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**grammar dog.com**

grammar, style, and proofreading exercises

# **The Grammar dog Guide to Life on the Mississippi by Mark Twain**

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

## About Gramwardog

Gramwardog 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 Gramwardog.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.

Gramwardog'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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***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**  
All exercises use sentences from the novel.

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***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

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

*n = noun*

*v = verb*

*adj = adjective*

*adv = adverb*

*prep = preposition*

*pron = pronoun*

*int = interjection*

*conj = conjunction*

- \_\_\_\_ 1.        The Mississippi was left unvisited by whites during a term of years which seems incredible in our energetic days.
- \_\_\_\_ 2.        In our day we don't allow a hundred and thirty years to elapse between glimpses of a marvel.
- \_\_\_\_ 3.        If somebody should discover a creek in the country next to the one that the North Pole is in, Europe and America would start fifteen costly expeditions thither: one to explore the creek, and the other fourteen to hunt for each other.
- \_\_\_\_ 4.        In that day, all explorers traveled with an outfit of priests.
- \_\_\_\_ 5.        On the 17<sup>th</sup> of June, 1673, the canoes of Joliet and Marquette and their five subordinates reached the junction of the Wisconsin and the Mississippi.
- \_\_\_\_ 6.        They moved in procession down the surface of the frozen river, on foot, and dragging their canoes after them on sledges.
- \_\_\_\_ 7.        They plowed through the fields of floating ice, past the mouth of the Missouri.
- \_\_\_\_ 8.        Then, to the admiration of the savages, LaSalle set up a cross with the arms of France on it, and took possession of the whole country for the king – the cool fashion of the time – while the priest piously consecrated the robbery with a hymn.
- \_\_\_\_ 9.        When we presently got under way and went poking down the broad Ohio, I became a new being, and the subject of my own admiration.
- \_\_\_\_ 10.       We went booming along, taking a good many chances, for we were anxious to “get out of the river” (as getting out to Cairo was called) before night should overtake us.
- \_\_\_\_ 11.       “My boy, you’ve got to know the shape of the river perfectly.”
- \_\_\_\_ 12.       However, virtue is its own reward, so I was a barely perceptible trifle ahead in the contest.

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 1            PARTS OF SPEECH**

- \_\_\_ 13.        We write frankly and fearlessly, but then we “modify” before we print.
- \_\_\_ 14.        It was always the custom for the boats to leave New Orleans between four and five o’clock in the afternoon.
- \_\_\_ 15.        In the space of one hundred and seventy-six years the Lower Mississippi has shortened itself two hundred and forty-two miles.
- \_\_\_ 16.        The fine new homes are noble and beautiful and modern.
- \_\_\_ 17.        Between St. Louis and Cairo the steamboat wrecks average one to the mile – two hundred wrecks, altogether.
- \_\_\_ 18.        The perilous “Graveyard,” among whose numberless wrecks we used to pick our way so slowly and gingerly, is far away from the channel now, and a terror to nobody.
- \_\_\_ 19.        The water had been falling during a considerable time now, yet as a rule we found the banks still under water.
- \_\_\_ 20.        “Ah, I see – your hands are tied, they cannot aid you.”
- \_\_\_ 21.        About nightfall we passed the large and flourishing town of Alton, Illinois.
- \_\_\_ 22.        There was a railway bridge across the river here well sprinkled with glowing lights, and a very beautiful sight it was.
- \_\_\_ 23.        “Oh, nonsense! The people here have known him from the very cradle – they knew him a hundred times better than the St. Louis idiots could have known him.”
- \_\_\_ 24.        The season being far advanced when we were in New Orleans, the roses and magnolia blossoms were falling; but here in St. Paul it was the snow.
- \_\_\_ 25.        How solemn and beautiful is the thought that the earliest pioneer of civilization, the van-leader of civilization, is never the steamboat, never the railroad, never the newspaper, never the Sabbath school, never the missionary – but always whisky!

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 2            PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

**PASSAGE 1**

So by and by I ran away I said I never would  
1  
come home agian till I was a pilot and could  
2  
come in glory. But somehow i could not manage it.  
3  
I went meekly aboard a few of the boats that lay  
4  
packed together like sardines at the long St Louis  
5  
wharf, and very humbly inquired for the pilots, but  
got only a cold sholder and short words from mates  
6  
and clerks. (Chapter IV)

- \_\_\_\_ 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**

Months afterward the Hope within me struggled  
1  
to a reluctant death, and I found myself without  
2  
ambition. But I was ashamed to go home I was  
3  
in cincinnati, and I set to work to map out a  
4  
new career I had been reading about the recent  
5  
exploration of the River Amazon by an expadition  
6  
sent out by our government. (Chapter IV)

- \_\_\_\_ 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



*LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style

**EXERCISE 3          PROOFREADING: SPELLING, CAPITALIZATION, PUNCTUATION**

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

**PASSAGE 1**

What a rousing cheer they gave him! The cheif  
1  
mate took his stand in the glair of a torch  
2  
basket, a coil of rope in his hand, and his men  
grouped about him. the next moment the  
3  
swimmers face appeared in the circle of light,  
4  
and in another one the owner of it was hawled  
5  
aboard, limp and drenched, while cheer on cheer  
6  
went up. It was that devil Tom. (Chapter XII)

- \_\_\_\_ 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**

The yawl crew searched everywhere, but  
1  
found no sign of the two men. they  
2  
probabely failed to catch the guard, tumbled  
3  
back, and were struck by the Wheel and  
4  
killed Tom had never jumped for the guard  
5  
at all, but had plunged headfirst into the  
river and dived unner the wheel.  
6  
(Chapter XII)

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

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**EXERCISE 4            SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

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

- \_\_\_\_ 1.            The Mississippi receives and carries to the Gulf water from fifty-four subordinate rivers that are navigable by steamboats, and from some hundreds that are navigable by flats and keels.**
- \_\_\_\_ 2.            DeSoto merely glimpsed the river, then died and was buried in it by his priests and soldiers.**
- \_\_\_\_ 3.            In the morning the chief and six hundred of his tribesmen escorted the Frenchmen to the river and bade them a friendly farewell.**
- \_\_\_\_ 4.            Day by day they floated down the great bends, in the shadow of the dense forests, and in time arrived at the mouth of the Arkansas.**
- \_\_\_\_ 5.            When I was a boy, there was but one permanent ambition among my comrades in our village on the west bank of the Mississippi River.**
- \_\_\_\_ 6.            The town drunkard stirs, the clerks wake up, a furious clatter of drays follows, every house and store pours out a human contribution, and all in a twinkling the dead town is alive and moving.**
- \_\_\_\_ 7.            My father was a justice of the peace, and I supposed he possessed the power of life and death over all men and could hang anybody that offended him.**
- \_\_\_\_ 8.            I supposed that all a pilot had to do was to keep his boat in the river, and did not consider that that could be much of a trick, since it was so wide.**
- \_\_\_\_ 9.            The boat backed out from New Orleans at four in the afternoon, and it was “our watch” until eight.**
- \_\_\_\_ 10.           I knew that boats ran all night, but somehow I had never happened to reflect that somebody had to get up out of a warm bed to run them.**
- \_\_\_\_ 11.           It was a rather dingy night, although a fair number of stars were out.**
- \_\_\_\_ 12.           The big mate was at the wheel, and he had the old tub pointed at a star and was holding her straight up the middle of the river.**

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**EXERCISE 4            SIMPLE, COMPOUND, AND COMPLEX SENTENCES**

- \_\_\_ 13.        My chief was presently hired to go on a big New Orleans boat, and I packed my satchel and went with him.
- \_\_\_ 14.        The boat hesitated, halted, pressed her nose among the boughs a critical instant, then reluctantly began to back away.
- \_\_\_ 15.        The whole vast face of the stream was black with drifting dead logs, broken boughs, and great trees that had caved in and been washed away.
- \_\_\_ 16.        The dense, untouched forest overhung both banks of the crooked little crack, and one could believe that human creatures had never intruded there before.
- \_\_\_ 17.        It was a foul night, and the river was so wide, there, that a landsman's uneducated eyes could discern no opposite shore through such a gloom.
- \_\_\_ 18.        By and by the boat's lantern disappeared, and after an interval a wee spark glimmered upon the face of the water a mile away.
- \_\_\_ 19.        Mr. Thornburg blew the whistle, in acknowledgment, backed the steamer out, and made for it.
- \_\_\_ 20.        Mr. Bixby placed me as steersman for a while under a pilot whose feats of memory were a constant marvel to me.
- \_\_\_ 21.        The lower river was about bank full, and if anybody had questioned my ability to run any crossing between Cairo and New Orleans without help or instruction, I should have felt irreparably hurt.
- \_\_\_ 22.        The moment that the boat was under way in the river, she was under the sole and unquestioned control of the pilot.
- \_\_\_ 23.        He always had work, he never saved a penny, he was a most persuasive borrower, he was in debt to every pilot on the river and to the majority of the captains.
- \_\_\_ 24.        It was a bitter pill to have to accept association pilots at last, yet captains and owners agreed that there was no other way.
- \_\_\_ 25.        The racket had brought everybody to the hurricane deck, and I trembled when I saw the old captain looking up from the midst of the crowd.

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**EXERCISE 5            COMPLEMENTS**

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

*d.o. = direct object*

*i.o. = indirect object*

*p.n. = predicate nominative*

*o.p. = object of preposition*

*p.a. = predicate adjective*

- \_\_\_ 1.        Nearly the whole of that one thousand three hundred miles of old Mississippi River which LaSalle floated down in his canoes, two hundred years ago, is good solid dry ground now.
- \_\_\_ 2.        In 1673 Joliet the merchant, and Marquette the priest, crossed country and reached the banks of the Mississippi.
- \_\_\_ 3.        The river was an awful solitude, then.
- \_\_\_ 4.        A voyage down and back sometimes occupied nine months.
- \_\_\_ 5.        He told me the names of dim capes and shadowy islands as we glided by them in the solemnity of the night, under the winking stars, and by and by got to talking about himself.
- \_\_\_ 6.        What with lying on the rocks four days at Louisville, and some other delays, the poor old *Paul Jones* fooled away about two weeks in making the voyage from Cincinnati to New Orleans.
- \_\_\_ 7.        He gave me the wheel once or twice, but I had no luck.
- \_\_\_ 8.        “My boy, you must get a little memorandum book, and every time I tell you a thing, put it down right away.”
- \_\_\_ 9.        The dead silence and sense of waiting became oppressive.
- \_\_\_ 10.       At the end of what seemed a tedious while, I had managed to pack my head full of islands, towns, bars, “points,” and bends; and a curiously inanimate mass of lumber it was, too.
- \_\_\_ 11.       During this big rise these small-fry craft were an intolerable nuisance.
- \_\_\_ 12.       Once a coal boatman sent a bullet through our pilothouse, when we borrowed a steering oar of him in a very narrow place.
- \_\_\_ 13.       You will hardly believe it, but many steamboat clerks always carried a large assortment of religious tracts with them in those old departed steamboating days.

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 5            COMPLEMENTS**

- \_\_\_ 14.        As I have said, the big rise brought a new world under my vision.
- \_\_\_ 15.        Under the “points” the water was absolutely dead, and the invisible banks so bluff that where the tender willow thickets projected you could bury your boat’s broadside in them as you tore along, and then you seemed fairly to fly.
- \_\_\_ 16.        All through your watch you are tortured with the exquisite misery of uncertainty.
- \_\_\_ 17.        Late one night the boat was approaching Helena, Arkansas; the water was low, and the crossing above the town in a very blind and tangled condition.
- \_\_\_ 18.        I told the girl a good many of my river adventures, and made myself out a good deal of a hero.
- \_\_\_ 19.        Tom and I had been bosom friends until this time; but now a coolness began to arise.
- \_\_\_ 20.        A pilot, in those days, was the only unfettered and entirely independent human being that lived in the earth.
- \_\_\_ 21.        He was a middle-aged, long, slim, bony, smooth-shaven, horse-faced, ignorant, stingy, malicious, snarling, fault-hunting, mote-magnifying tyrant.
- \_\_\_ 22.        I had committed the crime of crimes – I had lifted my hand against a pilot on duty!
- \_\_\_ 23.        The most notable absence observable in the billiard room was the absence of the river man.
- \_\_\_ 24.        The loneliness of this solemn, stupendous flood is impressive – and depressing.
- \_\_\_ 25.        A father who left his son a steamboat bar left him a fortune.

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 6            PHRASES**

**Identify the phrases in the following sentences. Label the underlined words:**

*par = participial      ger = gerund      inf = infinitive      appos = appositive      prep = prepositional*

- \_\_\_\_ 1.        Now and then we had a hope that if we lived and were good, God would permit us to be pirates.
- \_\_\_\_ 2.        Ten minutes later the steamer is under way again, with no flag on the jack-staff and no black smoke issuing from the chimneys.
- \_\_\_\_ 3.        I went to work now to learn the shape of the river.
- \_\_\_\_ 4.        Every now and then a huge log, lying deep in the water, would suddenly appear right under our bows, coming head-on.
- \_\_\_\_ 5.        Behind other islands we found wretched little farms, and wretcheder little log cabins.
- \_\_\_\_ 6.        There were crazy rail fences sticking a foot or two above the water, with one or two jeans-clad, chills-racked, yellow-faced male miseries roosting on the top-rail, elbows on knees, jaws in hands, grinding tobacco, and discharging the result at floating chips through crevices left by lost teeth.
- \_\_\_\_ 7.        Now what could these banished creatures find to do to keep from dying of the blues during the low-water season!
- \_\_\_\_ 8.        At night a paper lantern with a candle in it is fastened on top of the buoy, and this can be seen a mile or more, a little glimmering spark in the waste of blackness.
- \_\_\_\_ 9.        It is such grandeur, too, to the cub, to get a chance to give an order.
- \_\_\_\_ 10.       Mr. Brown would start out with the honest intention of telling you a vastly funny anecdote about a dog.
- \_\_\_\_ 11.       Winter approached, business doubled and trebled, and an avalanche of Missouri, Illinois, and Upper Mississippi River boats came pouring down to take a chance in the New Orleans trade.
- \_\_\_\_ 12.       Upon each of these wharf boats the association's officers placed a strong box, fastened with a peculiar lock which was used in no other service but one – the United States mail service.

*LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style

EXERCISE 6            PHRASES

- \_\_\_\_ 13.        The racket had brought everybody to the hurricane deck, and I trembled when I saw the old captain looking up from the midst of the crowd.
- \_\_\_\_ 14.        When I turned out, in the morning, we had passed Columbus, Kentucky, and were approaching Hickman, a pretty town, perched on a handsome hill.
- \_\_\_\_ 15.        The military engineers of the Commission have taken upon their shoulders the job of making the Mississippi over again – a job transcended in size by only the original job of creating it.
- \_\_\_\_ 16.        Reading and dreaming were my passions, and I avoided conversation in order to indulge these appetites.
- \_\_\_\_ 17.        During the fortnight's run from Acapulco to San Francisco I several times saw the gamblers talking earnestly with Backus, and once I threw out a gentle warning to him.
- \_\_\_\_ 18.        In due time we passed Grand Gulf and Rodney, of war fame, and reached Natchez, the last of the beautiful hill cities – for Baton Rouge, yet to come, is not on a hill, but only on high ground.
- \_\_\_\_ 19.        Strung along below the city, were a number of decayed, ramshackly, superannuated old steamboats, not one of which had I ever seen before.
- \_\_\_\_ 20.        In a Memphis graveyard is buried a young fellow who perished at the wheel a great many years ago, in White River, to save the lives of other men.
- \_\_\_\_ 21.        An Arkansas passenger brought an enormous bear aboard, one day, and chained him to a lifeboat on the hurricane deck.
- \_\_\_\_ 22.        The rain poured down in amazing volume; the ear-splitting thunder peals broke nearer and nearer; the wind increased in fury and began to wrench off boughs and treetops and send them sailing away through space.
- \_\_\_\_ 23.        During my three days' stay in the town, I woke up every morning with the impression that I was a boy – for in my dreams the faces were all young again, and looked as they had looked in the old times.
- \_\_\_\_ 24.        He had always done his murders with a bowie knife, and he made all my hairs rise by suddenly snatching it out and showing it to me.
- \_\_\_\_ 25.        There is an interesting cave a mile or two below Hannibal, among the bluffs.

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**EXERCISE 7            VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES**

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

*subj = subject*

*d.o. = direct object*

*p.n. = predicate nominative*

*adj = adjective*

*adv = adverb*

*o.p. = object of preposition*

Verbal    Usage

- |       |       |     |   |
|-------|-------|-----|---|
| _____ | _____ | 1.  | <u>Considering the Missouri its main branch</u> , it is the longest river in the world – four thousand three hundred miles.   |
| _____ | _____ | 2.  | But at last LaSalle the Frenchman conceived the idea of <u>seeking out that river and exploring it</u> .  |
| _____ | _____ | 3.  | “At length the buffalo began to appear, <u>grazing in herds on the great prairies which then bordered the river</u> .”  |
| _____ | _____ | 4.  | But no matter, Joliet and Marquette struck into the country <u>to hunt up the proprietors of the tracks</u> .   |
| _____ | _____ | 5.  | But the desire <u>to be a steamboatman</u> kept intruding, nevertheless.  |
| _____ | _____ | 6.  | “There’s only one way to be a pilot, and that is <u>to get this entire river by heart</u> .”  |
| _____ | _____ | 7.  | <u>This drifting</u> was the dismalest work; it held one’s heart still.   |
| _____ | _____ | 8.  | And as fast as they came the clerk would heave over neat bundles of religious tracts, <u>tied to shingles</u> .   |
| _____ | _____ | 9.  | By this time the boat’s yawl was manned and away, <u>to search for the missing</u> .  |
| _____ | _____ | 10. | I looked around, and there stood Mr. Bixby, <u>smiling a bland, sweet smile</u> .   |
| _____ | _____ | 11. | His interference, in that particular instance, might have been an excellent thing, but to permit it would have been <u>to establish a most pernicious precedent</u> . |
| _____ | _____ | 12. | In those old days, <u>to load a steamboat at St. Louis, take her to New Orleans and back, and discharge cargo</u> , consumed about twenty-five days, on an average.   |



*LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style

EXERCISE 7      VERBALS: GERUNDS, INFINITIVES, AND PARTICIPLES

Verbal Usage

- \_\_\_\_\_ 13.    Lying in port under wages was a thing which many pilots greatly enjoyed and appreciated.
- \_\_\_\_\_ 14.    The first thing a pilot did when he reached New Orleans or St. Louis was to take his final and elaborate report to the association parlors and hang it up there – after which he was free to visit his family.
- \_\_\_\_\_ 15.    All efforts to conquer the fire proved fruitless.
- \_\_\_\_\_ 16.    So the buckets were presently thrown aside and the officers fell to with axes and tried to cut the prisoners out.
- \_\_\_\_\_ 17.    The mighty bridge, stretching along over our heads, had done its share in the slaughter and spoliation.
- \_\_\_\_\_ 18.    Mississippi steamboating was born about 1812.
- \_\_\_\_\_ 19.    My idea was to tarry a while in every town between St. Louis and New Orleans.
- \_\_\_\_\_ 20.    Going into Cairo, we came near killing a steamboat which paid no attention to our whistle and then tried to cross our bows.
- \_\_\_\_\_ 21.    But the stealing of horses in one state, and selling them in another, was the enticing portion of their business.
- \_\_\_\_\_ 22.    If this proves a financial success, as seems quite certain, they propose to establish a banking house in Greenville, and lend money at an unburdensome rate of interest – 6 percent is spoken of.
- \_\_\_\_\_ 23.    I visited one of the ice factories in New Orleans, to see what the polar regions might look like when lugged into the edge of the tropics.
- \_\_\_\_\_ 24.    To make sugar is really one of the most difficult things in the world.
- \_\_\_\_\_ 25.    We had a glimpse of Davenport, which is another beautiful city, crowning a hill – a phrase which applies to all these towns.

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**EXERCISE 8            CLAUSES**

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

*subj = subject*

*adj = adjective*

*p.n. = predicate nominative*

*d.o. = direct object*

*adv = adverb*

*o.p. = object of preposition*

- \_\_\_\_ 1.        The belief of the scientific people is that the mouth used to be at Baton Rouge, where the hills cease, and that the two hundred miles of land between there and the Gulf was built by the river.
- \_\_\_\_ 2.        They had proved to their satisfaction that the Mississippi did not empty into the Gulf of California, or into the Atlantic.
- \_\_\_\_ 3.        Seventy years elapsed, after the exploration, before the river's borders had a white population worth considering.
- \_\_\_\_ 4.        He would always manage to have a rusty bolt to scrub while his boat tarried at our town, and he would sit on the inside guard and scrub it, where we could all see him and envy him and loathe him.
- \_\_\_\_ 5.        I kept my hat off all the time, and stayed where the wind and the sun could strike me, because I wanted to get the bronzed and weatherbeaten look of an old traveler.
- \_\_\_\_ 6.        I would fasten my eyes upon a sharp, wooded point that projected far into the river some miles ahead of me, and go to laboriously photographing its shape upon my brain.
- \_\_\_\_ 7.        We were a good mile from where we ought to have been when we finally got the upper hand of her again.
- \_\_\_\_ 8.        I did not know that he was hiding behind a chimney to see how I would perform.
- \_\_\_\_ 9.        All that you are sure about is that you are likely to be within six feet of the bank and destruction.
- \_\_\_\_ 10.       First of all, there is one faculty which a pilot must incessantly cultivate until he has brought it to absolute perfection.
- \_\_\_\_ 11.       One cannot easily realize what a tremendous thing it is to know every trivial detail of twelve hundred miles of river and know it with absolute exactness.
- \_\_\_\_ 12.       And one must remember that in those cheap times four hundred dollars was a salary of almost inconceivable splendor.

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**EXERCISE 8            CLAUSES**

- \_\_\_\_ 13.        Some of the jokers used to call at the association rooms and have a good time chaffing the members and offering them the charity of taking them as steersmen for a trip, so that they could see what the forgotten river looked like.
- \_\_\_\_ 14.        The consequence was that a man sometimes had to run five hundred miles of river on information that was a week or ten days old.
- \_\_\_\_ 15.        The physicians examined his injuries and saw that they were fatal, and naturally turned their main attention to patients who could be saved.
- \_\_\_\_ 16.        No, there is a godless grace, and snap, and style about a born-and-bred New Yorker which mere clothing cannot effect.
- \_\_\_\_ 17.        But I suspected that the ranks were thin now, and the steamboatmen no longer an aristocracy.
- \_\_\_\_ 18.        Why this new and simple method of handling the stages was not thought of when the first steamboat was built is a mystery which helps one to realize what a dull-witted slug the average human being is.
- \_\_\_\_ 19.        A big island that used to be away out in mid-river has retired to the Missouri shore, and boats do not go near it anymore.
- \_\_\_\_ 20.        A farmer who lived on the Illinois shore there said that twenty-nine steamboats had left their bones strung along within sight from his house.
- \_\_\_\_ 21.        What he has to say about Mississippi River Improvement will be found in the Appendix.
- \_\_\_\_ 22.        They stay on a plantation till the desire to travel seizes them; then they pack up, hail a steamboat, and clear out.
- \_\_\_\_ 23.        I was told that this factory could retail its ice, by wagon, throughout New Orleans, in the humblest dwelling house quantities, at six or seven dollars a ton, and make a sufficient profit.
- \_\_\_\_ 24.        At seven in the morning we reached Hannibal, Missouri, where my boyhood was spent.
- \_\_\_\_ 25.        We noticed that above Dubuque the water of the Mississippi was olive green – rich and beautiful and semitransparent, with the sun on it.

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**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

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

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

- \_\_\_ 1.        He would boil a while to himself, and then overflow and scald me again.
- \_\_\_ 2.        The stars were all gone now, and the night was as black as ink.
- \_\_\_ 3.        “Well, the finding of that plantation was the luckiest accident that ever happened; but it couldn’t happen again in a hundred years.”
- \_\_\_ 4.        All the watches closed with a snap, everybody sighed and muttered something about its being “too bad, too bad.”
- \_\_\_ 5.        My gunpowdery chief went off with a bang, of course, and then went on loading and firing until he was out of adjectives.
- \_\_\_ 6.        Now I had often seen pilots gazing at the water and pretending to read it as if it were a book; but it was a book that told me nothing.
- \_\_\_ 7.        “She won’t want to mount the reef; a boat hates shoal water.”
- \_\_\_ 8.        The boat resisted, and refused to answer for a while, and next she came surging to starboard, mounted the reef, and sent a long, angry ridge of water foaming away from her bows.
- \_\_\_ 9.        I would have felt safe on the brink of Niagara, with Mr. Bixby on the hurricane deck.
- \_\_\_ 10.       Now and then we would hit one of these sunken logs a rattling bang, dead in the center, with a full head of steam, and it would stun the boat as if she had hit a continent.
- \_\_\_ 11.       Now a skiff would dart away from one of them, and come fighting its laborious way across the desert of water.
- \_\_\_ 12.       . . . you have no particular trouble in the night, for the thousand-mile wall of dense forest that guards the two banks all the way is only gaped with a farm or woodyard opening at intervals . . .
- \_\_\_ 13.       Now the piles of damp bagasse burn slowly, and smoke like Satan’s own kitchen.

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**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

- \_\_\_\_ 14.        And if he can do such gold-leaf, kid-glove, diamond-breastpin piloting when he is sound asleep, what couldn't he do if her was dead!"
- \_\_\_\_ 15.        We had a perfect love of a sounding boat – long, trim, graceful, and as fleet as a greyhound.
- \_\_\_\_ 16.        Let a leadsman cry, "Half twain! Half twain! Half twain! Half twain! Half twain! until it becomes as monotonous as the ticking of a clock.
- \_\_\_\_ 17.        . . . all roaring a mighty chorus, while the parting cannons boom and the multitudinous spectators swing their hats and huzza!
- \_\_\_\_ 18.        The water cleaves the banks away like a knife.
- \_\_\_\_ 19.        True, the billiard tables were of the Old Silurian Period, and the cues and balls of the Post Pliocene.
- \_\_\_\_ 20.        A score of years had not affected this water's mulatto complexion in the least.
- \_\_\_\_ 21.        And so he went on, touching one object after another, and reeling off his tranquil spool of lies.
- \_\_\_\_ 22.        I remembered Stack Island; also Lake Providence, Louisiana – which is the first distinctly Southern-looking town you come to, downward bound, likes level and low, shade trees hung with venerable gray beards of Spanish moss.
- \_\_\_\_ 23.        Windows of the houses vacant – looked like eyeholes in a skull.
- \_\_\_\_ 24.        I could not bear the scene, so I wandered forward and tried to interest myself in the sea and the voices of the wind.
- \_\_\_\_ 25.        Down went the anchor, rumble-dy-dum-dum! And the long trip was ended.

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**EXERCISE 10      STYLE: POETIC DEVICES**

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

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

- \_\_\_\_ 1.      It is a remarkable river in this: that instead of widening toward its mouth, it grows narrower; grows narrower and deeper.
- \_\_\_\_ 2.      Apparently nobody happened to want such a river, nobody needed it, nobody was curious about it.
- \_\_\_\_ 3.      And there he received Tonty in State, surrounded by sixty old men clothed in white cloaks.
- \_\_\_\_ 4.      There was a temple in the town, with a mud wall about it ornamented with skulls of enemies sacrificed to the sun.
- \_\_\_\_ 5.      A few more days swept swiftly by, and LaSalle stood in the shadow of his confiscating cross, at the meeting of the waters from Delaware, and from Itaska, and from mountain ranges close upon the Pacific . . .
- \_\_\_\_ 6.      The great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide along, shining in the sun.
- \_\_\_\_ 7.      The boiler deck, the hurricane deck, and the texas deck are fenced and ornamented with clean white railings.
- \_\_\_\_ 8.      Never was a man so grateful as Mr. Bixby was: because he was brim full, and here were subjects who would talk back.
- \_\_\_\_ 9.      The *Paul Jones*'s pilot-house was a cheap, dingy, battered rattletrap, cramped for room.
- \_\_\_\_ 10.      "I had better water than that, and ran it lower down."
- \_\_\_\_ 11.      "You take a night when there's one of these grisly, drizzly, gray mists, and then there isn't any particular shape to a shore."
- \_\_\_\_ 12.      "I want a slush bucket and a brush."
- \_\_\_\_ 13.      "Now, that's a reef. Moreover, it's a bluff reef."
- \_\_\_\_ 14.      "When she fights strong and the tiller slips a little, in a jerky, greasy sort of way, let up on her a trifle."

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**EXERCISE 10      STYLE: POETIC DEVICES**

- \_\_\_ 15.      I blushed under the sarcasm, and said I hadn't had any hail.
- \_\_\_ 16.      It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye.
- \_\_\_ 17.      The timber is shorn off clear to the rear of the plantations, from two to four miles.
- \_\_\_ 18.      Imperceptibly she moved through the gloom, crept by inches into her marks, drifted tediously till the shoalest water was cried, and then, under a tremendous head of steam, went swinging over the reef and away into deep water and safety!
- \_\_\_ 19.      If he finds a better water higher up or lower down, he removes the buoy to that place.
- \_\_\_ 20.      It is so gaudy and man-of-war-like to sit up in the stern sheets and steer a swift yawl.
- \_\_\_ 21.      He must have good and quick judgment and decision, and a cool, calm courage that no peril can shake.
- \_\_\_ 22.      A favorite way of theirs is to play a friendly swindle upon a candidate.
- \_\_\_ 23.      They came from farms, they came from interior villages, they came from everywhere.
- \_\_\_ 24.      James's modest genius dreamed of no loftier flight than the planning of raids upon cars, coaches, and country banks.
- \_\_\_ 25.      . . . the shirt-sleeved passengers cleansed themselves at a long row of stationary bowls in the barber shop, where were also public towels, public combs, and public soap.

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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.      They found them . . . to be treated abundantly to fish, porridge, and other game, including dog, and have these things forked into one's mouth by ungloved fingers of Indians is to be well treated.
- \_\_\_ 2.      After all these years I can picture that old time to myself now . . . a pile of "skids" on the slope of the stone-paved wharf, and the fragrant town drunkard asleep in the shadow of them.
- \_\_\_ 3.      He was huge and muscular, his face was bearded and whiskered all over.
- \_\_\_ 4.      What was it to me that he was soiled and seedy and fragrant with gin?
- \_\_\_ 5.      But here was a . . . tidy, white aproned, black "texas tender," to bring up tarts and ices and coffee during mid-watch, day and night.
- \_\_\_ 6.      Two or three of them wore polished silk hats, elaborate shirtfronts, diamond breastpins, kid gloves, and patent-leather boots.
- \_\_\_ 7.      Mr. Bixby pulled two bell ropes, and was answered by faint jinglings far below in the engine room, and our speed slackened.
- \_\_\_ 8.      A blast from the boat's whistle indicates that the signal has been seen.
- \_\_\_ 9.      "Oh, I knew him. Sallow-faced, red-headed fellow, with a little scar on the side of his throat, like a splinter under the flesh."
- \_\_\_ 10.      Shrieks and groans filled the air. A great many people had been scalded, a great many crippled.
- \_\_\_ 11.      "What is a person to do here when he wants a drink of water – drink this slush?"
- \_\_\_ 12.      And when the sun gets well up, and distributes a pink flush here and a powder of gold yonder and a purple haze where it will yield the best effect, you grant that you have seen something that is worth remembering.
- \_\_\_ 13.      Occasionally I took a sip of brandy.
- \_\_\_ 14.      Stretch upon stretch of almost unbroken forest on both sides of the river.



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EXERCISE 11      STYLE: SENSORY IMAGERY

- \_\_\_\_ 15.      Here and there a cabin or two, standing in small openings on the gray and grassless banks.
- \_\_\_\_ 16.      Barkeeper buys watermelons for five cents up the river, brings them down and sells them for fifty.
- \_\_\_\_ 17.      Flour two hundred dollars a barrel, sugar thirty, corn ten dollars a bushel, bacon five dollars a pound, rum a hundred dollars a gallon.
- \_\_\_\_ 18.      . . . the sky is cobwebbed with the crisscrossing red lines streaming from soaring bombshells, and a rain of iron fragments descends upon the city.
- \_\_\_\_ 19.      The cannon thunder rages, shells scream and crash overhead, the iron rain pours down, one hour, two hours, three, possibly six, then stops.
- \_\_\_\_ 20.      Organs and church music mixed up with a bombardment is a powerful queer combination – along at first.
- \_\_\_\_ 21.      I was just having a hearty handshake with a friend I hadn't seen for a while . . .
- \_\_\_\_ 22.      Worse still, he was being plied with champagne, and was already showing some effect from it.
- \_\_\_\_ 23.      Backus's eyes were heavy and bloodshot, his sweaty face was crimson, his speech maudlin and thick, his body swayed drunkenly about with the weaving motion of the ship.
- \_\_\_\_ 24.      . . . the abundant growth of the pawpaw, palmetto and orange, the copious variety of sweet-scented flowers that flourish there, all make it appear like an oasis in the desert.
- \_\_\_\_ 25.      The stream began to murmur by the door, and the fragrance of growing herbs and flowers came softly on the vernal breeze.

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

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

*a. history      b. religion      c. literature      d. geography/ landmarks*

- \_\_\_\_ 1. But at the close of the fortnight they one day came upon the footprints of men in the mud of the western bank – a Robinson Crusoe experience which carries an electric shiver with it yet, when one stumbles on it in print.
- \_\_\_\_ 2. Here is a proud devil, thought I; here is a limb of Satan that would rather send us all to destruction than put himself under obligations to me . . .
- \_\_\_\_ 3. While we lay at landings, I listened to George Ealer’s flute; or to his readings from his two bibles, that is to say, Goldsmith and Shakespeare.
- \_\_\_\_ 4. For many a disaster like the *Pennsylvania’s* had happened near her doors, and she was experienced, above all other cities on the river, in the gracious office of the Good Samaritan.
- \_\_\_\_ 5. If you will let your glass stand half an hour, you can separate the land from the water as easy as Genesis.
- \_\_\_\_ 6. His occupation is gone, his power has passed away, he is absorbed into the common herd, he grinds at the mill, a shorn Samson and inconspicuous.
- \_\_\_\_ 7. However, it was already building with bricks when I had seen it last – which was when Colonel (now General) Grant was drilling his first command here.
- \_\_\_\_ 8. “Had Dante seen it, he might have drawn images of another Bolgia from its horrors.”
- \_\_\_\_ 9. And now when there’s three dozen steamboats and nary barge or raft, Government has snatched out all the snags, and lit up the shores like Broadway, and a boat’s as safe on the river as she’d be in heaven.
- \_\_\_\_ 10. While our journey across the country toward St. Louis was in progress, we had had no end of Jesse James and his stirring history.
- \_\_\_\_ 11. If Mr. Dickens was comparing these boats with the crown jewels; or with the Taj, or with the Matterhorn . . . he was right.

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

- \_\_\_\_ 12.      Over middle of mantel, engraving – Washington Crossing the Delaware; on the wall by the door, copy of it done in thundering-and-lightning crewels by one of the young ladies – work of art which would have made Washington hesitate about crossing . . .
- \_\_\_\_ 13.      Sir Walter Scott is probably responsible for the Capitol building.
- \_\_\_\_ 14.      Warehouses which had had a kind of Aladdin's lamp experience, however, since I had seen them.
- \_\_\_\_ 15.      A curious exemplification of the power of a single book for good or harm is shown in the effects wrought by Don Quixote and those wrought by Ivanhoe.
- \_\_\_\_ 16.      He had also a superabundance of the discordant, ear-splitting, metallic laugh common to his breed – a machine-made laugh, a Frankenstein laugh, with the soul left out of it.
- \_\_\_\_ 17.      And one day they got themselves up in cheap royal finery and did the Richard III swordfight with maniac energy and prodigious powwow, in the presence of the village boys.
- \_\_\_\_ 18.      He was standing musing on a street corner, with his right hand on his hip, the thumb of his left supporting his chin, face bowed and frowning, slouch hat pulled down over his forehead – imagining himself to be Othello . . .
- \_\_\_\_ 19.      I had a sort of realizing sense of what the Bastille prisoners must have felt when they used to come out and look upon Paris after years of captivity . . .
- \_\_\_\_ 20.      He . . . finally flung the vest after the coat; and then for an untimed period stood there like another Vesuvius, spouting smoke and flame, lava, and ashes, raining pumice stone and cinders . . .

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**EXERCISE 13            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

**Read the following passage the first time through for meaning.**

Oh, but his wrath was up! He was a nervous man, and he shuffled from one side of his wheel to the other as if the floor was hot. He would boil a while to himself, and then overflow and scald me again. “Look here! What do you suppose I told you the names of those points for?”

I tremblingly considered a moment, and then the devil of temptation provoked me to say:

“Well—to—to—be entertaining, I thought.”

This was a red rag to the bull. He raged and stormed so (he was crossing the river at the time) that I judge it made him blind, because he ran over the steering oar of a trading scow. Of course the traders sent up a volley of red-hot profanity. Never was a man so grateful as Mr. Bixby was: because he was brim full, and here were subjects who would talk back. He threw open a window, thrust his head out, and such an eruption followed as I never had heard before. The fainter and farther away the scowmen’s curses drifted, the higher Mr. Bixby lifted his voice and the weightier his adjectives grew. When he closed the window he was empty. You could have drawn a seine through his system and not caught curses to disturb your mother with. Presently he said to me in the gentlest way:

“My boy, you must get a little memorandum book, and every time I tell you a thing, put it down right away. There’s only one way to be a pilot and that is to get this entire river by heart. You have to know it just like A B C.”

That was a dismal revelation to me; for my memory was never loaded with anything but blank cartridges. However, I did not feel discouraged long. I judged that it was best to make some allowances, for doubtless Mr. Bixby was “stretching.” Presently he pulled a rope and struck a few strokes on the big bell. The stars were all gone now, and the night was as black as ink. I could hear the wheels churn along the bank, but I was not entirely certain that I could see the shore. (From Chapter VI)

**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 Oh, but his wrath was up! He was a nervous man, and he shuffled from one side of his wheel to the
- 2 other as if the floor was hot. He would boil a while to himself, and then overflow and scald me again.
- 3 “Look here! What do you suppose I told you the names of those points for?”
- 4 I tremblingly considered a moment, and then the devil of temptation provoked me to say:
- 5 “Well—to—to—be entertaining, I thought.”
- 6 This was a red rag to the bull. He raged and stormed so (he was crossing the river at the time) that
- 7 I judge it made him blind, because he ran over the steering oar of a trading scow. Of course the
- 8 traders sent up a volley of red-hot profanity. Never was a man so grateful as Mr. Bixby was:
- 9 because he was brim full, and here were subjects who would talk back. He threw open a window,
- 10 thrust his head out, and such an eruption followed as I never had heard before. The fainter and
- 11 farther away the scowmen’s curses drifted, the higher Mr. Bixby lifted his voice and the weightier

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**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

12 his adjectives grew. When he closed the window he was empty. You could have drawn a seine  
13 through his system and not caught curses to disturb your mother with. Presently he said to me  
14 in the gentlest way:  
15 “My boy, you must get a little memorandum book, and every time I tell you a thing, put it down  
16 right away. There’s only one way to be a pilot and that is to get this entire river by heart. You  
17 have to know it just like A B C.”  
18 That was a dismal revelation to me; for my memory was never loaded with anything but blank  
19 cartridges. However, I did not feel discouraged long. I judged that it was best to make some  
20 allowances, for doubtless Mr. Bixby was “stretching.” Presently he pulled a rope and struck a few  
21 strokes on the big bell. The stars were all gone now, and the night was as black as ink. I could hear  
22 the wheels churn along the bank, but I was not entirely certain that I could see the shore.

- \_\_\_\_ 1.      ALL of the following descriptions are metaphors EXCEPT . . .  
a. *Oh, but his wrath was up!* (Line 1)  
b. *He would boil a while to himself, and then overflow and scald me* (Line 2)  
c. *traders sent up a volley of red-hot profanity* (Line 8)  
d. *my memory was never loaded with anything but blank cartridges*  
(Line 18-19)
- \_\_\_\_ 2.      ALL of the following devices are used to create tone EXCEPT . . .  
a. dialogue   b. figurative language   c. sarcasm   d. sensory imagery
- \_\_\_\_ 3.      The underlined words in Line 9 are examples of . . .  
a. assonance   b. consonance   c. alliteration   d. rhyme
- \_\_\_\_ 4.      Line 17 contains an example of . . .  
a. metaphor   b. simile   c. personification   d. hyperbole
- \_\_\_\_ 5.      In Line 21 *as black as ink* is an example of . . .  
a. hyperbole   b. personification   c. simile   d. metaphor
- \_\_\_\_ 6.      Line 4 contains an example of . . .  
a. allegory   b. anecdote   c. anaphora   d. allusion

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

**Read the following passage the first time through for meaning.**

It turned out to be true. The face of the water, in time, became a wonderful book – a book that was a dead language to the uneducated passenger, but which told its mind to me without reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And it was not a book to be read once and thrown aside, for it had a new story to tell every day. Throughout the long twelve hundred miles there was never a page that was void of interest, never one that you could leave unread without loss, never one that you would want to skip, thinking you could find higher enjoyment in some other thing. There never was so wonderful a book written by man; never one whose interest was so absorbing so unflagging, so sparkingly renewed with every reperusal. The passenger who could not read it was charmed with a peculiar sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether); but to the pilot that was an italicized passage; indeed, it was more than that, it was a legend of the largest capitals, with a string of shouting exclamation points at the end of it; for it meant that a wreck or a rock was buried there that could tear the life out of the strongest vessel that ever floated. It is the faintest and simplest expression the water ever makes, and the most hideous to a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner of pretty pictures in it, painted by the sun and shaded by the clouds, whereas to the trained eye these were not pictures at all, but the grimmest and most dead-earnest of reading matter. (From Chapter IX)

**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 turned out to be true. The face of the water, in time, became a wonderful book – a book
- 2 that was a dead language to the uneducated passenger, but which told its mind to me without
- 3 reserve, delivering its most cherished secrets as clearly as if it uttered them with a voice. And
- 4 it was not a book to be read once and thrown aside, for it had a new story to tell every day.
- 5 Throughout the long twelve hundred miles there was never a page that was void of interest,
- 6 never one that you could leave unread without loss, never one that you would want to skip,
- 7 thinking you could find higher enjoyment in some other thing. There never was so wonderful
- 8 a book written by man; never one whose interest was so absorbing so unflagging, so sparkingly
- 9 renewed with every reperusal. The passenger who could not read it was charmed with a peculiar
- 10 sort of faint dimple on its surface (on the rare occasions when he did not overlook it altogether);
- 11 but to the pilot that was an italicized passage; indeed, it was more than that, it was a legend of the
- 12 largest capitals, with a string of shouting exclamation points at the end of it; for it meant that a
- 13 wreck or a rock was buried there that could tear the life out of the strongest vessel that ever

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 14      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 2**

14 floated. It is the faintest and simplest expression the water ever makes, and the most hideous to  
15 a pilot's eye. In truth, the passenger who could not read this book saw nothing but all manner  
16 of pretty pictures in it, painted by the sun and shaded by the clouds, whereas to the trained eye  
17 these were not pictures at all, but the grimmiest and most dead-earnest of reading matter.

- \_\_\_\_ 1.      ALL of the following words are part of the pattern of repetition EXCEPT . . .  
              a. never    b. book    c. legend    d. passenger
- \_\_\_\_ 2.      Line 1 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 3.      The underlined words in Line 16 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 4.      The underlined words in Line 13 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      ALL of the following comparisons are made EXCEPT . . .  
              a. The river is like a book.  
              b. A dimple on the surface is like italics, bold print, or exclamation points.  
              c. The language of the book is like a dead language that only pilots read.  
              d. Passengers are like painters of beautiful pictures.
- \_\_\_\_ 6.      The underlined words in Line 17 are examples of . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme

***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 15            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

**Read the following passage the first time through for meaning.**

Now when I had mastered the language of this water and had come to know every trifling feature that bordered the great river as familiarly as I knew the letters of the alphabet. I had made a valuable acquisition. But I had lost something, too, I had lost something which could never be restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue brightened into gold, through which a solitary log came floating black and conspicuous; in one place a long, slanting mark lay sparkling upon the water; in another the surface was broken by boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest, was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest was broken in one place by a long, ruffled trail that shone like silver; and high above the forest wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the unobstructed splendor that was flowing from the sun. There were graceful curves, reflected images, woody heights, soft distances; and over the whole scene, far and near, the dissolving lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.  
(From Chapter IX)

**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 Now when I had mastered the language of this water and had come to know every trifling feature
- 2 that bordered the great river as familiarly as I knew the letters of the alphabet. I had made a
- 3 valuable acquisition. But I had lost something, too, I had lost something which could never be
- 4 restored to me while I lived. All the grace, the beauty, the poetry had gone out of the majestic
- 5 river! I still keep in mind a certain wonderful sunset which I witnessed when steamboating was
- 6 new to me. A broad expanse of the river was turned to blood; in the middle distance the red hue
- 7 brightened into gold, through which a solitary log came floating black and conspicuous; in one
- 8 place a long, slanting mark lay sparkling upon the water; in another the surface was broken by
- 9 boiling, tumbling rings, that were as many-tinted as an opal; where the ruddy flush was faintest,
- 10 was a smooth spot that was covered with graceful circles and radiating lines, ever so delicately
- 11 traced; the shore on our left was densely wooded, and the somber shadow that fell from this forest
- 12 was broken in one place by a long, ruffled trail that shone like silver; and high above the forest
- 13 wall a clean-stemmed dead tree waved a single leafy bough that glowed like a flame in the
- 14 unobstructed splendor that was flowing from the sun. There were graceful curves, reflected



***LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style**

**EXERCISE 15      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 3**

15 images, woody heights, soft distances; and over the whole scene, far and near, the dissolving

16 lights drifted steadily, enriching it, every passing moment, with new marvels of coloring.

- \_\_\_\_ 1.      Line 2 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 2.      The PREDOMINANT poetic device in Line 3 is . . .  
              a. assonance    b. consonance    c. alliteration    d. repetition
- \_\_\_\_ 3.      Line 6 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 4.      Line 9 contains ALL of the following poetic devices EXCEPT . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      Line 9 contains an example of . . .  
              a. metaphor    b. simile    c. personification    d. hyperbole
- \_\_\_\_ 6.      The PRDOMINANT poetic device in Line 11 is . . .  
              a. assonance    b. consonance    c. alliteration    d. rhyme

*LIFE ON THE MISSISSIPPI* by Mark Twain – Grammar and Style

**EXERCISE 16            STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 16**

**Read the following passage the first time through for meaning.**

I wanted to begin with the interesting old French settlements of St. Genevieve and Kaskaskia, sixty miles below St. Louis. There was only one boat advertised for that section – a Grand Tower packet. Still, one boat was enough; so we went down to look at her. She was a venerable rack-heap, and a fraud to boot; for she was playing herself for personal property, whereas the good honest dirt was so thickly caked all over her that she was righteously taxable as real estate. There are places in New England where her hurricane deck would be worth a hundred and fifty dollars an acre. The soil on her forecastle was quite good – the new crop of wheat was already springing from the cracks in protected places. The companionway was of a dry sandy character, and would have been well suited for grapes, with a southern exposure and a little subsoiling. The soil of the boiler deck was thin and rocky, but good enough for grazing purposes. A colored boy was on watch here – nobody else visible. We gathered from him that this calm craft would go, as advertised, “if she got her trip;” if she didn’t get it, she would wait for it.  
“Has she got any of her trip?”  
“Bless you, no, boss. She ain’t unloaded, yit. She only come in dis mawnin’.”  
He was uncertain as to when she might get her trip, but thought it might be tomorrow or maybe next day. This would not answer at all; so we had to give up the novelty of sailing down the river on a farm. (From Chapter XXIII)

**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 wanted to begin with the interesting old French settlements of St. Genevieve and Kaskaskia,
- 2 sixty miles below St. Louis. There was only one boat advertised for that section – a Grand Tower
- 3 packet. Still, one boat was enough; so we went down to look at her. She was a venerable rack-heap,
- 4 and a fraud to boot; for she was playing herself for personal property, whereas the good honest dirt
- 5 was so thickly caked all over her that she was righteously taxable as real estate. There are places
- 6 in New England where her hurricane deck would be worth a hundred and fifty dollars an acre.
- 7 The soil on her forecastle was quite good – the new crop of wheat was already springing from the
- 8 cracks in protected places. The companionway was of a dry sandy character, and would have been
- 9 well suited for grapes, with a southern exposure and a little subsoiling. The soil of the boiler deck
- 10 was thin and rocky, but good enough for grazing purposes. A colored boy was on watch here –
- 11 nobody else visible. We gathered from him that this calm craft would go, as advertised, “if she
- 12 got her trip;” if she didn’t get it, she would wait for it.
- 13 “Has she got any of her trip?”
- 14 “Bless you, no, boss. She ain’t unloaded, yit. She only come in dis mawnin’.”

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**EXERCISE 16      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 4**

15 He was uncertain as to when she might get her trip, but thought it might be tomorrow or maybe  
16 next day. This would not answer at all; so we had to give up the novelty of sailing down the river  
17 on a farm.

- \_\_\_\_ 1.      The PREDOMINANT figurative language in the passage is . . .  
             a. metaphor    b. simile    c. hyperbole    d. personification
- \_\_\_\_ 2.      ALL of the following devices are used to create humor EXCEPT . . .  
             a. dialect  
             b. dramatic irony  
             c. figurative language  
             d. poetic devices
- \_\_\_\_ 3.      Lines 16-17 contain an example of . . .  
             a. metaphor    b. simile    c. personification    d. onomatopoeia
- \_\_\_\_ 4.      The underlined words in Line 4 are examples of . . .  
             a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 5.      The underlined words in Line 9 are examples of . . .  
             a. assonance    b. consonance    c. alliteration    d. rhyme
- \_\_\_\_ 6.      The underlined words in Line 15 are examples of . . .  
             a. assonance    b. consonance    c. alliteration    d. rhyme

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

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

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

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

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**ANSWER KEY      EXERCISES 1-16**

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

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

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

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

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

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

**EXERCISE 16:**      1. c 2. b 3. a 4. c 5. a 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. Examples: forest, blood, moon, stars, wind, fire, desert, ocean, river, earth mother, warrior, hero, innocent child, evil twin, star-crossed lovers.

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

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

**ATMOSPHERE** – the way that setting or landscape affects the tone or mood of a work.

**BATHOS** – sentimentality.

**BILDUNGSROMAN** – a novel that deals with the coming of age or growing up of a young person from childhood or adolescence to maturity. (*Pip in Great Expectations, Huckleberry Finn*).

**BURLESQUE** – low comedy, ridiculous exaggeration, nonsense.

**CACOPHONY** – the unharmonious combination of words that sound harsh together.

**CARICATURE** – writing that exaggerates or distorts personal qualities of an individual.

**CHIAROSCURO** – the contrasting of light and darkness.

**CLIMAX** – the high point in the plot, after which there is falling action. May coincide with crisis.

**COLLOQUIALISM** – a local expression that is not accepted in formal speech or writing.

**CONCEIT** – in poetry, an unusual, elaborate comparison (*John Donne compares separated lovers to the legs of a drawing compass*).

**CONFLICT** – the struggle between characters and other characters, forces of nature, or outside forces beyond their control. Internal conflict is within a character.

**CONNOTATION** – the universal associations a word has apart from its definition.

(*Connotations of witch are black cat, cauldron, Halloween, broomstick, evil spell*).

**CONSONANCE** – the repetition of a consonant at the end of two or more words. (*Hop up the step*).

**CONTEXT** – the words and phrases surrounding a word.

**CRISIS** – the point at which the protagonist experiences change, the turning point.

**DENOTATION** – the definition or meaning of a word.

**DENOUEMENT** – the falling action or final revelations in the plot.

**DIALECT** – regional speech that identifies a character's social status.

**DIALOGUE** – conversation between two or more characters.

**DICTION** – word choice.

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

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

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

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

**FIGURES OF SPEECH** – include metaphor, simile, hyperbole, person-ification.

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

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

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

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

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

**HOMOPHONE** – words that sound alike but have different spellings and meanings (*see, sea; two, too; here, hear: fair, fare*).

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

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

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

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

**IRONY** – the opposite of what is expected, a reality different from appearance. (*Brutus is an honorable man*).

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

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

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

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

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

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

**MONOLOGUE** – a speech given by one person.

**MOOD** – synonymous with atmosphere and tone.

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

**NARRATOR** – the person telling the story.

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

**NOVELLA** – a tale or short story.

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

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

**PARABLE** – a story that teaches a lesson.

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

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

**PARODY** – writing that imitates another author's style.

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

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

**PERSONA** – the voice in a work of literature.

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

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

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

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

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

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

**PROTAGONIST** – the main character.

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

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

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

**REPARTEE** – a comeback, a quick response.

**REPETITION** – the reiteration of words, sounds, phrases.

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

**ROMANTICISM** – literary movement in the 18<sup>th</sup> and 19<sup>th</sup> 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** – 20<sup>th</sup> 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 19<sup>th</sup> 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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