

JOSEPH CONRAD – TALES OF MISTERY

1. Uwagi ogólne

Zestaw materiałów opatrzony wspólnym tytułem *Joseph Conrad...* jest adresowany do studentów uzupełniających studiów magisterskich studiujących kierunki humanistyczne. Przedstawione ćwiczenia mogą być wykorzystane do pracy z grupami studentów filologii.

2. Poziom zaawansowania: B2+ (z pomocą nauczyciela) oraz C1

3. Czas trwania opisanych ćwiczeń

Ćwiczenia zaprezentowane w tym artykule są przeznaczone na jedną jednostkę lekcyjną lub do dwóch zajęć po 90 minut. Czas trwania został ustalony na podstawie doświadczenia wynikającego z pracy nad poniższymi ćwiczeniami w grupach na poziomie B2+.

4. Cele dydaktyczne

W swoim założeniu artykuł ma rozwijać podstawowe umiejętności językowe, takie jak: czytanie, mówienie, słuchanie oraz pisanie. Przy układaniu poszczególnych ćwiczeń miałam również na uwadze rozwinięcie zasobu słownictwa, dlatego przy tekstach zostały umieszczone krótkie słowniczki, ćwiczenia na odnajdywanie słów w tekście oraz związki wyrazowe. Kolejnym celem jest cel poznawczy, czyli poszerzenie wiedzy studentów na temat życia i twórczości wybitnego pisarza Józefa Korzeniowskiego.

5. Uwagi i sugestie

W zbiorze przewidziane są ćwiczenia na interakcję student–nauczyciel, student–student oraz na pracę indywidualną. Ćwiczenia w zależności od poziomu grupy, stopnia zaangażowania studentów w zajęcia i kierunku mogą być odpowiednio zmodyfikowane. Teksty tu zamieszczone możemy czytać i omawiać na zajęciach

lub część przedstawionych ćwiczeń zadać jako pracę domową, jeżeli nie chcemy poświęcać zbyt dużo czasu na zajęciach. Wybór należy do nauczyciela. W zależności od tego, jaka opcja zostanie wybrana, materiału starczy na odpowiednio więcej lub mniej jednostek lekcyjnych. Z grupami na poziomie B2 zachęcam do wspólnej pracy nad przygotowanym materiałem, ponieważ wybrany przeze mnie tekst jest bardzo wymagający.

Materiały obejmują trudny tekst krytyczny *Tales of Mystery* z ćwiczeniami na zrozumienie i leksykalno-gramatycznymi, program o Conradzie również z ćwiczeniami na zrozumienie oraz dwa teksty – jeden o romantyzmie, drugi o modernizmie – do pracy w parach.

Lekcję rozpoczynamy od dyskusji w grupach na temat tego, co studenci wiedzą o twórczości Conrada, a potem przechodzimy do ćwiczenia 1, w którym mają oni za zadanie połączyć tytuły dzieł z ich opisem. Ćwiczenie to może być wykonane indywidualnie, w parach lub większych grupach na zasadzie zawodów z nagrodą (np. plus z aktywności) dla zwycięzcy.

Głównym etapem lekcji jest bardzo trudny tekst krytyczny z ćwiczeniami (2–7). Pierwsze z nich polega na wstawieniu zdań do tekstu i to właśnie ono przysparza największych problemów, dlatego nauczyciel musi wcześniej dobrze tekst przeanalizować i zastanowić się nad słowami-kluczami, które wiążą tekst główny z usuniętymi zdaniami, żeby w razie problemów udzielić studentom wskazówek potrzebnych do właściwego rozwiązania ćwiczenia. Kolejne ćwiczenia mają charakter leksykalno-gramatyczny i polegają na odnajdywaniu słów w tekście, zapisywaniu przeciwieństw podanych słów oraz związków wyrazowych. Ten fragment lekcji zakończony jest ponownym indywidualnym odczytaniem tekstu i napisaniem krótkiego streszczenia. Jeżeli nauczyciel uzna za stosowne, może je poprzedzić dyskusją w grupie, żeby wspólnie ustalić najważniejsze fakty.

Po tak przeanalizowanym tekście studenci dwukrotnie oglądają program o Conradzie i rozwiązują włączone do niego ćwiczenia. Na zakończenie pracują w parach. Jedna osoba czyta tekst o romantyzmie, druga o modernizmie, a następnie własnymi słowami przekazuje najważniejsze informacje koledze lub koleżance z pary.

JOSEPH CONRAD

Joseph Conrad (born Józef Teodor Konrad Nałęcz Korzeniowski; 3 December 1857—3 August 1924) was a Polish novelist who wrote in English, after settling in England.

Conrad is regarded as one of the great novelists in English, though he did not speak the language fluently until he was in his twenties (and always with a marked Polish accent). He wrote stories and novels, often with a nautical setting, that depict trials of the human spirit in the midst of an indifferent universe. He was a master prose stylist who brought a distinctly non-English tragic sensibility into English literature.

While some of his works have a strain of Romanticism, he is viewed as a precursor of modernist literature. His narrative style and anti-heroic characters have influenced many authors, including D.H. Lawrence, F. Scott Fitzgerald, Ernest Hemingway, George Orwell, Graham Greene, William Golding, Gabriel García Márquez.

Source: http://en.wikipedia.org/wiki/Joseph_Conrad, access: 6 October, 2012.



Joseph Conrad

Source: http://en.wikipedia.org/wiki/File:Joseph_Conrad.PNG, access: 22 November, 2012.

Discussion: Have you read any novels by Joseph Conrad? Give titles, choose one and discuss the details.

1. Match the books by Joseph Conrad with the descriptions below.

1. *An Outcast of the Islands*
2. *Heart of Darkness*
3. *Lord Jim*
4. *Typhoon*
5. *Nostromo*
6. *Under Western Eyes*
7. *Victory*

- a) The novella which is presented in the form of a frame narrative (a story within a story). It opens in first person narrative; our narrator establishes the setting aboard a sailboat. Aboard are four: the Director of Companies (the captain), the Lawyer (“the best of old fellows”), the Accountant (toying architecturally with dominoes), and Marlow (Charlie Marlow) — all share “the bond of the sea” but Marlow is the only one that still “followed the sea”.
- b) Conrad set this novel in the mining town of Sulaco, an imaginary port in the occidental region of the imaginary country of Costaguana. The book has more

fully developed characters than any other of his novels, but two characters dominate the narrative: one of them is Señor Gould. Costaguana geography as described in the book closely matches real-life Colombia. Costaguana has a long history of tyranny, revolution and warfare, but has recently experienced a period of stability under the dictator Ribiera.

- c) An early and primary event is the abandonment of a ship in distress by its crew including the young British seaman. He is publicly censured for this action and the novel follows his later attempts at coming to terms with his past.
- d) The novel takes place in St. Petersburg, Russia, and Geneva, Switzerland, and is viewed as Conrad's response to the themes explored in *Crime and Punishment*; Conrad being reputed to have detested Dostoevsky. It is also, some say, Conrad's response to his own early life; his father was a famous revolutionary imprisoned by the Russians, but, instead of following in his father's footsteps, at the age of sixteen Conrad left his native land forever.
- e) The novel details the undoing of Peter Willems, a disreputable, immoral man who, on the run from a scandal in Makassar, finds refuge in a hidden native village, only to betray his benefactors over lust for the tribal chief's daughter.
- f) It is a classic sea yarn, possibly based upon real Conrad's experience of seaman's life, and probably on a real incident aboard of the real steamer "John P. Best". It describes how Captain MacWhirr sails the Siamese steamer Nan-Shan into a mature tropical cyclone of the northwestern part of the Pacific Ocean.
- g) It is a psychological novel. The novel's "most striking formal characteristic is its shifting narrative and temporal perspective". Through a business misadventure, the European Axel Heyst ends up living on an island in what is now Indonesia, with a Chinese assistant Wang. Heyst visits a nearby island when a female band is playing at a hotel owned by Mr. Schomberg. Schomberg attempts to force himself sexually on one of the band members, Alma, later called Lena. She flees with Heyst back to his island and they become lovers.

Source: all the descriptions are taken from Wikipedia, access: 6 October, 2012.

Read the text *Tales of Mystery* and do exercises 2-7 below it.

Tales of Mystery

Mr. Joseph Conrad is a writer with a lure. Every novelist of genius is that, of course, to some extent. But Mr. Conrad is more than most. He has a lure like some lost shore in the tropics. He compels to adventure. There is no other living writer who is sensitive in anything like the same degree to the sheer mysteriousness of the earth. Every man who breathes, every woman who crosses the street, every wind that blows, every ship that sails, every tide that fills, every wave that breaks, is for him alive with mystery as a lantern is alive with light — a little light in an immense darkness. Or perhaps it is more subtle than that. With Mr. Conrad it is as though mystery, instead of dwelling in people and things like a light, hung about them like an aura. Mr. Kipling communicates to us aggressively what our eyes can see. 1. _____. Occasionally he leaves us puzzled as to where in the world the significance can lie. But of the presence of this significance, this mystery, we are as uncannily certain as of some noise that we have heard at night. It is like the “mana” which savages at once reverence and fear in a thousand objects. It is unlike “mana,” however, in that it is a quality not of sacredness, but of romance. It is as though for Mr. Conrad a ghost of romance inhabited every tree and every stream, every ship and every human being. His function in literature is the announcement of this ghost. In all his work there is some haunting and indefinable element that draws us into a kind of ghost-story atmosphere as we read. His ships and men are, in an old sense of the word, possessed.

One might compare Mr. Conrad in this respect with his master — his master, at least, in the art of the long novel — Henry James. I do not mean that in the matter of his genius Mr. Conrad is not entirely original. Henry James could no more have written Mr. Conrad’s stories than Mr. Conrad could have written Henry James’s. His manner of discovering significance in insignificant things, however, is of the school of Henry James. 2. _____. It can hardly be questioned that he has learned more of the business of psychology from Henry James than from any other writer. As one reads a story like *Chance*, however, one feels that in psychology Mr. Conrad is something of an amateur of genius, while Henry James is a professor. Mr. Conrad never gives the impression of having used the dissecting-knife and the microscope and the test-tubes as Henry James does. 3. _____. Not that Henry James is timid in speculations. He can sally out into the borderland and come back with his bag of ghosts like a very hero of credulity. Even when he tells a ghost story, however — and *The Turn of the Screw* is one of the great ghost stories of literature — he remains supremely master of his materials. He has an efficiency that is scientific as compared with the vaguer broodings of Mr. Conrad. Where Mr. Conrad will drift into discovery, Henry James will sail more cunningly to his end with chart and compass.

One is aware of a certain deliberate indolent hither-and-thitherness in the psychological progress of Mr. Conrad’s *Under Western Eyes*, for instance, which is never to be found even in the most elusive of Henry James’s novels. Both of them are, of course, in love with the elusive. 4. _____. But while Henry James’s birds perch in the cultivated

bushes of botanical gardens, Mr. Conrad's call from the heart of natural thickets — often from the depths of the jungle. The progress of the steamer up the jungle river in *Heart of Darkness* is symbolic of his method as a writer. He goes on and on, with the ogres of romance always lying in wait round the next bend. He can describe things seen as well as any man, but it is his especial genius to use things seen in such a way as to suggest the unseen things that are waiting round the corner. (...) He suggests the soul of wonder in a man not by showing him realistically as he is so much as by suggesting a mysterious something hidden, something on the horizon, a shadowy island seen at twilight. One result of this is that his human beings are seldom as rotund as life. They are emanations of personality rather than collections of legs, arms, and bowels. They are, if you like, ghostly. That is why they will never be quoted like Hamlet and my Uncle Toby and Sam Weller. But how wonderful they are in their environment of the unusual! (...)

Some of his best work is contained in the two stories *Typhoon* and *The Secret Sharer*, the latter of which appeared in the volume called *Twixt Land and Sea*. 5. _____. These stories are so great that while we read them we almost forget the word "psychology." We are swept off our feet by a tide of heroic literature. Each of the stories, complex though Mr. Conrad's interest in the central situation may be, is radically as heroic and simple as the story of Jack's fight with the giants or of the defence of the round-house in *Kidnapped*. In each of them the soul of man challenges fate with its terrors: it dares all, it risks all, it invades and defeats the darkness. *Typhoon* was, I fancy, not consciously intended as a dramatization of the struggle between the soul and the Prince of the power of the air. But it is because it is eternally true as such a dramatization that it is — let us not shrink from praise — one of the most overwhelmingly fine short stories in literature. 6. _____. One feels that the ship's struggles have angels and demons for spectators, as time and again the storm smashes her and time and again she rises alive out of the pit of the waters. They are an affair of cosmic relevance as the captain and the mate cling on, watching the agonies of the steamer.

(...) Mr. Conrad's work, I have already suggested, belongs to the literature of confidence. It is the literature of great hearts braving the perils of the darkness. 7. _____. Like a cheer out of the dark comes that wonderful scene in *The Secret Sharer* in which, at infinite risk, the ship is sailed in close under the looming land in order that the captain may give the hidden manslayer a chance of escaping unnoticed to the land. This is a story in which the "tonalities of the affair" are much more subtle than in *Typhoon*. It is a study in eccentric human relations — the relations between the captain and the manslayer who comes naked out of the seas as if from nowhere one tropical night, and is huddled away with his secrets in the captain's cabin. It is for the most part a comedy of the abnormal — an ironic fable of splendid purposeless fears and risks. Towards the end, however, we lose our concern with nerves and relationships and such things, and our hearts pause as the moment approaches when the captain ventures his ship in order to save the interloper's life. 8. _____. As the ship swerves round into safety just in the nick of time, we have a story transfigured into the music of the triumphant soul. (...)

All this being so, it may be thought that I have underestimated the flesh-and-blood qualities in Mr. Conrad's work. I certainly do not want to give the impression that his

men are less than men. They are as manly men as ever breathed. But Mr. Conrad seldom attempts to give us the complete synthesis of a man. He deals rather in aspects of personality. 9. _____. In reading such a book as *Under Western Eyes* we feel as though we had here a precious alphabet of analysis, but that it has not been used to spell a magnificent man.

Worse than this, Mr. Conrad's long stories at times come out as awkwardly as an elephant being steered backwards through a gate. He pauses frequently to impress upon us not only the romance of the fact he is stating but the romance of the circumstances in which somebody discovered it. In *Chance* and *Lord Jim* he is not content to tell us a straightforward story: he must show us at length the processes by which it was pieced together. 10. _____. It gives us the feeling, as I have said, that we are voyaging into strange seas and harbours in search of mysterious clues. But the fatigue of reconstruction is apt to tell on us before the end. One gets tired of the thing just as one does of interviewing a host of strangers. That is why some people fail to get through Mr. Conrad's long novels. They are books of a thousand fascinations, but the best imagination in them is by the way. 11. _____.

Mr. Conrad's best work, then, is to be found, I agree with most people in believing, in three of his volumes of short stories — in *Typhoon*, *Youth*, and *Twixt Land and Sea*. His fame will, I imagine, rest chiefly on these, just as the fame of Wordsworth and Keats rests on their shorter poems. Here is the pure gold of his romance — written in terms largely of the life of the old sailing-ship. Here he has written little epics of man's destiny, tragic, ironic, and heroic, which are unique in modern (and, it is safe to say, in all) literature.

Source: from the book by Robert Lynd, *Old and New Masters*, http://www.gutenberg.org/files/12600/12600-h/12600-h.htm#2_Tales_of_Mystery, access: 6 October, 2012.

2. Fill in the missing sentences. There are two extra sentences.

- a. At the same time, Mr. Conrad's is not a genius without parentage or pedigree.
- b. To each of them a bird in the bush is worth two in the hand.
- c. And each of these is a fable of man's mysterious quarrel with fate told with the Conrad sensitiveness, the dark Conrad irony, and the Conrad zest for courage.
- d. Besides this, they have little of the economy of dramatic writing, but are profusely descriptive, and most people are timid of an epic of description.
- e. He is imaginatively never so much at home as in the night, but he is aware not only of the night, but of the stars.
- f. It is all the more curious that he should ever have been regarded as one who had added to the literature of despair.
- g. He seems rather to be one of the splendid guessers.
- h. It is the story of an unconquerable soul even more than of an unconquerable ship.
- i. Mr. Conrad communicates to us tentatively what only his eyes can see, and in so doing gives a new significance to things.

- j. His longer books would hold us better if there were some overmastering characters in them.
- k. This method has its advantages.
- l. Like Henry James, he is a psychologist in everything down to descriptions of the weather.
- m. That is a moment with all romance in it.

3. Find words for the definitions.

- 1. live in (v; par. 1) _____
- 2. done in a strange way (adv; par. 1) _____
- 3. go out to do sth (v; par. 2) _____
- 4. mysterious and threatening work (n; par. 2) _____
- 5. lazy (adj; par. 3) _____
- 6. when the day is becoming night (n; par. 3) _____
- 7. an amount of something increasing (n; par. 4) _____
- 8. a danger of sth bad happening (n; par. 5) _____
- 9. not obvious (adj; par. 5) _____
- 10. impressive (adj; par. 6) _____
- 11. hint (n; par. 7) _____
- 12. a group of (n; par. 7) _____

Source: all the definitions are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 6 October, 2012.

4. In the text find words which mean the opposite to the words below.

- 1. definable _____
- 2. significant _____
- 3. confident _____
- 4. moderately _____
- 5. finite _____
- 6. normal _____
- 7. estimate _____
- 8. complicated _____

Source: all the definitions are taken from *The Free Dictionary*, <http://www.thefreedictionary.com/>, access: 6 October, 2012.

5. In your own words explain how you understand the expressions below. They have been underlined in the text for comfort.

- 1. a writer with a lure
- 2. it can hardly be questioned
- 3. the latter of which
- 4. just in the nick of time
- 5. one gets tired of

6. In the first four paragraphs of the text find the missing prepositions.

1. sensitive _____
2. alive _____
3. instead _____
4. _____ once
5. compare sth _____
6. give the impression _____
7. timid _____
8. challenge sth _____
9. drift _____

7. Write a summary in which you will present the author's opinion about Joseph Conrad's literary output. Include only the most important information. Do not write more than 10 sentences. Do not rewrite any sentences from the text.

GLOSSARY

Section 1: useful terms

novella – nowela

frame narrative – a story within a story – narracja ramowa

shifting narrative – when a book or a story changes its narrator – narracja zmienna

Enlightenment – oświecenie

Romanticism – romantyzm

Modernism – modernizm

Chinoiserie – a style reflecting Chinese artistic influence

zeitgeist – the general cultural, intellectual, ethical, spiritual, or political climate
within a nation or even specific groups

fable – bajka

Section 2: words from the text *Tales of Mystery*

elusive – difficult to find or see

hither and thither – backward and forward

brave (v) – deal with sth difficult

looming – threatening

interloper – a person who is in a place where they should not be

Watch the program about Joseph Conrad and do exercises 8-10 based on it.

Joseph Conrad (3 min.)

Source: http://www.youtube.com/watch?v=fdLd_8jkCWM, access: 6 October, 2012.

8. Answer the questions.

1. Where and why was Conrad's family exiled?
2. How did his life change when he was seventeen?
3. Where would Conrad's best fiction come from?
4. How old was he when he started navigating the steamer up the Congo river?
5. What appalled and changed Conrad when he was in Congo?

9. Correct mistakes in the sentences below.

1. Conrad's father was an intellectual and translator of Molière, but sometimes poet as well as a fervent patriot.
2. It is said that Conrad rarely read children's books. He preferred grown-up works such as his father's translations and heroic tales of seafarers.
3. When he was in Congo just hundreds were made to act as porters for king Leopold carrying heavy loads over great distances.
4. The Belgian obsession for ivory continued for a long time after Conrad's departure.

10. Complete the gaps.

1. For fifteen years he sailed _____ elsewhere. (1:02)
2. How do you _____ for hundreds of miles? (...) You chain them together. So there were files of porters _____ out to the coasts. (1:41)
3. King Leopold named his colony _____ state. (1:59)
4. It was all part of what Conrad called the _____ of the human conscience. (2:17)

Work in pairs. Below you will find two texts, one about Romanticism, the other about Modernism. Students A and B read appropriate handouts and follow the instruction.

STUDENT A

Read the text below and tell your friend all you have learnt about the Romantic period. You must mention all the information which has been underlined. You mustn't read, use your own words.

Romanticism (or the Romantic era/Period) was an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1840. Partly a reaction to the Industrial Revolution, it was also a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education and the natural sciences. Its effect on politics was considerable and complex; while for much of the peak Romantic period it was associated with liberalism and radicalism, in the long term its effect on the growth of nationalism was probably more significant.

The movement validated strong emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe — especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated folk art and ancient custom to something noble, made spontaneity a desirable characteristic (as in the musical impromptu), and argued for a “natural” epistemology of human activities as conditioned by nature in the form of language and customary usage. Romanticism reached beyond the rational and Classicist ideal models to elevate a revived medievalism and elements of art and narrative perceived to be authentically medieval in an attempt to escape the confines of population growth, urban sprawl, and industrialism, and it also attempted to embrace the exotic, unfamiliar, and distant in modes more authentic than Rococo chinoiserie, harnessing the power of the imagination to envision and to escape.

Although the movement was rooted in the German Sturm und Drang movement, which prized intuition and emotion over Enlightenment rationalism, the ideologies and events of the French Revolution laid the background from which both Romanticism and the Counter-Enlightenment emerged. The confines of the Industrial Revolution also had their influence on Romanticism, which was in part an escape from modern realities; indeed, in the second half of the 19th century, “Realism” was offered as a polarized opposite to Romanticism. Romanticism elevated the achievements of what it perceived as heroic individualists and artists, whose pioneering examples would elevate society. It also legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability, a *Zeitgeist*, in the representation of its ideas.

Source: <http://en.wikipedia.org/wiki/Romanticism>, access: 6 October, 2012.

embodied – visible
apprehension – fear
awe – a feeling of great respect
sublime – good, beautiful
impromptu – without preparation
confines (n) – limits
embrace – hug
harness – to take control over
legitimize – to make sth seem acceptable

STUDENT B

Read the text below and tell your friend all you have learnt about Modernism. You must mention all the information which has been underlined. You mustn't read, use your own words.

Modernism, in its broadest definition, is modern thought, character, or practice. More specifically, the term describes the modernist movement in the arts, its set of cultural tendencies and associated cultural movements, originally arising from wide-scale and far-reaching changes to Western society in the late 19th and early 20th centuries. In particular the development of modern industrial societies and the rapid growth of cities, followed then by the horror of World War I, were among the factors that shaped Modernism. Related terms are modern, modernist, contemporary, and postmodern.

In art, Modernism explicitly rejects the ideology of realism and makes use of the works of the past, through the application of reprise, incorporation, rewriting, recapitulation, revision and parody in new forms. Modernism also rejects the lingering certainty of Enlightenment thinking, as well as the idea of a compassionate, all-powerful Creator.

In general, the term modernism encompasses the activities and output of those who felt the “traditional” forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in the new economic, social, and political conditions of an emerging fully industrialized world. The poet Ezra Pound's 1934 injunction to “Make it new!” was paradigmatic of the movement's approach towards the obsolete. Another paradigmatic exhortation was articulated by philosopher and composer Theodor Adorno, who, in the 1940s, challenged conventional surface coherence and appearance of harmony typical of the rationality of Enlightenment thinking. A salient characteristic of modernism is self-consciousness. This self-consciousness often led to experiments with form and work that draws attention to the processes and materials used (and to the further tendency of abstraction).

The modernist movement, at the beginning of the 20th century, marked the first time that the term *avant-garde*, with which the movement was labeled until the word “modernism” prevailed, was used for the arts (rather than in its original military and political context).

Source: <http://en.wikipedia.org/wiki/Modernism>, access: 6 October, 2012.

contemporary – modern

explicit – clear

reprise – when sth is repeated

lingering – continuing to exist

compassionate – feeling sympathy for others

encompass – to include a lot of ideas

injunction – a piece of advice

obsolete – out-of-date

coherence – when sth is logically connected

KEY

A note about the author:

Robert Wilson Lynd (20 April 1879–6 October 1949) was an Irish writer, an urbane literary essayist and strong Irish nationalist. Firstly he wrote drama criticism, for “Today”, edited by Jerome K. Jerome. He also wrote for the “Daily News” (later the “News Chronicle”), being its literary editor 1912 to 1947.

Source: http://en.wikipedia.org/wiki/Robert_Wilson_Lynd, access: 6 October, 2012.

1.

- | | |
|------|------|
| 1. e | 5. b |
| 2. a | 6. d |
| 3. c | 7. g |
| 4. f | |

2.

Sentences *a* and *f* are not used

- | | |
|------|-------|
| 1. i | 6. h |
| 2. l | 7. e |
| 3. g | 8. m |
| 4. b | 9. j |
| 5. c | 10. k |
| | 11. d |

3.

- | | |
|--------------|-------------------|
| 1. dwell | 7. tide |
| 2. uncannily | 8. peril |
| 3. sally | 9. subtle, hidden |
| 4. brooding | 10. magnificent |
| 5. indolent | 11. clue |
| 6. twilight | 12. host |

4.

- | | |
|------------------|--------------------|
| 1. indefinable | 5. infinite |
| 2. insignificant | 6. abnormal |
| 3. timid | 7. underestimate |
| 4. radically | 8. straightforward |

5.

SS' own answers

6.

- | | |
|---------------------|---------------------------|
| 1. sensitive in | 6. give the impression of |
| 2. alive with | 7. timid in |
| 3. instead of | 8. challenges sth with |
| 4. at once | 9. drift into |
| 5. compare sth with | |

7.

SS' own answers

8.

1. They were exiled to North-west Russia for opposing Russian domination of their country.
2. At seventeen Joseph Conrad stroke out on his own, travelling through Austria and Switzerland on his way to France.
3. from the voyages when he was in the British merchant marine
4. 32
5. murders brutality, cynicism and lies

9.

1. He was a translator of Shakespeare.
2. It is said that Conrad never read children's books.
3. ...thousands were made to act...
4. Within a few years of Conrad's departure the Belgian obsession would turn form ivory to wild rubber, which required prodigious number of workers scouring the jungle for rubber vines to tap.

10.

1. For fifteen years he sailed *under the Union Jack to faraway places in south-east Asia and elsewhere.*
2. How do you *force people to be porters and to carry elephant tusks* for hundreds of miles? (...) You chain them together. So there were files of porters *in chains carrying this valuable ivory from the centre of the continent* out to the coasts.
3. King Leopold named his colony *with Orwellian flare: the Congo free state.*
4. It was all part of what Conrad called the *vilest scramble for loot that had ever disfigured the history* of the human conscience.