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The Picture of Dorian Gray
by Oscar Wilde

All exercises use sentences from the novel.
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***THE PICTURE OF DORIAN GRAY* by Oscar Wilde – Grammar and Style**
All exercises use sentences from the novel

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***THE PICTURE OF DORIAN GRAY* by Oscar Wilde – 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. **As the painter looked at the gracious and comely form he had so skillfully mirrored in his <u>art</u>, a smile of pleasure passed across his face, and seemed about to linger there.**

____2. **"It is your <u>best</u> work, Basil, the best thing you have ever done," said Lord Henry, languidly.**

____3. **"With an evening coat and a white tie, as you told me once, <u>anybody</u>, even a stockbroker, can gain a reputation for being civilized."**

____4. **"Suddenly I found myself face to face with the young man whose personality had so <u>strangely</u> stirred me."**

____5. **"I had only met her once before, <u>but</u> she took it into her head to lionize me."**

____6. **"We would have spoken to each other <u>without</u> any introduction."**

____7. **"Now, the value of an idea has <u>nothing</u> whatsoever to do with the sincerity of the man who expresses it."**

____8. **"The merely visible presence of this lad – for he seems to me little more than a lad, though he is really over twenty – his merely visible presence – <u>ah!</u> I wonder can you realize all that that means?"**

____9. **"It will be a great pity, <u>for</u> it will alter you."**

____10. **As they entered they <u>saw</u> Dorian Gray.**

____11. **"<u>Humph!</u> tell your Aunt Agatha, Harry, not to bother me anymore with her charity appeals."**

____12. **"Of all people in the world the English have the <u>least</u> sense of the beauty of literature."**

____13. **"Men marry because they are tired; women, because they are curious: <u>both</u> are disappointed."**

THE PICTURE OF DORIAN GRAY by Oscar Wilde – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

____14. "Faithfulness is to the emotional life what consistency is to the life of the intellect – simply a confession of failure."

____15. Under the portico, with its grey sun-bleached pillars, loitered a troop of draggled bareheaded girls, waiting for the auction to be over.

____16. He had uttered a mad wish that he himself might remain young, and the portrait grow old.

____17. At least he would be alone when he looked upon the mask of his shame.

____18. But there was no other place in the house so secure from prying eyes as this.

____19. For years, Dorian Gray could not free himself from the influence of this book.

____20. Men who talked grossly became silent when Dorian Gray entered the room.

____21. He grew more and more enamoured of his own beauty, more and more interested in the corruption of his own soul.

____22. He had a special passion, also, for ecclesiastical vestments, as indeed he had for everything connected with the service of the Church.

____23. Women who had wildly adored him, and for his sake had braved all social censure and set convention at defiance, were seen to grow pallid with shame or horror if Dorian Gray entered the room.

____24. A twisted flash of pain shot across the painter's face.

____25. The idea was monstrous, yet he felt afraid.

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EXERCISE 2 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

"Dorian Gray is my dearest friend, he said. "He (1)
has a simple and beautiful nature. your aunt was (2)
quite right in what she said of him. Dont spoil him. (3)
Don't try to influence him. Your influence would be (4)
bad The world is wide, and has many marvelous (5)
peeple in it. Don't take away from me the one person (6)
who gives to my art whatever charm it possesses: my life as an artist depends on him." (Chapter 1)

____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

"Mr. Erskine of treadley has the world on his (1)
shelves. We practicle men like to see things, (2)
not to read about them The Americans are an (3)
extremely interesting people. They are absolutley (4)
reasonable. i think that is their distinguishing (5)
characteristic. Yes, Mr Erskine, an absolutely (6)
reasonable people. I assure you there is no nonsense about Americans." (Chapter 3)

____1. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____2. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____3. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____4. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____5. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____6. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 3 PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION

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

PASSAGE 1

James Vane stood on the pavemant in horror. (1)
He was trembling from head to foot After a (2)
little while a black shadow that had been creaping (3)
along the dripping wall, moved out into the light
and came close to him with stealthy footsteps. he (4)
felt a hand layed on his arm and looked round with (5)
a start It was one of the women who had been (6)
drinking at the bar. (Chapter 16)

____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

"Why didn't you kill him" she hissed out, (1)
putting her haggard face quite close to his. (2)
"i knew you were following him when you (3)
rushed out from Daly's. You fool! You
should have killed him. He has lotts of money, (4)
and he s as bad as bad." (5)
"He is not the man I am looking for, he (6)
answered, "and I want no man's money.
(Chapter 16

____1. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____2. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____3. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____4. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____5. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

____6. **a. Spelling**
b. Capitalization
c. Punctuation
d. No error

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

___1. "It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about."

____2. "I never know where my wife is, and my wife never knows what I'm doing."

____3. "An artist should create beautiful things, but should put nothing of his own life into them."

____4. "It is a sad thing to think of, but there is no doubt that Genius lasts longer than Beauty."

____5. He had known Basil Hallward for months, but the friendship between them had never altered him.

____6. "Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul."

____7. He had two large town houses, but preferred to live in chambers as it was less trouble, and took most of his meals at his club.

____8. "The poor chap was killed in a duel at Spa a few months after the marriage."

____9. Lord Henry passed up the low arcade into Burlington Street, and turned his steps in the direction of Berkeley Street.

____10. "Like all people who try to exhaust a subject, he exhausted his listeners."

____11. "If the caveman had known how to laugh, History would have been different."

____12. "I have always felt rather guilty when I came to see your dear aunt, for I take no interest at all in the East End."

____13. "Nowadays most people die of a sort of creeping common sense, and discover when it is too late that the only things one never regrets are one's mistakes."

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

____14. One afternoon, a month later, Dorian Gray was reclining in a luxurious armchair, in the little library of Lord Henry's house in Mayfair.

____15. "I don't know what I expected, but I went out and wandered eastward, soon loosing my way in a labyrinth of grimy streets and black, grassless squares."

____16. "There are many things that we would throw away if we were not afraid that others might pick them up."

____17. "Her eyes opened wide in exquisite wonder when I told her what I thought of her performance, and she seemed quite unconscious of her power."

____18. The elder woman grew pale beneath the coarse powder that daubed her cheeks, and her dry lips twitched with a spasm of pain.

____19. The silence, for he made no other observation, became intolerable to her.

____20. He was to leave the vessel at Melbourne, bid a polite good-bye to the captain, and go off at once to the gold fields.

____21. At the Marble Arch they hailed an omnibus, which left them close to their shabby home in the Euston Road.

____22. "When we are happy we are always good, but when we are good we are not always happy."

____23. She crouched on the floor like a wounded thing, and Dorian Gray, with his beautiful eyes, looked down at her, and his chiseled lips curled in exquisite disdain.

____24. A cry of terror broke from Dorian Gray's lips, and he rushed between the painter and the screen.

____25. His own soul was looking out at him from the canvas and calling him to judgment.

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EXERCISE 5 COMPLEMENTS

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

____1. "He is some brainless, beautiful <u>creature</u> who should always be here in summer when we want something to chill our intelligence."

____2. "The ugly and the stupid have the <u>best</u> of it in this world."

____3. "Harry," said Basil Hallward, looking him straight in the face, "every portrait that is painted with feeling is a portrait of the <u>artist</u>, not of the sitter."

____4. "I turned halfway round and saw <u>Dorian Gray</u> for the first time."

____5. "Conscience and cowardice are really the same <u>things</u>, Basil."

____6. "I choose my friends for their good looks, my acquaintances for their good characters, and my <u>enemies</u> for their good intellects."

____7. "A man cannot be too <u>careful</u> in the choice of his enemies."

____8. "The aim of life is <u>self-development</u>."

____9. "I am <u>jealous</u> of everything whose beauty does not die."

____10. He gave one of the <u>footmen</u> his hat and stick, and passed into the dining room.

____11. He was always late on principle, his principle being that punctuality is the <u>thief</u> of time.

____12. "From her little head to her little feet, she is absolutely and entirely <u>divine</u>."

____13. When he arrived home, about half-past twelve o'clock, he saw a <u>telegram</u> lying on the hall table.

____14. James Vane looked into his sister's <u>face</u> with tenderness.

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EXERCISE 5 COMPLEMENTS

____15. He had that <u>dislike</u> of being stared at which comes on geniuses late in life, and never leaves the commonplace.

____16. Sybil, however, was quite <u>unconscious</u> of the effect she was producing.

____17. The staginess of her <u>acting</u> was unbearable, and grew worse as she went on.

____18. As he was turning the handle of the door, his eye fell upon the <u>portrait</u> Basil Hallward had painted of him.

____19. The quivering, ardent sunlight showed <u>him</u> the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

____20. It held the <u>secret</u> of his life, and told his story.

____21. His hands were clenched, and the pupils of his eyes were like <u>discs</u> of blue fire.

____22. Perhaps, some day, the cruel look would have passed away from the scarlet sensitive mouth, and he might show to the world Basil Hallward's <u>masterpiece</u>.

____23. The screen had not been set back, and a blank space was <u>visible</u> on the wall.

____24. Dorian Gray had been poisoned by a <u>book</u>.

____25. To him, as to many others, Dorian Gray was the <u>type</u> of everything that is wonderful and fascinating in life.

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EXERCISE 6 PHRASES

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

____1. "You know we poor artists have <u>to show ourselves in society from time to time</u>, just to remind the public that we are not savages."

____2. "My dear fellow, she tried to found a salon, and only succeeded in <u>opening a restaurant</u>."

____3. "This is Lord Henry Wotton, Dorian, <u>an old Oxford friend of mine</u>."

____4. "It is rather fashionable <u>to marry Americans just now</u>, Uncle George."

____5. <u>Behind every exquisite thing</u> that existed, there was something tragic.

____6. Next to her sat, on her right, Sir Thomas Burdon, <u>a Radical member of Parliament</u>, who followed his leader in public life, and in private followed the best cooks, dining with the Tories, and thinking with the Liberals, in accordance with a wise and well-known rule.

____7. Her name was Victoria, and she had a perfect mania for <u>going to church</u>.

____8. Ordinary women never appeal <u>to one's imagination</u>.

____9. They got up and put on their coats, <u>sipping their coffee standing</u>.

____10. Neither of his friends dared <u>to say anything to him</u>.

____11. His lips trembled, and, rushing to the back of the box, he leaned up against the wall, <u>hiding his face in his hands</u>.

____12. "Strange that my first passionate love letter should have been addressed <u>to a dead girl</u>."

____13. Morning after morning he had sat before the portrait <u>wondering at its beauty</u>, almost enamoured of it, as it seemed to him at times.

____14. Society, civilized society at least, is never very ready <u>to believe anything</u> to the detriment of those who are both rich and fascinating.

____15. At the corner of Grosvenor Square and South Audley Street a man passed him in the mist, <u>walking very fast and with the collar of his grey ulster turned up</u>.

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EXERCISE 6 PHRASES

____16. "I want you to have a clean name and a fair record."

____17. He felt strangely calm, and, walking over to the window, opened it, and stepped out on the balcony.

____18. With his curious reserved habits, it would be months before any suspicions would be aroused.

____19. "Indeed, to destroy a body must be far less horrible than what you are accustomed to work at."

____20. As midnight was striking bronze blows upon the dusky air, Dorian Gray, dressed commonly, and with a muffler wrapped round his throat, crept quietly out of his house.

____21. It is said that passion makes one think in a circle.

____22. He hurried on towards the left, glancing back now and then to see if he was being followed.

____23. "To be popular one must be a mediocrity."

____24. The consciousness of being hunted, snared, tracked down, had begun to dominate.

____25. "To get back my youth I would do anything in the world, except take exercise, get up early, or be respectable."

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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:

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

Verbal	Usage	
____	____1.	**". . . to influence a person is <u>to give him one's own soul</u>."**
____	____2.	**"The only way to get rid of a temptation is <u>to yield to it</u>."**
____	____3.	**"American girls are as clever at concealing their parents, as English women are at <u>concealing their past</u>," he said, rising to go.**
____	____4.	**<u>Talking to him</u> was like playing upon an exquisite violin.**
____	____5.	**"We practical men like <u>to see things</u>, not to read about them.**
____	____6.	**"I don't desire <u>to change anything in England except the weather</u>," he answered.**
____	____7.	**"<u>To get back one's youth</u>, one has merely to repeat one's follies."**
____	____8.	**"You filled me with a wild desire <u>to know everything about life</u>."**
____	____9.	**"To be in love is <u>to surpass one's self</u>."**
____	____10.	**He escorted them to their box with a sort of pompous humility, <u>waving his fat jeweled hands</u>, and talking at the top of his voice.**
____	____11.	**"Dorian, Dorian," she cried, "before I knew you, <u>acting</u> was the one reality of my life."**
____	____12.	**He shuddered, and felt afraid, and, going back to the couch, lay there, <u>gazing at the picture in sickened horror</u>.**
____	____13.	**"I remember <u>your saying once</u> that there is a fatality about good resolutions – that they are always made too late."**
____	____14.	**"<u>To become the spectator of one's own life</u>, as Harry says, is to escape the suffering of life."**

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal	Usage	
____	____15.	**He frowned, and, <u>tearing the paper in two</u> went across the room and flung the pieces away.**
____	____16.	**<u>The ticking of the clock on the mantelpiece</u> seemed to him to be dividing Time into separate atoms of agony, each of which was too terrible to be borne.**
____	____17.	**He put the box back, <u>shutting the cabinet doors as he did so</u>, and went into his bedroom.**
____	____18.	**<u>Paralyzed with terror</u>, he did not know what to do.**
____	____19.	**Sibyl Vane's brother had not come back <u>to kill him</u>.**
____	____20.	**In a few moments they emerged, <u>dragging a body after them into the sunlight</u>.**
____	____21.	**Suddenly I determined <u>to leave her as flowerlike as I had found her</u>."**
____	____22.	**"When you and he ceased to be great friends, he ceased <u>to be a great artist</u>."**
____	____23.	**Then he loathed his own beauty, and <u>flinging the mirror on the floor</u> crushed it into silver splinters beneath his heel.**
____	____24.	**He went in quietly, <u>locking the door behind him</u>, as was his custom, and dragged the purple hanging from the portrait.**
____	____25.	**Yet it was his duty to confess, to suffer public shame, and <u>to make public atonement</u>.**

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EXERCISE 8 CLAUSES

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

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

____1. "You seem to forget that I am married, and the one charm of marriage is <u>that it makes a life of deception absolutely necessary for both parties</u>.

____2. "I believe <u>that you are really a very good husband</u>, but that you are thoroughly ashamed of your own virtues."

____3. "The reason I will not exhibit this picture is <u>that I am afraid that I have shown in it the secret of my own soul</u>."

____4. "Those who are faithful know only the trivial side of love: it is the faithless <u>who know love's tragedies</u>."

____5. "I am told <u>that pork-packing is the most lucrative profession in America</u>, <u>after politics</u>."

____6. "They say <u>that when good Americans die</u> they go to Paris," chuckled Sir Thomas, who had a large wardrobe of Humour's castoff clothes.

____7. "The generation into <u>which I was born</u> was tedious."

____8. "<u>As long as a woman can look ten years younger than her own daughter</u>, she is perfectly satisfied."

____9. "Love makes people good, and <u>what you said</u> was wicked."

____10. "<u>Whenever a man does a thoroughly stupid thing</u>, it is always from the noblest motives."

____11. "Then the curtain rises, and you will see the girl to whom I am going to give all my life, to <u>whom I have given everything that is good in me</u>."

____12. Suddenly there flashed across his mind <u>what he had said in Basil Hallward's studio the day the picture had been finished</u>.

____13. "One can always be kind to people about <u>whom one cares nothing</u>."

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EXERCISE 8 CLAUSES

____14. Curious stories became current about him <u>after he had passed his twenty-fifth year</u>.

____15. There were moments when he looked on evil simply as a mode through <u>which he could realize his conception of the beautiful</u>.

____16. "Sin is a thing <u>that writes itself across a man's face</u>."

____17. They walked softly, <u>as men do instinctively at night</u>.

____18. "<u>What I want to do</u> is merely what you have often done before."

____19. "They get up early, <u>because they have so much to do</u>, and go to bed early because they have so little to think about."

____20. "A man can be happy with any woman, <u>as long as he does not love her</u>."

____21. "I like men who have a future, and women <u>who have a past</u>," he answered.

____22. There were opium dens, <u>where one could buy oblivion</u>, dens of horror where the memory of old sins could be destroyed by the madness of sins that were new.

____23. At the end of the hall hung a tattered green curtain that swayed and shook in the gusty wind <u>which had followed him in from the street</u>.

____24. "A woman will flirt with anybody in the world <u>as long as other people are looking on</u>."

____25. "I should fancy <u>that crime was to them what art is to us</u>, simply a method of procuring extraordinary sensations."

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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. A grasshopper began to <u>chirrup</u> by the wall, and like a blue thread a long thin dragonfly floated past on its brown gauze wings.

____2. "Yes; <u>she is a peacock in everything</u> but beauty," said Lord Henry, pulling the daisy to bits with his long, nervous fingers.

____3. "But Lady Brandon treats her guests exactly <u>as an auctioneer treats his goods</u>."

____4. "As a rule, he is charming to me, and we sit in the studio and talk of <u>a thousand things</u>."

____5. "<u>He becomes an echo of someone else's music</u>, an actor of a part that has not been written for him."

____6. "<u>Time is jealous of you</u>, and wars against your lilies and your roses."

____7. In the slanting beams that streamed through the open doorway the <u>dust danced</u> and was golden.

____8. Facts fled before her <u>like frightened forest things</u>.

____9. Dorian Gray never took his gaze off him, but sat like one under a spell, <u>smiles chasing each other over his lips</u>, and wonder growing grave in his darkening eyes.

____10. "I should like to write a novel certainly, a novel that would be as lovely <u>as a Persian carpet</u> and as unreal."

____11. She laughed nervously as she spoke, and watched him with her vague <u>forget-me-not eyes</u>.

____12. "It was a tawdry affair, all Cupids and cornucopias, <u>like a third-rate wedding cake</u>."

____13. "People like you – <u>the willful sunbeams of life</u> – don't commit crimes, Dorian."

____14. Quick breath parted <u>the petals of her lips</u>.

THE PICTURE OF DORIAN GRAY **by Oscar Wilde – Grammar and Style**

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

____15. Her hair clustered round her face like dark leaves round a pale rose.

____16. "Pleasure is Nature's test, her sign of approval."

____17. "You must admit, Harry, that women give to men the very gold of their lives."

____18. The heat was terribly oppressive, and the huge sunlight flamed like a monstrous dahlia with petals of yellow fire.

____19. Her body swayed, while she danced, as a plant sways in water.

____20. When the second act was over there came a storm of hisses, and Lord Henry got up from his chair and put on his coat.

____21. During the three terrible hours that the play had lasted, he had lived centuries of pain, aeon upon aeon of torture.

____22. In black fantastic shapes, dumb shadows crawl into the corners of the room and crouch there.

____23. He could hear nothing, but the drip, drip on the threadbare carpet.

____24. The way seemed interminable, and the streets like the black web of some sprawling spider.

____25. In a second he heard the click of a revolver, and saw the gleam of a polished barrel pointing straight at his head, and the dusky form of a short thickset man facing him.

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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. "It is not merely that I paint <u>from him</u>, draw <u>from him</u>, sketch <u>from him</u>."

____2. "Then I feel, Harry, that I have given away my <u>whole</u> <u>soul</u> to some one who treats it as if it were a flower to put in his coat, a bit of decoration to charm his vanity, an ornament for a summer's day."

____3. "Every impulse that we <u>strive</u> to <u>strangle</u> broods in the mind, and poisons us."

___4. He had listened to <u>them</u>, laughed at <u>them</u>, forgotten <u>them</u>.

____5. <u>Facts</u> <u>fled</u> before her like <u>frightened</u> <u>forest</u> things.

____6. "Good-bye, Lord Henry, you are quite <u>delightful</u>, and <u>dreadfully demoralizing</u>."

____7. "There was a dreadful orchestra, presided over by a young Hebrew who <u>sat</u> <u>at</u> a <u>cracked</u> piano, that nearly drove me away . . ."

____8. Was the <u>soul</u> a <u>shadow</u> <u>seated</u> in the house of <u>sin</u>?

____9. When the <u>clock</u> <u>struck</u> six, he got up, and went to the door.

____10. The exaggerated folly of the threat, the passionate gesture that accompanied it, the <u>mad</u> <u>melodramatic</u> words, <u>made</u> life seem <u>more</u> vivid to her.

____11. "When you see Sybyl Vane you will feel that the man who could wrong her would be a <u>beast</u>, a <u>beast</u> <u>without</u> a <u>heart</u>.

____12. "I want to place her on a pedestal of gold, and to see the <u>world</u> <u>worship</u> the <u>woman</u> who is mine."

____13. "Oh, <u>your theories about</u> life, <u>your theories about</u> love, <u>your theories about</u> pleasure."

____14. "How little you can know of love, if you say it <u>mars</u> your <u>art</u>!"

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EXERCISE 10 STYLE: POETIC DEVICES

____15. A low moan broke from her, and she flung herself at his feet and lay there like a trampled flower.

____16. The darkness lifted, and, flushed with faint fires, the sky hollowed itself into a perfect pearl.

____17. For every sin that he committed, a stain would fleck and wreck its fairness.

____18. Could it be that what that soul thought, they realized? – that what it dreamed, they made true?

____19. . . . for in such mad worships there is peril, the peril of losing them, no less than the peril of keeping them . . .

____20. Yellow crow's feet would creep round the fading eyes and make them horrible.

____21. They wondered how one so charming and graceful as he was could have escaped the stain of an age that was at once sordid and sensual.

____22. The lamp cast fantastic shadows on the wall and staircase.

____23. "How dare you ask me, of all men in the world, to mix myself up in this horror?"

____24. James Vane was hidden in a nameless grave in Selby churchyard.

____25. The murder had been simply the madness of a moment.

THE PICTURE OF DORIAN GRAY by Oscar Wilde – 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. The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the most delicate perfume of the pink-flowering thorn.

____2. The sullen murmur of the bees shouldering their way through the long unmown grass . . .

____3. But he suddenly started up, and, closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

____4. "She brought me up to Royalties, and people with Stars and Garters, and elderly ladies with gigantic tiaras and parrot noses."

____5. Lord Henry stroked his pointed brown beard, and tapped the toe of his patent-leather boot with a tasseled ebony cane.

____6. Yes, he was certainly wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair.

____7. "Basil, let us have something iced to drink, something with strawberries in it."

____8. Lord Henry went out to the garden, and found Dorian gray burying his face in the great cool lilac blossoms, feverishly drinking in their perfume as if it had been wine.

____9. A furry bee came and buzzed round it for a moment.

____10. The heavy scent of the roses seemed to brood over everything.

____11. There was a rattle of cups and saucers and the hissing of a fluted Georgian urn.

____12. The old gentleman growled approvingly, and rang the bell for his servant.

____13. Women went about with oranges and ginger beer, and there was a terrible consumption of nuts going on."

THE PICTURE OF DORIAN GRAY by Oscar Wilde – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

____14. Sybil rushed to her, flung her arms round her neck, and kissed her.

____15. The lad muttered something to himself, and drummed on the windowpane with his coarse fingers.

____16. Through the rumble of omnibuses, and the clatter of street cabs, he could hear the droning voice devouring each minute that was left to him.

____17. "Oh, she is better than good – she is beautiful," murmured Lord Henry, sipping a glass of vermouth and orange bitters.

____18. "My dear Harry, my dear Basil, you must both congratulate me!" said the lad, throwing off his evening cape with its satin-lined wings, and shaking each of his friends by the hand in turn.

____19. She wore a moss-coloured velvet jerkin with cinnamon sleeves, slim brown cross-gartered hose, a dainty little green cap with a hawk's feather caught in a jewel, and a hooded cloak lined with dull red.

____20. The band, such as it was, struck up a few bars of music, and the dance began.

____21. She came across to him, and with her little fingers stroked his hair.

____22. He turned round, and, leaning upon his elbow, began to sip his chocolate.

____23. As Dorian hurried up its three rickety steps, the heavy odour of opium met him.

____24. There was something in the clear, pine-scented air of that winter morning that seemed to bring him back his joyousness and his ardour for life.

____25. . . . he spilt into his plate a little crimson pyramid of seeded strawberries, and through a perforated shell-shaped spoon snowed white sugar on them.

THE PICTURE OF DORIAN GRAY by Oscar Wilde – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

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

____1. ". . . I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose leaves."

____2. "Why my dear Basil, he is a Narcissus, and you – well, of course you have an intellectual expression, and all that."

____3. "Why can't these American women stay in their own country? They are always telling us that it is the Paradise for women . . .That is the reason why, like Eve, they are so excessively anxious to get out of it . . ."

____4. "He could be made a Titan or a toy."

____5. "You look more like a prince. I must call you Prince Charming."

____6. "Lips that Shakespeare taught to speak have whispered their secret in my ear. I have had the arms of Rosalind around me, and kissed Juliet on the mouth."

____7. "As for the lives of one's neighbours, if one wished to be a prig or a Puritan, one can flaunt one's moral views about them, but they are not one's concern."

____8. He felt as if he had come to look for Miranda and been met by Caliban.

____9. The horrible night that he had passed has left phantoms behind it.

____10. This portrait would be to him the most magical of mirrors.

____11. "It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded."

____12. "To them he seemed to be of the company of those whom Dante describes as having sought to "make themselves perfect by the worship of beauty'"

____13. . . . he might really become to the London of his own day what to imperial Neronian Rome the author of the _Satyricon_ once had been, yet in his inmost heart he desired to be something more . . .

EXERCISE 12 STYLE: ALLUSIONS AND SYMBOLS

____14. It was rumoured to him once that he was about to join the Roman Catholic communion; and certainly the Roman ritual had always a great attraction to him.

____15. Where was the great crocus-coloured robe, on which the gods fought against the giants, that had been worked by brown girls for the pleasure of Athena?

____16. "Each of us has Heaven and Hell in him, Basil," cried Dorian, with a wild gesture of despair.

____17. "What is it that one was taught to say in one's boyhood? 'Lead us not into temptation. Forgive us our sins.'"

____18. "It was a marvelous spotted thing, as effective as the seven deadly sins."

____19. "Beer, the Bible, and the seven deadly virtues have made our England what she is."

____20. "What do they say of us?" . . . "that Tartuffe has emigrated to England and opened a shop."

____21. "Threads snap. You would lose your way in the labyrinth."

____22. "I am on the side of the Trojans. They fought for a woman."

____23. "Describe us as a sex," was her challenge . . . "Sphinxes without secrets."

____24. "It is a bad omen, Harry, a very bad omen."

____25. "Ah! here is the Duchess, looking like Artemis in a tailor-made gown."

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning.

Sibyl Vane tossed her head and laughed. "We don't want him anymore, mother. Prince Charming rules life for us now." Then she paused. A rose shook in her blood, and shadowed her cheeks. Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept over her, and stirred the dainty folds of her dress. "I love him," she said, simply.
"Foolish child! foolish child!" was the parrot phrase flung in answer. The waving of crooked, false-jewelled fingers gave grotesqueness to the words.
The girl laughed again. The joy of a caged bird was in her voice. Her eyes caught the melody, and echoed it in radiance; then closed for a moment, as though to hide their secret. When they opened, the mist of a dream had passed across them.
Thin-lipped Wisdom spoke at her from the worn chair, hinted at prudence, quoted from that book of cowardice whose author apes the name of common sense. She did not listen. She was free in her prison of passion. Her prince, Prince Charming, was with her. She had called on Memory to remake him. She had sent her soul to search for him, and it had brought him back. His kiss burned again upon her mouth. Her eyelids were warm with his breath.
Then Wisdom altered its method and spoke of espial and discovery. This young man might be rich. If so, marriage should be thought of. Against the shell of her ear broke the waves of worldly cunning. The arrows of craft shot by her. She saw the thin lips moving, and smiled. (From Chapter 5)

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 Sibyl Vane tossed her head and laughed. "We don't want him anymore, mother. Prince Charming

2 rules life for us now." Then she paused. A rose shook in her blood, and shadowed her cheeks.

3 Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept

4 over her, and stirred the dainty folds of her dress. "I love him," she said, simply.

5 "Foolish child! foolish child!" was the parrot phrase flung in answer. The waving of crooked,

6 false-jewelled fingers gave grotesqueness to the words.

7 The girl laughed again. The joy of a caged bird was in her voice. Her eyes caught the melody, and

8 echoed it in radiance; then closed for a moment, as though to hide their secret. When they opened,

9 the mist of a dream had passed across them.

10 Thin-lipped Wisdom spoke at her from the worn chair, hinted at prudence, quoted from that book

11 of cowardice whose author apes the name of common sense. She did not listen. She was free in

12 her prison of passion. Her prince, Prince Charming, was with her. She had called on Memory to

13 remake him. <u>She</u> had <u>sent</u> her <u>soul</u> to <u>search</u> for him, and it had brought him back. His kiss

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

14 burned again upon her mouth. Her eyelids were warm with his breath.

15 Then Wisdom altered its method and spoke of espial and discovery. This young man might be rich.

16 If so, marriage should be thought of. Against the shell of her ear broke the waves of worldly cunning.

17 The arrows of craft shot by her. She saw the thin lips moving, and smiled.

____1. Line 3 contains two examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. In Line 1 *Prince Charming* is an example of . . .
a. anecdote b. analogy c. allegory d. allusion

____3. In Lines 10-15, Wisdom and Memory are examples of . . .
a. metaphor b. simile c. personification d. hyperbole

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

____5. In Lines 12-13 *she was free in her prison of passion* is an example of . . .
a. paradox b. analogy c. anecdote d. contrast

____6. ALL of the following are examples of metaphor EXCEPT . . .
a. *parrot phrase* (Line 5)
b. *false-jewelled fingers* (Line 6)
c. *waves of worldly cunning* (Line 16)
d. *arrows of craft* (Line 17)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning.

There are few of us who have not sometimes wakened before dawn, either after one of those dreamless nights that make us almost enamoured of death, or one of those nights of horror and misshapen joy, when through the chambers of the brain sweep phantoms more terrible than reality itself, and instinct with that vivid life that lurks in all grostesques, and that lends to Gothic art its enduring vitality, this art being, one might fancy, especially the art of those whose minds have been troubled with the malady of reverie. Gradually white fingers creep through the curtains, and they appear to tremble. In black fantastic shapes, dumb shadows crawl into the corners of the room, and crouch there. Outside, there is the stirring of birds among the leaves, or the sound of men going forth to their work, or the sigh and sob of the wind coming down from the hills, and wandering round the silent house, as though it feared to wake the sleepers, and yet must needs call forth sleep from her purple cave. Veil after veil of thin dusky gauze is lifted, and by degrees the forms and colours of things are restored to them, and we watch the dawn remaking the world in its antique pattern. The wan mirrors get back their mimic life. The flameless tapers stand where we had left them, and beside them lies the half-cut book that we had been studying, or the wired flower that we had worn at the ball, or the letter that we had been afraid to read, or that we had read too often. Nothing seems to us changed. Out of the unreal shadows of the night comes back the real life that we had known. We have to resume it where we had left off, and there steals over us a terrible sense of the necessity for the continuance of energy in the same wearisome round of stereotyped habits, or a wild longing, it may be, that our eyelids might open some morning upon a world that had been refashioned anew in the darkness for our pleasure, a world in which things would have fresh shapes and colours, and be changed, or have other secrets, a world in which the past would have little or no place, or survive, at any rate, in no conscious form of obligation or regret, the remembrance even of joy having its bitterness, and the memories of pleasure their pain. (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 There are few of us who have not sometimes wakened before dawn, either after one of those

2 dreamless nights that make us almost enamoured of death, or one of those nights of horror and

3 misshapen joy, when through the chambers of the brain sweep phantoms more terrible than

4 reality itself, and instinct with that vivid life that lurks in all grostesques, and that lends to

5 Gothic art its enduring vitality, this art being, one might fancy, especially the art of those whose

6 minds have been troubled with the malady of reverie. Gradually white fingers creep through

7 the curtains, and they appear to tremble. In <u>black</u> <u>fantastic</u> shapes, dumb <u>shadows</u> crawl into

8 the corners of the room, and crouch there. Outside, there is the stirring of birds among the leaves,

9 or the sound of men going forth to their work, or the sigh and sob of the wind coming down from

10 the hills, and wandering round the silent house, as though it feared to wake the sleepers, and yet

11 must needs call forth sleep from her purple cave. Veil after veil of thin dusky gauze is lifted, and

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

12 by degrees the forms and colours of things are restored to them, and we watch the dawn remaking
13 the world in its antique pattern. The wan mirrors get back their mimic life. The flameless tapers stand
14 where we had left them, and beside them lies the half-cut book that we had been studying, or the wired
15 flower that we had worn at the ball, or the letter that we had been afraid to read, or that we had read
16 too often. Nothing seems to us changed. Out of the unreal shadows of the night comes back the real life
17 that we had known. We have to resume it where we had left off, and there steals over us a terrible sense
18 of the necessity for the continuance of energy in the same wearisome round of stereotyped habits, or a
19 wild longing, it may be, that our eyelids might open some morning upon a world that had been
20 refashioned anew in the darkness for our pleasure, a world in which things would have fresh shapes
21 and colours, and be changed, or have other secrets, a world in which the past would have little or no
22 place, or survive, at any rate, in no conscious form of obligation or regret, the remembrance even of joy
23 having its bitterness, and the memories of pleasure their pain.

____1. ALL of the following words describe the tone of the passage EXCEPT . . .
a. hopeful b. depressed c. afraid c. regretful

____2. ALL of the following words are part of the pattern of repetition EXCEPT . . .
a. shadows b. colours c. nothing d. world

____3. Line 5 contains an example of . . .
a. analogy b. allusion c. allegory d. anecdote

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

____5. Lines 7 through 9 contain two examples of . . .
a. metaphor b. simile c. personification d. hyperbole

____6. ALL of the following contrasts are described in the passage EXCEPT . . .
a. light and dark
b. life and death
c. night and day
d. sin and redemption

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning.

He could hear nothing, but the drip, drip on the threadbare carpet. He opened the door and went out on the landing. The house was absolutely quiet. No one was about. For a few seconds he stood bending over the balustrade, and peering down into the black seething well of darkness. Then he took out the key and returned to the room, locking himself in as he did so.
The thing was still seated in the chair, straining over the table with bowed head, and humped back, and long fantastic arms. Had it not been for the red jagged tear in the neck, and the clotted black pool that was slowly widening on the table, one would have said that the man was simply asleep. How quickly it had all been done! He felt strangely calm, and, walking over to the window, opened it, and stepped out on the balcony. The wind had blown the fog away, and the sky was like a monstrous peacock's tail, starred with myriads of golden eyes. He looked down, and saw the policeman going his rounds and flashing the long beam of his lantern on the doors of the silent houses. The crimson spot of a prowling hansom gleamed at the corner, and then vanished. A woman in a fluttering shawl was creeping slowly by the railings, staggering as she went. Now and then she stopped, and peered back. Once, she began to sing in a hoarse voice. The policeman strolled over and said something to her. She stumbled away, laughing. A bitter blast swept across the Square. The gas lamps flickered, and became blue, and the leafless trees shook their black iron branches to and fro. He shivered, and went back, closing the window behind him. (From Chapter 13)

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

1 He could hear nothing, but the drip, drip on the threadbare carpet. He opened the door and went

2 out on the landing. The house was absolutely quiet. No one was about. For a few seconds he stood

3 bending over the balustrade, and peering down into the black seething well of darkness. Then he

4 took out the key and returned to the room, locking himself in as he did so.

5 The thing was still seated in the chair, straining over the table with bowed head, and humped back,

6 and long fantastic arms. Had it not been for the red jagged tear in the neck, and the clotted black

7 pool that was slowly widening on the table, one would have said that the man was simply asleep.

8 How quickly it had all been done! He felt strangely calm, and, walking over to the window, opened

9 it, and stepped out on the balcony. The wind had blown the fog away, and the sky was like a

10 monstrous peacock's tail, starred with myriads of golden eyes. He looked down, and saw the

11 policeman going his rounds and flashing the long beam of his lantern on the doors of the silent

12 houses. The crimson spot of a prowling hansom gleamed at the corner, and then vanished. A woman

13 in a fluttering shawl was creeping slowly by the railings, staggering as she went. Now and then she

14 stopped, and peered back. Once, she began to sing in a hoarse voice. The policeman strolled over

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 and said something to her. She stumbled away, laughing. A bitter blast swept across the Square.

16 The gas lamps flickered, and became blue, and the leafless trees shook their black iron branches

17 to and fro. He shivered, and went back, closing the window behind him.

____1. Line 1 contains an example of . . .
a. metaphor b. simile c. personification d. onomatopoeia

____2. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *starred with myriads of golden eyes* (Line 10)
b. *flashing the long beam of his lantern* (Line 11)
c. *creeping slowly by the railings, staggering as she went* (Line 13)
d. *gas lamps flickered, and became blue* (Line 16)

____3. The author intensifies the tone of the passage by omitting the word . . .
a. blood b. taxi c. winter d. help

____4. ALL of the following devices are used to create the tone EXCEPT . . .
a. figurative language
b. dialogue
c. sensory imagery
d. color

____5. ALL of the following descriptions are parallel in function EXCEPT . . .
a. *the black seething well of darkness* (Line 3)
b. *the clotted black pool that was slowly widening* (Line 6-7)
c. *The crimson spot of a prowling hansom* (Line 12)
d. *trees shook their black iron branches* (Line 16)

____6. The underlined words in Line 15 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning.

The moon hung low in the sky like a yellow skull. From time to time a huge misshapen cloud stretched a long arm across and hid it. The gas lamps grew fewer, and the streets more narrow and gloomy. Once the man lost his way, and had to drive back half a mile. A steam rose from the horse as it splashed up the puddles. The side windows of the hansom were clogged with a grey-flannel mist.

"To cure the soul by mans of the senses, and the senses by the means of the soul!" How the words rang in his ears! His soul, certainly, was sick to death. Was it true that the senses could cure it? Innocent blood had been spilt. What could atone for that? Ah! for that there was no atonement; but though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget, to stamp the thing out, to crush it as one would crush the adder that had stung one. Indeed, what right had Basil to have spoken to him as he had done? Who had made him a judge over others? He had said things that were dreadful, horrible, not to be endured.

On and on plodded the hansom, going slower, it seemed to him, at each step. he thrust the trap, and called to the man to drive faster. The hideous hunger for opium began to gnaw at him. His throat burned, and his delicate hands twitched nervously together. He struck at the horse madly with his stick. The driver laughed, and whipped up. He laughed in answer, and the man was silent.

The way seemed interminable, and the streets like the black web of some sprawling spider. The monotony became unbearable, and, as the mist thickened, he felt afraid.

(From Chapter 16)

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 moon hung low in the sky like a yellow skull. From time to time a huge misshapen

2 cloud stretched a long arm across and hid it. The gas lamps <u>grew</u> <u>fewer</u>, and the streets

3 more narrow and gloomy. Once the man lost his way, and had to drive back half a mile.

4 A steam rose from the horse as it splashed up the puddles. The side windows of the

5 hansom were clogged with a grey-flannel mist.

6 "To cure the soul by mans of the senses, and the senses by the means of the soul!" How

7 the words rang in his ears! His soul, certainly, was sick to death. Was it true that the

8 senses could cure it? Innocent blood had been spilt. What could atone for that? Ah!

9 for that there was no atonement; but though forgiveness was impossible, forgetfulness

10 was possible still, and he was determined to forget, to stamp the thing out, to crush it

11 as one would crush the adder that had stung one. Indeed, what right had Basil to have

12 spoken to him as he had done? Who had made him a judge over others? He had said

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 16

13 things that were dreadful, horrible, not to be endured.

14 On and on plodded the hansom, going slower, it seemed to him, at each step. he thrust

15 the trap, and called to the man to drive faster. The hideous hunger for opium began

16 to gnaw at him. His throat burned, and his delicate hands twitched nervously together.

17 He struck at the horse madly with his stick. The driver laughed, and whipped up. He

18 laughed in answer, and the man was silent.

19 The way seemed interminable, and the streets like the black web of some sprawling

20 spider. The monotony became unbearable, and, as the mist thickened, he felt afraid.

____1. Line 1 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____2. Line 2 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____3. Line 5 contains an example of . . .
a. metaphor b. simile c. personification d. hyperbole

____4. Lines 6-13 are an example of . . .
a. anecdote b. dramatic irony c. allegory d. interior monologue

____5. A shift occurs in Line . . .
a. 4 b. 10 c. 14 d. 16

____6. The underlined words in Lines 2 and 20 are examples of . . .
a. assonance b. consonance c. alliteration d. rhyme

***THE PICTURE OF DORIAN GRAY* by Oscar Wilde – Grammar and Style**

ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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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