

YORK NOTES ON

HEART OF DARKNESS

Joseph Conrad



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Notes On The Heart Of Darkness Joseph Conrad York Notes

George A. Panichas



Notes On The Heart Of Darkness Joseph Conrad York Notes:

Heart of Darkness, Joseph Conrad Hena Maes-Jelinek, 1998 **Joseph Conrad's Heart of Darkness** Harold Bloom, 2008 Joseph Conrad's Heart of Darkness is not simply a critique of colonialism in the Congo it is an examination of the human tendency toward self endangering corruptibility In this updated collection of critical essays master literary scholar Harold Bloom suggests that this resonant work has taken on the power of myth Book jacket Joseph Conrad George A. Panichas, 2007 Examines the morality expressed in the fictional writing of Joseph Conrad discussing The Secret Agent Lord Jim Nostromo Heart of Darkness and other works and describing Conrad's vision of the human world *Celebrating the 60th Anniversary of 'Things Fall Apart'* Désiré Baloubi, Christina R. Pinkston, 2020-12-10 This book celebrates Chinua Achebe one of the most profound and famous African writers of our time and his widely read masterpiece Things Fall Apart The novel remains a must read literary text for reasons the many contributors to this book make clear in their astute readings Their perspectives offer thought provoking and critically insightful considerations for scholars of all ages cultures and genders

Postcolonial Whiteness Alfred J. Lopez, 2005-02-10 Explores the undertheorized convergence of postcoloniality and whiteness **Joseph Conrad** D C R A Goonetilleke, 1990-11-19 **Modernism, Metaphysics, and Sexuality** Debrah Raschke, 2006-08 Without question modernist texts have been haunted by what can be known or more aptly what cannot be known This position is foundational to one of the pivotal readings of modernism Simultaneously economic legal and political shifts that occurred during the late nineteenth and early twentieth centuries produced real material changes pertaining to the status of women Thus as many others have adeptly argued modernism is also a crisis in gender Modernism Metaphysics and Sexuality keenly suggests that these narratives the thinking of what constitutes truth and the rethinking of gender are intertwined Interpreting Conrad's Heart of Darkness and Victory Forster's A Passage to India and Maurice Lawrence's Women in Love and Woolf's A Room of One's Own and To the Lighthouse through Luce Irigaray's rereading of western metaphysics Raschke suggests that where there is a crisis in knowing there is also a crisis in gender Bachelors, Manhood, and the Novel, 1850-1925 Katherine V. Snyder, 1999-09-02 Katherine Snyder's study explores the significance of the bachelor narrator a prevalent but little recognised figure in premodernist and modernist fiction by male authors including Hawthorne James Conrad Ford and Fitzgerald Snyder demonstrates that bachelors functioned in cultural and literary discourse as threshold figures who by crossing the shifting permeable boundaries of bourgeois domesticity highlighted the limits of conventional masculinity The very marginality of the figure Snyder argues effects a critique of gendered norms of manhood while the symbolic function of marriage as a means of plot resolution is also made more complex by the presence of the single man Bachelor figures made moreover an ideal narrative device for male authors who themselves occupied vexed cultural positions By attending to the gendered identities and relations at issue in these narratives Snyder's study discloses the aesthetic and political underpinnings of the traditional canon of English and American

male modernism *D.H. Lawrence* Neil McEwan,1981 Two of D H Lawrence s most renowned novels now with new packages and new introductions Widely regarded as D H Lawrence s greatest novel *Women in Love* continues where *The Rainbow* left off with the third generation of the Brangwens Focusing on Ursula Brangwen and her sister Gudrun s relationships the former with a school inspector and the latter with an industrialist and then a sculptor *Women in Love* is a powerful sexually explicit depiction of the destructiveness of human relations *The Novel and the Sea* Margaret Cohen,2021-06-08 For a century the history of the novel has been written in terms of nations and territories the English novel the French novel the American novel But what if novels were viewed in terms of the seas that unite these different lands Examining works across two centuries *The Novel and the Sea* recounts the novel s rise told from the perspective of the ship s deck and the allure of the oceans in the modern cultural imagination Margaret Cohen moors the novel to overseas exploration and work at sea framing its emergence as a transatlantic history steeped in the adventures and risks of the maritime frontier Cohen explores how Robinson Crusoe competed with the best selling nautical literature of the time by dramatizing remarkable conditions from the wonders of unknown lands to storms shipwrecks and pirates She considers James Fenimore Cooper s refashioning of the adventure novel in postcolonial America and a change in literary poetics toward new frontiers and to the maritime labor and technology of the nineteenth century Cohen shows how Jules Verne reworked adventures at sea into science fiction how Melville Hugo and Conrad navigated the foggy waters of language and thought and how detective and spy fiction built on sea fiction s problem solving devices She also discusses the transformation of the ocean from a theater of skilled work to an environment of pristine nature and the sublime A significant literary history *The Novel and the Sea* challenges readers to rethink their land locked assumptions about the novel ***The Plausible World* B. Westphal,2016-04-30** In *The Plausible World* the intersections of literature and cartography enable readers to understand that place is anything but purely geographic a plausible world is created as a strategy to fill the void Innovative in his approach Westphal challenges the view that perceptions and representations of space are stable or straightforward

***Janiform Novels and other Literary Essays* Cedric Watts,2016** *Janiform Novels and Other Literary Essays* gathers 25 essays by Cedric Watts MA Ph D Emeritus Professor of English at Sussex University Previously published in a diversity of magazines and books these conveniently gathered literary discussions deal with such authors as Sophocles Chaucer Shakespeare Donne Marvell Milton Defoe Richardson Jane Austen Emily Bront Conrad Hemingway Graham Greene William Golding Samuel Beckett and Chinua Achebe Topics include covert plotting the conceit of the conceit the fallacies of structuralist and post structuralist literary theory delayed decoding Shakespeare s scepticism Conrad s opposition to racism and imperialism Hemingway s profoundly ambiguous style and L vi Strauss s ludicrous naivety Cedric Watts s critical writings have been described as fearless perceptive provocative incisive and entertaining Neil Sinyard Graham Greene Newsletter ***Imperialism Past and Present* Emanuele Saccarelli,Latha Varadarajan,2015** *Imperialism Past and Present*

is a pithy and accessible exploration of the origins nature and consequences of imperialism The authors contend that imperialism remains at the heart of recent events and ongoing processes that define contemporary politics and they look at the way that it applies in the post Cold War period

Modernist Writing and Reactionary Politics Charles Ferrall, 2001-02 Ferrall offers insights into the relation between modernist aesthetics technology and politics *The Peculiar Sanity of War* Celia Malone Kingsbury, 2002 During wartime paranoia gossip and rumor become accepted forms of behavior and dominant literary tropes *The Peculiar Sanity of War* examines the impact of war hysteria on definitions of sanity and on standards of behavior during World War I Drawing upon Joseph Conrad's comprehensive understanding of war's impact on soldiers and civilians alike and extending Michel Foucault's construction of madness and reason Kingsbury expands the definition of war neurosis to include peculiar sanity at home as well as on the front lines While other investigations of World War I consider shell shock to be the only definable war madness Kingsbury is the first to build a powerful argument around the insanity of the home front's vilification of the enemy Ultimately Kingsbury's study establishes peculiar sanity among civilians and soldiers as an inevitable response to war's madness *The Peculiar Sanity of War* begins by locating the roots of war mania in Edwardian hypocrisy then moves on to examine the way propaganda operates in nontraditional texts such as housekeeping guides and in the novels of Joseph Conrad Ford Madox Ford H G Wells Rebecca West Edith Wharton Willa Cather Rudyard Kipling Virginia Woolf and H D Celia Kingsbury's eloquent and moving book brings together war and madness in unexpected ways Beginning with a phrase from Joseph Conrad she diagnoses the condition of a culture gone awry a peculiar sanity from Laurence Davies's foreword

Modernism, Nationalism, and the Novel Pericles Lewis, 2000-04-24 In *Modernism Nationalism and the Novel* first published in 2000 Pericles Lewis shows how political debates over the sources and nature of national character prompted radical experiments in narrative form amongst modernist writers Though critics have accused the modern novel of shunning the external world Lewis suggests that far from abandoning nineteenth century realists concern with politics the modernists used this emphasis on individual consciousness to address the distinctively political ways in which the modern nation state shapes the psyche of its subjects Tracing this theme through Joyce Proust and Conrad amongst others Lewis claims that modern novelists gave life to a whole generation of narrators who forged new social realities in their own images Their literary techniques multiple narrators transcriptions of consciousness involuntary memory and arcane symbolism focused attention on the shaping of the individual by the nation and on the potential of the individual in time of crisis to redeem the nation

The British National Bibliography Arthur James Wells, 2006 *Conrad, Language, and Narrative* Michael Greaney, 2001-11-15 In this re evaluation of the writings of Joseph Conrad Michael Greaney places language and narrative at the heart of his literary achievement A trilingual Polish expatriate Conrad brought a formidable linguistic self consciousness to the English novel tensions between speech and writing are the defining obsessions of his career He sought very early on to develop a writing of the voice based on oral or

communal modes of storytelling Greaney argues that the yarns of his nautical raconteur Marlow are the most challenging expression of this voice centred aesthetic But Conrad s suspicion that words are fundamentally untrustworthy is present in everything he wrote The political novels of his middle period represent a breakthrough from traditional storytelling into the writerly aesthetic of high modernism Greaney offers an examination of a wide range of Conrad s work which combines recent critical approaches to language in post structuralism with an impressive command of linguistic theory **Rich and Strange** Marianne DeKoven,2021-07-13 Like the products of the sea change described in Ariel s song in The Tempest modernist writing is rich and strange Its greatness lies in its density and its dislocations which have until now been viewed as a repudiation of and an alternative to the cultural implications of turn of the century political radicalism Marianne DeKoven argues powerfully to the contrary maintaining that modernist form evolved precisely as a means of representing the terrifying appeal of movements such as socialism and feminism Organized around pairs and groups of female and male signed texts the book reveals the gender inflected ambivalence of modernist writers Male modernists desiring utter change nevertheless feared the loss of hegemony it might entail while female modernists feared punishment for desiring such change With water imagery as a focus throughout DeKoven provides extensive new readings of canonical modernist texts and of works in the feminist and African American canons not previously considered modernist Building on insights of Luce Irigaray Klaus Theweleit and Jacques Derrida she finds in modernism a paradigm of unresolved contradiction that enacts in the realm of form an alternative to patriarchal gender relations *The Shape of Fear* Susan Jennifer Navarette,2014-07-11 During the last decades of the nineteenth century Charles Darwin Thomas Henry Huxley Walter Pater and others changed the nature of thought concerning the human body and the physical environment that had shaped it In response the 1890s saw the publication of a series of remarkable literary works that had their genesis in the intense scientific and aesthetic activity of those preceding decades texts that emphasized themes of degeneration and were themselves stylistically decompositive with language both a surrogate for physical deformity and a source of anxiety Susan J Navarette examines the ways in which scientific and cultural concerns of late nineteenth century England are coded in the horror literature of the period By contextualizing the structural stylistic and thematic systems developed by writers seeking to reenact textually the entropic forces they perceived in the natural world Navarette reconstructs the late Victorian mentalit She analyzes aesthetic responses to trends in contemporary science and explores horror writers use of scientific methodologies to support their perception that a long awaited period of cultural decline had begun In her analysis of the classics Turn of the Screw and Heart of Darkness Navarette shows how James and Conrad made artistic use of earlier scientific readings of the body She also considers works by lesser known authors Walter de la Mare Vernon Lee and Arthur Machen who produced fin de si cle stories that took the form of hybrid literary monstrosities To underscore the fascination with bodily decay and deformation that these writers explored The Shape of Fear is enhanced with prints and line drawings by Victor Hugo James Ensor and

other artists of the day This elegantly written book formulates a new canon of late Victorian fiction that will intrigue scholars of literature and cultural history

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