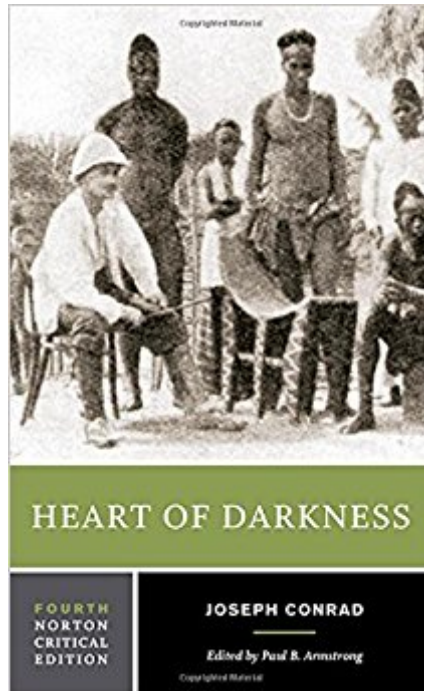




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Heart Of Darkness (Norton Critical Editions)



Synopsis

The Fourth Edition is again based on Robert Kimbrough's meticulously re-edited text. Missing words have been restored and the entire novel has been repunctuated in accordance with Conrad's style. The result is the first published version of *Heart of Darkness* that allows readers to hear Marlow's voice as Conrad heard it when he wrote the story. "Backgrounds and Contexts" provides readers with a generous collection of maps and photographs that bring the Belgian Congo to life. Textual materials, topically arranged, address nineteenth-century views of imperialism and racism and include autobiographical writings by Conrad on his life in the Congo. New to the Fourth Edition is an excerpt from Adam Hochschild's recent book, *King Leopold's Ghost*, as well as writings on race by Hegel, Darwin, and Galton. "Criticism" includes a wealth of new materials, including nine contemporary reviews and assessments of Conrad and *Heart of Darkness* and twelve recent essays by Chinua Achebe, Peter Brooks, Daphne Erdinast-Vulcan, Edward Said, and Paul B. Armstrong, among others. Also new to this edition is a section of writings on the connections between *Heart of Darkness* and the film *Apocalypse Now* by Louis K. Greiff, Margot Norris, and Lynda J. Dryden. A Chronology and Selected Bibliography are also included.

Book Information

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Customer Reviews

Paul B. Armstrong is Professor of English and former Dean of the College at Brown University. He was previously a professor and a dean at the University of Oregon and the State University of New York at Stony Brook. He has also taught at the University of Copenhagen, Georgia Institute of

Technology, the Free University of Berlin, the University of Virginia, and the Institute for Doctoral Studies in the Visual Arts. He is the author of *How Literature Plays with the Brain: The Neuroscience of Reading and Art*; *Play and the Politics of Reading: The Social Uses of Modernist Form*; *Conflicting Readings: Variety and Validity in Interpretation*; *The Challenge of Bewilderment: Understanding and Representation in James, Conrad, and Ford*; and *The Phenomenology of Henry James*. He is editor of the Norton Critical Edition of E. M. Forster's *Howards End* and of the fourth and fifth Norton Critical Editions of *Heart of Darkness*.

What made the experience of listening to *Heart of Darkness: A Signature Performance* by Kenneth Branagh the most enjoyable? His voice adapts to this novel in chilling ways. It's a first person narrative and he is excellent in his character. What was one of the most memorable moments of *Heart of Darkness: A Signature Performance* by Kenneth Branagh? When he goes to see Kurtz's fiancée and nearly breaks down. What does Kenneth Branagh bring to the story that you wouldn't experience if you just read the book? The accents and nuances in the characters. If you were to make a film of this book, what would be the tag line? Down the river is a nightmare. Any additional comments? Wonderful book! Excellent narrator!

99% gets you 99 typos on 99% of the pages in this e-book. Conrad is great, of course. But the transcribers of this transcript must've been doing their work in a room of darkness.

It is well written. The idea of a storyteller in the story is not unique but very effective. We could ponder over the word darkness for quite some time. The best way to ponder is with Cliff's Notes. Personally I wanted him to get on with it. I guess I was a little impatient for the action and the conclusion. If it hadn't been for cliff notes I would have missed half the things he was implying. A merchant company is missing an agent Kurtz, and Marlowe must find him. Traveling through harsher environments than he imagined possible he may have found what he was seeking. As with many of this type of epic the physical distance or direction is not as important then the transformation it plays on one's soul. I missed this book somehow in school. The reason I started to read this book before actually I actually became immersed in it, was to see how close it came to the movie. No not the movie you are thinking of. "Cannibal Women in the Avocado Jungle of Death" (1988.) The film was shot primarily in the avocado groves maintained by the University of California at Riverside (UCR), which the university uses for horticultural experiments. Adrienne Barbeau is Dr. Kurtz. The horror.....the horror.....Cannibal Women in the Avocado Jungle of Death

This book is a very slow read full of descriptions. However, the themes and symbolisms of the story are very deep. I can best describe it as *Tale of Two Cities* by Charles Dickens. As they are both very descriptive and slow paced. If you are a fast reader who likes action, this is not the book for you.

My review is for the Kindle download with the cream and green cover that also says "ILLUSTRATED / FREE AUDIOBOOK." Not only could I not manage to go through the entire convoluted process to download the audiobook--too complicated--but the Kindle file is illustrated by small, non-enlargeable paintings of cowboys and Indians and Western scenes, approximately in the style of Remington. Nothing wrong with Remington paintings, if that's what these are, but they have exactly zero to do with Conrad's "Heart of Darkness." There's nothing wrong with the text itself that I can see, but unless you think you'll be able to ignore the bizarre "illustrations" entirely, you should keep looking for another way to read this.

An excellent novel that is deceptively complex. I taught this novel as a part of my World Literature Course and later as representative of early Modernism. The story is populated by deeply flawed characters, of which only the central two begin to grasp the depth of their personal inconsistencies. The action of the novel is set against the backdrop of the height of British Colonialism, with a thriving trade in African Ivory. The central figure, Marlow expounds about the shocking treatment of the indigenous peoples of Africa, all the while seemingly ignorant of his own objectification and racism. Marlow is sent by the company to recover and bring to heel a shadowy, mythic figure named Kurtz whose methods have become so extreme as to endanger the business interests of the company. On the journey that takes Marlow and his hapless tourists into what at the time was a largely blank spot on the map, Marlow risks death, disillusion, and madness on a quest that will leave him forever changed. Critics are of two camps on this novella, some suggest that it possesses a certain self-awareness and serves as an indictment of British Imperialism, yet others decry it as deeply flawed in that Marlow infantilizes the indigenous populace almost as blatantly as the company men he is repelled by. Indeed, Marlow is UN-self-conscious in his discussion of the native crewmen that share the journey with him, but whether this is purposeful irony on Conrad's part or unaware of his own racism is to be determined by the author.

I disliked it at first because it's hard to understand due to the great use of complex language and its

complex and out of the ordinary story, however, rereading it really allowed me to see how nice and well written it is and the use of language the author uses to explain his message and theme is very nice. It makes you feel like the narrator is talking directly to you, since it is written by a narrator who is listening to the story of "Marlow", the main character of the book. The messages the author displayed helped me understand more about imperialism and racism. However, we are left with a question on whether or not Marlow is racist or not even at the end of the book.

I find this a good analysis of the reality of working in a culture not your own. Continually perplexed by the juxtaposition of "who I really am" and "the realities of my incomprehensible surroundings." Each of us responds differently, some out of control and others with great restraint. Congo brings out the best and the worst...it still does.

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