



The Grammar Dog Guide to Figurative Language in Dickens

**All quizzes use sentences from six novels.
Includes 150 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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SAMPLE EXERCISES - FIGURATIVE LANGUAGE in Charles Dickens

A TALE OF TWO CITIES

EXERCISE 2 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. The little narrow, crooked town of Dover hid itself away from the beach, and ran its head into the chalk cliffs, like a marine ostrich.
- ____ 2. The beach was a desert of heaps of sea and stones tumbling wildly about, and the sea did what it liked, and what it liked was destruction.
- ____ 3. “I have passed from one to another, in the course of my business life, just as I pass from one of our customers to another in the course of my business day; in short, I have no feelings; I am a mere machine.”
- ____ 4. The mill which had worked them down, was the mill that grinds young people old; the children had ancient faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger.

GREAT EXPECTATIONS

EXERCISE 4 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. “Tell me directly what you’ve been doing to wear me away with fret and fright and worrit, or I’d have you out of that corner if you was fifty Pips, and he was five hundred Gargerys.”
- ____ 2. As soon as the great black velvet pall outside my little window was shot with grey, I got up and went downstairs; every board upon the way, and every crack in every board, calling after me, “Stop thief!” and “Get up, Mrs. Joe!”
- ____ 3. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief.
- ____ 4. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with somebody else’s pork pie! Stop him!”

OLIVER TWIST

EXERCISE 6 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. Mrs. Mann gave him a thousand embraces, and, what Oliver wanted a great deal more, a piece of bread and butter, less he should seem hungry when he got to the workhouse.

- ___ 2. I wish some well-fed philosopher, whose meat and drink turn to gall within him; whose blood is ice, whose heart is iron; could have seen Oliver Twist clutching at the dainty viands that the dog had neglected.

- ___ 3. Against the wall were ranged, in regular array, a long row of elm boards cut into the same shape: looking in the dim light, like high-shouldered ghosts with their hands in their breeches-pockets.

- ___ 4. With the first ray of light that struggled through the crevices in the shutters, Oliver arose, and again unbarred the door.

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