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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar Dog Guide to Short Stories by Joseph Conrad**

**The Lagoon**

**Youth**

**Amy Foster**

**The Secret Sharer**

**An Outpost of Progress**

**All exercises use sentences from the stories.  
Includes over 250 multiple choice questions.**

## About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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**SHORT STORIES by Joseph Conrad – Grammar and Style**  
*All exercises use sentences from the stories.*

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## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 1 PARTS OF SPEECH

Identify the parts of speech in the following sentences. Label the underlined words:

*v = verb*

*n = noun*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*int = interjection*

*conj = conjunction*

#### THE LAGOON

- \_\_\_ 1. The white man rested his chin on his crossed arms and gazed at the wake of the boat.
- \_\_\_ 2. The churned-up water frothed alongside with a confused murmur.
- \_\_\_ 3. He wrapped himself in the blankets and sat with his back against the reed wall of the house, smoking thoughtfully.
- \_\_\_ 4. The white man gazed straight before him into the darkness with wide-open eyes.

#### YOUTH

- \_\_\_ 5. We fought the fire and sailed the ship too as carefully as though nothing had been the matter.
- \_\_\_ 6. Also the peace of the sky and the serenity of the sea were distinctly surprising.
- \_\_\_ 7. A breeze sprang up, and about noon all the boats came together for the last time.
- \_\_\_ 8. Ah! The good old time – the good old time. Youth and the sea. Glamor and the sea!

#### AMY FOSTER

- \_\_\_ 9. From the edge of a copse a wagon with two horses was rolling gently along the ridge.
- \_\_\_ 10. He became aware of social differences, but remained for a long time surprised at the bare poverty of the churches among so much wealth.
- \_\_\_ 11. She said nothing at all to anybody, and went on her way as if she had been deaf.
- \_\_\_ 12. The lamp smoked, the fire was out, the chill of the stormy night oozed from the cheerless yellow paper on the wall.

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

*THE SECRET SHARER*

- \_\_\_ 13.        At that I suppose he raised up his face, a dimly pale oval in the shadow of the ship's side.
- \_\_\_ 14.        I didn't know either the ship or the people.
- \_\_\_ 15.        “Oh, yes! she's on board. Though I don't think she would have meddled.”
- \_\_\_ 16.        His terrible whiskers flitted round me in silent criticism.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.        Each had a bedstead and a mosquito net for all furniture.
- \_\_\_ 18.        A man may destroy everything within himself, love and hate and belief, and even doubt; but as long as he clings to life he cannot destroy fear.
- \_\_\_ 19.        Then he burst out laughing, slapped Kayerts on the back and shouted, “We shall let life run easily here! Just sit still and gather in the ivory those savages will bring.”
- \_\_\_ 20.        He locked the door, snatched his revolver, and stood panting.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined section.

#### PASSAGE 1

A breath of wind made him shiver. high above  
1  
his head, high above the silent Sea of mist the  
2  
droopping leaves of the palms rattled together  
3  
with a mournful and expiring sound The white  
4  
man stretched his legs. His chin rested on his  
5  
chest, and he murmured sadly without lifting  
his head:  
“We all love our brothers.  
6  
(From *The Lagoon*)

- \_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

#### PASSAGE 2

The captain called us into the cabin He had  
1  
a chartt spread on the table, and looked unhappy.  
2  
He said, “The coast of West australia is near,  
3  
but I meen to proceed to our destination. It is  
4  
the hurricane month, too; but will just keep her  
head for bangkok, and fight the fire. No more  
5  
putting back anywhere, if we all get roasted.”  
6  
(From *Youth*)

- \_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error



## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

Read the following passages and decide which type of error, if any, appears in each underlined sections.

#### PASSAGE 1

When I opened my eyes the second view started  
my heart with a thump. The black Southern hill  
1  
of Koh-ring seamed to hang right over the ship like  
2  
a towering fragment of the everlasting night On  
3  
that enormous mass of blackness there was not  
a gleam to be seen, not a sound to be heard. it was  
4  
gliding irresistibly toward us and yet seemed  
5  
already within reech of the hand.  
6

(From *The Secret Sharer*)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

#### PASSAGE 2

They thought they were being taken to america  
1  
straight away, but suddenly the steem-machine  
2  
bumped against the side of a thing like a great  
3  
house on the water The walls were smooth and  
4  
black, and there uprose, growing from the roof  
as it were, bare trees in the shape of Crosses,  
5  
extremely high. That s how it appeared to him  
6  
then, for he had never seen a ship before.

(From *Amy Foster*)

- \_\_\_\_ 1. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 2. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 3. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 4. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 5. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error
- \_\_\_\_ 6. a. Spelling  
b. Capitalization  
c. Punctuation  
d. No error

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

Label each of the following sentences S for simple, C for compound, CX for complex, or CC for compound complex.

*THE LAGOON*

- \_\_\_ 1.          Then the boat shoved off, and the white man, standing up, confronted Arsat, who had come out through the low door of his hut.
- \_\_\_ 2.          Our time came when the Ruler and all the great people went to the mouth of the river to fish by torchlight.
- \_\_\_ 3.          The lights blazed on the water, but behind the boats there was darkness.
- \_\_\_ 4.          The white man, leaning with both arms over the grass roof of the little cabin, looked back at the shining ripple of the boat's wake.

*YOUTH*

- \_\_\_ 5.          We were sitting round a mahogany table that reflected the bottle, the claret glasses, and our faces as we leaned on our elbows.
- \_\_\_ 6.          A hulk came alongside, took our cargo, and then we went into dry dock to get our copper stripped.
- \_\_\_ 7.          The old bark lumbered on, heavy with her age and the burden of her cargo, while I lived the life of youth in ignorance and hope.
- \_\_\_ 8.          We stumbled, we crept, we fell, we barked our shins on the wreckage, we hauled.

*AMY FOSTER*

- \_\_\_ 9.          She had never been heard to express a dislike for a single being, and she was tender to every living creature.
- \_\_\_ 10.          People groaned, children cried, water dripped, the lights went out, the walls of the place creaked, and everything was being shaken so that in one's little box one dared not lift one's head.
- \_\_\_ 11.          Old Swaffer walked out slowly into the field, waited till the plough came over to his side, had a good look at him, and without saying a word went back to the house.
- \_\_\_ 12.          He contended that the fellow was very good with sheep, but was not fit for any girl to marry.

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 4          SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

*THE SECRET SHARER*

- \_\_\_ 13.      After thus overwhelming us with the extent of his information he slipped out of the cabin.
- \_\_\_ 14.      So after a while I took off my clothes, tied them up in a bundle with a stone inside, and dropped them in the deep water on the outer side of that islet.
- \_\_\_ 15.      He mumbled something which I really did not catch, and I turned my ear to him in a puzzled manner.
- \_\_\_ 16.      All at once my strained, yearning stare distinguished a white object floating within a yard of the ship's side.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.      Few men realize that their life, the very essence of their character, their capabilities and their audacities, are only the expression of their belief in the safety of their surroundings.
- \_\_\_ 18.      His wife was dead, and the child was being brought up by his sisters.
- \_\_\_ 19.      Gobila's manner was paternal, and he seemed really to love all white men.
- \_\_\_ 20.      He groped his way through the fog, calling in his ignorance upon the invisible heaven to undo his work.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 5            COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:

*d.o. = direct object*

*i.o. = indirect object*

*p.n. = predicate nominative*

*o.p. = object of preposition*

*p.a. = predicate adjective*

#### THE LAGOON

- \_\_\_ 1.        The steersman dug his paddle into the stream, and held hard with stiffened arms, his body thrown forward.
- \_\_\_ 2.        She was in a high fever, and evidently unconscious.
- \_\_\_ 3.        Arsat came through the doorway with noiseless steps and squatted down by the fire.
- \_\_\_ 4.        “We are sons of the same mother.”

#### YOUTH

- \_\_\_ 5.        It’s like a windfall, like a godsend, like an unexpected piece of luck.
- \_\_\_ 6.        The world was nothing but an immensity of great foaming waves rushing at us, under a sky low enough to touch with the hand and dirty like a smoked ceiling.
- \_\_\_ 7.        They towed us back to the inner harbor, and we became a fixture, a feature, an institution of the place.
- \_\_\_ 8.        We had fair breezes, smooth water right into the tropics, and the old *Judea* lumbered along in the sunshine.

#### AMY FOSTER

- \_\_\_ 9.        Kennedy is a country doctor, and lives in Colebrook, on the shores of Eastbay.
- \_\_\_ 10.       “At any rate, such as you see her, she had enough imagination to fall in love.”
- \_\_\_ 11.       He vaulted over the stiles, paced these slopes with a long elastic stride that made him noticeable at a great distance, and had lustrous black eyes.
- \_\_\_ 12.       And for him, who knew nothing of the earth, England was an undiscovered country.

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 5            COMPLEMENTS**

*THE SECRET SHARER*

- \_\_\_ 13.        At that moment I was alone on her decks.
- \_\_\_ 14.        But I saw at once something elongated and pale floating very close to the ladder.
- \_\_\_ 15.        His face was thin and the sunburn faded, as though he had been ill.
- \_\_\_ 16.        “He gave me some of his cursed insolence at the sheet.”

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.        Makola, taciturn and impenetrable, despised the two white men.
- \_\_\_ 18.        But the two men got on well together in the fellowship of their stupidity and laziness.
- \_\_\_ 19.        “Those men who came yesterday are traders from Loanda who have got more ivory than they can carry home.”
- \_\_\_ 20.        Makola gave himself a half-holiday, and bathed his children in the river.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 6                      PHRASES

Identify the phrases in the following sentences. Label the underlined words:

*par = participial      ger = gerund      inf = infinitive      appos = appositive      prep = prepositional*

#### *THE LAGOON*

- \_\_\_ 1.    The white man, turning his back upon the setting sun, looked along the empty and broad expanse of the sea-reach.
- \_\_\_ 2.    To the warnings of the righteous they oppose an offensive pretense to disbelief.
- \_\_\_ 3.    “At first she heard voices calling her from the water and struggled against me who held her.”
- \_\_\_ 4.    “My brother wanted to shout the cry of challenge – one cry only – to let the people know we were freeborn robbers who trusted our arms and the great sea.”

#### *YOUTH*

- \_\_\_ 5.    The crew of runners had left, and there remained only the officers, one boy and the steward, a mulatto who answered to the name of Abraham.
- \_\_\_ 6.    Day after day and night after night there was nothing round the ship but the howl of the wind, the tumult of the sea, the noise of water pouring over her deck.
- \_\_\_ 7.    As we had expected for days to see it swept away, the hands had been ordered to sleep in the cabin – the only safe place in the ship.
- \_\_\_ 8.    To an onlooker they would be a lot of profane scallywags without a redeeming point.

#### *AMY FOSTER*

- \_\_\_ 9.    He had the talent of making people talk to him freely, and an inexhaustible patience in listening to their tales.
- \_\_\_ 10.    Mrs. Smith, a genteel person with a sharp nose, made her put on a black dress every afternoon.
- \_\_\_ 11.    She had even more than is necessary to understand suffering and to be moved by pity.
- \_\_\_ 12.    I believe he spoke to her for a long time, entreating, wondering, pleading, ordering.

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 6            PHRASES**

*THE SECRET SHARER*

- \_\_\_ 13.        I hastened away from the rail to fetch some clothes.
- \_\_\_ 14.        “I understand that the skipper, too, started raving like the rest of them.”
- \_\_\_ 15.        It was the first particular order I had given on board that ship; and I stayed on deck to see it executed, too.
- \_\_\_ 16.        We remained side by side talking in our secret way – but sometimes silent or just exchanging a whispered word or two at long intervals.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.        I told those fellows to plant a vegetable garden, build new storehouses and fences, and construct a landing-stage.
- \_\_\_ 18.        The river, the forest, all the great land throbbing with life, were like a great emptiness.
- \_\_\_ 19.        The strangers left in the afternoon, after eating a meal prepared for them by Mrs. Makola.
- \_\_\_ 20.        Some warriors spoke about burning and killing, but the cautious old savage dissuaded them.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 7                      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Identify the underlined verbals and verbal phrases in the sentences below as being either gerund (ger), infinitive (inf), or participle (par). Also indicate the usage by labeling each:

*subj* = subject  
*adj* = adjective

*d.o.* = direct object  
*adv* = adverb

*i.o.* = indirect object  
*o.p.* = object of preposition

*p.n.* = predicate nominative

*Verbal    Usage*

#### THE LAGOON

- \_\_\_\_\_ 1.            They would have preferred to spend the night somewhere else than on this lagoon of weird aspect and ghostly reputation.
- \_\_\_\_\_ 2.            I looked to my weapons, and when the time came our canoe took its place in the circle of boats carrying the torches.
- \_\_\_\_\_ 3.            My brother fired – once – twice – and the booming of the gong ceased.
- \_\_\_\_\_ 4.            He flung his arms wide open, let them fall along his body, then stood still with unmoved face and stony eyes, staring at the sun.

#### YOUTH

- \_\_\_\_\_ 5.            We had forgotten how it felt to be dry.
- \_\_\_\_\_ 6.            A splashing of oars, a measured dip reverberating on the level of water, intensified by the silence of the shore into loud claps, made me jump up.
- \_\_\_\_\_ 7.            We conversed in whispers, in low whispers, as if afraid to wake up the land.
- \_\_\_\_\_ 8.            This was the East of the ancient navigators, so old, so mysterious, resplendent and somber, living and unchanged, full of danger and promise.

#### AMY FOSTER

- \_\_\_\_\_ 9.            He promised to send money from America by post twice a year.
- \_\_\_\_\_ 10.           The wind would have prevented the loudest outcries from reaching the shore; there had been evidently no time for signals of distress.
- \_\_\_\_\_ 11.           The rain, the wind, the darkness he knew; he understood the bleating of the sheep, and he remembered the pain of his wretchedness and misery . . .
- \_\_\_\_\_ 12.           The Fosters, of course, didn't like to lose the wages the girl earned: Amy used to give all her money to her mother.



SHORT STORIES by Joseph Conrad – Grammar and Style

EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal    Usage

*THE SECRET SHARER*

- \_\_\_\_\_ 13.    His dominant trait was to take all things into earnest consideration.
- \_\_\_\_\_ 14.    The mate's faint snoring was still going on peacefully.
- \_\_\_\_\_ 15.    It was, as it were, trifling with the terrific character of his whiskers;  
but my object was to give him an opportunity for a good look at my cabin.
- \_\_\_\_\_ 16.    To hear one's skipper go on like that in such weather was enough to drive  
any fellow out of his mind.

*AN OUTPOST OF PROGRESS*

- \_\_\_\_\_ 17.    To grapple effectually with even purely material problems requires more  
serenity of mind and more lofty courage than people generally imagine.
- \_\_\_\_\_ 18.    The leader, after waiting for a while, said something sharply to Makola.
- \_\_\_\_\_ 19.    As they went across the yard to call Makola, they saw shadows moving in  
the night.
- \_\_\_\_\_ 20.    Suddenly they saw him start forward, calling to them over his shoulder:  
“Run! Run to the house!”

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 8 CLAUSES

Indicate how clauses are used in the sentences below. Label the clauses:

*subj* = subject

*d.o.* = direct object

*o.p.* = object of preposition

*adj* = adjective

*adv* = adverb

#### THE LAGOON

- \_\_\_\_ 1. He had known Arsat years ago, in a far country in time of trouble and danger, when no friendship is to be despised.
- \_\_\_\_ 2. He liked the man who knew how to keep faith in council and how to fight without fear by the side of his white friend.
- \_\_\_\_ 3. “You, Tuan, know what war is, and you have seen me in time of danger seek death as other men seek life!”
- \_\_\_\_ 4. “We are of a people who take what they want – like you whites.”

#### YOUTH

- \_\_\_\_ 5. He had a Roman nose, a snow-white, long beard, and his name was Mahon, but he insisted that it should be pronounced Mann.
- \_\_\_\_ 6. “Let’s go and look at what that fool of a steamer smashed.”
- \_\_\_\_ 7. What bothered me was that the ship, lying broadside to the swell and to such wind as there was – a mere breath – the boats would not keep astern . . .
- \_\_\_\_ 8. And then I knew that I would see the East first as commander of a small boat.

#### AMY FOSTER

- \_\_\_\_ 9. He crept into one of these boxes and lay down there in the clothes in which he had left his home many days before, keeping his bundle and his stick by his side.
- \_\_\_\_ 10. There were some who sold their huts and their land because it cost a lot of money to get to America . . .
- \_\_\_\_ 11. The children in his country were not taught to throw stones at those who asked for compassion.
- \_\_\_\_ 12. He wondered what made them so hardhearted and their children so bold.

**SHORT STORIES by Joseph Conrad – Grammar and Style**

**EXERCISE 8            CLAUSES**

*THE SECRET SHARER*

- \_\_\_ 13.        “But all this doesn’t tell me how you came to hang on to our side ladder.”
- \_\_\_ 14.        After dinner I went into my stateroom as if I meant to take some rest.
- \_\_\_ 15.        No word was breathed by either of us when they separated.
- \_\_\_ 16.        I wondered what my double there in the sail locker thought of this commotion.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.        Together they did nothing, absolutely nothing, and enjoyed the sense of the idleness for which they were paid.
- \_\_\_ 18.        Nobody knows what suffering or sacrifice mean – except, perhaps the victims of the mysterious purpose of these illusions.
- \_\_\_ 19.        He made the round along the verandah, while Kayerts sat still and looked at the corpse.
- \_\_\_ 20.        He had been all his life, till that moment, a believer in a lot of nonsense like the rest of mankind – who are fools; but now he thought! He knew!

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words:

*p* = personification      *s* = simile      *m* = metaphor      *o* = onomatopoeia      *h* = hyperbole

#### THE LAGOON

- \_\_\_ 1.      The land and the water slept invisible, unstirring and mute.
- \_\_\_ 2.      She came running along the shore, rapid and leaving no trace, like a leaf driven by the wind into the sea.
- \_\_\_ 3.      “We are cast out and this boat is our country now – and the sea is our refuge.”
- \_\_\_ 4.      I could not spare the strength to turn my head and look at him, but every moment I heard the hiss of his breath getting louder behind me.

#### YOUTH

- \_\_\_ 5.      He mistrusted my youth, my common sense, and my seamanship, and made a point of showing it in a hundred little ways.
- \_\_\_ 6.      The deck was a wilderness of smashed timber, lying crosswise like trees in a wood after a hurricane, an immense curtain of solid rags waved gently before me – it was the mainsail blown to strips.
- \_\_\_ 7.      For a long time I heard nothing but the whirr and roar of the fire.
- \_\_\_ 8.      The good, strong sea, the salt, bitter sea, that could whisper to you and roar at you and knock your breath out of you.

#### AMY FOSTER

- \_\_\_ 9.      The light blurr of smoke, from an invisible steamer, faded on the great clearness of the horizon like the mist of a breath on a mirror . . .
- \_\_\_ 10.      Smith is notoriously hot-tempered, but the sight of some nondescript and miry creature sitting cross-legged amongst a lot of loose straw, and swinging itself to and fro like a bear in a cage, made him pause.
- \_\_\_ 11.      . . . but it seems to me now as if the net of fate had been drawn closer round him already.
- \_\_\_ 12.      A gust of wind and a swish of rain answered.

SHORT STORIES by Joseph Conrad – Grammar and Style

EXERCISE 9            STYLE: FIGURATIVE LANGUAGE

*THE SECRET SHARER*

- \_\_\_ 13.        The cigar dropped out of my gaping mouth with a tiny plop and a short hiss quite audible in the absolute stillness of all things under heaven.
- \_\_\_ 14.        He remained as mute as a fish, too.
- \_\_\_ 15.        We listened to the steward going into the bathroom out of the saloon, filling the water bottles there, scrubbing the bath, setting things to rights, whisk, bang, clatter – out again into the saloon – turn the key – click.
- \_\_\_ 16.        The wind fanned my cheek, the sails slept, the world was silent.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.        He regretted the clink of sabre and spurs on a fine afternoon, the barrack-room witticisms, the girls of garrison towns . . .
- \_\_\_ 18.        They lived like blind men in a large room, aware only of what came in contact with them (and of that only imperfectly), but unable to see the general aspect of things.
- \_\_\_ 19.        He looked up helplessly without a word, and for a minute they stood round that balance as mute and still as three statues.
- \_\_\_ 20.        A man may destroy everything within himself, love and hate and belief, and even doubt; but as long as he clings to life he cannot destroy fear: the fear, subtle indestructible, and terrible, that pervades his being; that tinges his thoughts; that lurks in his heart; that watches on his lips the struggle of his last breath.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 10      STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences by labeling the underlined words:

*a. assonance      b. consonance      c. alliteration      d. repetition      e. rhyme*

#### *THE LAGOON*

- \_\_\_ 1.      The men poled in the shoaling water.
- \_\_\_ 2.      There was no better paddler, no better steersman than my brother.
- \_\_\_ 3.      A murmur powerful and gentle, a murmur vast and faint; the murmur of trembling leaves, of stirring boughs, ran through the tangled depths of the forests, ran over the starry smoothness of the lagoon . . .
- \_\_\_ 4.      Then we lay down to sleep on the soft sand in the shade of our canoe, while she watched.

#### *YOUTH*

- \_\_\_ 5.      She was all rust, dust, grime – soot aloft, dirt on deck.
- \_\_\_ 6.      He was a dismal man, with a perpetual tear sparkling at the end of his nose, who either had been in trouble, or was in trouble, or expected to be in trouble – couldn't be happy unless something went wrong.
- \_\_\_ 7.      O youth! The strength of it, the faith of it, the imagination of it!
- \_\_\_ 8.      Looking round as we talked, I saw away at sea a bright light traveling in the night.

#### *AMY FOSTER*

- \_\_\_ 9.      Of these experiences he was unwilling to speak: they seemed to have seared into his soul a somber sort of wonder and indignation.
- \_\_\_ 10.      He is a great breeder of sheep, and deals extensively in cattle.
- \_\_\_ 11.      . . . and he, his coat slung picturesquely over one shoulder, pacing by her side, gallant of bearing and casting tender glances upon the girl with the golden heart.
- \_\_\_ 12.      It began by his buying for Amy Foster a green satin ribbon in Darnford.

SHORT STORIES by Joseph Conrad – Grammar and Style

EXERCISE 10      STYLE: POETIC DEVICES

*THE SECRET SHARER*

- \_\_\_ 13.      The side of the ship made an opaque belt of shadow on the darkling glassy shimmer of the sea.
- \_\_\_ 14.      He seemed to struggle with himself, for I heard something like the low, bitter murmur of doubt.
- \_\_\_ 15.      As for the crew, all they knew was that I was appointed to take the ship home.
- \_\_\_ 16.      I had been too frightened not to feel vengeful; I felt I had him on the run, and I meant to keep him on the run.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.      The plank floor was littered with the belongings of the white men; open half-empty boxes, torn wearing apparel, old boots; all the things dirty, and all the things broken, that accumulate mysteriously round untidy men.
- \_\_\_ 18.      The day had come, and a heavy mist had descended upon the land: the mist penetrating, enveloping, and silent; the morning mist of tropical lands; the mist that clings and kills; the mist white and deadly, immaculate and poisonous.
- \_\_\_ 19.      Makola flitted by in the mist, shouting as he ran --
- \_\_\_ 20.      As he began to stumble towards it, the station bell rang in a tumultuous peal its answer to the impatient clamour of the steamer.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 11      STYLE: SENSORY IMAGERY

Identify the sensory imagery in the following sentences. Label the underlined words:

*a. sight      b. sound      c. touch      d. taste      e. smell*

#### THE LAGOON

- \_\_\_ 1.      Astern of the boat the repeated call of some bird, a cry discordant and feeble, skipped along over the smooth water and lost itself, before it could reach the other shore in the breathless silence of the world.
- \_\_\_ 2.      A fleecy pink cloud drifted high above, trailing the delicate coloring of its image under the floating leaves and the silvery blossoms of the lotus
- \_\_\_ 3.      Unseeing, we spoke to one another through the scent of flowers, through the veil of leaves, through the blades of long grass that stood still before our lips . . .
- \_\_\_ 4.      “I lifted her in my arms. She panted. Her heart was beating against my breast.”

#### YOUTH

- \_\_\_ 5.      The ascending air was hot, and had a heavy, sooty, paraffiny smell.
- \_\_\_ 6.      Enormous volumes of smoke, whitish, yellowish, thick, greasy, misty, choking, ascended as high as the trucks.
- \_\_\_ 7.      We set up a yell; rang bells to attract their attention; they towed on.
- \_\_\_ 8.      They were sitting on deck right aft, round an open case, eating bread and cheese and drinking bottled stout.

#### AMY FOSTER

- \_\_\_ 9.      The uniform brownness of the harrowed field glowed with a rose tinge, as though the powdered clods had sweated out in minute pearls of blood the toil of uncounted ploughmen.
- \_\_\_ 10.      The doctor gathered the reins, clicked his tongue; we trotted down the hill.
- \_\_\_ 11.      Not a whisper, not a splash, not a stir of the shingle, not a footstep, not a sigh came up from the earth below – never a sign of life but the scent of climbing jasmine . . .
- \_\_\_ 12.      Suddenly he dropped the bread, seized her wrist, and imprinted a kiss on her hand.



SHORT STORIES by Joseph Conrad – Grammar and Style

EXERCISE 11      STYLE: SENSORY IMAGERY

*THE SECRET SHARER*

- \_\_\_ 13.      He touched my shoulder lightly. Lazy footsteps came right over our heads and stopped.
- \_\_\_ 14.      The man of whiskers gave a blast on the whistle which he used to wear hanging round his neck, and yelled, “Sephora away!”
- \_\_\_ 15.      But I had no leisure to weigh the merits of the matter – footsteps in the saloon, a heavy knock.
- \_\_\_ 16.      It was lucky that some tins of fine preserves were stowed in a locker in my stateroom; hard bread I could always get hold of; and so he lived on stewed chicken, pate de foie gras, asparagus, cooked oysters, sardines – on all sorts of abominable sham delicacies out of tins.

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17.      They were naked, glossy black, ornamented with snowy shells and glistening brass wire, perfect of limb.
- \_\_\_ 18.      “This is the tribe that lives down the river; they are rather aromatic.”
- \_\_\_ 19.      There was literally nothing else in the station but rice and coffee; they drank the coffee without sugar.
- \_\_\_ 20.      Then, suddenly, he fell asleep, or thought he had slept, but at any rate there was a fog, and somebody had whistled in the fog.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 12      STYLE: ALLUSIONS

Identify the allusions in the following sentences. Label the underlined words:

*a. history      b. mythology      c. religion      d. literature      e. folklore/superstition*

#### *THE LAGOON*

- \_\_\_ 1. In the stillness of the air every tree, every leaf, every bough, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into an immobility perfect and final.
- \_\_\_ 2. . . . he who repairs a ruined house, and dwells in it, proclaims that he is not afraid to live amongst the spirits that haunt the places abandoned by mankind.
- \_\_\_ 3. . . . in a great rattling of poles thrown down, and the loud murmurs of “Allah be praised!” it came with a gentle knock against the crooked piles below the house.
- \_\_\_ 4. . . . the sampan began to glide towards the abode of the friend of ghosts.

#### *YOUTH*

- \_\_\_ 5. I went to a music hall . . . and was back on time, with nothing but a complete set of Byron’s works and a new railway rug to show for three months’ work.
- \_\_\_ 6. And I thought of brown nations ruled by kings more cruel than Nero the Roman, and more splendid than Solomon the Jew.
- \_\_\_ 7. . . . he looked at the stars shining dim through a thin veil of smoke in the sky black, black as Erebus.
- \_\_\_ 8. . . . a stealthy Nemesis lies in wait, pursues, overtakes so many of the conquering race, who are proud of their wisdom, of their knowledge, of their strength.

#### *AMY FOSTER*

- \_\_\_ 9. But this old affair, scandalous enough to serve as a motive for a Greek tragedy, arose from the similarity of their characters.
- \_\_\_ 10. . . . it loomed up against the red sun, triumphantly big, enormous, like a chariot of giants drawn by two slow-stepping steeds of legendary proportions.
- \_\_\_ 11. People swarmed more than you can see on a feast-day round the miraculous Holy Image in the yard of the Carmelite Convent down in the plains . . .
- \_\_\_ 12. . . . kneeling in the early darkness of the short days, he recited aloud the Lord’s Prayer before he slept.

EXERCISE 12      STYLE: ALLUSIONS

*THE SECRET SHARER*

- \_\_\_ 13. . . . he would think he was seeing double, or imagine himself come upon a scene of weird witchcraft; the strange captain having a quiet confabulation by the wheel with his own gray ghost.
- \_\_\_ 14. “I was ready enough to go off wandering on the face of the earth – and that was price enough to pay for an Abel of that sort.
- \_\_\_ 15. The very trust in Providence was, I suppose, denied to his guilt.
- \_\_\_ 16. “What does the Bible say? ‘Driven off the face of the earth.’ Very well. I am off the face of the earth now. As I came at night so I shall go.”

*AN OUTPOST OF PROGRESS*

- \_\_\_ 17. In the centre of Africa they made acquaintance of Richelieu and of d’Artagnan, of Hawk’s Eye and of Father Goriot, and of many other people.
- \_\_\_ 18. They were not happy, regretting the festive incantations, the sorceries, the human sacrifices of their own land; where they also had parents, brothers, sisters, admired chiefs, respected magicians . . .
- \_\_\_ 19. In his fear, the mild old Gobila offered extra human sacrifices to all the Evil Spirits that had taken possession of his white friends.
- \_\_\_ 20. The director had the cross put up over the first agent’s grave, and appointed Kayerts to the post.

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

They sat in silence before the fire. There was no sound within the house, there was no sound near them; but far away on the lagoon they could hear the voices of the boatmen ringing fitful and distinct on the calm water. The fire in the bows of the sampan shone faintly in the distance, with a hazy red glow. Then it died out. The voices ceased. The land and the water slept invisible, unstirring and mute. It was as though there had been nothing left in the world but the glitter of stars streaming, ceaseless and vain, through the black stillness of the night.

The white man gazed straight before him into the darkness with wide-open eyes. The fear and fascination, the inspiration and the wonder of death – of death near, unavoidable, and unseen – soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready suspicion of evil, the gnawing suspicion that lurks in our hearts, flowed out into the stillness round him – into the stillness profound and dumb – made it appear untrustworthy and infamous, like the placid and impenetrable mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth enfolded in the starlight peace became a shadowy country of inhuman strife, a battlefield of phantoms terrible and charming, august or ignoble, struggling ardently for the possession of our helpless hearts. An unquiet and mysterious country of inextinguishable desires and fears. (From *The Lagoon*)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 They sat in silence before the fire. There was no sound within the house, there was no sound near them;
- 2 but far away on the lagoon they could hear the voices of the boatmen ringing fitful and distinct on the calm
- 3 water. The fire in the bows of the sampan shone faintly in the distance, with a hazy red glow. Then it died
- 4 out. The voices ceased. The land and the water slept invisible, unstirring and mute. It was as though there
- 5 had been nothing left in the world but the glitter of stars streaming, ceaseless and vain, through the black
- 6 stillness of the night.
- 7 The white man gazed straight before him into the darkness with wide-open eyes. The fear and fascination,
- 8 the inspiration and the wonder of death – of death near, unavoidable, and unseen – soothed the unrest of his
- 9 race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready suspicion of evil, the
- 10 gnawing suspicion that lurks in our hearts, flowed out into the stillness round him – into the stillness
- 11 profound and dumb – made it appear untrustworthy and infamous, like the placid and impenetrable
- 12 mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth
- 13 enfolded in the starlight peace became a shadowy country of inhuman strife, a battlefield of phantoms
- 14 terrible and charming, august or ignoble, struggling ardently for the possession of our helpless hearts.
- 15 An unquiet and mysterious country of inextinguishable desires and fears.

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EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

- \_\_\_\_ 1.      Line 4 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *in silence before the fire* (Line 1)  
b. *with a hazy red glow* (Line 3)  
c. *The voices ceased.* (Line 4)  
d. *the glitter of stars* (Line 5)
- \_\_\_\_ 3.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
a. silence  
b. sound  
c. stillness  
d. death
- \_\_\_\_ 4.      The underlined words in Lines 7 and 14 are examples of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      ALL of the following contrasts are described in the passage EXCEPT . . .  
a. sound – silence  
b. light – dark  
c. safety - danger  
d. warmth - cold
- \_\_\_\_ 6.      ALL of the following words describe the tone of the passage EXCEPT . . .  
a. mysterious    b. dreamlike    c. fearful    d. anxious

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## EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

I need not tell you what it is to be knocking about in an open boat. I remember nights and days of calm, when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle of the sea horizon. I remember the heat, the deluge of rain-squalls that kept us baling for dear life (but filled our water cask), and I remember sixteen hours on end with a mouth dry as a cinder and a steering oar over the stern to keep my first command head on to a breaking sea. I did not know how good a man I was till then. I remember the drawn faces, the dejected figures of my two men, and I remember my youth and the feeling that will never come back any more – the feeling that I could last forever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain effort – to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that with every year grows dim, grows cold, grows small, and expires – and expires, too soon, too soon – before life itself.

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night – the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.  
(From Youth)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 I need not tell you what it is to be knocking about in an open boat. I remember nights and days of
- 2 calm, when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle
- 3 of the sea horizon. I remember the heat, the deluge of rain-squalls that kept us baling for dear life
- 4 (but filled our water cask), and I remember sixteen hours on end with a mouth dry as a cinder and
- 5 a steering oar over the stern to keep my first command head on to a breaking sea. I did not know
- 6 how good a man I was till then. I remember the drawn faces, the dejected figures of my two men,
- 7 and I remember my youth and the feeling that will never come back any more – the feeling that I
- 8 could last forever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to
- 9 joys, to perils, to love, to vain effort – to death; the triumphant conviction of strength, the heat of
- 10 life in the handful of dust, the glow in the heart that with every year grows dim, grows cold, grows
- 11 small, and expires – and expires, too soon, too soon – before life itself.
- 12 And this is how I see the East. I have seen its secret places and have looked into its very soul; but

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EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 now I see it always from a small boat, a high outline of mountains, blue and afar in the morning;  
14 like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand,  
15 the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and  
16 polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land,  
17 and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of  
18 wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes  
19 out of the still night – the first sigh of the East on my face. That I can never forget. It was  
20 impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.

- \_\_\_\_ 1.      ALL of the following words and phrases are part of the pattern of repetition  
EXCEPT . . .  
a. pulled    b. youth    c. grows    d. expires
- \_\_\_\_ 2.      The underlined words in Lines 8 and 10 are examples of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      Line 4 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 4.      Line 19 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 5.      The PREDOMINANT literary device in Lines 12-20 is . . .  
a. figurative language  
b. poetic devices  
c. allusions  
d. sensory imagery
- \_\_\_\_ 6.      In Line 4 (*but filled our water cask*) is an example of . . .  
a. sarcasm    b. analogy    c. irony    d. allusion

## SHORT STORIES by Joseph Conrad – Grammar and Style

### EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

And then I was left alone with my ship, anchored at the head of the Gulf of Siam. She floated at the starting point of a long journey, very still in an immense stillness, the shadows of her spars flung far to the eastward by the setting sun. At that moment I was alone on her decks. There was not a sound in her – and around us nothing moved, nothing lived, not a canoe on the water, not a bird in the air, not a cloud in the sky. In this breathless pause at the threshold of a long passage we seemed to be measuring our fitness for a long and arduous enterprise, the appointed task of both our existences to be carried out, far from all human eyes, with only sky and sea for spectators and for judges. There must have been some glare in the air to interfere with one's sight, because it was only just before the sun left us that my roaming eyes made out beyond the highest ridge of the principal islet of the group something which did away with the solemnity of perfect solitude. The tide of darkness flowed on swiftly; and with tropical suddenness a swarm of stars came out above the shadowy earth, while I lingered yet, my hand resting lightly on my ship's rail as if on the shoulder of a trusted friend. But, with all that multitude of celestial bodies staring down at one, the comfort of quiet communion with her was gone for good. And there were also disturbing sounds by this time – voices, footsteps forward; the steward flitted along the main deck, a busily ministering spirit; a hand bell tinkled urgently under the poop deck . . . (From *The Secret Sharer*)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 And then I was left alone with my ship, anchored at the head of the Gulf of Siam.
- 2 She floated at the starting point of a long journey, very still in an immense stillness, the shadows of her spars
- 3 flung far to the eastward by the setting sun. At that moment I was alone on her decks. There was not a
- 4 sound in her – and around us nothing moved, nothing lived, not a canoe on the water, not a bird in the air,
- 5 not a cloud in the sky. In this breathless pause at the threshold of a long passage we seemed to be measuring
- 6 our fitness for a long and arduous enterprise, the appointed task of both our existences to be carried out,
- 7 far from all human eyes, with only sky and sea for spectators and for judges.
- 8 There must have been some glare in the air to interfere with one's sight, because it was only just before the
- 9 sun left us that my roaming eyes made out beyond the highest ridge of the principal islet of the group
- 10 something which did away with the solemnity of perfect solitude. The tide of darkness flowed on swiftly;
- 11 and with tropical suddenness a swarm of stars came out above the shadowy earth, while I lingered yet,
- 12 my hand resting lightly on my ship's rail as if on the shoulder of a trusted friend. But, with all that
- 13 multitude of celestial bodies staring down at one, the comfort of quiet communion with her was gone
- 14 for good. And there were also disturbing sounds by this time – voices, footsteps forward; the steward



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EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 flitted along the main deck, a busily ministering spirit; a hand bell tinkled urgently under the poop deck . . .

- \_\_\_\_ 1.      The underlined words in Line 2-3 are examples of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 2.      Line 7 contains an example of . . .  
a. hyperbole    b. personification    c. simile    d. metaphor
- \_\_\_\_ 3.      Line 11 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 4.      ALL of the following descriptions are parallel in meaning EXCEPT . . .  
a. *still in an immense stillness* (Line 2)  
b. *the solemnity of perfect solitude* (Line 10)  
c. *the tide of darkness flowed* (Line 10)  
d. *the comfort of quiet communion* (Line 13)
- \_\_\_\_ 5.      Line 12 contains an example of . . .  
a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 6.      The underlined words in Line 8 are examples of . . .  
a. assonance    b. consonance    c. alliteration    d. rhyme

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### EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The two men watched the steamer round the bend, then, ascending arm in arm the slope of the bank, returned to the station. They had been in this vast and dark country only a very short time, and as yet always in the midst of other white men, under the eye and guidance of their superiors. And now, dull as they were to the subtle influences of surroundings, they felt themselves very much alone, when suddenly left unassisted to face the wilderness; a wilderness rendered more strange, more incomprehensible by the mysterious glimpses of the vigorous life it contained. They were two perfectly insignificant and incapable individuals, whose existence is only rendered possible through the high organization of civilized crowds. Few men realize that their life, the very essence of their character, their capabilities and their audacities, are only the expression of their belief in the safety of their surroundings. The courage, the composure, the confidence; the emotions and principles; every great and every insignificant thought belongs not to the individual but to the crowd: to the crowd that believes blindly in the irresistible force of its institutions and of its morals, in the power of its police and of its opinion. But the contact with pure unmitigated savagery, with primitive nature and primitive man, brings sudden and profound trouble into the heart. To the sentiment of being alone of one's kind, to the clear perception of the loneliness of one's thoughts, of one's sensations – to the negation of the habitual, which is safe, there is added the affirmation of the unusual, which is dangerous; a suggestion of things vague, uncontrollable, and repulsive, whose discomposing intrusion excites the imagination and tries the civilized nerves of the foolish and the wise alike. (From *An Outpost of Progress*)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 The two men watched the steamer round the bend, then, ascending arm in arm the slope of the bank,
- 2 returned to the station. They had been in this vast and dark country only a very short time, and as
- 3 yet always in the midst of other white men, under the eye and guidance of their superiors. And now,
- 4 dull as they were to the subtle influences of surroundings, they felt themselves very much alone, when
- 5 suddenly left unassisted to face the wilderness; a wilderness rendered more strange, more incomprehensible
- 6 by the mysterious glimpses of the vigorous life it contained. They were two perfectly insignificant and
- 7 incapable individuals, whose existence is only rendered possible through the high organization of civilized
- 8 crowds. Few men realize that their life, the very essence of their character, their capabilities and their
- 9 audacities, are only the expression of their belief in the safety of their surroundings. The courage, the
- 10 composure, the confidence; the emotions and principles; every great and every insignificant thought
- 11 belongs not to the individual but to the crowd: to the crowd that believes blindly in the irresistible
- 12 force of its institutions and of its morals, in the power of its police and of its opinion. But the contact
- 13 with pure unmitigated savagery, with primitive nature and primitive man, brings sudden and profound

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14 trouble into the heart. To the sentiment of being alone of one's kind, to the clear perception of the  
15 loneliness of one's thoughts, of one's sensations – to the negation of the habitual, which is safe, there  
16 is added the affirmation of the unusual, which is dangerous; a suggestion of things vague, uncontrollable,  
17 and repulsive, whose discomposing intrusion excites the imagination and tries the civilized nerves of the  
18 foolish and the wise alike.

- \_\_\_\_ 1.      The author's attitude toward the two white men is found in ALL of the following statements EXCEPT . . .
  - a. *The two men watched the steamer round the bend* (Line 1)
  - b. *dull as they were to the subtle influences of surroundings* (Line 4)
  - c. *suddenly left unassisted to face the wilderness* (Line 5)
  - d. *two perfectly insignificant and incapable individuals* (Line 6-7)
- \_\_\_\_ 2.      The underlined words in Lines 9-10 are examples of . . .
  - a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 3.      ALL of the following words are part of the pattern of repetition in the passage EXCEPT . . .
  - a. wilderness
  - b. crowd
  - c. existence
  - d. primitive
- \_\_\_\_ 4.      ALL of the following contrasts are described in the passage EXCEPT . . .
  - a. light -- dark
  - b. conformity – individuality
  - c. civilization -- wilderness
  - d. safety -- danger
- \_\_\_\_ 5.      The word *crowd* in Line 11 is synonymous with ALL of the following words EXCEPT . . .
  - a. civilization    b. audience    c. culture    d. society
- \_\_\_\_ 6.      A shift in narration occurs in Line . . .
  - a. 3    b. 4    c. 5    d. 8

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**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 1:**      1. adj 2. n 3. prep 4. v 5. pron 6. n 7. prep 8. int  
9. adv 10. conj 11. pron 12. v 13. adv 14. conj 15. int 16. adj  
17. adj 18. prep 19. adv 20. v

**EXERCISE 2:**      **PASSAGE 1**              1. b 2. b 3. a 4. c 5. d 6. c  
**PASSAGE 2**              1. c 2. a 3. b 4. a 5. b 6. d

**EXERCISE 3:**      **PASSAGE 1**              1. b 2. a 3. c 4. b 5. d 6. a  
**PASSAGE 2**              1. b 2. a 3. d 4. c 5. b 6. c

**EXERCISE 4:**      1. CC 2. CX 3. C 4. S 5. CX 6. C 7. CX 8. C  
9. C 10. CC 11. CX 12. CX 13. S 14. S 15. CC 16. S  
17. CX 18. C 19. C 20. S

**EXERCISE 5:**      1. d.o. 2. p.a. 3. o.p. 4. p.n. 5. o.p. 6. p.n. 7. p.n. 8. d.o.  
9. p.n. 10. d.o. 11. o.p. 12. p.n. 13. p.a. 14. d.o. 15. p.a. 16. i.o.  
17. d.o. 18. o.p. 19. p.n. 20. i.o.

**EXERCISE 6:**      1. par 2. prep 3. par 4. inf 5. appos 6. par 7. appos 8. prep  
9. ger 10. appos 11. inf 12. par 13. inf 14. ger 15. inf 16. par  
17. inf 18. par 19. par 20. ger

**EXERCISE 7:**      1. inf d.o. 2. par adj 3. ger subj 4. par adj  
5. inf adv 6. ger subj 7. inf adv 8. par adj  
9. inf d.o. 10. ger o.p. 11. ger d.o. 12. inf d.o.  
13. inf p.n. 14. ger subj 15. inf p.n. 16. inf subj  
17. inf subj 18. ger o.p. 19. inf adv 20. par adj

**EXERCISE 8:**      1. adv 2. adj 3. d.o. 4. adj 5. d.o. 6. o.p. 7. subj 8. d.o.  
9. o.p. 10. adv 11. adj 12. d.o. 13. d.o. 14. adv 15. adv 16. d.o.  
17. o.p. 18. d.o. 19. adv 20. adj

**EXERCISE 9:**      1. p 2. s 3. m 4. o 5. h 6. m 7. o 8. p 9. s 10. s 11. m 12. o  
13. o 14. s 15. o 16. p 17. o 18. s 19. s 20. p

**EXERCISE 10:**      1. a 2. b 3. d 4. c 5. e 6. d 7. b 8. e 9. c 10. a 11. c 12. b  
13. c 14. b 15. e 16. d 17. d 18. d 19. a 20. b

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**ANSWER KEY      EXERCISES 1-16**

**EXERCISE 11:**      1. b   2. a   3. e   4. c   5. e   6. a   7. b   8. d   9. a   10. b   11. e   12. c  
13. c   14. b   15. b   16. d   17. a   18. e   19. d   20. b

**EXERCISE 12:**      1. e   2. e   3. c   4. e   5. d   6. a   7. b   8. b   9. d   10. e   11. c   12. c  
13. e   14. c   15. c   16. c   17. d   18. e   19. e   20. c

**EXERCISE 13:**      1. c   2. c   3. a   4. c   5. d   6. b

**EXERCISE 14:**      1. b   2. a   3. b   4. c   5. d   6. c

**EXERCISE 15:**      1. c   2. b   3. a   4. c   5. c   6. d

**EXERCISE 16:**      1. a   2. c   3. c   4. a   5. b   6. d

## **GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL**

**ALLEGORY** – a story with both a literal and symbolic meaning.

**ALLITERATION** – the repetition of initial consonants or vowels sounds in two or more words (fit and fearless; as accurate as the ancient author).

**ALLUSION** – a reference to a well-known person, place, event, work of art, myth, or religion.

**ANADIPLOSIS** – a type of repetition in which the last words of a sentence are used to begin the next sentence.

**ANALOGY** – a comparison of two things that are somewhat alike.

**ANAPHORA** – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

**ANECDOTE** – a brief personal story about an event or experience.

**ANTAGONIST** – a character, institution, group, or force that is in conflict with the protagonist.

**ANTIHERO** – a protagonist who does not have the traditional attributes of a hero.

**ANTIMETABOLE** – a type of repetition in which the words in a successive clause or phrase are reversed. (“Ask not what your country can do for you but what you can do for your country.” J.F. Kennedy).

**ANTIPHHRASIS** – the use of a word or phrase to mean the opposite of the intended meaning. (In Shakespeare’s *Julius Caesar*, Antony’s use of “. . . but Brutus is an honorable man . . .” to convey the opposite meaning).

**ARCHETYPES** – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

**ASSONANCE** – the repetition of vowel sounds in two or more words that do not rhyme. (The black cat scratched the saddle).

**ASYNDETON** – the omission of conjunctions in a series. (I came, I saw, I conquered).

**ATMOSPHERE** – the way that setting or landscape affects the tone or mood of a work.

**BATHOS** – sentimentality.

**BILDUNGSROMAN** - A novel that deals with the coming of age or growing up of a young person from childhood or

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

**CACOPHONY** – the unharmonious combination of words that sound harsh together.

**CARICATURE** – writing that exaggerates or distorts personal qualities of an individual.

**CHIAROSCURO** – the contrasting of light and darkness.

**CLIMAX** – the high point in the plot, after which there is falling action. May coincide with crisis.

**COLLOQUIALISM** – a local expression that is not accepted in formal speech or writing.

**CONCEIT** – in poetry, an unusual, elaborate comparison (John Donne compares separated lovers to the legs of a drawing compass.)

**CONFLICT** – the struggle between characters and other characters, forces of nature, or outside forces beyond their control.

Internal conflict is within a character.

**CONNOTATION** – the universal associations a word has apart from its definition.

(Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell).

**CONSONANCE** – the repetition of a consonant at the end of two or more words. (Hop up the step).

**CONTEXT** – the words and phrases surrounding a word.

**CRISIS** – the point at which the protagonist experiences change, the turning point.

**DENOTATION** – the definition or meaning of a word.

**DENOUEMENT** – the falling action or final revelations in the plot.

**DIALECT** – regional speech that identifies a character’s social status.

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

**DOPPELGÄNGER** – a double or twin.

**DOUBLE ENTENDRE** – a statement that has two meanings, one of which is suggestive or improper.

**DRAMATIC IRONY** – results when the reader or audience knows or understands something that a character does not know.

**DRAMATIC MONOLOGUE** – a poem in which an imaginary character speaks to a silent listener.

**DYNAMIC CHARACTER** – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

**DYSPHEMISM** – A coarse or rude way of saying something; the opposite of euphemism. A euphemism for “die” would be “pass away.” A dysphemism would be “croak.”

**DYSTOPIA** – The opposite of utopia. Literally “bad place.”

**ELISION** – The omission of part of a word as in “o’er” for over and “e’re” for ever.

**ELLIPSIS** – The omission of one or more words signified by the use of three periods . . .

**EPILOGUE** – A concluding statement.

**EPIPHANY** – A sudden insight or change of heart that happens in an instant.

**ETHOS** – moral nature or beliefs.

**EUPHEMISM** – an indirect way of saying something that may be offensive . (passed away instead of died, senior citizens instead of old people).

**EXISTENTIALISM** – 20<sup>th</sup> century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

**EXTENDED METAPHOR** – a metaphor that is elaborated on and developed in several sentences.

**FARCE** – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

**FIGURATIVE LANGUAGE** – the use of figures of speech to express ideas.

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, personification.

**FLASHBACK** – a plot device that allows the author to jump back in time prior to the opening scene.

**FLAT CHARACTER** – a one-dimensional character who is not developed in the plot.

**FOIL** – a character who, through contrast, reveals the characteristics of another character.

**FORESHADOWING** -- a clue that prepares the reader for what will happen later on in the story.

**HERO/HEROINE** – the main character, the protagonist whose actions inspire and are admired.

**HYPERBOLE** – exaggeration (I’ll love you until all the seas run dry).

**IDIOM** – a saying or expression that cannot be translated literally (jump down someone’s throat, jump the gun, smell a rat, bite the dust).

**INFERENCE** – information or action that is hinted at or suggested, but not stated outright.

**INTERIOR MONOLOGUE** – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

**IRONY** – a reality different from appearance. (Brutus is an honorable man).

**LITOTES** – understatement that makes a positive statement by using a negative opposite. (not a bad actor).

**LOOSE SENTENCE** – an independent clause followed by a dependent clause. (I didn’t go shopping because it was raining). A periodic sentence is the reverse: a dependent clause followed by an independent clause . (Because it was raining, I didn’t go to shopping).

**MAGICAL REALISM** – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

**MALAPROPISM** – the use of a word somewhat like the one intended, but ridiculously wrong (the use of diseased rather than deceased in Huckleberry Finn)

**METAPHOR** – a figure of speech in which one thing is said to be another thing. (The trees were silent sentinels; a sea of asphalt; the clinging ivy to his oak).

**METONYMY** – the use of an object closely associated with a word for the word itself. (Using crown to mean king, or oval office to mean president).

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

**MOTIF** – a recurring pattern of symbols, colors, events, allusions or imagery.

**NARRATOR** – the person telling the story.

**NATURALISM** – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

**NOVELLA** – a tale or short story.

**ONOMATOPOEIA** – the use of words to imitate sound. (clink, buzz, clonk, hiss).

**OXYMORON** – a figure of speech that combines words that are opposites. (sweet sorrow, dark victory).

**PARABLE** – a story that teaches a lesson.

**PARADOX** – a statement that on the surface seems a contradiction, but that actually contains some truth.

**PARATAXIS** – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

**PARODY** – writing that imitates another author's style.

**PATHOS** – pity, sympathy, or sorrow felt by the reader in response to literature

**PERIODIC SENTENCE** – opposite of loose sentence, when a dependent clause precedes an independent clause. (When it rains, I get the blues, rather than I get the blues when it rains which is a loose sentence.

**PERSONA** – the voice in a work of literature.

**PERSONIFICATION** – a figure of speech that attributes human characteristics to an inanimate object. (The wind sighed. The moon hid behind a cloud).

**PICARESQUE** – episodic adventures of a protagonist who is usually a rascal.

**POETIC DEVICES** – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

**POINT OF VIEW** – the perspective from which a story is told.

**POLYSYNDETON** – the overuse of conjunctions in a sentence, especially and and or.

**POSTMODERN** – contemporary fiction, may include an antihero and experimental style.

**PROTAGONIST** – the main character.

**PUN** – a play on words (He wanted to be a chef, but he didn't have thyme).

**REALISM** – writing that is characterized by details of actual life.

**REGIONALISM** – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

**RHYME** – words with identical sounds such as cat and hat or glare and air.

**ROMANTICISM** – literary movement in the 18<sup>th</sup> and 19<sup>th</sup> century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

**SARCASM** – a bitter remark intending to hurt and express disapproval.

**SATIRE** – writing that blends humor and wit with criticism of institutions or mankind in general.

**SENSORY IMAGERY** – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

**SETTING** – the time and place where a story

takes place.

**SIMILE** – a figure of speech that compares two things that are not alike, using the words like or as. (eyes gleaming like live coals; as delicate as a snowflake).

**SOLILOQUY** – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

**STATIC CHARACTER** – a character who changes little in the course of the story.

**STREAM OF CONSCIOUSNESS** – a narrative technique that imitates the stream of thought in a character's mind.

**STYLE** – the individual way an author writes, how it is recognized and imitated.

**SUBPLOT** -- a minor or secondary plot that complicates a story.

**SURREALISM** – 20<sup>th</sup> century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

**SUSPENSE** – anticipation of the outcome.

**SYMBOL** – something that stands for something else.

**SYNECDOCHE** – a figure of speech in which the part symbolizes the whole.

(All hands on deck, or I've got some new wheels).

**SYNTAX** – word order, the way in which words are put together.

**THEME** – a central idea.

**TONE** – the attitude toward a subject or audience implied by a literary work.

**TRANSCENDENTALISM** – a 19<sup>th</sup> century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses.

Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

**TROPE** – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

**UNDERSTATEMENT** -- saying less than is actually called for. (Referring to an Olympic sprinter as being "pretty fast").

**UNRELIABLE NARRATOR** – a narrator who is not credible when it comes to telling the story. (Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein).

**UTOPIA** – a perfect or ideal world.





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