**End of Book Questions**

**Consider the following questions and selections. What do you make of these moments? What do they mean? What do they reveal? How can they tie in to a theme or pattern overall?**

Narrative structure—Why include the frame story? Why have the wandering voice of Marlow? Why the interjections? Since he is telling a story, why does he include dialogue? Why the long paragraphs? (70-71)

Pg. 72 “Curious, this feeling that came over me that such details (about the ceremonies used to approach Kurtz) would be more intolerable to me than those heads drying on the stakes under Mr. Kurtz’s windows. After all, that was only a savage sight, while I seemed at oe bound to have been transported into some lightless region of subtle horrors, where pure, uncomplicated savagery was a positive relief, being something that had a right to exist—obviously—in the sunshine.”

“Rebels! What would be the next definition I was to hear? There had been enemies, criminals, workers—and these were rebels. Those rebellious heads looked very subdued to me on their sticks.” (73)

“I had, even like the niggers, to invoke him—himself—his own exalted and incredible degradation. There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. Confound the man! He had kicked the very earth to pieces. He was alone, and I before him did not know whether I stood on the ground or floated in the air.” (82)

“His soul was mad. Being alone in the wilderness, it had looked within itself, and, by heavens! I tell you, it had gone mad. I had—for my sins, I suppose—to go through the ordeal of looking into it myself.” (83)

“It is strange how I accepted this unforeseen partnership, this choice of nightmares forced upon me in the tenebrous land invaded by these mean and greedy phantoms.” (85)

“But both the diabolic love and the unearthly hate of the mysteries it had penetrated fought for the possession of that soul satiated with primitive emotions, avid of lying fame, of sham distinction, of all appearances of success and power.” 85

“I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of somber 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 the supreme moment of 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—“The horror! The Horror!” (86)

“He had something to say (in the face of death). 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.” (88)

What did we learn about Kurtz (or not) by the steady flow of people who came to see Marlow after his return to the “sepulchral city”?

“I had a vision of him on the stretcher, opening his mouth voraciously, as if to devour all the earth with all its mankind. He lived then before me; he lived as much as he had ever lived, a shadow insatiable of splendid appearances, of frightful realities; a shadow darker than the shadow of the night and draped nobly in the folds of a gorgeous eloquence.” (91)

“Yes, I know,’ I said, with something like despair in my heart, but bowing my head before the faith that was in her, before that great and saving illusion that shone with an unearthly glow in the darkness, in the triumphant darkness from which I could not have defended her—from which I could not even defend myself.” (94)