Passage 3, Questions 16-22. Read the following passage from Part I of *Heart of Darkness* carefully before you choose your answers.

“Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die.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 coast in all the legality of time contracts, lost in ungenial 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. I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, horror-struck, one of these creatures rose to his black neck, this bit of white thread from beyond the chin propped on his knees, stared at nothing, in an angles sat with their legs drawn up. One, with his hands and knees, and went off on all-fours towards the river to drink. He lapped out of his hand, then

sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone.

“I didn’t want any more loitering in the shade, and I made haste towards the station. When near the buildings I met a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand. He was amazing, and had a penholder behind his ear.

“I shook hands with this miracle, and I learned he was the Company’s chief accountant, and that all the bookkeeping was done at this station. He had come out for a moment, he said, ‘to get a breath of fresh air.’ The expression sounded wonderfully odd, with its suggestion of sedentary desk-life. I wouldn’t have mentioned the fellow to you at all, only it was from his lips that I first heard the name of the man who is so indissolubly connected with the memories of that time. Moreover, I respected the fellow. Yes; I respected his collars, his vast cuffs, his brushed hair. His appearance was certainly that of a hairdresser’s dummy; but in the great demoralization of the land he kept up his appearance. That’s backbone. His starched collars and get-up shirt-fronts were achievements of character. He had been out nearly three years; and, later, I could not help asking him how he managed to sport such linen. He had just the faintest blush, and said modestly, ‘I’ve been teaching one of the native women about the station. It was difficult. She had a distaste for the work.’ Thus this man had verily accomplished something. And he was devoted to his books, which were in apple-pie order.

“Everything else in the station was in a muddle—heads, things, buildings. Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire set into the depths of darkness, and in return came a precious trickle of ivory.”
When compared to the first and last sentences of the first paragraph (lines 1-5 and 7-9), the three middle sentences (lines 5-7) serve as

I. a contrast of production to destruction
II. an explanation for the workers’ condition
III. a hint of the cost in human terms

(A) III only
(B) I and II only
(C) I and III only
(D) II and III only
(E) I, II, and III

In lines 11-18, the narrator presents the workers as

(A) monstrous apparitions
(B) less than human
(C) people for whom he feels pity
(D) ignorant savages who deserve no pity
(E) objects of wonder and scorn

In lines 19-52, the workers are described primarily through

(A) references to individual parts of the body
(B) detailed analysis of their actions
(C) unusual metaphors and similes
(D) ages and shapes described in abstraction
(E) emotional and highly connotative language

The narrator’s focus on the “bit of white worsted” (line 33) reveals his

(A) fascination with even the most minute details of the workers
(B) belief that the worker must have stolen the thing from a European
(C) mystification at so human a sign on such a creature
(D) amazement at the man’s audacity in such a display
(E) contempt for such a pitiful attempt at personal adornment

The narrator’s attitude toward the workers could best be described as one of

(A) bemusement
(B) disgust
(C) pity
(D) amazement
(E) ambivalence

The narrator’s admiration for the chief accountant is based primarily on the accountant’s

(A) aristocratic sense of style
(B) physical handsomeness and healthy appearance
(C) innate modesty and respected occupation
(D) ability to remain clean and neat in such a place
(E) willingness and ability to train the natives

The passage as a whole presents the narrator as a person who

(A) regrets the sufferings of native workers in strange places
(B) holds the typical imperialistic view of foreign lands and peoples
(C) is motivated solely by greed and a desire to impress his superiors
(D) is critical of others and condescending toward all
(E) feels great distaste for all aspects of imperialism