

Contents

Introduction – Turgenev Through Conrad’s Eyes	7
Chapter One – Turgenev and Conrad’s Masters and Antimasters: In Search of a Perfect Form and Style	21
Turgenev and Conrad: European Writers	21
Turgenev and Conrad’s Literary Preferences and Literary Masters	24
Masters and Antimasters	47
Turgenev and Conrad’s Philosophical Outlook	57
Overlapping of Turgenev and Conrad’s Views on Art	72
Chapter Two – A Comparison between Turgenev and Conrad’s Revelations of Truth about the World and Man	85
Attitudes to Social Changes and Freedom	89
Turgenev and Conrad’s Europeanism	99
Turgenev and Conrad’s Disillusionment with Radical Social and Political Changes	108
Chapter Three – Impressions and Memories in Turgenev’s <i>A Sportsman’s Sketches</i> and Conrad’s <i>The Mirror of the Sea</i>	141
Composition and Literary Sources	145
Nature in <i>The Mirror of the Sea</i> and <i>A Sportsman’s Sketches</i> . .	149
Turgenev and Conrad’s Ways of Stimulating the Reader’s Visual Experience	157
Bird Imagery	164
Views on Society, Seamanship and Characterisation in <i>The Mirror of the Sea</i> and <i>A Sportsman’s Sketches</i>	167
Chapter Four – Intertextual and Text-Internal Phenomena in Conrad’s <i>Under Western Eyes</i> and Turgenev’s Political Novels (<i>Rudin</i> , <i>On the Eve</i> , <i>Smoke</i> and <i>Virgin Soil</i>)	175
Verbal and Non-Verbal Communication in <i>Under Western Eyes</i> and Turgenev’s Novels	192
Turgenev and Conrad’s References to Eyes	204

Appendix – Conrad, Spasowicz, Turgenev and Dostoevsky	215
Conclusion	221
References	229
Index of Names	237
Summary	241
Summary in Polish	243