

Before You Read

This selection also appears in *Elements of Literature*.

A Sound of Thunder by Ray Bradbury

Imagine being able to travel back in time. Many writers have explored this idea in science fiction stories and movies. You are about to read one of the most popular—and thought-provoking—stories about time travel ever written.

LITERARY FOCUS: STYLE AND MOOD

A writer's diction, or word choice, greatly defines a work's **style**. Style is also determined by sentence length and complexity. A story that is written in brief simple sentences, for example, is different in style from a story written in long complex sentences. See below:

Style: Simple	Style: More Complex
The sun rose. The air was warm, my coffee was hot. Nothing stirred. Nothing breathed except for the lizard. That lizard could outstare a rock.	"It was Miss Murdstone who was arrived, and a gloomy-looking lady she was: dark, like her brother, whom she greatly resembled in face and voice . . ." (from <i>David Copperfield</i> , by Charles Dickens)

The use (or non-use) of imagery and figurative language also has an effect on style. In the story you're about to read, Ray Bradbury uses vivid imagery and figurative language to create a style that is as lush as its prehistoric setting. **Mood**, like style, is also created by diction, sentence length, imagery, and figurative language. A story's mood, or atmosphere, can be described using adjectives like *scary*, *calm*, and *mysterious*.

- As you read "A Sound of Thunder," notice how Bradbury's choice of words, imagery, and figurative language creates a unique style.
- As Bradbury describes the ancient jungle, think about the words you'd use to describe the story's mood.

READING SKILLS: CAUSE AND EFFECT

The events in a story are connected by a chain of **causes and effects**. One event causes another, which causes another, and so on. A **cause** is the reason something happens. An **effect** is the result. Certain words—like *because*, *consequently*, *for*, *so*, *since*, and *therefore*—can alert you to cause-and-effect relationships.

As you read "A Sound of Thunder," look for causes and effects. There are plenty to find. In fact, the whole story is about how one event causes another—and another, and another, and . . .

SKILLS FOCUS

Literary Skills

Understand elements of style, including figurative language and mood.

Reading Skills

Understand cause-and-effect relationships.

Vocabulary Skills

Understand Greek and Latin prefixes and word roots.

VOCABULARY DEVELOPMENT

PREVIEW SELECTION VOCABULARY

The following words appear in the story you are about to read. You may want to become familiar with them before you begin reading.

annihilate (ə-nī'ə-lāt') v.: destroy; wipe out.

*If we continue to destroy the region's forests, we may also **annihilate** the wildlife that lives there.*

expendable (ek-spen'də-bəl) adj.: worth sacrificing to gain an objective.

*The officers regretted the loss but considered the ground troops **expendable**.*

depression (dē-presh'ən) n.: major economic downturn. (*Depression* also means "sadness.")

*A **depression** hit the country, resulting in widespread unemployment and homelessness.*

paradox (par'ə-däks') n.: something that has or seems to have contradictory qualities.

*The **paradox** is that sometimes we are loneliest when we are in a crowd of people.*

delirium (di-lir'ē-əm) n.: extreme mental disturbance, often accompanied by hallucinations (seeing things that are not there).

*In his **delirium**, he imagined he was seeing giant insects.*

resilient (ri-zil'yənt) adj.: able to return to its original shape quickly after being stretched or compressed; elastic.

*This **resilient** fabric springs back to its original shape no matter how you stretch it.*

remit (ri-mit') v.: return payment.

*The company will **remit**, or return, full payment if the consumers are not satisfied.*

revoke (ri-vök') v.: cancel; withdraw.

*They can **revoke** your club membership if you fail to attend meetings.*

primeval (prī-mē'vəl) adj.: primitive; of the earliest times.

*In the prehistoric world, giant lizards crashed through the **primeval** forest.*

subliminal (sub-lim'ə-nəl) adj.: below the level of awareness.

*Unaware of the movie's **subliminal** message to buy food, the audience flocked to buy snacks.*

PREFIXES AND WORD ROOTS

A **prefix** is a word part that comes before a word root and affects its meaning. A knowledge of prefixes can help you figure out the meanings of unfamiliar words. It can also help you use and understand a wider variety of words. The word *remit*, for example, contains the prefix *re-*, which means "back." It also contains the word root *mit*, which means "send." When you *remit* something, you send it back.

When you come across an unfamiliar word, look for a prefix or word root you recognize to help you figure out the word's meaning.



Peter Bollinger.

A Sound of Thunder

Ray Bradbury

INFER

Pause after you read the sign (lines 4–5). Underline the information that seems unusual. Based on this information, when do you think the story takes place?

INFER

Pause at line 16. Why do you think there is such a stiff penalty for disobeying instructions?

The sign on the wall seemed to quaver under a film of sliding warm water. Eckels felt his eyelids blink over his stare, and the sign burned in this momentary darkness:

TIME SAFARI, INC. SAFARIS TO ANY YEAR IN THE PAST.

YOU NAME THE ANIMAL. WE TAKE YOU THERE. YOU SHOOT IT.

A warm phlegm gathered in Eckels’s throat; he swallowed and pushed it down. The muscles around his mouth formed a smile as he put his hand slowly out upon the air, and in that hand waved a check for ten thousand dollars to the man behind the desk.

10 “Does this safari guarantee I come back alive?”

“We guarantee nothing,” said the official, “except the dinosaurs.” He turned. “This is Mr. Travis, your Safari Guide in the Past. He’ll tell you what and where to shoot. If he says no shooting, no shooting. If you disobey instructions, there’s a stiff penalty of another ten thousand dollars, plus possible government action, on your return.”

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Eckels glanced across the vast office at a mass and tangle, a snaking and humming of wires and steel boxes, at an aurora¹ that flickered now orange, now silver, now blue. There was
 20 a sound like a gigantic bonfire burning all of Time, all the years and all the parchment calendars, all the hours piled high and set aflame.

A touch of the hand and this burning would, on the instant, beautifully reverse itself. Eckels remembered the wording in the advertisements to the letter. Out of chars and ashes, out of dust and coals, like golden salamanders, the old years, the green years, might leap; roses sweeten the air, white hair turn
 30 Irish-black, wrinkles vanish; all, everything fly back to seed, flee death, rush down to their beginnings, suns rise in western skies and set in glorious easts, moons eat themselves opposite to the custom, all and everything cupping one in another like Chinese boxes², rabbits into hats, all and everything returning to the fresh death, the seed death, the green death, to the time before the beginning. A touch of a hand might do it, the merest touch of a hand.

“Unbelievable.” Eckels breathed, the light of the Machine on his thin face. “A real Time Machine.” He shook his head. “Makes you think. If the election had gone badly yesterday, I might be here now running away from the results. Thank God
 40 Keith won. He’ll make a fine President of the United States.”

“Yes,” said the man behind the desk. “We’re lucky. If Deutscher had gotten in, we’d have the worst kind of dictatorship. There’s an anti-everything man for you, a militarist, anti-Christ, anti-human, anti-intellectual. People called us up, you know, joking but not joking. Said if Deutscher became President they wanted to go live in 1492. Of course it’s not our business to conduct Escapes, but to form Safaris. Anyway, Keith’s President now. All you got to worry about is—”

1. **aurora** (ô-rôr’ə) *n.*: Bradbury is comparing the glow coming from the time machine to an aurora, a colorful display of light that appears at night in the skies near the North and South Poles.
2. **Chinese boxes**: set of boxes, each of which fits into the next-largest one.

STYLE

Re-read lines 17–35, and underline examples of **figurative language** (simile, metaphor, personification).

IDENTIFY

Pause at line 43. Who were the two candidates for president of the United States? Circle their names. Which one won the election?

WORD STUDY

Anti- is a prefix meaning “against.” According to the description of Deutscher in lines 43–44, what is he “against”?

IDENTIFY

Pause at line 52. What animal is Eckels hunting? Circle the answer.

INTERPRET

Re-read lines 54–58. What do these details suggest about Time Safari, Inc.?

INTERPRET

Circle the words in lines 76–77 that mean “Eckels said.” What does this phrase reveal about Eckels?

“Shooting my dinosaur,” Eckels finished it for him.
50 “A *Tyrannosaurus rex*. The Tyrant Lizard, the most incredible monster in history. Sign this release. Anything happens to you, we’re not responsible. Those dinosaurs are hungry.”

Eckels flushed angrily. “Trying to scare me!”

“Frankly, yes. We don’t want anyone going who’ll panic at the first shot. Six Safari leaders were killed last year, and a dozen hunters. We’re here to give you the severest thrill a *real* hunter ever asked for. Traveling you back sixty million years to bag the biggest game in all of Time. Your personal check’s still there. Tear it up.”

Mr. Eckels looked at the check. His fingers twitched.

60 “Good luck,” said the man behind the desk. “Mr. Travis, he’s all yours.”

They moved silently across the room, taking their guns with them, toward the Machine, toward the silver metal and the roaring light.

First a day and then a night and then a day and then a night, then it was day-night-day-night-day. A week, a month, a year, a decade! A.D. 2055. A.D. 2019. 1999! 1957! Gone! The Machine roared.

They put on their oxygen helmets and tested the intercoms.

70 Eckels swayed on the padded seat, his face pale, his jaw stiff. He felt the trembling in his arms, and he looked down and found his hands tight on the new rifle. There were four other men in the Machine. Travis, the Safari Leader; his assistant, Lesperance; and two other hunters, Billings and Kramer. They sat looking at each other, and the years blazed around them.

“Can these guns get a dinosaur cold?” Eckels felt his mouth saying.

“If you hit them right,” said Travis on the helmet radio.

80 “Some dinosaurs have two brains, one in the head, another far down the spinal column. We stay away from those. That’s stretching luck. Put your first two shots into the eyes, if you can, blind them, and go back into the brain.”

The Machine howled. Time was a film run backward. Suns fled and ten million moons fled after them. “Think,” said Eckels. “Every hunter that ever lived would envy us today. This makes Africa seem like Illinois.”

The Machine slowed; its scream fell to a murmur. The Machine stopped.

The sun stopped in the sky.

90 The fog that had enveloped the Machine blew away and they were in an old time, a very old time indeed, three hunters and two Safari Heads with their blue metal guns across their knees.

“Christ isn’t born yet,” said Travis. “Moses has not gone to the mountain to talk with God. The Pyramids are still in the earth, waiting to be cut out and put up. *Remember* that. Alexander, Caesar, Napoleon, Hitler—none of them exists.”

The men nodded.

100 “That”—Mr. Travis pointed—“is the jungle of sixty million two thousand and fifty-five years before President Keith.”

He indicated a metal path that struck off into green wilderness, over streaming swamp, among giant ferns and palms.

“And that,” he said, “is the Path, laid by Time Safari for your use. It floats six inches above the earth. Doesn’t touch so much as one grass blade, flower, or tree. It’s an anti-gravity metal. Its purpose is to keep you from touching this world of the Past in any way. Stay on the Path. Don’t go off it. I repeat. *Don’t go off*. For *any* reason! If you fall off, there’s a penalty. And don’t shoot any animal we don’t okay.”

110 “Why?” asked Eckels.

They sat in the ancient wilderness. Far birds’ cries blew on a wind, and the smell of tar and an old salt sea, moist grasses, and flowers the color of blood.

“We don’t want to change the Future. We don’t belong here in the Past. The government doesn’t *like* us here. We have to pay big graft³ to keep our franchise. A Time Machine is finicky

IDENTIFY

Underline the sentence in lines 103–107 that tells you the purpose of “the Path.” Why do you think the term is capitalized?

ANALYZE

Re-read lines 111–113, which are full of **imagery**. To what senses do these images appeal?

3. **graft** *n.*: bribes.

Notes

annihilate (ə-nī'ə-lāt') v.:
destroy; wipe out.

expendable (ek-spen'də-bəl)
adj.: worth sacrificing to gain
an objective.

IDENTIFY CAUSE & EFFECT

In this long paragraph (lines 130–155), Travis explains the possible effects of stepping off the path and killing a mouse. Each effect, in turn, becomes the cause of another event. What is the final effect Travis mentions?

business. Not knowing it, we might kill an important animal, a small bird, a roach, a flower even, thus destroying an important link in a growing species.”

120 “That’s not clear,” said Eckels.

“All right,” Travis continued, “say we accidentally kill one mouse here. That means all the future families of this one particular mouse are destroyed, right?”

“Right.”

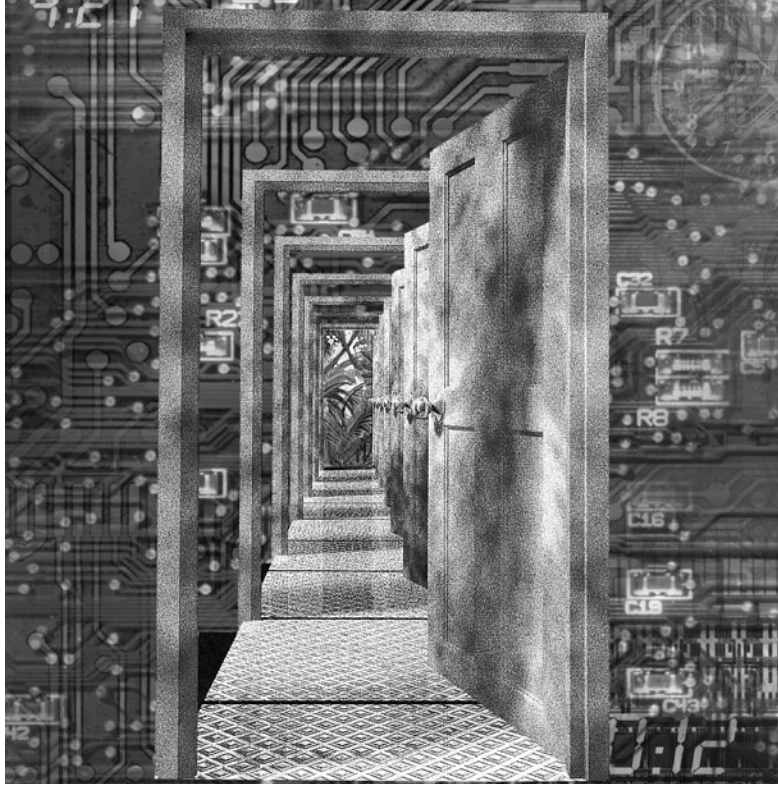
“And all the families of the families of the families of that one mouse! With a stamp of your foot, you **annihilate** first one, then a dozen, then a thousand, a million, a *billion* possible mice!”

“So they’re dead,” said Eckels. “So what?”

130 “So what?” Travis snorted quietly. “Well, what about the foxes that’ll need those mice to survive? For want of ten mice, a fox dies. For want of ten foxes, a lion starves. For want of a lion, all manner of insects, vultures, infinite billions of life forms are thrown into chaos and destruction. Eventually it all boils down to this: Fifty-nine million years later, a cave man, one of a dozen in the *entire world*, goes hunting wild boar or saber-toothed tiger for food. But you, friend, have *stepped* on all the tigers in that region. By stepping on *one* single mouse. So the cave man starves. And the cave man, please note, is not just *any* **expendable** man,
140 no! He is an *entire future nation*. From his loins would have sprung ten sons. From *their* loins one hundred sons, and thus onward to a civilization. Destroy this one man, and you destroy a race, a people, an entire history of life. It is comparable to slaying some of Adam’s grandchildren. The stomp of your foot, on one mouse, could start an earthquake, the effects of which could shake our earth and destinies down through Time, to their very foundations. With the death of that one cave man, a billion others yet unborn are throttled in the womb. Perhaps Rome never rises on its seven hills. Perhaps Europe is forever a dark forest,
150 and only Asia waxes healthy and teeming.⁴ Step on a mouse and

4. **teeming** (tēm'in) adj.: swarming; overflowing.

Peter Bollinger.



you crush the Pyramids. Step on a mouse and you leave your print, like a Grand Canyon, across Eternity. Queen Elizabeth might never be born, Washington might not cross the Delaware, there might never be a United States at all. So be careful. Stay on the Path. *Never* step off!”

“I see,” said Eckels. “Then it wouldn’t pay for us even to touch the *grass*?”

160 “Correct. Crushing certain plants could add up infinitesimally.⁵ A little error here would multiply in sixty million years, all out of proportion. Of course maybe our theory is wrong. Maybe Time *can’t* be changed by us. Or maybe it can be changed only in little subtle ways. A dead mouse here makes an insect imbalance there, a population disproportion later, a bad harvest further on, a **depression**, mass starvation, and, finally, a change in *social* temperament in far-flung countries. Something much more subtle, like that. Perhaps only a soft breath, a whisper, a hair, pollen on the air, such a slight, slight change that unless you looked close you wouldn’t see it. Who knows? Who really can say he knows? We don’t know. We’re guessing. But until we

170 do know for certain whether our messing around in Time *can* make a big roar or a little rustle in history, we’re being careful.

5. **infinitesimally** (in’fin-i-tes’i-məl-ē) *adv.*: in amounts too small to be measured.

Notes _____

VOCABULARY

depression (dē-presh’ən) *n.*: major economic downturn.

CLARIFY

What does Travis mean when he says he’s not sure whether “messing around in Time *can* make a big roar or a little rustle in history” (lines 169–171)?

IDENTIFY
CAUSE & EFFECT

Pause at line 175. Why do the travelers wear sterilized clothing and oxygen helmets?

IDENTIFY
CAUSE & EFFECT

Pause at line 190. Why are only animals that are about to die anyway chosen for hunting?

PREDICT

Re-read lines 195–202. What do *you* think? Will the expedition be a success, or will it end in tragedy?

VOCABULARY

paradox (par'ə-däks') *n.*: something that has or seems to have contradictory qualities.

This Machine, this Path, your clothing and bodies, were sterilized, as you know, before the journey. We wear these oxygen helmets so we can't introduce our bacteria into an ancient atmosphere."

"How do we know which animals to shoot?"

"They're marked with red paint," said Travis. "Today, before our journey, we sent Lesperance here back with the Machine. He came to this particular era and followed certain animals."

180 "Studying them?"

"Right," said Lesperance. "I track them through their entire existence, noting which of them lives longest. Very few. How many times they mate. Not often. Life's short. When I find one that's going to die when a tree falls on him, or one that drowns in a tar pit, I note the exact hour, minute, and second. I shoot a paint bomb. It leaves a red patch on his side. We can't miss it.

190 Then I correlate our arrival in the Past so that we meet the Monster not more than two minutes before he would have died anyway. This way, we kill only animals with no future, that are never going to mate again. You see how *careful* we are?"

"But if you came back this morning in Time," said Eckels eagerly, "you must've bumped into *us*, our Safari! How did it turn out? Was it successful? Did all of us get through—alive?"

Travis and Lesperance gave each other a look.

200 "That'd be a **paradox**," said the latter. "Time doesn't permit that sort of mess—a man meeting himself. When such occasions threaten, Time steps aside. Like an airplane hitting an air pocket. You felt the Machine jump just before we stopped? That was us passing ourselves on the way back to the Future. We saw nothing. There's no way of telling *if* this expedition was a success, *if we* got our monster, or whether all of us—meaning *you*, Mr. Eckels—got out alive."

Eckels smiled palely.

"Cut that," said Travis sharply. "Everyone on his feet!"

They were ready to leave the Machine.

The jungle was high and the jungle was broad and the jungle was the entire world forever and forever. Sounds like music and sounds like flying tents filled the sky, and those were pterodactyls soaring with cavernous gray wings, gigantic bats of
 210 **delirium** and night fever. Eckels, balanced on the narrow Path, aimed his rifle playfully.

“Stop that!” said Travis. “Don’t even aim for fun, blast you! If your guns should go off—”

Eckels flushed. “Where’s our *Tyrannosaurus*?”

Lesperance checked his wristwatch. “Up ahead. We’ll bisect his trail in sixty seconds. Look for the red paint! Don’t shoot till we give the word. Stay on the Path. *Stay on the Path!*”

They moved forward in the wind of morning.

“Strange,” murmured Eckels. “Up ahead, sixty million years,
 220 Election Day over. Keith made President. Everyone celebrating. And here we are, a million years lost, and they don’t exist. The things we worried about for months, a lifetime, not even born or thought of yet.”

“Safety catches off, everyone!” ordered Travis. “You, first shot, Eckels. Second, Billings. Third, Kramer.”

“I’ve hunted tiger, wild boar, buffalo, elephant, but now, this is *it*,” said Eckels. “I’m shaking like a kid.”

“Ah,” said Travis.

Everyone stopped.

230 Travis raised his hand. “Ahead,” he whispered. “In the mist. There he is. There’s His Royal Majesty now.”

The jungle was wide and full of twitterings, rustlings, murmurs, and sighs.

Suddenly it all ceased, as if someone had shut a door.

Silence.

A sound of thunder.

Out of the mist, one hundred yards away, came

Tyrannosaurus rex.

“It,” whispered Eckels. “It . . .”

240 “Sh!”

VOCABULARY

delirium (di-lir’ē-əm) *n.*: extreme mental disturbance, often accompanied by hallucinations (seeing things that are not there).

STYLE

Re-read lines 206–211, and circle repeated words. Then, underline the imaginative description of pterodactyls. How would you describe the style of the writing here?

PREDICT

Pause at line 217. The guides keep telling Eckels, “Stay on the Path!” What do their warnings lead you to predict?

INFER

Pause at line 231. Whom might Travis be referring to as “His Royal Majesty”?

VOCABULARY

resilient (ri-zil'yənt) *adj.*: able to return to its original shape quickly after being stretched or compressed; elastic.

STYLE

The author uses rich **figurative language** in lines 241–259. Underline at least four metaphors or similes that help you visualize the fearsome dinosaur.

FLUENCY

Read the boxed passage aloud twice. Focus on reading the figures of speech clearly and dramatically.

VOCABULARY

remit (ri-mit') *v.*: return payment.

Notes

It came on great oiled, **resilient**, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker's claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail⁶ of a terrible warrior. Each thigh was a ton of meat, ivory, and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaped, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight. It ran with a gliding ballet step, far too poised and balanced for its ten tons. It moved into a sunlit arena warily, its beautifully reptilian hands feeling the air.

260 "Why, why," Eckels twitched his mouth. "It could reach up and grab the moon."

"Sh!" Travis jerked angrily. "He hasn't seen us yet."

"It can't be killed." Eckels pronounced this verdict quietly, as if there could be no argument. He had weighed the evidence and this was his considered opinion. The rifle in his hands seemed a cap gun. "We were fools to come. This is impossible."

"Shut up!" hissed Travis.

"Nightmare."

270 "Turn around," commanded Travis. "Walk quietly to the Machine. We'll **remit** one half your fee."

"I didn't realize it would be this *big*," said Eckels. "I miscalculated, that's all. And now I want out."

"It sees us!"

"There's the red paint on its chest!"

6. **mail** *n.*: here, flexible metal armor.

The Tyrant Lizard raised itself. Its armored flesh glittered like a thousand green coins. The coins, crusted with slime, steamed. In the slime, tiny insects wriggled, so that the entire body seemed to twitch and undulate,⁷ even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness.

280

“Get me out of here,” said Eckels. “It was never like this before. I was always sure I’d come through alive. I had good guides, good safaris, and safety. This time, I figured wrong. I’ve met my match and admit it. This is too much for me to get hold of.”

“Don’t run,” said Lesperance. “Turn around. Hide in the Machine.”

“Yes.” Eckels seemed to be numb. He looked at his feet as if trying to make them move. He gave a grunt of helplessness.

290

“Eckels!”

He took a few steps, blinking, shuffling.

“Not *that* way!”

The Monster, at the first motion, lunged forward with a terrible scream. It covered one hundred yards in six seconds. The rifles jerked up and blazed fire. A windstorm from the beast’s mouth engulfed them in the stench of slime and old blood. The Monster roared, teeth glittering with sun.

300

Eckels, not looking back, walked blindly to the edge of the Path, his gun limp in his arms, stepped off the Path, and walked, not knowing it, in the jungle. His feet sank into green moss. His legs moved him, and he felt alone and remote from the events behind.

The rifles cracked again. Their sound was lost in shriek and lizard thunder. The great level of the reptile’s tail swung up, lashed sideways. Trees exploded in clouds of leaf and branch. The Monster twitched its jeweler’s hands down to fondle at the men, to twist them in half, to crush them like berries, to cram them into its teeth and its screaming throat. Its boulder-stone

IDENTIFY

How does Eckels react when he sees the dinosaur (lines 260–287)? What do the guides tell him to do?

IDENTIFY CAUSE & EFFECT

Pause at line 302. What causes Eckels to step off the path? What effect might this action have?

7. **undulate** (un'jə-lāt') v.: move in waves.



Peter Bollinger.

IDENTIFY

What two things is the dinosaur compared to in line 311? What type of figurative language is each comparison?

VISUALIZE

Circle the words in lines 311–318 that help you visualize the violent death of the giant dinosaur.

WORD STUDY

The prefix *mal-* means “not” or “bad.” What do you think *malfunctioning* (line 334) means?

310 eyes leveled with the men. They saw themselves mirrored. They fired at the metallic eyelids and the blazing black iris.

Like a stone idol, like a mountain avalanche, *Tyrannosaurus* fell. Thundering, it clutched trees, pulled them with it. It wrenched and tore the metal Path. The men flung themselves back and away. The body hit, ten tons of cold flesh and stone. The guns fired. The Monster lashed its armored tail, twitched its snake jaws, and lay still. A fount of blood spurted from its throat. Somewhere inside, a sac of fluids burst. Sickening gushes drenched the hunters. They stood, red and glistening.

The thunder faded.

320 The jungle was silent. After the avalanche, a green peace. After the nightmare, morning.

Billings and Kramer sat on the pathway and threw up. Travis and Lesperance stood with smoking rifles, cursing steadily.

In the Time Machine, on his face, Eckels lay shivering. He had found his way back to the Path, climbed into the Machine.

Travis came walking, glanced at Eckels, took cotton gauze from a metal box, and returned to the others, who were sitting on the Path.

330 “Clean up.”

They wiped the blood from their helmets. They began to curse too. The Monster lay, a hill of solid flesh. Within, you could hear the sighs and murmurs as the furthest chambers of it died, the organs malfunctioning, liquids running a final instant from pocket to sac to spleen, everything shutting off, closing up forever. It was like standing by a wrecked locomotive or a steam shovel at quitting time, all valves being released or levered tight. Bones cracked; the tonnage of its own flesh, off balance, dead weight, snapped the delicate forearms, caught underneath. The meat settled, quivering.

340

Another cracking sound. Overhead, a gigantic tree branch broke from its heavy mooring, fell. It crashed upon the dead beast with finality.

“There.” Lesperance checked his watch. “Right on time. That’s the giant tree that was scheduled to fall and kill this animal originally.” He glanced at the two hunters. “You want the trophy picture?”

“What?”

350 “We can’t take a trophy back to the Future. The body has to stay right here where it would have died originally, so the insects, birds, and bacteria can get at it, as they were intended to. Everything in balance. The body stays. But we *can* take a picture of you standing near it.”

The two men tried to think, but gave up, shaking their heads.

They let themselves be led along the metal Path. They sank wearily into the Machine cushions. They gazed back at the ruined Monster, the stagnating mound, where already strange reptilian birds and golden insects were busy at the steaming
360 armor.

A sound on the floor of the Time Machine stiffened them. Eckels sat there, shivering.

“I’m sorry,” he said at last.

“Get up!” cried Travis.

Eckels got up.

“Go out on that Path alone,” said Travis. He had his rifle pointed. “You’re not coming back in the Machine. We’re leaving you here!”

Lesperance seized Travis’s arm. “Wait—”

370 “Stay out of this!” Travis shook his hand away. “This fool nearly killed us. But it isn’t *that* so much, no. It’s his *shoes*! Look at them! He ran off the Path. That *ruins* us! We’ll forfeit! Thousands of dollars of insurance! We guarantee no one leaves the Path. He left it. Oh, the fool! I’ll have to report to the government. They might **revoke** our license to travel. Who knows *what* he’s done to Time, to History!”

INFER

Pause at line 355. Why do you think the two hunters, Billings and Kramer, do not want to take “trophy pictures”?

IDENTIFY CAUSE & EFFECT

Re-read lines 369–376. Underline what Travis fears might happen because Eckels stepped off the path.

VOCABULARY

revoke (ri·vök') v.: cancel; withdraw.

CLARIFY

Pause at line 388. What does Travis want Eckels to do as punishment?

VOCABULARY

primeval (prī·mē'vəl) *adj.*: primitive; of the earliest times.

Notes

“Take it easy, all he did was kick up some dirt.”

“How do we *know*?” cried Travis. “We don’t know anything! It’s all a mystery! Get out of here, Eckels!”

380 Eckels fumbled his shirt. “I’ll pay anything. A hundred thousand dollars!”

Travis glared at Eckels’s checkbook and spat. “Go out there. The Monster’s next to the Path. Stick your arms up to your elbows in his mouth. Then you can come back with us.”

“That’s unreasonable!”

“The Monster’s dead, you idiot. The bullets! The bullets can’t be left behind. They don’t belong in the Past; they might change anything. Here’s my knife. Dig them out!”

390 The jungle was alive again, full of the old tremorings and bird cries. Eckels turned slowly to regard the **primeval** garbage dump, that hill of nightmares and terror. After a long time, like a sleepwalker he shuffled out along the Path.

He returned, shuddering, five minutes later, his arms soaked and red to the elbows. He held out his hands. Each held a number of steel bullets. Then he fell. He lay where he fell, not moving.

“You didn’t have to make him do that,” said Lesperance.

400 “Didn’t I? It’s too early to tell.” Travis nudged the still body. “He’ll live. Next time he won’t go hunting game like this. Okay.” He jerked his thumb wearily at Lesperance. “Switch on. Let’s go home.”

1492. 1776. 1812.

They cleaned their hands and faces. They changed their caking shirts and pants. Eckels was up and around again, not speaking. Travis glared at him for a full ten minutes.

“Don’t look at me,” cried Eckels. “I haven’t done anything.”

“Who can tell?”

“Just ran off the Path, that’s all, a little mud on my shoes—what do you want me to do—get down and pray?”

410 “We might need it. I’m warning you, Eckels, I might kill you yet. I’ve got my gun ready.”

“I’m innocent. I’ve done nothing!”

1999. 2000. 2055.

The Machine stopped.

“Get out,” said Travis.

The room was there as they had left it. But not the same as they had left it. The same man sat behind the same desk. But the same man did not quite sit behind the same desk.

420 Travis looked around swiftly. “Everything okay here?” he snapped.

“Fine. Welcome home!”

Travis did not relax. He seemed to be looking at the very atoms of the air itself, at the way the sun poured through the one high window.

“Okay, Eckels, get out. Don’t ever come back.”

Eckels could not move.

“You heard me,” said Travis. “What’re you *staring* at?”

430 Eckels stood smelling of the air, and there was a thing to the air, a chemical taint so subtle, so slight, that only a faint cry of his **subliminal** senses warned him it was there. The colors, white, gray, blue, orange, in the wall, in the furniture, in the sky beyond the window, were . . . were . . . And there was a *feel*. His flesh twitched. His hands twitched. He stood drinking the oddness with the pores of his body. Somewhere, someone must have been screaming one of those whistles that only a dog can hear. His body screamed silence in return. Beyond this room, beyond this wall, beyond this man who was not quite the same man seated at this desk that was not quite the same desk . . . lay an entire world of streets and people. What sort of world it was
440 now, there was no telling. He could feel them moving there, beyond the walls, almost, like so many chess pieces blown in a dry wind. . . .

But the immediate thing was the sign painted on the office wall, the same sign he had read earlier today on first entering.

Somehow, the sign had changed:

PREDICT

Pause at line 415. Do you think that Eckels will find that he has “done nothing” when he gets back to the future?

IDENTIFY

Underline clues in lines 416–418 that indicate that Eckels’s actions have had an effect on life in his present.

VOCABULARY

subliminal (sub·lim’ə·nəl)
adj.: below the level of awareness.

INTERPRET

Circle the **sensory images** in lines 428–442 that describe Eckels’s feeling that something is not right. Why does he compare people to chess pieces?

COMPARE & CONTRAST

Compare this sign with the one at the beginning of the story. How are they the same or different?

IDENTIFY CAUSE & EFFECT

Pause at line 462. What was the main effect of Eckels's killing of the butterfly?

INTERPRET

What is the "sound of thunder" in line 471?

Tyme Sefari, Inc.

Sefaris tu any yeer en the past.

Yu naim the animall.

Wee taekyuthair.

Yu shoot itt.



Peter Bollinger.

Eckels felt himself fall into a chair. He fumbled crazily at the thick slime on his boots. He held up a clod of dirt, trembling, "No, it *can't* be. Not a *little* thing like that. No!"

450 Embedded in the mud, glistening green and gold and black, was a butterfly, very beautiful and very dead.

"Not a little thing like *that!* Not a butterfly!" cried Eckels.

It fell to the floor, an exquisite thing, a small thing that could upset balances and knock down a line of small dominoes and then big dominoes and then gigantic dominoes, all down the years across Time. Eckels's mind whirled. It *couldn't* change things. Killing one butterfly couldn't be *that* important! Could it?

His face was cold. His mouth trembled, asking: "Who—who won the presidential election yesterday?"

460 The man behind the desk laughed. "You joking? You know very well. Deutscher, of course! Who else? Not that fool weakling Keith. We got an iron man now, a man with guts!" The official stopped. "What's wrong?"

Eckels moaned. He dropped to his knees. He scabbled at the golden butterfly with shaking fingers. "Can't we," he pleaded to the world, to himself, to the officials, to the Machine, "can't we take it *back*, can't we *make* it alive again? Can't we start over? Can't we—"

470 He did not move. Eyes shut, he waited, shivering. He heard Travis breathe loud in the room; he heard Travis shift his rifle, click the safety catch, and raise the weapon.

There was a sound of thunder.

A Sound of Thunder

Style Chart Ray Bradbury uses language to re-create a lush prehistoric setting. We see and feel the vast jungle and its huge inhabitant, the *Tyrannosaurus rex*.

The boxed passages below contain some of Bradbury’s stylistic devices:

- **figures of speech**—metaphors, similes, personification
- **imagery**—words that appeal to sight, hearing, taste, touch, smell

Underline figures of speech, circle the images, and draw boxes around examples of repetition. Then, in the space provided, describe the writer’s **style** and the **mood** of the story.

Passage One	Passage Two
<p>“The jungle was high and the jungle was broad and the jungle was the entire world forever and forever. Sounds like music and sounds like flying tents filled the sky, and those were pterodactyls, soaring with cavernous gray wings, gigantic bats of delirium and night fever.”</p>	<p>“The Tyrant Lizard raised itself. Its armored flesh glittered like a thousand green coins. The coins, crusted with slime, steamed. In the slime, tiny insects wriggled, so that the entire body seemed to twitch and undulate, even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness.”</p>
<p>Describe Bradbury’s Style</p>	
<hr/> <hr/> <hr/>	
<p>Describe the Story’s Mood</p>	
<hr/> <hr/> <hr/>	

Test Practice

A Sound of Thunder

Complete the sample test item below. Then, check your answer, and read the explanation that appears in the right-hand box.

Sample Test Item	Explanation of the Correct Answer
<p>In "A Sound of Thunder," Bradbury's style is created by all the following elements <i>except</i> —</p> <p>A regional dialect</p> <p>B diction, or word choice</p> <p>C sentence length and pattern</p> <p>D figurative language</p>	<p>The correct answer is A.</p> <p>The word <i>except</i> tells you that the correct answer is the one that does <i>not</i> fit. The story does not include any characters who speak in a regional dialect. B and C are not correct because word choice and sentence length are elements of style. D is wrong because this story is full of figurative language, another component of style.</p>

DIRECTIONS: Circle the letter of each correct answer.

- Which passage from the story contains a **figure of speech**?
 - "Stay on the Path."
 - "They were ready to leave the Machine."
 - "That'd be a paradox."
 - "Each lower leg was a piston . . ."
- In this story, Bradbury's **diction**, or word choice, can *best* be described as —
 - flat
 - vivid
 - everyday
 - technical
- Overall, Bradbury's **style** can *best* be described as —
 - humorous
 - matter-of-fact
 - sparse
 - richly descriptive
- Which of the following words *best* describes the **mood** of "A Sound of Thunder"?
 - relaxed
 - quiet
 - terrifying
 - evil

SKILLS FOCUS

Literary Skills
Analyze elements of style, including figurative language and mood.

Test Practice

A Sound of Thunder

Prefixes

Prefixes and Meanings	
<i>in-, im-, or un-</i> , meaning "not"	<i>re-</i> , meaning "back; again"
<i>ex-</i> , meaning "out"	<i>sub-</i> , meaning "below"
<i>extra-</i> , meaning "outside; beyond"	<i>pre-</i> , meaning "came before"

SKILLS FOCUS

Vocabulary Skills

Use prefixes to define words. Use words in context.

DIRECTIONS: Read each sentence carefully. Then, write the definition of each boldface word on the line below. Refer to the chart above for help.

- | | |
|---|---|
| <p>1. Eckels took an extraordinary journey into the past.</p> <p>_____</p> | <p>3. The dinosaur seemed immortal, like a terrifying pagan god.</p> <p>_____</p> |
| <p>2. To keep the world unchanged, they were ordered to stay on the Path.</p> <p>_____</p> | <p>4. After their adventure, the travelers had no desire to revisit the past.</p> <p>_____</p> |

Vocabulary in Context

DIRECTIONS: Complete the paragraph below by writing a word from the word box to fit each numbered blank. Not all words from the box will be used.

Word Box

annihilate
 expendable
 depression
 paradox
 delirium
 resilient
 remit
 revoke
 primeval
 subliminal

I have been wanting to go to the (1) _____ forest, the oldest place open to time travelers. I have money to pay the hefty fee, though the world is in an economic (2) _____. Besides, Historic Travels, Inc., will (3) _____ my fee if the authorities (4) _____ the company's license and cancel the trip. The Time Traveler packed light, bringing nothing that was not (5) _____ and could be left behind if something went wrong. But nothing could go wrong, could it?

Before You Read

This selection also appears in Elements of Literature.

A Sound of Thunder by Ray Bradbury

Imagine being able to travel back in time. Many writers have explored this idea in science fiction stories and movies. You are about to read one of the most popular—and thought-provoking—stories about time travel ever written.

LITERARY FOCUS: STYLE AND MOOD

A writer's diction, or word choice, greatly defines a work's **style**. Style is also determined by sentence length and complexity. A story that is written in brief simple sentences, for example, is different in style from a story written in long complex sentences. See below:

Style: Simple	Style: More Complex
The sun rose. The air was warm, my coffee was hot. Nothing stirred. Nothing breathed except for the lizard. That lizard could outstare a rock.	"It was Miss Murdstone who was arrived, and a gloomy-looking lady she was: dark, like her brother, whom she greatly resembled in face and voice . . ." (from <i>David Copperfield</i> , by Charles Dickens)

The use (or non-use) of imagery and figurative language also has an effect on style. In the story you're about to read, Ray Bradbury uses vivid imagery and figurative language to create a style that is as lush as its prehistoric setting. **Mood**, like style, is also created by diction, sentence length, imagery, and figurative language. A story's mood, or atmosphere, can be described using adjectives like *scary*, *calm*, and *mysterious*.

- As you read "A Sound of Thunder," notice how Bradbury's choice of words, imagery, and figurative language creates a unique style.
- As Bradbury describes the ancient jungle, think about the words you'd use to describe the story's mood.

READING SKILLS: CAUSE AND EFFECT

The events in a story are connected by a chain of **causes and effects**. One event causes another, which causes another, and so on. A **cause** is the reason something happens. An **effect** is the result. Certain words—like *because*, *consequently*, *for*, *so*, *since*, and *therefore*—can alert you to cause-and-effect relationships.

As you read "A Sound of Thunder," look for causes and effects. There are plenty to find. In fact, the whole story is about how one event causes another—and another, and another, and . . .

SKILLS FOCUS

Literary Skills
Understand elements of style, including figurative language and mood.

Reading Skills
Use cause-and-effect relationships.

Vocabulary Skills
Understand Greek prefixes and word roots.

SHORT STORY

VOCABULARY DEVELOPMENT

PREVIEW SELECTION VOCABULARY

The following words appear in the story you are about to read. You may want to become familiar with them before you begin reading.

annihilate (ə-nī'ə-lī'at) v.: destroy; wipe out.
If we continue to destroy the region's forests, we may also annihilate the wildlife that lives there.

expendable (ek-spen'də-bəl) adj.: worth sacrificing to gain an objective.
The officers regretted the loss but considered the ground troops expendable.

depression (dē-presh'ən) n.: major economic downturn. (Depression also means "sadness.")
A depression hit the country, resulting in widespread unemployment and homelessness.

paradox (par'ə-dāks) n.: something that has or seems to have contradictory qualities.
The paradox is that sometimes we are loneliest when we are in a crowd of people.

deirium (dī-līr'ē-əm) n.: extreme mental disturbance, often accompanied by hallucinations (seeing things that are not there).
In his deirium, he imagined he was seeing giant insects.

primeval (prī-mē'vəl) adj.: primitive; of the earliest times.
In the prehistoric world, giant lizards crashed through the primeval forest.

subliminal (sūb-līn'ə-nəl) adj.: below the level of awareness.
Unaware of the movie's subliminal message to buy food, the audience flocked to buy snacks.

remit (rī-mīt) v.: return payment.
The company will remit, or return, full payment if the consumers are not satisfied.

resilient (rī-zīl'yənt) adj.: able to return to its original shape quickly after being stretched or compressed; elastic.
This resilient fabric springs back to its original shape no matter how you stretch it.

revoke (rī-vok) v.: cancel; withdraw.
They can revoke your club membership if you fail to attend meetings.

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revoke (rī-vok) v.: cancel; withdraw.
They can revoke your club membership if you fail to attend meetings.

PREFIXES AND WORD ROOTS

A **prefix** is a word part that comes before a word root and affects its meaning. A knowledge of prefixes can help you figure out the meanings of unfamiliar words. It can also help you use and understand a wider variety of words. The word *remit*, for example, contains the prefix *re-*, which means "back." It also contains the word root *mit*, which means "send." When you *remit* something, you send it back.

When you come across an unfamiliar word, look for a prefix or word root you recognize to help you figure out the word's meaning.



A Sound of Thunder

Ray Bradbury

The sign on the wall seemed to quaver under a film of sliding warm water. Eckels felt his eyelids blink over his stare, and the sign burned in this momentary darkness.

TIME SAFARI, INC. SAFARIS TO ANY YEAR IN THE PAST.
YOU NAME THE ANIMAL. WE TAKE YOU THERE. YOU SHOOT IT.

A warm phlegm gathered in Eckels's throat; he swallowed and pushed it down. The muscles around his mouth formed a smile as he put his hand slowly out upon the air, and in that hand waved a check for ten thousand dollars to the man behind the desk.

"Does this safari guarantee I come back alive?"

"We guarantee nothing," said the official, "except the dinosaurs." He turned. "This is Mr. Travis, your Safari Guide in the Past. He'll tell you what and where to shoot. If he says no shooting, no shooting. If you disobey instructions, there's a stiff penalty of another ten thousand dollars, plus possible government action, on your return."

10

INFER

Pause after you read the sign (lines 4–5). Underline the information that seems unusual. Based on this information, when do you think the story takes place?

It takes place some time in the future.

INFER

Pause at line 16. Why do you think there is such a stiff penalty for disobeying instructions?

Possible response: Time travel is dangerous, and harm could result from not following the rules.

222 Part 1 Collection 8: Evaluating Style

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Eckels glanced across the vast office at a mass and tangle, a snaking and humming of wires and steel boxes, at an aurora that flickered now orange, now silver, now blue. There was a sound like a gigantic bonfire burning all of Time, all the years and all the parchment calendars, all the hours piled high and set aflame.

A touch of the hand and this burning would, on the instant, beautifully reverse itself: Eckels remembered the wording in the advertisements to the letter. Out of chars and ashes, out of dust and coals, like golden salamanders, the old years, the green years, might leap: roses sweeten the air, white hair turn Irish-black, wrinkles vanish; all, everything fly back to seed, flee death, rush down to their beginnings, suns rise in western skies and set in glorious easts, moons cat themselves opposite to the custom, all and everything cupping one in another like Chinese boxes¹; rabbits into hats, all and everything returning to the fresh death, the seed death, the green death, to the time before the beginning. A touch of a hand might do it, the merest touch of a hand.

"Unbelievable," Eckels breathed, the light of the Machine on his thin face. "A real Time Machine." He shook his head.

"Makes you think. If the election had gone badly yesterday, I might be here now running away from the results. Thank God **(Keith)** won. He'll make a fine President of the United States."

"Yes," said the man behind the desk. "We're lucky. If **(Deutscher)** had gotten in, we'd have the worst kind of dictatorship. There's an anti-everything man for you, a militarist, anti-Christ, anti-human, anti-intellectual. People called us up, you know, joking but not joking. Said if Deutscher became President they wanted to go live in 1492. Of course it's not our business to conduct Escapes, but to form Safaris. Anyway, Keith's President now. All you got to worry about is—"

1. **aurora** (ô-ôr-ô) n.: Bradbury is comparing the glow coming from the time machine to an aurora, a colorful display of light that appears at night in the skies near the North and South Poles.

2. **Chinese boxes**: set of boxes, each of which fits into the next-largest one.

STYLE

Re-read lines 17–35, and underline examples of figurative language (simile, metaphor, personification).

IDENTIFY

Pause at line 43. Who were the two candidates for president of the United States? Circle their names. Which one won the election?

Keith

WORD STUDY

Anti- is a prefix meaning "against." According to the description of Deutscher in lines 43–44, what is he "against"?

He seems to be against everything but the military.

223 A Sound of Thunder

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IDENTIFY
Pause at line 52. What animal is Eckels hunting? Circle the answer.

INTERPRET
Re-read lines 54–58. What do these details suggest about Time Safari, Inc.?
It conducts very dangerous trips.

50 "Shooting my dinosaur," Eckels finished it for him.
"A Tyrannosaurus rex." The Tyrant Lizard, the most incredible monster in history. Sign this release. Anything happens to you, we're not responsible. Those dinosaurs are hungry!"
Eckels flushed angrily. "Trying to scare me!"
"Frankly, yes. We don't want anyone going who'll panic at the first shot. Six Safari leaders were killed last year, and a dozen hunters. We're here to give you the severest thrill a real hunter ever asked for. Traveling you back sixty million years to bag the biggest game in all of Time. Your personal check's still there. Tear it up."
Mr. Eckels looked at the check. His fingers twitched.
"Good luck," said the man behind the desk. "Mr. Travis, he's all yours."
They moved silently across the room, taking their guns with them, toward the Machine, toward the silver metal and the roaring light.

60 First a day and then a night and then a day and then a night, then it was day-night-day-night-day. A week, a month, a year, a decade! A.D. 2055. A.D. 2019. 1999! 1957! Gone! The Machine roared.
They put on their oxygen helmets and tested the intercoms.
Eckels swayed on the padded seat, his face pale, his jaw stiff. He felt the trembling in his arms, and he looked down and found his hands tight on the new rifle. There were four other men in the Machine. Travis, the Safari Leader; his assistant, Lesperance; and two other hunters, Billings and Kramer. They sat looking at each other, and the years blazed around them.
"Can these guns get a dinosaur cold?" Eckels felt his mouth saying,
"If you hit them right," said Travis on the helmet radio.
"Some dinosaurs have two brains, one in the head, another far down the spinal column. We stay away from those. That's stretching luck. Put your first two shots into the eyes, if you can, blind them, and go back into the brain."

INTERPRET
Circle the words in lines 76–77 that mean "Eckels said." What does this phrase reveal about Eckels?
Eckels is nervous and feels disconnected from what he is saying.

70

76–77

78

79

80

224 Part 1 Collection 8: Evaluating Style

ANALYZE
Re-read lines 111–113, which are full of imagery. To what senses do these images appeal?
the senses of sight, smell, touch, and hearing

90 The Machine howled. Time was a film run backward. Suns fled and ten million moons fled after them. "Think," said Eckels. "Every hunter that ever lived would envy us today. This makes Africa seem like Illinois."
The Machine slowed; its scream fell to a murmur. The Machine stopped.
The sun stopped in the sky.
The fog that had enveloped the Machine blew away and they were in an old time, a very old time indeed, three hunters and two Safari Heads with their blue metal guns across their knees.
"Christ isn't born yet," said Travis. "Moses has not gone to the mountain to talk with God. The Pyramids are still in the earth, waiting to be cut out and put up, *Remember* that. Alexander, Caesar, Napoleon, Hitler—none of them exists."
The men nodded.
"That"—Mr. Travis pointed—"is the jungle of sixty million two thousand and fifty-five years before President Keith."
He indicated a metal path that struck off into green wilderness, over streaming swamp, among giant ferns and palms.
"And that," he said, "is the Path, laid by Time Safari for your use. It floats six inches above the earth. Doesn't touch so much as one grass blade, flower, or tree. It's an anti-gravity metal. Its purpose is to keep you from touching this world of the Past in any way. Stay on the Path. Don't go off it. I repeat. *Don't go off.* For any reason! If you fall off, there's a penalty. And don't shoot any animal we don't okay."
"Why?" asked Eckels.
They sat in the ancient wilderness. Far birds' cries blew on a wind, and the smell of tar and an old salt sea, moist grasses, and flowers the color of blood.
"We don't want to change the future. We don't belong here in the Past. The government doesn't like us here. We have to pay big graft³ to keep our franchise. A Time Machine is finicky

100

110


3. graft n.: bribes.

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A Sound of Thunder 225

Notes _____



Peter Bollinger

160 you crush the Pyramids. Step on a mouse and you leave your print, like a Grand Canyon, across Eternity. Queen Elizabeth might never be born, Washington might not cross the Delaware, there might never be a United States at all. So be careful. Stay on the Path. *Never* step off!

170 “I see,” said Eckels. “Then it wouldn’t pay for us even to touch the *grass*?”

“Correct. Crushing certain plants could add up infinitesimally.⁵ A little error here would multiply in sixty million years, all out of proportion. Of course maybe our theory is wrong. Maybe Time *can’t* be changed by us. Or maybe it can be changed only in little subtle ways. A dead mouse here makes an insect imbalance there, a population disproportion later, a bad harvest further on, a **depression**, mass starvation, and, finally, a change in *social* temperament in far-flung countries. Something much more subtle, like that. Perhaps only a soft breath, a whisper, a hair, pollen on the air, such a slight, slight change that unless you looked close you wouldn’t see it. Who knows? Who really can say he knows? We don’t know. We’re guessing. But until we do know for certain whether our messing around in Time *can* make a big roar or a little rustle in history, we’re being careful.

5. **infinitesimally** (in’fīn’itēsh’imālē) *adv.*: in amounts too small to be measured.

VOCABULARY
depression (dē’presh’an) *n.*: major economic downturn.

CLARIFY
What does Travis mean when he says he’s not sure whether “messing around in Time *can* make a big roar or a little rustle in history” (lines 169–171)?
He wonders whether changing something in the past will create a big change, a little change, or any change in the future.

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Notes _____

120 business. Not knowing it, we might kill an important animal, a small bird, a roach, a flower even, thus destroying an important link in a growing species.”

“That’s not clear,” said Eckels.

“All right,” Travis continued, “say we accidentally kill one mouse here. That means all the future families of this one particular mouse are destroyed, right?”

“Right.”

“And all the families of the families of the families of that one mouse! With a stamp of your foot, you **annihilate** first one, then a dozen, then a thousand, a million, a *billion* possible mice!”

“So they’re dead,” said Eckels. “So what?”

“So what?” Travis snorted quietly. “Well, what about the foxes that’ll need those mice to survive? For want of ten mice, a fox dies. For want of ten foxes, a lion starves. For want of a lion, all manner of insects, vultures, infinite billions of life forms are thrown into chaos and destruction. Eventually it all boils down to this: Fifty-nine million years later, a cave man, one of a dozen in the *entire world*, goes hunting wild boar or saber-toothed tiger for food. But you, friend, have *stepped* on all the tigers in that region. By stepping on *one* single mouse. So the cave man starves. And the cave man, please note, is not just *any* **expendable** man, no! He is an *entire future nation*. From his loins would have sprung ten sons. From *their* loins one hundred sons, and thus onward to a civilization. Destroy this one man, and you destroy a race, a people, an entire history of life. It is comparable to slaying a mouse, could start an earthquake, the effects of which could shake our earth and destinies down through Time, to their very foundations. With the death of that one cave man, a billion others yet unborn are throttled in the womb. Perhaps Rome never rises on its seven hills. Perhaps Europe is forever a dark forest, and only Asia waxes healthy and teeming.” Step on a mouse and

130

140

150

4. **teeming** (tēm’fīn) *adj.*: swarming; overflowing.

IDENTIFY CAUSE & EFFECT
In this long paragraph (lines 130–155), Travis explains the possible effects of stepping off the path and killing a mouse. Each effect, in turn, becomes the cause of another event. What is the final effect Travis mentions?
There might never be a United States.

VOCABULARY
annihilate (ə-nī’ā-lāt) *v.*: destroy; wipe out.
expendable (ek-spen’de-bəl) *adj.*: worth sacrificing to gain an objective.

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VOCABULARY
CAUSE & EFFECT
Pause at line 175. Why do the travelers wear sterilized clothing and oxygen helmets?

They don't want to introduce bacteria into the past because that might change the future.

IDENTITY
CAUSE & EFFECT
Pause at line 190. Why are only animals that are about to die anyway chosen for hunting?

Killing animals with no future will not affect future events.

PREDICT
Re-read lines 195–202. What do you think? Will the expedition be a success, or will it end in tragedy?

Most students will predict that something will go wrong.

VOCABULARY
paradox (par'ə-dɒks?) *n.*: something that has or seems to have contradictory qualities.

This Machine, this Path, your clothing and bodies, were sterilized, as you know, before the journey. We wear these oxygen helmets so we can't introduce our bacteria into an ancient atmosphere."
"How do we know which animals to shoot?"
"They're marked with red paint," said Travis. "Today, before our journey, we sent Lesperance here back with the Machine. He came to this particular era and followed certain animals."
"Studying them?"
"Right," said Lesperance. "I track them through their entire existence, noting which of them lives longest. Very few. How many times they mate. Not often. Life's short. When I find one that's going to die when a tree falls on him, or one that drowns in a tar pit, I note the exact hour, minute, and second. I shoot a paint bomb. It leaves a red patch on his side. We can't miss it. Then I correlate our arrival in the Past so that we meet the Monster not more than two minutes before he would have died anyway. This way, we kill only animals with no future, that are never going to mate again. You see how *careful* we are?"
"But if you came back this morning in Time," said Eckels eagerly, "you must've bumped into us, our Safari! How did it turn out? Was it successful? Did all of us get through—alive?"
Travis and Lesperance gave each other a look.
"That'd be a **paradox**," said the latter. "Time doesn't permit that sort of mess—a man meeting himself. When such occasions threaten, Time steps aside. Like an airplane hitting an air pocket. You felt the Machine jump just before we stopped? That was us passing ourselves on the way back to the Future. We saw nothing. There's no way of telling *if* this expedition was a success, *if* we got our monster, or whether all of us—meaning *you*, Mr. Eckels—got out alive."
Eckels smiled palely.
"Cut that," said Travis sharply. "Everyone on his feet!"
They were ready to leave the Machine.

180

190

200

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The jungle was high and the jungle was broad and the jungle was the entire world (forever) and (forever) sound like music and (sound) like flying tents filled the sky, and those were pterodactyls soaring with cavernous gray wings, gigantic bats of delirium and night fever. Eckels, balanced on the narrow Path, aimed his rifle playfully.
"Stop that!" said Travis. "Don't even aim for fun, blast you! If your guns should go off—"
Eckels flushed. "Where's our *Tyrannosaurus*?"
Lesperance checked his wristwatch. "Up ahead. We'll bisect his trail in sixty seconds. Look for the red paint! Don't shoot till we give the word. Stay on the Path. *Stay on the Path!*"
They moved forward in the wind of morning.
"Strange," murmured Eckels. "Up ahead, sixty million years, Election Day over. Keith made President. Everyone celebrating. And here we are, a million years lost, and they don't exist. The things we worried about for months, a lifetime, not even born or thought of yet."
"Safety catches off, everyone!" ordered Travis. "You, first shot, Eckels. Second, Billings. Third, Kramer!"
"I've hunted tiger, wild boar, buffalo, elephant, but now, this is *it*," said Eckels. "I'm shaking like a kid!"
"Ah," said Travis.
Everyone stopped.
Travis raised his hand. "Ahead," he whispered. "In the mist. There he is. There's His Royal Majesty now."
The jungle was wide and full of twitterings, rustlings, murmurs, and sighs.
Suddenly it all ceased, as if someone had shut a door.
Silence.
A sound of thunder.
Out of the mist, one hundred yards away, came *Tyrannosaurus rex*.
"It," whispered Eckels. "It . . ."
"Sh!"

210

220

230

240

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VOCABULARY
delirium (dɪ-lɪr-ē-əm) *n.*: extreme mental disturbance, often accompanied by hallucinations (seeing things that are not there).

STYLE
Re-read lines 206–211, and circle repeated words. Then, underline the imaginative description of pterodactyls. How would you describe the style of the writing here?

The style is rich and layered, like an overgrown jungle.

PREDICT
Pause at line 217. The guides keep telling Eckels, "Stay on the Path!" What do their warnings lead you to predict?

Someone, probably Eckels, will leave the path.

INFER
Pause at line 231. Whom might Travis be referring to as "His Royal Majesty"?

a Tyrannosaurus rex

A Sound of Thunder 229

IDENTITY
CAUSE & EFFECT
Pause at line 175. Why do the travelers wear sterilized clothing and oxygen helmets?

They don't want to introduce bacteria into the past because that might change the future.

IDENTITY
CAUSE & EFFECT
Pause at line 190. Why are only animals that are about to die anyway chosen for hunting?

Killing animals with no future will not affect future events.

PREDICT
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Eckels smiled palely.
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They were ready to leave the Machine.

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IDENTIFY

How does Eckels react when he sees the dinosaur (lines 260–287)? What do the guides tell him to do?

Eckels is afraid and wants to run; the guides tell him to go back to the Time Machine.

FLUENCY

Read the boxed passage aloud twice. Focus on reading the figures of speech clearly and dramatically.

280 The Tyrant Lizard raised itself. Its armored flesh glittered like a thousand green coins. The coins, crusted with slime, steamed. In the slime, tiny insects wriggled, so that the entire body seemed to twitch and undulate,⁷ even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness.

“Get me out of here,” said Eckels. “It was never like this before. I was always sure I’d come through alive. I had good guides, good safaris, and safety. This time, I figured wrong. I’ve met my match and admit it. This is too much for me to get hold of.”

“Don’t run,” said Lesperance. “Turn around. Hide in the Machine.”

“Yes?” Eckels seemed to be numb. He looked at his feet as if trying to make them move. He gave a grunt of helplessness.

290 “Eckels!”

He took a few steps, blinking, shuffling.

“Not *that* way!”

The Monster, at the first motion, lunged forward with a terrible scream. It covered one hundred yards in six seconds. The rifles jerked up and blazed fire. A windstorm from the beast’s mouth engulfed them in the stench of slime and old blood. The Monster roared, teeth glittering with sun.

Eckels, not looking back, walked blindly to the edge of the Path, his gun limp in his arms, stepped off the Path, and walked, not knowing it, in the jungle. His feet sank into green moss. His legs moved him, and he left alone and remote from the events behind.

300 The rifles cracked again. Their sound was lost in shriek and lizard thunder. The great level of the reptile’s tail swung up, lashed sideways. Trees exploded in clouds of leaf and branch. The Monster twitched its jeweler’s hands down to fondle at the men, to twist them in half, to crush them like berries, to cram them into its teeth and its screaming throat. Its boulder-stone

7. **undulate** (un’pə-lāt) v.: move in waves.

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A Sound of Thunder 231

VOCA BULARY

resilient (ri-zil-yənt) adj.: able to return to its original shape quickly after being stretched or compressed; elastic.

STYLE

The author uses rich figurative language in lines 241–259. Underline at least four metaphors or similes that help you visualize the fearsome dinosaur.

FLUENCY

Read the boxed passage aloud twice. Focus on reading the figures of speech clearly and dramatically.

VOCA BULARY

remit (ri-mit) v.: return payment.

250 It came on great oiled, resilient, striding legs. It towered thirty feet above half of the trees, a great evil god, folding its delicate watchmaker’s claws close to its oily reptilian chest. Each lower leg was a piston, a thousand pounds of white bone, sunk in thick ropes of muscle, sheathed over in a gleam of pebbled skin like the mail⁶ of a terrible warrior. Each thigh was a ton of meat, ivory, and steel mesh. And from the great breathing cage of the upper body those two delicate arms dangled out front, arms with hands which might pick up and examine men like toys, while the snake neck coiled. And the head itself, a ton of sculptured stone, lifted easily upon the sky. Its mouth gaped, exposing a fence of teeth like daggers. Its eyes rolled, ostrich eggs, empty of all expression save hunger. It closed its mouth in a death grin. It ran, its pelvic bones crushing aside trees and bushes, its taloned feet clawing damp earth, leaving prints six inches deep wherever it settled its weight. It ran with a gliding ballet step, far too poised and balanced for its ten tons. It moved into a sunlit arena warily, its beautifully reptilian hands feeling the air.

260 “Why, why,” Eckels twitched his mouth. “It could reach up and grab the moon!”

“Sh!” Travis jerked angrily. “He hasn’t seen us yet.”

“It can’t be killed,” Eckels pronounced this verdict quietly, as if there could be no argument. He had weighed the evidence and this was his considered opinion. The rifle in his hands seemed a cap gun. “We were fools to come. This is impossible.”

“Shut up!” hissed Travis.

“Nightmare.”

270 “Turn around,” commanded Travis. “Walk quietly to the Machine. We’ll remit one half your fee.”

“I didn’t realize it would be this big,” said Eckels. “I miscalculated, that’s all. And now I want out.”

“It sees us!”

“There’s the red paint on its chest!”


6. **mail n.**: here, flexible metal armor.

Notes

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Collection 8: Evaluating Style
Part 1 230

Peer Bellinger.



IDENTIFY

What two things is the dinosaur compared to in line 311? What type of figurative language is each comparison?

a stone idol and a mountain avalanche;

the comparisons are similes

VISUALIZE

Circle the words in lines 311–318 that help you visualize the violent death of the giant dinosaur.

WORD STUDY

The prefix *mal-* means “not” or “bad.” What do you think *malfunctioning* (line 334) means?

It means “not functioning” or “functioning badly.”

310 eyes leveled with the men. They saw themselves mirrored. They fired at the metallic eyelids and the blazing black iris.

Like a stone idol, like a mountain avalanche, *Tyrannosaurus* fell. (Thundering) it clutched trees, pulled them with it. It (wrenched) and (tore) the metal Path. The men flung themselves back and away. The body hit, ten tons of cold flesh and stone. The guns fired. The Monster (flushed) his armored tail, twitched its snake jaws, and lay still. A fount of blood (spurred) from its throat. Somewhere inside, (a sac of fluids burst). (Sickening gushes) drenched the hunters. They stood, red and glistening.

The thunder faded.

320 The jungle was silent. After the avalanche, a green peace. After the nightmare, morning. Billings and Kramer sat on the pathway and threw up. Travis and Lesperance stood with smoking rifles, cursing steadily.

In the Time Machine, on his face, Eckels lay shivering. He had found his way back to the Path, dimbed into the Machine. Travis came walking, glanced at Eckels, took cotton gauze from a metal box, and returned to the others, who were sitting on the Path.

“Clean up,”

They wiped the blood from their helmets. They began to curse too. The Monster lay, a hill of solid flesh. Within, you could hear the sighs and murmurs as the furthest chambers of it died, the organs malfunctioning, liquids running a final instant from pocket to sac to spleen, everything shutting off, closing up forever. It was like standing by a wrecked locomotive or a steam shovel at quitting time, all valves being released or levered tight. Bones cracked, the tonnage of its own flesh, off balance, dead weight, snapped the delicate forearms, caught underneath. The meat settled, quivering.

340 Another cracking sound. Overhead, a gigantic tree branch broke from its heavy mooring, fell. It crashed upon the dead beast with finality.

TITLE

Pause at line 355. Why do you think the two hunters, Billings and Kramer, do not want to take “trophy pictures”?

They are too horrified at what they’ve done to want to record it.

“There,” Lesperance checked his watch. “Right on time. That’s the giant tree that was scheduled to fall and kill this animal originally.” He glanced at the two hunters. “You want the trophy picture?”

“What?”

“We can’t take a trophy back to the Future. The body has to stay right here where it would have died originally, so the insects, birds, and bacteria can get at it, as they were intended to. Everything in balance. The body stays. But we *are* take a picture of you standing near it.”

The two men tried to think, but gave up, shaking their heads.

They let themselves be led along the metal Path. They sank wearily into the Machine cushions. They gazed back at the ruined Monster, the stagnating mound, where already strange reptilian birds and golden insects were busy at the steaming armor.

360 A sound on the floor of the Time Machine stiffened them. Eckels sat there, shivering.

“I’m sorry,” he said at last.

“Get up,” cried Travis. Eckels got up.

“Go out on that Path alone,” said Travis. He had his rifle pointed. “You’re not coming back in the Machine. We’re leaving you here!”

Lesperance seized Travis’s arm. “Wait—”

“Stay out of this!” Travis shook his hand away. “This fool nearly killed us. But it isn’t *that* so much, no. It’s his *shoes!* Look at them! He ran off the Path. That *ruins* us! We’ll forfeit! Thousands of dollars of insurance! We guarantee no one leaves the Path. He left it. Oh, the fool! I’ll have to report to the government. They might **revoke** our license to travel. Who knows what he’s done to Time, to History!”

232 Part 1

Collection 8: Evaluating Style

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330 After the avalanche, a green peace. After the nightmare, morning. Billings and Kramer sat on the pathway and threw up. Travis and Lesperance stood with smoking rifles, cursing steadily.

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CLARIFY

Pause at line 388. What does Travis want Eckels to do as punishment?
Travis wants Eckels to dig the bullets out of the dead dinosaur.

380 "Take it easy, all he did was kick up some dirt."
"How do we know?" cried Travis. "We don't know anything! It's all a mystery! Get out of here, Eckels!"
Eckels fumbled his shirt. "I'll pay anything. A hundred thousand dollars!"
Travis glared at Eckels's checkbook and spat. "Go out there. The Monster's next to the Path. Stick your arms up to your elbows in his mouth. Then you can come back with us."
"That's unreasonable!"
"The Monster's dead, you idiot. The bullets! The bullets can't be left behind. They don't belong in the Past; they might change anything. Here's my knife. Dig them out!"
The jungle was alive again, full of the old tremorings and bird cries. Eckels turned slowly to regard the **primeval** garbage dump, that hill of nightmares and terror. After a long time, like a sleepwalker he shuffled out along the Path.
He returned, shuddering, five minutes later, his arms soaked and red to the elbows. He held out his hands. Each held a number of steel bullets. Then he fell. He lay where he fell, not moving.
"You didn't have to make him do that," said Lesperance.
"Didn't I? It's too early to tell." Travis nudged the still body.
"He'll live. Next time he won't go hunting game like this. Okay."
He jerked his thumb wearily at Lesperance. "Switch on. Let's go home."
1492. 1776. 1812.
They cleaned their hands and faces. They changed their caking shirts and pants. Eckels was up and around again, not speaking. Travis glared at him for a full ten minutes.
"Don't look at me," cried Eckels. "I haven't done anything."
"Who can tell?"
"Just ran off the Path, that's all, a little mud on my shoes—what do you want me to do—get down and pray?"
410 "We might need it. I'm warning you, Eckels, I might kill you yet. I've got my gun ready."

VOCABULARY

primeval (prī-mē'vā) *adj.*: primitive; of the earliest times.

Noises

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PREDICT

Pause at line 415. Do you think that Eckels will find that he has "done nothing" when he gets back to the future?
Most students will predict that there will be an effect from his mistake.

420 "I'm innocent. I've done nothing!"
1999. 2000. 2055.
The Machine stopped.
"Get out," said Travis.
The room was there as they had left it. But not the same as they had left it. The same man sat behind the same desk. But the same man did not quite sit behind the same desk.
Travis looked around swiftly. "Everything okay here?" he snapped.
"Fine. Welcome home!"
Travis did not relax. He seemed to be looking at the very atoms of the air itself, at the way the sun poured through the one high window.
"Okay, Eckels, get out. Don't ever come back."
Eckels could not move.
"You heard me," said Travis. "What're you staring at?"
Eckels stood smelling of the air, and there was a thing to the air, a **chemical taint** so subtle, so slight, that only a faint cry of his **subliminal** senses warned him it was there. The colors, **white, gray, blue, orange** in the wall, in the furniture, in the sky beyond the window, were . . . were . . . And there was a **feel** (His **flesh twitched**) His **hands twitched**. He stood (drinking the oddness with the pores of his body). Somewhere, someone must have been **screaming** one of those whistles that only a dog can hear. His body **screamed** in return. Beyond this room, beyond this wall, beyond this man who was not quite the same man seated at this desk that was not quite the same desk . . . lay an entire world of streets and people. What sort of world it was now, there was no telling. He could **feel** them moving there, beyond the walls, almost, like so many chess pieces blown in a dry wind. . . .
But the immediate thing was the sign painted on the office wall, the same sign he had read earlier today on first entering. Somehow, the sign had changed:

430
440

VOCABULARY

subliminal (sub-lim'ī-nāl) *adj.*: below the level of awareness.

INTERPRET


Circle the sensory images in lines 428–442 that describe Eckels's feeling that something is not right. Why does he compare people to chess pieces?
People, like chess pieces, are helpless to determine their own fates.

A Sound of Thunder 235

COMPARE & CONTRAST

Compare this sign with the one at the beginning of the story. How are they the same or different?

The message is the same, but the spelling is very different.



Peter Bollinger.

TYME SEFARI, INC.
Sefaris to any year in the past.
Yu naim the animall.
Wee taekythair.
Yu shoot it.

Eckels felt himself fall into a chair. He fumbled crazily at the thick slime on his boots. He held up a clod of dirt, trembling. "No, it *can't* be. Not a *little* thing like that. No!"

Embedded in the mud, glistening green and gold and black, was a butterfly, very beautiful and very dead.

"Not a little thing like *that*! Not a butterfly!" cried Eckels. It fell to the floor, an exquisite thing, a small thing that could upset balances and knock down a line of small dominoes and then big dominoes and then gigantic dominoes, all down the years across Time. Eckels's mind whirled. It *couldn't* change things. Killing one butterfly couldn't be *that* important! Could it?

His face was cold. His mouth trembled, asking: "Who—who won the presidential election yesterday?"

The man behind the desk laughed. "You joking? You know very well. Deutscher, of course! Who else? Not that fool wealding Keith. We got an iron man now, a man with guts!" The official stopped. "What's wrong?"

Eckels moaned. He dropped to his knees. He scabbled at the golden butterfly with shaking fingers. "Can't we," he pleaded to the world, to himself, to the officials, to the Machine, "can't we take it *back*, can't we *make* it alive again? Can't we start over? Can't we—"

He did not move. Eyes shut, he waited, shivering. He heard Travis breathe loud in the room; he heard Travis shift his rifle, click the safety catch, and raise the weapon.

There was a sound of thunder.

IDENTIFY CAUSE & EFFECT

Pause at line 462. What was the main effect of Eckels's killing of the butterfly?

The killing set off a chain reaction that ended in the election of Deutscher as president.

INTERPRET

What is the "sound of thunder" in line 471?

It is a rifle shot. Travis has killed Eckels for changing the world as he knew it.

236

Part 1

Collection 8: Evaluating Style

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SKILLS PRACTICE

A Sound of Thunder

Style Chart Ray Bradbury uses language to re-create a lush, prehistoric setting. We see and feel the vast jungle and its huge inhabitant, the *Tyrannosaurus rex*. The boxed passages below contain some of Bradbury's stylistic devices:

- figures of speech**—metaphors, similes, personification
- imagery**—words that appeal to sight, hearing, taste, touch, smell

Underline figures of speech, circle the images, and draw boxes around examples of repetition. Then, in the space provided, describe the writer's **style** and the **mood** of the story.

Passage One

"The jungle was high and the jungle was broad and the jungle was the entire world forever and forever. Sounds like music and jounds like flying tents filled the sky, and those were pterodactyls, soaring with cavernous gray wings, gigantic bats of delirium and night fever."

Passage Two

"The Tyrant Lizard raised itself. Its armored flesh glittered like a thousand green coins. The coins crusted with slime steamed in the slime. Tiny insects wriggled so that the entire body seemed to twitch and undulate, even while the monster itself did not move. It exhaled. The stink of raw flesh blew down the wilderness."

Describe Bradbury's Style

Sample response: Bradbury's style is vividly descriptive and almost poetic because of his use of imagery and figures of speech.

Describe the Story's Mood

Sample response: The mood is awesome; terrifying; mysterious; hypnotic.

237

A Sound of Thunder

Skills Review

LITERATURE

TestPractice

A Sound of Thunder

Complete the sample test item below. Then, check your answer, and read the explanation that appears in the right-hand box.

Sample Test Item

In "A Sound of Thunder," Bradbury's style is created by all the following elements **except** —

- A regional dialect
- B diction, or word choice
- C sentence length and pattern
- D figurative language

Explanation of the Correct Answer

The correct answer is A. The word **except** tells you that the correct answer is the one that does **not** fit. The story does not include any characters who speak in a regional dialect. B and C are not correct because word choice and sentence length are elements of style. D is wrong because this story is full of figurative language, another component of style.

DIRECTIONS: Circle the letter of each correct answer.

1. Which passage from the story contains a **figure of speech**?
 A "Stay on the Path."
 B "They were ready to leave the Machine."
 C "That'd be a paradox."
 D "Each lower leg was a piston . . ."
2. In this story, Bradbury's **diction**, or word choice, can best be described as —
 F flat
 G quiet
 H vivid
 I terrifying
 J evil
3. Overall, Bradbury's **style** can best be described as —
 A humorous
 B matter-of-fact
 C sparse
 D richly descriptive
4. Which of the following words best describes the **mood** of "A Sound of Thunder"?
 F relaxed
 G quiet
 H terrifying
 J evil



Literary Skills
Analyze elements including figurative language and mood.

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Skills Review

VOCABULARY DEVELOPMENT

TestPractice

A Sound of Thunder

Prefixes

Prefixes and Meanings

in-, im-, or un-, meaning "not"
ex-, meaning "out"
extra-, meaning "outside; beyond"

re-, meaning "back; again"
sub-, meaning "below"
pre-, meaning "came before"



Vocabulary Skills
Use prefixes to define words. Use words in context.

DIRECTIONS: Read each sentence carefully. Then, write the definition of each boldface word on the line below. Refer to the chart above for help.

1. Eckels took an **extraordinary** journey into the past.
 "beyond ordinary"
2. To keep the world **unchanged**, they were ordered to stay on the Path.
 "not changed"
3. The dinosaur seemed **immortal**, like a terrifying pagan god.
 "not mortal"
4. After their adventure, the travelers had no desire to **revisit** the past.
 "visit again"

Vocabulary in Context

DIRECTIONS: Complete the paragraph below by writing a word from the word box to fit each numbered blank. Not all words from the box will be used.

Word Box

- annihilate
- expendable
- depression
- paradox
- delirium
- resilient
- remit
- revoke
- primeval
- subliminal

I have been wanting to go to the (1) **primeval** forest, the oldest place open to time travelers. I have money to pay the hefty fee, though the world is in an economic (2) **depression**. Besides, Historic Travels, Inc., will (3) **remit** my fee if the author-ties (4) **revoke** the company's license and cancel the trip. The Time Traveler packed light, bringing nothing that was not (5) **expendable** and could be left behind if something went wrong. But nothing could go wrong, could it?

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Name _____ Date _____

Selection Title _____

Style Chart

Style is the distinctive way a writer uses language. It is created through diction (word choice), sentence length and pattern, and the images and figurative language the author uses. These elements also shape the story's mood. The chart below lists some elements of style. Give examples of each from the selection you have just read. Then, describe their effects on the selection. Finally, describe the mood of the selection.

Element of Style	Example	Effect
Diction		
Figures of Speech		
Images		
Sentence Structure		

Mood: _____
