

Fourth Window: Imagery and Sound Devices

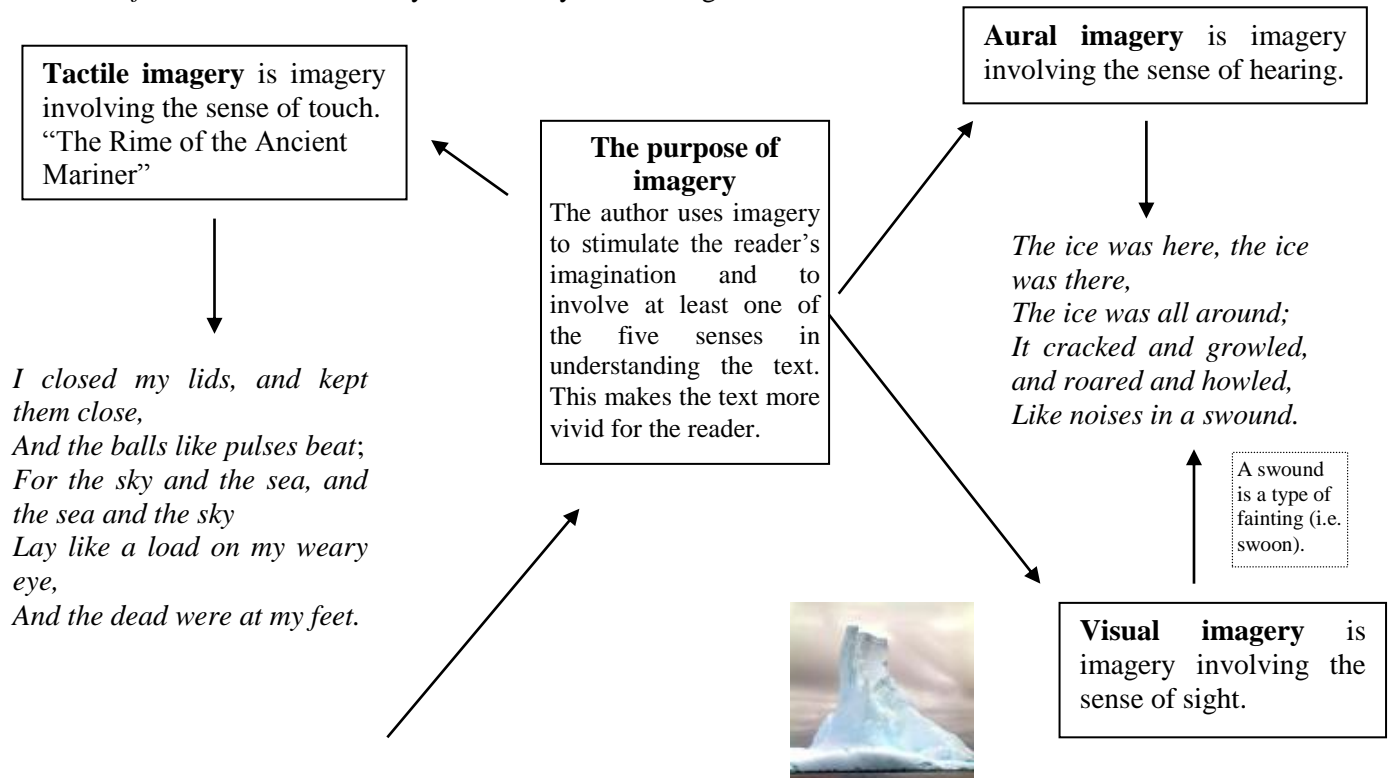
As part of your study of text over the last few years you will have come across a number of terms to do with the creation of word and sound pictures or images, hence the term imagery



A Terms – learning curve

You should know and understand these terms at this level.

✍ 1. Study these definitions carefully. If you don't understand what is meant, ask. The examples are taken from *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge.



Literal or figurative?

Literal images describe actual scenes, sounds, smells, tastes or feelings. Our imagination is then able to recreate these images for us. *The colours of the sunset moved from orange to yellow to red as one looked higher into the sky* is a literal image.

Figurative images involve some form of comparison with some other thing. This comparison may be explicit, using words such as *like* or *as*, or it could be implied. In the sentence, *There was a constant stream of visitors*, the frequency of visitors is compared with the flow of a stream of water.

✍ 2. Highlight the type of imagery used in these images.

a. The angry sea spat waves.



b. The sea was deep blue.



c. The sunset was like a roaring fire.

d. The sun's rays burnt my skin



e. The radio crackled with static.



f. The white foam flew.

g. Our brains ache, in the merciless iced east winds that knife us.

h. My knees were shaking. They felt as though they had lost all strength.

literal / figurative

literal / figurative

literal / figurative

aural / visual / tactile

aural / visual / tactile

aural / visual / tactile







aural / visual / tactile

aural / visual / tactile

Symbol is an object or word which comes to represent, or stand in place of, a wider quality or concept. So a cross may stand for a death in a road accident, a Christian church or a Catholic priest. A wedding ring may stand for commitment and love. Symbols are often hard to define and will mean different things for different people. Visual language often uses powerful symbols.

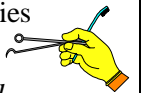


3. What might each of these symbols represent?

 = _____
  = _____
  = _____
 = _____
  = _____
  = _____

Figures of speech are special expressions which are used to create figurative images. Ones that you should know at this level are

- **Simile** is where two things that are unlike are compared, on the basis of one similar quality, using *like* or *as* so that it is obvious to the reader that a comparison is being made e.g. *She could read her mother like a book.*
- **Metaphor** is when two unlike things are said to be the same, because of one quality that they have in common e.g. *She swanned across the room.*
- **Personification** is a special kind of metaphor, where non-human things are given human qualities such as emotions e.g. *The angry sea.*
- **Hyperbole** is exaggeration used deliberately for effect e.g. *He's had hundreds of his teeth drilled.*
- **Cliché** is a metaphor or simile that has been used so often that it is quite predictable e.g. *It was as shiny as a new pin.*



4. Use information from the box above to work out what figure of speech each of these is. Highlight the correct option(s).

a. There were thousands of students sitting the exam in the school hall.

b. That sprinter is as fast as lightning.

c. A lamp winked at the guard.

d. The moon spun round like a top.

e. The centre was a whirlwind of energy, blasting aside any opposition.

f. The wind hesitated before renewing its fierce attack on the boat.



simile / metaphor / personification / hyperbole / cliché

simile / metaphor / personification / hyperbole / cliché

simile / metaphor / personification / hyperbole / cliché

simile / metaphor / personification / hyperbole / cliché

simile / metaphor / personification / hyperbole / cliché

simile / metaphor / personification / hyperbole / cliché

Rhetorical question is a question that is asked to involve the audience, or to get a special effect, rather than a genuine question which requires an answer e.g. *Do you want New Zealand littered with the radioactive waste of other countries?*

Sound devices are included with imagery because they also involve the use of the imagination, through the sense of hearing. This means they add a new dimension to the meaning of the text and the reader's / listener's response to it. Sound devices you should know at this level include

- **Rhyme** is the repetition of the same vowel and consonant sounds e.g. *cat* rhymes with *mat*.
- **Rhythm** is the pattern created by stressed and unstressed syllables in oral language. In English we pronounce some syllables more strongly than others. When writing about this oral language we place the marker / above the stressed syllables and the marker v above the unstressed syllables. For example, we can stress the word *me* in the sentence to indicate the exact person who is to be given the hat.

v / v /
 Give me the hat.

- **Alliteration** is the repetition of initial consonant letters e.g. *Susie slept soundly.*



Window Four – Imagery & Sound Devices

The following stanza from the “Rime of the Ancient Mariner” shows all three of these sound devices - rhyme, rhythm and alliteration. The stress patterns of the syllables are also shown.

v / v / v / v /
The fair breeze blew, the white foam flew,
v / v / v /
The furrow followed free;
/ v v / v / v /
We were the first that ever burst
v / v / v /
Into that silent sea.

Read the lines aloud to hear their full impact. Notice the **internal rhyme** with words like *blew* and *flew*, where the rhyme happens within the same line. Notice also that all the rhyming words are also stressed syllables – this really emphasises these words and their importance.

- **Assonance** is the repetition of a vowel sound (not necessarily the same vowel – *bat* and *tar* do not have the same vowel sound, but *tar* and *calm* do.) Notice the repetition of the short *u* sound (as in *mud*) in Wilfred Owen’s poem *The Sentry*.

*And thud! flump! thud! down the steep steps came thumping
And splashing in the flood, deluging muck,
The sentry’s body; then his rifle, handles
Of old Boche bombs, and mud in ruck on ruck.*



- **Onomatopoeia** is where the sound of the word imitates its meaning e.g. *hiss*, *boom*. Look back and see how it’s used in *The Rime of the Ancient Mariner* on p30.

✍ 5. Use information from the box above to work out what sound device is being used in each of the following. Highlight the correct option(s).

- a. Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.

Rime of the Ancient Mariner by Samuel Taylor Coleridge

rhyme / rhythm / alliteration / assonance / onomatopoeia

- b. The jug hissed and bubbled as it boiled.

rhyme / rhythm / alliteration / assonance / onomatopoeia

- c. The crack of the whip echoed around the crags and valleys like a clap of thunder.

rhyme / rhythm / alliteration / assonance / onomatopoeia



B What do I know?

✍ / 🗨 1. Working individually or in groups, give an example of each of these terms. It must be different from the ones given above. You can make it up or you can find an example from a text you have studied or read.

a. A visual image _____


b. An aural image _____

c. A tactile image _____

d. A symbol _____

- e. A simile _____
- f. A metaphor _____
- g. Personification _____
- h. Hyperbole _____
- i. A cliché _____
- j. A rhetorical question _____
- k. An example of rhyme _____
- l. Mark out the rhythm of a piece of poetry _____
- m. Alliteration _____
- n. Assonance _____
- o. Onomatopoeia _____

C Applying the terms to text

 1. Read the following stanzas from *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge and answer the questions which follow.

i. *Down dropped the breeze, the sails dropped down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea!*

ii. *All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.*



iii. *Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.*

iv. *Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink.*



Window Four – Imagery & Sound Devices

a. Copy an adjective from the text. _____

b. Explain what the adjective has added to your understanding of the noun or pronoun it described. _____

c. Give an example of alliteration in the text. _____

d. What effect does this alliteration have on the poem? _____

e. Identify two important words in the text which rhyme. _____


f. Explain why these two words are important in understanding the text. _____

g. Identify a simile in the text. _____

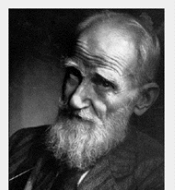
h. Comment on the effectiveness of this simile. _____

i. Identify an example of repetition in the text. _____

j. Comment on the effectiveness of the repetition in helping to create the mood of the text.

 2. Read the following quotation from George Bernard Shaw and then answer the questions.

Life is no brief candle to me. It is a sort of splendid torch which I have got hold of for a moment, and I want to make it burn as brightly as possible before handing it on to future generations.



a. Identify and explain the main metaphor in this passage. _____

b. What is the word class of the word *is* in this text? _____


c. Write down ONE other word from the passage which is of the same word class as *is*. _____

d. What is the word class of the word *brief* in this text? _____

e. Write down ONE other word from the passage which is of the same word class as *brief*. _____

f. What is the word class of the word *brightly* in this text? _____

D Assessment questions

 1. Read the following introduction from the book *Wellington: City Alive* by Noel Hilliard and answer the questions which follow.

Trapped between restless waters and a ripple of hills squeezed from the giant fist of an earthquake, Wellington looks like dried whalebone heaped on a beach by a storm. Bleached stones, dried sand, glistening shells of buildings, cliffs of glass. Crevices of moving, seething air. Sun-freckled water in front, pine-smudged hills behind, a flicker of colours and a tumble of shapes. Towering clouds, houses like perching seabirds. And within eyeshot, mountains with bush still scarcely touched by the foot of man.

Pounded by sea, kneaded by wind, honed by fast-driving sand, pulped with the sap of the earth and hardened by the sun, the city sinks its roots deep into the buckled hills and holds fast and waits.



a. Give a synonym for the word *trapped*. _____

b. Quote the example of personification in the first sentence. _____

c. Explain why you find this personification effective or ineffective in creating an image. _____

d. Quote a simile from the passage _____

e. Comment on the effectiveness of this simile in creating an image. _____

f. Copy out a group of phrases which are written as though they are a sentence. _____

g. Why has the author chosen to write so much of this passage in phrases instead of in sentences? _____

h. Copy a metaphor from the passage. _____

i. Comment on the effectiveness of this metaphor in creating an image. _____

