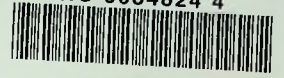


MO055729NC

T635.

THE NATIONAL COLLEGE OF ART & DESIGN

NC 0034824 4



AN INVESTIGATION INTO THE CONCEPT OF THE DARK AND LIGHT AREAS OF THE HUMAN MIND, WITH REFERENCES TO THE GREEK MYTHOLOGICAL NOTION OF THE DIONYSIAN AND THE APOLLONIAN PRINCIPLES, THE PHILOSOPHY OF FRIEDRICH NIETZSCHE, JOSEPH CONRAD'S NOVEL 'HEART OF DARKNESS', AND THE FILM 'APOCALYPSE NOW' DIRECTED BY FRANCIS FORD COPPOLA.

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART  
DEPARTMENT OF SCULPTURE

BY

ANTHONY HUGHES

APRIL 1989

TABLE OF CONTENTS

INTRODUCTION

An investigation into the concept of the dark and light areas of the human mind, with references to the Greek mythological notion of the Dionysian and Apollonian principles, the philosophy of Friedrich Nietzsche, Joseph Conrad's novel "Heart of Darkness" and the film "Apocalypse Now" directed by Francis Ford Coppola.

1. CONCLUSION

TABLE OF ILLUSTRATIONS

ILLUSTRATIONS

BIBLIOGRAPHY

FOOTNOTES

**TABLE OF CONTENTS**

**INTRODUCTION ..... 1**

**CHAPTER**

**I NIETZSCHE ..... 6**

**II HEART OF DARKNESS ..... 10**

**III APOCALYPSE NOW ..... 15**

**IV CONCLUSION .....22**

**TABLE OF ILLUSTRATIONS .....26**

**ILLUSTRATIONS .....27**

**BIBLIOGRAPHY.....32**

**FOOTNOTES.....33**

## INTRODUCTION

# The Concept of Dark & Light in Greek Mythology

P. 1 - 5



Because of the difficulties in relating to, analysing and understanding the content and functions of the human mind, it is sometimes necessary to introduce a way of simplyfying the interpretation of what can be seen as the two fundamental characteristic differences of the consciousness and awareness of the human being. The two concepts of rational/irrational and conscious/subconscious mind are the most common ways of approaching the subject of the psychology of the human being. Throughout the history of psychology, philosophy, literature art and film, many people have dealth with these dichotomous concepts and have referred to these notions with symbols and methaphors representing the polarity that exists within the human psyche. The fascination of the subject of darkness and lightness of the human psyche can be found in the creative works of art and writing etc. of many societies dating back to the very origins of human consciousness.

Darkness to human beings has always represented the unknown, evil, danger etc., an area in our minds that we visit in our dreams or in irrational states of being and states of insanity. There have been many representations of states of darkness in mythologies from all over the world which have immortals and mortals involving themselves in a darkened state of unconsciou-ness. But the mythological notion of darkness and lightness and its relationship to the darkness and lightness of human nature that seems to be the most appropriate in this investigation is the Greek tragic myth of the Dionysian and Apollonian principle where Dionysus represented the darkness and Apollo the lightness.

Dionysus was born of Zues and Semele the moon. Godess. At Heras orders, the wife of Zeus, Dionysus a horned child with serpants was torn to pieces by the Titans, but he was rescued by his Grandmother, Rhea, and reconstituted and he came to life again. It was on Mount Nysa that Dionysus invented wine, for which he was chiefly celebrated. He went wandering all over the world, accompanied by his tutor Silenus and his army of Satyrs, wild creatures with horses ears and tails, and maenads, wild women who were devoted to Dionysus, and brought his cult of the vine with him. He spread his art of viniculture around the world and founded great cities and gave them laws. When Dionysus took possession of his followers he drove them to frenzies of destruction which helped him win his battles

against those who opposed him. His power came to that of his ability to change form and drive people mad. When he made a tour of the Aegean Islands he found that his ship was unseaworthy and hired another from Tyrrhenian sailors who claimed to be sailing for Naxos but they proved to be pirates and steered for Asia intending to sell Dionysus there as a slave. He made a vine grow from the deck of the ship and enfold the mast, while ivy twined about the rigging. He turned the oars into serpents and became a lion himself, filling the vessel with phantom beasts and the sound of flutes, so that the terrified pirates leaped overboard and he turned them into dolphins. With this power, Dionysus established his worship throughout the world and ascended into Heaven and now sits at the right hand of Zeus. The Gods cult was always something foreign and dangerous and wild, and so forever threatening reason and social order, but like the God, not to be denied. In Sacraficial rites Dionysus was worshipped in the form of a bull or goat which was ritually slaughtered and torn into pieces. Dionysus was spoken as 'cow born', bullshaped, bullfaced, and was believed to appear to the Hellenes as a bull. In representing the sufferings Dionysus's first death as a newly born, a live bull was torn to pieces with hands and teeth at rituals. The legend was that Dionysus was in the form of a bull when he was torn to pieces, in redning and devouring the flesh of a live bull at his festival, his worshippers believed that they were killing the God, eating his flesh and drinking his blood so he would be reborn.

Apollo was born son of Zeus and Leto, daughter of the Titans Coes and Pheobe (Intelligence and moon). In classical times, music, poetry, philosophy, astronomy, mathematics, medicine and science all came under Apollo's control. As the enemy of barbarism, he stood for moderation in all things. Apollo with his lyre, pouring a libation, whose seven strings were connected to the seven vowels of the later Greek alphabet. He was worshipped as the sun and was the God of light, youth, prophecy and music - especially of the lyre, his other charge was the care of flocks and herds as if in control of civility. The Greeks associated him with moral excellence, his cult at Delphi had an enormous influence in the extension of tolerance, and eventually Apollo became known as a god of order and rationality.

There are many interpretations and variations of the Dionysian and Apollonian mythologies but all of them have more or less the same theme of the two Deities existing in an opposing relationship of dark and light, order and disorder. One interpretation of the Apollonian relationship states that the Apollonian tragic hero Pentheus, represented our whole rationalistic culture and thought that his boundaries were secure his terrain clearly mapped and his identity established. Pentheus, the grandson of Cadmus, son of Agave and Echion the sown man, was the King of Thebes. Dionysus visited Thebes and invited the women there to join his revels on mount Cithaeron. Pentheus, disliking Dionysus's dissolute appearance, arrested him, together with all his maenads, but he went mad and instead of shackling Dionysus he shackled a bull. The Maenads escaped and went raging out upon the mountain, where they tore calves in pieces in the Dionysian rite, which represented the violent tearing apart of all categories. Disguising himself as a Maenad, Pentheus attempted to observe the ritual, but he was himself mistaken for the sacrificial victim. Inflamed by wine a religious ecstasy, the Maenads rent him limb from limb. In short his ego-boundaries were violently breached, the sense of his identity exploded into fragments that were ground down into the primal substrate of Dionysian darkness which both underlines and overrides civilisation's attempt to evaluate the conscious above nature.

The Dionysian tragic hero Orpheus suffered a fate in similar ways to Pentheus. Orpheus, the son of the Thracian King Oeagus and the muse Calliope, was the most famous poet and musician in Greek tragedy who ever lived. When Dionysus invaded Thrace, Orpheus neglected to honour him, but taught other sacred mysteries and preached the evil of sacrificial murder to the men of Thrace. Every morning he would rise and greet the dawn on the summit of Mount Pangaeon, preaching that Apollo was the greatest of all Gods. Dionysus in vexation, set his Maenads upon him and they tore Orpheus apart. Orpheus, because he was a principal in the Dionysian rites, is said to have suffered the same fate as the God. Dismembered by the Maenads of the bull cult, Orpheus did not come in conflict with the Dionysian Cult, he was Dionysus. Orphic priests called the demi-god whose raw bulls flesh they ate Dionysus and distinguished him as the God of the senses from Apollo the god of the intellect.



Apollo in Greek tragedy represented the goals of the civilised being, in our contemporary existence, his cult could be seen as our egos and identities as we know them in our civilised surroundings. Dionysus is the undoing of this civilization, the unconscious part of our psyche where all things flow through one another. In the Apollonian light each thing is seen clear and separated as itself, in the Dionysian dark all things flow and merge into a molten invisibility. That our culture in the age of science should favour the Apollonian is not surprising, the value of light is unquestionable; but where there is no darkness there can be no illumination, rejection of the Dionysian, i.e. darkness and the unconscious, does not serve the purpose of clear and total 'seeing'. In Greek Tragedy, the Mythological notions of the Dionysian and Apollonian principle is a metaphorical description of the 'dark' primitiveness and 'light' civilization that exists in human nature. Apollo never dies, never changes his shape, he is eternally young, strong and beautiful. This is almost like how things are in mass society where the need to survive through employment outweighs any form of investigation into our own psyche. Dionysus is perpetually changing, in describing the manifold changes of Dionysus into winds, water, earth, stars and grown plants and animals, it opens up the possibilities of the irrational possessing the abilities of creation.

A philosophical perspective about creativity tends to find a connection between irrational processes similar to unconscious states with the production of art. The indication of the irrational quality of creative thinking has not by any means been the only produce of creative artists and philosophers. By beginning with Plato, however, some philosophers have emphasised irrational, free and sometimes dreamlike functions. Plato affirmed that while creating, the poet was possessed by "divine madness", he or she was out of their minds and deprived of their senses. Kant recognised the difference between rational thought and Aesthetic thought and described a soul animating spirit controlling creation. Nietzsche related both dreams and intoxication to artistic production. Association and poetry with the former, and gesture, passion, song and dance with the latter. Apollonian and Dionysian principles, which according to Nietzsche are the driving forces of art and artistic creation, correspond with dreams and intoxication, respectively in everyday life. A perpetual



conflict between the Apollonian principle of order and measure, and the Dionysian principle of destruction and of tempestuous creative power, promotes a struggle which directly out of emerges the greatest achievement of Hellenism - Tragedy.

Greek Tragedy was born out of Apollo's control of Dionysus and out of this harnessing the overcoming of the primitive being emerged. The theory of the origin of tragedy which is probably the most popular is based mainly on the literal acceptance of statements made by Aristotle. Tragedy in Greece was a religious ceremony in the sense that it formed part of the festivals of Dionysus, and that it dealt with the myths which were the medium of early religious thought. Tragedy presented in dramatic form themes chosen freely from the whole range of epic story and floating legend. The tragic plays of the three great poets, Aeschylus, Sophocles and Euripides, and their contemporaries, were always religious in the sense that the interest was not simply the action as an exciting series of events, nor simply in the study of striking characters, but in the meaning of the action as exemplifying of the relation of human beings to the powers controlling the universe, and the relation of these powers to our destiny. The scenes of a tragedy consisted of set speeches or dialogues spoken by the chorus, the actors who sang the chorus and commented on the action of the play. The chorus presented human beings or divine beings in human form and they represented the struggles of mortals as the influence of immortals, the Gods, controlled their destiny. The association of tragedy with the Dionysiac satyr play confirm the connection between tragedy and the cult of Dionysus. Dionysus was peculiar among Greek gods in taking possession of his worshippers and the actor that sang the chorus eventually surrendered his own personality, his identity was lost to the Dark ways of Dionysus.

## CHAPTER ONE

### NIETZSCHE

# Nietzsche's Interpretation of Tragedy and his Aspirations Towards the "Beyond"

P. 6 - 9

## CHAPTER ONE

The Dionysian Aspect of Tragedy, the delight in the irrational in life, in the power of instinct, in wild primitive frenzy, in the shapeless chaos emerging from the primordial ground of everything creative remained the fundamental categories of Friedrich Nietzsche's philosophical work. In the *Birth of Tragedy*, Nietzsche's first book published in eighteen seventy two, he argued that we cannot do justice to the achievements of the Greeks and the triumph of those powers of restraint that he calls Apollonian, unless we first observe the unrestrained Dionysian energies that the Greeks managed to harness. Nietzsche used Apollo as a symbol for the aspect of Greek culture which found superb expression in the Classical Greek sculptures and temples; The genius of restraint, measure tolerance and harmony. Far from depreciating what he called the Apollonian, he argued that one could not appreciate it sufficiently until one became aware of an other side of Greek culture that was barbarous by comparison and found expressing in the Dionysian festivals.

Dionysus to Nietzsche stood for the spiritual and emotional elements in life and art. He only recognised one dominant force in human beings, that of the will to power. He called this phenomenon Dionysus which meant the sublimated will to power. The name Dionysus consequently associated and related to his idea of the *Übermensch*, the superman, an individual beyond the good and evil of humanity whose will to power changes into creativity. Nietzsche placed the origin of Dionysian Tragedy, by following the scholarly tradition of Schopenhauer, in the chorus of the tragic play. Though for Nietzsche the important thing was not its message but its Dithyramb. The Dithyramb was invented by Arion master of the lyre and was the song of Dionysus and it was sung in praise of him. Nietzsche quite literally saw the chorus as a crowd of satyrs accompanying Dionysus the god of ecstasy on his exploits through a mythological landscape. "Dionysian music incited awe and terror ... in the Dionysian dithyramb man is incited to the greatest exaltation of all his symbolic faculties. The essence of nature is now to be expressed symbolically" (1). The symbols in tragedy were the actors, in the tragic chorus of the Greeks we have to recognise real beings in the figures on the stage. The satyr, the fictitious natural being, presented to the cultural Helene, representations of their existence in Dionysian music and chorus.



The Greek person of culture probably felt nullified in the presence of satyric chorus. Dionysian tragedy emphasised the gulfs between person and person and gave way to an overwhelming feeling of unity leading back to the very heart of nature. This metaphysical comfort appears in incarnate clarity in the chorus of satyrs, a chorus of natural beings who live behind civilisation, and remain eternally the same. The chorus depicted the very nature of the Gods enticing the mortal Hellene as he or she was reminded of their sufferings having looked boldly right into the terrible destructiveness of world history through war, and the cruelty of nature, they realised that their lives revolved around a pathetic world of reality. Here Nietzsche believed that the danger to the Hellenes will was greatest, conscious of the truth they have once seen, they now see everywhere only the horror and absurdity of existence. But Nietzsche believed that Art saves the Hellene from this negation of will, ... "art approaches as saving sorceress, expert at healing" (2) Nietzsche's interpretation explains that art could turn the nauseous thoughts about the absurdity and horror of life into concepts with which the Greeks could live. He called the methods of dispelling this negativity the sublime and the comic, of which the sublime artistically tames the horrible and the comic discharges of the absurdity. The satyr chorus of the Dithyramb was the saving force of Greek art. The satyr was the archetype of humanity and it embodied the most intense of emotions that human beings have. In the intermediary world of these Dionysian disciples the feelings of horror and absurdity no longer function. Dionysus is the divinity, which, transcending any narrowly aesthetic idea, justifies and transforms the world of suffering; the Dionysian is that tragic part of being and life whose source is not decadence and weakness to acknowledge one's lack of will, but an accumulation of force and vitality. The satyr was the offspring of this accumulation that longed for the primitive and the natural. Nietzsche believed that the real truth of nature (the Dionysian), and the lie of culture (the Apollonian), that poses as if it were the only reality was similar to the internal core of human beings and the external world of appearances. In order to return to what he called the truth of nature, one has to look beyond the light of culture and return to the primordial darkness that exists within each of us.

It was in the book, "Thus spoke Zarathustra", published in eighteen eighty-five, that Nietzsche with his interest in Dionysian aesthetic irrationalism,

presented the now central figure of his work that represented the dualism of darkness and light. The overcoming of man by man is the general theme in this work through the idea of the superman which was the first great leading conceptions of Zarathustra. "You have made your way from worm to man, and much in you is still worm. Once you were apes and even now man is more of an ape, ... behold, I teach you the superman", (3) As human beings have transcended the ape, the superman transcends humanity. There is in the Nietzschean superman all the elements of Dionysian principle. The superman is both strong and wise, destroyer and lover, the advocate of life, the advocate of suffering. Dionysus represents the destroyer and the god of eternal change. Zarathustra was the teacher of an eternal change through the concept of eternal recurrence, Dionysus was worshipped in the form of a bull that was slaughtered in order to be reborn again to change form constantly in a cycle of life. Nietzsche believed that the tragic fate of Dionysus was the concept of what he conceived of as a cyclical rebirth that all life forms inevitably confront. "Everything goes, everything returns, the wheels of existence roll forever. Everything dies, everything blossoms anew". (4) In the concept of eternal return, Nietzsche attempted to rationally base the premise that everything in the universe, ourselves included, must recur again and again down to the last detail. Eternal return is Nietzsche's own aspirations towards eternal and immortal life through his superman transcending the human that exists in the world of a conscious civilisation. Nietzsche's Zarathustra superman, in essence is beyond humanity, beyond good and evil and therefore it takes on the role of a demi-god of sorts that is not too distant from the role of the demi-god Dionysus

"Thus spoke Zarathustra" was partly a work of self revelation for Nietzsche at a greater more primordial depth where the stream of the unconscious mind itself emerges. Nietzsche described the process of his inspiration for writing this book and his description reveals that there is a presence of an extraordinary release of and invasion of the unconsciousness which he relates to the same process of unconscious creativity that the Greeks were involved in. "Can anyone at the end of this nineteenth century have any distinct notion of what poets of a more vigorous period meant by inspiration? The notion of revelation describes the condition simply by which I mean that something profoundly convulsive and disturbing becomes visible and audible with indescribable definiteness and exactness" (5).

## CHAPTER TWO

# 'HEART OF DARKNESS'

## Conrad's Journey into the Depths of Human Darkness

P. 10 - 14



Despite the intense and personal themes Nietzsche dealt with in 'Zarathustra' the problem of the formation of individuality arises. Modern life has departmentalised, specialised and thereby fragmented the human being. In the recognition of this problem we now face the task of placing ourselves into a whole again. Nietzsche referred back to the example of the Greeks who produced real individuals and not abstract learned individuals like those of the modern age. He attempted to elaborate in symbols the process where the superior, individual, intact and whole, is to be formed who is beyond any notion of civilised reality. The whole tradition of morality, he believed had no psychological understanding of reality and was therefore narrow minded and one sided and false. But an ethical problem arises then of the individuals, necessity for 'nourishment' in order to grow. If we reclaim this segment of human nature that the tradition of morality has rejected, the human devil or our dark primordial impulses, we then face the problem of socialising and taming those erratic impulses for our betterment. In Nietzsche's superman, the spiritual tension would be even greater for such an individual would be living at a higher level than all of humanity. In the transcendence of Nietzsche's superman perhaps the problematic nature of controlling primordial instincts would never arise, but from the rational stand-point that we all exist in, it is impossible to predict the outcome of instincts in such a superhuman.

In the last years of his active years of writing, Nietzsche called himself the disciple of Dionysus where he felt that the Dionysian side of the human psyche was a more truthful way to exist. He put into question by his nihilism the contrasts between true and false, good and evil, being and not being. He was involved and engaged in a process of tearing himself loose from his conscious and psychological roots at the very moment in history that western civilisation was doing likewise, only the latter wasn't aware of it. Up until that period in history, humanity had learned to live in the shelter and belief's of Gods and God. Now that that civilisation had begun to lose faith and declared the Gods to be dead, the opportunity for the investigation of the inner-self arose. This for Nietzsche was the most momentous event in history. The very process of tearing consciousness loose from its roots.

## CHAPTER TWO

At the end of the Nineteenth Century many changes had taken place in the thinking in the philosophical arguments concerning consciousness and sub-consciousness. The advancement of a psychological science had opened up the minds of many individuals who turned their interests to the dual forces of the human psyche. The results of their investigations can be seen in many works of Art and Literature that stem from the interest in the darker side of the mind. Written in the last year of the nineteenth century, Joseph Conrad's novel, 'Heart of Darkness' depicts a story, image and investigation into the darkest areas of the human psyche. The story is basically centred around a journey up the Congo river on a small steamboat with the main character, Marlow, leading the expedition as captain of the 'Nellie'. He is employed, we are told, by 'the Company', and his objective is to contact the master of the inner most company station where the largest hoard of ivory the company owns is gathered. Ivory is the driving force which motivates the men of the company into exploring the dark African jungle with the thriving of possessed beings who will stop at nothing to obtain this precious substance. Conrad exploits the imagery of black and white and dark and light by representing the dark as night, evil and unknown primitiveness. When Marlow reaches the Congo, the very colour of skin reverse this concept by white being ivory, the luxury of civilised human beings, which because of its value is at the centre of all the evil in darkness and which obsesses the white people in the imperialistic world with the need of it.

The master of the inner station is a man called Kurtz. Throughout Marlow's river journey, he hears rumours and numerous accounts about the conditions of the inner station due to what is called Kurtz's unsound methods which have led to a break in communication between Kurtz and the Company for more than a year. Marlow's journey is a penetration to some sort of mysterious primitiveness, there is an atmosphere of a voyage through a primitive night which develops from Marlow's observations while slowly moving up the Congo. "Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted .. and the big trees were kings ... and this stillness of life did not in the least resemble peace. It was the stillness of an implacable force breeding ever insurmountable intention" (1) Conrad uses the setting of the

isolated primitive jungle as the perfect setting for the opportunity of investigating the potentials of the darkness that exists in human beings. Because of the isolated position of the inner station, Kurtz avails of this opportunity and he ventures into the darkest paths of himself. As Marlowe begins his journey inevitably towards Kurtz, he himself is forced to pay continual attention to his own exterior reality in his struggle to keep the ship afloat and get it up river. This contact with his exterior reality protects him from the temptations of the wilderness to which he, like Kurtz is vulnerable. Kurtz he learns has no restraint no belief. His methods and faith contrast the true belief that Marlowe says you need when you take on darkness. Through his immoral activities and greed for ivory and power, Kurtz builds up a Kingdom of which he is Lord and is worshipped by disciples that initiate rituals that lead to savage impulses that are frenetic. Enevitably Kurtz, coming from a civilised background looses his contact with the world as he knew it to the dark world he now has inherited.

There is a certain amount of ambiguity concerning the true nature of darkness in the book. It can be read as many things; the darkness of the primitive jungle, the unknown, the subconscious, it is a moral darkness and partly an evil that absorbs Kurtz. But most of all darkness represents the mystery of the human soul and spiritually as it ventures into areas of the mind that are uncharted and therefore dangerous. This subject became for Conrad too difficult to analyse and ironically the main theme of the book takes on the inability to express in words the total darkness that is involved in Kurtz's activities and Marlow's discovery of them. The heart of all this darkness is with Kurtz at the inner station, the meaning of darkness can therefore be found at the centre of Kurtz's existence. But for Marlowe Kurtz remains a rumour, or a word until more significantly towards the end, a voice. Kurtz's greatest gift to Marlow turns out not be an explanation but his eloquence. The point was in his being a gifted creature and all of his gifts, the one stood out pre-eminantly that carried with a real sense of presence was his ability to talk. By the time Marlowe actually gets a chance to talk to the magnificent Kurtz, Kurtz was too distant and ill to answer any of Marlowe's questions about the events that have taken place and the condition of his mind. Marlow eventually comprehends that he will never



be capable of knowing the secrets of this great darkness ... "The essentials of this affair lay deep under the surface beyond my reach and beyond my power of meddling" (2) Marlowe realises that it is wiser not to plunge too far into the depths of Kurtz's darkness in order for him to remain mentally stable.

'Heart of Darkness' essentially reveals Kurtz's involvement in a journey through an extreme human darkness that is very rarely visited. In the lines that construct the notion of Kurtz's potentials, ... "certain midnight dances ending with unspeakable rites; ... he had the power to charm of frighten rudimentary souls into an aggravated 'witch' dance in his honour", (3) the concept of the deity Dionysus can be referred to as he was worshipped in unspeakable chaotic rituals. In relation to Nietzschean philosophy, Dionysian rituals revealed forms of creativity and insights from the wealth of human knowledge by being beyond the grasp of conscious reality. Kurtz is worshipped in the same way that Dionysus was, and in some sense he is worshipped even more by Marlowe than by his disciples. Marlowe acknowledges Kurtz's bravery and honesty because he has dared to go so far into the dark, further than most people have dared themselves to go. Marlowe becomes loyal to Kurtz because, he feels that what he has done was something which the time was not ripe, Marlow's original assignment by the company becomes his own personal quest which follows in the paths of Kurtz's. Both of them are seeking knowledge beyond what they already know, through the darkness of human capabilities. Kurtz is the primary cause of this darkness. Marlow's interest in darkness stems from the knowledge of Kurtz he has obtained and the observations of his station. From the meetings with Kurtz,, Marlowe can only try to pry open Kurtz's mind and peer in as much as he can, and in a sense he really wants to see himself. The inevitability of the journey is the confrontation between Kurtz and Marlowe. Marlowe is in a sense confronting himself because he can recognise in Kurtz the same desires of knowledge, and the same questions about existence, only Kurtz is a few steps ahead of him. Kurtz has gone about his investigation in what is a most immoral way.

"The wilderness had whispered to Kurtz things about himself which he did not know ... that seemed to draw him to its pitiless brest by the awakening of forgotten and brutal instincts" (4) A connection can be

found between this unleashing of primitive drive and in Nietzsches interest in the Dionysian principle. In both situations these events could be seen as being beyond rational comprehension, beyond civilisation. As in reality, Nietzsche drove himself to trying to break free from the conscious and psychological roots of his existence. In 'Heart of Darkness' Marlow mentions that Kurtz had succeeded in doing this; "He had kicked himself loose of the earth, conformed the man, he had kicked the earth to pieces" (5) Nietzsche attempted to go beyond himself with his investigative writing and some say that his involvement was too great for him and it eventually drove him to insanity. Kurtz's situation is very unclear. In many sections of the book it appears that he has gone totally insane, but Marlowe in discussion with him mentions that he wasn't arguing with a lunatic. Kurtz had not lost any sense of his rationality he had only gone beyond it. There is all the evidence of Kurtz discovering something quite profound and beyond anything that civilised humanity has experienced. Something that had absorbed him thoroughly into an altered state of consciousness, so far as to have an affect on Marlowe's consciousness. As he is slowly drawn into Kurtz's mind, Marlow loses all his interest in the civilisation he has come from and the company that had employed him. When he returns to civilisation he is irritated at the way people live their lives: "I found myself back in the sepulchral city resenting the sight of people hurrying through the streets ... they trespassed upon my thoughts. They were intruders whose knowledge of life was to me an irritating pretence, because I felt sure they could not possibly know the things I know".(6)

Kurtz's last words to Marlowe were "the Horror, the Horror" (7), which Marlowe mentions as his surrender during the supreme moment of complete knowledge. Complete knowledge of what?, of the darkness that absorbed his curiosity and eventually the whole man. This epitaph from Kurtz is a summing up of the events he has encountered, a reflection on his life. Is he telling Marlow that it is not worth the trouble to follow on his path because it's just as pointless as civilised existence? In expressing his opinion, Kurtz is warning Marlowe to leave this primitive investigation alone, for the search in the areas of darkness, the curious searching human will inevitably find something lurking behind it all, himself! Kurtz could only go so far because, after all he was only human and human beings

## CHAPTER THREE

# 'APOCALYPSE NOW'

## Vietnam and Conrad through the Eyes of Coppola

P.15 - 21



eventually grow old and die, his last words are a self revelation that ends his quest for human knowledge.

The only recollection of the events of Kurtz's rein, are his writings in a pamphlet he had been commissioned to do by the International Society for the supression of Savage Customs. He wrote it while studying the customs and rituals of the natives that he lived near at the inner station. Kurtz began his pamphlet with the rather racist argument; "That ... we whites, from the point of development, we had arrived at must necessarily appear to them (Savages) in the nature of supernatural beings - we approach them with the might as of a deity" (8) As Marlowe mentions, these events must have drawn him into the centre of their meaning. Eventually in an imperialistic enevitability, Kurtz was worshipped as a god of the primoridial night and he presided at midnight rituals that were offered up to him. He became a Dionysus who abandoned all sense of civilisation and order. Marlowe, from the point of view that his is in control of his rational civilised self, is like Apollo, cautious and aware of his consciousness. But he slowly becomes aware of his own potentials of irrational behaviour and Kurtz slowly opens his mind to passions for knowledge he has never felt before.

It has been scientifically proven that when human beings are placed in an environment new and alien to them and isolated from any form of civilisation, they easily adopt their situation to suit their needs and therefore go beyond certain laws and etiquetted customs that keep society intact. Over the period of time that Kurtz existed in the isolated inner station he adopted his own laws according to his state of mind. From this state of consciousness, his kingdom grew into a chaotic hell that emanated from himself, an area of darkness that harnessed all forms of rationality.

### CHAPTER THREE

In the opening pages of Michael Herr's book 'Dispatches', there are two references to Joseph Conrad, both of them are the names of two of his books, 'Lord Jim' and 'Heart of Darkness'. The reference to 'Heart of Darkness' (1) probably seemed to Herr the most appropriate analogy he could find that described the intensely emotional situation that he was involved in his documentations of the Vietnam War, the war that has affected the minds of more individuals than any other war has done to date. Herr's book has become a standard reference book on the Vietnam war to many people who find it the most truthful and accurate account of the insanity that existed in Vietnam at the time. The book went as far as to attract the interest of Francis Ford Coppola who loosely based his film 'Apocalypse Now' (1979), on it and Joseph Conrad's 'Heart of Darkness'.

In 'Apocalypse Now', there is a Marlow, but his name is Captain Benjamin Willard. There is a river journey on a boat penetrating a mysterious darkness and there is Kurtz and his name is Colonel Walter E. Kurtz he is not a company man but a soldier. The script of the film is loosely the same story as the book where someone is commissioned by a large organisation to journey through a trail of mysterious events that have come from the endeavours of one man in an isolation. This penetration involves a journey to a climax of a Darkness that absorbs portions of the mind of the principle character, Marlow/Willard. The opening scenes of the film lead us to the introduction of Willard who starts to tell his brief history in a narration that is spoken over images of him getting drunk. After we learn about his mixed up situation and his desire for a 'mission', he is ordered to report to his commanding officers. He is given the assignment to find Kurtz and assassinate him to put a stop to his 'unsound methods'. Kurtz has isolated himself so far into the Cambodian jungle so that the U.S. military couldn't find him. His whereabouts is built up on rumours from ambiguous sources that have found the trail of his doings. The description of Kurtz is built up upon the narration of the two military figures Willard meets and the selection of photographs they pass between themselves. Kurtz's military history was one that was rarely achieved in the U.S. army. With his brilliant military mind, Kurtz took on fighting the Vietnam

war in his own way which was beyond military jurisdiction. He had command of a battalion of soldiers he had trained himself. The break in communication between Kurtz and his superiors came when he ordered the assassination of four Vietnamese agents working for the U.S. army, Kurtz believed them to be double agents. "Enemy activity in his old sector had dropped off to nothing. Guess he must have hit the right four people. The army tried one last time to bring him back into the fold and if he pulled over it all would have been forgotten. But he kept on going and he kept on winning it in his way and they called me in, - he was gone" (2) Like the Kurtz in 'Heart of Darkness', Colonel Kurtz broke contact with the outside world and ventured into areas where he couldn't be interrupted. He availed of the opportunities that were at his disposal in the isolation. The military believed him to have gone insane because of his lack of integrity. "Every man has his breaking point, you and I have them. Walt. Kurtz has reached his and obviously gone insane" (3) But the insanity that existed with Kurtz was similar to the insanity that existed in the U.S. Military in Vietnam as it justified its actions constantly as a righteous force fighting for the good of humanity against a race of Communist 'Gooks', 'Dinks' and 'Slopes'. In 'Heart of Darkness', it was ivory that initially captured Kurtz's heart and led him to a life of megalomania. In 'Apocalypse Now', Kurtz is driven by a military instinct to destroy the enemy with his own methods for the betterment of his country. But as both Kurtz's learn after time spent in isolation that there is more than ivory and patriotism to avail of, they both followed a path into areas beyond human restraint, and this is one of the major themes emphasised in both situations.

'Apocalypse Now' is not a film about the war in Vietnam, it only uses the war in Vietnam as the perfect setting for the investigation into the darkness of human beings. In 'Heart of Darkness' the driving forces of Kurtz comes from the imperialistic way of life he has learnt. If it weren't for the interest in ivory, very few individuals would have found themselves at the centre of the Congo jungle, and certainly if it weren't for the war in Vietnam and the giant U.S. military presence there, Kurtz wouldn't be situated in his Kingdom either. The American presence in Vietnam was like a repeat of the imperialistic presence in the Congo in 'Heart of Darkness'. Two giant forces slowly eating their



way through what is left of ancient cultures that have been untouched by greed and destruction. In Conrad's book, there is little respect for the natives of the land, and indeed of the land itself. But in the occupation of Vietnam by the U.S. military which is in extreme situations, like war, the defender of the American way of life, or the extreme force of capitalism that protects its own interest. The natives of Vietnam were not to be trusted and are all to be presumed as the enemy and are treated like animals. As in the scene in the film where the innocent Vietnamese are machine gunned to death in their sampan by the youthful trigger-happy soldiers from the boat that Willard is in command of. Or in the lines from Dispatches where one young soldier epitomises the way the Americans treated the Vietnamese natives. ".... well you know what we do to animals, kill 'em and hurt 'em and beat on 'em so's we can train 'em. Shit we don't treat the 'Dinks' no different" (4)

'Apocalypse Now' in many ways, paints a visual image of the ideas one gets from reading 'Heart of Darkness', but it is set in a more contemporary situation with a war going on around it. The portrayal of insanity that exists in 'Apocalypse Now' is very different to that in Conrad's book. War in every sense is insane and in the film there are many sequences that depict situations that seem to be the acts of people who have abandoned their sanity temporarily for destruction in exchange. One military figure in 'Apocalypse Now' does this to an extreme, he is Colonel Kilgore. Kilgore has a passion for surfing, and in order for him and his men to do some surfing at a particular part of the river where there are ideal waves, he and his cavalry of helicopters destroy a whole village full of North Vietnamese civilians and soldiers. Willard as he is leaving Kilgore and the surfing soldiers speaks his mind about Kilgore's actions, "If that's how Kilgore fought the war, I was beginning to wonder what they had against Kurtz, it wasn't just insanity, there was enough of that to go around for everybody" (5) This insanity that echoes from 'Heart of Darkness' to 'Apocalypse Now', is somehow epidemic, not just contained in Kurtz, Willard, the United States Army, or the policy makers who have set the engine of destruction in motion, but that the insanity is somehow universal. To look upon it is somehow to look upon the truth, a truth in the recognition of the destruction that human beings are capable of.

The story of 'Heart of Darkness' is one, whose darkness perpetually prevades the grim emptiness at the limit of personal and national ambition, the vanity of power's claim to civilisation and the frail evil that lurks in even the best of its emissaries, 'Heart of Darkness' virtually predicts Vietnam. Coppola choose the Vietnam war as the setting for his film because the original script, written by John Milius in 1969, used the war as the contemporary equivalent to the Congo at the turn of the century. Conrad's 'Heart of Darkness' can be set anywhere as long as it is set in a large vegetative environment that is outside the jurisdiction of any form of civilisation. Geographically, Vietnam is very similar to the Congo, with a vast amount of endless vegetation and twisting river systems. Vietnam's landscape and cultures before the outbreak of war could be seen as virginal territory, untouched by the power of imperialism, it's natives, its naturalness and above all its primitiveness, appeal to the instincts of civilised beings who observe foreign primitive lands with an ambiguous interest that is somehow a desire to return momentarily to their own primitive roots. Kurtz was aware of his primitive instinct and it drove him to abandoning his military objective. His war had become a war within himself, battling against his 'rational' military instincts that told him to return to his commanding officers. His realisation of just how wrong that would be is just like Willard's realisation of how absurd his mission is; a soldier assassinating one of his fellow soldiers. He began to have more respect for Kurtz than for the American way of doing things in the war, and the lies that contradicted totally what he had learned from his military training.

When Willard finally reaches Kurtz's compound he is faced with an overwhelming amount of carnage and general disorder. He witnesses Kurtz's tribe of disciples with painted bodies and spears, and the heads of captured North Vietnamese soldiers stuck on the top of high poles. The point of the scene at Kurtz's compound is to make the audience confront Kurtz's horror without any moral mediation. From the very beginning, the shots of the compound were carefully filled with more separate images and actions, especially around the edges of the frames, than the eye could take in. The eye is always kept moving and focusing on different parts of the screen. The confusion is enough to make Willard

more enthusiastic to meet Kurtz. Somewhere in the compound there is Kurtz, the heart of the surrounding mystery that encompasses the true nature of his dark intentions. Willard in confronting the great Kurtz ends his journey with a confrontation of all the things he has learned along the way. He is in a way, confronting himself, in his discovery of his own hatred of the American lies that kept the war going on. His civility was destroyed by a military training which led him to live his life as a soldier and nothing else. But what happens when one is stripped of all forms of patriotism? Willard admires Kurtz in a way that is beyond the military and its rules and regulations. He is just like Kurtz was when he abandoned the rules and went beyond the reach of his military superiors.

As Kurtz is reading selections of his writings and some lines from T.S. Elliot's "The Hollow Men" to Willard, the camera pans around the room and the image rests momentarily on a table piled full of books. "The Horror, the Horror", Kurtz's dying words in both Conrad's book and Coppola's film, and an existential acceptance of the consuming evil present in the human soul, was the phrase used by T.S. Elliot as an epigraph to the original manuscript to his poem, 'The Wasteland', a despairing revelation of post war western values. Elliot's poem drew attention to the anthropological works of Jessie L. Westons 'From ritual to romance' and James Frazer's 'The Golden Bough'. All of these titles appear in Kurtz's library on the table. Coppola has confirmed the meaning of Frazer's book being there was the introduction of the Arthurian mythology of the 'Fisher King' who must be ritually sacrificed by a younger man before his barren land can be replenished. In the twentieth century wasteland of Vietnam, Kurtz a fated Lord and Willard, assassin and aspirant seem to suit this literary framework.

Frazer's 'Golden Bough', has a large reference to the Greek Dionysus which mentions that the Cretans in representing the life and death of Dionysus, sacrificed and tore a live bull to pieces with the hands and teeth. The legend was that he was in the form of a bull when he was torn to pieces by the Titans. This sacrifice ended with Dionysus being reborn after all his flesh had been consumed. The 'Fisher King' and Dionysian mythologies seem to have been appropriated into the ending of 'Apocalypse Now'. When Willard is faced with what seems to be the only way to get



beyond the intensity of his situation the assassination of Kurtz, he feels that everybody, including Kurtz, wanted him to do it. Through lighting, camera angles and cross-cut editing, the assassination of Kurtz itself is transformed into a kind of ritual dance, in and out of darkness. As Willard approaches Kurtz, the image of him is juxtaposed with the image of a live bull being tied to a post and held by some disciples. When Willard raises his sword in slow motion, so does the sacrificial priest at the ritual. Kurtz is hacked to death at the same juxtaposed instant the bull is beheaded. The whole affair is like a kind of rite of rebirth initiation into the world of Kurtz through his slaying, the slaying of the King, of a Dionysian Deity. The would be new King, Willard, is too awed at the whole prospect of taking Kurtz's place, so he leaves Kurtz's kingdom in the boat on which he came.

The Kurtz in 'Heart of Darkness' died of natural causes but in comparison to the murder of Colonel Kurtz, it seems as though Conrad's Kurtz was in fact murdered by the brooding forces of the primitive nature that he had consumed so much. In each of the two situations, the concept of death leads to a salvation by being reborn in another person. What both Kurtz's had learned from their dark investigations has lived on after their deaths in the minds of their two admirers, Marlow and Willard. The heart of the behaviour of the two Kurtz's was initially a desire for power, as in Nietzsche's concept of the Zarathustra superman whose power was the knowledge that lay beyond the reach of civilisation. The concept of power in Conrad's Kurtz, the power of military superiority is succeeded by the desire to plunge right into the darkness that can come out of the power of the human psyche. Coppola's Kurtz has gained his 'superior' military intellect by the very process of investigation that he has gone under. His 'unsound method' is the way in which he claims to kill without a conscience. Kurtz described the searing moment when he realises what one had to become in order to fight an enemy prepared to cut off the arms of babies who had been inoculated by the U.S. Army. Willard, when he simply executes a wounded peasant woman, in the sampan scene, who was holding up the operation, immediately felt closer to Kurtz. He exhibits a similar disregard for liberal

procedures and institutions. Willard gradually becomes another Kurtz with similar intentions although Kurtz's intentions were initially to end the war earlier than expected. Willard and Kurtz are posed against the army generals, who are characterised as an inefficient, bureaucratic corporation. Their struggles are the conflicts which they face, inside their moral and irrational minds. In wanting to transcend beyond the military ethic, they become lost men, hollow men who have replaced their civilised ways with a recognition of the darkness of humankind, of the savagery clothed in the skin of civilisation.

## CHAPTER FOUR

### CONCLUSION

# A Brief History of Religious Thoughts which have instigated the Atheism of Nietzsche and the Dark Desire of Kurtz

P. 22 - 25



#### CHAPTER FOUR

In ancient Greece, out of the worship of the Deity Dionysus, there arose a profound mysticism, which has greatly influenced many of the philosophers of western history and even had a part in shaping Christian theology and morality. Christian ethics have shaped the thoughts of the civilised western world in a prudence that ignores the fundamental primitive roots of human existence. This prudence may easily involve the loss of some of the best things in life. The worshipper of Dionysus, in a sense, reacts against prudence. In a physical and spiritual intoxication, he or she recovers the intensity of feeling that prudence has destroyed. The Dionysian rituals produced what was called 'enthousiasm', which etymologically means, having the god absorb the worshipper, who believed that they became one with the God. Much of what is greatest in human achievement, which Nietzsche believed to be art, involves some element of mental intoxication, a sweeping away of prudence by passion. Without the Dionysian element, life would be uninteresting; with it, it is dangerous. The aspect of prudence versus passion, or logic rationality versus irrational impulse, is a conflict that runs throughout history. In the western world of Nietzsche, Conrad and 'Apocalypse Now', 'sober' civilisation is the direct opposite of the transcending concepts inherent in all three situations. Sober civilisation is roughly synonymous with science. But science unadulterated is not satisfying, human beings need also passion art and religion. The philosophy of Plato owed much to the religion of Dionysus and through him the concept of good and evil were ultimately embodied in Christian theology.

Christian religious beliefs derived mainly from the philosophy of Plato, but also in part from the Stoics. The stoics evolved their religious orientation partly from their earlier Greek predecessors. Stoicism unlike pure Greek philosophy, was emotionally narrow and in a certain sense, fanatical. The main doctrines to which the school of stoicism remained constant throughout are concerned with cosmic determinism and human freedom. The founder member of stoicism, Zeno, believed that there is no such thing as chance, and that the course of nature is rigidly determined by natural laws. Everything that happens has

happened before and will happen again, not once but countless times. The Stoics believed that all things are part of one single system which is called nature, and when one leads a good virtuous life, one lives in Harmony with it. The Stoic concept of a virtuous life, a practice of moral excellence, theologically states that no human being can either do harm or good to another, since the virtuous will alone is good by nature, the stoics held all human beings equal. Christianity took over this part of stoic teaching along with much of the rest of stoic belief and many elements from various religions such as Orphism, Judaism and Hebrew law.

Christianity has transformed the concepts of Good and evil into the belief of God being good and Satan being evil. The Christian God is a concept drawn from many other religions and the main belief of christianity is in living, as much as possible, a virtuous sin free life in order to be saved from mortality and the evils of Hell and Satan. Hell and Satan are representations for the punishment one would receive after death if one led a sinful life. Sin, in Christian doctrines, has its source in freedom. Sin arose because of humanity, turning towards itself instead of God. "Evil does not have its ground in God, for in God there is no idea of evil. Evil is not being and has no ground, for if it had a ground it would be necessary, evil is a privation of God" (1) Sin therefore, is a transgression of God's known will and an offense against his religious principles and comes directly out of evil acts. Evil exists in darkness in the absence of the light of God. Christianity exists in the light of the way of God while trying to avoid the temptations of darkness and steering from the righteous path, for venturing into the darkness of evil is punishable by being eternally damned in the fires of hell. Thus the fear of God's wrath was placed within the conscience of humanity. Those who venture into the absence of God are considered sinners, and evil. So the concept of the darkness that dwells in every human psyche has been denied and condemned since Christian morality spread its work over the last few millenaea.

In the opening of the fifth and last section of Nietzsche's 'The Joyous Science' he speaks of the greatest event of recent times - that "God

is dead" and there will be no longer an impoverishment of the lives of human beings. The death of the Christian God Nietzsche identifies with the virtual end of the morality of good and evil, and all forms of idealism. It was for him the cardinal event in the history of his time and of the contemporary world. Nietzsche believed that Christianity preached a denigration of the life of the senses and thus led to a fanatical contempt for what he has called the reality in the world. In his God-less theology, Nietzsche placed the essentials of human spiritual existence in his 'Zarathustra', the concept of the superman, who embodies an unrestrained enhancement of human spirituality. The superhuman is the end result of a transcendence from civilised Christian morality, of an investigation into the parts of the human psyche that have previously been condemned. But the eventual realisation of a total transcendence from the civilised Christian world is something that in itself is a task too impossible to take on when one has been initially raised as a Christian, as was Nietzsche.

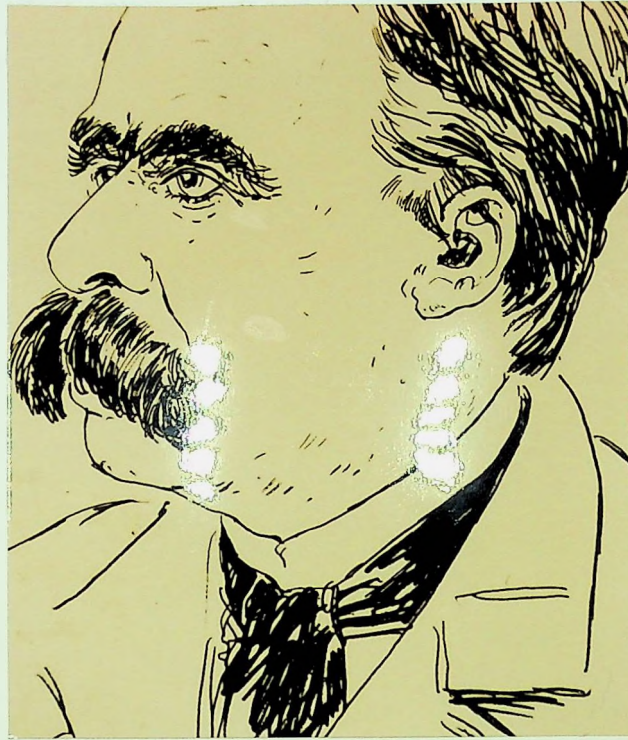
Nietzsche's superman was primarily his intention of humanity transcending itself, in going beyond the concepts of Good and evil that it has learned from Christianity. To this extent it can be seen that the civilised world is structured in a civilised sense of knowing the difference between good and evil. But Nietzsche believed that the civilised concept of evil came out of the fear of the darkness that exists in the human psyche. Christianity had originally placed this fear within the minds of the civilised population. Therefore it was necessary for Nietzsche to look beyond the Christian notion of good and evil and so his concept of the superman was his alternative approach to the moral structure of human life. This transcendence is at the Heart of the intentions of Conrad's Kurtz in 'Heart of Darkness' and Coppola's Kurtz in 'Apocalypse Now'. Both figures aim to transcend the ethics of what they have learned in the civilised world. Conrad's Kurtz, it can be seen, transcended the imperialistic desire for wealth but not the desire for power.. Because out of his reing of Lord of the inner station, came a lust for knowledge and a lust for truth. This he achieved from investigating the darker side of human nature which inevitably led to his own destruction, for after all he was only a mortal



human being. The same can be said for Coppola's Kurtz. His self destruction came when he recognised the desire for salvation, salvation from the destructiveness of human beings, of which he was a main protagonist. Hence his allowing Willard to assassinate him. In reflection, the character of Nietzsche's life in essence could be seen as the embodiment of the Kurtz and Marlow figures in 'Heart of Darkness'. Kurtz is struggling to be beyond civilisation while Marlow is trying to make sense out of Kurtz's discoveries. Nietzsche's philosophy and life seem to fit this analogy in the respect that inevitably he was faced with the struggle of deciphering his own philosophical discoveries while trying to maintain a balance in his psyche. Some people say that Nietzsche went insane from his investigation of himself, and the 'darkness' of the interiors of his mind. For out of this darkness came something that as Conrad puts it in Heart of Darkness, "something for which the world was not ripe".....(2)

T A B L E   O F   I L L U S T R A T I O N S .

Page 27	Illustration (1). Bowl depicting the god Dionysus in the Tyrrhenian sailors myth. Illustration (2). Statue representing the god Apollo.
Page 28	Illustration (3). Drawing of Friedrich Nietzsche. Illustration (4). Cover of Conrad's 'Heart of Darkness.
Page 29	Illustration (5). A surprised Willard arrives at Kurtz's compound. Illustration (6). Kurtz's disciples with warpaint on
Page 30	Illustration (7) The eloquent Colonel Kurtz, (Marlon Brando) Illustration (8) Willard before he assassinates Kurtz (Martin Sheen).
Page 31	Illustration (9) Poster from the film.  Illustration (10) Francis Ford Coppola, on left, directs 'Apocalypse Now'.



(3)

JOSEPH CONRAD  
HEART OF DARKNESS

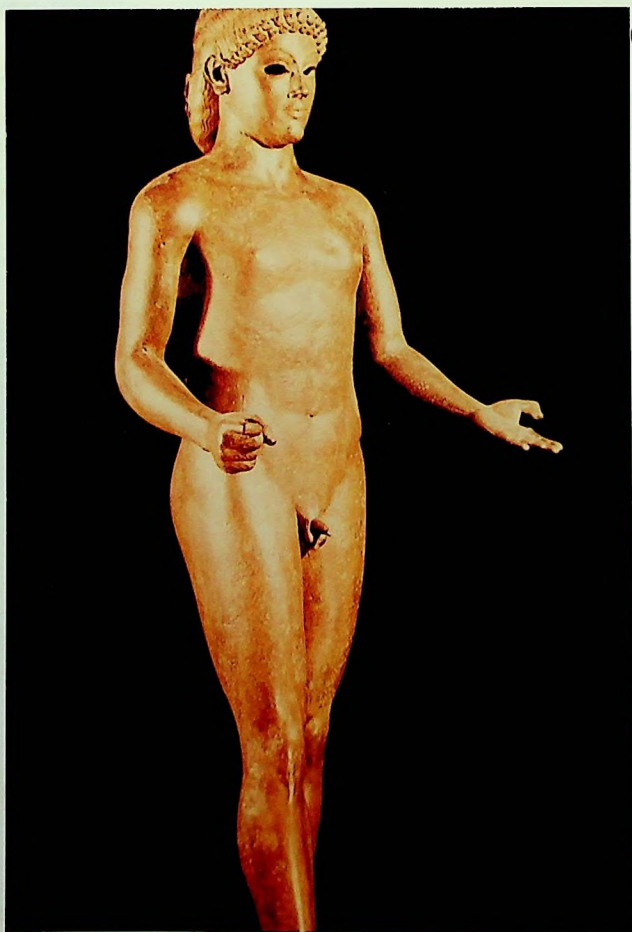
(4)





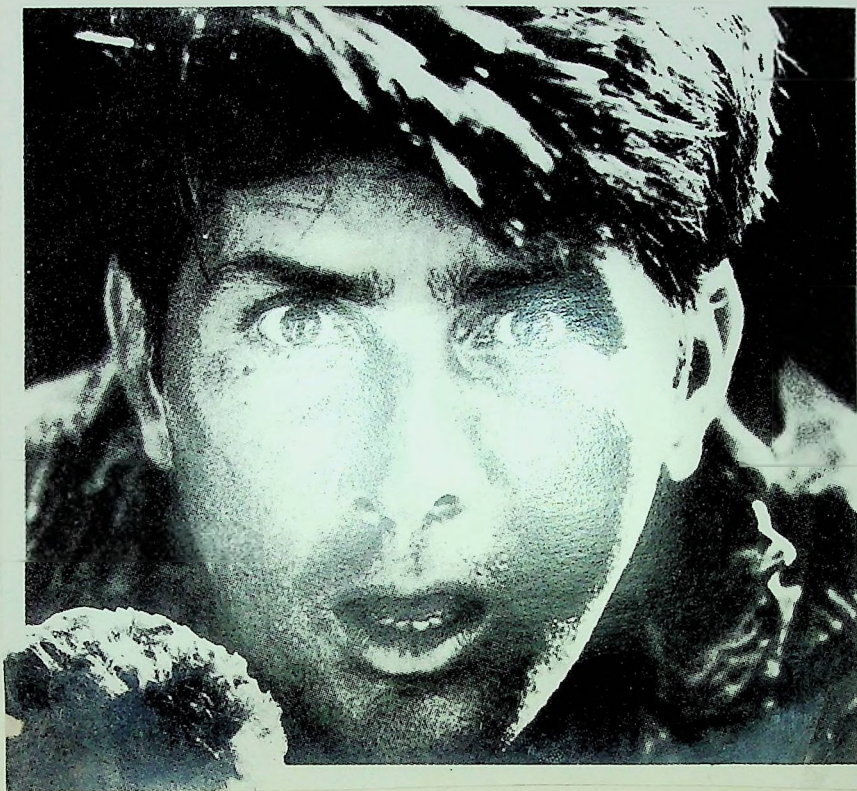


(1)



(2)

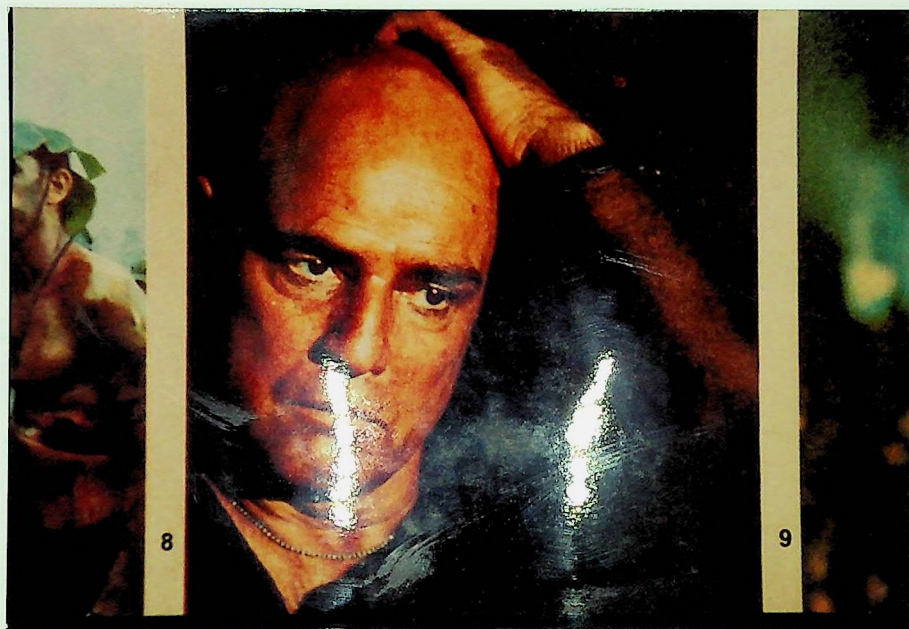
(5)



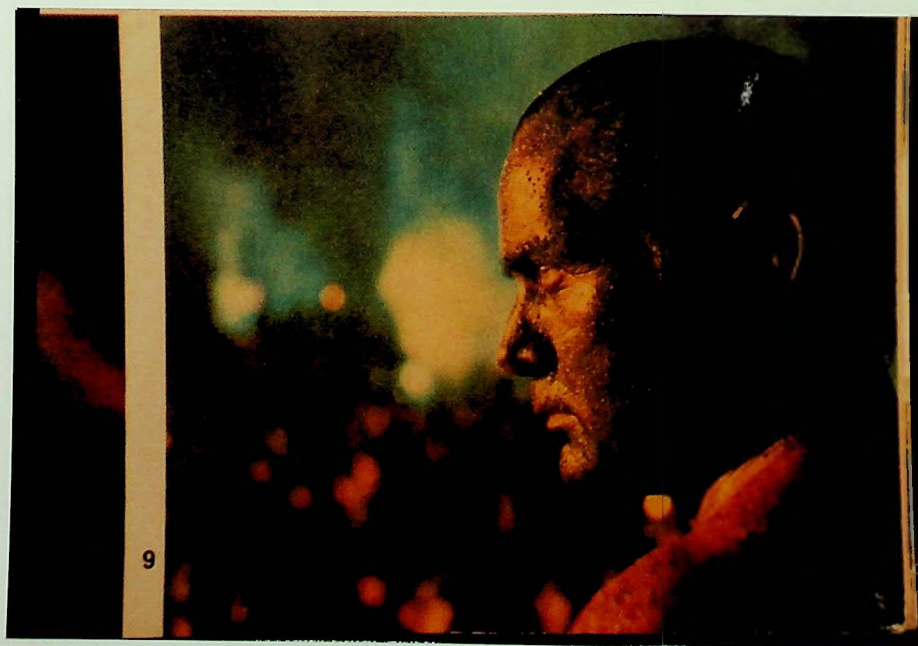
(6)







(7)



(8)





## BIBLIOGRAPHY

Robert Graves : 'The White Goddess', Faber & Faber .

Robert Graves : 'Greek Myths', Cassel London .

William Barret : 'Irrational Man, a study in existential philosophy. Heinman London .

Albert Rothenberg : 'The Emerging Goddess', the creative process in art, science and other fields. University of Chicago press  
Bertrand Russell : 'History of Western philosophy'. George Allen & Unwin, London.

Friedrich Nietzsche : 'Twilight of the Idols', Penguin Classics.

Friedrich Nietzsche : 'The Birth of Tragedy', Vintage books.

Friedrich Nietzsche : 'The Joyous Science', Penguin.

Friedrich Nietzsche : 'Thus Spoke Zarathustra', Penguin.

Geoffrey Clive : 'The philosophy of Nietzsche', new American library.

J.P. Stern : 'Nietzsche', Fontana modern masters.

Hans Kung : 'Does God Exist?', Collins.

Joseph Conrad : 'Heart Of Darkness', Penguin Classocs.

Robert Kimbrough : 'Joseph Conrad, Heart of Darkness, an authoritative background, sources and criticism. Norton New York.

Seth Cagin & Philip Dray : 'Films of the seventies', Harper and Row publishers, New York.

Richard Combs : 'On Apocalypse Now', Monthly Film Buletin.

Andrew Tudor : 'In search of Darkness', on Apocalypse Now, New Society, 20/27 December 1979.

Michael Ryan & Douglas Kellner : 'Camera Politica, on Apocalypse Now.

Graham Fuller : 'Apocalypse Now review, The Movie magazine, number 82.

Steve Jenkins : 'Coppola Now', The Movie magazine, number 84.

## F O O T N O T E S

### Chapter 1.

- (1).Nietzsche, The Birth of Tragedy page 40.
- (2).Nietzsche, Thus Spoke zarathustra.
- (3).Ibid.
- (4).Ibid.

### Chapter 2.

- (1).Joseph Conrad, 'Heart of Darkness', P.66.
- (2).Ibid.
- (3).Ibid.
- (4).Ibid.
- (5).Ibid.
- (6).Ibid.P.113 & 114.
- (7).Ibid.
- (8).Ibid.P.86.

### Chapter 3.

- (1).Michael Herr, Dispatches. page 8.
- (2).Francis Ford Coppola, Apocalypse Now; Quote Captain Willard.
- (3).Ibid.Quote from General Corman.
- (4).Michael Herr. Dispatches.
- (5).Francis Ford Coppola, Apocalypse Now; Quote Willard.

### Chapter 4.

- (1).Bertrand Russell, History of Western Philosophy: section on John the Scot.
- (2).Joseph Conrad, Heart of Darkness.