

Chapter 1 : Who Plays Conrad's Mom In Conrad & Michelle Text Suicide Lifetime Movie?

finally, in a word, in brief, briefly, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, to sum up, in summary This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivs License.

Dodging in from the rain-swept street, I exchanged a smile and a glance with Miss Blank in the bar of the Three Crows. This exchange was effected with extreme propriety. It is a shock to think that, if still alive, Miss Blank must be something over sixty now. Noticing my gaze directed inquiringly at the partition of glass and varnished wood, Miss Blank was good enough to say, encouragingly: A voice discoursing on the other side it was but a matchboard partition, rose so loudly that the concluding words became quite plain in all their atrocity. And she remained gazing fixedly at the window-panes, which streamed with rain. As I opened the parlour door the same voice went on in the same cruel strain: Sorry enough for poor Wilmot, though. That man and I used to be chums at one time. Of course that was the end of him. A clear case if there ever was one. No way out of it. He straddled his long legs on the hearthrug. Jermyn, leaning forward, held his pocket-handkerchief spread out before the grate. He looked back dismally over his shoulder, and as I slipped behind one of the little wooden tables, I nodded to him. On the other side of the fire, imposingly calm and large, sat Mr. Stonor, jammed tight into a capacious Windsor armchair. There was nothing small about him but his short, white side-whiskers. Yards and yards of extra superfine blue cloth made up into an overcoat reposed on a chair by his side. And he must just have brought some liner from sea, because another chair was smothered under his black waterproof, ample as a pall, and made of three-fold oiled silk, double-stitched throughout. I did not nod to him. He was too big to be nodded to in that parlour. He was a senior Trinity pilot and condescended to take his turn in the cutter only during the summer months. He had been many times in charge of royal yachts in and out of Port Victoria. And he was like one. He just sat there, holding his handsome old head up, immovable, and almost bigger than life. It was extremely fine. The latter must have been a few years over thirty, and was certainly not the sort of individual that gets abashed at the sound of his own voice, because gathering me in, as it were, by a friendly glance, he kept it going without a check. I can tell you, it was something to remember. Of course, I got off scot free myself--as you can see. She jolly near drove as fine a fellow as ever lived into a madhouse. What do you say to that--eh? The speaker looked straight into my eyes. It was simply a habit he had. But Jermyn was not to be contradicted. You could see it from miles away--sticking up. But with women, you never know how they will take a thing, and Mrs. Colchester, with her moustaches and big eyebrows, set up for being as strong-minded as they make them. She used to walk about in a brown silk dress, with a great gold cable flopping about her bosom. You should have heard her snapping out: They had no children, and had never set up a home anywhere. When in England she just made shift to hang out anyhow in some cheap hotel or boarding-house. I daresay she liked to get back to the comforts she was used to. I overheard once young Mr. Apse himself say to her confidentially: Stonor emitted a short, sardonic laugh. I looked from one to another. The stranger on the hearthrug had an ugly smile. Apse shook both Mrs. All these Apses, young and old you know, were perfectly infatuated with that abominable, dangerous--" "I beg your pardon," I interrupted, for he seemed to be addressing himself exclusively to me; "but who on earth are you talking about? I nearly let out a damn at this. But just then the respected Miss Blank put her head in, and said that the cab was at the door, if Mr. Stonor wanted to catch the eleven three up. At once the senior pilot arose in his mighty bulk and began to struggle into his coat, with awe-inspiring upheavals. The stranger and I hurried impulsively to his assistance, and directly we laid our hands on him he became perfectly quiescent. We had to raise our arms very high, and to make efforts. It was like caparisoning a docile elephant. With a "Thanks, gentlemen," he dived under and squeezed himself through the door in a great hurry. We smiled at each other in a friendly way. They had a pretty big fleet. Every brother, sister, aunt, cousin, wife--and grandmother, too, for all I know--of the firm had a ship named after them. Good, solid, old-fashioned craft they were, too, built to carry and to last. None of your new-fangled, labour-saving appliances in them, but plenty of men and plenty of good salt beef and hard tack put aboard--and off you go to

fight your way out and home again. Those were the ships for him. Nothing ever happened to them. This last one, the Apse Family, was to be like the others, only she was to be still stronger, still safer, still more roomy and comfortable. I believe they meant her to last for ever. They had her built composite--iron, teak-wood, and greenheart, and her scantling was something fabulous. If ever an order was given for a ship in a spirit of pride this one was. Everything of the best. The commodore captain of the employ was to command her, and they planned the accommodation for him like a house on shore under a big, tall poop that went nearly to the mainmast. Why, it was the best home she ever had in all her married days. She had a nerve, that woman. The builders entered into the spirit of the game, and there she was, growing into the clumsiest, heaviest ship of her size right before all their eyes, without anybody becoming aware of it somehow. She was to be 2, tons register, or a little over; no less on any account. But see what happens. When they came to measure her she turned out 1, tons and a fraction. And they say old Mr. Apse was so annoyed when they told him that he took to his bed and died. Lucian Apse was convinced that his father would have lived to a hundred. So we may put him at the head of the list. Next comes the poor devil of a shipwright that brute caught and squashed as she went off the ways. She snapped all her checks like pack-thread, and went for the tugs in attendance like a fury. You could never be sure what she would be up to next. There are ships difficult to handle, but generally you can depend on them behaving rationally. With that ship, whatever you did with her you never knew how it would end. She was a wicked beast. Or, perhaps, she was only just insane. He left off biting his lower lip to apostrophize me. Only something just a tiny bit wrong in the make of your brain. But then you expect her to be always so. She swamped herself fore and aft, burst all the canvas we had set, scared all hands into a panic, and even frightened Mrs. Colchester down there in these beautiful stern cabins that she was so proud of. When we mustered the crew there was one man missing. Swept overboard, of course, without being either seen or heard, poor devil! I heard an old mate tell Captain Colchester once that it had come to this with him, that he was afraid to open his mouth to give any sort of order. She was as much of a terror in harbour as at sea. You could never be certain what would hold her. On the slightest provocation she would start snapping ropes, cables, wire hawsers, like carrots.

Chapter 2 : Joseph's Last Words - SLJ Institute

Word Origin & History late 14c., "deduction or conclusion reached by reasoning," from Old French conclusion "conclusion, result, outcome," from Latin conclusionem (nominative conclusio), noun of action from past participle stem of concludere (see conclude).

It was updated on Sept. Carter and Roy met in . Though they lived an hour apart in Massachusetts, they communicated almost exclusively via texts, online and by phone. On June 13, , Conrad Roy recorded a video of himself on his computer. In the video, he discussed his battle with depression, suicidal thoughts, and social anxiety. At one point, he said, "I need to be comfortable in my skin. And in order to be comfortable in my skin, I have to just be happy and live with myself for who I am: Conrad Roy [on video talking to computer]: I need to be comfortable in my skin. Sitting at his computer in his home in Fairhaven, Massachusetts, Conrad recorded his thoughts on coping with his depression. I need to relax. He wanted to excel. He was -- just wanted to be this, like, great person. But in my eyes, he was all that. He was rough on himself. College, with a scholarship, was on the horizon. But, on July 12, , Conrad drove to a parking lot, and using a gasoline-powered water pump, sat in his pickup truck as it filled with carbon monoxide, knowingly inhaling the deadly fumes, killing himself. All the while, his friend, Michelle Carter, then 17, was encouraging Conrad, from more than 30 miles away on her phone, to take his own life. How do you describe what this young woman did? Only -- only she -- she can. The intersection of the lives of Conrad Roy and Michelle Carter has left a trail of heartbreak and questions about the circumstances that led to such a tragic death. Many pictures of him smiling, laughing. Think he was just more worried about me. They worry about their moms -- a lot. Conrad would confide in his friend Aryanna Taylor as they spent hours walking along the water. The lighthouse is beautiful and you have a clear view of, like, the ocean around you. And we would just go there and hang out. The setting was beautiful, but sometimes, the talk turned dark. So he kind of just described it as like a "darkness" And how there would be -- times where he just kind of wanted to isolate himself from everybody. And then he had his first -- suicide-- attempt a year after. The age of Conrad had overdosed on acetaminophen. I worked in a psychiatric hospital and I never at -- at that time never imagined that one of my children would have those feelings. And do you think he really intended to kill himself at that point? He did contact a friend, so. That friend was Aryanna. He told me that he was really sick and that his mom had just left and that he wanted her to come back. He told me, "Mom, I will never do that again. And I was sorry as well that he felt that way. Erin Moriarty to Aryanna: The fact that he wanted you to call his mother -- what does that say to you? And that help seemed to be working. He actually was getting a lot better. They met in , while both were vacationing in Florida. Conrad and his sisters were visiting relatives, who happened to know Michelle. How would you describe Michelle? She was, like, really friendly. And she always, like, laughed, I remember. Like, she always made Conrad laugh. But, while Michelle called Conrad her boyfriend, his family says the two rarely saw each other, and, like so many teens, their interactions were mostly over text messages. Had your son ever mentioned Michelle Carter? Yes After they met in Florida. Second time was at his wake. Did she even make an impression on you initially? Michelle and Conrad shared something in common that Lynn did not know. Michelle had her own struggles, including an eating disorder, and both teens, at times, took antidepressants. You know, probably the attraction was they both had their issues. The Michelle he knows is an ideal teammate. Other kids like her? That day started out seemingly happy for Conrad, spending time with his family. That morning on the 12th, what was his mood like? He wanted -- you know, go to the beach with the girls. While there, Camdyn, at one point, noticed her brother sitting alone, texting. And did you know who he was texting with? Now, you think he was texting with Michelle Carter? And what was his demeanor? He kinda seemed, like, anxious. Conrad then took his sisters out for ice cream, where his mood seemed to lift. When you think back on that, would you have ever guessed there was anything wrong that afternoon? Camdyn and Morgan Roy: After going home, Conrad left at about 6 p. And that was the last words that he spoke to me. The sailboats were out. But apparently behind the scenes there was something else going on. Conrad had headed out in his pickup truck around 6 p. Before I went to bed maybe around And then I

texted him again in the middle of the night. Still, Lynn figured everything was OK. She believed he had beaten back much of his anxieties. How surprised were you that you suddenly got a text from Michelle? I was like, "They are? Had anyone heard from Conrad Roy? And what did she text you, exactly? She was like, "Hey, Camdyn, like, do you know where your brother is? Was that unusual for him not to come home? Oh yeah, absolutely -- That was not like him at all -- That was not like him at all. And still, not a word. Maybe an hour later -- I felt -- like this -- rush go through my body that I never felt in my life. Taunton District Court On the afternoon of July 13, police found him inside his pickup truck, parked at the local Kmart. His cellphone was right next to him. It was an absolute shock," Lynn Roy tells correspondent Erin Moriarty in her first TV interview about the death of her son. I will live with this forever -- the pain. Why did it happen to him? Once again, "a text" was her choice of communication this time to Lynn: Michelle to Lynn Roy: I am so very sorry. It would prove to be an investigation like no other. No crucial DNA in this case. And once investigators found this dialogue, they knew that there was something else up.

Some of these transition words (thus, then, accordingly, consequently, therefore, henceforth) are time words that are used to show that after a particular time there was a consequence or an effect. Note that for and because are placed before the cause/reason.

Share via Email The great European novelist? A dreadful doubt hangs over the whole achievement of literature. Long before Auden was telling us poetry makes nothing happen, or Adorno was saying there could be no poetry after Auschwitz, Conrad was questioning - fundamentally - the political and moral utility of writing. Yet this was a writer who drew the approbation of FR Leavis, the pre-eminent British supporter of the view that literature could play a role in the maintenance of civilisation. In , Leavis described Conrad as being "among the very greatest novelists in the language - or any language". Maybe the dichotomy is not so marked as it first appears. Leavis prized "essential organisation" in a novel, and this was something that appealed to Conrad, too. It is evident in his Guardian piece. Under the headline "Notices to Mariners", he asserted the futility of literary effort in contrast to the informational precision of reports of the comings and goings of ships, then commonly printed in newspapers. I would also contend that Conrad prized moral intensity and perspicacity as much as Leavis, even if he did not believe in abstract moral principles. For Conrad, there was a middle way, one in which moral values emerged from relative positions, from the "essential organisation" of the literary work itself, rather than anything beyond it. Literature was not the only thing about which Conrad was doubtful. A decade or so before "Notices to Mariners", he was entertaining similar doubts about identity: That is not the case. Homo duplex has in my case more than one meaning. She stabs him with a carving knife. Part of the genius of *The Secret Agent* is the way it shows the unknowability of people. As Marlow says of Kurtz in *Heart of Darkness*, it is a chimera. We live, as we dream - alone. He had seen the decline and fall of too many men who put their certitude in equality or justice or liberty tout court. His fundamental position is revealed in a letter to his friend, the socialist Robert Cunninghame Graham: Half the words we use have no meaning whatever and of the other half each man understands each word after the fashion of his own folly and conceit. Faith is a myth, and beliefs shift like mists on the shore; thoughts vanish; words, once pronounced, die; and the memory of yesterday is as shadowy as the hope of tomorrow. But behind the modernist sentiments and fabulous sentence-making, there is something else going on: By its nature, such a conception of virtue is likely to appear in negative form. As Conrad put it in his essay "Books": It is enough to believe that there is no impossibility of it being made so. Positively, usefully, a sense of relativism-as-virtue was what Conrad was all about. It was what he valued. On the th anniversary of his birth and the centenary of the publication of *The Secret Agent*, such a value seems worth exploring again. In a networked global culture, in which the differences between moral beliefs are constantly thrown into sharp relief, it seems more necessary than ever. Yet Conrad is not a popular writer these days. Partly this is exactly to do with the sceptical, unsentimental line he tends to take, but it is also a question of the density of his writing. Coming to him for the first time, many readers find him difficult. Sometimes it is said that this is because English was his second language actually it was his third - he learned and wrote French before he knew English, adopting Flaubert as one of his literary masters. Whatever the reason, "opaque" is a word often used to describe his style. Or an appropriately maritime metaphor is employed: The objection was best put by HG Wells: Seeing Conrad clearly can indeed be tricky. But that is the point: He is a writer whom one has to get to know. The reader has to become familiar with a narrative manner, a tone, a way of proceeding. It helps to have a grasp of his biography, too, because his life story informs the slipperiness of subjectivity in his work. At a time when much of Poland was under Russian control, his father, Apollo Korzeniowski, was a Polish nationalist revolutionary with artistic sensibilities. A poet and dramatist with a "terrible gift for irony", as Conrad put it, he translated Shakespeare and Dickens two authors who had a crucial influence on his son. When Apollo himself fell ill, they were permitted to relocate to Galicia back in Poland, then to Cracow, where his father died in . These events, together with an unsuccessful teenage love affair, led Conrad to make a decision that he would dramatise again and again in his fiction. At the age of 17, in October , he left Poland, travelling by train

to Marseille, making what he later described as a "standing jump out of his racial surroundings and association". In *Lord Jim*, the hero leaps from a ship full of Muslim pilgrims, which he believes to be sinking. The act dogs him for ever, but the question of whether he is a coward is not simply answered. It relates to the whole book and other books, too - the idealistic Coral Island-style yarns that made Jim take ship in the first place. For a month or so, he lived in a lodging house in the Old Port in Marseille, before boarding a three-masted wooden barque called the *Mont-Blanc* bound for Martinique and Haiti. He made the return trip, then joined the ship again, this time as a cabin boy. Further travels followed as a steward on another ship, the *Saint-Antoine*, with a range of Caribbean ports on the itinerary. The episode is fictionalised in the late novel *The Arrow of Gold*, in which Dominique Cervoni appears, complete with a thick black moustache, under his own name. Cervoni figures in *The Rover and Suspense* published posthumously in , too. The gun-running ship was scuttled to avoid capture and Conrad ran into financial difficulties. In late February or early March , after a gambling jag in Monte Carlo, he attempted suicide by shooting himself in the chest with a revolver. He avoided serious injury and was rescued by his uncle, Tadeusz Bobrowski, who settled his debts. But the clues were always there in the fiction. The idea of suicide is important in the novels, several of which defend it as a legitimate act in the face of an absurd world. They do so rather in the terms of French existentialism - there are links between Conrad and Camus - as a form of conviction when all other forms seem worthless. It was decided with Tadeusz that Conrad should sign up for the British merchant navy. Joining the *Skimmer of the Sea* at Lowestoft on July 11 , he began his career as a proper seaman, which would last until he signed off as second mate on the *Adowa* on January 17 , at the age of . In between came many adventures, in ships sound and unsound, and destinations that included Australia, Thailand, India and Malaya, as well as, in , the gruelling journey up the Congo that gave rise to *Heart of Darkness*. The trips abroad were interspersed with periods in London where Conrad, like Dickens a keen walker, absorbed the alienating, sinister cityscape - from the docks to the slums of Islington - that would provide the backdrop to *The Secret Agent*. His first shore-leave was spent in London, in digs in Finsbury Park, in . He also got married, having proposed to Jessie George on the steps of the National Gallery. Just before the wedding, Conrad described her as "a small, not at all striking person to tell the truth alas - rather plain! It might not seem the most secure foundation for a successful marriage. Like his first ship, it was called the *Mont-Blanc*, but the atmosphere could hardly have been more different. He would convene there with the likes of Chesterton, Belloc and Edward Thomas, as well as with the fellow novelist to whom he would become closest, Ford Madox Ford. He had close but tense relationships with both of them. They recognised his genius with a condescending prickliness; he was always conscious of their greater earnings and renown. Money was a serious problem in the Conrad household until the s, when he began to secure substantial serial deals and sell in large numbers. Married life was problematic, too, but he and Jessie rubbed along, puzzling friends and acquaintances. I have claimed that distinction for myself. I know your deaf and dumb trick. Commonly, in his letters and articles as well as his fiction, incertitude of will is pitched against the physical immediacy of action. The moving pen is set, retrospectively and somewhat nostalgically, alongside the roaming life of the sailor. For pure activity, the pen will always lose the battle with the belaying pin, but the task of writing must be faced up to, just as maritime tasks were. Often, however, very often, Conrad was not up to it. The delivery of books and journalistic copy became, as the narrator of *The Shadow-Line* has it, an "ordeal Oscillating between mental torpor and highly productive bursts, Conrad turned achievement anxiety into a personal moral sounding board. Appropriately, the line between action and inaction is the ground of many of the novels. All this leaves his works unclassifiable, spilling "out of high literature into light reading and romance", as the critic Frederic Jameson has put it, "floating uncertainly between Proust and Robert Louis Stevenson". Although some of the maritime novels promote the need to act decisively "command means self-command", as it is put in *The Shadow-Line* , in others uncertainty is the positive ground the novel discovers: Conrad was following in famous footsteps here: Although *Victory* is often seen as a rewriting of *The Tempest*, some early reviewers called Heyst, its withdrawn and hesitating hero, a "Hamlet of the South Seas". The scholar Eloise Knapp Hay wrote an article entitled "Lord Jim and le Hamletisme", and the novel is indeed full of passing allusion to the play. From Shakespeare, Conrad took not only doubt and scepticism, but also cultural multiplicity - the idea that there is

never a single right position in human affairs. Other masters gave different lessons. From Flaubert, meanwhile, came the belief in the novel as being founded on impersonality, and further lessons in handling of point of view: Typically, Conradian narrative has a frame supplied by a narrator figure or set of narrator figures, named or anonymous: A century or so later, one can see it differently, with the subjective in Conrad being largely derived from the "essential organisation" of the outstretched ground itself. For one such as Conrad who is sceptical about abstract ideas, for the modernist who cannot believe in human essence, context supplies character value. Humanity is not something hovering "up there", nor something hidden kernel-like "in here" in the soul, genes, etc: As his first great biographer Jocelyn Baines wrote: These frames transform plain action stories into inquiries about what it means to act in the world, what it means to be a moral agent. The reader is part of that transformation.

Chapter 4 : Giles Foden celebrates Joseph Conrad | Books | The Guardian

Such a conclusion will help them see why all your analysis and information should matter to them after they put the paper down. Your conclusion is your chance to have the last word on the subject. The conclusion allows you to have the final say on the issues you have raised in your paper, to synthesize your thoughts, to demonstrate the.

We know this because shamanism arose at a time when humans emulated wolf packs and lion prides or lone hunters--the bear and the solitary cats. He does our killing for us. What Conrad proposes in his synopsis, contained in the first few pages of Heart of Darkness, and posits in the body of the work, is that the individual society chooses to send to the brink of civilization must be extra-ordinary, an individual capable of staring into the dark chaos of nature and making sense of that darkness. The individual, and shamans were the first individuals, must also choose to enter the darkness, as Kurtz and Marlow chose, and, upon entering the darkness, if no sense can be made of it the individual must impose one. Joseph Conrad presents us with this, unfortunately, ageless book. It sheds a bright light onto the inherit darkness of our human inclinations, stripped of pretense, in the middle of the jungle where those savage tendencies are provided with a fertile ground. The combination of greed, climate and the demoralizing effect of frontier life brought out the worst in people. They were raping the land, practically stealing the ivory from the natives, whom they were treating like slaves, or even worse than slaves, for slaves in America were an expensive commodity and therefore it was in the best interest of slave-owners to keep them well fed and healthy; these poor chaps, however, were allowed to starve to death once they fell ill. And this was the place where some of the helpers had withdrawn to die. They were dying slowly - it was very clear. They were not enemies, they were not criminals, they were nothing earthly now, nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the cast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air - and nearly as thin. Conrad 14 The natives were cannibals, but in contrast, had higher moral standards than some of the raiders, who were plundering their country and even though they were paid "royally", for their services, with useless wire with which they were expected to procure food, they did not stoop so low as to threaten the lives of the pilgrims, even when they were bordering on starvation. They had given them every week three pieces of brass wire, about nine inches long; and the theory was they were to buy their provisions with that currency in river-side villages. You can see how that worked. Conrad 37 Technology and progress, in contrast with simple existence of the indigenous inhabitants of the land, afforded the colonists a God-like powers over the natives. Hidden behind a veil of lofty ideas like expansion and progress, colonists were committing unspeakable atrocities, not unlike the treatment of Native Americans in our own country. But there is hope. Marlow surprises himself thinking of this man as his equal. Many of us, today, would benefit from just such a change of outlook. It seems as though time is standing still and even today, we are ridden with hate and prejudice toward each other based on foolish ideas and ideals. He uses strong words to describe the natives appearances, characteristics and presumed behavior. Very common in his descriptions are the use of very strong and erotic words like "wild " and "intense". For example the description of a boat load of natives paddling down stream is distinctly primitive. He says "they shouted, and sang their bodies streamed with perspiration; they had grotesque masks but they had bone, muscle, a wild vitality and intense energy of movement " Clearly seen in the following phrase, "flabby, pretending, weak-eyed devil of a rapacious and pitiless folly" By using the word cannibal the author implies a savage and uncivilized race, since both the word and the act are abrasive. Especially in context with the period this text was written in, Back then, the idea of natives in the jungle was a proven fact not a rumor or fantasy. Already afraid of this reality the use of the word made the image of the native more frightening and convoluted. Whereas today, cannibals are hardly threatening at all since the likelihood of their existence is purely fiction. Ironically, Conrad is able to combine the use of this word with a very tender and humorous description of his crew, "Fine fellows - cannibals-in their place. They were men one could work with And, after all, they did not eat each other before my face: He too was described to imbue the image of a savage as society had

presupposed a native would look like. Marlow describes his native physical traits, beginning with a description of his teeth. He said " -and he had filed teeth, too, the poor devil, and the wool of his pate shaved into queer patterns, and three ornamental scars on each of his cheeks. He ought to have been clapping his hands and stamping his feet" Clapping hands, dancing and singing seem to be the predominate characteristics of this culture and as such labeled scandalous behavior for that time. In contrast a lot can be assumed about the methods of recreation and disposition of the white man. However today, since we all clap our hands, sing and dance it could hardly be believed that the savage natives were very different from us at all. It is not a wondrous place, intoxicating with radiant color and a symphony of sounds those who journey into its interior. It is not quiescent nor serene, willing to reveal its secrets, easily subdued or tamed. His wilderness is a primeval, mysterious enigma that swallows light and sound, rationality and language, imprisoning them deep within its immense folds. Many had set out to conquer it, dreaming of creating splendrous empires; others had embarked on a quest to extract riches, fame, and glory from deep within its heart; yet others had been beckoned by the irresistible call of the unknown. He was good man in search of purpose and adventure, believing he would find his aspirations by sailing the waters of a mighty river. However, the deeper he penetrated into the somber stillness of the wilderness, he could not escape the realization of his vulnerability. The intelligent, resourceful, Kuntz, the beacon of light in the darkness, the guide he had hoped for, was not to be found. The bewitching darkness had driven Kuntz mad. Works Cited Conrad, Joseph. We are not able to see how the world views him. Is he seen as superior, a drone, a sailor? His dreamlike consciousness navigates us, the readers, down the river as if we are a part of the flow of things, ripples in the water, patches of the darkness. Conrad uses language to paint images in our minds. He is on the surface talking about the exploration of man in Africa with all of its physical and moral dilemma, and yet the underbelly is the interior of man, an endeavor to touch the reader at his core. The darkness of man, is meant to be universal. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you - you so remote from the night of first ages - could comprehend. The darkness is related in the book to health, success, savages, and humanity. Memory verses sense of memory: We know that Conrad himself had similar experiences to the narrator of his story. There was a homologous hegemony. But the jungle and savages changed the white men. They became wild and uncivilized. There were natural laws. The geographically transplanted white men were so far removed from imposed structured laws, that they were ill equipped to survive in nature, to respond to the innate laws of nature. Civilized man no longer saw himself as part of nature. He was not just separate but superior and impious. They irresponsibly answered to no one. You would think they were praying to it. Heart of Darkness is indicative of the evil and greed in humanity as personified by Kurtz and Marlow. These emissaries of light are shown to be crude, sordid and violent. Like Grenouille, in Perfume and Victor Frankenstein, Kurtz sought power, adoration and godlike status both among his European counterparts and the native Africans. Just as Grenouille bottled and collected special fragrances so too Kurtz collected human heads displaying them around his hut as trophies. During this period each individual underwent a transformation and a realization of the horrors they have created. At the end of their journey lies not ivory, the secret of regeneration of the most exquisite fragrance, but instead their true inner self - the heart of darkness. We are exposed to forms of power from the time of birth. Our parents exercise power over us to behave in a way they deem appropriate, and in school teachers use their power to help us learn. When we enter the work world the power of our boss motivates us to perform and desire to move up the corporate ladder so that we too can intimidate someone with power one day. Kurtz is one of many men sent into the jungle to rape the land and its people of its natural resources. Many men have journeyed into the jungle also refereed as the heart of darkness never to return. Kurtz goes into the jungle and becomes obsessed with the people and the land. Though Kurtz has an obsession with ivory this is not the sole reason for him to overstay his welcome in the jungle. Power this is what kept Kurtz in the jungle for such a long period of time. Determined not to become another causality he becomes allies with the natives through fear. Kurtz is a brilliant man who did not have to adapt to his environment but had it adapt to him. On top of a hill his hut is surrounded by the heads of men who have betrayed in him some sort, this serves as a reminder to anyone who

contemplates going against his wish. When Marlow finally reaches Kurtz he is in declining health. This same jungle which he loved, embraced and consumed with every ounce of his flesh had also taken its toll on him. Marlow finally meets the man whose name has haunted him on his river journey. Could this frail human be the ever so powerful Kurtz? The man who has journeyed into uncharted territories and has come back with scores of ivory and the respect of the native tribe. Yes, this was the very man and though he is weak and on his way to death his power still exudes from him. Since Kurtz had terrorized the natives into fearing and respecting him even on his last legs he was still powerful. There was nothing the natives would not do for him. Kurtz does not want to return to civilization but he does not use his power to have Marlow and his crew killed either. He loves the feeling of the natives watching from the shores mourning his departure. He asks Marlow not to blow the whistle to frighten the natives so that he can bask in his last hour of power. What made Kurtz so powerful? Why was he able to manipulate the natives into his puppets?

Chapter 5 : Conclusion Synonyms, Conclusion Antonyms | Merriam-Webster Thesaurus

Colonialism in an Outpost of Progress Essay Words | 8 Pages. ENG W 19 March Colonialism and Irony in "An Outpost of Progress" "An Outpost of Progress" is a story of irony and colonialism in Africa in the nineteenth century, written by Joseph Conrad.

Read the Sermon Transcript Will you turn with me to Genesis chapter 50? This is the last of our studies in the Book of Genesis and with the message today we conclude our exposition of this most wonderful first book of the Bible. Genesis chapter 50, and I am going to read the entire chapter. Joseph commanded his servants the physicians to embalm his father. So the physicians embalmed Israel. Now forty days were required for it, for such is the period required for embalming. And the Egyptians wept for him seventy days. There also went up with him both chariots and horsemen; and it was a very great company. When they came to the threshing floor of Atad, which is beyond the Jordan, they lamented there with a very great and sorrowful lamentation; and he observed seven days mourning for his father. Thus his sons did for him as he had charged them; for his sons carried him to the land of Canaan and buried him in the cave of the field of Machpelah before Mamre, which Abraham had bought along with the field for a burial site from Ephron the Hittite. And after he had buried his father, Joseph returned to Egypt, he and his brothers, and all who had gone up with him to bury his father. May God bless this reading of his word. The subject for today in the exposition of the Book of Genesis is the last words of Joseph and of course these are the last words of Lewis on the Book of Genesis and I am really rather sorry to come to the end of the exposition of this great book of the Bible. I feel like now after our two years, I think in time at least of the exposition of this book that I am now in a position to start over again and get a great deal more out of the study of this book. But that is like the study of all of the books of the Bible. When you think that you have exhausted them, then you discover that there is a whole lot more there that you had not realized was there, but this is the last of the series of studies in the Book of Genesis, and I certainly have enjoyed my own personal study of this book. As I said a moment ago, how wonderful it is to die as a believer. What a difference it makes both to the person who dies and to those who remain. It was my sad duty this past week to officiate in the memorial service of one of the members of Believers Chapel who went home to be with the Lord, but it makes a great difference to conduct a memorial service for someone who was a believer in the Lord Jesus Christ. I noticed the difference immediately the difference in the atmosphere, the difference in the ministry of the word, the difference often in the people who are there, and at the grave site service in Durant, Oklahoma. Several people came up to me afterwards. I am sure there were many more who would have, but it was rather warm out in that cemetery there, but several people came up to me and spoke of the tremendous blessing that Luanda McManus had been to them through her eight years off and on of illness. It is a tremendous difference when a believer dies, and to go home to be with the Lord is really a time for rejoicing as well as a time for lamentation and mourning because of the loneliness and loss that that means. Well there are several I think and some of them are found right here in the context of the death of Jacob and the death of Joseph. There is first of all faith in the promises of God. He was very concerned about being buried in the land of Canaan. He remembered those promises that God had given to Abraham and had confirmed to Isaac, and he wanted to be sure that he was buried in the Promised Land. Please do not bury me in Egypt, but when I lie down with my fathers, you shall carry me out of Egypt and bury me in their burial place. Happy is the deathbed where God is a reality. In The Epistle to the Hebrews, instead of choosing any of the other great acts of faith that Joseph accomplished while he was here, he writes by faith, Joseph when he was dying made mention of the Exodus of the sons of Israel and gave orders concerning his bones. He spoke about the Exodus, that is the promises of God concerning the Exodus and he spoke also about his own bones and demanded of his brethren that they should bury him back in the land of Canaan. So faith in the promises of God is one of the marks of a believer on his deathbed. And I say happy is the deathbed where God and his promises are a reality. Love toward the saints. Happy is the deathbed where alienations are absent. And in the case of Joseph and in the case of Jacob, those family alienations are largely gone and happy is the deathbed in which the hope of reunion with ones who have gone on before is present. That was true of Jacob who spoke of

lying down with his fathers or having fellowship with his fathers or being gathered together with his fathers and also of Joseph as well. In the New Testament, it is the hope of the coming again of the Lord Jesus, the resurrection of the body, and the comforting assurance that there is a reunion of those who have believed in our Lord Jesus Christ. Jacob makes special mention of the fact that he is to be buried in a certain place. Joseph makes special mention of the fact that he is to be buried in a certain place. Evidently they thought that burial was a rather important thing and you will notice too that there is no cremation in the burial of these individuals. Now let me hasten to say that if you have some loved ones who have been cremated, but who nevertheless were believers, God of course is able to give them a resurrection body like unto the body of our Lord Jesus Christ, and able to give them their own resurrection body. But the Bible lays a great deal of stress upon the resurrection of the body. In fact, the Bible lays stress upon the fact that the resurrected body that we shall have is a body in which there is continuity between the present body and that body. It is the same body. Just as a seed planted in the ground may be quite different from the plant that grows, but is nevertheless the same essential thing. So the body of the believer that he shall have in his resurrection glory is a glorified body, but it is the same body. The writers of the New Testament make that very plain. So burial is a rather important thing. It shows that the people of the Old Testament even though their views of biblical doctrine may not have been quite as plain as enlightened believers in the present age, nevertheless they had the essence of the faith that has come to full bloom in the New Testament. Joseph was fifty six years of age when Jacob died and we read of the embalming of Jacob in verses 1 through 3. The Egyptians incidentally wept seventy days for Jacob. We know from literature that they wept seventy two days for their own Pharaohs and so for Jacob, the Egyptians weep only two days less than they do for a king. These proud titled magnets, members of the most exclusive society of the day, the Egyptian society, weep for and honor this old Jewish shepherd almost as they weep for and honor a king. We have no indication that that was true here. In fact, Joseph is the one who commands the physicians to embalm his father. Usually the physicians did not do it, but they did it in this case and it may have been because Joseph oversaw this. Now it might be since embalming has been thought at times to be a means of preserving the body so that the resurrection would be more easily accomplished by God since he could more easily resurrect a body that had been embalmed and one that had not, it might have seemed a rather pagan kind of ceremony and you will notice that Jacob is embalmed and then later Joseph himself is embalmed. So even the pagan embalming procedure is used by the Lord God. Well, after Jacob dies, Joseph entreats the family of Pharaoh for the privilege to go back to the land in order to bury his father and he is given that privilege, and not only that but he is given a large entourage who went with him for the internment. We want to move on and hasten to the reassurance of the brethren, for in this next section which begins with the 14th verse and concludes with the 21st verse, we have one of the great statements on divine providence. Perhaps it was difficult too for them to believe in the nobility of Joseph. Now let me hasten to say there is no truly noble man. The Bible says that all men are sinners and all men are depraved. The Bible says as a matter of fact that all men are totally depraved. It has touched their mind, it has touched their emotions, it has touched their wills, so that we are men who have been totally touched by sin. So in that sense, men are totally depraved. So men are depraved. At any rate, they send a message to him and they say that Jacob had said that certain things were to be true. They just said that Jacob said these words in order to be protected by Joseph or to gain his protection. Now if these words were true when we read that Joseph wept, then of course he wept over the fact that Jacob had asked him to do this, but if they lied then he wept out of pity for their mistrust of him. But the forgiveness that he gives them is full and complete and reminds us of the forgiveness of his antitype, the Lord Jesus Christ. One of the great things about the forgiveness of the Lord Jesus Christ is that it is permanent and when that forgiveness takes place, it takes place permanently and we are forgiven for the penalty of our sins forever. When the Lord Jesus died on the cross and bore the sins of sinners, he satisfied the divine justice for those for whom he died and consequently Heaven can bring no further charge against those for whom our Lord died since he has paid the debt. And God does not require that he pay the debt twice, and so those for whom he died are safe and secure because of the atoning work of the Lord Jesus Christ. Now he responds to them in words that are very significant and in fact one of the commentators Derek Kidner who has written an excellent little book on Genesis. I have read every word in it. Some of the words I have read

half a dozen times in this book. Kidner says that these words that Joseph responds to the brethren with are words that contain the pinnacle of the Old Testament and the New Testament faith. They are found in verses 19, 20, and 21 and I will just single them out and say just a word about them. He reminds them that God is the ultimate judge of men and that all rights or wrongs are to be righted by him. Vengeance is mine, I will repay said the Lord. That right of judgment rests with the Lord God, it does not rest with us and so Joseph reminds them of that. The next thing that he says in the 20th verse is that God is the ultimate governor of the universe. In Genesis 45 and verse 5, now he is speaking to his brothers and here at the time of the reconciliation with them, we read, Now do not be grieved or angry with yourselves because you sold me here for God sent me before you to preserve life. In other words, the person who stood behind the brothers as they put Joseph in the pit and then sold him into the hands of the Midianites was really the Lord God. You sold me, but it was God who sent me. Now God is not the author of evil. He is a holy being and therefore no unholiness proceeds from him. But once we have said that, we have not said all that the Bible says about God and you must deal with these passages of Scripture. You can say all you want to, God is not the author of evil, but God does determine that evil exists in his universe, and he determines that evil exists in his universe in order to accomplish a greater good than would exist if he had not determined that evil should exist. Now the reason for this is very simple. He desired to manifest his grace and he cannot manifest his grace if there is not sin, and since he controls everything in his universe, he determines that sin exist in the universe in order that he may manifest his grace and also in order that he may manifest his justice. So we may say God is not the author of evil. He is however the one who determines that evil exists in the universe. Now that is so plainly taught in Scripture that I am only amazed when people say that God is not the one who determines that evil exist. If someone says that around me, I just have to say within my mind either they have not read the Bible or when they come to something that they do not like, they pass over it as one passes by a cemetery. Turn over to Chapter 2 and Verse 23 of the Book of Acts. Jesus the Nazarene, a man attested to you by God with miracles and wonders and signs which God performed through him in your midst, just as you yourselves know this Man, delivered up by the predetermined plan and foreknowledge of God, you nailed to a cross by the hands of godless men and put Him to death.

Chapter 6 : Heart of Darkness

Need synonyms for conclusion? Here's over 30 fantastic words you can use instead.

The action focuses on the Jarrett family--Calvin and Beth and their son Conrad. Before the action of the book begins, there was a second Jarrett son--Buck--who was killed in a boating accident over a year before the novel begins. After the death of Buck, Conrad became deeply troubled, blaming himself. He tried to commit suicide by slashing his wrists; his attempt failed when Calvin found him, before he died, in the bathtub. After the attempt, Conrad was hospitalized. He went through therapy and befriended Karen, a girl his age who had also tried to kill herself. The action of the book begins a month after Conrad is released from the hospital. While he is physically cured, he is by no means emotionally cured, and at the request of his father, he begins to see a psychiatrist, Dr. He is a junior, and he is a member of the swimming team. However, he feels he is becoming alienated from even some of his best friends, such as Joe Lazenby, and ends up becoming more and more isolated. He decides to quit the swimming team, although he does not tell his parents about the decision until a month later. He spends his time instead in the library after school. He even goes out for a Coke with his old friend Karen at one point, and he sees that she is doing much better. As the year progresses, he becomes interested in a girl at school named Jeannine Pratt, who is new to Lake Forest. They go out a couple of times before they start to date seriously towards the end of the year. Meanwhile, Conrad continues to see Berger, although it is unclear whether he is making much progress. The novel focuses on his family life, and we see that Conrad is becoming increasingly alienated from his mother, who is not interested in pampering him or dwelling on the past. His relationship with his father is somewhat strained as well. During the winter, Conrad goes to see a swim meet on a whim, and afterwards he gets into a fist fight with an old friend who has begun to treat him cruelly. In some ways, it is unclear whether Conrad is really getting better. His father grows increasingly concerned about him. That spring, he goes to stay with his grandparents while his parents go on vacation to Houston. There, he spends lots of time with Jeannine. One night, however, he reads in the newspaper that his friend Karen has committed suicide. He is suddenly thrown into shock, and he spends the whole night in a dream-like trance thinking about his time with Karen, his own suicide attempt, and the death of his brother. He goes out walking at 2 am to think some more, and he is stopped by a police officer and told to return home. He falls back into a dream at home and then wakes up at dawn. He immediately calls Berger and requests to meet with him. After this breakdown and release of emotion, Conrad begins to heal substantially, enjoying a great relationship with Jeannine. At the end of the novel, he has moved to Evanston with his family, and in the Epilogue we see him rebuilding his old friendship with Lazenby. The story of Conrad is told opposite the story of his father, Calvin, who spends most of his time in the novel worrying about Conrad. Calvin is a tax attorney who runs a small firm with his partner, Ray Hanley. Most of the chapters devoted to Calvin depict him by himself, thinking about the past and his son and wife. It is clear from the beginning that Calvin and Beth have serious communication problems. Essentially, Calvin wants to talk through the past with his family; he believes that talking is the way to heal. She also constantly criticizes her husband for pampering Conrad. She thinks Conrad ought to be left to grow up on his own without parents breathing down his neck all the time. Calvin and Beth attend parties together and spend lots of time with their own friends, and we see them in numerous situations. As the novel progresses, however, the communication rift between Beth and Calvin only widens. They fight more and more about how to treat Conrad. They also fight about vacations. Beth feels that the family must get away from Illinois for Christmas, but Calvin makes them stay in Lake Forest in hopes that they can talk through their problems as a family. In the spring, they take a golfing trip to Houston together; however, things blow up when Beth again rails on Calvin for his obsession with Conrad. When they return to Illinois, they hardly speak to one another until Beth announces to Calvin that she is leaving for Europe. While they do not talk about divorce, their differences seem irrevocable by the end of the novel. After Beth leaves, however, Conrad and Calvin really come together for the first time in the novel, saying that they love each other and showing an interest in developing a better relationship. Calvin and Conrad move to Evanston.

Chapter 7 : Introductory Psychology / KeyStudyConrad

This is, after all, your last chance to persuade your readers to your point of view, to impress yourself upon them as a writer and thinker. And the impression you create in your conclusion will shape the impression that stays with your readers after they've finished the essay.

Chapter 8 : Transition Words

Words are very powerful and if you use the wrong ones when you are concluding your essay then you will lose your reader. Ways to lose your reader is to use phrases like, in conclusion, in summary, to summarize, or any phrase that states the obvious to the reader.

Chapter 9 : SparkNotes: Ordinary People: Overall Summary

transitions are phrases or words used to connect one idea to the next transitions are used by the author to help the reader progress from one significant idea to the next transitions also show the relationship within a paragraph (or within a sentence) between the main idea and the support the author.