

DICTION

IMAGERY

DETAILS

LANGUAGE

SYNTAX

PAGE NUMBER	QUOTE	ANALYSIS
3	“barges drifting up with the tide seemed to stand still in red clusters of canvas, sharply peaked with gleams of varnished spirits”	<ul style="list-style-type: none">- “standing”: personifying barges, makes them seem more significant in the landscape- “clusters of canvas”: strangely beautiful, comparable to a painting- “sharply”: a little bit of an edge in what is otherwise a picturesque scene- “varnished spirits”: remnants of the past, perhaps a glorified version, only surface level
4	“It had borne all the ships whose names are like jewels flashing in the night of time”	<ul style="list-style-type: none">- Feeling of being in the river is as dark and uncertain as the night, only glimmer of hope is seeing ships
8	“It had ceased to be a blank space of delightful mystery— a white patch for a boy to dream gloriously over.”	<ul style="list-style-type: none">- White is a symbol of hope, of brightness amongst the dark (similar to above quote)
8	“But there was in it one river especially, a mighty big river, that you could see on the map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land.”	<ul style="list-style-type: none">- Snake is a sign of cunning, betrayal, darkness- The river does not have positive connotations- Uncoiled snake, so active
10	“A narrow and deserted street in deep shadow, high houses, innumerable windows with venetian blinds, a dead silence, grass sprouting between the stones, imposing carriage archways right and left, immense double doors standing ponderously ajar.”	<ul style="list-style-type: none">- Venetian blinds: show influences, how many cultures have been here- Grass sprouting: abandoned

		<ul style="list-style-type: none"> - Ponderously: gives life of its own
14	<p>“We called at some more places with farcical names, where the merry dance of death and trade goes on in a still and earthy atmosphere as of an overheated catacomb; all along the formless coast bordered by dangerous surf, as if Nature herself had tried to ward off intruders; in and out of rivers, streams of death in life, whose banks were rotting into mud, whose waters, thickened into slime, invaded the contorted mangroves, that seemed to writhe at us in the extremity of an impotent despair.”</p>	<ul style="list-style-type: none"> - Personifying death and trade, how central to life there - Same with Nature
17	<p>“They were not enemies, they were not criminals, they were nothing earthly now—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom.”</p>	<ul style="list-style-type: none"> - HORRIBLY racist - Shadows: shells of people - Recurring image of gloom/fog
23	<p>“The word 'ivory' rang in the air, was whispered, was sighed. You would think they were praying to it. A taint of imbecile rapacity blew through it all, like a whiff from some corpse.”</p>	<ul style="list-style-type: none"> - Smell of greed compared to dead body, can see Conrad's opinion of ivory trade
26	<p>“The moon had spread over everything a thin layer of silver—over the rank grass, over the mud, upon the wall of matted vegetation standing higher than the wall of a temple, over the great river I could see through a sombre gap glittering, glittering, as it flowed broadly by without a murmur. All this was great, expectant, mute, while the man jabbered about himself. I wondered whether the stillness on the face of the immensity looking at us two were meant as an appeal or as a menace. What were we who had strayed in here?”</p>	<ul style="list-style-type: none"> - Light is given good connotations: silver - Immensity also personified: shows significance
28	<p>“ Did I see it? I saw it. What more did I want? What I really wanted was rivets, by heaven! Rivets. To get on with the work—to stop the hole. Rivets I wanted. There were cases of them down at the coast—cases—piled up—burst—split!”</p>	<ul style="list-style-type: none"> - Short sentences, almost a panic amongst very long ones
35	<p>“We penetrated deeper and deeper into the heart of darkness.”</p>	<ul style="list-style-type: none"> - Title!! - Darkness is Congo, going to source, beginning, energy centre (like the heart, which operates the

		whole body)
38	<p>“About three in the morning some large fish leaped, and the loud splash made me jump as though a gun had been fired. When the sun rose there was a white fog, very warm and clammy, and more blinding than the night. It did not shift or drive; it was just there, standing all round you like something solid. At eight or nine, perhaps, it lifted as a shutter lifts. We had a glimpse of the towering multitude of trees, of the immense matted jungle, with the blazing little ball of the sun hanging over it—all perfectly still—and then the white shutter came down again, smoothly, as if sliding in greased grooves. I ordered the chain, which we had begun to heave in, to be paid out again. Before it stopped running with a muffled rattle, a cry, a very loud cry, as of infinite desolation, soared slowly in the opaque air.”</p>	<ul style="list-style-type: none"> - Somewhat peaceful scene turned darker with the sound of fish like a gun - White fog, blinding comparison again - Personifying fog, “shift” or “drive”, shows permanence and significance in the landscape - “towering”, “immense”, very powerful imagery
41	<p>“Restraint! What possible restraint? Was it superstition, disgust, patience, fear—or some kind of primitive honour? No fear can stand up to hunger, no patience can wear it out, disgust simply does not exist where hunger is; and as to superstition, beliefs, and what you may call principles, they are less than chaff in a breeze. Don't you know the devilry of lingering starvation, its exasperating torment, its black thoughts, its sombre and brooding ferocity? Well, I do. It takes a man all his inborn strength to fight hunger properly. It's really easier to face bereavement, dishonour, and the perdition of one's soul—than this kind of prolonged hunger. Sad, but true. And these chaps, too, had no earthly reason for any kind of scruple. Restraint! I would just as soon have expected restraint from a hyena prowling amongst the corpses of a battlefield. But there was the fact facing me—the fact dazzling, to be seen, like the foam on the depths of the sea, like a ripple on an unfathomable enigma, a mystery greater—when I thought of it—than the curious, inexplicable note of desperate grief in this savage clamour that had swept by us on the river-bank, behind the blind whiteness of the fog.”</p>	<ul style="list-style-type: none"> - Short sentences amongst long ones to give off sense of alarm - Causes the reader to stop and pay attention more - White fog again!
47	<p>“The point was in his being a gifted creature, and</p>	<ul style="list-style-type: none"> - Title reference

	that of all his gifts the one that stood out preeminently, that carried with it a sense of real presence, was his ability to talk, his words—the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness.”	<ul style="list-style-type: none"> - Kurtz’s heart has been consumed by “impenetrable darkness”
49	“Of course you may be too much of a fool to go wrong—too dull even to know you are being assaulted by the powers of darkness. I take it, no fool ever made a bargain for his soul with the devil; the fool is too much of a fool, or the devil too much of a devil—I don't know which.”	<ul style="list-style-type: none"> - Title reference again! - “Darkness” here is becoming more and more like the natives <ul style="list-style-type: none"> - However racist that is
50	“It gave me the notion of an exotic Immensity ruled by an august Benevolence. It made me tingle with enthusiasm. This was the unbounded power of eloquence—of words—of burning noble words. There were no practical hints to interrupt the magic current of phrases, unless a kind of note at the foot of the last page, scrawled evidently much later, in an unsteady hand, may be regarded as the exposition of a method. It was very simple, and at the end of that moving appeal to every altruistic sentiment it blazed at you, luminous and terrifying, like a flash of lightning in a serene sky: 'Exterminate all the brutes!'"	<ul style="list-style-type: none"> - Personification of “Immensity” and “Benevolence” <ul style="list-style-type: none"> - Implies significance, gravitas - Juxtaposition of “magic current of phrases” and “Exterminate all the brutes!” <ul style="list-style-type: none"> - One very positive, the other very negative
56	“The man filled his life, occupied his thoughts, swayed his emotions. 'What can you expect?' he burst out; 'he came to them with thunder and lightning, you know—and they had never seen anything like it—and very terrible. He could be very terrible. You can't judge Mr. Kurtz as you would an ordinary man. No, no, no! Now—just to give you an idea—I don't mind telling you, he wanted to shoot me, too, one day—but I don't judge him.”	<ul style="list-style-type: none"> - “thunder” and “lightning” show intense impact - Short, abrupt sentences to make reader slow down and pay attention
60	““Dark human shapes could be made out in the distance, flitting indistinctly against the gloomy border of the forest, and near the river two bronze figures, leaning on tall spears, stood in the sunlight under fantastic head-dresses of spotted skins, warlike and still in statuesque repose. And from right to left along the lighted shore moved a wild	<ul style="list-style-type: none"> - “Bronze” → surprisingly positive descriptions of people who seem to be regarded as inferior - Sound very regal, POWERFUL

	and gorgeous apparition of a woman.”	
69	<p>“Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn’t touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision—he cried out twice, a cry that was no more than a breath:</p> <p>“The horror! The horror!”</p>	<ul style="list-style-type: none"> - Description of skin colour as “ivory” → parallels his work in the IVORY trade - “surrender to complete knowledge” → surrenders to his sins! <ul style="list-style-type: none"> - “The horror! The horror!” - Even if he’s dying, I’m glad he finally realised
70	<p>“This is the reason why I affirm that Kurtz was a remarkable man. He had something to say. He said it. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness. He had summed up—he had judged. ‘The horror!’ He was a remarkable man. After all, this was the expression of some sort of belief; it had candour, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth—the strange commingling of desire and hate. And it is not my own extremity I remember best—a vision of greyness without form filled with physical pain, and a careless contempt for the evanescence of all things—even of this pain itself. No! It is his extremity that I seem to have lived through.”</p>	<ul style="list-style-type: none"> - Marlow seems to <i>really</i> like him - “remarkable”?? I certainly would not describe him as that - Desire/hate → a lot of similar pairing throughout the book - I really don’t know what to think about this quote - I love the descriptions but honestly?? I don’t agree with them
74	<p>“‘Intimacy grows quickly out there,’ I said. ‘I knew him as well as it is possible for one man to know another.’”</p>	<ul style="list-style-type: none"> - Okay, but did you really - It sounds like he’s trying to compensate for something <ul style="list-style-type: none"> - Maybe guilt that he let him die?
77	<p>“Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha. Nobody moved for a time. “We have lost the first of the</p>	<ul style="list-style-type: none"> - “meditating Buddha” → like the beginning of the book

	<p>ebb,” said the Director suddenly. I raised my head. The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky—seemed to lead into the heart of an immense darkness.”</p>	<ul style="list-style-type: none">- Implies that he is almost holy- Title reference again- This time “heart of... darkness” is the setting- Is London<ul style="list-style-type: none">- Europe is the <i>real</i> heart of darkness, source of imperialism
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