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The Grammar dog Guide to Wuthering Heights

by Emily Bronte

**All exercises use sentences from the novel.
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WUTHERING HEIGHTS by Emily Bronte – Grammar and Style
All exercises use sentences from the novel

TABLE OF CONTENTS

Exercise 1	--	Parts of Speech <i>25 multiple choice questions</i> 3
Exercise 2	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i> 5
Exercise 3	--	Proofreading: Spelling, Capitalization, Punctuation <i>12 multiple choice questions</i> 6
Exercise 4	--	Simple, Compound, Complex Sentences <i>25 multiple choice questions</i> 7
Exercise 5	--	Complements <i>25 multiple choice questions on direct objects, predicate nominatives, predicate adjectives, indirect objects, and objects of prepositions</i> 9
Exercise 6	--	Phrases <i>25 multiple choice questions on prepositional, appositive, gerund, infinitive, and participial phrases</i> 11
Exercise 7	--	Verbals: Gerunds, Infinitives, and Participles <i>25 multiple choice questions</i> 13
Exercise 8	--	Clauses <i>25 multiple choice questions</i> 15
Exercise 9	--	Style: Figurative Language <i>25 multiple choice questions on metaphor, simile, personification, and onomatopoeia</i> 17

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

TABLE OF CONTENTS

Exercise 10 --	Style: Poetic Devices <i>25 multiple choice questions on assonance, consonance, alliteration, repetition, and rhyme</i> 19
Exercise 11 --	Style: Sensory Imagery <i>25 multiple choice questions</i> 21
Exercise 12 --	Style: Allusions <i>25 multiple choice questions on literary, religious, and mythological allusions</i> 23
Exercise 13	Style: Literary Analysis – Selected Passage 1 <i>6 multiple choice questions</i> 25
Exercise 14 --	Style: Literary Analysis – Selected Passage 2 <i>6 multiple choice questions</i> 27
Exercise 15 --	Style: Literary Analysis – Selected Passage 3 <i>6 multiple choice questions</i>	... 29
Exercise 16 --	Style: Literary Analysis – Selected Passage 4 <i>6 multiple choice questions</i> 31
Answer Key	Answers to Exercises 1-16 33
Glossary	Definitions of Terms Used in Literary Analysis 35

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

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

v = verb

adj = adjective

pron = pronoun

conj = conjunction

n = noun

adv = adverb

int = interjection

prep = preposition

- ___ 1. ‘No wonder the grass grows up between the flags, and cattle are the only hedge-cutters.’
- ___ 2. One step brought us into the family sitting-room, without any introductory lobby or passage: they call it here ‘the house’ preeminently.
- ___ 3. Mr. Heathcliff may have entirely dissimilar reasons for keeping his hand out of the way, when he meets a would-be acquaintance, to those which actuate me.
- ___ 4. Joseph mumbled indistinctly in the depths of the cellar, but gave no intimation of ascending . . .
- ___ 5. Mr. Heathcliff and his man climbed the cellar steps with vexatious phlegm.
- ___ 6. The business of eating being concluded, and no one uttering a word of sociable conversation, I approached a window to examine the weather.
- ___ 7. An immediate interest kindled within me for the unknown Catherine, and I began, forthwith, to decypher her faded hieroglyphics.
- ___ 8. As it spoke, I discerned, obscurely, a child’s face looking through the window.
- ___ 9. Heathcliff stood near the entrance, in his shirt and trousers, with a candle dripping over his fingers, and his face as white as the wall behind him.
- ___ 10. Heathcliff gradually fell back into the shelter of the bed, as I spoke, finally, sitting down almost concealed behind it.
- ___ 11. “Come in! come in!” he sobbed. “Cathy, do come. Oh do – once more! Oh! my heart’s darling! hear me *this* time – Catherine, at last!”
- ___ 12. Young Earnshaw was altered considerably in the three years of his absence.
- ___ 13. We searched the house, above and below, and the yard, and stables; they were invisible; and, at last, Hindley in a passion told us to bolt the doors, and swore nobody should let them in that night.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 1 PARTS OF SPEECH

- ____ 14. “Both of us were able to look in by standing on the basement, and clinging to the ledge, and we saw – ah! it was beautiful – a splendid place carpeted with crimson, and crimson-covered chairs and tables . . . “
- ____ 15. Cathy stayed at Thrushcross Grange five weeks, till Christmas.
- ____ 16. She had some reason to put the question, for shame and pride threw double gloom over his countenance, and kept him immovable.
- ____ 17. He struggled long to keep up an equality with Catherine in her studies, and yielded with poignant though silent regret: but he yielded completely . . .
- ____ 18. He held the knife in his hand, and pushed its point between my teeth: but, for my part, I was never much afraid of his vagaries.
- ____ 19. While saying this he took a pint bottle of brandy from the dresser, and poured some into a tumbler.
- ____ 20. “Today, Edgar Linton has asked me to marry him, and I’ve given him an answer.”
- ____ 21. I wanted something to happen which might have the effect of freeing both Wuthering Heights and the Grange of Mr. Heathcliff, quietly, leaving us as we had been prior to his advent.
- ____ 22. Heathcliff had not the habit of bestowing a single unnecessary civility on Miss Linton, I knew.
- ____ 23. I quickly released the animal, and lifted it into the garden.
- ____ 24. Joseph beheld my style of cookery with growing indignation.
- ____ 25. “I only wish us never to be parted – and should a word of mine distress you hereafter, think I feel the same distress underground, and for my own sake, forgive me!”

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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

“I did not mean to laugh at you, she said,
1
“I could not hinder myself. heathcliff, shake
2
hands, at least! What are you sulky for. It was
3
only that you looked od – If you wash your face,
4
and brush your hare, it will be all right. But
5
you are so dirty!”
6

- ___ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

PASSAGE 2

He hung about me for a wile, and having
1
screwed up his courage, exclaimed abruptly,
2
“Nelly, make me decent, Im going to be good.”
3
High time, Heathcliff,” I said; “you have
4
grieved catherine; she’s sorry she ever came
5
home, I dare say!
6

- ___ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ___ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

WUTHERING HEIGHTS by Emily Bronte

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

The light flashed on his features, as I spoke
1
Oh, Mr. lockwood, I cannot express what a
2
terrible start I got, by the momentary view!
3
Those deep black eyes! That Smile, and ghastly
4
paleness! It appeared to me, not Mr Heathcliff,
5
but a goblin; and, in my terror, I let the candle
bend towards the wall, and it left me in darkness.
6

- ____ 1. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 2. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 3. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 4. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 5. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error
- ____ 6. a. Spelling
 b. Capitalization
 c. Punctuation
 d. No error

PASSAGE 2

I was comfortably reveling in the spring
1
fragrance around, and the beautiful soft Blue
2
overhead, when my young ladie, who had run down
3
near the gate to procure some primrose roots for a
4
border, returned only; half laden, and informed us
5
that Mr. Heathcliff was coming in.

“And he spoke to me, she added, with a perplexed
6
countenance.

- ____ 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

***WUTHERING HEIGHTS* by Emily Bronte – Grammar and Style**

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

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

- ___ 1. With these words she suddenly splashed a pint of icy water down my neck, and pulled me into the kitchen.
- ___ 2. He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears.
- ___ 3. “But I’ll not do anything, though you should swear your tongue out, except what I please!”
- ___ 4. Heathcliff lifted his hand, and the speaker sprang to a safer distance, obviously acquainted with its weight.
- ___ 5. Mrs. Heathcliff curled her lip, and walked to a seat far off, where she kept her word by playing the part of a statue during the remainder of my stay.
- ___ 6. Mr. landlord hallooed for me to stop ere I reached the bottom of the garden, and offered to accompany me across the moor.
- ___ 7. She began singing very low, till his fingers dropped from hers, and his head sank on his breast.
- ___ 8. “We don’t in general take to foreigners here, Mr. Lockwood, unless they take to us first.”
- ___ 9. Her affection tired very soon, however, and when she grew peevish, Hindley became tyrannical.
- ___ 10. He bore his degradation pretty well at first, because Cathy taught him what she learnt, and worked or played with him in the fields.
- ___ 11. But it was one of their amusements to run away to the moors in the morning and remain there all day, and the after punishment grew a mere thing to laugh at.
- ___ 12. “We crept through a broken hedge, groped our way up the path, and planted ourselves on a flower-pot under the drawing-room window.”

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 4 SIMPLE, COMPOUND, AND COMPLEX SENTENCES

- ___ 13. **“I had Cathy by the hand, and was urging her on, when all at once she fell down.”**
- ___ 14. **“He pulled me under the chandelier, and Mrs. Linton placed her spectacles on her nose and raised her hands in horror.”**
- ___ 15. **And he would have broken from the circle, but Miss Cathy seized him again.**
- ___ 16. **Catherine took a hand of each of the children, and brought them into the house, and set them before the fire, which quickly put colour into their white faces.**
- ___ 17. **“He’ll be cramming his fingers in the tarts, and stealing the fruit, if left alone with them a minute.”**
- ___ 18. **He leant his two elbows on his knees, and his chin on his hands, and remained wrapt in dumb meditation.**
- ___ 19. **She stamped her foot, wavered a moment, and then, irresistibly impelled by the naughty spirit within her, slapped me on the cheek a stinging blow that filled both eyes with water.**
- ___ 20. **“As sure as I’m living, I’ll break the brat’s neck.”**
- ___ 21. **“You love Mr. Edgar, because he is handsome, and young, and cheerful, and rich, and loves you.”**
- ___ 22. **She laughed, and held me down, for I made a motion to leave my chair.**
- ___ 23. **He had listened till he heard Catherine say it would degrade her to marry him, and then he stayed to hear no farther.**
- ___ 24. **“Every Linton on the face of the earth might melt into nothing, before I could consent to forsake Heathcliff.”**
- ___ 25. **“I’ve fought through a bitter life since I last heard your voice, and you must forgive me, for I struggled only for you!”**

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 5 COMPLEMENTS

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

d.o. = direct object

i.o. = indirect object

p.n. = predicate nominative

o.p. = object of preposition

p.a. = predicate adjective

- ____ 1. A perfect misanthropist's Heaven – and Mr. Heathcliff and I are such a suitable pair to divide the desolation between us.
- ____ 2. Joseph was an elderly, nay, an old man, very old, perhaps, though hale and sinewy.
- ____ 3. But Mr. Heathcliff forms a singular contrast to his abode and style of living.
- ____ 4. "Guests are so exceedingly rare in this house that I and my dogs, I am willing to own, hardly know how to receive them."
- ____ 5. He evidently wished no repetition of my intrusion.
- ____ 6. This was Heathcliff's first introduction to the family.
- ____ 7. Miss Cathy and he were now very thick; but Hindley hated him, and to say the truth I did the same . . .
- ____ 8. I will say this, he was the quietest child that ever nurse watched over.
- ____ 9. As an instance, I remember Mr. Earnshaw once bought a couple of colts at the parish fair, and gave the lads each one.
- ____ 10. Mr. Hindley had given me directions to make a third party in any private visits Linton chose to pay.
- ____ 11. She dropped down on her knees by a chair and set to weeping in serious earnest.
- ____ 12. "To-day, Edgar Linton has asked me to marry him, and I've given him an answer."
- ____ 13. "Nelly, I am Heathcliff – he's always, always in my mind – not as a pleasure, any more than I am always a pleasure to myself – but as my own being . . ."
- ____ 14. "I never saw Heathcliff last night," answered Catherine, beginning to sob bitterly . . . "

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EXERCISE 5 COMPLEMENTS

- ____ 15. Edgar Linton, as multitudes have been before and will be after him, was infatuated; and believed himself the happiest man alive on the day he led her to Gimmerton Chapel, three years subsequent to his father's death.
- ____ 16. The former offered me munificent wages; the latter ordered me to pack up – he wanted no women in the house, he said, now that there was no mistress . . .
- ____ 17. About seven days ago he sent me a brace of grouse – the last of the season.
- ____ 18. “You are an impertinent little monkey!” exclaimed Mrs. Linton, in surprise.
- ____ 19. “They sit up all night together continually; and Hindley has been borrowing money on his land, and does nothing but play and drink . . .”
- ____ 20. Catherine and Isabella were sitting in the library, on hostile terms, but silent.
- ____ 21. His visits were a continual nightmare to me; and, I suspected, to my master also.
- ____ 22. The fellow approached and gave the chair on which Linton rested a push.
- ____ 23. “My poor Mistress is ill, and she quite masters me; I cannot manage her at all; pray, come and persuade her to go to bed.”
- ____ 24. “A stout, hearty lass like Catherine does not fall ill for a trifle; and that sort of people should not either.”
- ____ 25. “Trouble me no more about her – hereafter she is only my sister in name: not because I disown her, but because she has disowned me.”

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 6 PHRASES

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

- ___ 1. I have just returned from a visit to my landlord – the solitary neighbour
 that I shall be troubled with.
- ___ 2. In all England, I do not believe that I could have fixed on a situation so
 completely removed from the stir of society.
- ___ 3. “I do myself the honour of calling as soon as possible after my arrival,
 to express the hope that I have not inconvenienced you by my perseverance
 in soliciting the occupation of Thrushcross Grange . . .”
- ___ 4. She looked at me, leaning back in her chair, and remained motionless and
 mute.
- ___ 5. The vehemence of my agitation brought on a copious bleeding at the nose,
 and still Heathcliff laughed, and still I scolded.
- ___ 6. “Catherine Linton,” it replied shiveringly (why did I think of Linton? I had
 read Earnshaw twenty times for Linton), “I’m come home, I’d lost my way
 on the moor!”
- ___ 7. Terror made me cruel; and, finding it useless to attempt shaking the creature
 off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the
 blood ran down and soaked the bedclothes: still it wailed, “Let me in” . . .
- ___ 8. I descended cautiously to the lower regions and landed in the back-kitchen,
 where a gleam of fire, raked compactly together, enabled me to rekindle
 my candle.
- ___ 9. I declined joining their breakfast, and, at the first gleam of dawn, took an
 opportunity of escaping into the free air, now clear, and still, and cold as
 impalpable ice.
- ___ 10. He was relentless in worrying him about his soul’s concerns, and about
 ruling his children rigidly.
- ___ 11. He died quietly in his chair one October evening, seated by the fire-side.
- ___ 12. Miss Cathy had been sick, and that made her still; she leant against her
 father’s knee, and Heathcliff was lying on the floor with his head in her lap.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 6 PHRASES

- ____ 13. I did remark, to be sure, that mounting the stairs made her breathe very quick, that the least sudden noise set her all in a quiver, and that she coughed troublesomely sometimes . . .
- ____ 14. I threw a shawl over my head and ran to prevent them from waking Mr. Earnshaw by knocking.
- ____ 15. “We made frightful noises to terrify them still more, and then we dropped off the ledge, because somebody was drawing the bars, and we felt we had better flee.”
- ____ 16. “Is Heathcliff not here? she demanded, pulling off her gloves, and displaying fingers wonderfully whitened with doing nothing, and staying in doors.
- ____ 17. Mr. Edgar seldom mustered courage to visit Wuthering Heights openly.
- ____ 18. Intelligence of Mr. Hindley’s arrival drove Linton speedily to his horse, and Catherine to her chamber.
- ____ 19. He entered, vociferating oaths dreadful to hear; and caught me in the act of stowing his son away in the kitchen cupboard.
- ____ 20. As I reached them, Hindley leant forward on the rails to listen to a noise below, almost forgetting what he had in his hands.
- ____ 21. Coming down somewhat later than usual, I saw, by the sunbeams piercing the chinks of the shutters, Miss Catherine still seated near the fire-place.
- ____ 22. And her teeth chattered as she shrunk closer to the almost extinguished embers.
- ____ 23. Neither of us wished to mention Heathcliff’s absence, as long as we could conceal it . . .
- ____ 24. About twelve o’clock, that night, was born the Catherine you saw at Wuthering Heights, a puny, seven months’ child . . .
- ____ 25. “I dreamt I was sleeping the last sleep, by that sleeper, with my heart stopped, and my cheek frozen against hers.”

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EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

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

d.o. = direct object
adj = adjective

p.n. = predicate nominative
adv = adverb

o.p. = object of preposition

Verbal Usage

- | | | |
|-------|-------|--|
| _____ | _____ | 1. He promised <u>to bring me a pocketful of apples and pears</u> , and then he kissed his children good-bye, and set off. |
| _____ | _____ | 2. The notion of <u>envying Catherine</u> was incomprehensible to him, but the notion of grieving her he understood clearly enough. |
| _____ | _____ | 3. “But is she very ill?” I asked, <u>flinging down my rake, and tying my bonnet</u> . |
| _____ | _____ | 4. I had not the heart <u>to leave my charge</u> ; and besides, you know, I had been his foster sister, and excused his behaviour more readily than a stranger would. |
| _____ | _____ | 5. Joseph remained <u>to hector over tenants and labourers</u> ; and because it was his vocation to be where he had plenty of wickedness to reprove. |
| _____ | _____ | 6. He had reached the age of sixteen then, I think, and without having bad features or being deficient in intellect, he contrived <u>to convey an impression of inward and outward repulsiveness</u> that his present aspect retains no traces of. |
| _____ | _____ | 7. “Isabella and Edgar Linton talked of <u>calling this afternoon</u> ,” she said at the conclusion of a minute’s silence. |
| _____ | _____ | 8. She, <u>supposing Edgar could not see her</u> , snatched the cloth from my hand, and pinched me, with a prolonged wrench, very spitefully on the arm. |
| _____ | _____ | 9. He drank the spirits, and impatiently bade us go, <u>terminating his command with a sequel of horrid imprecations</u> , too bad to repeat, or remember. |
| _____ | _____ | 10. He cunningly conjectured they were staying away in order <u>to avoid hearing his protracted blessing</u> . |

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 7 VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

- _____ 11. Neither of us wished to mention Heathcliff's absence, as long as we could conceal it . . .
- _____ 12. I descended and found Heathcliff waiting under the porch, evidently anticipating an invitation to enter.
- _____ 13. Now fully revealed by the fire and candlelight, I was amazed, more than ever, to behold the transformation of Heathcliff.
- _____ 14. They were too much absorbed in their mutual joy to suffer embarrassment.
- _____ 15. Catherine lay in a troubled sleep; her husband had succeeded in soothing the access of frenzy; he now hung over his pillow watching every shade, and every change of her painfully expressive features.
- _____ 16. As he spoke he took the servant to the door, and, then, repeated his demand to know her reasons for such an assertion.
- _____ 17. Heathcliff stayed to speak to him, and I entered the kitchen . . .
- _____ 18. The period of reflection succeeding this silly action, compelled me to admit the necessity of smothering my pride . . .
- _____ 19. "The single pleasure I can imagine is to die, or to see him dead!"
- _____ 20. Edgar sprang to his unbidden guest, blanched with astonishment and rage.
- _____ 21. . . . in reality, my chief motive was seeing Mr. Heathcliff.
- _____ 22. He had ceased drinking at a point below irrationality, and had neither stirred nor spoken during two or three hours.
- _____ 23. He was christened Linton, and, from the first, she reported him to be an ailing, peevish creature.
- _____ 24. . . . she commenced capering round the room; and, on my giving chase, ran like a mouse, over and under, and behind the furniture . . .
- _____ 25. Having no excuse for lingering longer, I slipped out, while Linton was engaged in timidly rebuffing the advances of a friendly sheep-dog.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 8 CLAUSES

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

subj = subject

d.o. = direct object

p.n. = predicate nominative

adv = adverb

appos = appositive

adj = adjective

o.p. = object of preposition

- ____ 1. He little imagined how my heart warmed towards him when I beheld his black eyes withdraw so suspiciously under their brows, as I rode up . . .
- ____ 2. “Do you know that you run a risk of being lost in the marshes?”
- ____ 3. “The clown at my elbow, who is drinking his tea out of a basin and eating his bread with unwashed hands, may be her husband, Heathcliff, junior, of course.”
- ____ 4. The ledge, where I placed my candle, had a few mildewed books piled up in one corner; and it was covered with writing scratched on the paint.
- ____ 5. With this intention I asked Mrs. Dean why Heathcliff let Thrushcross Grange, and preferred living in a situation and residence so much inferior.
- ____ 6. I could not half tell what an infernal house we had.
- ____ 7. “You never told me before that I talked too little, or that you disliked my company, Cathy!” exclaimed Heathcliff, in much agitation.
- ____ 8. Poor Hareton was squalling and kicking in his father’s arms with all his might, and redoubled his yells when he carried him upstairs and lifted him over the banister.
- ____ 9. I cried out that he would frighten the child into fits, and ran to rescue him.
- ____ 10. There followed another long pause, during which I perceived a drop or two trickle from Catherine’s cheek to the flags.
- ____ 11. “Have you considered how you’ll bear the separation, and how he’ll bear to be quite deserted in the world?
- ____ 12. Heathcliff had never been heard of since the evening of the thunder-storm, and, one day, I had the misfortune, when she provoked me exceedingly, to lay the blame of his disappearance on her (where indeed it belonged, as she well knew).
- ____ 13. He retained a great deal of the reserve for which his boyhood was remarkable, and that served to repress all startling demonstrations of feeling.

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EXERCISE 8 CLAUSES

- ___ 14. “Pray, don’t imagine that he conceals depths of benevolence and affection beneath a stern exterior!”
- ___ 15. “. . . she forgets that you and I are not intimate acquaintances, and what amuses her is painful to me beyond expression.”
- ___ 16. Sometimes, while meditating on these things in solitude, I’ve got up in a sudden terror, and put on my bonnet to go and see how all was at the farm.
- ___ 17. I should mention that Isabella sent to her brother, some six weeks from her departure, a short note, announcing her marriage with Heathcliff.
- ___ 18. I told him the cause of my staying up so late – that he had the key of our room in his pocket.
- ___ 19. I must confess that, if I had been in the young lady’s place, I would, at least, have swept the hearth, and wiped the tables with a duster.
- ___ 20. But she already partook of the pervading spirit of neglect which encompassed her.
- ___ 21. “Tell Mr. Heathcliff that his son is dying – I’m sure he is, this time – Get up, instantly, and tell him!”
- ___ 22. If he had come nearer, he would probably be aware, from the lights flitting to and fro, and the opening and shutting of the outer doors, that all was not right within.
- ___ 23. Till she reached the age of thirteen, she had not once been beyond the range of the park by herself.
- ___ 24. Her hope was, that Linton might be left with him, as he had been with her; his father, she would fain convince herself, had no desire to assume the burden of his maintenance or education.
- ___ 25. “Miss Catherine is a good girl; I don’t fear that she will go willfully wrong; and people who do their duty are always finally rewarded.”

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

Identify the figurative language in the following sentences. Label underlined words or phrases:

p = personification s = simile m = metaphor o = onomatopoeia h = hyperbole

- ___ 1. The canisters were almost out of her reach; I made a motion to aid her; she turned upon me as a miser might turn if any one attempted to assist him in counting his gold.
- ___ 2. Nothing was stirring except a brindled, grey cat, which crept from the ashes, and saluted me with a querulous mew.
- ___ 3. Her spirits were always at high-water mark, her tongue always going -- singing, laughing, and plaguing everybody who would not do the same.
- ___ 4. She was rather thin, but young, and fresh complexioned, and her eyes sparkled as bright as diamonds.
- ___ 5. “The Lintons heard us, and with one accord, they shot like arrows to the door . . . “
- ___ 6. “Do you mark those two lines between your eyes, and those thick brows, that instead of rising arched, sink in the middle, and that couple of black fiends, so deeply buried, who never open their windows boldly, but lurk glinting under them, like devil’s spies?”
- ___ 7. “I’ve dreamt in my life dreams that have stayed with me ever after, and changed my ideas; they’ve gone through and through me, like wine through water, and altered the colour of my mind.”
- ___ 8. “Whatever our souls are made of, his and mine are the same, and Linton’s is as different as a moonbeam from lightning, or frost from fire.”
- ___ 9. She kept wandering to and fro . . . heedless of my expostulations, and the growling thunder, and the great drops that began to plash around her . . .
- ___ 10. They were both very attentive to her comfort, certainly. It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn.
- ___ 11. The return of sunshine was welcomed by answering sunshine from him.
- ___ 12. It had got dusk, and the moon looked over the high wall of the court, causing undefined shadows to lurk in the corners of the numerous projecting portions of the building.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 9 STYLE: FIGURATIVE LANGUAGE

- ____ 13. A half-civilized ferocity lurked yet in the depressed brows, and eyes full of black fire, but it was subdued; and his manner was even dignified . . .
- ____ 14. “He’s not a rough diamond – a pearl-containing oyster of a rustic . . .”
- ____ 15. “I say ‘Let them alone, because I should hate them to be wronged;’ and he’d crush you, like a sparrow’s egg, Isabella.”
- ____ 16. “Banish him from your thoughts, Miss,” I said. “He’s a bird of bad omen . . .”
- ____ 17. “Here are two people sadly in need of a third to thaw the ice between them . . .”
- ____ 18. “Your presence is a moral poison that would contaminate the most virtuous – for that cause, and to prevent worse consequences, I shall deny you, hereafter, admission into this house . . .”
- ____ 19. “I’ll crush his ribs in like a rotten hazel-nut, before I cross the threshold!”
- ____ 20. “I’m nearly distracted, Nell!” she exclaimed, throwing herself on the sofa. “A thousand smiths’ hammers are beating in my head!”
- ____ 21. “Your cold blood cannot be worked into a fever – your veins are full of ice-water – but mine are boiling, and the sight of such chilliness makes them dance.”
- ____ 22. And sliding from the bed before I could hinder he, she crossed the room, walking very uncertainly, threw it back, and bent out, careless of the frosty air that cut about her shoulders as keen as a knife.
- ____ 23. “You know as well as I do, that for every thought she spends on Linton, she spends a thousand on me!”
- ____ 24. “If he loved with all the powers of his puny being, he couldn’t love as much in eighty years as I could in a day.”
- ____ 25. The rainy night had ushered in a misty morning – half frost, half drizzle – and temporary brooks crossed our path, gurgling from the uplands.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

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

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

- ___ 1. . . . but I believe at Wuthering Heights the kitchen is forced to retreat altogether into another quarter; at least I distinguished a chatter of tongues, and a clatter of culinary utensils, deep within . . .
- ___ 2. I listened doubtingly an instant; detected the disturber, then turned and dosed, and dreamt again; if possible, still more disagreeably than before.
- ___ 3. The spectre showed a spectre's ordinary caprice; it gave no sign of being . . .
- ___ 4. There was such anguish in the gush of grief that accompanied this raving, that my compassion made me overlook its folly, and I drew off . . .
- ___ 5. It opened into the house, where the females were already astir, Zillah urging flakes of flame up the chimney with a colossal bellow, and Mrs. Heathcliff, kneeling on the hearth, reading a book by the aid of the blaze.
- ___ 6. . . . I stepped forward briskly, as if eager to partake the warmth of the hearth, and innocent of any knowledge of the interrupted dispute.
- ___ 7. He seized his stick to strike him, and shook with rage that he could not do it.
- ___ 8. "It's no company at all, when people know nothing and say nothing," she muttered.
- ___ 9. At the first finger his father laid on him, however, he shrieked again louder than before, and struggled as if he would go into convulsions.
- ___ 10. She jumped up in a fine fright – flung Hareton onto the settle, and ran to seek for her friend herself, not taking leisure to consider why she was so flurried, or how her talk would have affected him.
- ___ 11. She was at that time a charming young lady of eighteen; infantile in manners, though possessed of keen wit, keen feelings, and a keen temper, too . . .
- ___ 12. Isabella and he had had an hour's interview, during which he tried to elicit from her some sentiment of proper horror for Heathcliff's advances . . .
- ___ 13. Trembling and bewildered, she held me fast, but the horror gradually passed from her countenance; its paleness gave place to a glow of shame.

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 10 STYLE: POETIC DEVICES

- ____ 14. I began to defend myself, thinking it too bad to be blamed for another's wicked waywardness!
- ____ 15. The sky is blue, and the larks are singing, and the becks and brooks are all brim full.
- ____ 16. My slumber was deep, and sweet, though over far too soon.
- ____ 17. “Why should you be anxious to conceal them? your pride cannot blind God!”
- ____ 18. “And – did she ever mention me?” he asked, hesitating, as if he dreaded the answer to his question would introduce details that he could not bear to hear.
- ____ 19. “I recovered spirits sufficient to hear Joseph’s eternal lectures without weeping; and to move up and down the house, less with the foot of a frightened thief, than formerly.”
- ____ 20. “I rose with an irrepressible expression of what I felt on my lips, which induced my companion, who had been staring towards the door, to turn and look at me.
- ____ 21. “And, believe that your kindness has made me love you deeper than if I deserved your love, and though I couldn’t, and cannot help showing my nature to you, I regret it and repent it, and shall regret, and repent it, till I die!”
- ____ 22. “I wouldn’t have aided or abetted an attempt on even *his* life, for anything . . .”
- ____ 23. “If I consent to burn them, will you promise faithfully, neither to send nor receive a letter again, nor a book, for I perceive you have sent him books, nor locks of hair, nor rings, nor playthings?”
- ____ 24. “She wasn’t as happy as master; she hadn’t as much to live for.”
- ____ 25. Cathy began searching for some water; she lighted on a pitcher in the dresser, filled a tumbler, and brought it.

WUTHERING HEIGHTS by Emily Bronte – 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. Being unable to remove the chain, I jumped over, and, running up the flagged causeway bordered with straggling gooseberry bushes, knocked vainly for admittance, till my knuckles tingled, and the dogs howled.
- ____ 2. . . . and rousing myself to dispel the obtrusive name, I discovered my candle wick reclining on one of the antique volumes, and perfuming the place with an odour of roasted calf-skin.
- ____ 3. Merely, the branch of a fir-tree that touched my lattice, as the blast wailed by, and rattled its dry cones against the panes!
- ____ 4. “I must stop it, nevertheless!” I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch: instead of which, my fingers closed on the fingers of a little, ice-cold hand!
- ____ 5. But as soon as she saw him vexed again, she kissed his hand, and said she would sing him to sleep.
- ____ 6. I smelt the rich of the heating spices; and admired the shining kitchen utensils, the polished clock, decked in holly, the silver mugs ranged on a tray ready to be filled with mulled ale for supper . . .
- ____ 7. About midnight, while we still sat up, the storm came rattling over the Heights in full fury.
- ____ 8. The morning was fresh and cool; I threw back the lattice, and presently the room filled with sweet scents from the garden; but Catherine called peevishly to me.
- ____ 9. A ray fell on his features; the cheeks were sallow, and half covered with black whiskers; the brows lowering, the eyes deep set and singular.
- ____ 10. . . . she sprang forward, took both his hands, and led him to Linton; and then she seized Linton’s reluctant fingers and crushed them into his.
- ____ 11. There was no moon, and everything beneath lay in misty darkness; not a light gleamed from any house, far or near; all had been extinguished long ago; and those at Wuthering Heights were never visible . . .

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 11 STYLE: SENSORY IMAGERY

- ____ 12. Linton lavished on her the kindest caresses, and tried to cheer her by the fondest words . . .
- ____ 13. Our labours were scarcely over when I heard Earnshaw's tread in the passage . . .
- ____ 14. The dog's endeavour to avoid him was unsuccessful, as I guessed by a scutter down stairs, and a prolonged, piteous yelping.
- ____ 15. Gimmerton chapel bells were still ringing; and the full, mellow flow of the beck in the valley came soothingly on the ear.
- ____ 16. Heathcliff had knelt on one knee to embrace her; he attempted to rise, but she seized his hair, and kept him down.
- ____ 17. Her present countenance had a wild vindictiveness in its white cheek, and a bloodless lip, and scintillating eye; and she retained, in her closed fingers, a portion of the locks she had been grasping.
- ____ 18. Consequently, he rose, in suicidal low spirits . . . he sat down by the fire, and swallowed brandy by the tumblerfuls.
- ____ 19. She was the most winning thing that ever brought sunshine into a desolate house – a real beauty in face – with the Earnshaws' handsome dark eyes, but the Lintons' fair skin, and small features, and yellow curling hair.
- ____ 20. "This is your cousin Cathy, Linton," he said, putting their little hands together.
- ____ 21. . . . and she commenced stroking his curls, and kissing his cheek, and offering him tea in her saucer, like a baby.
- ____ 22. The pure heather-scented air, and the bright sunshine, and the gentle canter of Minny, relieved his despondency, after a while.
- ____ 23. He bid her add a spoonful of wine from a bottle on the table; and having swallowed a small portion, appeared more tranquil, and said she was very kind.
- ____ 24. Linton lay on the settle, sole tenant, sucking a stick of sugar-candy . . .
- ____ 25. As she kissed me, her lips felt like ice. "Come and see me, Ellen, don't forget."

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

Identify the type of allusion in the following sentences. Label the underlined words:

a. religious b. mythological c. literary d. folklore/superstition

- ____ 1. “I’ll show you how far I’ve progressed in the Black Art – I shall soon be competent to make a clear house of it. The red cow didn’t die by chance . . .”
- ____ 2. “Then I hope his ghost will haunt you; and I hope Mr. Heathcliff will never get another tenant, till the Grange is a ruin!” she answered sharply.
- ____ 3. . . . I ordered the miscreants to let me out . . . with several incoherent threats of retaliation that in their indefinite depth of virulency, smacked of King Lear.
- ____ 4. He was, and is yet, most likely, the wearisomest, self-righteous pharisee that ever ransacked a Bible to rake the promises to himself, and fling the curses on his neighbours.
- ____ 5. “Isabella – I believe she is eleven, a year younger than Cathy – lay screaming at the farther end of the room, shrieking as if witches were running red-hot needles into her.”
- ____ 6. His cake and cheese remained on the table all night, for the fairies.
- ____ 7. We thought a bolt had fallen in the middle of us, and Joseph swung onto his knees, beseeching the Lord to remember the patriarchs Noah and Lot . . .
- ____ 8. The Jonah, in my mind, was Mr. Earnshaw, and I shook the handle of his den that I might ascertain if he were yet living.
- ____ 9. “Abstract your mind from the subject, at present – you are too prone to covet your neighbour’s goods: remember, *this* neighbour’s goods are mine.”
- ____ 10. “This bed is the fairy cave under Peniston Crag, and you are gathering elf-bolts to hurt our heifers; pretending, while I am near, that they are only locks of wool.
- ____ 11. “A positive labour of Hercules, I assure you!”
- ____ 12. “On only one condition can I hope to forgive him. It is, if I may take an eye for an eye, a tooth for a tooth; for every wrench of agony, return a wrench, reduce him to my level.”

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 12 STYLE: ALLUSIONS

- ___ 13. “But leaving out my arm, every inch of me is as sore as if I had been fighting with a legion of imps!”
- ___ 14. “I want to see where the goblin hunter rises in the marsh, and to hear about the fairishes, as you call them – but make haste!”
- ___ 15. “Well, you dropped Linton with it, into a Slough of Despond.”
- ___ 16. “Is he a ghoul, or a vampire?” I mused.
- ___ 17. “The way you’ve passed these three last days might knock up a Titan.”
- ___ 18. “They are afraid of nothing,” I grumbled, watching their approach through the window. “Together they would brave satan and all his legions.”
- ___ 19. “He is reformed in every respect apparently – quite a Christian – offering the right hand of fellowship to his enemies all around!”
- ___ 20. I felt that God had forsaken the stray sheep there to its own wicked wanderings, and an evil beast prowled between it and the fold, waiting his time to spring and destroy.
- ___ 21. Those deep black eyes! That smile, and ghastly paleness! It appeared to me, not Mr. Heathcliff, but a goblin, and, in my terror, I let the candle bend towards the wall, and it left me in darkness.
- ___ 22. “Judas! Traitor!” I ejaculated. “You are a hypocrite, too, are you?”
- ___ 23. “She abandoned them under a delusion,” he answered; “picturing in me a hero of romance, and expecting unlimited indulgences from my chivalrous devotion.”
- ___ 24. “I get levers and mattocks to demolish the two houses, and train myself to be capable of working like Hercules, and when everything is ready, and in my power, I find the will to lift a slate off either roof has vanished!”
- ___ 25. I did not call her unfeeling long, for, I perceived, she was in purgatory throughout the day . . .

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

Read the following passage the first time through for meaning. (From Chapter 14)

- Heathcliff:* “If Edgar Linton meets me, I shall not hesitate to knock him down, and give him enough to insure his quiescence while I stay – If his servants oppose me, I shall threaten them off with these pistols – But wouldn’t it be better to prevent my coming in contact with them, or their master? And you could do it so easily! I’d warn you when I came, and then you might let me in unobserved, as soon as she was alone, and watch till I departed – your conscience quite calm, you would be hindering mischief.”
- Nelly Dean:* I protested against playing that treacherous part in my employer’s house; and besides, I urged the cruelty and selfishness of his destroying Mrs. Linton’s tranquility, for his satisfaction.
“The commonest occurrence startles her painfully,” I said. “She’s all nerves, and she couldn’t bear the surprise, I’m positive. Don’t persist, sir! or else, I shall be obliged to inform my master of your designs, and he’ll take measures to secure his house and its inmates from any such unwarrantable intrusions!”
- Heathcliff:* “In that case, I’ll take measures to secure you, woman!” exclaimed Heathcliff; “you shall not leave Wuthering Heights till to-morrow morning. It is a foolish story to assert that Catherine could not bear to see me; and as to surprising her, I don’t desire it, you must prepare her – ask her if I may come. You say she never mentions my name, and that I am never mentioned to her. To whom should she mention me if I am a forbidden topic in the house? She thinks you are all spies for her husband – Oh, I’ve no doubt she’s in hell among you! I guess, by her silence, as much as anything, what she feels. You say she is often restless, and anxious-looking – is that a proof of tranquility? You talk of her mind being unsettled – how the devil could it be otherwise, in her frightful isolation? An that insipid, paltry creature attending from duty and humanity! From pity and charity! He might as well plant an oak in a flower-pot, and expect it to thrive, as imagine he can restore her to vigour in the soil of his shallow cares! Let us settle it at once; will you stay here, and am I to fight my way to Catherine over Linton, and his footmen? Or will you be my friend as you have been hitherto, and do what I request? Decide! because there is no reason for my lingering another minute, if you persist in your stubborn ill-nature!”

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 “If Edgar Linton meets me, I shall not hesitate to knock him down, and give him enough to insure his
- 2 quiescence while I stay – If his servants oppose me, I shall threaten them off with these pistols – But
- 3 wouldn’t it be better to prevent my coming in contact with them, or their master? And you could do it
- 4 so easily! I’d warn you when I came, and then you might let me in unobserved, as soon as she was alone,
- 5 and watch till I departed – your conscience quite calm, you would be hindering mischief.”
- 6 I protested against playing that treacherous part in my employer’s house; and besides, I urged the cruelty
- 7 and selfishness of his destroying Mrs. Linton’s tranquility, for his satisfaction.
- 8 “The commonest occurrence startles her painfully,” I said. “She’s all nerves, and she couldn’t bear the
- 9 the surprise, I’m positive. Don’t persist, sir! or else, I shall be obliged to inform my master of your designs,
- 10 and he’s take measures to secure his house and its inmates from any such unwarrantable intrusions!”
- 11 In that case, I’ll take measures to secure you, woman!” exclaimed Heathcliff; “you shall not leave

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 13 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1

12 Wuthering Heights till to-morrow morning. It is a foolish story to assert that Catherine could not bear
13 to see me; and as to surprising her, I don't desire it, you must prepare her – ask her if I may come. You
14 say she never mentions my name, and that I am never mentioned to her. To whom should she mention me
15 if I am a forbidden topic in the house? She thinks you are all spies for her husband – Oh, I've no doubt
16 she's in hell among you! I guess, by her silence, as much as anything, what she feels. You say she is often
17 restless, and anxious-looking – is that a proof of tranquility? You talk of her mind being unsettled – how
18 the devil could it be otherwise, in her frightful isolation? And that insipid, paltry creature attending her
19 from duty and humanity! From pity and charity! He might as well plant an oak in a flower-pot, and
20 expect it to thrive, as imagine he can restore her to vigour in the soil of his shallow cares! Let us settle it
21 at once; will you stay here, and am I to fight my way to Catherine over Linton, and his footmen? Or will
22 you be my friend, as you have been hitherto, and do what I request? Decide! because there is no reason
23 for my lingering another minute, if you persist in your stubborn ill-nature!"

- ____ 1. The tone of the passage can be described by all of the following EXCEPT . . .
 a. threatening and determined
 b. violent and cunning
 c. loud and sensitive
 d. insistent and clever
- ____ 2. The author uses all of the following techniques to characterize Heathcliff EXCEPT . . .
 a. Subjunctive mood of the verb
 b. Imperative mood of the verb
 c. Interrogative sentences
 d. Exclamatory sentences
- ____ 3. Lines 19 and 20 contain an example of . . .
 a. metaphor b. simile c. analogy d. conceit
- ____ 4. Lines 22 and 23 indicate that if Nelly does not cooperate Heathcliff will . . .
 a. Kill Linton b. Kill Catherine c. Leave immediately d. Kidnap Nelly
- ____ 5. The most likely meaning of *quiescence* in Line 2 is . . .
 a. quiet b. unconscious c. dead d. weak
- ____ 6. The *predominant* stylistic device used in Lines 17 and 18 is . . .
 a. inductive reasoning
 b. rhetorical question
 c. dramatic irony
 d. inference

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

Read the following passage the first time through for meaning. (From Chapter 14)

Heathcliff: “How did she die? he resumed, at last – fain, notwithstanding his hardihood, to have a support behind him, for, after the struggle, he trembled, in spite of himself, to his very finger-ends.

Nelly Dean: Poor wretch! I thought; you have a heart and nerves the same as your brother men! Why should you be anxious to conceal them? your pride cannot blind God! You tempt him to wring them, till he forces a cry of humiliation!

Nelly Dean: “Quietly as a lamb!” I answered, aloud. “She drew a sigh, and stretched herself, like a child reviving, and sinking again to sleep; and five minutes after I felt one little pulse at her heart, and nothing more!”

Heathcliff: “And – did she ever mention me?” he asked, hesitating, as if he dreaded the answer to his question would introduce details that he could not bear to hear.

Nelly Dean: “Her senses never returned – she recognized nobody from the time you left her,” I said. “She lies with a sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a gentle dream – may she wake as kindly in the other world!”

Heathcliff: “May she wake in torment!” he cried, with frightful vehemence, stamping his foot, and groaning in a sudden paroxysm of ungovernable passion. “Why, she’s a liar to the end! Where is she? Not there – not in heaven – not perished – where? Oh! you said you cared nothing for my sufferings! And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest, as long as I am living! You said I killed you – haunt me then! The murdered do haunt their murderers. I believe – I know that ghosts have wandered on earth. Be with me always – take any form – drive me mad! only do not leave me in this abyss, where I cannot find you! Oh God! it is unutterable! I cannot live without my life! I cannot live without my soul!”

He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a savage beast getting goaded to death with knives and spears.

I observed several splashes of blood about the bark of the tree, and his hands and forehead were both stained; probably the scene I witnessed was a repetition of others acted during the night. It hardly moved my compassion – it appalled me; still I felt reluctant to quit him so. But the moment he recollected himself enough to notice me watching, he thundered a command for me to go, and I obeyed. He was beyond my skill to quiet or console!

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 “How did she die?” he resumed, at last – fain, notwithstanding his hardihood, to have a support behind him,
- 2 for, after the struggle, he trembled, in spite of himself, to his very finger-ends.
- 3 Poor wretch! I thought; you have a heart and nerves the same as your brother men! Why should you be anxious
- 4 to conceal them? your pride cannot blind God! You tempt him to wring them, till he forces a cry of humiliation!
- 5 “Quietly as a lamb!” I answered, aloud. “She drew a sigh, and stretched herself, like a child reviving, and
- 6 sinking again to sleep; and five minutes after I felt one little pulse at her heart, and nothing more!”
- 7 “And – did she ever mention me?” he asked, hesitating, as if he dreaded the answer to his question would
- 8 introduce details that he could not bear to hear.
- 9 “Her senses never returned – she recognized nobody from the time you left her,” I said. “She lies with a
- 10 sweet smile on her face; and her latest ideas wandered back to pleasant early days. Her life closed in a

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 14 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2

11 gentle dream – may she wake as kindly in the other world!”

12 “May she wake in torment!” he cried, with frightful vehemence, stamping his foot, and groaning in a sudden

13 paroxysm of ungovernable passion. “Why, she’s a liar to the end! Where is she? Not there – not in heaven –

14 not perished – where? Oh! you said you cared nothing for my sufferings! And I pray one prayer – I repeat

15 it till my tongue stiffens – Catherine Earnshaw, may you not rest, as long as I am living! You said I killed

16 you—haunt me then! The murdered do haunt their murderers. I believe – I know that ghosts have wandered

17 on earth. Be with me always – take any form – drive me mad! only do not leave me in this abyss, where I

18 cannot find you! Oh God! it is unutterable! I cannot live without my life! I cannot live without my soul!”

19 He dashed his head against the knotted trunk; and, lifting up his eyes, howled, not like a man, but like a

20 savage beast getting goaded to death with knives and spears.

21 I observed several splashes of blood about the bark of the tree, and his hands and forehead were both stained;

22 probably the scene I witnessed was a repetition of others acted during the night. It hardly moved my compassion

23 – it appalled me; still I felt reluctant to quit him so. But the moment he recollected himself enough to notice me

24 watching, he thundered a command for me to go, and I obeyed. He was beyond my skill to quiet or console!

- ____ 1. All of the following descriptions are parallel in meaning EXCEPT . . .
- a. *he trembled, in spite of himself* (Line 2)
 - b. *you have a heart and nerves the same as your brother men* (Line 3)
 - c. *your pride cannot blind God* (Line 4)
 - d. *you said you cared nothing for my sufferings* (Line 14)
- ____ 2. The attitude of Nelly Dean toward Heathcliff can be described by all of the following adjectives EXCEPT . . .
- a. compassionate b. incredulous c. afraid d. emotionally detached
- ____ 3. The passage contains all of the following examples of narration EXCEPT . . .
- a. Heathcliff talking to himself
 - b. Nelly Dean talking to herself
 - c. The spirit of Catherine talking to Heathcliff
 - d. Heathcliff talking to the spirit of Catherine
- ____ 4. Line 18 contains an example of . . .
- a. anaphora b. parataxis c. polysyndeton
- ____ 5. A shift in tone occurs in Line . . .
- a. 12 b. 15 c. 16 d. 19
- ____ 6. Line 20 contains examples of . . .
- a. assonance and metaphor b. consonance and alliteration c. alliteration and metaphor

WUTHERING HEIGHTS by Emily Bronte – Grammar and Style

EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

Read the following passage the first time through for meaning. (From Chapter 24)

“I’ve been to Wuthering Heights, Ellen, and I’ve never missed going a day since you fell ill . . .

On my second visit, Linton seemed in lively spirits; and Zillah (that is their housekeeper) make us a clean room and a good fire, and told us that, as Joseph was out at a prayer-meeting, and Hareton Earnshaw was off with his dogs – robbing our woods of pheasants, as I heard afterwards – we might do what we liked.

She brought me some warm wine and gingerbread, and appeared exceedingly good-natured; and Linton sat in the armchair, and I in the little rocking chair on the hearthstone, and we laughed and talked so merrily, and found so much to say; we planned where we would go, and what we would do in summer. I needn’t repeat that, because you would call it silly.

One time, however, we were near quarreling. He said the pleasantest manner of spending a hot July day was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming dreamily about among the bloom, and the larks singing high up over head, and the blue sky and bright sun shining steadily and cloudlessly. That was his most perfect idea of heaven’s happiness – mine was rocking in a rustling green tree, with a west wind blowing, and bright, white clouds flitting rapidly above; and not only larks, but throistles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy. He wanted all to lie in an ecstasy of peace; I wanted all to sparkle, and dance in a glorious jubilee.”

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 “I’ve been to Wuthering Heights, Ellen, and I’ve never missed going a day since you fell ill . . .
- 2 On my second visit, Linton seemed in lively spirits; and Zillah (that is their housekeeper) make us a clean
- 3 room and a good fire, and told us that, as Joseph was out at a prayer-meeting, and Hareton Earnshaw was
- 4 off with his dogs – robbing our woods of pheasants, as I heard afterwards – we might do what we liked.
- 5 She brought me some warm wine and gingerbread, and appeared exceedingly good-natured; and Linton
- 6 sat in the armchair, and I in the little rocking chair on the hearthstone, and we laughed and talked so merrily,
- 7 and found so much to say; we planned where we would go, and what we would do in summer. I needn’t
- 8 repeat that, because you would call it silly.
- 9 One time, however, we were near quarreling. He said the pleasantest manner of spending a hot July day
- 10 was lying from morning till evening on a bank of heath in the middle of the moors, with the bees humming
- 11 dreamily about among the bloom, and the larks singing high up over head, and the blue sky and bright sun
- 12 shining steadily and cloudlessly. That was his most perfect idea of heaven’s happiness – mine was rocking
- 13 in a rustling green tree, with a west wind blowing, and bright, white clouds flitting rapidly above; and not
- 14 only larks, but throistles, and blackbirds, and linnets, and cuckoos pouring out music on every side, and the

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EXERCISE 15 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3

15 moors seen at a distance, broken into cool dusky dells; but close by great swells of long grass undulating
16 in waves to the breeze; and woods and sounding water, and the whole world awake and wild with joy. He
17 wanted all to lie in an ecstasy of peace; I wanted all to sparkle, and dance in a glorious jubilee.

- ____ 1. The *predominant* imagery in the passage includes all of the following EXCEPT . . .
 - a. archetypal
 - b. sensory
 - c. religious
 - d. Romantic
- ____ 2. The *predominant* poetic device used in Lines 9-17 is . . .
 - a. assonance
 - b. consonance
 - c. alliteration
 - d. repetition
- ____ 3. The tone of the passage can be described by all of the following adjectives EXCEPT . . .
 - a. sentimental
 - b. exuberant
 - c. optimistic
 - d. gleeful
- ____ 4. Linton's and Catherine's ideals of a July day are different in all of the following respects EXCEPT . . .
 - a. Catherine is by a brook and Linton is in the moors
 - b. Catherine's day has clouds, Linton's sky is clear
 - c. Catherine is in a tree, Linton is lying down
 - d. Catherine hears many birds, Linton hears only one bird
- ____ 5. The underlined words in Line 15 are an example of . . .
 - a. assonance b. consonance c. alliteration d. rhyme
- ____ 6. The author employs poetic devices and sensory imagery in the passage for all of the following reasons EXCEPT . . .
 - a. To create a mood of harmony between the characters and nature
 - b. To establish Linton as a romantic character
 - c. To contrast the innocence of the Catherine and Linton with Heathcliff
 - d. To contrast the indoor setting with the outdoor setting

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

Read the following passage the first time through for meaning. (From Chapter 22)

He pushed his horse close, and, bending down, observed –

“Miss Catherine, I’ll own to you that I have little patience with Linton – and Hareton and Joseph have less. I’ll own that he’s with a harsh set. He pines for kindness, as well as love; and a kind word from you would be his best medicine. Don’t mind Mrs. Dean’s cruel cautions, but be generous, and contrive to see him. He dreams of you day and night, and cannot be persuaded that you don’t hate him, since you neither write nor call.”

I closed the door, and rolled a stone to assist the loosened lock in holding it; and spreading my umbrella, I drew my charge underneath, for the rain began to drive through the moaning branches of the trees, and warned us to avoid delay.

Our hurry prevented any comment on the encounter with Heathcliff, as we stretched towards home; but I divined instinctively that Catherine’s heart was clouded now in double darkness. Her features were so sad, they did not seem hers: she evidently regarded what she had heard as every syllable true.

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 pushed his horse close, and, bending down, observed –

2 “Miss Catherine, I’ll own to you that I have little patience with Linton – and Hareton and Joseph have

3 less. I’ll own that he’s with a harsh set. He pires for kindness, as well as love; and a kind word from you

4 would be his best medicine. Don’t mind Mrs. dean’s cruel cautions, but be generous, and contrive to see

5 him. He dreams of you day and night, and cannot be persuaded that you don’t hate him, since you neither

6 write nor call.”

7 I closed the door, and rolled a stone to assist the loosened lock in holding it; and spreading my umbrella,

8 I drew my charge underneath, for the rain began to drive through the moaning branches of the trees, and

9 warned us to avoid delay.

10 Our hurry prevented any comment on the encounter with Heathcliff, as we stretched towards home; but

11 I divined instinctively that Catherine’s heart was clouded now in double darkness. Her features were so

12 sad, they did not seem hers: she evidently regarded what she had heard as every syllable true.

____ 1. Lines 2 and 3 contain an example of . . .
a. anaphora b. parataxis c. polysyndeton

____ 2. The underlined words in Line 3 are an example of . . .
a. assonance b. consonance c. alliteration

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EXERCISE 16 STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4

- ____ 3. The underlined words in Line 4 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 4. The underlined words in Line 7 are an example of . . .
a. assonance b. consonance c. alliteration
- ____ 5. Line 8 contains an example of . . .
a. metaphor b. simile c. personification
- ____ 6. Line 11 contains an example of . . .
a. metaphor b. simile c. personification

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ANSWER KEY EXERCISES 1-16

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

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

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

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

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

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

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

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

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

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ANSWER KEY

EXERCISES 1-16

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

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

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

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

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

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

EXERCISE 16: 1. a 2. a 3. c 4. a 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*).

ANTIPHHRASIS – 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, clomp, 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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