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by Herman Melville

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***BENITO CERENO* by Herman Melville – Grammar and Style**

All exercises use sentences from the novel.

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***BENITO CERENO* by Herman Melville – 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**

_____1. Ships were <u>then</u> not so plenty in those waters as now.

_____2. The morning was <u>one</u> peculiar to that coast.

_____3. To Captain Delano's surprise, the stranger, viewed <u>through</u> the glass, showed no colours . . .

_____4. On the night <u>previous</u>, a fishing-party of the seamen had gone a long distance to some detached rocks out of sight from the sealer, and, an hour or two before day-break, had returned, having met with no small success.

_____5. As the whale-boat drew more and more nigh, the <u>cause</u> of the peculiar pipe-clayed aspect of the stranger was seen in the slovenly neglect pervading her.

_____6. The spars, ropes, and great part of the bulwarks, looked woolly, from <u>long</u> unacquaintance with the scraper, tar, and the brush.

_____7. No wonder that, as in this state he tottered about, his private servant apprehensively <u>followed</u> him.

_____8. The <u>best</u> account would, doubtless, be given by the captain.

_____9. Would Don Benito favour <u>him</u> with the whole story?

_____10. The Spaniard proceeded, but <u>brokenly</u> and <u>obscurely</u>, as one in a dream.

_____11. Don Benito reviving, went on; <u>but</u> as this portion of the story was very brokenly delivered, the substance only will here be set down.

_____12. "<u>Oh,</u> my God! rather than pass through what I have, with joy I would have hailed the most terrible gales; but –"

_____13. Again his mind <u>wandered</u>; but he rallied, and less obscurely proceeded.

***BENITO CERENO* by Herman Melville**

EXERCISE 1 PARTS OF SPEECH

_____14. "The slave there carries the padlock, but master here carries the key."

_____15. The alleged Don Benito was in early manhood, about twenty-nine or thirty.

_____16. He was a true off-shoot of a true hidalgo Cereno.

_____17. Plucking up a gay and humorous expression, he crossed over to the two rapidly, saying: "Ha, Don Benito, your black here seems high in your trust; a sort of privy-counsellor, in fact."

_____18. Here Babo, changing his previous grin of mere animal humour into an intelligent smile, not ungratefully eyed his master.

_____19. What was that which so sparkled?

_____20. Don Benito, restored, the black withdrew his support, slipping aside a little, but dutifully remaining within call of a whisper.

_____21. The uncommon vigour of the child at length roused the mother.

_____22. In the present instance salt-water was used for lack of better; and the parts lathered were only the upper lip, and low down under the throat, all the rest being cultivated beard.

_____23. Captain Delano playfully complimented him upon his achievement; at the same time congratulating Don Benito.

_____24. He was about to speak in sympathy to the Negro, but with a timid reluctance he now re-entered the cuddy.

_____25. He accosted Don Benito, and they slowly walked together.

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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

Struggling through the throng, the American (1) advanced to the spaniard, assuring (2) him of his sympathies, and oferring to render (3) whatever assistence might be in his power. (4) To which the Spaniard returned, for the present, but grave and ceremonious acknowledgements, (5) his National formality dusked by the saturnine mood of ill health (6)

_____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

Marking the noisy indocility of the blacks in general, as well as what seemed the sullen inefficiency of the whites, (1) it was not without human satisfaction that captain Delano (2) witnessed the steady good conduct of Babo (3) But the good conduct of Babo, hardly more than the ill-behaviour of others, seamed to withdraw the half-lunatic (4) (5) don Benito from his cloudy languor. (6)

_____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

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

This once more, impelled, his own glance (1) in the direction of don Benito, (2) and, as before, he could not but infer that himself formed the subject (3) of the conference. He paused The sound (4) of the hatchet-polishing fell on his ears. He cast anothar (5) swift side-look at the two. they had the air of conspirators. (6)

_____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

Finding that the spaniard now stood silent (1) and reserved, as if involuntarily, or purposely giviing hint (2) that his guests proximity was inconvenient (3) just then, captain Delano, unwilling to appear (4) uncivil even to incivility itself, made some trivvial remark and moved off; (5) again and again turning over in his mind the mysterious demeanour of don benito Cereno. (6)

_____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

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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.

_____1. On the second day, not long after dawn, while lying in his berth, his mate came below, informing him that a strange sail was coming into the bay.

_____2. He rose, dressed, and went on deck.

_____3. Surmising, at last, that it might be a ship in distress, Captain Delano ordered his whale-boat to be dropped, and, much to the wary opposition of his mate, prepared to board her, and, at the least, pilot her in.

_____4. On the night previous, a fishing-party of the seamen had gone a long distance to some detached rocks out of sight from the sealer, and, an hour or two before day-break, had returned, having met with no small success.

_____5. Presuming that the stranger might have been long off soundings, the good captain put several baskets of the fish, for presents, into his boat, and so pulled away.

_____6. As the whale-boat drew more and more nigh, the cause of the peculiar pipe-clayed aspect of the stranger was seen in the slovenly neglect pervading her.

_____7. The scurvy, together with a fever, had swept off a great part of their number, more especially the Spaniards.

_____8. It appeared that after the ship had been many days tossed in storms off the Cape, the scurvy broke out, carrying off numbers of the whites and blacks.

_____9. The black mounted the steps of the poop, and, like a brave prisoner, brought up to receive sentence, stood in unquailing muteness before Don Benito, now recovered from his attack.

_____10. This once more impelled his own glance in the direction of Don Benito, and, as before, he could not but infer that himself formed the subject of the conference.

_____11. He accosted Don Benito, and they walked together.

_____12. Here Babo, changing his previous grin of mere animal humour into an intelligent smile, not ungratefully eyed his master.

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EXERCISE 4 SIMPLE, COMPOUD, AND COMPLEX SENTENCES

_____13. That same instant there was a sparkle in the shadowy hatchway, and he saw one of the Spanish sailors, prowling there, hurriedly placing his hand in the bosom of frock, as if hiding something.

_____14. Before the man could have been certain who it was that was passing, he slunk below out of sight.

_____15. But if the whites had dark secrets concerning Don Benito, could then Don Benito be any way in complicity with the blacks?

_____16. It was now about noon, though, from the greyness of everything, it seemed to be getting toward dusk.

_____17. While Captain Delano's attention was fixed by this scene, suddenly the hatchet-polishers half rose, and a rapid cry came from Don Benito.

_____18. Overhead, four or five old muskets were stuck into horizontal holes along the beams.

_____19. At last, regarding the notion as a whimsy, insensibly suggested, perhaps, by the theatrical aspect of Don Benito in his harlequin ensign, Captain Delano speedily banished it.

_____20. He was about to speak in sympathy to the negro, but with a timid reluctance he now re-entered the cuddy.

_____21. Upon this, the servant looked up with a good-natured grin, but the master started as from a venomous bite.

_____22. As they entered, Francesco, with two or three coloured aids, was hovering over the table giving the last adjustments.

_____23. The negro placed a rug under Don Benito's feet, and a cushion behind his back, and then stood behind, not his master's chair, but Captain Delano's.

_____24. He inquired how it was that the scurvy and fever should have committed such wholesale havoc upon the whites, while destroying less than half of the blacks.

_____25. He was going himself when Don Benito grasped his arm.

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EXERCISE 5 COMPLEMENTS

Identify the complements in each of the following sentences. In the blank on the left, label the underlined words as:
d.o. = direct object i.o. = indirect object p.n. = predicate nominative p.a. = predicate adjective o.p. = object of preposition

_____1. The sky seemed a grey <u>mantle</u>.

_____2. The wind, which had breezed up a little during the night, was now extremely <u>light</u> and <u>baffling</u>, which the more increased the apparent uncertainty of her movements.

_____3. Off Cape Horn, they had narrowly escaped <u>shipwreck</u>; then, for days together, they had lain tranced without wind; their provisions were low; their water next to none; their lips that moment were baked.

_____4. His mind appeared <u>unstrung</u>, if not still more seriously affected.

_____5. The Spaniard's manner, too, conveyed a sort of sour and gloomy <u>disdain</u>, which he seemed at no pains to disguise.

_____6. The absence of the <u>water-pipes</u> now proved as fatal to life as before their presence had menaced it.

_____7. Glancing down at his feet Captain Delano saw the freed <u>hand</u> of the servant aiming with a second dagger – a small one, before concealed in his wool . . .

_____8. When Don Benito returned, the American was pained to observe that his hopefulness, like the sudden <u>kindling</u> in his cheek, was but febrile and transient.

_____9. "It means that that negro alone, of all the band, has given <u>me</u> peculiar cause of offence."

_____10. "He may have some right to it," bitterly returned Don Benito; "he says he was <u>king</u> in his own land."

_____11. The singular alternations of courtesy and ill-breeding in the Spanish captain were <u>unaccountable</u>, except on one of two suppositions – innocent lunacy, or wicked imposture.

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EXERCISE 5 COMPLEMENTS

_____12. The man was an impostor.

_____13. But how come sailors with jewels? – or with silk-trimmed under-shirts either?

_____14. Has he been robbing the trunks of the dead cabin passengers?

_____15. Clearly any suspicion, combining such contradictions, must need be delusive.

_____16. The present destination of the ship was the anchorage.

_____17. The uncommon vigour of the child at length roused the mother.

_____18. Here the servant, napkin on arm, made a motion as if waiting his master's good pleasure.

_____19. The mode of shaving among the Spaniards is a little different from what it is with other nations.

_____20. When the two captains met, the Spaniard again fervently took the hand of the American, at the same time casting an earnest glance into his eyes, but, as before, too much overcome to speak.

_____21. I have done him wrong, self-reproachfully thought Captain Delano; his apparent coldness has deceived me; in no instance has he meant to offend.

_____22. Nearly a score of the negroes were killed.

_____23. What now, with the loss of the sails, and loss of leaders, the ship became unmanageable to the negroes.

_____24. The returned gauntlet now stuck in the ship's broken quarter-gallery, and so remained.

_____25. With gratitude he seemed overcome.

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EXERCISE 6 PHRASES

Identify the phrases in each of the following sentences. Label the underlined words as:
par = participle ger = gerund infin = infinitive appos = appositive prep = preposition

_____1. In the year 1799, Captain Amasa Delano, of Duxbury, in Massachusetts, commanding a large sealer and general trader, lay at anchor, with a valuable cargo, in the harbour of St. Maria – a small, desert, uninhabited island towards the southern extremity of the long coast of Chili.

_____2. From her continuing too near the sunken reef, deeming her in danger, calling to his men, he made all haste to apprise those on board of their situation.

_____3. Climbing the side, the visitor was at once surrounded by a clamorous throng of whites and blacks . . .

_____4. Struggling through the throng, the American advanced to the Spaniard, assuring him of his sympathies, and offering to render whatever assistance might be in his power.

_____5. While left alone with them, he was not long in observing some things tending to heighten his first impressions; but surprise was lost in pity . . .

_____6. Yet at first the visitor was loth to ask it, unwilling to provoke some distant rebuff.

_____7. To procure substitutes for his lost sailors, as well as supplies of water and sails, the captain at the earliest opportunity had made for Baldivia, the southernmost civilized port of Chili and South America . . .

_____8. During the repast the guest again reverted to parts of Don Benito's story, begging further particulars here and there.

_____9. In act of stooping over to spring inboard to the deck, his voluminous, unconfined frock, or shirt, of coarse woolen, much spotted with tar, opened out far down the chest, revealing a soiled under-garment . . .

_____10. He had descended from the poop, and, wrapped in thought . . . when, perceiving motion there, he looked to see what moved.

_____11. Above all, he began to feel a ghostly dread of Don Benito.

_____12. Had the Spaniard any sinister scheme, it must have reference not so much to him (Captain Delano) as to his ship (the Bachelor's Delight).

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EXERCISE 6 PHRASES

_____13. On heart-broken pretence <u>of entreating a cup of cold water</u>, fiends in human form had got into lonely dwellings, nor retired until a dark deed had been done.

_____14. Evidently, for the present, the man was not fit <u>to be entrusted with the ship</u>.

_____15. But, <u>seized by his cough</u>, the Spaniard staggered, with both hands to his face, on the point of falling.

_____16. Upon Captain Delano's approach, the man at once hung his head <u>below its previous level</u>; the one necessary for business.

_____17. The questions were briefly answered, confirming all that remained <u>to be confirmed of the story.</u>

_____18. Besides, who ever heard of a white so far a renegade as to apostatize from his very species almost, <u>by leaguing</u> <u>in against it with negroes?</u>

_____19. At last, <u>puzzled to comprehend the meaning of such a knot,</u> Captain Delano, addressed the knotter.

_____20. <u>To his delight,</u> it was now again in view, leaving the rocky spur astern.

_____21. <u>Glancing toward the hammock</u> as he entered, Captain Delano said, "You sleep here, Don Benito?"

_____22. They have a basin, specially called a barber's basin, which on one side is scooped out, so as <u>accurately</u> <u>to receive the chin</u>, against which it is closely held in lathering . . .

_____23. But this was one of those antic conceits, <u>appearing and vanishing in a breath</u>, from which, perhaps, the best regulated mind is not free.

_____24. He was <u>about to ask the cause</u>, when the negro's wailing soliloquy enlightened him.

_____25. <u>Snatching a trumpet</u> which hung from the bulwarks, with a free step Captain Delano advanced to the forward edge of the poop, issuing his orders in his best Spanish.

***BENITO CERENO* by Herman Melville – Grammar and Style**
EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

subj = subject d.o. = direct object p.n. = predicate nominative
adj = adjective adv = adverb o.p. = object of preposition

Verbal	Usage		
____	____	**1.**	**From <u>her continuing too near the sunken reef</u>, deeming her in danger, calling to his men, he made all haste to apprise those on board of their situation.**
____	____	**2.**	**<u>Struggling through the throng</u>, the American advanced to the Spaniard, assuring him of his sympathies . . .**
____	____	**3.**	**But trusting this would not long last, Captain Delano sought with good hopes <u>to cheer up the strangers</u> . . .**
____	____	**4.**	**Not many minutes after <u>the boat's pushing off</u> . . . the wind entirely died away, and the tide turning, began drifting back the ship helplessly seaward.**
____	____	**5.**	**A tendency to some pulmonary complaint appeared <u>to have been lately confirmed</u>.**
____	____	**6.**	**<u>To lighten the hull</u>, the heavier sacks of mata were thrown into the sea, with most of the water-pipes lashed on deck at the time.**
____	____	**7.**	**. . . but upon nearing the coast the thick weather had prevented him from so much as <u>sighting that harbour</u>.**
____	____	**8.**	**The scene was heightened by the contrast in dress, <u>denoting their relative positions.</u>**
____	____	**9.**	**The portion of the narrative which, perhaps, most excited interest, was the long calms spoken of, and more particularly <u>the ship's so long drifting about.</u>**
____	____	**10.**	**Without <u>communicating the opinion</u>, course, the American could not but impute at least part of the detentions . . .**
____	____	**11.**	**"It was once my hard fortune <u>to lose at sea a dear friend</u>, my own brother, then supercargo."**
____	____	**12.**	**"Since coming into calm weather, I have had several cases of knives and hatchets daily brought up for <u>overhauling and cleaning</u>."**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal	Usage	
____	____13.	Here he paused; his hand to his head, as if there were a swimming there, or a sudden bewilderment of memory had come over him . . .
____	____14.	Presently the Spaniard, assisted by his servant, somewhat discourteously crossed over from Captain Delano . . .
____	____15.	The sound of the hatchet-polishing fell on his ears.
____	____16.	While thinking which of them to select for his purpose, he chanced to observe a sailor seated on the deck engaged in tarring the strap of a large block . . .
____	____17.	Despite the bad account given of the sailors, Captain Delano resolved forthwith to accost one of them.
____	____18.	Meantime, one moment turning to mark "Rover" fighting the tide-rip, and the next to see Don Benito approaching, he continued walking the poop.
____	____19.	To do it, the ship must be boarded; which could not be done by boats while she was sailing so fast.
____	____20.	The Spaniard turned, in a sort of stooping posture, pausing an instant, as one about to make a plunging exchange of elements, as from air to water.
____	____21.	After a moment's pause, he assured his guest that the black's remaining with them could be of no disservice . . .
____	____22.	Finding all right at the helm, the pilot went forward to the forecastle, to see how matters stood here.
____	____23.	Before returning to his own vessel, Captain Delano had intended communicating to Don Benito the practical details of the proposed services . . .
____	____24.	But to kill or maim the negroes was not the object.
____	____25.	The first impulse was to slip the cables and give chase.

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EXERCISE 8 CLAUSES

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

subj = subject d.o. = direct object o.p. = object of preposition adj = adjective
adv = adverb p.n. = predicate nominative

_____1. In the present business in <u>which she was engaged</u>, the ship's general model and rig appeared to have undergone no material change from their original warlike and Froissart pattern.

_____2. The tops were large, and were railed about with <u>what had once been octagonal net-work</u>, all now in sad disrepair.

_____3. <u>Whether the ship had a figure-head, or only a plain beak</u>, was not quite certain, owing to canvas wrapped about that part, either to protect it while undergoing a refurbishing or else decently to hide its decay.

_____4. <u>While Captain Delano was thus made the mark of all eager tongues</u>, his one eager glance took in all the faces, with every other object about him.

_____5. The ship seems unreal; these strange costumes, gestures, and faces, but a shadowy tableau just emerged from the deep, which directly must receive back <u>what it gave</u>.

_____6. What the San Dominick wanted was, <u>what the emigrant ship has, stern superior officers.</u>

_____7. <u>While most part of the story was being given</u>, the two captains stood on the after part of the main-deck, a privileged spot, no one being near but the servant.

_____8. "Ah, master," sighed the black, bowing his face, "don't speak of me; Babo is nothing; <u>what Babo has done</u> was but duty."

_____9. <u>When Don Benito returned</u>, the American was pained to observe that his hopefulness, like the sudden kindling in his cheek, was but febrile and transient.

_____10. In amazement, Captain Delano inquired <u>what this meant</u>.

_____11. To which the pale Benito dully muttered, <u>that it was merely the sport of the lad.</u>

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EXERCISE 8 CLAUSES

_____12. "In the gales we met," answered the Spaniard, "what of our general cargo was not thrown overboard was much damaged by the brine."

_____13. "I am owner of all you see," impatiently returned Don Benito, "except the main company of blacks, who belonged to my late friend, Alexandro Aranda."

_____14. As he thus responded, Captain Delano again glanced at Don Benito, but the latter's eyes were averted; while abruptly and awkwardly shifting the subject, he made some peevish allusion to the calm . . .

_____15. What was that which so sparkled?

_____16. It was just the manner of one making up his tale for evil purposes, as he goes.

_____17. But if that story was not true, what was the truth?

_____18. And yet, if there was ground for mistrusting the Spanish captain's veracity, that inference was a legitimate one.

_____19. It appeared as if he desired to be thought absorbed, with more than common fidelity, in his task.

_____20. The questions were briefly answered, confirming all that remained to be confirmed of the story.

_____21. Of him Captain Delano sought permission to serve out the water, so that all might share alike, and none injure themselves by unfair excess.

_____22. While Captain Delano's attention was fixed by this scene, suddenly the hatchet-polishers half rose, and a rapid cry came from Don Benito.

_____23. When at ease with respect to exterior things, Captain Delano's nature was not only benign, but familiarly and humorously so.

_____24. Hitherto the circumstances in which he found the San Dominick had repressed the tendency.

____25. Captain Delano observed with interest that while the complexion of the mulatto was hybrid, his physiognomy was European; classically so.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words:
p = personification s = simile m = metaphor

_____1. They accompanied the task with a continuous, low, monotonous chant; droning and drooling away <u>like</u> <u>so many grey-headed bag-pipers playing a funeral march.</u>

_____2. By his side stood a black of small stature, in whose rude face, as occasionally, <u>like a shepherd's dog . . . sorrow and affection were equally blended</u>.

_____3. Shut up in these oaken walls, chained to one dull round of command . . . <u>like some hypochondriac abbot he moved slowly about . . .</u>

_____4. Don Benito faltered; then, <u>like some somnambulist suddenly interfered with, vacantly stared at his visitor,</u> and ended by looking down on the deck.

_____5. "Is this voluntary on their part . . . or <u>have you appointed them shepherds to your flock of black sheep?"</u>

_____6. To think that, under the aspect of infantile weakness, the most savage energies might be couched – <u>those velvets of the Spaniard but the velvet paw to his fangs.</u>

_____7. . . . suddenly, too, and in one throng, like hoar frost; <u>yet as soon to vanish as the mild sun of Captain Delano's good-nature regained its meridian.</u>

_____8. . . . <u>to the Spaniard's black-letter text, it was best, for a while, to leave open margin</u>.

_____9. . . . just then, Captain Delano, <u>unwilling to appear uncivil even to incivility itself,</u> made some trivial remark and moved off . . .

_____10. Upon gaining that vicinity, might not the San Dominick, <u>like a slumbering volcano,</u> suddenly let loose energies now hid?

_____11. . . . and his eye curiously surveying the white faces here and there sparsely mixed in with the blacks, <u>like stray</u> <u>white pawns venturously involved in the ranks of the chessmen opposed.</u>

_____12. His attention had been drawn to a slumbering negress . . . lying, with youthful limbs carelessly disposed . . . <u>like a doe in the shade of a woodland rock.</u>

_____13. <u>Sprawling at her lapped breasts was her wide-awake fawn, stark naked, its black little body half lifted from the deck, crosswise with its dam's; its hands, like two paws, clambering upon her .</u> . .

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

_____14. Though upon the wide sea, he seemed in some far inland country; prisoner in some deserted chateau, left to stare at empty grounds, and peer out at vague roads, where never wagon or wayfarer passed.

_____15. Groves of rigging were about the chains; and there, peering from behind a great stay, like an Indian from behind a hemlock, a Spanish sailor . . . vanished into the recesses of the hempen forest, like a poacher.

_____16. With a sort of conge, the negro received it, and turning his back ferreted into it like a detective Custom House officer after smuggled laces.

_____17. Without companions, host and guest sat down, like a childless married couple, at opposite ends of the table, Don Benito waving Captain Delano to his place . . .

_____18. Upon gaining the deck, Captain Delano started at the unexpected figure of Atufal, monumentally fixed at the threshold, like one of those sculptured porters of black marble guarding the porches of Egyptian tombs.

_____19. Meantime the sound of the parted waters came more and more gurglingly and merrily in at the windows . . . telling him that, sulk as he might, and go mad with it, nature cared not a jot since, whose fault was it, pray?

_____20. Meantime, the whole host of negroes, as if inflamed at the sight of their jeopardized captain, impended in one sooty avalanche over the bulwarks.

_____21. Like delirious black dervishes, the six Ashantees danced on the poop.

_____22. . . . the blacks thickly clustering round the bowsprit, one moment with taunting cries toward the whites, – cawing crows escaped from the hand of the fowler.

_____23. . . . the deposition of Benito Cereno has served as the key to fit into the lock of the complications . . .

_____24. . . . Babo was the plotter from first to last; he ordered every murder, and was the helm and keel of the revolt . . .

_____25. "But these mild trades that now fan your cheek, Don Benito, do they not come with a human-like healing to you? Warm friends, steadfast friends are the trades."

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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

_____1. Shadows present foreshadowing deeper shadows to come.

_____2. It might have been but a deception of the vapours, but, the longer the stranger was watched, the more singular appeared her manoeuvres.

_____3. . . . while between each two was a stack of hatchets, their rusted edges turned forward awaiting a like operation.

_____4. This distempered spirit was lodged, as before hinted , in as distempered a frame.

_____5. This is some mulish mutineer, thought Captain Delano, surveying, not without a mixture of admiration, the colossal form of the negro.

_____6. ". . . take a fool's advice, and, in view of his general docility, as well as in some natural respect for his spirit, remit his penalty."

_____7. "The slave there carries the padlock, but master here carries the key."

_____8. On heart-broken pretence of entreating a cup of cold water, fiends in human form had got into lonely dwellings, nor retired until a dark deed had been done.

_____9. He was a true off-shoot of a true hidalgo Cereno.

_____10. Beside, was it not absurd to think of a vessel in distress – a vessel by sickness almost dismanned of her crew – a vessel whose inmates were parched for water . . .

_____11. Soon, his physical distress became so great, affecting his mind, too, apparently, that, as if to screen the sad spectacle, the servant gently conducted his master below.

_____12. . . . but midway stood suspended for an instant, one hand elevating the razor, the other professionally dabbling among the bubbling suds on the Spaniard's lank neck.

_____13. For a moment, knot in hand, and knot in head, Captain Delano stood mute; while, without further heeding him, the old man was now intent upon other ropes.

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EXERCISE 10 STYLE: POETIC DEVICES

_____14. An elderly negro, in a clout like an infant's, and with a pepper and salt head, and a kind of attorney air, now approached Captain Delano.

_____15. In the far distance, away from the influence of land, the leaden ocean seemed laid out and leaded up, its course finished, soul gone, defunct.

_____16. Yes, this is a strange craft; a strange history, too, and strange folks on board.

_____17. Fourth, the cringing submission to their master of all the ship's underlings, mostly blacks; as if by the least inadvertence they feared to draw down his despotic displeasure.

_____18. "Yourself did . . . ," answered Captain Delano with almost equal astonishment at this eating of his own words, even as he ever seemed eating his own heart, on the part of the Spaniard.

_____19. And above all is the great gift of good humour.

_____20. In vain Captain Delano called attention to the now perceptible motion of the keel gently cleaving the sea . . .

_____21. "Francesco is a good man," rather sluggishly responded Don Benito, like a phlegmatic appreciator, who would neither find fault nor flatter.

_____22. In the same moment, he heard his name courteously sounded; and, to his pleased surprise, saw Don Benito advancing . . . at the last moment, intent upon making amends for his recent discourtesy.

_____23. Renouncing all but the last appearance of courtesy, with a sort of cadaverous sullen- ness, and biting his thin nails to the quick, he glanced, almost glared, at his guest . . .

_____24. Instantly, by a fatality not to be withstood, his mind, responsive to the portent, swarmed with superstitious suspicions.

_____25. "But the past is passed; why moralize upon it?"

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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

_____1. His voice was like that of one with lungs half gone, hoarsely suppressed, a husky whisper.

_____2. Here there was a sudden fainting attack of his cough, brought on, no doubt, by his mental distress.

_____3. The Spaniard wore a loose Chili jacket of dark velvet; white small clothes and stockings, with silver buckles at the knee and instep; a high-crowned sombrero, of fine grass; a slender sword, silver mounted . . .

_____4. Upon this, the black, slowly raising both arms, let them lifelessly fall, his links clanking, his head bowed . . .

_____5. Relieved by these and other better thoughts, the visitor, lightly humming a tune, now began indifferently pacing the poop, so as not to betray to Don Benito that he had at all mistrusted incivility . . .

_____6. The wind, which had breezed up a little during the night, was now extremely light and baffling, which the more increased the apparent uncertainty of her movements.

_____7. But, seized by his cough, the Spaniard staggered, with both hands to his face, on the point of falling.

_____8. He advanced to an old Barcelona tar, in ragged red breeches and dirty night-cap, cheeks trenched and bronzed, whiskers dense as thorn hedges.

_____9. But, as if not at all concerned at the attitude in which she had been caught, delightedly she caught the child up, with maternal transports, covering it with kisses.

_____10. . . . but, thirsting as he was for fresh water, Don Benito quaffed not a drop until after several grave bows and salutes . . .

_____11. Simultaneously the hatchet-polishers resumed their seats, quietly as so many tailors, and at once, as if nothing had happened, the work of hoisting in the casks was resumed, whites and blacks singing at the tackle.

_____12. But the soft bread, sugar, and bottled cider, Captain Delano would have given the Spaniards alone, and in chief Don Benito; but the latter objected . . . and so mouthfuls all around were given . . .

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EXERCISE 11 STYLE: SENSORY IMAGERY

_____13. A torn hammock of stained grass swung near; the sheets tossed, and the pillow wrinkled up like a brow, as if whoever slept here slept but illy . . .

_____14. The shaving over, the servant bestirred himself with a small bottle of scented waters, pouring a few drops on the head . . .

_____15. The lunch was a frugal one. Some of Captain Delano's fresh fish and pumpkins, biscuit and salt beef, the reserved bottle of cider, and the San Dominick's last bottle of Canary.

_____16. At length a few sips served partially to restore him.

_____17. And Francesco, coming in on tiptoes, handed the negro a little cup of aromatic waters, with which at intervals he chafed his master's brow, smoothing the hair along the temples as a nurse does a child's.

_____18. And no brace or halyard was pulled but to the blithe songs of the inspirited negroes.

_____19. As he advanced toward the Spaniard, on the transom, he heard another footstep, keeping time with his.

_____20. It was the echo of the ship's flawed bell, striking the hour, drearily reverberated in this subterranean vault.

_____21. . . . and then, glancing about the decks where he stood, saw the oakum-pickers still gravely plying their fingers; and heard the low, buzzing whistle and industrious hum of the hatchet-polishers . . .

_____22. . . . and seizing Don Benito by the throat he added, "this plotting means murder!"

_____23. Having no bullets to return, the negroes sent their yells.

_____24. Huddled upon the long-boat amidships, the negresses raised a wailing chant, whose chorus was the clash of steel.

_____25. With creaking mast she came heavily round to the wind; the prow slowly swinging into view of the boats, its skeleton gleaming in the horizontal moonlight, and casting a gigantic ribbed shadow upon the water.

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EXERCISE 12 STYLE: ALLUSIONS

Identify the type of allusion used in the following sentences. Label the underlined allusions:
a. historical b. geographical c. mythological d. religious e. literary

_____1. But the principal relic of faded grandeur was the ample oval of the shield-like stern-piece, intricately carved with the arms of Castile and Leon . . .

_____2. . . . uppermost and central of which was a dark satyr in a mask, holding his foot on the prostrate neck of a writhing figure, likewise masked.

_____3. . . . two high-raised quarter galleries . . . were hermetically closed and caulked – these tenantless balconies hung over the sea as if it were the grand Venetian canal.

_____4. His manner upon such occasions was, in its degree, not unlike that which might be supposed to have been his imperial countryman's, Charles V. . . .

_____5. But the Spaniard perhaps thought that it was with captains as with gods: reserve, under all events, must still be their cue.

_____6. The servant wore nothing but wide trousers . . . they were clean, and confined at the waist by a bit of unstranded rope, which . . . made him look something like a begging friar of St. Francis.

_____7. Benito Cereno . . . a sounding name . . . a sort of Castilian Rothschild, with a noble brother, or cousin, in every great trading town of South America.

_____8. At this moment the young sailor's eye was again fixed on the whisperers . . . as if silent signs of some freemason sort had that instant been interchanged.

_____9. Off Cape Horn we had heavy gales.

_____10. Despairing of getting into unembarrassed talk with such a centaur, Captain Delano, . . . spoke pleasantly to the blacks to make way for him. . .

_____11. The old man looked like an Egyptian priest, making gordian knots for the temple of Ammon.

_____12. But as a nation . . . these Spaniards are all an odd set; the very word Spaniard has a curious, conspirator, Guy-Fawkish twang to it.

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EXERCISE 12 STYLE: ALLUSIONS

_____13. . . . one readily perceives why those hypochondriacs, Johnson and Byron . . . took to their hearts, almost to the exclusion of the entire white race, their serving men . . .

_____14. "The castle and the lion," exclaimed Captain Delano – "why, Don Benito, this is the flag of Spain you use here."

_____15. No sword drawn before James the First of England, no assassination in that timid King's presence, could have produced a more terrified aspect . . .

_____16. . . . there seemed something so incongruous in the Spaniard's apparel . . . the image of an invalid courtier tottering about London streets in the time of the plague.

_____17. Or was the Spaniard less hardened than the Jew, who refrained not from supping at the board of him whom the same night he meant to betray?

_____18. . . . the screened sun . . . shining out like the mild light from Abraham's tent . . .

_____19. . . . Captain Delano, now with the scales dropped from his eyes, saw the negroes, not in misrule . . . but . . . flourishing hatchets and knives, in ferocious piratical revolt.

_____20. ". . . they slew my mate, Raneds; but you had the Prince of Heaven's safe conduct through all ambuscades."

_____21. Her keel seemed laid . . . and she launched, from Ezekiel's Valley of Dry Bones.

_____22. . . . while upon the tarnished head-boards, near by, appeared, in stately capitals, once gilt, the ship's name, "*San Dominick*," . . .

_____23. "Yes, all is owing to Providence, I know; but the temper of my mind that morning was more than commonly pleasant . . .

_____24. Ah! thought Captain Delano, these perhaps are some of the very women whom Mungo Park saw in Africa, and gave such a noble account of.

_____25. . . . Babo showed him a skeleton, which had been substituted for the ship's proper figure-head, the image of Christopher Colon, the discoverer of the New World . . .

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSGE 1

Read the following passage the first time through for meaning.

Always upon first boarding a large and populous ship at sea, especially a foreign one, with a nondescript crew such as Lascars or Manilla men, the impression varies in a peculiar way from that produced by first entering a strange house with strange inmates in a strange land. Both house and ship, the one by its walls and blinds, the other by its high bulwarks like ramparts, hoard from view their interiors till the last moment; but in the case of the ship there is this addition: that the living spectacle it contains, upon its sudden and complete disclosure, has, in contrast with the blank ocean which zones it, something of the effect of enchantment. The ship seems unreal; these strange costumes, gestures, and faces, but a shadowy tableau just emerged from the deep, which directly must receive back what it gave.

Perhaps it was some such influence as above is attempted to be described which, in Captain Delano's mind, heightened whatever, upon a staid scrutiny, might have seemed unusual; especially the conspicuous figures of four elderly grizzled Negroes, their heads like black, doddered willow tops, who, in venerable contrast to the tumult below them, were couched sphinx-like, one on the starboard cat-head, another on the larboard, and the remaining pair face to face on the opposite bulwarks above the main-chains. They each had bits of unstranded old junk in their hands, and, with a sort of stoical self-content, were picking the junk into oakum, a small heap of which lay by their sides. They accompanied the task with a continuous, low, monotonous chant; droning and drooling away like so many grey-headed bag-pipers playing a funeral march.

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 Always upon first boarding a large and populous ship at sea, especially a foreign one, with a
2 nondescript crew such as Lascars or Manilla men, the impression varies in a peculiar way from that
3 produced by first entering a strange house with strange inmates in a strange land. Both house and
4 ship, the one by its walls and blinds, the other by its high bulwarks like ramparts, hoard from view
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6 spectacle it contains, upon its sudden and complete disclosure, has, in contrast with the blank ocean
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11 Captain Delano's mind, heightened whatever, upon a staid scrutiny, might have seemed unusual;
12 especially the conspicuous figures of four elderly grizzled Negroes, <u>their heads like black, doddered</u>
13 <u>willow tops</u>, who, in venerable contrast to the tumult below them, were couched sphinx-like, one on the
14 starboard cat-head, another on the larboard, and the remaining pair face to face on the opposite

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

15 bulwarks above the main-chains. They each had bits of unstranded old junk in their hands, and, with
16 a sort of stoical self-content, were picking the junk into oakum, a small heap of which lay by their
17 sides. They accompanied the task with a continuous, low, monotonous chant; droning and drooling
18 away like so many grey-headed bag-pipers playing a funeral march.

____1. Line 3 contains an example of . . .
a. anaphora b. parataxis c. polysyndeton

____2. Lines 1 through 9 are an example of . . .
a. anecdote b. extended metaphor c. paradox

____3. The underlined words in Line 12 and 13 are an example of . . .
a. metaphor b. simile c. personification

____4. Line 13 contains an example of . . .
a. euphemism b. inference c. allusion

____5. The underlined words in Line 16 are examples of . . .
a. assonance b. consonance c. alliteration

____6. All of the following descriptions contribute to the tone of the passage EXCEPT . . .
a. *bits of unstranded old junk* (Lines 13 and 14)
b. *like so many grey-headed bag-pipers playing a funeral march* (Line 16)
c. *a shadowy tableau just emerged from the deep* (Line 7)
d. *were couched sphinx-like* (Line 12)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

His attention had been drawn to a slumbering negress, partly disclosed through the lace-work of some rigging, lying, with youthful limbs carelessly disposed, under the lee of the bulwarks, like a doe in the shade of a woodland rock. Sprawling in her lapped breasts was her wide-awake fawn, stark naked, its black little body half lifted from the deck, crosswise with its dam's; its hands, like two paws, clambering upon her; its mouth and nose ineffectually rooting to get at the mark; and meantime giving a vexatious half-grunt, blending with the composed snore of the negress.

The uncommon vigour of the child at length roused the mother. She started up at distance facing Captain Delano. But, as if not at all concerned at the attitude in which she had been caught, delightedly she caught the child up, with maternal transports, covering it with kisses.

There's naked nature, now; pure tenderness and love, thought Captain Delano, well pleased.

This incident prompted him to remark the other negresses more particularly than before. He was gratified with their manners; like most uncivilized women, they seemed at once tender of heart and tough of constitution; equally ready to die for their infants or fight for them. Unsophisticated as leopardnesses; loving as doves. Ah! thought Captain Delano, these perhaps are some of the very women whom Mungo Park saw in Africa, and gave such a noble account of.

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.

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. The underlined words in Lines 1 and 2 are examples of . . .
a. assonance b. consonance c. alliteration

____2. Lines 2 and 3 contain examples of . . .
a. simile and metaphor
b. personification and metaphor
c. simile and personification

____3. The underlined phrase in Line 5 is an example of . . .
a. paradox b. analogy c. inference

____4. The underlined words in Line 7 are examples of . . .
a. assonance b. consonance c. alliteration

____5. Lines 13 and 14 contain an example of . . .
a. metaphor b. simile c. personification

____6. Line 15 contains an example of . . .
a. personification b. paradox c. allusion

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

He leaned against the carved balustrade, again looking off toward his boat; but found his eye falling upon the ribboned grass, trailing along the ship's water-line, straight as a border of green box; and parterres of sea-weed, broad ovals and crescents, floating nigh and far, with what seemed long formal alleys between, crossing the terraces of swells, and sweeping round as if leading to the grottoes below. And overhanging all was the balustrade by his arm, which, partly stained with pitch and partly embossed with moss, seemed the charred ruin of some summer-house in a grand garden long running to waste.

Trying to break one charm, he was but becharmed anew. Though upon the wide sea, he seemed in some far inland country; prisoner in some deserted chateau, left to stare at empty grounds, and peer out at vague roads, where never wagon or wayfarer passed.

But these enchantments were a little disenchanted as his eye fell on the corroded main-chains. Of an ancient style, massy and rusty in link, shackle and bolt, they seemed even more fit for the ship's present business than the one for which probably she had been built.

Presently he thought something moved nigh the chains. He rubbed his eyes, and looked hard. Groves of rigging were about the chains; and there, peering from behind a great stay, like an Indian from behind a hemlock, a Spanish sailor, a marlingspike in his hand, was seen, who made what seemed an imperfect gesture toward the balcony – but immediately, as if alarmed by some advancing step along the deck within, vanished into the recesses of the hempen forest, like a poacher.

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 He leaned against the carved balustrade, again looking off toward his boat; but found his eye
2 falling upon the ribboned grass, trailing along the ship's water-line, straight as a border of green
3 box; and parterres of seaweed, broad ovals and crescents, floating nigh and far, with what seemed
4 long formal alleys between, crossing the terraces of swells, and sweeping round as if leading to the
5 grottoes below. And overhanging all was the balustrade by his arm, which partly stained with
6 pitch and partly embossed with moss, seemed the charred ruin of some summer-house in a grand
7 garden long running to waste.
8 Trying to break one charm, he was but becharmed anew. Though upon the wide sea, he seemed in
9 some far inland country; prisoner in some deserted chateau, left to stare at empty grounds, and
10 peer out at vague roads, where never wagon or wayfarer passed.
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13 present business than the one for which probably she had been built.

14 Presently he thought something moved nigh the chains. He rubbed his eyes, and looked hard.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 Groves of rigging were about the chains; and there, peering from behind a great stay, like an
16 Indian from behind a hemlock, a Spanish sailor, a marlingspike in his hand, was seen, who made
17 what seemed an imperfect gesture toward the balcony – but immediately, as if alarmed by some
18 advancing step along the deck within, vanished into the recesses of the hempen forest, like a
19 poacher.

____1. Lines 1 through 7 are an example of . . .
a. extended metaphor b. paradox c. analogy

____2. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *charred ruin* (Line 6)
b. *garden long running to waste* (Line 7)
c. *leading to the grottoes below* (Line 3)
d. *deserted chateau* (Line 9)

____3. Lines 8 through 10 contain an example of . . .
a. analogy b. personification c. paradox

____4. The underlined sentence in Lines 11 through 13 is an example of . . .
a. euphemism b. inference c. paradox

____5. Lines 15 and 16 contain examples of . . .
a. metaphor and simile
b. simile and personification
c. metaphor and personification

____6. Lines 18 and 19 contain examples of . . .
a. metaphor and simile
b. simile and personification
c. metaphor and personification

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

With creaking masts she came heavily round to the wind; the prow slowly swinging into view of the boats, its skeleton gleaming in the horizontal moonlight, and casting a gigantic ribbed shadow upon the water. One extended arm of the ghost seemed beckoning the whites to avenge it.

"Follow your leader!" cried the mate; and, one on each bow, the boats boarded. Scaling-spears and cutlasses crossed hatchets and handspikes. Huddled upon the long-boat amidships, the negresses raised a wailing chant, whose chorus was the clash of the steel.

For a time, the attack wavered; the negroes wedging themselves to beat it back; the half-repelled sailors, as yet unable to gain a footing, fighting as troopers in the saddle, one leg sideways flung over the bulwarks, and one without, plying their cutlasses like carters' whips. But in vain. They were almost overborne, when, rallying themselves into a squad as one man, with a huzza, they sprang inboard; where, entangled, they involuntarily separated again. For a few breaths' space there was a vague, muffled, inner sound as of submerged sword-fish rushing hither and thither through shoals of black-fish. Soon, in a reunited band, and joined by the Spanish seamen, the whites came to the surface, irresistibly driving the negroes toward the stern. But a barricade of casks and sacks, from side to side, had been thrown up by the mainmast. Here the negroes faced about, and though scorning peace or truce, yet fain would have had a respite. But, without pause, overleaping the barrier, the unflagging sailors again closed. Exhausted, the blacks now fought in despair. Their red tongues lolled, wolf-like, from their black mouths. But the pale sailors' teeth were set; not a word was spoken; and, in five minutes more, the ship was won.

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.

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

14 irresistibly driving the negroes toward the stern. But a barricade of casks and sacks, from side to side,
15 had been thrown up by the mainmast. Here the negroes faced about, and though scorning peace or
16 truce, yet fain would have had a respite. But, without pause, overleaping the barrier, the unflagging
17 sailors again closed. Exhausted, the blacks now fought in despair. Their red tongues lolled, wolf-like,
18 from their black mouths. But the pale sailors' teeth were set; not a word was spoken; and, in five
19 minutes more, the ship was won.

____1. The men fighting are compared to all of the following EXCEPT . . .
a. ghosts
b. fish
c. soldiers on horseback
d. wolves

____2. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. touch d. smell

____3. Lines 1 through 3 contain an example of . . .
a. metaphor b. simile c. personification

____4. Line 10 contains an example of . . .
a. metaphor b. onomatopoeia c. personification

____5. The underlined words in Line 14 are an example of . . .
a. assonance b. consonance c. alliteration

____6. The underlined words in Lines 4 and 5 are examples of . . .
a. assonance b. consonance c. alliteration

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ANSWER KEY EXERCISES 1-16

EXERCISE 1: **1. adv 2 pron 3. prep 4 adj 5. n 6. adj 7. v 8. adj 9. pron 10. adv 11. conj 12. int 13. v 14. n 15. adj 16. prep 17. int 18. adj 19. pron 20. prep 21. adj 22. adj 23. prep 24. prep 25. pron**

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

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

EXERCISE 4: **1. CX 2. S 3. CX 4. S 5. CX 6. CX 7. S 8. CX 9. S 10. CC 11. C 12. S 13. C 14. CX 15. CX 16. CX 17. CC 18. S 19. S 20. C 21. C 22. CX 23. S 24. CX 25. CX**

EXERCISE 5: **1. p.n 2. p.a. 3. d.o. 4. p.a. 5. d.o. 6. o.p. 7. d.o. 8. o.p. 9. i.o. 10. p.n. 11. p.a. 12. p.n. 13. o.p. 14. d.o. 15. p.a. 16. p.n. 17. d.o. 18. d.o. 19. o.p. 20. d.o. 21. i.o. 22. o.p. 23. p.a. 24. o.p. 25. p.a.**

EXERCISE 6: **1. appos 2. ger 3. par 4. par 5. ger 6. inf 7. appos 8. prep 9. ger 10. par 11. inf 12. prep 13. prep 14. inf 15. par 16. prep 17. inf 18. prep 19. par 20. prep 21. par 22. inf 23. par 24. prep 25. par**

EXERCISE 7: **1. ger o.p. 2. par adj 3. inf d.o. 4. ger o.p. 5. inf adv 6. inf adv 7. ger o.p. 8. par adj 9. ger p.n. 10. ger o.p. 11. inf adj 12. ger o.p. 13. ger subj 14. par adj 15. ger o.p. 16. par adj 17. inf d.o. 18. ger d.o. 19. inf adv 20. inf o.p. 21. ger d.o. 22. inf adv 23. ger o.p. 24. inf subj 25. inf. p.n.**

EXERCISE 8: **1. o.p. 2. o.p. 3. subj 4. adv 5. d.o. 6. p.n. 7. adv 8. subj 9. adv 10. d.o. 11. d.o. 12. subj 13. adj 14. adv 15. adj 16. adv 17. adv 18. adv 19. adv. 20. adj 21. adv 22. adv 23. adv 24. o.p. 25. d.o.**

EXERCISE 9: **1. s 2. s 3. s 4. s 5. m 6. m 7. m 8. m 9. p 10. s 11. s 12. s 13. m 14. m 15. s 16. s 17. s 18. s 19. p 20. m 21. s 22. m 23. m 24. m 25. p**

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ANSWER KEY ANSWERS TO EXERCISES 1-16

EXERCISE 10: **1. d 2. b 3. a 4. d 5. c 6. b 7. d 8. c 9. d 10. d 11. c 12. b 13. d 14. c 15. c 16. d 17. c 18. e 19. c 20. a 21. c 22. b 23. c 24. a 25. e**

EXERCISE 11: **1. b 2. b 3. a 4. b 5. b 6. c 7. b 8. a 9. c 10. d 11. b 12. d 13. a 14. e 15. d 16. d 17. c 18. b 19. b 20. b 21. b 22. c 23. b 24. b 25. a**

EXERCISE 12: **1. a 2. c 3. b 4. a 5. c 6. d 7. a 8. a 9. b 10. c 11. a 12. a 13. e 14. a 15. a 16. a 17. d 18. d 19. d 20. d 21. d 22. d 23. d 24. a *or* e 25. a**

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

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

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

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

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*).
ANTIPHRASIS – 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 he 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 adolescence to maturity. (Pip in Great Expectations, Huckleberry Finn).
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.
DOPPELGANGER – 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 – 20th 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, smell a rat, jump the gun, 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, clop, 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 18th and 19th 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 – 20th 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 19th 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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