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by Mark Twain

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THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**
All exercises use sentences from the novel.

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THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

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

n = noun	***v = verb***	***adj = adjective***	***adv = adverb***
prep = preposition	***pron = pronoun***	***int = interjection***	***conj = conjunction***

____1. For months the great <u>pleasure</u> excursion to Europe and the Holy Land was chatted about in the newspapers everywhere in America and discussed at countless firesides.

____2. <u>Everybody</u> was going to Europe – I, too, was going to Europe.

____3. On several starlight nights we danced on the upper deck, <u>under</u> the awnings, and made something of a ballroom display of brilliancy by hanging a number of ship's lanterns to the stanchions.

____4. On the topmost pinnacle of Gibraltar we halted a good while, and no doubt the mules <u>were</u> tired.

____5. The hills of Africa, across the channel, are full of apes, and there are now and <u>always</u> have been apes on the rock of Gibraltar – but not elsewhere in Spain!

____6. The Moors, like other savages, learn by what they see, not what they hear <u>or</u> read.

____7. We have come five hundred miles by rail <u>through</u> the heart of France.

____8. In France, <u>all</u> is clockwork, all is order.

____9. From <u>earliest</u> infancy it had been a cherished ambition of mine to be shaved some day in a palatial barbershop in Paris.

____10. <u>Alas!</u> Those good old times are gone when a murderer could wipe the stain from his name and soothe his troubles to sleep simply by getting out his bricks and mortar and building an addition to a church.

____11. We shall travel many thousands of miles after we leave here and <u>visit</u> many great cities, but we shall find none so enchanting as this.

____12. We walked through the great hall of sculpture and the one hundred and fifty galleries of paintings in the palace of Versailles, and felt that to be in such a place was <u>useless</u> unless one had a whole year at his disposal.

____13. <u>Never</u> smoke any Italian tobacco.

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 1 PARTS OF SPEECH

____14. Toward dusk we drew near Milan and caught glimpses of the city and the blue mountain <u>peaks</u> beyond.

____15. Here and there, on the fronts of roadside inns, we found huge, coarse frescoes of suffering martyrs <u>like</u> those in the shrines.

____16. We passed through the strangest, funniest, undreamt-of old towns, wedded to the customs and steeped in the dreams of the elder ages, and <u>perfectly</u> unaware that the world turns round!

____17. We intended to go to the Bridge of Sighs, <u>but</u> happened into the Ducal Palace first – a building which necessarily figures largely in Venetian poetry and tradition.

____18. <u>Ah</u>, if I were only a habitant of the Campagna five-and-twenty miles from Rome!

____19. Before us in the <u>flooding</u> moonlight rose the noblest ruins we had ever looked upon – the Propylae; a small Temple of Minerva; the Temple of Hercules; and the grand Parthenon.

____20. Here endeth my experience of the celebrated Turkish bath, and here also endeth my dream of the <u>bliss</u> the mortal revels in who passes through it.

____21. This morning, <u>during</u> breakfast, the usual assemblage of squalid humanity sat patiently without the charmed circle of the camp and waited for such crumbs as pity might bestow upon their misery.

____22. I hope that in the future I may be spared any more sentimental <u>praises</u> of the Arab's idolatry of his horse.

____23. The <u>celebrated</u> Sea of Galilee is not so large a sea as Lake Tahoe by a good deal – it is just about two-thirds as large.

____24. A fast walker could go outside the walls of Jerusalem and walk entirely <u>around</u> the city in an hour.

____25. <u>After</u> dismal, smileless Palestine, beautiful Egypt had few charms for us.

THE INNOCENTS ABROAD by Mark Twain – 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

I would like to remain here. i had rather not go (1)
any further There may be prettier women in (2)
Eurupe, but I doubt it. The population (3) **of Genoa is 120,000; two-thirds of these are women, I think, and at least two-thirds of the women are beautiful** (4)
They are as dressy and as tastefull and as graceful (5)
as they could possibly be without being Angels. (6)
(Chapter 17)

____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

I began to feel that the old Venice of song and (1)
story had departed forever. But I was too hasty.
In a few minute's we swept gracefully out into the (2)
grand Canal, and under the mellow (3) **moonlight the Venice of poetry and romance stood reveeled** (4)
Right from the waters edge rose long lines of (5)
stately palices of marble. (6) **(Chapter 22)**

____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

THE INNOCENTS ABROAD by Mark Twain – 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

There are a good many things about this Italy
1
which I do not understand – and more especially
i cannot understand how a bankrupt government
2
can have such palatial raillroad depots and such
3
marvels of turnpikes Why, these latter are as
4
hard as adamant as straight as a line, as smooth as
5
a floor, and as white as snow. when it is too dark
6
to see any other object, one can still see the white turnpikes of France and Italy. (Chapter 25)

____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

As for the railways – we have none like them.

The cars slide as smoothley along as if they were
1
on runners. The depots are vast palaces of cut
2
marble, with stately colonnades of the same Royal
3
stone traversing them from end to end, and with ample walls and cielings richly decorated with
4
frescoes The lofty gateways are graced with
5
statues, and the broad floors are layed in polished
6
flags of marble. (Chapter 25)

____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

THE INNOCENTS ABROAD by Mark Twain – 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. **Lieutenant General Sherman was to have been of the party also, but the Indian war compelled his presence on the plains.**

____2. **If you wish to inflict a heartless and malignant punishment upon a young person, pledge him to keep a journal a year.**

____3. **We are on our way to Gibraltar, and shall reach there five or six days out from the Azores.**

____4. **When a man steals cattle, they cut off his right hand and left leg and nail them up in the marketplace as a warning to everybody.**

____5. **The Moor goes to his mosque about noon on his Sabbath, as on any other day, removes his shoes at the door, performs his ablutions, makes his salaams, pressing his forehead to the pavement time and time again, says his prayers, and goes back to his work.**

____6. **Tangier is full of interest for one day, but after that it is a weary prison.**

____7. **Napoleon has augmented the commercial prosperity of France in ten years to such a degree that figures can hardly compute it.**

____8. **The girls and women in our carriage behaved themselves modestly and becomingly all the way out, except that they smoked.**

____9. **We shall see Paris only for a little while as we come back to take up our line of march for the ship, and so I may as well bid the beautiful city a regretful farewell.**

____10. **Elsewhere we saw a huge Roman amphitheater, with its stone seats still in good preservation.**

____11. **The music was excellent, the flowers and shrubbery were pleasant to the eye, the scene was vivacious, everybody was genteel and well behaved, and the ladies were slightly moustached, and handsomely dressed, but very homely.**

____12. **Como is a little deeper than Tahoe, if people here tell the truth.**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____13. We wish to learn all the curious, outlandish ways of all the different countries, so that we can "show off" and astonish people when we get home.

____14. The guides in Genoa are delighted to secure an American party, because Americans so much wonder and deal so much in sentiment and emotion before any relic of Columbus.

____15. The ragtag and rubbish of the city stack themselves up, to the number of twenty or thirty, on a rickety little go-cart hauled by a donkey not much bigger than a cat, and they drive in the Chiaja.

____16. Circassian and Georgian girls are still sold in Constantinople by their parents, but not publicly.

____17. Of all the unchristian beverages that ever passed my lips, Turkish coffee is the worst.

____18. We left Damascus at noon and rode across the plain a couple of hours, and then the party stopped awhile in the shade of some fig trees to give me a chance to rest.

____19. A Syrian village is the sorriest sight in the world, and its surroundings are eminently in keeping with it.

____20. We traversed some miles of desolate country whose soil is rich enough, but is given over wholly to weeds.

____21. As we rode into Magdala not a soul was visible.

____22. Nearly every book concerning Galilee and its lake describes the scenery as beautiful.

____23. The ghastly, treeless, grassless, breathless canyons smothered us as if we had been in an oven.

____24. We got away from Bethlehem and its troops of beggars and relic-peddlers in the afternoon and, after spending some little time at Rachel's tomb, hurried to Jerusalem as fast as possible.

____25. The steamer *Quaker City* has accomplished at last her extraordinary voyage and returned to her old pier at the foot of Wall Street.

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 5 COMPLEMENTS

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

____1. "I do not know a <u>spot</u> on the globe which so much astonishes and delights upon first arrival as Madeira."

____2. The ship will at all times be a <u>home</u>, where the excursionists, if sick, will be surrounded by kind friends, and have all possible comfort and sympathy.

____3. I then paid the balance of my passage <u>money</u>.

____4. A very handsome young lady in the store offered <u>me</u> a pair of blue gloves.

____5. The Emperor of Morocco is a soulless <u>despot</u>, and the great officers under him are despots on a smaller scale.

____6. All the distances and all the dimension about Versailles are <u>vast</u>.

____7. You cannot throw an old cigar "<u>stub</u>" down anywhere, but some vagabond will pounce upon it on the instant.

____8. The priests showed <u>us</u> two of St. Paul's fingers and one of St. Peter's; a bone of Judas Iscariot (it was black) and also bones of all the other disciples; a handkerchief in which the Saviour had left the impression of his face.

____9. A great feature of Como's attractiveness is the <u>multitude</u> of pretty houses and gardens that cluster upon its shores and on its mountainsides.

____10. The Duomo, close at hand, is one of the finest <u>cathedrals</u> in Europe.

____11. In the turnpikes, the railways, the depots, and the new boulevards of uniform houses in Florence and other cities here, I see the <u>genius</u> of Louis Napoleon, or rather, I see the works of that statesman imitated.

____12. These alleys are paved with stone and carpeted with deceased <u>cats</u> and decayed rags and decomposed vegetable tops and remnants of old boots, all soaked with dishwater, and the people sit around on stools and enjoy it.

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 5 COMPLEMENTS

____13. More vividly than all the written histories, the Coliseum tells the story of Rome's grandeur and Rome's decay.

____14. Four more of our passengers were anxious to visit Athens, and started half an hour after we returned.

____15. Greece is a bleak, unsmiling desert, without agriculture, manufactures, or commerce apparently.

____16. Mosques are plenty, churches are plenty, graveyards are plenty, but morals and whiskey are scarce.

____17. We never cared anything about ice cream at home, but we look upon it with a sort of idolatry now that it is so scarce in these red-hot climates of the East.

____18. No Arab wears a brim to his fez or uses an umbrella or anything to shade his eyes or his face, and he always looks comfortable and proper in the sun.

____19. One of the most astonishing things that have yet fallen under our observation is the exceedingly small portion of the earth from which sprang the now flourishing plant of Christianity.

____20. Pilgrims, sinners, and Arabs are all abed now, and the camp is still.

____21. They showed us a broken granite pillar, depending from the roof, which they said was hacked in two by the Muslim conquerors of Nazareth in the vain hope of pulling down the sanctuary.

____22. A spring trickles out of the rock in the gloomy recesses of the cavern, and we were thirsty.

____23. At nine in the morning the caravan was before the hotel door and we were at breakfast.

____24. The desert and the barren hills gleam painfully in the sun around the Dead Sea, and there is no pleasant thing or living creature upon it or about its borders to cheer the eye.

____25. The people of those foreign countries are very, very ignorant.

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 6 PHRASES

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

____1. Passengers who may wish to extend the time at Paris can do so, and, passing down through Switzerland, rejoin the steamer at Genoa.

____2. The next point of interest will be Palermo, the most beautiful city of Sicily, which will be reached in one night from Naples.

____3. Should contagious sickness exist in any of the ports named in the program, such ports will be passed, and others of interest substituted.

____4. I hurried to the treasurer's office and deposited my ten per cent.

____5. Notwithstanding all this furniture, there was still room to turn around in, but not to swing a cat in, at least with entire security to the cat.

____6. At this present moment half a dozen of us are taking a private pleasure excursion of our own devising.

____7. Everybody got out of the way; everybody bowed to the Emperor and his friend the Sultan; and they went by on a swinging trot and disappeared.

____8. One of our pleasantest visits was to Pere la Chaise, the national burying ground of France, the honored resting place of some of her greatest and best children, the last home of scores of illustrious men and women who were born to no titles, but achieved fame by their own energy and their own genius.

____9. Up these little crooked streets they will murder a man for seven dollars and dump the body in the Seine.

____10. They take as much genuine pleasure in building a barricade as they do in cutting a throat or shoving a friend into the Seine.

____11. The first night the sailors of a British ship, being happy with grog, came down on the pier and challenged our sailors to a free fight.

____12. "VENICE!" And sure enough, afloat on the placid sea a league away lay a great city, with its towers and domes and steeples drowsing in a golden mist of sunset.

THE INNOCENTS ABROAD by Mark Twain – Grammar and Style

EXERCISE 6 PHRASES

____13. Guides know about enough English to tangle everything up so that a man can make neither head nor tail of it.

____14. In a bakeshop was a mill for grinding the grain and the furnaces for baking the bread.

____15. We hurried across the ravine and up a winding road and stood on the old Acropolis, with the prodigious walls of the citadel towering above our heads.

____16. An invitation was extended to us to visit the palace of the eldest son, the Crown Prince of Russia, which was near at hand.

____17. We had a tedious ride of about five hours, in the sun, across the valley of Lebanon.

____18. From these old towers we looked down upon a broad, far-reaching green plain, glittering with the pools and rivulets which are the source of the sacred River Jordan.

____19. Gray lizards, those heirs of ruin, of sepulchers and desolation, glided in and out among the rocks or lay still and sunned themselves.

____20. Arriving at the furthest verge of the plain, we rode a little way up a hill and found ourselves at Endor, famous for its witch.

____21. Ahab, the late king, had left a helpless family behind him, and Jehu killed seventy of the orphan sons.

____22. All our reading had taught us to expect that the first plunge into the Dead Sea would be attended with distressing results.

____23. The Plain of the Shepherds is a desert paved with loose stones, void of vegetation, glaring in the fierce sun.

____24. We often had occasion to pity Americans whom we found traveling drearily among strangers with no friends to exchange pains and pleasures with.

____25. Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts.

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

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

Verbal	**Usage**	
____	____**1.**	**In the fullness of time the ship was ready <u>to receive her passengers</u>.**
____	____**2.**	**One could not promenade without <u>risking his neck</u>.**
____	____**3.**	**<u>Playing whist by the cabin lamps when it is storming outside</u> is pleasant.**
____	____**4.**	**There was <u>no frantic crowding and jostling, no shouting and swearing , and no swaggering intrusion of services by rowdy hackmen</u>.**
____	____**5.**	**Two hundred people sat at little tables on the sidewalk, <u>sipping wine and coffee</u>.**
____	____**6.**	**The idea of it is <u>to dance as wildly, as noisily, as furiously as you can</u>.**
____	____**7.**	**Nearby was the sarcophagus, <u>lighted by the dripping candles</u>.**
____	____**8.**	**<u>To be on good terms with St. Mark</u> seems to be the very summit of Venetian ambition.**
____	____**9.**	**We wish <u>to excite the envy of our untraveled friends with our strange foreign fashions which we can't shake off.</u>**
____	____**10.**	**In the conventional buildings <u>attached to this church</u> are the state archives of Venice.**
____	____**11.**	**<u>To be buried in such ground</u> was regarded by the ancient Pisans as being more potent for salvation than many masses purchased of the Church and the vowing of many candles to the Virgin.**
____	____**12.**	**<u>The pausing in a fight to bow when bouquets are thrown to him</u> is also in bad taste.**
____	____**13.**	**They even put a policeman on board of our boat <u>to keep an eye on us as long as we were in the Capri dominions.</u>**

THE INNOCENTS ABROAD **by Mark Twain – Grammar and Style**

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

____ ____14. We are in Syria now, encamped in the mountains of Lebanon.

____ ____15. I wish Europe would let Russia annihilate Turkey a little – not much, but enough to make it difficult to find the place again without a divining rod or a diving belt.

____ ____16. We had a fine race, of a mile, with an Arab perched on a camel.

____ ____17. The yelling and shouting, and whipping and galloping, of all parties interested made it an exhilarating, exciting, and particularly boisterous race.

____ ____18. The very first thing they did, coming ashore at Beirut, was to quarrel in the boat.

____ ____19. It is madness to travel in Syria without an umbrella.

____ ____20. Entering the great Rotunda, we stand before the most sacred locality in Christendom – the grave of Jesus.

____ ____21. To satisfy himself that this spot was really the center of the earth, a skeptic once paid well for the privilege of ascending to the dome of the church to see if the sun gave him a shadow at noon.

____ ____22. But, as I have remarked before, it is only a year or two ago that the ancient edict prohibiting Christian rubbish like ourselves to enter the Mosque of Omar and see the costly marbles that once adorned the inner temple was annulled.

____ ____23. The others all got down to fix their saddles, too.

____ ____24. My first impulse was to dash forward and destroy the Bedouins.

____ ____25. We sent a sheikh to arrest him if he had the authority, or to warn him, if he had not, that by the laws of Egypt the crime he was attempting to commit was punishable with imprisonment or the bastinado.

THE INNOCENTS ABROAD **by Mark Twain**

EXERCISE 8 CLAUSES

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

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

____1. **<u>When it rained</u> the passengers had to stay in the house, of course – or at least the cabins – and amuse themselves with games, reading, looking out of the windows at the very familiar billows, and talking gossip.**

____2. **The wonder is <u>that anybody should ever dream of trying so impossible a project as the taking it by assault</u>.**

____3. **I suppose we really do not know <u>what fear is</u>.**

____4. **The Moor <u>who has made a pilgrimage to Mecca</u> is entitled to high distinction.**

____5. **When we went to call on our American Consul General today I noticed <u>that all possible games for parlor amusement seemed to be represented on his center tables</u>.**

____6. **Here the people live <u>who begin the revolutions</u>.**

____7. **<u>If you want to go to church, to the theater, or to the restaurant</u>, you must call a gondola.**

____8. **The gentle reader will never, never know what a consummate ass he can become <u>until he goes abroad</u>.**

____9. **<u>What we saw there</u> was simply a circular crater – a circular ditch, if you please – about two hundred feet deep and four or five hundred feet wide, whose inner wall was about half a mile in circumference.**

____10. **And wondering at <u>what their eyes had seen</u>, they went down into the city and purchased garments and clothed themselves.**

____11. **I cannot conceive <u>how those immense blocks of stone were ever hauled from the quarries</u> or how they were ever raised to the dizzy heights they occupy in the temples.**

____12. **<u>As the glare of day mellowed into twilight</u> we looked down upon a picture which is celebrated all over the world.**

____13. **They have erected a tower on the hill to mark the spot <u>where he stood</u>.**

THE INNOCENTS ABROAD by Mark Twain – Grammar and Style

EXERCISE 8 CLAUSES

____14. Now we can understand why the city has existed so long.

____15. They do say that one can get into any walled city of Syria after night, for baksheesh, except Damascus.

____16. One cannot appreciate the horror of this disease until he looks upon it in all its ghastliness, in Naaman's ancient dwelling in Damascus.

____17. Beyond this charmed circle, for miles on every side, stretches a weary desert of sand and gravel, which produces a gray bunchy shrub like sagebrush.

____18. They say that hardly a native child in all the east is free from sore eyes, and that thousands of them go blind of one eye or both every year.

____19. As soon as the tribe found out that we had a doctor in our party, they began to flock in from all quarters.

____20. After Christ was tempted of the devil in the desert, he came here and began his teachings.

____21. From Galilee to the birthplace of the Saviour, the country is infested with fierce Bedouins, whose sole happiness it is, in this life, to cut and stab and mangle and murder unoffending Christians.

____22. Some of us will be shot before we finish this pilgrimage.

____23. But the relic that touched us most was the plain old sword of that stout Crusader Godfrey of Bouillon – King Godfrey of Jerusalem.

____24. That Adam was formed of dirt procured in this very spot is amply proven by the fact that in six thousand years no man has ever been able to prove that the dirt was not procured here whereof he was made.

____25. While we stood looking, a wart or an excrescence of some kind appeared on the jaw of the sphinx.

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

____1. Groups of excursionists, arrayed in unattractive traveling costumes, were moping about in a drizzling rain and looking as droopy and woebegone <u>as so many molting chickens</u>.

____2. <u>The flag made an effort to wave</u>, and failed.

____3. . . . the irrepressible muleteers scampered at our heels through the main street, goading the donkeys, shouting the everlasting "<u>*Sekki-yah*</u>," and singing "John Brown's Body" in ruinous English.

____4. We sailed along the shore of the island of Pico, under a stately green pyramid that rose up with one unbroken sweep from our very feet . . . and thrust its summit above the white clouds <u>like an island adrift in a fog</u>!

____5. These galleries are like spacious railway tunnels, and at short intervals in them <u>great guns frown out upon sea and town</u> through portholes five or six hundred feet above the ocean.

____6. All the houses nearly are one-and two-story, made of thick walls of stone, plastered outside, square as a drygoods box, flat as a floor on top, no cornices, whitewashed all over – <u>a crowded city of snowy tombs</u>!

____7. There are stalwart Bedouins of the desert here, and stately Moors proud of a history that goes back to <u>the night of time</u>.

____8. The flute, the <u>asthmatic melodeon</u>, and the <u>consumptive clarinet crippled "The Star-Spangled Banner," the choir chased it to cover</u>, and George came in with a peculiarly lacerating screech on the final note and <u>slaughtered it</u>. Nobody mourned.

____9. He stepped as gently and as daintily <u>as a cat crossing a muddy street</u>.

____10. . . . the windows and housetops in the wide vicinity burst into <u>a snowstorm of waving handkerchiefs</u> . . .

____11. . . . suddenly a domed and filigreed white temple, starred over and over and over again with brilliant gas jets, burst upon us <u>like a fallen sun</u>.

____12. He appeared on a stretched cable, far away above <u>the sea of tossing hats and handkerchiefs</u> . . .

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

____13. . . . he addressed her from the North Pole of his frozen heart . . .

____14. . . . the stately city of Genoa rose up out of the sea and flung back the sunlight from her hundred palaces.

____15. Nine-tenths of them wear nothing on their heads but a filmy sort of veil, which falls down their backs like a white mist.

____16. I could say that the Church of the Annunciation is a wilderness of beautiful columns . . .

____17. The streets generally are four or five to eight feet wide and as crooked as a corkscrew.

____18. See her emerge from a dreary-looking den that looks dungeon all over, from the ground away halfway up to heaven.

____19. The Venetian gondola is as free and graceful in its gliding movement as a serpent.

____20. We started . . .pushing through sand that had no bottom; toiling all day long by the wrecks of a thousand wagons. . . and ox chains enough to girdle Long Island.

____21. Why, simply to make fun of an old woman – to deride, to hiss, to jeer at an actress they once worshipped, but whose beauty is faded now . . .

____22. I think I have read about four hundred times that when Muhammad was a simple camel driver he reached this point and looked down upon Damascus for the first time, and than made a certain renowned remark.

____23. The street called Straight is straighter than a corkscrew, but not as straight as a rainbow.

____24. A Syrian village is a hive of huts one story high (the height of a man) . . .

____25. And patrician Venice, afloat on her stagnant flood – silent, desolate, haughty – scornful of her humbled state – wrapping herself in memories of her lost fleets, of battle and triumph, and all the pageantry of a glory that is departed.

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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. It was a great happiness to get away after this <u>dragging</u> <u>dispiriting</u> <u>delay</u>.

____2. What a weird <u>sensation</u> it is to feel the <u>stern</u> of a <u>ship</u> <u>sinking</u> <u>swiftly</u> from under you and <u>see</u> the bow climbing high away among the clouds!

____3. <u>We</u> all like to <u>see</u> <u>people</u> <u>seasick</u> when <u>we</u> are not, ourselves.

____4. And they have a swarm of <u>rusty</u>, <u>dusty</u>, battered apostles standing around the filigree work, some on one leg and some with one eye out . . .

____5. Everywhere are <u>walls</u>, <u>walls</u>, <u>walls</u>, and all of them tasteful and handsome.

____6. The other personage I have mentioned is young and green, and <u>not</u> bright, <u>not</u> learned, and <u>not</u> wise.

____7. We wanted something thoroughly and uncompromisingly <u>foreign</u> – <u>foreign</u> from top to bottom – <u>foreign</u> from center to circumference – <u>foreign</u> inside and outside and all around . . .

____8. <u>Moorish</u> guns are not good, and neither are <u>Moorish</u> <u>marksmen</u>.

____9. There are <u>no</u> valentines, <u>no</u> stolen interviews, <u>no</u> riding out, <u>no</u> courting in dim parlors, <u>no</u> lovers' quarrels and reconciliations – <u>no</u> nothing that is proper to approaching matrimony.

____10. Many of them have to <u>rake</u> and <u>scrape</u> a long time to gather together the ten dollars their steamer passage costs . . .

____11. "I never <u>dine</u> without <u>wine</u>, sir". . .

____12. Two thousand miles of ceaseless <u>rash</u> and <u>rattle</u> and <u>clatter</u>, by night and day, and never a weary moment, never a <u>lapse</u> of interest!

____13. In cool mornings, before the sun was fairly up, it was worth a lifetime of city <u>toiling</u> and <u>moiling</u> to perch in the foretop with the driver and see the six mustangs scamper under the sharp snapping of the whip . . .

____14. I <u>sat</u> <u>bolt</u> <u>upright</u>, <u>silent</u>, sad, and solemn.

***THE INNOCENTS ABROAD* by Mark Twain – Grammar and Style**

EXERCISE 10 STYLE: POETIC DEVICES

____15. These people here live in the heaviest, highest, broadest, darkest, solidest houses one can imagine.

____16. Here, springing from its broad marble flagstones, were the long files of spires, looking very tall close at hand, but diminishing in the distance like the pipes of an organ.

____17. There was life and motion everywhere, and yet everywhere there was a hush, a stealthy sort of stillness, that was suggestive of secret enterprises of bravos and of lovers.

____18. We sit in the cushioned carriage body of a cabin, with the curtains drawn, and smoke or read or look out upon the passing boats, the houses, the bridges, the people, and enjoy ourselves much more than we could in a buggy jolting over our cobblestone pavements at home.

____19. But somehow I cannot keep that Medici mausoleum out of my memory.

____20. The skinny hands were clasped upon the breast; two lusterless tufts of hair stuck to the skull.

____21. Everywhere was dirt and dust and dinginess and gloom, everywhere were signs of a hoary antiquity, but with nothing touching or beautiful about it.

____22. . . . long, straight streaks sweeping down from the summit to the sea, marking the passage of some avalanche of former times – all these were as like what one sees in the Sierras . . .

____23. Their lips are lips that never kiss and never sing, their hearts are hearts that never hate and never love; their breasts are breasts that never swell with the sentiment "I have a country and a flag."

____24. The donkeys were all good, all handsome, all strong and in good condition, all fast and all willing to prove it.

____25. Surely not venerable Rome – nor the green plain that compasses her round about, contrasting its brightness with her gray decay . . .

THE INNOCENTS ABROAD **by Mark Twain – 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 e. smell

____1. After that all the well people walked arm in arm up and down the long promenade deck, enjoying the fine summer mornings, and the seasick ones crawled out and propped themselves up in the lee of the paddle boxes and ate their dismal tea and toast, and looked wretched.

____2. We got plenty of fresh oranges, lemons, figs, apricots, etc., in these Azores, of course.

____3. Within the hour we were fairly within the Straits of Gibraltar, the tall yellow-splotched hills of Africa on our right, with their bases veiled in a blue haze and their summit swathed in clouds . . .

____4. The scene is lively, is picturesque, and smells like a police court.

____5. At dinner in the evening, a well-written original poem was recited with spirit by one of the ship's captains, and thirteen regular toasts were washed down with several baskets of champagne.

____6. We are getting used to driving right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers . . .

____7. We take soup, then wait a few minutes for the fish . . . the roast beef comes . . . roast chicken and salad; then strawberry pie and ice cream; then green figs, pears, oranges, green almonds, etc.; finally coffee.

____8. The first rake of his razor loosened the very hide from my face and lifted me out of the chair.

____9. Napoleon in military uniform – a long-bodied, short-legged man, fiercely moustached, old, wrinkled, with eyes half closed, and such a deep, crafty, scheming expression about them!

____10. Crowds composed of both sexes and nearly all ages were frisking about the garden or sitting in the open air in front of the flagstaff and the temple, drinking wine and coffee or smoking.

____11. There were blue and silver, and green and gold, and pink and black, and all sorts and descriptions of stunning and startling liveries out, and I almost yearned to be a flunky myself, for the sake of the fine clothes.

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EXERCISE 11 STYLE: SENSORY IMAGERY

____12. We got a carriage at twilight and drove in the shaded avenues with the other nobility, and after dinner we took wine and ices in a fine garden . . .

____13. The road was smooth, it was bordered by trees, fields, and grassy meadows, and the soft air was filled with the odor of flowers.

____14. We take a shapely little boat and sail abroad among the reflections of the stars, lie on the thwarts and listen to the distant laughter, the singing, the soft melody of flutes and guitars that comes floating across the water . . .

____15. Dip an oar, and its blade turns to splendid frosted silver, tinted with blue.

____16. For the first time in many weeks the ships entire family met and shook hands on the quarterdeck.

____17. Both ladies wore broad blue sashes about their waists, linen collars and clerical ties of muslin, low-crowned straw hats trimmed with blue velvet, parasols and flesh-colored gloves.

____18. All manner of sounds assail the ear, and over them rings out the muezzin's cry from some tall minaret, calling the faithful vagabonds to prayer.

____19. The ocean is gold, the city is gold, the meadow, the mountain, the sky – everything is golden – rich and mellow and dreamy as a vision of paradise.

____20. Sometimes in the glens we came upon luxuriant orchards of figs, apricots, pomegranates, and such things . . .

____21. The valleys are unsightly deserts fringed with a feeble vegetation that has an expression about it of being sorrowful and despondent.

____22. At the distance of a few miles the pyramids rising above the palms looked very clean-cut, very grand and imposing, and very soft and filmy as well.

____23. Shortly he bounded into our midst with a gallant war whoop.

____24. We heard the familiar clink of a hammer and understood the case at once.

____25. I shall not tell of the crowds of dusky women who flocked to the cars when they stopped a moment at a station, to sell us a drink of water or a ruddy juicy pomegranate.

***THE INNOCENTS ABROAD* by Mark Twain – Grammar and Style**

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

Identify the type of allusion in the following sentences. Label the underlined words:
a. history b. mythology c. religion d. literature e. folklore/superstition

____1. Oxen tread the wheat from the ear, after the fashion prevalent in the time of Methuselah.

____2. Here is a wall that was old when Columbus discovered America.

____3. Here is a crumbling wall that was old . . . when Charlemagne and his paladins beleaguered enchanted castles and battled giants and genii in the olden time.

____4. Yonder is a ruined arch of a bridge build by Julius Caesar nineteen hundred years ago.

____5. Down here at Cape Spartel is the celebrated cave of Hercules, where that hero took refuge when he was vanquished and driven out of the Tangier country.

____6. Romulus was here before he built Rome, and thought something of founding a city on this spot, but gave up the idea.

____7. We saw the damp dismal cells in which two of Dumas' heroes passed their confinement – heroes of *Monte Cristo*.

____8. We had such glimpses . . . of wooded hills with ivy-grown towers and turrets of feudal castles projecting above the foliage; such glimpses of Paradise, it seemed to us, such visions of fabled fairyland!

____9. Who prates of the tame achievements of Aladdin and the Magii of Arabia?

____10. You gaze and stare and try to understand that it is real, that it is on the earth, that it is not the Garden of Eden.

____11. A very world of solid weight, and yet it seems in the soft moonlight only a fairy delusion of frostwork that might vanish with a breath!

____12. What would you think of a man who looked at some decayed, blind, toothless, pock-marked Cleopatra and said: "What matchless beauty!"

____13. It was the Black Hole of Calcutta on a small scale.

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EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____14. It isn't worthwhile, in these practical times, for people to talk about Indian poetry – there never was any in them – except in the Fenimore Cooper Indians.

____15. I shall not tarry to speak of . . . ancient Padua or haughty Verona; nor of their Montagues and Capulets, their famous balconies and tombs of Juliet and Romeo . . .

____16. It is easy then in fancy to people these silent canals with plumed gallants and fair ladies – with Shylocks . . . with Othellos and Desdemonas, with Iagos and Roderigos . . .

____17. Under the altar repose the ashes of St. mark – and Matthew, Luke, and John, too, for all I know.

____18. What cared we for outward visions when Agamemnon, Achilles, and a thousand other heroes of the great Past were marching in ghostly procession through our fancies?

____19. This is well enough for a people who . . . still believe to this day all the wild tales in *The Arabian Nights*.

____20. . . . and claiming the bulk of attention first, last, and all the time – is a combination of Muhammadan stenches to which the smell of even a Chinese quarter would be as pleasant as the roasting odors of the fatted calf to the nostrils of the returning Prodigal.

____21. It seems curious enough to us to be standing on ground that was once actually pressed by the feet of the Saviour.

____22. They believe it is guarded by fierce spirits invisible to men.

____23. When the guide pointed out where the Wandering Jew had left his familiar mark upon a wall, I was filled with astonishment.

____24. A girl apparently thirteen years of age came along the great thoroughfare dressed like Eve before the fall.

____25. We prowled through the Holy Land . . . astride of a sorrier lot of horses, camels, and asses than those that came out of Noah's Ark after eleven months of seasickness and short rations.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

We are getting foreignized rapidly and with facility. We are getting reconciled to halls and bedchambers with unhome-like stone floors and no carpets – floors that ring to the tread of one's heels with a sharpness that is death to sentimental musing. We are getting used to tidy, noiseless waiters, who glide hither and thither, and hover about your back and your elbows like butterflies, quick to comprehend orders, quick to fill them; thankful for a gratuity without regard to the amount; and always polite – never otherwise than polite. That is the strangest curiosity yet – a really polite hotel waiter who isn't an idiot. We are getting used to driving right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers, and in the midst also of parties of gentlemen sitting quietly reading the paper and smoking. We are getting used to ice frozen by artificial process in ordinary bottles – the only kind of ice they have here. We are getting used to all these things, but we are not getting used to carrying our own soap. We are sufficiently civilized to carry our own combs and toothbrushes, but this thing of having to ring for soap every time we wash is new to us and not pleasant at all. We think of it just after we get our heads and faces thoroughly wet or just when we think we have been in the bathtub long enough, and then, of course, an annoying delay follows. These Marseillaises make Marseillaise hymns and Marseilles vests and Marseilles soap for all the world, but they never sing their hymns or wear their vests or wash with their soap themselves. (From Chapter 11)

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 We are getting foreignized rapidly and with facility. We are getting reconciled to halls and

2 bedchambers with unhome-like stone floors and no carpets – floors that ring to the tread of

3 one's heels with a sharpness that is death to sentimental musing. We are getting used to tidy,

4 noiseless waiters, who glide hither and thither, and hover about your back and your elbows

5 like butterflies, quick to comprehend orders, quick to fill them; thankful for a gratuity without

6 regard to the amount; and always polite – never otherwise than polite. That is the strangest

7 curiosity yet – a really polite hotel waiter who isn't an idiot. We are getting used to driving

8 right into the central court of the hotel, in the midst of a fragrant circle of vines and flowers,

9 and in the midst also of parties of gentlemen sitting quietly reading the paper and smoking.

10 We are getting used to ice frozen by artificial process in ordinary bottles – the only kind of ice

11 they have here. We are getting used to all these things, but we are not getting used to carrying

12 our own soap. We are sufficiently civilized to carry our own combs and toothbrushes, but this

13 thing of having to ring for soap every time we wash is new to us and not pleasant at all. We

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 think of it just after we get our heads and faces thoroughly wet or just when we think we have

15 been in the bathtub long enough, and then, of course, an annoying delay follows. These

16 Marseillaises make Marseillaise hymns and Marseilles vests and Marseilles soap for all the

17 world, but they never sing their hymns or wear their vests or wash with their soap themselves.

____1. The use of *We are getting* in Lines 1-11 is an example of . . .
a. antimetabole b. antiphrasis c. anadiplosis d. anaphora

____2. Line 5 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 12 contains ALL of the following poetic devices EXCEPT . . .
a. assonance b. consonance c. alliteration d. rhyme

____4. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. polite b. foreign c. quick d. soap

____5. Lines 16-17 are an example of . . .
a. irony b. anecdote c. analogy d. allegory

____6. ALL of the following descriptions are examples of sensory imagery EXCEPT . . .
a. *floors that ring to the tread of one's heels* (Lines 2-3)
b. *a fragrant circle of vines and flowers* (Line 8)
c. *ice frozen by artificial process* (Line 10)
d. *having to ring for soap every time we wash* (Line 13)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

These people here live in the heaviest, highest, broadest, darkest, solidest houses one can imagine. Each one might "laugh a siege to scorn." A hundred feet front and a hundred high is about the style, and you go up three flights of stairs before you begin to come upon signs of occupancy. Everything is stone, and stone of the heaviest – floors, stairways, mantels, benches – everything. The walls are four to five feet thick. The streets generally are four or five to eight feet wide and as crooked as a corkscrew. You go along one of these gloomy cracks, and look up and behold the sky like a mere ribbon of light, far above your head, where the tops of the tall houses on either side of the street bend almost together. You feel as if you were at the bottom of some tremendous abyss, with all the world far above you. You wind in and out and here and there, in the most mysterious way, and have no more idea of the points of the compass than if you were a blind man. You can never persuade yourself that these are actually streets, and the frowning, dingy, monstrous houses dwellings, till you see one of these beautiful, prettily dressed women emerge from them – see her emerge from a dark, dreary-looking den that looks dungeon all over, from the ground away halfway up to heaven. And then you wonder that such a charming moth could come from such a forbidding shell as that. The streets are wisely made narrow and the houses heavy and thick and stony, in order that the people may be cool in this roasting climate. And they are cool, and stay so. And while I think of it – the men wear hats and have very dark complexions, but the women wear no headgear but a flimsy veil like a gossamer's web, and yet are exceedingly fair as a general thing. Singular, isn't it? (From Chapter 17)

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 These people here live in the <u>heaviest</u>, <u>highest</u>, <u>broadest</u>, <u>darkest</u>, <u>solidest</u> houses one can

2 imagine. Each one might "laugh a siege to scorn." A hundred feet front and a hundred

3 high is about the style, and you go up three flights of stairs before you begin to come upon

4 signs of occupancy. Everything is stone, and stone of the heaviest – floors, stairways, mantels,

5 benches – everything. The walls are four to five feet thick. The streets generally are four

6 or five to eight feet wide and as crooked as a corkscrew. You go along one of these gloomy

7 cracks, and look up and behold the sky like a mere ribbon of light, far above your head,

8 where the tops of the tall houses on either side of the street bend almost together. You feel

9 as if you were at the bottom of some tremendous abyss, with all the world far above you.

10 You wind in and out and here and there, in the most mysterious way, and have no more

11 idea of the points of the compass than if you were a blind man. You can never persuade

12 yourself that these are actually streets, and the frowning, dingy, monstrous houses dwellings,

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

13 till you see one of these beautiful, prettily dressed women emerge from them – see her emerge

14 from a dark, dreary-looking den that looks dungeon all over, from the ground away halfway

15 up to heaven. And then you wonder that such a charming moth could come from such a

16 forbidding shell as that. The streets are wisely made narrow and the houses heavy and thick

17 and stony, in order that the people may be cool in this roasting climate. And they are cool,

18 and stay so. And while I think of it – the men wear hats and have very dark complexions,

19 but the women wear no headgear but a flimsy veil like a gossamer's web, and yet are

20 exceedingly fair as a general thing. Singular, isn't it?

____1. The underlined words in Line 1 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____2. Lines 6 and 7 contain examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 12 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. The phrase *halfway up to heaven* in Lines 14-15 is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____5. Line 15 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____6. Line 19 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

Afterward we walked up and down one of the most popular streets for some time, enjoying other people's comfort and wishing we could export some of it to our restless, driving, vitality-consuming marts at home. Just in this one matter lies the main charm of life in Europe – comfort. In America we hurry – which is well; but when the day's work is done, we go on thinking of losses and gains, we plan for the morrow, we even carry our business cares to bed with us, and toss and worry over them when we ought to be restoring our racked bodies and brains with sleep. We burn up our energies with these excitements, and either die early or drop into a lean and mean old age at a time of life which they call a man's prime in Europe. When an acre of ground has produced long and well, we let it lie fallow and rest for a season; we take no man clear across the continent in the same coach he started in – the coach is stabled somewhere on the plains and its heated machinery allowed to cool for a few days; when a razor has seen long service and refuses to hold an edge, the barber lays it away for a few weeks, and the edge comes back of its own accord. We bestow thoughtful care upon inanimate objects, but none upon ourselves. What a robust people, what a nation of thinkers we might be, if we would only lay ourselves on the shelf occasionally and renew our edges! (From Chapter 19)

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 Afterward we walked up and down one of the most popular streets for some time,

2 enjoying other people's comfort and wishing we could export some of it to our

3 restless, driving, vitality-consuming marts at home. Just in this one matter lies

4 the main charm of life in Europe – comfort. In America we hurry – which is well;

5 but when the day's work is done, we go on thinking of losses and gains, we plan for

6 the morrow, we even carry our business cares to bed with us, and toss and worry

7 over them when we ought to be restoring our racked bodies and brains with sleep.

8 We burn up our energies with these excitements, and either die early or drop into

9 a <u>lean</u> and <u>mean</u> old age at a time of life which they call a man's prime in Europe.

10 When an acre of ground has produced long and well, we let it lie fallow and rest for

11 a season; we take no man clear across the continent in the same coach he started in –

12 the coach is stabled somewhere on the plains and its heated machinery allowed to

13 cool for a few days; when a razor has seen long service and refuses to hold an edge,

14 the barber lays it away for a few weeks, and the edge comes back of its own accord.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 We bestow thoughtful care upon inanimate objects, but none upon ourselves. What

16 a robust people, what a nation of thinkers we might be, if we would only lay

17 ourselves on the shelf occasionally and renew our edges!

____1. The use of the word _we_ in Lines 4-8 is an example of . . .
a. anaphora b. antimetabole c. antiphrasis d. anadiplosis

____2. Americans are compared to ALL of the following EXCEPT . . .
a. soil b. railroad car c. continent d. razor

____3. The PREDOMINANT poetic device used in Line 7 is . . .
a. rhyme b. alliteration c. consonance d. assonance

____4. The underlined words in Line 9 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

____5. ALL of the following descriptions are parallel in meaning EXCEPT . . .
a. _let it lie fallow and rest for a season_ (Lines 10-11)
b. _its heated machinery allowed to cool_ (Lines 12-13)
c. _we bestow thoughtful care upon inanimate objects_ (Line 15)
d. _if we could only lay ourselves on the shelf occasionally_ (Lines 16-17)

____6. In Line 17 _renew our edges_ is an example of . . .
a. metaphor b. simile c. personification d. hyperbole

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

After years of waiting it was before me at last. The great face was so sad, so earnest, so longing, so patient. There was a dignity not of earth in its mien, and in its countenance a benignity such as never anything human wore. It was stone, but it seemed sentient. If ever image of stone thought, it was thinking. It was looking toward the verge of the landscape, yet looking at nothing – nothing but distance and vacancy. It was looking over and beyond everything of the present and far into the past. it was gazing out over the ocean of Time – over the lines of century waves which, further and further receding, closed nearer and nearer together, and blended at last into one unbroken tide, away toward the horizon of remote antiquity. It was thinking of the wars of departed ages; of the empires it had seen created and destroyed; of the nations whose birth it had witnessed, whose progress it had watched, whose annihilation it had noted; of the joy and sorrow, the life and death, the grandeur and decay, of five thousand slow revolving years. It was the type of an attribute of man – of a faculty of his heart and brain. It was MEMORY – RETROSPECTION – wrought into visible, tangible form. All who know what pathos there is in memories of days that are accomplished and faces that have vanished – albeit only a trifling score of years gone by – will have some appreciation of the pathos that dwells in these grave eyes that look so steadfastly back upon the things they knew before History was born – before Tradition had being – things that were and forms that moved in a vague era which even Poetry and Romance scarce know of – and passed one by one away and left the stony dreamer solitary in the midst of a strange new age and uncomprehended scenes.
The sphinx is grand in it loneliness; it is imposing in its magnitude; it is impressive in the mystery that hangs over its story. And there is that in the overshadowing majesty of this eternal figure of stone, with its accusing memory of the deeds of all ages, which reveals to one something of what he shall feel when he shall stand at last in the awful presence of God. (From Chapter 58)

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 After years of waiting it was before me at last. The great face was so sad, so earnest, so longing,

2 so patient. There was a dignity not of earth in its mien, and in its countenance a benignity such

3 as never anything human wore. It was stone, but it seemed sentient. If ever image of stone thought,

4 it was thinking. It was looking toward the verge of the landscape, yet looking at nothing – nothing

5 but distance and vacancy. It was looking over and beyond everything of the present and far into the

6 past. it was gazing out over the ocean of Time – over the lines of century waves which, further and

7 further receding, closed nearer and nearer together, and blended at last into one unbroken tide, away

8 toward the horizon of remote antiquity. It was thinking of the wars of departed ages; of the empires

9 it had seen created and destroyed; of the nations whose birth it had witnessed, whose progress it had

10 watched, whose annihilation it had noted; of the joy and sorrow, the life and death, the grandeur and

11 decay, of five thousand slow revolving years. It was the type of an attribute of man – of a faculty of his

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

12 heart and brain. It was MEMORY – RETROSPECTION – wrought into visible, tangible form. All
13 who know what pathos there is in memories of days that are accomplished and faces that have vanished –
14 albeit only a trifling score of years gone by – will have some appreciation of the pathos that dwells in
15 these grave eyes that look so steadfastly back upon the things they knew before History was born – before
16 Tradition had being – things that were and forms that moved in a vague era which even Poetry and
17 Romance scarce know of – and passed one by one away and left the stony dreamer solitary in the midst
18 of a strange new age and uncomprehended scenes.
19 The sphinx is grand in it loneliness; it is imposing in its magnitude; it is impressive in the mystery that
20 hangs over its story. And there is that in the overshadowing majesty of this eternal figure of stone, with
21 its accusing memory of the deeds of all ages, which reveals to one something of what he shall feel when
22 he shall stand at last in the awful presence of God.

____1. Line 6 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. ALL of the following are personified EXCEPT . . .
a. sphinx b. time c. history d. tradition

____3. ALL of the following devices are used to develop tone EXCEPT . . .
a. figurative language b. capitalization c. repetition d. flashback

____4. The word *sentient* in Line 3 most likely means *capable of* . . .
a. combat b. feeling c. running d. flying

____5. The use of the words *It was* in Lines 3-12 is an example of . . .
a. anaphora b. antiphrasis c. anecdote d. antimetabole

____6. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. pathos b. memory c. stone d. mystery

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.
ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words *(fit and fearless; as accurate as the ancient author)*.
ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.
ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.
ANALOGY – a comparison of two things that are somewhat alike.
ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.
ANECDOTE – a brief personal story about an event or experience.
ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.
ANTIHERO – a protagonist who does not have the traditional attributes of a hero.
ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. *("Ask not what your country can do for you but what you can do for your country.." J.F. Kennedy).*
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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- ☐ **Lord Jim** by Joseph Conrad
- ☐ **Lord of the Flies** by William Golding
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- ☐ Much Ado About Nothing
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- ☐ The Taming of the Shrew
- ☐ The Tempest
- ☐ Twelfth Night

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