



Joseph Conrad as an Intercultural Mediator

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Joseph Conrad, a British writer of Polish origin living and writing on the borders between cultures, worlds, and traditions, was perfectly aware of his interstitial position. In his letters, he succeeds in translating his native Polish cultural tradition into cross-cultural experience to suit western readers' tastes, as well. Along with being a writer, Conrad was a seaman who saw the contentious consequences of colonization while travelling to distant locations. He reveals the brutal and dishonest colonial methods as well as the suffering of the indigenous people in a large portion of his works. His message to western readers was that indigenous cultures might differ from, but not be inferior to, the cultures of Europe or North America. He urges readers to be discerning in their responses to such political practices and to avoid objectifying the inhabitants of colonial regions. Conrad's narratives of intercultural mediation inspired other artists who borrowed from and reworked his experience and ideas into their own works. Peter Fudakowski, for example, references *The Secret Sharer* in his Conrad-inspired film adaptation, which is concerned with, among other things, making Chinese culture and Polish experience, as well as Chinese lifestyle and philosophy, intelligible to the west.

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Culture

Numerous definitions of culture exist, often offering contrasting or polarizing perspectives. The meaning of the term has evolved, changing with the dynamic periods of its historical contextualization. When we think about culture in terms of interaction and mediation, Werner Delanoy's approach is worth considering. In his article "What is culture?", he broadly discusses the concept from various perspectives. First, he discusses its many meanings from a historical perspective, "From the Roman *colere* to the Linguistic Turn" (18-20) and then "From the Linguistic Turn to the Present Day" (20); he also outlines an interpretative perspective in cultural studies, "where cultural phenomena are studied as texts, performances or translations" (21). Delanoy observes, among other things, new directions for cultural studies and focuses on the issues of intercultural communication. Summing up his reflections, he concludes that "[c]ulture is a highly complex concept with manifold meanings" and that in the modern world cultures are viewed as "shared and contested sets of signifying practices resulting from human interaction with the complex environments in which people live. Moreover, cultures are treated as multidimensional, open-ended and dynamic entities, for which, as in Bakhtin's words, 'there is no first word ... and the final word has not yet been spoken'" (30).

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A more exhaustive definition of the concept, with view to the dynamic processes of intercultural communication and mediation, can be found in Tawhida Akhter and Meenakshi Lamba's chapter "Culture and Literature: Interdependences." The text dwells on the most important cultural assets, through which intercultural dialogue as well as cross-cultural negotiation become possible. Akhter and Lamba start with a discussion of the more general meanings of *culture*:

Culture is challenging to understand as the concept is often implicit but can be signified by different categories. It is the integration of human knowledge, faiths, and manners. Culture includes language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques and works of art, among other items. Culture comprises an association of values, beliefs, knowledge, skills, and practices that enhance the behavior of members of a social group at an individual definite moment. (1)

As they continue their argument, they describe culture in a highly imaginative and practical way, claiming that it affects the readers' imagination. Interestingly, they expand on a famous sentence, "Culture is like gravity: you do not experience it until you jump six feet into the air" (Trompenaars and Hampden-Turner 16) from the book *Riding the Waves of Culture*. The point made is that when encountering another culture, even when completely immersed in it, or even after certain assimilation has taken place, one will always be seen as a "delegate" of his/her native culture, that is, a complete meltdown seems impossible:

Culture is like gravity, we do not know about it except when we jump two meters into the air. It jerks us away from our contentment when we are taken from our own milieu and established in another, either temporarily or permanently. It is so viscous that it sticks to us from the womb to the tomb. Even though we can merge ourselves into another culture to some extent, our own culture stays with us perpetually, it follows us like our own shadow, everywhere we go. Accordingly, each of us is a delegate of our own culture. Our cultural identity can be glimpsed through our personal as well as inter-personal behavioural intricacies, both verbal and non-verbal. (1-2)

Cultural Communication and Intercultural Mediation

The concept of intercultural communication, like the concept of culture itself, has been defined in many ways, has evolved over time, and has been subject to change. In his article "What is Intercultural Communication?", Jan D. Ten Thije argues that "Traditionally, intercultural communication has been defined as all communication between people with different linguistic and/or cultural backgrounds" (35). This statement most generally provides the basis of any further discussion of intercultural communication.

Ten Thije dwells on "different theoretical and methodological approaches" (35) to intercultural communication, which focus on various aspects of its definition. He notes that "intercultural mediation" is a vital factor in discussing the issue, for "it covers various concepts within the different approaches" (36). The concept of mediation is related to conflict resolution and implies the instrumental role of an independent "third party" in the negotiations of difference that is indispensable to conflict resolution. The institution of a "third party" can also be found in other situations when intercultural communication is concerned. Such, for instance, is the interpreter's mediation. In cultural studies, "the interpreter is not only considered as a translator per se but also as an 'intercultural mediator'" (36). In sociology, communication is perceived as a form of mediation. As Ten Thije suggests: "Manifestations of cultures are mediated via various media (e.g. literature, tourist guides, journalism) that negotiate common ground between individuals and groups" (36).

Literature and Intercultural Communication

Different ways exist for literature to engage with society. On the one hand, a literary work may respond to the social circumstances of its immediate context; on the other, it can affect social behaviour as it articulates various threats and vulnerabilities, traumas, and fears afflicting society; while, at the same time, it may inspire hopes and dreams and prompt society to bring them to fruition. These social functions of literature likewise point to its tightly-knit connection to not only the cultural context of its production, but also to the target context of its reception, both of which are often located across significant temporal or spatial distance. Nowadays people are constantly on the move, and that is also happening to literatures and cultures.

In our contemporary age of accelerated globalization, literature more than ever bears the imprints of transcultural exchange, dislocation and migration. ... these texts, often written by authors who have themselves experienced some form of dislocation and write from the in-between of cultures, engage with notions of cultural difference and examine the affordances of intercultural communication. (Neumann 137)

It follows from this quote that literary mediation can be regarded as a form of intercultural communication, as due to its mediatory function, a literary work can overcome physical constraints and experience “otherness” as a form of negotiated difference. As Neumann puts it “[s]uccessful intercultural communication requires the ability to comprehend and respect the values, beliefs and habits of (those who are perceived as) cultural others and to act accordingly” (137).

Literature (alongside other cultural media such as film, television and the Internet) “provides insights into the ways in which cultures give meaning to the world and shows how cultures construct a sense of self; they also reveal some of the genres, formats and forms cultures may use to structure experiences, beliefs, values and anxieties” (138). Thus, both literature and the other media, which circulate freely in the global world, play an increasingly significant role in intercultural communication, as they are becoming a very important tool for intercultural mediation.

Joseph Conrad as an Intercultural Mediator

Joseph Conrad, a British writer of Polish origin, lived and wrote at the intersection of various cultures, societies, and traditions. He had a deep empathy for the distress individuals felt from a lack of understanding. This empathy, reflected in his life story, undoubtedly stemmed from his lifelong experience of cross-cultural tensions, whether through direct experience or observation. Sometimes, the strain could come from a misunderstanding or prejudiced reaction to cultural differences, which, while not threatening his life, greatly affected his sense of self-worth. In one of his letters, he writes “I’ve been so cried up of late as a sort of freak, an amazing bloody foreigner writing in English” (*Collected Letters* 3: 488). In a letter to Edward Garnett, he continues, “It is like abusing a tongue-tied man, for what can one say?” (28). Even though it annoyed him, he could live with the constant reminder of his *otherness*. Significantly, after his death, Virginia Woolf wrote: “Suddenly, without giving us time to arrange our thoughts or prepare our phrases, our guest has left us” (Woolf). Referring to him as “our guest,” not as “one of us,” Woolf stresses his ambiguous cultural background of a Pole living in England and writing in English. He was both “inside” and “outside” English culture, but that very uncertainty enabled him to embrace both possibilities.

However, sometimes instead of a “conflict,” Conrad experienced or observed the process of “devastation” or “complete destruction” of regional cultures as a result of violently imposed cultural assimilation. It did not matter if the culture in question was colonized by the Tsarist Russian partitioning power, or by white Europeans pursuing a supposedly “civilizing mission” in Africa, the methods of the invaders were barbaric, violent, and humiliating, leading to the subjection and extermination of their victims.

Conrad was born in the formerly Polish area annexed to Russia during the Partition. The region was subjected to stringent partition measures, including a highly restrictive policy of forced Russification, harsh repression, and persecution, prohibition of the Polish language in schools and offices, denigration of Polish culture and all traces of patriotism, surveillance of personal letters, and private conversations. There were even restrictions on the colour of women's clothes. Years later, when Conrad began his career as a sailor with a Belgian company and journeyed on one of the pioneering steamboats down the Congo River, he must have revisited his early memories of Russian persecution while witnessing the European "civilizing mission" in Africa.

At the age of seventeen, Conrad left his politically non-existent homeland and set out into the unknown. He probably never imagined himself straddling cultures and worlds, and that his in-betweenness would enable him to become a writer and an *intercultural mediator*. According to the dictionary definition, the latter can be:

- A person who enables intercultural communication, that is, s/he helps representatives of two different cultural communities communicate and understand each other. ("What is Intercultural Mediator?").
- An intercultural mediator (also called "community interpreter") facilitates communication between domestic, ethnic and migrant individuals, families and communities in general.
- [M]ediators [that] assist parties from different cultural contexts to understand one another by becoming aware of (own) biases towards processes, persons, behaviours and outcomes and to engage in effective communication and action. (Arvantis and Giaki).

In his writing Conrad frequently intertwines various cultural contexts attempting to elicit readers' response to different cultural perspectives. He does not provide a specific setting to simplify things for his readers, but instead urges them to analyse the decisions made by the main characters, track the progress of the story, and interpret the text by employing the relevant cultural codes in order to grasp the multicultural perspectives presented in the works. He only suggests or hints at a possible outcome, leading his readers to track the characters' paths and make their own judgement.

For instance, some of Conrad's cross-cultural works seem to articulate intercultural mediation in a chaotic way, but a closer examination reveals that this is rather due to problems of reception. Such problems often occur when we attempt to set the writer and his works in the wrong cultural context or to draw on an inappropriate cultural code to understand Conrad's prose. Such has frequently been the case, in relation, for example, to *Heart of Darkness* and *Lord Jim*.

In *Lord Jim*, readers encounter a multitude of cultures, nations, moral points of view, narrators, interpretations, and reinterpretations. "No point of view is entirely trustworthy" (Miller 220) here, for "there is an advanced form of manipulation of readers' responses" (Lothe 137). There are some clues, which can be detected and accepted or go unnoticed. And it is the readers who decide what to do. Thus, the novel may be perceived as being about lost and regained honour or as a work that invokes fascism. Considering Conrad's cultural background, it is illogical to associate Jim's behaviour and attitude, referred to as his "shadowy ideal of conduct" (*Lord Jim* 313), with the concept of fascism or the chivalric code of heroic self-assertion. Such an interpretation reveals a lack of awareness of the cultural code to which Conrad directly refers. In the "Author's Note," he gives readers a clue by describing the subject of his novel as "the acute consciousness of lost honour," adding that "no Latin temperament would have perceived anything morbid in the acute consciousness of lost honour" (67).

Heart of Darkness, depending on different reader responses, can also be interpreted in strikingly contrastive ways. Conrad is either accused of chauvinism, misogyny, or racism (we all remember Chinua Achebe's declaration that "Conrad was a bloody racist" and *Heart of Darkness* "an offensive and totally deplorable book" (782-94)), or seen as a guardian of the principal human values and ideals, that is, as a humanist. Hannah Arendt, for instance, notes the menacing shadow of fascism in Conrad's portrayal of the source of European madness in Africa. She further reads *Heart of Darkness* as a harbinger of political change. Arendt also discusses the "banality of evil" in *Under Western Eyes*, "the belief in a supernatural source of evil is not necessary; men alone are quite capable of every wickedness" (188).

Marlow, featuring as a narrator in four of Conrad's novels, including *Heart of Darkness* and *Lord Jim*, acts as an intercultural mediator. He scrutinizes the protagonists from afar, striving to understand their motivation. Yet, in his pursuit of understanding, he finds himself mired in conjecture and strays from his path. The same happens to the old teacher of languages in *Under Western Eyes*, who tries to make Razumov's story accessible to western eyes. His eyes are the titular eyes of the west, he becomes a "transmitter" of Razumov's thoughts and emotions. However, he claims to have "no comprehension of the Russian character" (2). Readers, therefore, see Russian characters through his eyes, and they seem "shocking, inappropriate, or even improper" (28). He explains that what he describes is "not a story of the West of Europe" (28), adding that "words, as is well known, are great foes of reality" (1). As a result, he proves to be an unreliable narrator, suggesting that, in fact, it is the west that does not understand Russia. Again, it is the reader who has to discover the implicit meaning of the story and be alert to "a complex of East-West ideologies ... a veritable Bedecker of points of view, discrepant perspectives, flashbacks, and chronological fragmentations. ... intoxicating compendium of reports, letters, diaries, slogans, foreign tongues, and intertextual commerce" (Berthoud 1).

In a letter to Galsworthy (1908), Conrad states: "I think that I am trying to capture the very soul of things Russian, – Cosas de Russia. It is not an easy work, but it may be rather good when it's done" (*Collected Letters* 4: 8). And in a letter to J. B. Pinker (1908), he writes more clearly:

Here is given the very essence of things Russian. Not the mere outward manners and customs but the Russian feeling and thought. You may safely say that. And, I think, the story is effective. It is also characteristic of the present time. Nothing of the sort had been done in English. The subject has long haunted me. Now it must come out. (*Collected Letters* 4: 14)

In the "Author's Note" to the work, Conrad endeavours to elucidate the fundamental nature of Russian culture to his readers from the western world. He articulates his thoughts in a manner that appears remarkably prescient in contemporary times:

The most terrifying reflexion (I am speaking now for myself) is that all these people are not the product of the exceptional but of the general – of the normality of their place and time – and race. ... The oppressors and the oppressed are all Russians together; and the world is brought once more face to face with the truth of the saying that the tiger cannot change his stripes nor the leopard his spots; the Russians are incorrigible. (7)

However, Conrad not only speaks of the threat to human moral identity in the space of a "hostile" culture, or shows the importance of choosing the right cultural code to interpret particular decisions or behaviour. He also tries to convey to the western reader those elements which he considers valuable and important, and which come from his native culture of the Polish borderlands and Polish tradition. Zdzisław Najder says that "From Poland [Conrad took: honour, fidelity and duty as essential moral values; a Romantic literary tradition ... generally: elements of ... imagery and basic ethical concepts and problems" (165–166).

When Conrad writes about honour, fidelity, humanity in *Lord Jim*, *Nostramo*, *Under Western Eyes*, or *Prince Roman*, he expresses his childhood traditions, his Polish background, and his own memories and imagination connected with the Polish Eastern Borderlands. When he portrays female characters, such as Mrs Gould or Antonia Avellanos, they are modelled after some Polish women he knew, including his mother and his first love, in an attempt to universalize Polish experience. However, because this very specific, endemic cultural code is sometimes not available, or not completely accessible, to the western reader, the above-mentioned perspectives and strategies have been subject to controversial readings.

I am absolutely convinced that the way Conrad refers to the Polish loss of independence and partitions, the importance of human ideals such as fidelity, courage, truth, or honour, and the need for dignified human perseverance in the most difficult situations can be read as an attempt to show "the danger of a single story" (Adichie). This is what the Nigerian writer Chimamanda Ngozi Adichie spoke about in her TED talk, emphasizing what role literature plays in meeting other cultures. Conrad tells the Polish story and then other stories about people from faraway places in a way that is interesting for

the western reader, building interconnections between cultures and people, making one recognize one's experience through the eyes of the Other. As regards structure, his works hold together diverse stories told from different cultural perspectives concerning the same event, which enables the reader to find the right code to decipher the situation, and to understand contradictory opinions, assessments, and choices. To put it in Adichie's words,

Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize. Stories can break the dignity of a people, but stories can also repair that broken dignity. ... That when we reject the single story, when we realize that there is never a single story about any place, we regain a kind of paradise.

Stories make the reader aware that literature plays a very important role in intercultural communication, as do writers as intercultural mediators. Conrad's writing provides ample evidence of that. He does not merely recount narratives about an oppressed nation striving to endure, but rather about people who have the same longings and dreams everywhere. Losing one's life and regaining it, struggling for one's dignity and humanity, are universal motifs in his works. Telling his stories, Conrad claims that Otherness is not based on objectively pronounced criteria, but is rather constructed. As Adichie says, "The consequence of the single story is this: it robs people of dignity. It makes our recognition of our equal humanity difficult. It emphasizes how we are different rather than how we are similar."

In one of his stories, "Amy Foster," Conrad explores the detrimental consequences of prejudice against difference. In his own biographical experience, he had to face attitudes that would cast him as the Other, and this, along with his cultural sensitivity, developed through encounters with representatives of different cultures ("Amy Foster" 11), rendered him capable of masterfully writing a story which can "serve as a motive for a Greek tragedy" ("Amy Foster" 101). The story centres on "a destitute emigrant from Central Europe" (Amy Foster 103), who, in pursuit of better opportunities in America, is shipwrecked and finds himself in an English village, bereft of all his possessions yet still alive. A man brought up in a completely different culture, not knowing either the language or customs of the place, is treated as a misfit and an intruder, while he only wants to survive. After some time, he seemingly finds favour with the natives, only to be completely rejected in the end. His foreignness is referred to as peculiar and idiosyncratic. In the course of time, people grow used to see him. But they never grow used to him.

His rapid, skimming walk; his swarthy complexion; his hat cocked on the left ear; his habit, on warm evenings, of wearing his coat over one shoulder, like a hussar's dolman; his manner of leaping over the stiles, not as a fit of agility, but in the ordinary course of progression – all these peculiarities were, as one may say, so many causes of scorn and offence to the inhabitants of the village. *They* wouldn't in their dinner hour lie flat on their backs on the grass to stare at the sky ... He was different: innocent of heart, and full of good will, which nobody wanted, this castaway, that, like a man transplanted into another planet, was separated by an immense space from his past and by an immense ignorance from his future. ... I believe he felt the hostility of his human surroundings. But he was tough – tough in spirit, too, as well as in body. ("Amy Foster" 116-117)

Amy's love for Yanko, which at first allows him to start a family and join the village community, begins to turn into fear, a desire to reject the man she married. This happens when Yanko wants to take part in his son's upbringing, teaching him his language or singing him lullabies. In the story, he remembers that she "was beginning to find out what sort of man she had married ... she had objected to him praying aloud in the evening" (120). When Yanko falls ill and asks for water, Amy does not understand his speech and runs away with the baby, leaving him to die all alone: "the father, cast out mysteriously by the sea to perish in the supreme disaster of loneliness and despair" (123).

Conrad shows how important it is in such circumstances to understand and try to accept difference. The writer describes how prejudice and primordial fear, strongly rooted in the human psyche, can destroy not only the possibility of establishing true interpersonal and intercultural relations, but also

endanger human life. As he puts it, the main idea of the story is “the essential difference of the races” (*Collected Letters* 2: 402).

The story takes the form of an account told by a nameless narrator, who retells the story narrated by his friend, the village doctor, Dr Kennedy. The Doctor’s narrative is sensitive to Yanko’s trialsome experience: Dr Kennedy is interested in the fate of the migrant, wishes him the best, and watches with concern what is happening around Yanko, particularly the change in his wife’s behaviour, and then his illness and death. Being only an observer, the Doctor can only suggest certain solutions, such as that someone should stay with and assist Yanko. However, apart from that, he is unable to do anything else.

The plot of the story also focuses on Amy and her problematic relationship with Yanko: “Amy, who fell in love silently, obstinately – perhaps helplessly ... it was love as the Ancients understood it: an irresistible and fateful impulse – a possession! ... [and then she was] awakened at last from that mysterious forgetfulness of self, from that enchantment, from that transport, by a fear resembling the unaccountable terror of a brute” (102). The combination of these traits and emotions: Amy’s bluntness and limitations, her immense love at the beginning of their relationship, and then her fear and hatred, her apparent acceptance and total misunderstanding of Yanko’s needs and plans, make Amy initially offer Yanko a life in the new community and then almost literally take it away from him.

Failure in intercultural communication may arise when there is no one capable of clarifying a particular situation and serving as a mediator. Such is the case of Yanko and the villagers: there is no one who could attempt to “translate” Yanko’s behaviour to the village community and vice versa. Neither Amy nor the Doctor are able to assume such a role. However, the story can also be read as a caution against telling a single story that wrongly generalizes human behaviour and stigmatizes people. Much like a distorting mirror, the story reflects and refracts the ideas carried by Victorian colonial literature. As Richard Ruppel suggests,

Amy Foster may be seen as a parodic inversion of the usual late Victorian colonial story in which the Englishman travels abroad to confront unfamiliar peoples. In Conrad’s tale, there is a dramatic upturning of these familiar conventions, since in this instance the isolated castaway arrives in Kent to be confronted by strange and threatening “natives” who pursue and hunt him like a wild animal and collectively contribute to his death. (“Amy Foster” 12)

Literature is an effective tool for intercultural communication, but so are music, film, and the visual arts. Artists who share personal experiences and backgrounds, even if separated by time and geography, can collaborate successfully, as is borne out by my next example.

Peter Fudakowski: Conrad’s Follower

Numerous artists, inspired by Conrad and his works, have expressed his ideas and spirit through “direct” cultural mediation. Among them is Peter Fudakowski, a screenwriter, director, and producer of the film adaptation of Conrad’s short story “The Secret Sharer.” Like Conrad, Fudakowski grew up in a multicultural environment. Born in London as the son of Polish immigrants, he has spent his entire life moving between cultures. Like Conrad, he abandoned the career for which he had trained. Having earned a degree in economics, he began his career in banking before moving to the world of cinema to become a director. Throughout his life, Fudakowski has maintained an exceptional connection with Conrad:

I felt sympathy for Conrad, who was born in Poland but spent his whole life at sea outside Poland, later settling in England. Although it was his choice to leave Poland. He loved the world, the sea, he felt he was Polish, but he wrote in English. I also have this conflict within me: as an Englishman, a Pole and a man of the world. It is an interesting but also painful situation, because you don’t belong anywhere. One is constantly in between. (Krauss)

Fudakowski chose to adapt Conrad’s short story, altering the time and location of the action as well as the gender of one of the characters. Despite (or perhaps because of) these alterations, he

was able to capture Conrad's spirit and message. Fudakowski aimed to situate the plot of his film in a setting where the principles that Conrad followed would hold significance. He selected China for these specific reasons (later, the film was actually shot in Thailand owing to censorship intervention with the script):

Conradian values continue to be very relevant, especially in China. The kind of values that perhaps fade a little in the West: sacrifice, duty, family. Despite the regime there, people are very family-oriented and are therefore prepared to do anything for the family. It is precisely these values that Conrad's story and our film are about" (Krauss).

In fact, there are a lot of elements in this story that fit well in China but do not work in the West. Sacrifice for family, a sense of duty. These things don't matter so much to people in the West, but they still hold up as important values in Asia. We thought the Conrad values would work well in these conditions. (Kaczon).

Like Conrad, Fudakowski is an intercultural mediator. He shows how cultural difference may, at first sight, arouse distrust and hostility, but how intercultural mediation is a much-needed strategy that helps us understand difference.

In the movie, the attempt to look at others not as enemies but as partners becomes possible thanks to Li, a woman who is an effective intercultural mediator. In fact, apart from Captain Konrad, the rest of the crew do not see her, they only experience her actions. This is what a successful mediator should be, one who gives hints and facilitates understanding, without drawing attention to herself/himself. Thus, Li operates on the border of visibility: she is both tangible and imperceptible.

Though initially problematic, the relationship between captain and crew grows increasingly tight, thanks to the conversations Li has with Konrad and the advice she gives him. Her attitude and communicative skills are indispensable in the interaction between the representatives of different cultures. Li is able to abide in the in-between space of cultural negotiation, she informs Captain Konrad on the behaviour of his multinational crew, and helps him understand them. She literally facilitates Konrad's understanding of the sailors' lifestyle, their attachment to the "family" they have forged on board the ship, and their fears and anxieties. She transforms mutual hostility, resulting from cultural differences, into acceptance and friendship.

Li advises Konrad not to wear a uniform all the time; encourages him to eat with the others as this strengthens the bonds of the crew. It is thanks to her that Konrad makes the right decision. The captain decides to save the ship when he understands that it is actually the true home of his crew. Konrad, certainly modelled after Conrad himself, meets his *secret sharer*, and that helps him understand himself and achieve greater maturity.

While Conrad subtly navigates between cultures, presenting various attitudes, arguments, and decisions from diverse viewpoints and leaving the characters' behaviour to the reader's judgment, Fudakowski takes a more straightforward approach, guided by the cinematic medium he employs. By introducing Li as an intercultural mediator and illustrating the impact of her actions, he compels the audience to fully engage. Consequently, Fudakowski remains faithful to Conrad's message and the ideals he advocated through the use of different artistic methods and dynamics of action.

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