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grammar, style, and proofreading exercises

The Grammardog Guide to Moby Dick by Herman Melville

**All exercises use sentences from the novel.
Includes over 250 multiple choice questions.**

About GrammarDog

GrammarDog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of GrammarDog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

GrammarDog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



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MOBY DICK by Herman Melville – Grammar and Style
All exercises use sentences from the novel.

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EXERCISE 1 PARTS OF SPEECH

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

verb = v.

noun = n.

adjective = adj.

adverb = adv.

preposition = prep.

pronoun = pron.

interjection = int.

conjunction = conj.

- _____ 1. **This is my substitute for pistol and ball.**
- _____ 2. **If they but knew it, almost all men in their degree, some time or other cherish very nearly the same feelings towards the ocean with me.**
- _____ 3. **There now is your insular city of the Manhottoes, belted round by wharves as Indian isles by coral reefs – commerce surrounds it with her surf.**
- _____ 4. **Right and left, the streets take you waterward.**
- _____ 5. **They must get just as nigh the water as they possibly can without falling in.**
- _____ 6. **Take almost any path you please, and ten to one it carries you down in a dale, and leaves you there by a pool in the stream.**
- _____ 7. **Let the most absent-minded of men be plunged in his deepest reveries – stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region.**
- _____ 8. **Should you ever be athirst in the great American desert, try this experiment, if your caravan happen to be supplied with a metaphysical professor.**
- _____ 9. **The landlord chuckled again with his lean chuckle, and seemed to be mightily tickled at something beyond my comprehension.**
- _____ 10. **Whether that mattress was stuffed with corn-cobs or broken crockery, there is no telling, but I rolled about a good deal, and could not sleep for a long time.**
- _____ 11. **I remembered a story of a white man – a whaleman too – who, falling among the cannibals, had been tattooed by them.**
- _____ 12. **“Grub, ho!” now cried the landlord, flinging open a door, and in we went to breakfast.**
- _____ 13. **In New Bedford, fathers, they say, give whales for dowers to their daughters, and portion off their nieces with a few porpoises apiece.**

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EXERCISE 1 PARTS OF SPEECH

- _____ 14. Yes, it was the famous Father Mapple, so called by the whalemén, among whom he was a great favorite.
- _____ 15. All that most maddens and torments; all that stirs up the lees of things; all truth with malice in it; all that cracks the sinews and cakes the brain; all the subtle demonisms of life and thought; all evil, to crazy Ahab, were visibly personified, and made practically assailable in Moby Dick.
- _____ 16. “Hist! Did you hear that noise, Cabaco?”
- _____ 17. There are some enterprises in which a careful disorderliness is the true method.
- _____ 18. But no sooner did his harpooner stand up for the stroke, than all three tigers – Queequeg, Tashtego, Daggoo – instinctively sprang to their feet, and standing in a diagonal row, simultaneously pointed their barbs; and darted over the head of the German harpooner, their three Nantucket irons entered the whale.
- _____ 19. Perhaps the only formal whaling code authorized by legislative enactment, was that of Holland.
- _____ 20. During all this, Queequeg lay with closed eyes, as if in a dream.
- _____ 21. Penetrating further and further into the heart of the Japanese cruising ground, the Pequod was soon all astir in the fishery.
- _____ 22. “Avast!” cried Ahab; “let’s have fair play here, though we be the weaker side.
- _____ 23. At that moment Starbuck caught sight of Stubb’s face slowly beginning to glimmer into sight.
- _____ 24. In his fiery eyes of scorn and triumph, you then saw Ahab in all his fatal pride.
- _____ 25. “Oh! Ahab,” cried Starbuck . . . “See! Moby Dick seeks thee not. It is thou, thou, that madly seekest him!”

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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

In this same new Bedford there stands a
1
Whalemans Chapel, and few are the moody
2
fishermens, shortly bound for the Indian Ocean
3
or Pacific, who fail to make a sunday visit to the
4
spot. I am sure that I did not.
5

- ____ 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

PASSAGE 2

Nearly all joined in singing this hym, which swelled
1
high above the howling of the storm A brief pause
2
ensued; the preacher slowly turned over the leafs of
3
the Bible, and at last folding his hand down upon the
4
proper page, said: “Beloved shipmates, clinch the last
verse of the first chapter of jonah.”
5

- ____ 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

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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

of the grand order of folio leviathans, the Sperm
1
Whale and Right Wale are by far the most noteworthy.
2
They are the only whale's regularly hunted by man. To
3
the Nantucketer, they present the two extremes of all the
known varietys of the whale.
4

In the first place, you are struck by the general contrast
between these heads. . . . There is more character in the
Sperm Whales head.
5

- ____ 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

PASSAGE 2

With a fair, fresh wind, the pequod was now
1
drawing nigh to these straits; Ahab purposing to
pass through them into the javan sea, and thence
2
criusing northwards, over waters known to be
3
frequented here and their by the Sperm Whale,
4
sweep inshore by the Philippine Island's, and gain
5
the far coast of Japan, in time for the great
whaling season there.

- ____ 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

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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. **Now, when I say that I am in the habit of going to sea whenever I begin to grow hazy about the eyes, and begin to be over conscious of my lungs, I do not mean to have it inferred that I ever go to sea as a passenger.**
- _____ 2. **Chief among these motives was the overwhelming idea of the great whale himself.**
- _____ 3. **I stuffed a shirt or two into my old carpet-bag, tucked it under my arm, and started for Cape Horn and the Pacific.**
- _____ 4. **Entering that gable-ended Spouter-Inn, you found yourself in a wide, low, straggling entry with old-fashioned wainscots, reminding one of the bulwarks of some condemned old craft.**
- _____ 5. **The liquor soon mounted into their heads, as it generally does even with the arrantest toppers newly landed from sea, and they began capering about most obstreperously.**
- _____ 6. **I considered the matter a moment, and then up stairs we went, and I was ushered into a small room, cold as a clam, and furnished, sure enough, with a prodigious bed, almost big enough indeed for any four harpooners to sleep abreast.**
- _____ 7. **But there was no time for shuddering, for now the savage went about something that completely fascinated my attention, and convinced me that he must indeed be a heathen.**
- _____ 8. **For now the savage goes up to the empty fireplace, and removing the papered fire-board, sets up this little hunchbacked image, like a tenpin, between the andirons.**
- _____ 9. **Taking up his tomahawk from the table, he examined the head of it for an instant, and then holding it to the light with his mouth at the handle, he puffed out great clouds of tobacco smoke.**
- _____ 10. **The next moment the light was extinguished, and this wild cannibal, tomahawk between his teeth, sprang into bed with me.**
- _____ 11. **I quickly followed suit, and descending into the bar-room accosted the grinning landlord very pleasantly.**
- _____ 12. **Go and gaze upon the iron emblematical harpoons round yonder lofty mansion, and your question will be answered.**

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EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- _____ 13. Yes; all these brave houses and flowery gardens came from the Atlantic, Pacific, and Indian oceans.
- _____ 14. In this same New Bedford there stands a Whaleman's Chapel, and few are the moody fishermen, shortly bound for the Indian Ocean or Pacific, who fail to make a Sunday visit to the spot.
- _____ 15. He had been a sailor and a harpooner in his youth, but for many years past had dedicated his life to the ministry.
- _____ 16. Father Mapple enjoyed such a wide reputation for sincerity and sanctity, that I could not suspect him of courting notoriety by any mere tricks of the stage.
- _____ 17. Between the marble cenotaphs on either hand of the pulpit, the wall which formed its back was adorned with a large painting representing a gallant ship beating against a terrible storm off a lee coast of black rocks and snowy breakers.
- _____ 18. Father Mapple rose, and in a mild voice of unassuming authority ordered the scattered people to condense.
- _____ 19. For sinful as he is, Jonah does not weep and wail for direct deliverance.
- _____ 20. For now I liked nothing better than to have Queequeg smoking by me, even in bed, because he seemed to be full of such serene household joy then.
- _____ 21. Shooting himself perpendicularly from the water, Queequeg now took an instant's glance around him, and seeming to see just how matters were, dived down and disappeared.
- _____ 22. In olden times an eagle swooped down upon the New England coast, and carried off an infant Indian in his talons.
- _____ 23. Now and then he stooped to pick up a patch, or save an end of the tarred twine, which otherwise might have been wasted.
- _____ 24. For, when Stubb dressed, instead of first putting his legs into his trowsers, he put his pipe into his mouth.
- _____ 25. Almost simultaneously, with a mighty volition of ungraduated, instantaneous swiftness, the White Whale darted through the weltering sea.

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EXERCISE 5 COMPLEMENTS

Identify the complements in each of the following sentences. Label the underlined words:

d.o. = direct object i.o. = indirect object p.n. = predicate nominative p.a. = predicate adjective
o.p. = object of preposition

- _____ 1. Such a portentous and mysterious monster roused all my curiosity.
- _____ 2. Abominable are the tumblers into which he pours his poison.
- _____ 3. For all his tattooings he was on the whole a clean, comely looking cannibal.
- _____ 4. After supper, and another social chat and smoke, we went to our room together.
- _____ 5. Fishest of all fishy places was the Try Pots, which well deserved its name; for the pots there were always boiling chowders.
- _____ 6. Mrs. Hussey wore a polished necklace of codfish vertebrae; and Hosea Hussey had his account books bound in superior old shark-skin.
- _____ 7. Like Captain Peleg, Captain Bildad was a well-to-do, retired whaleman.
- _____ 8. His own person was the exact embodiment of his utilitarian character.
- _____ 9. Seeing a light, we went down, and found only an old rigger there, wrapped in a tattered pea-jacket.
- _____ 10. For many years past the whale-ship has been the pioneer in ferreting out the remotest and least known parts of the earth.
- _____ 11. She has explored seas and archipelagoes which had no chart, where no Cook or Vancouver had ever sailed.
- _____ 12. To the credulous mariners it seemed the same silent spout they had so long ago beheld in the moonlit Atlantic and Indian Oceans.
- _____ 13. Now these three mates – Starbuck, Stubb, and Flask, were momentous men.
- _____ 14. Captain Ahab stood erect, looking straight out beyond the ship's ever-pitching prow.
- _____ 15. A well-fed, plump Huzza Porpoise will yield you one good gallon of good oil.

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EXERCISE 5 COMPLEMENTS

- _____ 16. But the fine and delicate fluid extracted from his jaws is exceedingly valuable.
- _____ 17. “How many barrels will thy vengeance yield thee even if thou gettest it, Captain Ahab?”
- _____ 18. He piled upon the whale’s white hump the sum of all the general rage and hate felt by his whole race from Adam down; and then, as if his chest had been a mortar, he burst his hot heart’s shell upon it.
- _____ 19. Human madness is oftentimes a cunning and most feline thing.
- _____ 20. He steered away from it; but the savage craft bore down on him; and soon the voice of Steelkilt hailed him to heave to, or he would run him under water.
- _____ 21. Thus, while in life the great whale’s body may have been a real terror to his foes, in his death his ghost becomes a powerless panic to a world.
- _____ 22. A short space elapsed, and up into this noiselessness came Ahab alone from his cabin.
- _____ 23. He became a nameless terror to the ship.
- _____ 24. Nevertheless, any one’s experience will teach him that though he can take in an indiscriminating sweep of things at one glance, it is quite impossible for him attentively, and completely, to examine any two things . . .
- _____ 25. From his slouched hat Ahab dropped a tear into the sea; nor did all the Pacific contain such wealth as that one wee drop.

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EXERCISE 6 PHRASES

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

- _____ 1. I love to sail forbidden seas, and land on barbarous coasts.
- _____ 2. Quitting the good city of old Manhatto, I duly arrived in New Bedford.
- _____ 3. I learnt that there were three ships up for three-years' voyages – The Devil-dam, the Tit-bit, and the Pequod.
- _____ 4. “Mark ye, be forewarned; Ahab’s above the common; Ahab’s been in colleges, as well as ‘mong the cannibals; been used to deeper wonders than the waves; fixed his fiery lance in mightier, stranger foes than whales.”
- _____ 5. On the day following Queequeg’s signing the articles, word was given at all the inns where the ship’s company were stopping, that their chests must be on board before night, for there was no telling how soon the vessel might be sailing.
- _____ 6. Chief among those who did this fetching and carrying was Captain Bildad’s sister, a lean old lady of a most determined and indefatigable spirit.
- _____ 7. I was going to ask him some further questions concerning Ahab, when we heard a noise on deck.
- _____ 8. The chief mate of the Pequod was Starbuck, a native of Nantucket, and a Quaker by descent.
- _____ 9. For, thought Starbuck, I am here in this critical ocean to kill whales for my living, and not to be killed by them for theirs; and that hundreds of men had been so killed Starbuck well knew.
- _____ 10. He looked like a man cut away from the stake, when the fire has overrunningly wasted all the limbs without consuming them, or taking away one particle from their compacted aged robustness.
- _____ 11. But after that morning, he was every day visible to the crew; either standing in his pivot-hole, or seated upon an ivory stool he had; or heavily walking the deck.
- _____ 12. Among sea-commanders, the old graybeards will oftenest leave their berths to visit the night-cloaked deck.

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EXERCISE 6 PHRASES

- _____ 13. Lighting the pipe at the binnacle lamp and planting the stool on the weather side of the deck, he sat and smoked.
- _____ 14. Now, the grand distinction drawn between officer and man at sea, is this – the first lives aft, the last forward.
- _____ 15. Steering north-eastward from the Crozetts, we fell in with vast meadows of brit, the minute, yellow substance, upon which the Right Whale largely feeds.
- _____ 16. Consider the subtleness of the sea; how its most dreaded creatures glide under water, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure.
- _____ 17. Consider, once more, the universal cannibalism of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began.
- _____ 18. The next day was exceedingly still and sultry, and with nothing special to engage them, the Pequod's crew could hardly resist the spell induced by such a vacant sea.
- _____ 19. It should not have been omitted that previous to completely stripping the body of the leviathan, he was beheaded.
- _____ 20. It turned out that the Jeroboam had a malignant epidemic on board, and that Mayhew, her captain, was fearful of infecting the Pequod's company.
- _____ 21. Crossing the deck, let us now have a good long look at the Right Whale's head.
- _____ 22. To cross to the other side of the deck was like walking up the steep gabled roof of a house.
- _____ 23. Besides her hoisted boats, an American whaler is outwardly distinguished by her try-works.
- _____ 24. It were perhaps vain to surmise exactly why it was, that as respecting Starbuck, Ahab thus acted.
- _____ 25. With oars apeak, and paddles down, the sheets of their sails adrift, the three boats now stilly floated, awaiting Moby Dick's reappearance.

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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. No man prefers <u>to sleep two in a bed</u> . |
| _____ | _____ | 2. <u>Folding back the counterpane</u> , I stooped over the bed. |
| _____ | _____ | 3. I sat down on the side of the bed, and commenced <u>thinking about this head-peddling harpooner, and his door mat</u> . |
| _____ | _____ | 4. Upon <u>waking next morning about daylight</u> , I found Queequeg's arm thrown over me in the most loving and affectionate manner. |
| _____ | _____ | 5. He then donned his waistcoat, and taking up a piece of hard soap on the wash-stand center-table, dipped it into water and commenced <u>lathering his face</u> . |
| _____ | _____ | 6. But that was certainly very coolly done by him, and every one knows that in most people's estimation, to do anything coolly is <u>to do it genteelly</u> . |
| _____ | _____ | 7. The town itself is perhaps the dearest place <u>to live in</u> , in all New England. |
| _____ | _____ | 8. Shaking off the sleet from my ice-glazed hat and jacket, I seated myself near the door, and turning sideways was surprised <u>to see Queequeg near me</u> . |
| _____ | _____ | 9. Nearly all joined in singing this hymn, which swelled high above <u>the howling of the storm</u> . |
| _____ | _____ | 10. He rings every coin <u>to find a counterfeit</u> . |
| _____ | _____ | 11. While he was speaking these words, <u>the howling of the shrieking, slanting storm without</u> seemed to add new power to the preacher, who, when describing Jonah's sea-storm, seemed tossed by a storm himself. |
| _____ | _____ | 12. I felt <u>a melting in me</u> . |

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- _____ _____ 13. Shifting the barrow from my hand to his, he told me a funny story about the first wheelbarrow he had ever seen.
- _____ _____ 14. At the same foam-fountain, Queequeg seemed to drink and reel with me.
- _____ _____ 15. Among sea-commanders, the old graybeards will oftenest leave their berths to visit the night-cloaked deck.
- _____ _____ 16. Some pretend to see a difference between the Greenland whale of the English and the right whale of the Americans.
- _____ _____ 17. Porpoise meat is good eating, you know.
- _____ _____ 18. “Vengeance on a dumb brute!” cried Starbuck . . . “To be enraged with a dumb thing, Captain Ahab, seems blasphemous.”
- _____ _____ 19. Swimming round it we picked up the floating oars, and lashing them across the gunwhale, tumbled back to our places.
- _____ _____ 20. We all heard a faint creaking, as of ropes and yards hitherto muffled by the storm.
- _____ _____ 21. “Now, gentlemen, sweeping a ship’s deck at sea is a piece of household work which in all times but raging gales is regularly attended to every evening; it has been known to be done in the case of ships actually foundering at the time.
- _____ _____ 22. Thinking murder at hand, and smelling in the dark for the blood, he and all his armed mates and harpooners rushed for the forecastle.
- _____ _____ 23. But a sudden, terrific, downward jerking of the boat, quickly brought his knife to the line.
- _____ _____ 24. It is time to set the world right in this matter, by proving such pictures of the whale all wrong.
- _____ _____ 25. “Do you suppose Fedallah wants to kidnap Captain Ahab?”

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EXERCISE 8 CLAUSES

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

subject = subj

direct object = d.o.

object of preposition = o.p.

adverb = adv

adjective - adj

predicate nominative = p.n.

- _____ 1. But think not that this famous town has only harpooners, cannibals, and bumpkins to show her visitors.
- _____ 2. I had noticed also that Queequeg never consorted at all, or but very little, with the other seamen in the inn.
- _____ 3. Every one knows what a multitude of things – beds, saucepans, knives and forks, shovels and tongs, napkins, nut-crackers, and what not, are indispensable to the business of housekeeping.
- _____ 4. Some moments passed, during which the thick vapor came from his mouth in quick and constant puffs, which blew back again into his face.
- _____ 5. Now, Ahab and his three mates formed what may be called the first table in the Pequod's cabin.
- _____ 6. For, when swimming before his exulting pursuers, with every apparent symptom of alarm, he had several times been known to turn round suddenly, and, bearing down upon them, either stave their boats to splinters, or drive them back in consternation to their ship.
- _____ 7. The White Whale swam before him as the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them, till they are left living on with half a heart and half a lung.
- _____ 8. What the white whale was to Ahab, has been hinted; what, at times, he was to me, as yet remains unsaid.
- _____ 9. Dashing his forehead against her hull, he so stove her in, that in less than "ten minutes" she settled down and fell over.
- _____ 10. He peremptorily denied for example, that any whale could so smite his stout sloop-of-war as to cause her to leak so much as a thimbleful.
- _____ 11. But he was stopped on the way by a portly sperm whale, that begged a few moments' confidential business with him.
- _____ 12. We were thus placed in the most imminent danger, as this gigantic creature, setting up its back, raised the ship three feet at least out of the water.

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EXERCISE 8 CLAUSES

- _____ 13. For a long time I fancied that the sperm whale had been always unknown in the Mediterranean and the deep waters connecting with it.
- _____ 14. The figure that now stood by its bows was tall and swart, with one white tooth evilly protruding from its steel-like lips.
- _____ 15. And yet, though herds of whales were seen by night, not one whaleman in a hundred would venture a lowering for them.
- _____ 16. “Where Steelkilt now is, gentlemen, none know; but upon the island of Nantucket, the widow of Radney still turns to the sea which refuses to give up its dead; still in dreams sees the awful white whale that destroyed him.”
- _____ 17. It may be that the primal source of all those pictorial delusions will be found among the oldest Hindoo, Egyptian, and Grecian sculptures.
- _____ 18. The question is, what and where is the skin of the whale?
- _____ 19. Do you marvel, then, at Stubb’s boast, that he demanded but ten minutes to behead a sperm whale?
- _____ 20. If your banker breaks, you snap; if your apothecary by mistake sends you poison in your pills, you die.
- _____ 21. Now, from this peculiar sideways position of the whale’s eyes, it is plain that he can never see an object which is exactly ahead, no more than he can one exactly astern.
- _____ 22. The sun hides not the ocean, which is the dark side of this earth, and which is two thirds of this earth.
- _____ 23. There is a wisdom that is woe; but there is a woe that is madness.
- _____ 24. “Thou art always prating to me, Starbuck, about those miserly owners, as if the owners were my conscience.”
- _____ 25. “There is one God that is Lord over the earth, and one Captain that is lord over the Pequod. – On deck!”

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

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

- _____ 1. Posted like silver sentinels all around the town, stand thousands upon thousands of mortal men fixed in ocean reveries.
- _____ 2. The chaplain had not yet arrived; and there these silent islands of men and women sat steadfastly eyeing several marble tablets, with black borders, masoned into the wall on either side the pulpit.
- _____ 3. Yes, the world's a ship on its passage out, and not a voyage complete; and the pulpit is its prow.
- _____ 4. “Crack, crack, old ship! so long as thou crackest, thou holdest!”
- _____ 5. But Faith, like a jackal, feeds among the tombs, and even from these dead doubts she gathers her most vital hope.
- _____ 6. The long rows of teeth on the bulwarks glistened in the moonlight; and like the white ivory tusks of some huge elephant, vast curving icicles depended from the bow.
- _____ 7. . . . for a whale-ship was my Yale College and my Harvard.
- _____ 8. That immaculate manliness we feel within ourselves, so far within us, that it remains intact though all the outer character seem gone; bleeds with keenest anguish at the undraped spectacle of valor-ruined man.
- _____ 9. Nor can piety itself, at such a shameful sight, completely stifle her upbraidings against the permitting stars.
- _____ 10. When close to the whale, in the very death-lock of the fight, he handled his unpitying lance coolly and off-handedly, as a whistling tinker his hammer.
- _____ 11. As a carpenter's nails are divided into wrought nails and cut nails, so mankind may be similarly divided.
- _____ 12. Daggoo retained all his barbaric virtues, and erect as a giraffe, moved about the decks in all the pomp of six feet five in his socks.
- _____ 13. The starred and stately nights seemed haughty dames in jeweled velvets, nursing at home in lonely pride, the memory of their absent conquering Earls, the golden helmeted suns!

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EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- _____ 14. The warmly cool, clear, ringing, perfumed, overflowing, redundant days, were as crystal goblets of Persian sherbet, heaped up – flaked up, with rose-water snow.
- _____ 15. Over his ivory-inlaid table, Ahab presided like a mute, maned sea-lion on the white coral beach, surrounded by his warlike but still deferential cubs.
- _____ 16. He lived in the world, as the last of the Grisly Bears lived in settled Missouri.
- _____ 17. “D’ye mark him, Flask?” whispered Stubb; “the chick that’s in him pecks the shell. T’will soon be out.”
- _____ 18. “Ha! ha! ha! ha! hem! clear my throat! – I’ve been thinking over it ever since, and that ha, ha’s the final consequence.”
- _____ 19. And then it was, that suddenly sweeping his sickle-shaped lower jaw beneath him, Moby Dick had reaped away Ahab’s leg, as a mower a blade of grass in the field.
- _____ 20. After the ceremony was concluded upon the present occasion, I felt all the easier; a stone was rolled away from my heart.
- _____ 21. And heaved and heaved, still unrestingly heaved the black sea, as if its vast tides were a conscience; and the great mundane soul were in anguish and remorse for the long sin and suffering it had bred.
- _____ 22. . . . he steadfastly looked into the mate’s malignant eye and perceived the stacks of powder-casks heaped up in him and the slow-match silently burning along towards them . . .
- _____ 23. Panting and snorting like a mad battle steed that has lost its rider, the masterless ocean overruns the globe.
- _____ 24. For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life.
- _____ 25. As the unsetting polar star, which through the livelong, arctic, six months’ night sustains its piercing, steady, central gaze; so Ahab’s purpose now fixedly gleamed down upon the constant midnight of the gloomy crew.

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EXERCISE 10 STYLE: POETIC DEVICES

Identify the poetic devices used in the following sentences by labeling the underlined words as:

a. assonance b. consonance c. alliteration d. repetition e. rhyme

- ____ 1. Why is almost every robust healthy boy with a robust healthy soul in him, at some time or other crazy to go to sea?
- ____ 2. A boggy, soggy, squitchy picture truly, enough to drive a nervous man distracted.
- ____ 3. They are mostly young, of stalwart frames; fellows who have felled forests, and now seek to drop the axe and snatch the whale lance.
- ____ 4. And when it comes to sleeping with an unknown stranger, in a strange inn, in a strange town, and that stranger a harpooner, then your objections indefinitely multiply.
- ____ 5. Affected by the solemnity of the scene, there was a wondering gaze of incredulous curiosity in his countenance.
- ____ 6. Each silent worshipper seemed purposely sitting apart from the other, as if each silent grief were insular and incommunicable.
- ____ 7. What bitter blanks in those black-bordered marbles which cover no ashes!
- ____ 8. No more my splintered heart and maddened hand were turned against the wolfish world.
- ____ 9. On one side, New Bedford rose in terraces of streets, their ice-covered trees all glittering in the clear, cold air.
- ____ 10. There was an infinity of firmest fortitude, a determinate, unsunderable willfulness, in the fixed and fearless, forward dedication of that glance.
- ____ 11. For the peculiar snow-white brow of Moby Dick, and his snow-white hump, could not but be unmistakable.
- ____ 12. The Sperm Whale is in some cases sufficiently powerful, knowing, and judiciously malicious, as with direct aforethought to stave in, utterly destroy, and sink a large ship; and what is more, the Sperm Whale has done it.

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EXERCISE 10 STYLE: POETIC DEVICES

- _____ 13. People ashore have indeed some indefinite idea that a whale is an enormous creature of enormous power; but I have ever found that when narrating to them some specific example of this two-fold enormousness, they have significantly complimented me upon my facetiousness . . .
- _____ 14. From even the barely hinted imputation of usurpation, and the possible consequences of such a suppressed impression gaining ground, Ahab must of course have been most anxious to protect himself.
- _____ 15. It was a cloudy, sultry afternoon; the seamen were lazily lounging about the decks or vacantly gazing over into the lead-colored waters.
- _____ 16. It was while gliding through these latter waters that one serene and moonlight night, when all the waves rolled by like scrolls of silver; and, by their soft, suffusing seethings, made what seemed a silvery silence, not a solitude; on such a silent night a silvery jet was seen far in advance of the white bubbles at the bow.
- _____ 17. For of these moonlight nights, it was his wont to mount to the main-mast head, and stand a look-out there, with the same precision as if it had been day.
- _____ 18. But though the ship so swiftly sped, and though from every eye, like arrows, the eager glances shot, yet the silvery jet was no more seen that night.
- _____ 19. Standing in iron hoops nailed to the mast, they swayed and swung over a fathomless sea; though, when the ship slowly glided close under our stern . . .
- _____ 20. This is the Pequod, bound round the world!
- _____ 21. Thus, gentlemen, though an inlander, Steelkilt was wild-ocean born, and wild-ocean nurtured; as much of an audacious mariner as any.
- _____ 22. Mingling their mumblings with his own mastications, thousands on thousands of sharks swarming round the dead leviathan, smackingly feasted on its fatness.
- _____ 23. It does seem to me, that herein we see the rare virtue of a strong individual vitality, and the rare virtue of thick walls, and the rare virtue of interior spaciousness.
- _____ 24. And for years afterwards, perhaps, ships shun the place; leaping over it as silly sheep leap over a vacuum . . .
- _____ 25. Here's food for thought, had Ahab time to think; but Ahab never thinks; he only feels, feels, feels; that's tingling enough for mortal man! to think's audacity.

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EXERCISE 11 STYLE: SENSORY IMAGERY

Identify the type of sensory imagery in the following sentences. Label the underlined words as:

a. sight b. sound c. touch d. taste e. smell

- _____ 1. Such dreary streets! blocks of blackness, not houses, on either hand, and here and there a candle . . .
- _____ 2. It was cold as Iceland – no fire at all – the landlord said he couldn't afford it.
- _____ 3. A tramping of sea boots was heard in the entry; the door was flung open, and in rolled a wild set of mariners . . .
- _____ 4. We were fain to button up our monkey jackets, and hold to our lips cups of scalding tea with our half frozen fingers.
- _____ 5. His face was deeply brown and burnt, making his white teeth dazzling by the contrast; while in the deep shadows of his eyes floated some reminiscences that did not seem to give him much joy.
- _____ 6. And it was so light too; the sun shining in at the window, and a great rattling of coaches in the streets, and the sound of gay voices all over the house.
- _____ 7. Such a face! It was of a dark, purplish, yellow color, here and there stuck over with large, blackish looking squares.
- _____ 8. . . . the young girls breathe such musk, their sailor sweethearts smell them miles off shore, as though they were drawing nigh the odorous Moluccas instead of Puritanic sands.
- _____ 9. However, a warm savory steam from the kitchen served to belie the apparently cheerless prospect before us.
- _____ 10. It was made of small juicy clams, scarcely bigger than hazel nuts, mixed with pounded ship biscuit . . . the whole enriched with butter, and plentifully seasoned with pepper and salt.
- _____ 11. Ship and boat diverged; the cold, damp night breeze blew between; a screaming gull flew overhead; the two hulls wildly rolled; we gave three heavy-hearted cheers, and blindly plunged like fate into the lone Atlantic.
- _____ 12. But Queequeg, he had a mortal, barbaric smack of the lip in eating – an ugly sound enough – so much so, that the trembling Dough-Boy almost looked to see whether any marks of teeth lurked in his own lean arms.

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EXERCISE 11 STYLE: SENSORY IMAGERY

- _____ 13. “Drink and pass!” . . . The crew alone now drink. Round with it, round! Short draughts – long swallows, men; ‘tis hot as Satan’s hoof.”
- _____ 14. A rumpled Chinese jacket of black cotton funerially invested him, with wide black trowsers of the same dark stuff.
- _____ 15. While his one live leg made lively echoes along the deck, every stroke of his dead limb sounded like a coffin-tap.
- _____ 16. But one transparent blue morning, when a stillness almost preternatural spread over the sea . . . when the slippered waves whispered together as they softly ran on . . .
- _____ 17. . . . the whale once more rolled out into view; surging spasmodically dilating and contracting his spout-hole, with sharp, cracking, agonized respirations.
- _____ 18. The few sleepers below in their bunks were often startled by the sharp slapping of their tails against the hull, within a few inches of the sleepers’ hearts.
- _____ 19. He was a small, short, youngish man, sprinkled all over his face with freckles, and wearing redundant yellow hair.
- _____ 20. . . . but ambergris is soft, waxy, and so highly fragrant and spicy, that it is largely used in perfumery, in pastiles, precious candles, hair-powders, and pomatum.
- _____ 21. I bathed my hands among those soft, gentle globules of infiltrated tissues, woven almost within the hour; as they richly broke to my fingers . . .
- _____ 22. I snuffed up that . . . aroma, -- literally and truly, like the smell of spring violets . . .
- _____ 23. . . . it is of an exceedingly rich, mottled tint, with a bestreaked snowy and golden ground, dotted with spots of the deepest crimson and purple.
- _____ 24. It tasted something as I should conceive a royal cutlet from the thigh of Louis le Gros might have tasted, supposing him to have been killed the first day after the venison season . . .
- _____ 25. Ahab and all his boat’s crew seemed asleep but the Parsee; who crouching in the bow, sat watching the sharks, that spectrally played round the whale, and tapped the light cedar planks with their tails.

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EXERCISE 12 STYLE: ALLUSIONS

Identify the type of allusion used in the following sentences. Label the underlined allusions as:

a. historical b. mythological c. religious d. geographical e. literary

- _____ 1. With a philosophical flourish Cato throws himself upon his sword;
I quietly take to the ship.
- _____ 2. The counterpane was of patchwork . . . and this arm of his tattooed all over
with an interminable Cretan labyrinth of a figure . . .
- _____ 3. “But what is this lesson that the book of Jonah teaches? Shipmates, it is a
two-stranded lesson . . .”
- _____ 4. But savages are strange beings . . . At first they are overawing; their calm
self-collectedness of simplicity seems a Socratic wisdom.
- _____ 5. . . . Queequeg must certainly have brought his Ramadan to a termination.
- _____ 6. Thou who didst clothe with doubly hammered leaves of finest gold, the stumped
and paupered arm of old Cervantes . . .
- _____ 7. Over Descartian vortices you hover.
- _____ 8. You might wear out your index-finger running up and down the columns of
dictionaries, and never find the word. Dr. Johnson never attained to that erudition . . .
- _____ 9. . . . Steerkilt was a tall and noble animal with a head like a Roman . . . and a brain,
and a heart, and a soul in him, gentlemen, which had made Steerkilt Charlemagne . . .
- _____ 10. Like Mark Antony, for days and days along his green-turfed, flowery Nile, he
indolently floats, openly toying with his red-cheeked Cleopatra . . .
- _____ 11. The Hindoo whale referred to, occurs in a separate department of the wall, depicting
the incarnation of Vishnu in the form of leviathan . . . known as the Matse Avatar.
- _____ 12. It is Guido’s picture of Perseus rescuing Andromeda from the sea-monster or whale.
- _____ 13. They are generally Richard III whales, with dromedary humps and very savage,
breakfasting on three or four sailor tarts, that is whaleboats full of mariners . . .

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EXERCISE 12 STYLE: ALLUSIONS

- _____ 14. With the same marvelous patience, and with the same single shark's tooth, of his one poor jack-knife, he will carve you a bit of bone sculpture, of design as the Greek savage, Achille's shield . . .
- _____ 15. Yea, foolish mortals, Noah's flood is not yet subsided; two thirds of the fair world it yet covers.
- _____ 16. . . . he once swam over the site of the Tuileries, and Windsor Castle, and the Kremlin.
- _____ 17. . . . not Jove, not that great majesty Supreme! did surpass the glorified White Whale as he so divinely swam.
- _____ 18. In that sloping afternoon sunlight, the shadows that the three boats sent down beneath the surface, must have been long enough and broad enough to shade half Xerxes' army.
- _____ 19. He announced himself as the archangel Gabriel, and commanded the captain to jump overboard.
- _____ 20. . . . and like Shadrach, Meshach, and Abednego, his spermaceti, oil, and bone pass unscathed through the fire.
- _____ 21. So, when on one side you hoist in Locke's head, you go over that way; but now, on the other side, hoist in Kant's and you come back again; but in very poor plight.
- _____ 22. Hold; while Prometheus is about it, I'll order a complete man after a desirable pattern.
- _____ 23. There – still high elevated above the rest of the company . . . – he seems some Turkish Muezzin calling the good people to prayers from the top of a tower.
- _____ 24. . . . both before and after the sailing of the Pequod, he had hidden himself away with such Grand-Lama-like exclusiveness; and, for that one interval, sought speechless refuge . . .
- _____ 25. . . . the pensive air was transparently pure and soft with a woman's look, and the robust and man-like sea heaved with long, strong, lingering swells, as Samson's chest in his sleep.

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter XXIX Enter Ahab; to Him, Stubb).

Some days elapsed, and ice and icebergs all astern, the Pequod now went rolling through the bright Quito spring, which, at sea, almost perpetually reigns on the threshold of the eternal August of the Tropic. The warmly cool, clear, ringing, perfumed, overflowing, redundant days, were as crystal goblets of Persian sherbet, heaped up – flaked up, with rose-water snow. The starred and stately nights seemed haughty dames in jeweled velvets, nursing at home in lonely pride, the memory of their absent conquering Earls, the golden helmeted suns! For sleeping man, 'twas hard to choose between such winsome days and such seducing nights. But all the witcheries of that unwaning weather did not merely lend new spells and potencies to the outward world. In ward they turned upon the soul, especially when the still mild hours of eve came on; then, memory shot her crystals as clear ice most forms of noiseless twilights. And all these subtle agencies, more and more they wrought on Ahab's texture.

Old age is always wakeful; as if, the longer linked with life, the less man has to do with aught that looks like death. Among sea-commanders, the old graybeards will oftenest leave their berths to visit the night-cloaked deck. It was so with Ahab, only that now, of late, he seemed so much to live in the open air, that truly speaking, his visits were more to the cabin, than from the cabin to the planks. "It feels like going down into one's tomb," – he would mutter to himself, -- "for an old captain like me to be descending this narrow scuttle, to go to my grave-dug berth."

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 Some days elapsed, and ice and icebergs all astern, the Pequod now went rolling through the bright
- 2 Quito spring, which, at sea, almost perpetually reigns on the threshold of the eternal August of the
- 3 Tropic. The warmly cool, clear, ringing, perfumed, overflowing, redundant days, were as crystal
- 4 goblets of Persian sherbet, heaped up – flaked up, with rose-water snow. The starred and stately
- 5 nights seemed haughty dames in jeweled velvets, nursing at home in lonely pride, the memory of
- 6 their absent conquering Earls, the golden helmeted suns! For sleeping man, 'twas hard to choose
- 7 between such winsome days and such seducing nights. But all the witcheries of that unwaning
- 8 weather did not merely lend new spells and potencies to the outward world. Inward they turned
- 9 upon the soul, especially when the still mild hours of eve came on; then, memory shot her crystals
- 10 as the clear ice most forms of noiseless twilights. And all these subtle agencies, more and more they
- 11 wrought on Ahab's texture.
- 12 Old age is always wakeful; as if, the longer linked with life, the less man has to do with aught that

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EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

13 looks like death. Among sea-commanders, the old graybeards will oftenest leave their berths to visit
14 the night-cloaked deck. It was so with Ahab; only that now, of late, he seemed so much to live in the
15 open air, that truly speaking, his visits were more to the cabin, than from the cabin to the planks.
16 “It feels like going down into one’s tomb,” – he would mutter to himself, -- “for an old captain like
17 me to be descending this narrow scuttle, to go to my grave-dug berth.”

- ____ 1. Lines 3 and 4 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 2. Lines 4 through 6 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 3. Lines 9 and 10 contain an example of . . .
a. metaphor b. simile c. personification
- ____ 4. The passage contains references to all of the following cultures EXCEPT . . .
a. Russian b. English c. South American d. Middle Eastern
- ____ 5. Lines 16 and 17 contain an example of . . .
a. metaphor b. analogy c. paradox
- ____ 6. The shift in Lines 7 and 8 is achieved by all of the following diction EXCEPT . . .
a. *But* (Line 7)
b. *inward, outward* (Line 8)
c. *unwaning weather* (Line 7)
d. *witcheries, spells, potencies* (Line 8)

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter LI *The Spirit-Spout*).

It was while gliding through these latter waters that one serene and moonlight night, when all the waves rolled by like scrolls of silver; and, by their soft, suffusing seethings, made what seemed a silvery silence, not a solitude: on such a silent night a silvery jet was seen far in advance of the white bubbles at the bow. Lit up by the moon, it looked celestial; seemed some plumed and glittering god uprising from the sea. Fedallah first descried this jet. For of these moonlight nights, it was his wont to mount to the main-mast head, and stand a look-out there, with the same precision as if it had been day. And yet, though herds of whales were seen by night, not one whaleman in a hundred would venture a lowering from them. You may think with what emotions, then, the seamen beheld this old Oriental perched aloft at such unusual hours; his turban and the moon, companions in one sky. But when, after spending his uniform interval there for several successive nights without uttering a single sound; when, after all this silence, his unearthly voice was heard announcing that silvery, moon-lit jet, every reclining mariner started to his feet as if some winged spirit had lighted in the rigging, and hailed the mortal crew. "There she blows!" Had the trump of judgment blown, they could not have quivered more; yet still they felt no terror; rather pleasure. For though it was a most unwonted hour, yet so impressive was the cry, and so deliriously exciting, that almost every soul on board instinctively desired a lowering.

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 It was while gliding through these latter waters that one serene and moonlight night, when all the
- 2 waves rolled by like scrolls of silver; and, by their soft, suffusing seething, made what seemed a
- 3 silvery silence, not a solitude: on such a silent night a silvery jet was seen far in advance of the white
- 4 bubbles at the bow. Lit up by the moon, it looked celestial; seemed some plumed and glittering god
- 5 uprising from the sea. Fedallah first descried this jet. For of these moonlight nights, it was his wont
- 6 to count to the main-mast head, and stand a look-out there, with the same precision as if it had been
- 7 day. And yet, though herds of whales were seen by night, not one whaleman in a hundred would
- 8 venture a lowering for them. You may think with what emotions, then, the seamen beheld this
- 9 old Oriental perched aloft at such unusual hours; his turban and the moon, companions in one sky.
- 10 But when, after spending his uniform interval there for several successive nights without uttering
- 11 a single sound; when, after all this silence, his unearthly voice was heard announcing that silvery,

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EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

12 moon-lit jet, every reclining mariner started to his feet as if some winged spirit had lighted in the
13 rigging, and hailed the mortal crew. “There she blows!” Had the trump of judgment blown, they
14 could not have quivered more; yet still they felt no terror; rather pleasure. For though it was a
15 most unwonted hour, yet so impressive was the cry, and so deliriously exciting, that almost every
16 soul on board instinctively desired a lowering.

- ____ 1. The underlined words in Line 1 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 2. The underlined words in Lines 2 and 3 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *on such a silent night* (Line 3)
b. *it looked celestial* (Line 4)
c. *some plumed and glittering god* (Line 4)
d. *some winged spirit* (Line 12)
- ____ 4. The underlined words in Lines 5 and 6 are examples of . . .
a. assonance b. consonance c. alliteration
- ____ 5. The underlined words in Line 9 are examples of . . .
a. assonance
b. consonance
c. alliteration
- ____ 6. Line 13 contains an example of . . .
a. onomatopoeia b. metaphor c. allusion

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter LVIII *Brit*).

Wherein differ the sea and the land, that a miracle upon one is not a miracle upon the other? Preternatural terrors rested upon the Hebrews, when under the feet of Korah and his company the live ground opened and swallowed them up for ever; yet not a modern sun ever sets, but in precisely the same manner the live sea swallows up ships and crews.

But not only is the sea such a foe to man who is an alien to it, but it is also a fiend to his own offspring; worse than the Persian host who murdered his own guests, sparing not the creatures which itself hath spawned. Like a savage tigress that tossing in the jungle overlays her own cubs, so the sea dashes even the mightiest whales against the rocks, and leaves them there side by side with the split wrecks of ships. No mercy, no power but its own controls it. Panting and snorting like a mad battle steed that has lost its rider, the masterless ocean overruns the globe.

Consider the subtleness of the sea; how its most dreaded creatures glide under water, unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure. Consider also the devilish brilliance and beauty of many of its most remorseless tribes, as the dainty embellished shape of many species of sharks. Consider, once more, the universal cannibalism of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began.

Consider all this; and then turn to this green, gentle, and most docile earth; consider them both, the sea and the land; and do you not find a strange analogy to something in yourself? For as this appalling ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace and joy, but encompassed by all the horrors of the half known life. God keep thee! Push not off from that isle, thou canst never return!

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 Wherein differ the sea and the land, that a miracle upon one is not a miracle upon the other?
- 2 Preternatural terrors rested upon the Hebrews, when under the feet of Korah and his company
- 3 the live ground opened and swallowed them up for ever; yet not a modern sun ever sets, but
- 4 in precisely the same manner the live sea swallows up ships and crews.
- 5 But not only is the sea such a foe to man who is an alien to it, but it is also a fiend to his own
- 6 offspring; worse than the Persian host who murdered his own guests, sparing not the creatures
- 7 which itself hath spawned. Like a savage tigress that tossing in the jungle overlays her own cubs,
- 8 so the sea dashes even the mightiest whales against the rocks, and leaves them there side by side
- 9 with the split wrecks of ships. No mercy, no power but its own controls it. Panting and snorting
- 10 like a mad battle steed that has lost its rider, the masterless ocean overruns the globe.

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

11 Consider the subtleness of the sea; how its most dreaded creatures glide under water,
12 unapparent for the most part, and treacherously hidden beneath the loveliest tints of azure.
13 Consider also the devilish brilliance and beauty of many of its most remorseless tribes, as the
14 dainty embellished shape of many species of sharks. Consider, once more, the universal cannibalism
15 of the sea; all whose creatures prey upon each other, carrying on eternal war since the world began.
16 Consider all this; and then turn to this green, gentle, and most docile earth; consider them both, the
17 sea and the land; and do you not find a strange analogy to something in yourself? For as this appalling
18 ocean surrounds the verdant land, so in the soul of man there lies one insular Tahiti, full of peace
19 and joy, but encompassed by all the horrors of the half known life. God keep thee! Push not off
20 from that isle, thou canst never return!

- ____ 1. The repetition of the word *consider* is an example of . . .
a. anaphora b. parataxis c. polysyndeton
- ____ 2. The ocean is compared to all of the following EXCEPT . . .
a. tiger b. Hebrews c. horse d. Persian host
- ____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *dreaded creatures* (Line 11)
b. *remorseless tribes* (Line 13)
c. *treacherously hidden* (Line 12)
d. *devilish brilliance* (Line 14)
- ____ 4. The shift in Line 17 is signaled by the word . . .
a. *and* b. *do* c. *For*
- ____ 5. Line 18 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 6. The underlined words in Line 10 are an example of . . .
a. assonance b. consonance c. alliteration

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter LXIV Stubb's Supper).

Though amid all the smoking horror and diabolism of a sea-fight, sharks will be seen longingly gazing up to the ship's decks, like hungry dogs round a table where red meat is being carved, ready to bolt down every killed man that is tossed to them; and though, while the valiant butchers over the deck-table are thus cannibally carving each other's live meat with carving-knives all gilded and tasseled, the sharks, also, with their jewel-hilted mouths, are quarrelsome carving away under the table at the dead meat; and though, were you to turn the whole affair upside down, it would still be pretty much the same thing, that is to say, shocking sharkish business enough for all parties; and though sharks also are the invariable outriders of all slave ships crossing the Atlantic, systematically trotting alongside, to be handy in case a parcel is to be carried anywhere, or a dead slave to be decently buried; and though one or two other like instances might be set down, touching the set terms, places, and occasions, when sharks do most socially congregate, and most hilariously feast; yet is there no conceivable time or occasion when you will find them in such countless numbers, and in gayer or more jovial spirits, than around a dead sperm whale, moored by night to a whale-ship at sea. If ever you have seen that sight, then suspend your decision about the propriety of devil-worship, and the expediency of conciliating the devil.

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 Though amid all the smoking horror and diabolism of a sea-fight, sharks will be seen longingly gazing
- 2 up to the ship's decks, like hungry dogs round a table where red meat is being carved, ready to bolt
- 3 down every killed man that is tossed to them; and though, while the valiant butchers over the deck-table
- 4 are thus cannibally carving each other's live meat with carving knives all gilded and tasseled, the
- 5 sharks, also, with their jewel-hilted mouths, are quarrelsome carving away under the table at the
- 6 dead meat; and though, were you to turn the whole affair upside down, it would still be pretty much
- 7 the same thing, that is to say, a shocking sharkish business enough for all parties; and though sharks
- 8 also are the invariable outriders of all slave ships crossing the Atlantic, systematically trotting
- 9 alongside, to be handy in case a parcel is to be carried anywhere, or a dead slave to be decently
- 10 buried; and though one or two other like instances might be set down, touching the set terms,
- 11 places, and occasions, when sharks do most socially congregate, and most hilariously feast;
- 12 yet is there no conceivable time or occasion when you will find them in such countless numbers,

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

13 and in gayer or more jovial spirits, than around a dead sperm whale, moored by night to a
14 whale-ship at sea. If you have never seen that sight, then suspend your decision about the
15 propriety of devil-worship, and the expediency of conciliating the devil.

- ____ 1. The tone of the passage is best described as . . .
a. witty and ironic
b. sarcastic and satiric
c. humorous and paradoxical
- ____ 2. Line 9 contains an example of . . .
a. analogy b. euphemism c. inference
- ____ 3. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *socially congregate* (Line 11)
b. *hilariously feast* (Line 11)
c. *devil-worship* (Line 15)
d. *jovial spirits* (Line 13)
- ____ 4. In Lines 4 and 5, the ornate handles of the knives are compared to . . .
a. cannibal's knives
b. shark's teeth
c. dogs' collars
- ____ 5. All of the following descriptions are parallel in meaning EXCEPT . . .
a. *shocking sharkish business* (Line 7)
b. *a dead slave to be decently buried* (Lines 9 and 10)
c. *conciliating the devil* (Line 15)
d. *quarrelsome carving* (Line 5)
- ____ 6. Line 13 are an example of . . .
a. assonance b. consonance c. alliteration

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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

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ANSWER KEY ANSWERS TO EXERCISES 1-16

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

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

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

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

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

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

GLOSSARY OF TERMS USED IN LITERARY ANALYSIS OF THE NOVEL

ALLEGORY – a story with both a literal and symbolic meaning.

ALLITERATION – the repetition of initial consonants or vowels sounds in two or more words (*fit and fearless; as accurate as the ancient author*).

ALLUSION – a reference to a well-known person, place, event, work of art, myth, or religion.

ANADIPLOSIS – a type of repetition in which the last words of a sentence are used to begin the next sentence.

ANALOGY – a comparison of two things that are somewhat alike.

ANAPHORA – a type of repetition in which the same word or phrase is used at the beginning of two or more sentences or phrases.

ANECDOTE – a brief personal story about an event or experience.

ANTAGONIST – a character, institution, group, or force that is in conflict with the protagonist.

ANTIHERO – a protagonist who does not have the traditional attributes of a hero.

ANTIMETABOLE – a type of repetition in which the words in a successive clause or phrase are reversed. (*“Ask not what your country can do for you but what you can do for your country.” J.F. Kennedy*).

ANTIPHRAISIS – the use of a word or phrase to mean the opposite of the intended meaning. (*In Shakespeare’s Julius Caesar, Antony’s use of “. . . but Brutus is an honorable man . . .” to convey the opposite meaning*).

ARCHETYPES – primordial images and symbols that occur frequently in literature, myth, religion, and folklore. The forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, monster, hero, innocent child, evil twin, star-crossed lovers are all example of archetypes.

ASSONANCE – the repetition of vowel sounds in two or more words that do not rhyme. (*The black cat scratched the saddle*).

ASYNDETON – the omission of conjunctions in a series. (I came, I saw, I conquered).

ATMOSPHERE – the way that setting or landscape affects 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.

DOPPELGÄNGER – a double or twin.

DOUBLE ENTENDRE – a statement that has two meanings, one of which is suggestive or improper.

DRAMATIC IRONY – results when the reader or audience knows or understands something that a character does not know.

DRAMATIC MONOLOGUE – a poem in which an imaginary character speaks to a silent listener.

DYNAMIC CHARACTER – A character who undergoes change as a result of the actions of the plot and the influence of other characters.

DYSPHEMISM – A coarse or rude way of saying something; the opposite of euphemism. A euphemism for “die” would be “pass away.” A dysphemism would be “croak.”

DYSTOPIA – The opposite of utopia. Literally “bad place.”

ELISION – The omission of part of a word as in “o’er” for *over* and “e’re” for *ever*.

ELLIPSIS – The omission of one or more words signified by the use of three periods . . .

EPILOGUE – A concluding statement.

EPIPHANY – A sudden insight or change of heart that happens in an instant.

ETHOS – moral nature or beliefs.

EUPHEMISM – an indirect way of saying something that may be offensive . (*passed away instead of died, senior citizens instead of old people*).

EXISTENTIALISM – 20th century philosophy concerned with the plight of the individual who must assume responsibility for acts of free will. Characteristics are alienation, anxiety, loneliness, absurdity.

EXTENDED METAPHOR – a metaphor that is elaborated on and developed in several sentences.

FARCE – comedy that involves horseplay, mistaken identity, exaggeration, and witty dialogue.

FIGURATIVE LANGUAGE – the use of figures of speech to express ideas.

FIGURES OF SPEECH – include metaphor, simile, hyperbole, personification.

FLASHBACK – a plot device that allows the author to jump back in time prior to the opening scene.

FLAT CHARACTER – a one-dimensional character who is not developed in the plot.

FOIL – a character who, through contrast, reveals the characteristics of another character.

FORESHADOWING -- a clue that prepares the reader for what will happen later on in the story.

HERO/HEROINE – the main character, the protagonist whose actions inspire and are admired.

HYPERBOLE – exaggeration (*I’ll love you until all the seas run dry*).

IDIOM – a saying or expression that cannot be translated literally (*jump down someone’s throat, jump the gun, smell a rat, bite the dust*).

INFERENCE – information or action that is hinted at or suggested, but not stated outright.

INTERIOR MONOLOGUE – a device associated with stream of consciousness where a character is thinking to himself and the reader feels like he is inside the character’s mind.

IRONY – a reality different from appearance. (*Brutus is an honorable man*).

LITOTES – understatement that makes a positive statement by using a negative opposite. (*not a bad actor*).

LOOSE SENTENCE – an independent clause followed by a dependent clause. (*I didn’t go*

shopping because it was raining). A periodic sentence is the reverse: a dependent clause followed by an independent clause . (*Because it was raining, I didn’t go to shopping*).

MAGICAL REALISM – in twentieth century art and literature, when supernatural or magical events are accepted as being real by both character and audience.

MALAPROPISM – the use of a word somewhat like the one intended, but ridiculously wrong (the use of diseased rather than deceased in Huckleberry Finn)

METAPHOR – a figure of speech in which one thing is said to be another thing. (*The trees were silent sentinels; a sea of asphalt, the clinging ivy to his oak*).

METONYMY – the use of an object closely associated with a word for the word itself. (Using *crown* to mean king, or *oval office* to mean president).

MONOLOGUE – a speech given by one person.

MOOD – synonymous with atmosphere and tone.

MOTIF – a recurring pattern of symbols, colors, events, allusions or imagery.

NARRATOR – the person telling the story.

NATURALISM – a late nineteenth century literary movement that viewed individuals as fated victims of natural laws.

NOVELLA – a tale or short story.

ONOMATOPOEIA – the use of words to imitate sound. (*clink, buzz, clop, hiss*).

OXYMORON – a figure of speech that combines words that are opposites. (*sweet sorrow, dark victory*).

PARABLE – a story that teaches a lesson.

PARADOX – a statement that on the surface seems a contradiction, but that actually contains some truth.

PARATAXIS – sentences, phrases, clauses, or words arranged in coordinate rather than subordinate construction.

PARODY – writing that imitates another author’s style.

PATHOS – pity, sympathy, or sorrow felt by the reader in response to literature

PERIODIC SENTENCE – opposite of loose sentence, when a dependent clause precedes an independent clause. (*When it rains, I get the blues*, rather than *I get the blues when it rains* which is a loose sentence.

PERSONA – the voice in a work of literature.

PERSONIFICATION – a figure of speech that attributes human characteristics to an inanimate object. (*The wind sighed. The moon hid behind a cloud*).

PICARESQUE – episodic adventures of a protagonist who is usually a rascal.

POETIC DEVICES – elements of poetry used in fiction to create harmonious sound of words include assonance, consonance, alliteration, repetition, and rhyme.

POINT OF VIEW – the perspective from which a story is told.

POLYSYNDETON – the overuse of conjunctions in a sentence, especially *and* and *or*.

POSTMODERN – contemporary fiction, may include an antihero and experimental style.

PROTAGONIST – the main character.

PUN – a play on words. (*He wanted to be a chef, but he didn't have thyme*).

REALISM – writing that is characterized by details of actual life.

REGIONALISM – writing that draws heavily from a specific geographic area using speech, folklore, beliefs, and customs.

REPARTEE – a comeback, a quick response.

REPETITION – the reiteration of words, sounds, phrases.

RHYME – words with identical sounds such as cat and hat or glare and air.

ROMANTICISM – literary movement in the 18th and 19th century that portrayed the beauty of untamed nature, emotion, the nobility of the common man, rights of the individual, spiritualism, imagination, fancy.

SARCASM – a bitter remark intending to hurt and express disapproval.

SATIRE – writing that blends humor and wit with criticism of institutions or mankind in general.

SENSORY IMAGERY – language that evokes images and triggers memories in the reader of sight, sound, touch, taste, and smell.

SETTING – the time and place where a story takes place.

SIMILE – a figure of speech that compares two things that are not alike, using the words *like* or *as*. (eyes gleaming *like* live coals; as delicate as a snowflake).

SOLILOQUY – a long speech made by a character who is alone, who reveals private thoughts and feelings to the reader or audience.

STATIC CHARACTER – a character who changes little in the course of the story.

STREAM OF CONSCIOUSNESS – a narrative technique that imitates the stream of thought in a character's mind.

STYLE – the individual way an author writes, how it is recognized and imitated.

SUBPLOT -- a minor or secondary plot that complicates a story.

SURREALISM – 20th century art, literature, and film that juxtaposes unnatural combinations of images for a fantastic or dreamlike effect.

SUSPENSE – anticipation of the outcome.

SYMBOL – something that stands for something else.

SYNECDOCHE – a figure of speech in which the part symbolizes the whole. (*All hands on deck, or I've got some new wheels*).

SYNTAX – word order, the way in which words are put together.

THEME – a central idea.

TONE – the attitude toward a subject or audience implied by a literary work.

TRANSCENDENTALISM – a 19th century American philosophical and literary movement that espoused belief that intuition and conscience transcend experience and are therefore better guides to truth than logic and the senses. Characteristics are respect for the individual spirit, the presence of the divine in nature, the belief that divine presence is everywhere, belief in the Over-Soul, a concept of an omnipotent divinity influenced by Hinduism.

TROPE – in rhetoric, a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

UNDERSTATEMENT -- saying less than is actually called for. (*Referring to an Olympic sprinter as being "pretty fast"*).

UNRELIABLE NARRATOR – a narrator who is not credible when it comes to telling the story. (*Chief Bromden in One Flew Over the Cuckoo's Nest, or Victor Frankenstein*).

UTOPIA – a perfect or ideal world.



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