

BOOK OF ABSTRACTS

CONRAD RE:MIX - CLASSICS IN NEW MEDIA

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INTRODUCTION

More than a century after his death, Joseph Conrad remains one of the most internationally mobile writers in world literature. Born Józef Teodor Konrad Korzeniowski in the partitioned Polish territories of the Russian Empire, educated through multiple linguistic and cultural traditions, and ultimately writing in English, Conrad himself embodied forms of mobility that have become central to contemporary discussions of globalization, migration, translation, and cultural exchange. His works emerged from a life lived across borders and oceans, and they continue to travel across geographical, linguistic, and medial boundaries. The papers presented at the symposium *Conrad Re:mix* explore this continuing movement. Taken together, they demonstrate that Conrad is not merely a canonical British novelist whose works have been adapted into other forms; rather, he is a transnational and transmedial author whose texts invite continual reinterpretation in new historical, cultural, and technological contexts.

Recent scholarship has increasingly emphasized Conrad's global dimensions. Long before globalization became a dominant paradigm in literary studies, Conrad was writing about transnational networks of commerce, migration, imperialism, finance, communication, and violence. His novels and stories move across oceans, empires, languages, and political systems. Characters drift between continents and cultures, often occupying unstable positions between identities. Information circulates through letters, reports, rumours, newspapers, telegraphs, and oral narratives. Economic and political power operate through complex international networks rather than fixed national structures. Such concerns make Conrad particularly relevant to twenty-first-century readers /writers/artists living in a world shaped by global mobility, migration crises, transnational capital, digital communication, and contested cultural identities.

Conrad's own biography has frequently been understood as emblematic of modern transnational experience. As a Pole writing in English about colonial encounters across the globe, he occupied multiple cultural positions simultaneously. Yet the papers discussed at the symposium move beyond biographical explanations to examine how Conrad's works themselves generate transcultural meanings. Conrad's narratives have been translated, adapted, appropriated, challenged, and reimagined in diverse cultural settings. Their continuing vitality derives not from fidelity to an original meaning but from their capacity to accommodate new interpretations.

At the same time, the papers foreground the global circulation of Conrad's works across cultural contexts. If adaptation theory provides one framework for understanding Conrad's mobility, world literature offers another. David Damrosch has famously described world literature as literature that gains new meanings as it circulates beyond its culture of origin. Conrad's works exemplify this process. Their significance does not reside solely in their original historical contexts but emerges through ongoing encounters with new readers, translators, filmmakers, artists, and critics around the world.

Rather than presenting Conrad as a fixed canonical author, the papers delivered at the symposium approach him as a dynamic participant in ongoing global conversations. His works continue to move across borders because they were already shaped by border-crossing experiences. They continue to inspire adaptation because they are themselves deeply concerned with mediation and representation. They continue to resonate across cultures because they address questions that remain unresolved in the contemporary world.

If Conrad once wrote about ships, borders, empires, and crossings, the papers delivered at the symposium demonstrate that his own works have become travellers in their own right. In tracing the movements of his stories, the symposium participants seem to suggest that Conrad's significance lies not only in what he wrote but also in what subsequent readers, artists, filmmakers, translators, and critics have made of his work. His legacy is therefore a network of crossings, translations, adaptations, and reinterpretations extending across media and cultures. The abstracts collected illuminate both the gripping power of Conrad's imagination and the continuing importance of studying literature as a form of global cultural circulation.

Agnieszka Adamowicz-Pośpiech | University of Silesia, Poland
President of the Joseph Conrad Society (Poland)

Intermedial Heart of Darkness

This paper examines the intermedial adaptations of *Heart of Darkness*, tracing how Joseph Conrad's novella has been continually reinterpreted across a wide range of media forms from film and theatre to comics, animation, radio, and social media. Rather than approaching these works through the lens of fidelity to the source text, I consider them as autonomous works of art that engage in an ongoing cultural dialogue with Conrad's narrative and its themes of imperialism, perception, and moral ambiguity. Cinematic adaptations constitute a significant strand in this intermedial network. Films such as *Apocalypse Now* by Francis Ford Coppola and David Jarab's *Snake Gas*, as well as projects associated with Nicolas Roeg and Orson Welles, demonstrate how Conrad's narrative has been reimagined within different historical and visual contexts. Theatrical reinterpretations staged in London, Bulgaria, and Poland further illustrate how performance traditions adapt the novella's psychological and spatial tensions into embodied and scenographic forms. Radio adaptations likewise foreground the sonic dimension of Conrad's storytelling, using voice, silence, and sound design to evoke the unsettling atmosphere of the Congo journey. The paper also considers more recent media transformations. Animated interpretations by Gerard Conn and Rogério Nunes explore the novella through stylized visual abstraction, while digital adaptations on Instagram, such as the project by Sascha Ciezata, demonstrate how Conrad's narrative circulates within contemporary participatory media culture. Particular attention is devoted to six graphic adaptations. Drawing on adaptation and intermediality theory alongside comics theory, I examine how these works adapt Conrad's story through the affordances of the comics medium: panel composition, distorted page navigation, visual metaphor, and spatial sequencing. By situating these diverse adaptations within an intermedial framework, the paper highlights how *Heart of Darkness* persists not as a fixed text but as a dynamic cultural matrix continually reshaped by new media, artistic strategies, and historical contexts.

Robert Hampson | FEA, FRSA, Professor Emeritus at Royal Holloway, University of London
Chair of the Joseph Conrad Society (UK)

Hypotextual Conrad

In *The Pound Era*, Hugh Kenner explained Joyce's use of the *Odyssey* in *Ulysses* by reference to Buckminster Fuller's account of knots as 'patterned integrities' through which hemp rope, cotton rope, nylon rope can be slipped: 'The knot is neither hemp nor cotton nor nylon: is not the rope. The knot is a *patterned integrity*'. The first part of this paper will discuss *Heart of Darkness* as providing such another 'patterned integrity' for later writers. The example chosen here will be Ann Patchett's 2013 novel *State of Wonder*, which uses *Heart of Darkness* in this way, for a novel about big pharma and menopause. The second part of the paper will turn to Graham Swift. Swift's 1996 novel *Last Orders* was famous (or

notorious) for its use of William Faulkner's *As I Lay Dying* as a hypotext. This paper will look at a more recent novel by Swift – *Mothering Sunday* (2016) – where Conrad's fiction is not implicit as a patterned integrity, but explicit: reading Conrad's work is the transformative event in the heroine's life. The paper will consider the implications of these different versions of Conrad's literary afterlife, these different modes of literary survival.

Frank Förster | Academic Librarian, Library of the Federal Institute for Geosciences and Natural Resources in Hannover, Germany

Austria: An Outpost of German Conrad Reception

Austria has rare encounters with published Conrad stories, but they stand out. The first German translation rights were sold to “a good woman in Vienna” and as recently discovered thanks to the outstanding efforts of digitizing newspapers and journals, one of the first German translations of a Conrad narrative was published by an Austrian journal in 1900, namely “An Outpost of Progress”. This narrative is also part of the only Austrian book publication around 100 years later within a bilingual book of four stories, translated and published by a teacher of languages. The paper will shed light on the few but astonishing Austrian contributions to the Conrad reception together with new findings.

Ellen Harrington | University of South Alabama, USA

Conrad's Aunt and the Intended in Graphic Novel Adaptations of Heart of Darkness

How might we best understand *Heart of Darkness* in light of the questions it raises about authorship and Conrad's autobiographical contexts for the novella, including his relationship with his aunt? In what Riccardo Capoferro sees as a “new stage” of adaptation of *Heart of Darkness* particularly pertaining to the graphic novel, there has been a resurgence of interest in the intersection of personal history and colonial history that specifically engages Conrad's non-fiction about the Congo intertextually, emphasizing the identification between novelist and narrator. Anyango and Mariowitz's 2010 graphic novel of Conrad's *Heart of Darkness* incorporates parts of Conrad's *The Congo Diary* into the text as scraps of paper with formal script, the autobiographical documentary evidence visually buttressing the novel's fictions. Perrissin and Tirabosco's 2013 graphic novel *Kongo: Le Ténébreux Voyage* de Józef Teodor Konrad Korzeniowski makes the identification more direct, purporting to tell Conrad's authentic story in part through *Heart of Darkness*, illustrating and interweaving details from Conrad's diaries and letters with the language and events of the novel. While both adaptations are visually striking, Anyango offers a particularly resonant view of the Intended, as her chalky-white face and shadowed eyes evoke her hollow grief and misplaced fidelity. In *Kongo*, Conrad's aunt Marguerite Poradowska stands for both Marlow's aunt and Kurtz's Intended. This rendering does not end with a consolatory and corrupt lie to the Intended; instead, Poradowska surfaces in Konrad's fever dreams as he thinks through his complicity, accusing him of pretending to

be fooled and refusing to offer him the pardon that he needs to reckon with himself. While Anyango and Mariowitz offer the reader an image of the reflective Conrad that lies behind Marlow, grappling with the horror of the history the author witnessed, *Kongo's* biographical framing of *Heart of Darkness* seemingly sets aside the profitable consideration of authorship that Anyango and Mariowitz evoke.

Richard J. Hand | University of East Anglia, UK

Conrad as a Global Dramatist: from the Literary to the Populist

In the final years of his life, Joseph Conrad embarked on a startling phase of dramatic experimentation. This burst of activity included several theatrical projects and a screenplay. While this late engagement might appear sudden, this paper argues that drama occupied a resonant position throughout Conrad's life and career: as a point of reference, a source of allusion and inspiration, and a field shaped by contemporary performance culture.

Conrad's dramatic interests are rooted in a wider European and familial context. His father, Apollo Korzeniowski, an accomplished Polish playwright and translator, exerted a formative influence, evident in Conrad's juvenile patriotic plays. Once established as a novelist, Conrad's theatrical ambitions coincided with broader cultural movements seeking to revitalise the English stage through a 'Literary Theatre', encouraging writers to redeem what many regarded as a moribund theatrical culture.

With one exception, all of Conrad's scripts are self-adaptations of his fiction, a practice that reveals his evolving sense of the dramatic potential inherent in his prose. The exception, *The Book of Job* (1921), is Conrad's translation of Bruno Winawer's Polish play and Conrad's only published translation. *One Day More*, adapted from 'To-Morrow', displays striking affinities with Henrik Ibsen and even anticipates Samuel Beckett, while *Laughing Anne* ventures into the populist excesses of the Théâtre du Grand-Guignol, the French genre of 'Horror Theatre'. Conrad's screenplay, developed from Gaspar Ruiz, represents an attempt to engage with popular cinema. His most ambitious theatrical project, an adaptation of *The Secret Agent*, proved too bleak and disturbing for West End success.

Although Conrad's drama remains marginal to his reputation, it offers a compelling insight into his creative ambitions, European affiliations, and negotiations between literary aspiration and popular form. As Arnold Bennett observed, *The Secret Agent* was innovative theatre, decades ahead of its time in Britain and more suited to a 'Continental' audience.

David Jařab | Film Director, Czech Republic

The specific contemporary relevance of Joseph Conrad's works set in the Russian environment for modern theatrical adaptations, with a focus on the novel Under Western Eyes.

My text outlines reflections on the potential of the literary works of Joseph Conrad, particularly those engaging with the Russian mentality, its perception, and its reception in the West, as well as their use in contemporary theatre. Conrad's ability to articulate certain specific tendencies of Russian thought reveals a paradox that, for a long time, largely escaped broader Western understanding. He exposes a totalitarian, self-centered, even narcissistic conception of existence precisely where it might be expected, while at the same time dismantling illusions about Russian critical, reformist, and oppositional tendencies, which, even in their inception, are likewise contaminated by the same flaws afflicting the dominant ideology of the time.

Today's theatrical and film adaptations within this category make it possible to recognize Conrad's foresight, which stemmed not only from his acute intellect but also from his background. Having grown up in an environment surrounded by Russian despotism, he knew it from within; yet, as a member of an oppressed minority, he lacked any mystical reverence for its values and was equally free from the distant fascination with the "Russian element" so often characteristic of Western elites.

The possibility of interpreting these adapted versions of Conrad's works in light of Russia's subsequent development—up to the present, particularly controversial situation in the Russo-Ukrainian War—highlights Conrad's exceptional analytical foresight in examining this unique European phenomenon, one that continues to shape our lives whether we choose to pay attention to it or not.

Joanna Skolik | University of Opole, Poland

Reading Joseph Conrad in Austria: Translation, Reception, and the Psychological Context of Stefan Zweig

My paper examines the reception of Joseph Conrad in the German-speaking cultural sphere, with particular emphasis on the Austrian context. Focusing on *Heart of Darkness*, the study explores how translation into German mediates the interpretation of Conrad's work and shapes its position within Central European literary discourse.

Rather than tracing direct lines of influence, the paper situates Conrad within a broader modernist framework, emphasizing themes of moral ambiguity, psychological crisis, and the limits of human experience. In this context, the prose of Stefan Zweig is considered as a representative example of the Austrian literary sensibility, characterized by its strong focus on interiority and extreme emotional states. This perspective allows for a better understanding of how Conrad's narrative strategies and thematic concerns could resonate with readers in the Austrian cultural environment.

By approaching Conrad through the lens of translation and reception, the paper argues that his “presence” in Austria is not defined by direct literary influence, but rather by interpretive affinities shaped by shared concerns of early twentieth-century European modernism.

Sylwia J. Wojciechowska | Ignatianum University in Cracow, Poland

Cracow within Austrian Galicia: Visualising the 1860s in the Korzeniowskis’ Correspondence and Łomnicki’s Helena Modrzejewska’s TV Series

The city of Cracow is a special place on the map of Europe. For five centuries, the city had been the capital of Poland (1038–1596) where, in 1364, the second-oldest university in Central Europe, the Cracow Academy, was founded by King Casimir III. After the re-location of the capital to Warsaw, Cracow still remained a trading and cultural hub whose strategic position on the trade routes leading to southern Europe predestined its emergence as a centre of transnational significance, bridging the intellectual and mercantile traditions of Northern and Mediterranean worlds. With its partial independence granted by the Congress of Vienna, the city partially evaded the constraints following the partition of Poland and in 1815 it was transformed into the Free City of Cracow. The considerable freedom ended in 1846 with the act of annexation by the Austrian Empire that relegated Cracow to the status of the capital of the Grossherzogtum Krakau – the Grand Duchy of Cracow. It was only in 1918 that the city re-emerged as a cornerstone of the newly established Poland.

Over the centuries, Cracow has attracted numerous men of letters, academics, and intellectuals. Amongst them, such renowned names appear as that of a famous Polish painter, Jan Matejko (1838–1893), a stage celebrity, Helena Modrzejewska (1840–1909), or a poet and political activist, Apollo Korzeniowski (1820–1869). They were all closely associated with Cracow and patriotically engaged in evoking the Polish spirit through the canvass, the stage, or the written page. While Jan Matejko and Helena Modrzejewska, both residents of Cracow, followed their professional pursuits in the Austrian capital, Apollo Korzeniowski remained in the Poland’s eastern borderlands, only arriving in Cracow in the late 1860s. To Conrad’s father, the city under Austrian rule continued to be the “holy, royal cradle!” (Korzeniowski in a letter to Stefan Buszczyński, March 17 1869) and thus a space open to patriotic demonstrations, defiant deeds, and other tokens of opposition. After the January Uprising (1863–1864), these became increasingly prominent, later remembered as part of national “black mourning.” The national mourning features prominently in both the Korzeniowskis’ correspondence and their son’s autobiography, *A Personal Record*. This paper examines the patriotic spirit of the 1860s as depicted in the letters and as featured in Jan Łomnicki’s television series, which chronicles Helena Modrzejewska’s life in Cracow and Warsaw. Since the aftermath of the January Uprising takes centre stage in one of the episodes, the film conveys the atmosphere of a silent opposition to contemporary audience. The paper explores several points of convergence between the written and filmic narratives of the aftermath of the uprising, by pointing the elements shared by the Korzeniowskis, Joseph Conrad, and Łomnicki: the mourning attire, the patriotic colours and cockades, and the uniting power of religious observance.

Kaoru Yamamoto | University of Shiga Prefecture, Japan

Genealogy of Tenderness: Transcendent and Translational Narrators in Conrad's *Nostromo* and Tokarczuk's *The Books of Jacob*

The aim of this paper is to show how Olga Tokarczuk carries forward the all-seeing, panoramic style of Conrad's *Nostromo* through the tender, transcendent narrator, Yente, in *The Books of Jacob*. This dying woman is a consciousness hovering above the novel's events, much like the communal narrator in the opening of *Nostromo*. In the spirit of Tokarczuk's 'tender narrator', both take a close, careful look at another being, visible or invisible, from an aerial perspective that 'goes far beyond empathetic fellow feeling' (Tokarczuk, 'Nobel Lecture'). By paying particular attention to the mythical and legendary framing in *Nostromo*—specifically the opening gringo legends and the final transformation of *Nostromo* into a local myth—this paper connects the 'strangely fraternal' narrator in *Nostromo* to Yente—Tokarczuk's 'tender narrator'—through their mutual invocation of a collective memory of invisible others. Yente's spiritual, transcendent narration is juxtaposed with the material, historically grounded narration of the translator, Antoni Kossakowski (Moliwda). Interestingly, the Nobel laureate reimagines this historical Polish nobleman as a former sailor—a figure resembling a hybrid of Kurtz the orator, Marlow the narrator, and Conrad himself. While the polyphonic novel resists a singular center, Moliwda and Yente sometimes emerge as its primary narrative anchors. This juxtaposition is reminiscent of Conrad's own stylistic evolution, moving from the localized personal experiences of Marlow to the 'largest canvas', *Nostromo* (Conrad, 'Author's Note', *The Secret Agent*). While sensing in *Nostromo* a 'foretaste' of what she later calls a 'tender narrator', Tokarczuk problematizes—rather than simply praises—the masculine-inflected dimensions of Conrad's narration. Ultimately, from my perspective as a Japanese female translator of *Nostromo*, this unique, relational feminist stance encourages a move beyond the masculine-inflected existing Japanese version, transcending the gender distinctions inherent in the language in order to work toward a more nuanced and tender rendering.

Matthias Lorenz | G. W. Leibniz Universität Hannover, Germany

Distant Kinship

This study of Joseph Conrad's influential work "Heart of Darkness" presents the German-language reception of this reference text in the debate on postcolonialism. The spectrum ranges from Conrad's contemporaries (like Kafka) to many canonical authors of the 20th century (including Thomas Mann, Ernst Jünger, Christa Wolf) to the most recent names in literature (i.e. Christian Kracht and Lukas Bärfuss). Beyond the readings of their works, the study contributes to the study of cultural transfers as well as to Conrad philology, and it expands the theory of intertextuality with parameters that capture the complex factor of power in postcolonial relations.

Aleksander Zalewski | Film director and screenwriter, Poland

Agnieszka Rostropowicz | Producer, Poland

The Last Return: Reconstructing Joseph Conrad Through Archival Images

The presentation explores the creative and research process behind *The Last Return*, a feature-length documentary on Joseph Conrad constructed entirely from archival materials dating from the late nineteenth and early twentieth centuries. The project seeks to reframe Conrad not only as a canonical British writer, but as a transnational figure shaped by displacement, maritime experience, and the historical condition of statelessness.

Working within the found footage tradition, the film does not rely on reenactments or contemporary interviews. Instead, it builds its narrative exclusively through historical moving images and voice, creating a layered dialogue between archive and interpretation. The archival materials are selected according to a carefully constructed point-of-view principle, seeking not simply to illustrate Conrad's biography, but to reconstruct a visual and emotional perspective reflecting his own experience of the world. This approach raises both artistic and methodological questions: how can fragmented archival images be reassembled into a coherent and emotionally engaging narrative? How do images not originally intended to represent Conrad's life acquire new meaning through cinematic context?

The presentation will focus on archival research conducted in Polish and international collections, including the discovery, selection, and licensing of materials. It will also address editing as a primary narrative tool, through which meaning is constructed not only by illustration but by association, rhythm, and juxtaposition.

Ultimately, the project is driven by the belief that Conrad was one of the most perceptive observers of his era — acutely sensitive to political instability, moral ambiguity, imperial violence, and the anxieties of a rapidly changing world. Revisiting his perspective today feels especially urgent at a time once again marked by geopolitical tension, uncertainty, and profound historical change.

By combining historical material with contemporary cinematic language, *The Last Return* aims to open a new and critically reflective perspective on Conrad.

SPEAKERS



Agnieszka Adamowicz-Pośpiech, is Professor of English Literature and Translation Studies in the Faculty of Humanities at the University of Silesia and President of the Joseph Conrad Society, Poland. She has published five books on modernism, translation and adaptation studies (the most recent is *Adaptations of J. Conrad's Life and Works in Contemporary Culture*, 2022) In addition to essays on Conrad, she has written about Robert Browning, T.S. Eliot, G.B. Shaw, William Golding, Harold Pinter, and Jatinder Verma. She is on the editorial boards of *The Conradian*, *Conradiana*, and the *Yearbook of Conrad Studies*. She is also a Trustee of the Joseph Conrad Society of America.



Robert Hampson FEA, FRSA is Professor Emeritus at Royal Holloway, University of London, and Chair of the Joseph Conrad Society (UK). He is the author of four monographs on Conrad – *Joseph Conrad: Betrayal and Identity* (1992); *Cross-Cultural Encounters in Conrad's Malay Fiction* (2000); *Conrad's Secrets* (2012) and *Joseph Conrad, Cosmopolitanism and Transnationalism* (2023) – and a critical biography (Reaktion, 2020). His most recent publications are the edited collections *Joseph Conrad's Reception in Europe* (2022), *Joseph Conrad's Cultural Legacy* (2024) and *Joseph Conrad and the Arts of His Time* (2025).



Richard J. Hand is Professor of Drama and Scriptwriting at the University of East Anglia, UK. His research focuses on adaptation and cross-media cultural forms. He is founding co-editor of the *Journal of Adaptation in Film and Performance*. Hand has authored books and edited collections on Joseph Conrad, radio drama, horror culture, film, and theatre, and has translated plays by Octave Mirbeau and Victor Hugo. Alongside his scholarly publications, he is an active creative practitioner, writing and directing theatre and audio drama, bridging academic research with professional storytelling across stage and sound in contemporary international contexts and creative industries.



David Jařab – Czech playwright, screenwriter, theatre and film director, stage designer, and teacher at the Academy of Fine Arts in Prague. He graduated in theatre directing from the Janáček Academy of Performing Arts. He served as the managing co-director of Hadivadlo Theatre in Brno (1993–1997) and Komedie Theatre in Prague (2002–2012), and was the core director at Prague’s renowned Divadlo na Zábřadlí Theatre (2018–2022). He has also directed productions at the National Theatre in Prague and the Slovak National Theatre in Bratislava. He is the writer and director of five feature films: *Vaterland – A Hunting Logbook* (2004), *Head–Hands–Heart* (2010), *Vratislav Effenberger – The Hunt of the Black Shark* (2019), *Macbeth – Too Much Blood* (2022), and *Snake Gas* (2023). He has written approximately 50 original plays and theatrical adaptations, including versions of Joseph Conrad’s *Heart of Darkness*, *The Secret Agent*, and *Under Western Eyes*. He has directed over 60 theatre productions and designed sets for most of them. In addition, he has directed short television and documentary films and has participated in numerous group exhibitions as a member of the Group of Czech and Slovak Surrealists.



Frank Förster is Academic Librarian at the Library of the Federal Institute for Geosciences and Natural Resources in Hannover, Germany. He has published several articles and a book on the German reception of Joseph Conrad titled *Die literarische Rezeption Joseph Conrads in deutschsprachigen Raum* (Leipzig 2005) with an accompanying CD-ROM collection of 1103 articles and reviews from the German-speaking newspapers and journals. He is also concerned with new technologies and the use of artificial intelligence in library science.



Ellen Burton Harrington is Professor of English and Chair of the English Department at the University of South Alabama. A specialist in nineteenth-century British literature, she has published a range of articles on nineteenth- and early-twentieth-century literature, including popular sensation and detective fiction and the influence of these genres on the work of Joseph Conrad. Her research focuses on Conrad's depiction of Victorian womanhood in the social and political environment of the early twentieth century, including the relationship between gender and colonialism, portrayals of domestic violence and atavism, and the politics of women's liberation. In 2017, she published the monograph *Conrad's Sensational Heroines: Gender and Representation in the Late Fiction of Joseph Conrad* with Palgrave Macmillan. A longtime officer of the Joseph Conrad Society of America, Dr. Harrington is reviews editor for the journal *Conradiana*.



Kaoru Yamamoto is an Associate Professor at the University of Shiga Prefecture, Japan. Her book *Rethinking Joseph Conrad's Concepts of Community: Strange Fraternity* (Bloomsbury, 2017) explores singular forms of plurality in Conrad's later historical novels. A Japanese translation of Conrad's *The Rover* (1923) was published in 2022, and the new biography *Joseph Conrad* (Reaktion, 2020) by Robert Hampson was released in 2024. She is presently working on a translation of *Nostromo*. Her current research focuses on translation and adaptation. She contributed an essay on translating Conrad into Japanese to *Joseph Conrad's Cultural Legacy* (Bloomsbury, 2024), edited by L. Dryden and R. Hampson, and another on Anne Carson's creative translation of Conrad to *The Resonance of Joseph Conrad in Contemporary Culture* (Berghahn Books, 2025)), edited by A. Adamowicz-Pośpiech.



Joanna Skolik is Associate Professor at University of Opole, Poland, and Vice President of the Joseph Conrad Society (Poland). Her research focuses on Joseph Conrad's life and letters, his critical reception, and the ethical dimensions of his work. She is the author of a book on Conrad's ethics and numerous articles on Conrad, literature, and film, including studies of Conrad's texts and *Apocalypse Now*, as well as the films of Peter Fudakowski. In 2022, she co-edited *Essays on Joseph Conrad in Memory of Professor Zdzisław Najder*. She has also published on the cultural significance of the Polish Eastern Borderlands, song and rock lyrics, and the interplay between literature and other arts, including music and film.



Sylwia Janina Wojciechowska is Associate Professor in the Department of Literature Studies at Ignatianum University in Cracow, Poland. She holds Polish and German degrees in Classical Philology, English Philology, and Italian Philology. She is Board Member of the Polish Joseph Conrad Society and a member of the Polish Academy of Arts and Sciences. She has published two books, *Re(Visions) of the Pastoral in Selected British and American post-Romantic Fiction* (2017) and *Nostalgia as a Mode of Reflection in the Autobiographical Narratives of Joseph Conrad and Henry James* (2023), and numerous articles on J. Conrad, H. James, V. Woolf, L.P. Hartley, C.S. Lewis, and J.R.R. Tolkien.



Aleksander Zalewski - Film director and screenwriter, experienced in media industry. Author of several fiction and documentary scripts. Director of a feature-length documentary titled “War At Home” and a documentary series for television. Currently working on several fiction and documentary projects, as well as projects for television theatre.



Agnieszka Rostropowicz - Creative producer. She develops feature and documentary projects. She has co-led numerous promotional campaigns, including Oscar and EFA campaigns for “Joanna” by Aneta Kopacz and “Communion” by Anna Zamecka. She is a graduate of the EAVE and ACE PRODUCERS marketing and producers’ workshops. She has also produced two films for children: “Girls’ stories” by Aga Borzym and “King Matt the First” by Jaśmina Wójcik.