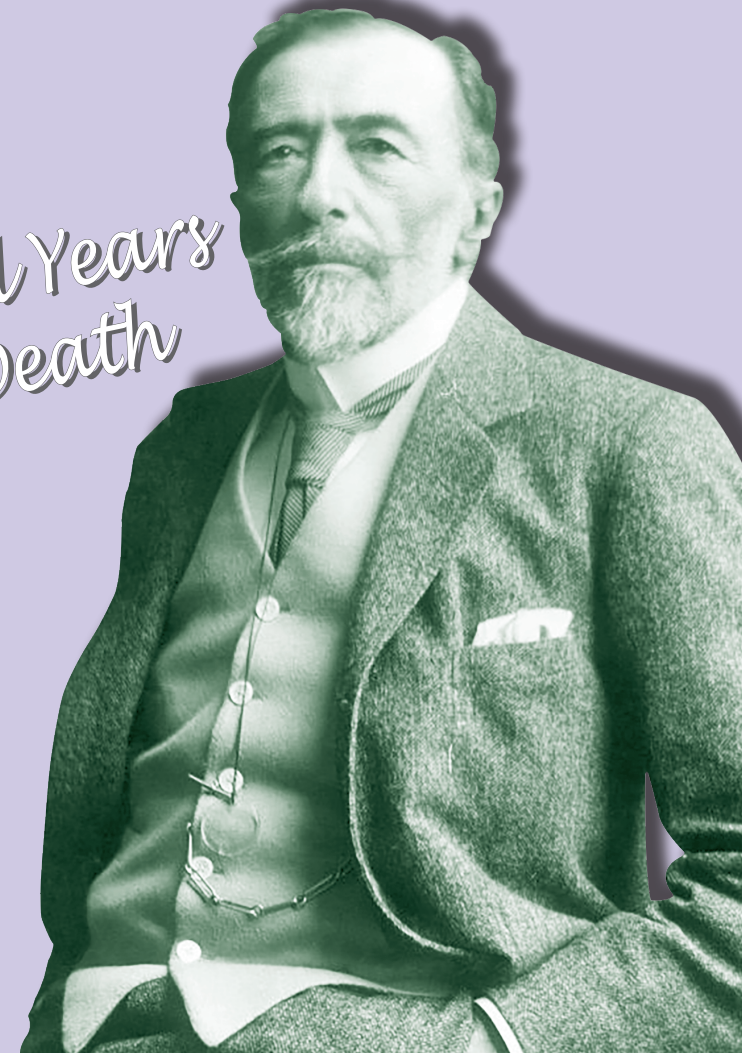




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One-Day Conference

*Conrad,
a Hundred Years
After His Death*



14 November 2024

Salle D005

Faculté des Lettres et Sciences Humaines
39 e rue Camille Guérin, Limoges

Organisation :
EA 1087 EHC (Espaces Humains et Interactions Culturelles)
& Société Conradianne Française

9.00: WELCOME AND REGISTRATION – ROOM D005

CHAIR: Catherine Delesalle-Nancey

9.15: Véronique Pauly (UVSQ, France)

Colonial and Postcolonial Intersections in Conrad's Fiction

9.45: Julie Gay (Université de Littoral-Côte d'Opale, France)

Blue Conrad: Reassessing Conrad Through the Prism of Blue Humanities

10.15: DISCUSSION + COFFEE BREAK

CHAIR: Robert Hampson

11.00: Nathalie Martinière (Université de Limoges, France)

"...and all about others were scattered in every pose of contorted collapse...":
Representing the Body in *Heart of Darkness* and Contemporary Graphic Novel Adaptations

11.30: Agnieszka Adamowicz-Pospiech (University of Silesia, Poland)

Conrad's *Heart of Darkness* as a Template for Genocide

12.00: Christine Vandamme (Université Grenoble, France)

Heart of Darkness and Visual Culture: Can the Subaltern Claim for an Image and a Voice of Their Own?

12.30: DISCUSSION

12.50: LUNCH (Salle Babel, Bibliothèque Universitaire)

CHAIR: Nathalie Martinière

14.00: KEYNOTE: Robert Hampson FEA, FRSA (Royal Holloway, University of London)

'Literary Friends: Joseph Conrad after 100 Years'

14.45: Nic Panagopoulos (University of Athens, Greece)

Philosophy and the Life of the Sea in Conrad's Fiction

15.15: Katarzyna Sokołowska (Maria Curie-Skłodowska University – Lublin, Poland)

Representing the Woman: The Modern Subject in Quest of Mastery in *The Arrow of Gold*.

15.45: DISCUSSION + PAUSE

CHAIR : Véronique Pauly

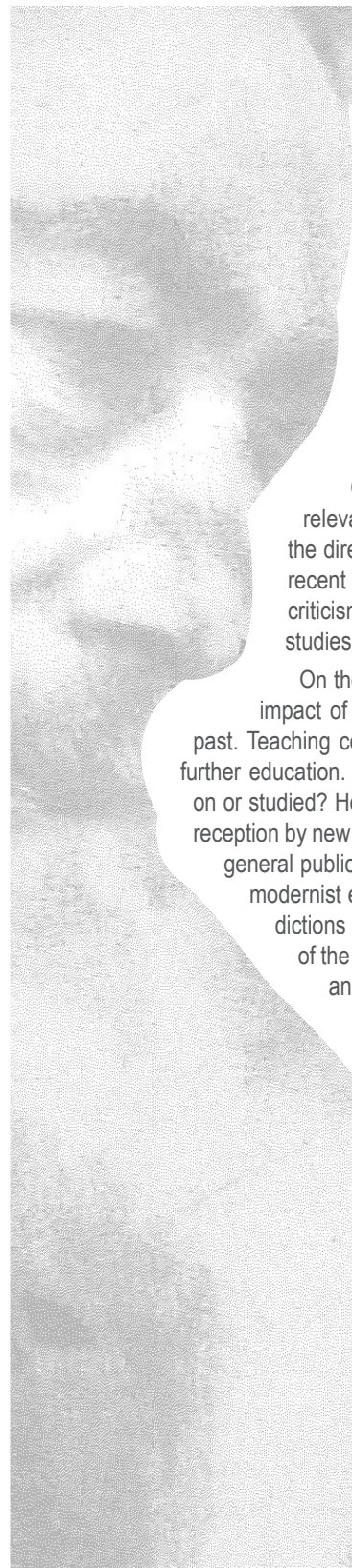
16.20: Isabelle Loréal (Université Paris X – Nanterre, France)

"Squelching in the mud": the Impossibility for the Conradian Exile to Leave his Imprint in the Thick of the Soil.

16.50: Catherine Delesalle-Nancey (Université Lyon III, France)

Ghost-Haunted Transmission in *The Shadow-Line*

17.20: DISCUSSION



Conrad died in 1924 and since then, interest in his œuvre or in himself has never abated. Conrad has alternatively been portrayed as a precursor of modernity, announcing the major ideological and political changes or socio-economic evolutions that characterized the 20th and early 21st century, or vilified as a controversial author who condoned imperialism and colonialism. In any case, he was never absent from people's minds: literary critics, theorists, filmmakers, writers, graphic novelists, or even painters have never ceased to refer to his stories, his characters, his use of the English language, or his personal life, in high and popular culture alike.

Our purpose therefore is to assess his influence and the topicality and relevance of his works in this day and age, as well as to try and determine the directions this influence may take in the forthcoming years. The relatively recent field of ecocriticism has for instance opened new paths in Conradian criticism that are progressively being explored, as postcolonial or women's studies did in the 1980s and 1990s.

On the other hand, we have to take into account questions of reception, the impact of accountability culture and sensitivity reading applied to works of the past. Teaching controversial texts has also become difficult both in secondary and in further education. How does this political context affect the choice of texts commented on or studied? How does it modify Conrad's position within "the great tradition"? Or his reception by new generations? What place does he occupy both in academia and for the general public? Does this positioning acknowledge his complexity, as a multilingual, modernist exile whose use of language foregrounded the ambiguities and contradictions of the nascent 20th century? How does Conrad challenge our vision(s) of the world in the first part of the 21st century? Why do we still read his works and teach them? To what extent do so many artists and writers throughout the world still consider him as a touchstone? What is it, in other words, that still drives them, that still drives us, to Conrad?