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"The Idiots" is a short story by Joseph Conrad, his first to be published.It first appeared in The Savoy in 1896. The story was included in the Conrad collection Tales of Unrest, published in 1898.. Set in Brittany, the story describes a couple whose children have intellectual disability; the strain on the family leads eventually to murder.

~~The Idiots (short story) - Wikipedia~~

Joseph Conrad. Last Essays. Ed. Harold Ray Stevens and J. H. Stape. Cambridge: Cambridge University Press, 2010. Awarded the Seal of the Committee on Scholarly Editions, Modern Language Association of America Joseph Conrad. A Personal Record. Ed. Zdzis?aw Najder and J. H. Stape. ...

~~J. H. STAPE (1949–2016) Biographical sketch~~

such as Claude Lévi-Strauss. On Conrad’s debt to Wallace see Amy Houston, ‘Conrad and Alfred Russel Wallace’, in Conrad: Intertexts and Appropriations. Essays in Memory of Yves Hervouet, ed. by Gene M. Moore and others (Amsterdam: Rodopi,), pp. – . On Malinowski’s debt to

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Conrad Intertexts & Appropriations Essays in Memory of Yves Hervouet Editors: Gene M. Moore, Owen Knowles and J.H. Stape. Book (Hardback) Publication History: ... and the mood engendered by the process of reading. The essays in this collection represent an attempt by late twentieth-century readers to chart the cultural currents that flowed into ...

From the contents: Conrad's debt to Marguerite Poradowska (Susan Jones).- Conrad and Alfred Russel Wallace (Amy Houston).- Conrad's The idiots and Maupassant's La mere aux monstres (Gene M. Moore).- Conrad, Anatole France, and the early French Romantic tradition: some influences (Owen Knowles).- 'One can learn something from Balzac': Conrad and Balzac (J.H. Stape).

Written with a deft touch, cancer survivor Regina Brett shares her 50 lessons on how to find and hold on to happiness...

What are the fingerprints of Joseph Conrad's fiction? This richly illustrated book argues that Conrad's vibrant details set him apart as a writer and brings them from the margins to the center for study. With recently discovered primary sources - including drawings and maps in Conrad's own hand - this book travels widely across Conrad's fiction and explores its interest in marginal voices, characters and details. It produces a new picture of Conrad as a writer, and the first picture of Conrad as an amateur sketch artist. Introducing new critical vocabulary and applying new names from art history to Conrad studies, the book ranges across cartography, fashion, analytic philosophy, manuscript studies, and animal studies to discover Conrad as an artist operating across and between different media. Offered as a complement to the abstract approaches of much literary theory, this detail-driven and margin-focused monograph mirrors the characteristic granular nature of Conrad's fiction.

Why is it that many readers sense in Joseph Conrad’s universe something opaque and withdrawn, a suggestive feeling of something lying behind his richly textured prose that is possibly momentous, always hidden, but never fully expressed? This unique study explores and answers this question by analysing Conrad’s work through the lens of Object-Oriented Ontology, a new development in contemporary philosophy that has already been employed to illuminating effect in aesthetics and the humanities, quite apart from philosophy itself. What results from such a literary and philosophical coupling is a persuasive reading with real explanatory force, one able to shed light on what has remained hidden in Conrad till now, at the same time as it articulates a metaphysical structure of not just Conrad’s world but the universe itself and the very things we are—and what we take ourselves to be.

A collection of edited essays on the novelist John Buchan (1875-1940), author of, among many other works, "The Thirty-Nine Steps" (1915), "Witch Wood" (1927) and "Sick Heart River" (1940). It considers Buchan's writing and reputation from the perspective of the twenty-first century and examines Buchan's major fiction and non-fictional writing.

This book analyses the relationship between Conrad's work and three major subjects: the philosophy of history, nationalism (in Europe and Latin America), and Conrad's interest in French Romanticism and Napoleon Bonaparte. As well as discussing more well-known works, Niland re-evaluates the long-neglected late novels The Rover and Suspense.

Joseph Conrad's novels are recognized as great works of fiction, but they should also be counted as great works of criticism. A voracious reader throughout his life, Conrad wrote novels that question and transform the ideas he encountered in non-fiction, novels, and scientific and philosophic works. Under Conrad's Eyes looks at Conrad's revaluations of some of his important nineteenth-century predecessors - Carlyle, Darwin, Dickens, George Eliot, Dostoevsky, and Nietzsche. Detailed readings of works from Heart of Darkness to Victory explore Conrad's language and style, focusing on questions regarding the will to know and the avoidance of knowledge, the potential harmfulness of sympathy, and the competing instincts for self-preservation and self-destruction. Comparative analyses show how Conrad transforms aspects of Bleak House into The Secret Agent and Middlemarch into Nostromo. Especially compelling are explorations of Conrad's ambivalence towards Carlyle's faith in work and hero-worship as rejuvenators of English culture and his views on Nietzsche's assault on Christianity. This important new study of a novelist of profound contemporary relevance demonstrates how Conrad exemplifies the artist as critic while challenging both the categories we impose on texts and the boundaries we erect between literary periods.

Gathers letters to Conrad's friends, family, fellow writers, and editors from the first forty years of his life

This book aligns concepts and methods from book history with new literary research on a globally studied writer. An innovative three-part approach, combining close reading the evidence of reading, scrutiny of international book distribution circuits, and of Conrad's many fictional representations of reading, illuminates his childhood, maritime and later shore-based reading. After an overview of the empirical evidence of Conrad's reading, his sparsely documented twenty years reading at sea and in port is reconstructed. An examination the reading practices of his famous narrator Marlow then serves to link Conrad's own maritime and shore-based reading. Conrad's subsequent networked reading, shared with his closest male friends, and with literate multilingual women, is examined within the context of Edwardian reading practices. His fictional representations of reading and material texts are highlighted throughout, including genre trends, periodical reading, reading spaces and their lighting, and the use of reading as therapy. The book should appeal both to Conrad scholars and to historians of reading.

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