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Rikki-Tikki-Tavi
by Rudyard Kipling

All exercises use sentences from the story.
Includes over 240 multiple choice questions.

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***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

All exercises use sentences from the story

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***RIKKI-TIKKI-TAVI* by Rudyard Kipling – 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. **He could scratch himself anywhere he pleased, <u>with</u> any leg, front or back, that he chose to use.**

____2. **"No," said his mother; "let's take him in and dry <u>him</u>."**

____3. **"Perhaps he isn't <u>really</u> dead."**

____4. **The motto of all the <u>mongoose</u> family is "Run and find out."**

____5. **"<u>Ouch</u>! He's tickling under my chin," said Teddy.**

____6. **"All <u>mongooses</u> are like that," said her husband.**

____7. **He nearly drowned himself in the bathtubs, put his nose into the ink on a writing table, and burnt it on the end of the big man's cigar, <u>for</u> he climbed up in the big man's lap to see how writing was done.**

____8. **But Teddy's mother wouldn't think of <u>anything</u> so awful.**

____9. **"H'm!" said Rikki-Tikki, "that is very sad – but I <u>am</u> a stranger here."**

____10. **Teddy shouted to the house: "<u>Oh</u>, look here! Our mongoose is killing a snake."**

____11. **Teddy carried him off to bed, and insisted on Rikki-Tikki sleeping <u>under</u> his chin.**

____12. **Rikki-Tikki was too well bred to bite or scratch, <u>but</u> as soon as Teddy was asleep he went off for his nightly walk round the house, and in the dark he ran up against Chuchundra, the muskrat, creeping round by the wall.**

____13. **"Do you think a snake-killer <u>kills</u> muskrats?" said Rikki-Tikki scornfully.**

____14. **"There's not the least <u>danger</u>," said Rikki-Tikki; "but Nag is in the garden, and I know you don't go there."**

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

____15. "Ah-h! Give it to me," she said.

____16. "I never had spirit enough to run out into the middle of the room."

____17. "They are still and white; they are afraid."

____18. "The widow will never come out again."

____19. "He saved our lives and Teddy's life, " she said to her husband.

____20. Rikki-Tikki woke up with a jump, for all the mongooses are light sleepers.

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

They gave him a little piece of raw meat Rikki- 1
Tikki liked it immensely, and when it was finnished 2
he went out into the verandah and sat in the
sunshine and fluffed up his fur to make it dry 3
to the roots. then he felt better. 4
"There are more things to find out abuot in this 5
house, he said to himself, "than all my family 6
could find out in all their lives."

____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

Nag was thinking to hisself, and watching the 1
least little movment in the grass behind Rikki- 2
Tikki He knew that mongooses in the garden 3
meant death sooner or latere for him and his 4
family, but he wanted to get Rikki-Tikki off his
guard. So he dropped his head a little, and put 5
it on one side.
"Let us talk," He said. "You eat eggs." 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

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

But just as teddy was stooping, something (1)
flinched a littel in the dust, (2) **and a tiny voice said: "Be careful. I am death! It was Karait,** (3) **the dusty brown snakeling that lies for choice on the dusty earth; and his bite is as dangerous** (4) **as the cobras. But he is so small that nobody** (5) **thinks of him, and so he does the more harme** (6) **to people.**

____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

Teddys eyes were fixed on his father, and all (1)
his father could do was to whissper, "Sit still, (2)
Teddy. You mustnt move. Teddy, keep still." (3)
Then Rikki-Tikki came up and cried: "turn (4)
round Nagaina; turn and fight!"
"all in good time," said she, without moving (5)
her eyes. I will settle my account with you (6)
presently."

____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

RIKKI-TIKKI TAVI **by Rudyard Kipling – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

___1. **One day, a high summer flood washed him out of the burrow where he lived with his father and mother, and carried him, kicking and clucking, down a roadside ditch.**

____2. **He looked at the cotton-wool, decided that it was not good to eat, ran all around the table, sat up and put his fur in order, scratched himself, and jumped on the small boy's shoulder.**

____3. **Rikki-Tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat rubbing his nose.**

____4. **The nest swayed to and fro, as they sat on the rim and cried.**

____5. **"One of our babies fell out of the nest yesterday, and Nag ate him."**

____6. **Nag was thinking to himself, and watching the least little movement in the grass behind Rikki-Tikki.**

____7. **So he trotted off to the gravel path near the house, and sat down to think.**

____8. **He went away for a dust bath under the castor oil bushes, while Teddy's father beat the dead Karait.**

____9. **Rikki-Tikki was too well bred to bite or scratch, but as soon as Teddy was asleep he went off for his nightly walk round the house, and in the dark he ran up against Chuchundra, the muskrat, creeping round by the wall.**

____10. **He stole off to Teddy's bathroom, but there was nothing there, and then to Teddy's mother's bathroom.**

____11. **At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and as Rikki-Tikki stole in by the masonry curb where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.**

____12. **"If you move I strike, and if you do not move I strike."**

____13. **Rikki-Tikki put his paws one on each side of the egg, and his eyes were blood red.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____14. She flew off her nest as Nagaina came along, and flapped her wings about Nagaina's head.

____15. He held on savagely, and stuck out his feet to act as brakes on the dark slope of the hot, moist earth.

____16. Rikki-Tikki shook some of the dust out of his fur and sneezed.

____17. "Tell the Coppersmith, Darzee, and he will tell the garden that Nagaina is dead."

____18. Rikki-Tikki woke up with a jump, for all the mongooses are light sleepers.

____19. Evil that plagued us is slain, Death in the garden lies dead.

____20. I will sing you the praise of the bottle-tailed Rikki, with eyeballs of red!

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

EXERCISE 5 COMPLEMENTS

Identify the complements in the following sentences. Label the underlined words:
d.o. = direct object i.o. = indirect object p.n. = predicate nominative p.a. = predicate adjective o.p. = object of preposition

____1. He was a <u>mongoose</u>, rather like a little cat in his fur and his tail, but quite like a weasel in his head and habits.

____2. He found a little <u>wisp</u> of grass floating there, and clung to it till he lost his senses.

____3. When he revived, he was lying in the sun on the <u>middle</u> of a garden path, very draggled indeed, and a small boy was saying: "Here's a dead mongoose."

____4. He was an <u>Englishman</u> who had just moved into the bungalow.

____5. "We are very <u>miserable</u>," said Darzee.

____6. He was <u>afraid</u> for the minute.

____7. Nag knew that too, and at the bottom of his cold <u>heart</u> he was afraid.

____8. So he dropped his <u>head</u> a little, and put it on one side.

____9. But Nag and Nagaina had disappeared into the <u>grass</u>.

____10. It looks very <u>funny</u>, but is so perfectly balanced a gait that you can fly off from it at any angle you please.

____11. "Our mongoose is killing a <u>snake</u>."

____12. And Rikki-Tikki heard a scream from Teddy's <u>mother</u>.

____13. Chuchundra is a broken-hearted little <u>beast</u>.

____14. "You should have talked to Chua in the <u>garden</u>."

EXERCISE 5 COMPLEMENTS

____15. "I am a very poor man," he sobbed.

____16. "H'sh! I musn't tell you anything."

____17. Rikki-Tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth, and scuttled to the verandah as hard as he could put foot to the ground.

____18. The big snake turned half round, and saw the egg on the verandah.

____19. "Give me the last of my eggs, and I will go away and never come back," she said, lowering her hood.

____20. "All the cobras are dead; and if they weren't, I'm here."

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EXERCISE 6 PHRASES

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

____1. This is the story of the great war that Rikki-Tikki-Tavi fought single-handed, <u>through the bathrooms</u> of the big bungalow in Segowlee cantonment.

____2. Darzee, the tailor-bird, helped him, and Chuchundra, <u>the muskrat</u>, who never comes out into the middle of the floor, but always creeps round by the wall, gave him advice; but Rikki-Tikki did the real fighting.

____3. They took him <u>into the house</u>, and a big man picked him up between his finger and thumb, and said he was not dead but half choked.

____4. At nightfall he ran into Teddy's nursery <u>to watch how kerosene lamps were lighted</u>, and when Teddy went to bed Rikki-Tikki climbed up too.

____5. Early in the morning Rikki-Tikki came to early breadfast in the verandah <u>riding on Teddy's shoulder</u>, and they gave him banana and some boiled egg.

____6. They had made a beautiful nest by <u>pulling two big leaves together and stitching them up the edges with fibres</u>, and had filled the hollow with cotton and downy fluff.

____7. Then inch by inch out of the grass rose up the head and spread hood of Nag, <u>the big black cobra</u>, and he was five feet long from tongue to tail.

____8. "Well," said Rikki-Tikki, and his tail began to fluff up again, "marks or no marks, do you think it is right for you <u>to eat fledglings out of a nest</u>?"

____9. He jumped up in the air as high as he could go, and just under him whizzed by the head of Nagaina, <u>Nag's wicked wife</u>.

____10. So he trotted off <u>to the gravel path</u> near the house, and sat down to think.

____11. That night, at dinner, <u>walking to and fro among the wine glasses on the table</u>, he could have stuffed himself three times over with nice things.

____12. Rikki-Tikki heard them going up the path from the stables, and he raced for the end <u>of the melon patch</u> near the wall.

____13. It gave him confidence in himself, and when Teddy came running down the path, Rikki-Tikki was ready <u>to be petted</u>.

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EXERCISE 6 PHRASES

____14. Rikki-Tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth, and scuttled to the verandah as hard as he could put foot to the ground.

____15. Nagaina spun clear round, forgetting everything for the sake of the one egg.

____16. And Rikki-Tikki saw Teddy's father shoot out a big hand, catch Teddy by the shoulder, and drag him across the little table with the teacups, safe and out of reach of Nagaina.

____17. And Rikki-Tikki never knew when it might open out and give Nagaina room to turn and strike at him.

____18. So he sang a very mournful song that he made up on the spur of the minute, and just as he got to the most touching part the grass quivered again, and Rikki-Tikki, covered with dirt, dragged himself out of the hole leg by leg, licking his whiskers.

____19. Rikki-Tikki had a right to be proud of himself.

____20. But he did not grow too proud, and he kept that garden as a mongoose should keep it, with tooth and jump and spring and bit, till never a cobra dared show its head inside the walls.

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

Verbal	Usage	
____	____1.	**It is the hardest thing in the world <u>to frighten a mongoose</u>, because he is eaten up from nose to tail with curiosity.**
____	____2.	**"That's his way of <u>making friends</u>."**
____	____3.	**Rikki-Tikki like it immensely, and when it was finished he went out into the verandah and sat in the sunshine and fluffed up his fur <u>to make it dry</u> to the roots.**
____	____4.	**"There are more things <u>to find out about</u> in this house," he said to himself, "than all my family could find out in all their lives."**
____	____5.	**He spent all that day <u>roaming over the house</u>.**
____	____6.	**Teddy's mother and father came in, the last thing, <u>to look at their boy</u>, and Rikki-Tikki was awake on the pillow.**
____	____7.	**Darzee and his wife only cowered down in the nest without <u>answering</u>, for from the thick grass at the foot of the bush there came a low hiss.**
____	____8.	**The great god Brahm put his mark upon all our people when the first cobra spread his hood <u>to keep the sun off Brahm</u> as he slept.**
____	____9.	**But it is impossible for a mongoose to stay frightened for any length of time, and though Rikki-Tikki had never met a live cobra before, his mother had fed him on dead ones, and he knew that all a grown mongoose's business in life was <u>to fight and eat snakes</u>.**
____	____10.	**He bit, indeed, but did not bite long enough, and he jumped clear of the whisking tail, <u>leaving Nagaina torn and angry</u>.**
____	____11.	**Rikki-Tikki knew better than to waste time in <u>staring</u>.**
____	____12.	**She had crept up behind him as he was talking, <u>to make an end of him</u>.**

RIKKI-TIKKI-TAVI **by Rudyard Kipling – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

____ ____13. At last there were only three eggs left, and Rikki-Tikki began to chuckle to himself, when he heard Darzee's wife screaming.

____ ____14. And in dealing with snakes, this is an advantage.

____ ____15. His eyes were all red, and he rocked back and forth, looking for a good place to hold.

____ ____16. Teddy's mother might just as well have petted Teddy for playing in the dust.

____ ____17. Rikki-Tikki heard them going up the path from the stables, and he raced for the end of the melon patch near the wall.

____ ____18. For he could see the baby cobras curled up inside the skin, and he knew that the minute they were hatched they could each kill a man or a mongoose.

____ ____19. Nagaina saw that she had lost her chance of killing Teddy, and the eggs lay between Rikki-Tikki's paws.

____ ____20. Rikki-Tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals.

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EXERCISE 8 CLAUSES

Indicate how the underlined clauses are used in the sentences below. Label the clause:
d.o. = direct object p.n. = predicate nominative o.p. = object of preposition adj = adjective adv = adverb

____1. One day, a high summer flood washed him out of the burrow <u>where he lived with his father and mother</u>, and carried him, kicking can clucking down a roadside ditch.

____2. <u>When he revived</u>, he was lying in the hot sun on the middle of a garden path, very draggled indeed, and a small boy was saying: "Here's a dead mongoose."

____3. "<u>If Teddy doesn't pick him up by the tail, or try to put him in a cage</u>, he'll run in and out of the house all day long."

____4. He knew <u>that mongooses in the garden meant death sooner or later for him and his family</u>, but he wanted to get Rikki-Tikki off his guard.

____5. When a snake misses its stroke, it never says anything or gives any sign of <u>what it means to do next</u>.

____6. If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and eats some herb <u>that cures him</u>.

____7. But he is so small <u>that nobody thinks of him</u>, and so he does the more harm to people.

____8. He went away for a dust bath under the castor oil bushes, <u>while Teddy's father beat the dead Karait</u>.

____9. "Those <u>who kill snakes</u> get killed by snakes," said Chuchundra, more sorrowfully than ever.

____10. Chuchundra sat down and cried <u>till the tears rolled off his whiskers</u>.

____11. At the bottom of the smooth plaster wall there was a brick pulled out to make a sluice for the bath water, and <u>as Rikki-Tikki stole in by the masonry curb</u> where the bath is put, he heard Nag and Nagaina whispering together outside in the moonlight.

____12. For he could see the baby cobras curled up inside the skin, and he knew <u>that the minute they were hatched they could each kill a man or a mongoose</u>.

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EXERCISE 8 CLAUSES

____13. But Rikki-Tikki saw <u>that they were not eating anything.</u>

____14. "He was dead <u>before the big man blew him in two</u>."

____15. Rikki-Tikki knew <u>that he must catch her, or all the trouble would begin again</u>.

____16. She headed straight for the long grass by the thorn bush, and <u>as he was running</u> Rikki-Tikki heard Darzee still singing his foolish little song of triumph.

____17. And the red ants <u>that live between the grass stems</u> heard him, and began to troop down one after another to see if he had spoken the truth.

____18. The Coppersmith is a bird <u>who makes a noise exactly like the beating of a little hammer on a copper pot</u>.

____19. And the reason he is always making it is <u>because he is the town crier to every Indian garden, and tells all the news to everybody</u> who cares to listen.

____20. And that night he ate all that was given him till he could eat no more, and went to bed on Teddy's shoulder, where Teddy's mother saw him <u>when she came to look late at night</u>.

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

____1. Hear what little Red-Eye saith: "Nag, come up and <u>dance with death</u>!"

____2. He could fluff up his tail till it looked like a bottle brush, and his war cry, as he scuttled through the long grass, was: "<u>Rikk-tikk-tikk-tikk-tchk</u>!"

____3. Darzee and his wife only cowered down in the nest answering, for from the thick grass at the foot of the bush there came a low <u>hiss</u>.

____4. When he had lifted one-third of himself clear of the ground, he stayed balancing to and fro exactly <u>as a dandelion tuft balances in the wind</u>, and he looked at Rikki-Tikki with the wicked snake's eyes that never change their expression whatever the snake may be thinking of.

____5. . . . and he sat back on his tail and hind legs <u>like a little kangaroo</u>, and looked all round him, and chattered with rage.

____6. He whimpers and <u>cheeps</u> all the night, trying to make up his mind to run into the middle of the room, but he never gets there.

____7. The house was as still as still, but he thought he could just catch the faintest <u>scratch-scratch</u> in the world.

____8. . . . a noise as faint <u>as that of a wasp walking on a window pane</u>, -- the dry scratch of a snake's scales on brick work.

____9. Rikki-Tikki was bounding all round Nagaina, keeping just out of her stroke, his little eyes <u>like hot coals</u>.

____10. Again and again and again she struck, and each time her head came with a <u>whack</u> on the matting of the verandah . . .

____11. . . . and she gathered herself together <u>like a watch spring</u>.

____12. Then Rikki-Tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded <u>like dry leaves blown along by the wind</u>.

EXERCISE 9 FIGURATIVE LANGUAGE

____13. It still lay on the verandah, and Nagaina came nearer and nearer to it, till at last, while Rikki-Tikki was drawing breath, she caught it in her mouth, turned to the verandah steps, and flew <u>like an arrow</u> down the path, with Rikki-Tikki behind her.

____14. When the cobra runs for her life, she goes <u>like a whip lash flicked across a horse's neck</u>.

____15. As Rikki-Tikki went up the path, he heard his "attention" notes <u>like a tiny dinner gong</u>.

____16. And then the steady "<u>Ding-dong-tock</u>!"

____17. <u>Evil that plagued us is slain</u>, <u>Death in the garden lies dead</u>.

____18. <u>Terror that hid in the roses is impotent</u> – flung on the dung-hill and dead!

____19. Rikki, the valiant, the true, Tikki, with <u>eyeballs of flame</u> . . .

____20. Praise him with <u>nightingale words</u>.

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices in the following sentences. Label the underlined words:
a. assonance b. consonance c. alliteration d. repetition e. rhyme

____1. At the hole where he went <u>in</u>, Red-Eye called to Wrinkle-<u>Skin</u>.

____2. And Rikki-Tikki was a <u>true</u> <u>mongoose</u>.

____3. "There are more things to find <u>out</u> <u>about</u> in this <u>house</u>," he said to himself, "than all my family could find out in all their lives."

___4. "<u>I</u> don't <u>like</u> that," said Teddy's mother; "he may <u>bite</u> the <u>child</u>."

____5. <u>Rikki-Tikki</u> <u>licked</u> <u>his</u> <u>lips</u>.

____6. Darzee and his wife only <u>cowered</u> <u>down</u> in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss.

____7. He spread out his hood more than ever, and Rikki-Tikki saw the spectacle <u>mark</u> on the <u>back</u> of it that looks exactly like the eye part of a <u>hook-</u>and-eye fastening.

____8. And <u>he</u> <u>heard</u> <u>her</u> savage <u>hiss</u> as the stroke missed.

____9. He came down almost across her back, and if he had been an old mongoose he would have known that then was the time to <u>break</u> her <u>back</u> with one <u>bite</u>.

____10. "<u>Wicked</u>, <u>wicked</u> Darzee!" said Nag, lashing up as high as he could reach toward the nest in the thornbush.

____11. So he trotted off to the <u>gravel</u> <u>path</u> near the house, and sat down to think.

____12. The victory is only a matter of <u>quickness</u> of eye and <u>quickness</u> of foot . . .

____13. It gave him confidence in himself, and when <u>Teddy</u> came running down the path, Rikki-Tikki was <u>ready</u> to be <u>petted</u>.

____14. It was Karait, the <u>dusty</u> brown snakeling that lies for choice on the <u>dusty</u> earth.

EXERCISE 10 STYLE: POETIC DEVICES

____15. But he remembered Nag and Nagaina, and though it was very pleasant to be patted and petted by Teddy's mother, and to sit on Teddy's shoulder, his eyes would get red from time to time . . .

____16. "Those who kill snakes get killed by snakes," said Chuchundra, more sorrowfully than ever.

____17. The house was as still as still, but he thought he could just catch the faintest scratch-scratch in the world, -- a noise as faint as that of a wasp walking on a window pane . . .

____18. "He was dead before the big man blew him in two."

____19. Nagaina was coiled up on the matting by Teddy's chair, within easy striking distance of Teddy's bare leg, and she was swaying to and fro singing a song of triumph.

____20. Rikki-Tikki curled himself up in the grass and slept where he was – slept and slept till it was late in the afternoon, for he had done a hard day's work.

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words:
a. sight b. sound c. touch d. taste

____1. His <u>eyes and the end of his restless nose were pink</u>.

____2. They took him into the house, and a big man <u>picked him up between his finger and thumb</u>, and said he was not dead but half choked.

____3. So they wrapped him in cotton wool, and warmed him, and he opened his eyes and <u>sneezed.</u>

____4. Rikki-Tikki looked down between the boy's collar and neck, snuffed at his ear, and climbed down to the floor, where he sat <u>rubbing his nose</u>.

____5. They gave him a little piece of <u>raw meat</u>.

____6. Early in the morning Rikki-Tiki came to early breakfast in the verandah riding on Teddy's shoulder, and they gave him <u>banana and some boiled egg</u>.

____7. It was a large garden, only half cultivated, with . . . lime and orange trees, <u>clumps of bamboos, and thickets of high grass</u>.

____8. "This is a splendid hunting ground," he said, and his tail grew bottle-brushy at the thought of it, and he scuttled up and down the garden, snuffing here and there till he heard very <u>sorrowful voices</u> in a thorn bush.

____9. "You eat <u>eggs</u>. Why should not I eat birds?"

____10. When a mongoose's <u>eyes grow red</u>, he is angry.

____11. If you read the old books of natural history, you will find they say that when the mongoose fights the snake and happens to get bitten, he runs off and <u>eats some herb</u> that cures him.

____12. Rikki jumped sideways and tried to run in, but the wicked little <u>dusty gray head</u> lashed within a fraction of his shoulder . . .

____13. And Rikki-Tikki heard a <u>scream</u> from Teddy's mother.

RIKKI-TIKKI-TAVI **by Rudyard Kipling – Grammar and Style**

EXERCISE 11 STYLE: SENSORY IMAGERY

____14. And then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death . . .

____15. . . . it was very pleasant to be patted and petted by Teddy's mother . . .

____16. He whimpers and cheeps all the night, trying to make up his mind to run into the middle of the room, but he never gets there.

____17. . . . a noise . . . the dry scratch of a snake's scales on brick work.

____18. . . . he heard Nag and Nagaina whispering together outside in the moonlight.

____19. . . . he found twenty-five eggs, about the size of a bantam's eggs, but with whitish skin instead of shell.

____20. Then Rikki-Tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion used in the following sentences. Label the underlined words:
a. civilization b. religion c. war/combat d. life/survival e. death

____1. This is the story of the <u>great war</u> that Rikki-Tikki-Tavi fought single-handed, through the bathrooms of the big bungalow in Segowlee cantonment.

____2. He could fluff up his tail till it looked like a bottle brush, and his <u>war cry</u>, as he scuttled through the long grass, was: "Rikk-tikk-tikk-tikki-tchk!"

____3. "Here's a dead mongoose. Let's have a <u>funeral.</u>"

____4. He nearly drowned himself in the <u>bathtubs</u>, put his nose into the <u>ink</u> on a writing table, and burnt it on the ed of the big man's <u>cigar</u> . . .

____5. . . . for he climbed up in the big man's lap to see how <u>writing</u> was done.

____6. At nightfall he ran into Teddy's nursery to watch how <u>kerosene lamps</u> were lighted, and when Teddy went to bed Rikki-Tikki climbed up too.

____7. She used to live in the <u>General</u>'s house at Segowlee.

____8. It was a <u>large garden</u>, only half cultivated, with bushes as big as <u>summer houses</u> . . .

____9. "<u>One of our babies fell out of the nest yesterday, and Nag ate him</u>."

____10. "The great <u>god Brahm</u> put his mark upon all our people when the first cobra spread his hood to keep the sun off Brahm as he slept."

____11. If you read the <u>old books of natural history</u>, you will find they say that when the mongoose fights the snakes and happens to get bitten, he runs off and eats some herb that cures him.

____12. And then Teddy's mother picked him up from the dust and hugged him, crying that he had saved Teddy from death, and Teddy's father said that he was a <u>providence</u>, and Teddy looked on with big scared eyes.

____13. Nagaina spun clear round, forgetting everything for the sake of the one <u>egg.</u>

RIKKI-TIKKI-TAVI **by Rudyard Kipling – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____14. "You shall not be a widow long."

____15. "Give me the last of my eggs, and I will go away and never come back," she said, lowering her hood.

____16. Again and again and again she struck, and each time her head came with a whack on the matting of the verandah, and she gathered herself together like a watch spring.

____17. Still, the instant's delay brought Rikki-Tikki up to her, and as she plunged into the rat hole where she and Nag used to live, his little white teeth were clenched on her tail, and he went down with her.

____18. "It is all over with Rikki-Tikki! We must sing his death song."

____19. As Rikki-Tikki went up the path, he heard his "attention" notes like a tiny dinner gong.

____20. Evil that plagued us is slain, Death in the garden lies dead.

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

They gave him a little piece of raw meat. Rikki-Tikki liked it immensely, and when it was finished he went out into the verandah and sat in the sunshine and fluffed up his fur to make it dry to the roots. Then he felt better.
"There are more things to find out about in this house," he said to himself, "than all my family could find out in all their lives. I shall certainly stay and find out."
He spent all that day roaming over the house. He nearly drowned himself in the bathtubs, put his nose into the ink on a writing table, and burnt it on the end of the big man's cigar, for he climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's nursery to watch how kerosene lamps were lighted, and when Teddy went to bed Rikki-Tikki climbed up too; but he was a restless companion, because he had to get up and attend to every noise all through the night, and find out what made it. Teddy's mother and father came in, the last thing, to look at their boy, and Rikki-Tikki was awake on the pillow. "I don't like that," said Teddy's mother; "he may bite the child." "He'll do no such thing," said the father. "Teddy's safer with that little beast than if he had a bloodhound to watch him."

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

1 They gave him a little piece of raw meat. Rikki-Tikki liked it immensely, and when it was finished

2 he went out into the verandah and sat in the sunshine and fluffed up his fur to make it dry to the

3 roots. Then he felt better.

4 "There are more things to find <u>out</u> <u>about</u> in this <u>house</u>," he said to himself, "than all my family

5 could find out in all their lives. I shall certainly stay and find out."

6 He spent all that day roaming over the house. He nearly drowned himself in the bathtubs, put

7 his nose into the ink on a writing table, and burnt it on the end of the big man's cigar, for he

8 climbed up in the big man's lap to see how writing was done. At nightfall he ran into Teddy's

9 nursery to watch how kerosene lamps were lighted, and when Teddy went to bed Rikki-Tikki

10 climbed up too; but he was a restless companion, because he had to get up and attend to every

11 noise all through the night, and find out what made it. Teddy's mother and father came in,

12 the last thing, to look at their boy, and Rikki-Tikki was awake on the pillow. "I don't like

13 that," said Teddy's mother; "he may <u>bite</u> the <u>child</u>." "He'll do no such thing," said the father.

14 "Teddy's safer with that little beast than if he had a bloodhound to watch him."

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

____1. Line 2 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. The underlined words in Line 4 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. find out b. climbed up c. watch d. mother

____4. The underlined words in Line 13 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following descriptions are parallel in function EXCEPT . . .
a. _There are more things to find out about this house_ (Line 4)
b. _He spent all that day roaming over the house_. (Line 6)
c. _Teddy's safer with that little beast_ (Line 14)
d. _he was a restless companion_ (Line 10)

____6. Line 14 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

Darzee and his wife only cowered down in the nest without answering, for from the thick grass at the foot of the bush there came a low hiss – a horrid cold sound that made Rikki-Tikki jump back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag, the big black cobra, and he was five feet long from tongue to tail. When he had lifted one-third of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances in the wind, and he looked at Rikki-Tikki with the wicked snake's eyes that never change their expression, whatever the snake may be thinking of.
"Who is Nag?" said he. "I am Nag. The great god Brahm put his mark upon all our people when the first cobra spread his hood to keep the sun off Brahm as he slept. Look, and be afraid!"

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 Darzee and his wife only cowered down in the nest without answering, for from the thick grass

2 at the foot of the bush there came a low hiss – a horrid cold sound that made Rikki-Tikki jump

3 back two clear feet. Then inch by inch out of the grass rose up the head and spread hood of Nag,

4 the big black cobra, and he was five feet long from tongue to tail. When he had lifted one-third

5 of himself clear of the ground, he stayed balancing to and fro exactly as a dandelion tuft balances

6 in the wind, and he looked at Rikki-Tikki with the wicked snake's eyes that never change their

7 expression, whatever the snake may be thinking of.

8 "Who is Nag?" said he. "I am Nag. The great god Brahm put his mark upon all our people when

9 the first cobra spread his hood to keep the sun off Brahm as he slept. Look, and be afraid!"

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

____1. The underlined words in Lines 2 and 3 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. ALL of the following devices are used to develop tone EXCEPT . . .
a. dialogue b. sensory imagery c. figurative language d. humor

____3. The phrase *as a dandelion tuft balances in the wind* in Lines 5-6 is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. The underlined words in Line 6 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. Line 2 contains an example of . . .
a. metaphor b. simile c. onomatopoeia d. personification

____6. The PREDOMINANT poetic device in Line 4 is . . .
a. assonance b. consonance c. alliteration d. rhyme

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-Tikki's paws. "Give me the egg, Rikki-Tikki. Give me the last of my eggs, and I will go away and never come back," she said, lowering her hood.
"Yes, you will go away, and you will never come back; for you will go to the rubbish heap with Nag. Fight, widow! The big man has gone for his gun! Fight!"
Rikki-Tikki was bounding all round Nagaina, keeping just out of reach of her stroke, his little eyes like hot coals. Nagaina gathered herself together, and flung out at him. Rikki-Tikki jumped up and backward. Again and again and again she struck, and each time her head came with a whack on the matting of the verandah, and she gathered herself together like a watch spring. Then Rikki-Tikki danced in a circle to get behind her, and Nagaina spun round to keep her head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along by the wind.
He had forgotten the egg. It still lay on the verandah, and Nagaina came nearer and nearer to it, till at last, while Rikki-Tikki was drawing breath, she caught it in her mouth, turned to the verandah steps, and flew like an arrow down the path, with Rikki-Tikki behind her. When the cobra runs for her life, she goes like a whip lash flicked across a horse's neck.

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 Nagaina saw that she had lost her chance of killing Teddy, and the egg lay between Rikki-Tikki's

2 paws. "Give me the egg, Rikki-Tikki. Give me the last of my eggs, and I will go away and never

3 come back," she said, lowering her hood.

4 "Yes, you will go away, and you will never come back; for you will go to the rubbish heap with

5 Nag. Fight, widow! The big man has gone for his gun! Fight!"

6 Rikki-Tikki was <u>bounding</u> all <u>round</u> Nagaina, keeping just out of reach of her stroke, his little

7 eyes like hot coals. Nagaina gathered herself together, and flung out at him. Rikki-Tikki jumped

8 up and backward. Again and again and again she struck, and each time her head came with a

9 whack on the matting of the verandah, and she gathered herself together like a watch spring.

10 Then Rikki-Tikki danced in a circle to get behind her, and Nagaina spun round to keep her

11 head to his head, so that the rustle of her tail on the matting sounded like dry leaves blown along

12 by the wind.

13 He had forgotten the egg. It still lay on the verandah, and Nagaina came nearer and nearer to it,

14 till at last, while Rikki-Tikki was drawing breath, she caught it in her mouth, turned to the

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 verandah steps, and flew like an arrow down the path, with Rikki-Tikki behind her. When the

16 cobra runs for her life, she goes like a whip lash flicked across a horse's neck.

____1. **ALL of the following words are part of the pattern of repetition EXCEPT . . .**
a. egg b. go away c. eyes d. head

____2. **Lines 7 and 9 both contain an example of . . .**
a. simile b. metaphor c. personification d. hyperbole

____3. **ALL of the following descriptions are parallel in function EXCEPT . . .**
***a. bounding all round Nagaina, keeping just out of reach of her stroke* (Line 6)**
b. *gathered herself together, and flung out at h*im (Line 7)
c. *the rustle of her tail on the matting* (Line 11)
d. *danced in a circle to get behind her* (Line 10)

____4. **The phrase *like dry leaves blown along by the wind* is an example of . . .**
a. metaphor b. simile c. personification d. hyperbole

____5. **The underlined words in Line 6 are examples of . . .**
a. assonance b. consonance c. alliteration d. rhyme

____6. **A shift occurs in Line . . .**
a. 4 b. 7 c. 11 d. 13

RIKKI-TIKKI-TAVI by Rudyard Kipling – Grammar and Style

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The Coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a copper pot; and the reason he is always making it is because he is the town crier to every Indian garden, and tells all the news to everybody who cares to listen. As Rikki-Tikki went up the path, he heard his "attention" notes like a tiny dinner gong; and then the steady "Ding-dong-tock! Nag is dead – dong! Nagaina is dead! Ding-dong-tock!" That set all the birds in the garden singing, and frogs croaking; for Nag and Nagaina used to eat frogs as well as little birds.
When Rikki got to the house, Teddy and Teddy's mother (she still looked very white, for she had been fainting) and Teddy's father came out and almost cried over him; and that night he ate all that was given him till he could eat no more, and went to bed on Teddy's shoulder, where Teddy's mother saw him when she came to look late at night.

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

1 The Coppersmith is a bird who makes a noise exactly like the beating of a little hammer on a

2 copper pot; and the reason he is always making it is because he is the town crier to every

3 Indian garden, and tells all the news to everybody who cares to listen. As Rikki-Tikki went

4 up the path, he heard his "attention" notes like a tiny dinner gong; and then the steady

5 "Ding-dong-tock! Nag is dead – dong! Nagaina is dead! Ding-dong-tock!" That set all the

6 birds in the garden singing, and frogs croaking; for Nag and Nagaina used to eat frogs as

7 well as little birds.

8 When Rikki got to the house, Teddy and Teddy's mother (she still looked very white, for she

9 had been fainting) and Teddy's father came out and almost cried over him; and that night

10 he ate all that was given him till he could eat no more, and went to bed on Teddy's shoulder,

11 where Teddy's mother saw him when she came to look late at night.

EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

____1. The PREDOMINANT sensory imagery in the passage is . . .
a. sight b. sound c. taste d. touch e. smell

____2. The underlined words in Line 2 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____3. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. Line 4 contains an example of . . .
a. hyperbole b. personification c. simile d. metaphor

____5. Line 5 contains an examples of . . .
a. metaphor b. simile c. personification d. onomatopoeia

____6. In Line 2 *he is the town crier* is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

***RIKKI-TIKKI-TAVI* by Rudyard Kipling – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.
ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. *(The black cat scratched the saddle).*
ASYNDETON – the omission of conjunctions in a series. *(I came, I saw, I conquered).*
ATMOSPHERE – the way that setting or landscape affects the tone or mood of a work.
BATHOS – sentimentality.
BILDUNGSROMAN – a novel that deals with the coming of age or growing up of a young person from childhood or 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, person-ification.
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.
HOMOPHONE – words that sound alike but have different spellings and meanings *(see, sea; two, too; here, hear: fair, fare).*
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 – the opposite of what is expected, 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: *(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 become a chef, but he didn't have the 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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