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# Cuore Di Tenebra

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*Cuore Di Tenebra*

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**PRECIOUS COLLINS**

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Judaism, Philosophy, and Psychoanalysis

in *Heidegger's Ontology* Lulu.com

"This interdisciplinary, international, and multi-lingual collection of essays explores a broad range of issues related to hospitality and hostility, in literary and cultural contexts from antiquity to the present. Insightful theoretical and historical discussions undergird richly detailed particular studies. The central focus unifies the diverse pieces, which are original, well-researched and reasoned, and clearly written. A solid contribution to scholarship in several fields (including linguistics, anthropology and Internet culture), the volume is also enjoyable to read. Its lively and appealing pieces on recent novels and contemporary trends lend a fresh and contemporary feel." -Prof. Pamela S. Saur, Lamar University, Texas

**Racconti** Quodlibet

This book explores the interaction between corpus stylistics and translation studies. It shows how corpus methods can be used to compare literary texts to their translations, through the analysis of Joseph Conrad's *Heart of Darkness* and four of its Italian translations. The comparison focuses on stylistic features related to the major themes of *Heart of Darkness*. By combining quantitative and qualitative techniques, Mastropiero discusses how alterations to the original's stylistic features can affect the interpretation of the themes in translation. The discussion illuminates the manipulative effects that translating can have on the reception of a text, showing how textual alterations can trigger different readings. This book advances the multidisciplinary dialogue between corpus linguistics and translation studies and is a valuable resource for students and researchers interested in the application of corpus approaches to stylistics and translation.

**Cuore di tenebra** Bloomsbury

Publishing

This book investigates the relationship between Dino Buzzati's fiction and Anglo-American culture by focusing on his re-use of visual texts (Arthur Rackham's illustrations), narrative sources (Joseph Conrad's novels), and topoi belonging to such genres as the seafaring tale, the ghost story and the Christmas story. Tracing Buzzati's recurring theme of the loss of imagination, *Dino Buzzati and Anglo-American Culture* shows that, far from being a mere imitator, he carries on an original and conscious reworking of pre-existing literary motifs. Especially through the adoption of intertextual strategies, Buzzati laments the lack of an imaginative urge in contemporary society and attempts a recovery of the fantastic imagery of his models.

Alongside a reconsideration of Buzzati's intertextuality, this book offers new insights into Buzzati's fantastic fiction, by highlighting its playful and ironic component as opposed to the more overtly pervading sense of gloominess and nostalgia. Furthermore, while filling a gap in the critical study of Buzzati in the English-speaking world, the book contributes towards a general reassessment of an author who, although regarded as minor for many years, can rightly be ranked among the masters of twentieth-century fantastic literature.

*Heart of Darkness* CreateSpace

This book takes a postcritical perspective on Joseph Conrad's central texts, including *Heart of Darkness*, *The Secret Agent*, *Under Western Eyes*, and *Lord Jim*. Whereas critique is a form of reading that prioritizes suspicion, unmasking, and demystifying, postcritique ascribes positive value to

the knowledge, affect, ethics, and politics that emerge from literature. The essays in this collection recognize the dark elements in Conrad's fiction—deceit, vanity, avarice, lust, cynicism, and cruelty—yet they perceive hopefulness as well. Conrad's skepticism unveils the dark heart of politics, and his critical heritage can feed our fear that humanity is incapable of improving. This Conrad is a well-known figure, but there is another, neglected Conrad that this book aims to bring to light, one who delves into the politics of hope as well as the politics of fear. Chapters 1 and 2 are available open access under a Creative Commons Attribution 4.0 International License via [link.springer.com](http://link.springer.com)

*Catalogue of Copyright Entries* Springer Nature

In this landmark book, leading international scholars from North America, Europe and the UK offer a sustained critical attention to the concept of silence in Joyce's writing. Examining Joyce's major works, including *Ulysses*, *Portrait of the Artist as a Young Man* and *Finnegans Wake*, the critics present intertextual and comparative interpretations of Joyce's deployment of silence as a complex overarching narratological strategy. Exploring the many dimensions of what is revealed in the absences that fill his writing, and the different roles – aesthetic, rhetorical, textual and linguistic – that silence plays in Joyce's texts, James Joyce's *Silences* opens up important new avenues of scholarship on the great modernist writer. This volume is of particular interests to all academics and students involved in Joyce and Irish studies, modernism, comparative literature, poetics, cultural studies and translation studies.

**Corpus Stylistics in Heart of**

**Darkness and its Italian Translations**  
Lulu.com

The volume came about as a result of a joint effort at a bifocal reflection of the international community of Melvillians and Conradians in Szczecin, Poland, in August 2007. What became clear in formal and informal discussion among the participants of that international gam was that Herman Melville and Joseph Conrad Korzeniowski shared the intuition that the essential liquidity of the existential human condition necessitates a "universal squeeze of the hand." This idea, beautifully conceptualized by Melville in chapter 94 of *Moby-Dick*, caused both writers to examine in their complex narratives the ways in which various kinds of oppression prevent this desired possibility (read more in the Introduction).

*Catalog of Copyright Entries. New Series*  
Routledge

A "meticulously researched and comprehensive" (*Financial Times*) history of the devastating war in the heart of Africa's Congo, with first-hand accounts of the continent's worst conflict in modern times. At the heart of Africa is the Congo, a country the size of Western Europe, bordering nine other nations, that since 1996 has been wracked by a brutal war in which millions have died. In *Dancing in the Glory of Monsters*, renowned political activist and researcher Jason K. Stearns has written a compelling and deeply-reported narrative of how Congo became a failed state that collapsed into a war of retaliatory massacres. Stearns brilliantly describes the key perpetrators, many of whom he met personally, and highlights the nature of the political system that brought these people to power, as well as the moral decisions with which the

war confronted them. Now updated with a new introduction, *Dancing in the Glory of Monsters* tells the full story of Africa's Great War.

**Rapporti di forza** Routledge

This book questions Italian "white innocence" and examines the specificity of Italian racial discourse through the analysis of different kinds of texts and representations. Intersectionality – a theoretical and methodological approach focusing on the multidimensional discrimination that individuals and groups experience based on their race, color, gender, and other axes of oppression – has only recently been embraced as an effective methodology in Italy, whose national identity is structured around the "chromatic norm" of whiteness. The categories of race and color have been almost absent in post-war public debate as well as in scholarly discourse. Feminist movements and theoreticians have mostly placed gender at the core of their analyses, leaving white privilege unchallenged and undertheorized. Colonial and postcolonial studies have linked present-day racism to Italian colonialism, thus shedding light on contemporary incarnations of Empire. In this volume, the authors adopt an intersectional methodology to question Italian "white innocence" and to examine the specificity of Italian racial discourse through the analysis of different kinds of texts and representations. The volume also includes two interviews with writers and intellectuals Djarah Kan and Leaticia Ouedraogo, who discuss how they articulate concepts of intersectionality, Blackness, white privilege, and structural racism in Italian contemporary culture and society. The book will be of great significance to students, researchers and scholars of Migration and Postcolonial

Studies interested in gender, class, and racial identity. The chapters in this book were originally published as a special issue of the *Journal of Postcolonial Writing*.

**The Poetics of Transubstantiation**

Newton Compton Editori

In a novella which remains highly controversial to this day, Conrad explores the relations between Africa and Europe. On the surface, this is a horrifying tale of colonial exploitation. The narrator, Marlowe journeys on business deep into the heart of Africa. But there he encounters Kurtz, an idealist apparently crazed and depraved by his power over the natives, and the meeting prompts Marlowe to reflect on the darkness at the heart of all men. This short but complex and often ambiguous story, which has been the basis of several films and plays, continues to provoke interpretation and discussion. *Heart of Darkness* grew out of a journey Joseph Conrad took up the Congo River; the verisimilitude that the great novelist thereby brought to his most famous tale everywhere enhances its dense and shattering power. Apparently a sailor's yarn, it is in fact a grim parody of the adventure story, in which the narrator, Marlow, travels deep into the heart of the Congo where he encounters the crazed idealist Kurtz and discovers that the relative values of the civilized and the primitive are not what they seem. *Heart of Darkness* is a model of economic storytelling, an indictment of the inner and outer turmoil caused by the European imperial misadventure, and a piercing account of the fragility of the human soul.

**Joseph Conrad and Postcritique**

Bloomsbury Publishing

The essays in this collection explore the concept of 'transubstantiation', its

adaptations and transformations in English and European culture from the Elizabethans to the twentieth century. Favoring an interartistic and comparative perspective, a wide range of critical approaches, from the philosophical to the semiological, from cultural materialism to gender and queer studies, are brought to bear on authors ranging from Descartes, Shakespeare and Joyce, to Macpherson, Madox Ford, and Winterson, as well as on contemporary sculpture and an Italian adaptation of Conrad for the screen in an unusually comic vein. The volume, edited by Douglas Burnham of Staffordshire University and by Enrico Giaccherini of Pisa University, will be of interest to those concerned with the cultural history of Christianity and with the remarkable critical and theoretical insights generated by contemporary approaches to this traditional theme. *Dino Buzzati and Anglo-American Culture* John Benjamins Publishing Company  
 Introduzione di Bruno Traversetti  
 Traduzione di Flaminio Di Biagi Edizioni integrali I temi salienti dell'opera narrativa di Joseph Conrad vengono riproposti in questo volume attraverso una scelta di alcuni tra i più rappresentativi romanzi dello scrittore: in *Karain*: un ricordo e ne *La laguna* si svolge l'incontro di due culture sullo sfondo di un Oriente magico e misterioso, mentre *Il ritorno*, *Domani*, *Amy Foster* e *Gli idioti* sono ambientati in Occidente, e sembrano alludere al disagio esistenziale dell'uomo occidentale vittima di un progresso impietoso; *Il compagno segreto* è il più letterario dei romanzi conradiani e sviluppa in chiave di avventura marinaresca il tema affascinante e inquietante del doppio, così come *Un avamposto del progresso* e *Cuore di*

tenebra (forse il capolavoro di Conrad) riflettono sensazioni e turbamenti vissuti dall'autore durante il suo soggiorno in Africa. «Marlow terminò di raccontare, e si sedette in disparte, indistinto e silenzioso, nella posa di un Buddha in meditazione. Per un poco nessuno si mosse. «Abbiamo perso l'inizio della marea», disse a un tratto il direttore. Sollevai la testa. Il mare aperto era sbarrato da un nero banco di nubi, e la tranquilla via navigabile che conduceva agli estremi confini della terra scorreva cupa sotto un cielo coperto - sembrava portare verso il cuore di una tenebra immensa.» Joseph Conrad (Józef Konrad Korzeniowski) nacque nel 1857 a Berdyczew, nella Polonia meridionale. Nel 1874 cominciò a viaggiare per mare. Dieci anni più tardi, ottenuta la cittadinanza inglese, trasformò il suo vero nome in quello con il quale è universalmente conosciuto e si affermò come uno dei più grandi scrittori di lingua inglese, pur essendo il polacco la sua lingua madre. Morì nel 1924. Sue celebri opere sono *Cuore di tenebra*, *Il reietto delle isole* (1896), *Lord Jim* (1900), *Nostromo* (1904), *La linea d'ombra* (1917). Di Conrad la Newton Compton ha pubblicato anche *Romanzi del mare*.

### **The Reception of Joseph Conrad in Europe** Bloomsbury Publishing USA

The Relocation of Culture is about accents and borders-about people and cultures that have accents and that cross borders. It is a book that deals with translation and nomadic identities, and with the many ways in which the increasing relevance of forced migrations has affected the practice of languages and the understanding of cultures in our times. Simona Bertacco and Nicoletta Vallorani examine the theoretical and practical nexus of

translation and migration, two of the most visible and anxiety-producing keywords of our age, and use translation as the method for a global cultural theory firmly based in the humanities, both as creative output and interdisciplinary scholarship. Positioning their work within the field of translation studies with important borrowings from literary and cultural studies, visual and migration studies, the authors suggest a theory of translation that makes space for complexity, considers different “languages” (words, images, sounds, bodies), and takes into account both our emotional, pre-linguistic and instinctual reaction to the other as an invader and an enemy and the responsibility for the other that lies at the heart of translation. This process necessarily involves a reflection on the location and relocation of cultures in contemporary times.

Hearts of Darkness: Melville, Conrad and Narratives of Oppression Routledge

The objective of this book is to construct an individually emancipatory economic and political philosophy. This means a concrete-based, man-centered, non-hypostatizing, anti-dialectical approach to the apprehension of the material, i.e. nature in general. This constitutes an emancipation from culture-based understandings of reality, and in particular from the metaphysically biased type of culture represented by capitalism. The proposed philosophical emancipation means individual liberation from the logically flawed, massifying character of the dominant mode of thought of capitalist times. From these bases, the social sciences can also be reformulated. Micocci argues that capitalism can be conceptualized as a limited and limiting socialized mode of thought, an intellectuality whose dialectical features are effectively

identified by using the proxy of political economy, both marxist and mainstream. Political economy in fact, being a most representative instance of dialectical thinking, mirrors the dialectical nature of capitalist economic and political relationships. According to Micocci, non-dialectical occurrences in capitalism are simply excluded from normal social, economic, and intellectual activities, which are performed in a metaphysical, intellectually isolated environment. In capitalism, therefore, the materials, the concrete, i.e. nature itself, is not considered as a whole but only as occasional instances. Micocci describes capitalism, in sum, as an intellectually constructed culture (a metaphysics) which preserves itself, and props itself up, by means of its iterative (market-like) functioning.

**Space(s) of the Fantastic** Lulu.com  
 Translating the Female Self across Cultures examines contemporary autobiographical narratives and their Italian and French translations. The comparative analyses of the texts are underpinned by the latest developments in Translation Studies that place emphasis on identity construction in translation and the role of translation in moulding various types of identity. They focus on how the writers’ textual personae make sense of their sexual, artistic and post-colonial identities in relation to the mother and how the mother-daughter dyad survives translation into the Italian and French social, political and cultural contexts. The book shows how each target text activates different cultural literary, linguistic and rhetorical frames of reference which cast light on the facets of the protagonists’ quest for identity: the cult of the Madonna; humour and irony; gender and class; mimesis and

storytelling; performativity and geographical sense of self. The book highlights the fruitfulness of studying women's narratives and their translations, and the polyphonic dialogue between the translations and the literary and theoretical productions of the French and Italian cultures.

*Joseph Conrad and the Fiction of Autobiography* Edizioni Mondadori  
Heart of Darkness is a novella written by Polish-born writer Joseph Conrad (born Józef Teodor Konrad Korzeniowski). Before its 1902 publication, it appeared as a three-part series (1899) in Blackwood's Magazine. It is widely regarded as a significant work of English literature and part of the Western canon. This highly symbolic story is actually a story within a story, or frame narrative. It follows Marlow as he recounts, from dusk through to late night, his adventure into the Congo to a group of men aboard a ship anchored in the Thames Estuary. The story details an incident when Marlow, an Englishman, took a foreign assignment as a ferry-boat captain, employed by a Belgian trading company. Although the river is never specifically named, readers may assume it is the Congo River, in the Congo Free State, a private colony of King Leopold II. Marlow is employed to transport ivory downriver; however, his more pressing assignment is to return Kurtz, another ivory trader, to civilization in a cover up. Kurtz has a reputation throughout the region.

*The Relocation of Culture* Vita e Pensiero  
Part 1, Books, Group 1, v. 22 : Nos. 1-131 (Issued April, 1925 - April, 1926)  
*Tessiture. Letterature e culture di lingua inglese nella didattica dei cultural studies* editpress

Heart of Darkness (1899) is a novella by Polish-British novelist Joseph Conrad,

about a voyage up the Congo River into the Congo Free State, in the heart of Africa, by the story's narrator Marlow. Marlow tells his story to friends aboard a boat anchored on the River Thames, London, England. This setting provides the frame for Marlow's story of his obsession with the ivory trader Kurtz, which enables Conrad to create a parallel between London and Africa as places of darkness. Through his journey, Marlow develops an intense interest in investigating Kurtz, an ivory-procurement agent, and Marlow is shocked upon seeing what the European traders have done to the natives. Joseph Conrad's exploration of the darkness potentially inherent in all human hearts inspired the 1979 film, *Apocalypse Now*, although the setting was moved to Vietnam Central to Conrad's work is the idea that there is little difference between so-called civilized people and those described as savages; Heart of Darkness raises important questions about imperialism and racism. Originally published as a three-part serial story in Blackwood's Magazine, the novella Heart of Darkness has been variously published and translated into many languages. In 1998, the Modern Library ranked Heart of Darkness as the sixty-seventh of the hundred best novels in English of the twentieth century.

[L'esperienza della parola](#) Columbia University Press

Words like 'terrorism' and 'war' are no longer capable of encompassing the scope of contemporary violence. With this book, Cavarero effectively renders such terms obsolete. She introduces a new word, 'horrorism', to capture the experience of violence.

*Heart of Darkness* Armando Editore  
Cuore di tenebra fu scritto da Conrad in due mesi, nel 1898, sotto l'influsso della

biografia e del mito di Rimbaud. È anzitutto un libro sul viaggio, sulla passione della scoperta di luoghi nuovi. In seguito, la vicenda di Marlowe diventa una discesa agli inferi, nel cuore dell'Africa. L'incontro con Kurtz - agente dei mercanti d'avorio, che ha reso brutalmente schiavi gli indigeni - mette il protagonista, e il lettore, a contatto con il "cuore di tenebra": il Male, reso grottesco da quegli uomini che credono Kurtz una sorta di divinità. Ma anche lui è, a suo modo, una vittima della solitudine, della follia della cultura occidentale che va in mille pezzi quando entra in contatto con l'Altro. La morale del polacco-inglese Conrad è una risposta polemica al russo Dostoevskij: dato che Dio non c'è, difendiamoci da soli contro noi stessi.

*Catalog of Copyright Entries* Columbia University Press

This book provides a series of new

addresses to the enduring problem of how to categorize the Fantastic. The approach taken is through the lens of spatiality; the Fantastic gives us new worlds, although of course these are refractions of worlds already in being. In place of 'real' spaces (whatever they might be), the Fantastic gives us imaginary spaces, although within those spaces historical and cultural conflicts are played out, albeit in forms that stretch our understanding of everyday location, and our usual interpretations of cause and effect. Many authors are addressed here, from a variety of different geographical and national traditions, thus demonstrating how the Fantastic - as a mode, a genre, a way of thinking, imagining and writing - continually traverses borders and boundaries. We hope to move the ongoing debate about the Fantastic forward in a scholarly as well as an engaging way.

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