

Window Four – Imagery & Sound Devices

✍ 1. Read the following passage and then use it to answer the questions which follow. You may need to refer back to material already covered about vocabulary, syntax and structure.




Like a meteorite which appears, flares and disappears, Abel Tasman’s short encounter with New Zealand and its inhabitants in the summer of 1642 – 43 left no lasting imprint. For the Maori of Golden Bay and Three Kings Islands, Tasman’s ships and men constituted a brief **exotic** vision of unrecognisable people and **incomprehensible technologies** that were, **literally**, visible one day and gone the next.

More than 126 years later, however, there was an **umbilically linked sequel**. In Tahiti in July 1769, Lieutenant James Cook of the British Royal Navy completed his observation of the transit of the planet Venus across the face of the sun. He then opened secret Admiralty instructions to sail south until he either discovered Terra Australis Incognita or else ‘fall in with the Eastern side of the Land discover’d by Tasman and now called New Zeland’. Cook carried out these instructions. And his rediscovery of New Zealand was an encounter of a very different order from Tasman’s.

In a six-month long **circumnavigation** of the country in the barque *Endeavour*, a converted North Sea collier, James Cook met with Maori on dozens of occasions, on board ship and in their settlements ashore. He even sailed 20km up the Waihou River at the head of the Hauraki Gulf and into the interior of the country. Thanks to the presence of the Tahitian ariki Tupaia, who had boarded the *Endeavour* at Raiatea and learned sufficient English to communicate with the ship’s master and crew, Cook was also able to communicate with the New Zealanders and thus allow a transfer of information across the same cultural divide that Tasman, with disastrous consequences, had been unable to bridge.

Michael King *The Penguin History of New Zealand*

- a. Identify a simile within the text. \_\_\_\_\_
- b. Comment on the effectiveness of the simile – how well does the comparison add to your understanding?  
\_\_\_\_\_  
\_\_\_\_\_
- c. Give a synonym for the word *exotic*. \_\_\_\_\_
- d. Explain in your own words *incomprehensible technologies*. \_\_\_\_\_  
\_\_\_\_\_
- e. Give an antonym for the word *literally*. \_\_\_\_\_
- f. Explain in your own words how Cook’s “discovery” was an *umbilically linked sequel* to that of Tasman. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- g. Comment on the effectiveness of the metaphor *umbilically linked*. \_\_\_\_\_  
\_\_\_\_\_
- h. What was Cook’s purpose in Tahiti? \_\_\_\_\_
- i. What was the main difference between Cook’s contact with New Zealand and New Zealanders and that of Tasman, according to this text. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- j. Explain the word *circumnavigation* in your own words. \_\_\_\_\_  
\_\_\_\_\_
- k. Identify a **metaphor** in the text. \_\_\_\_\_
- l. Comment on the effectiveness of the metaphor – how well does the comparison add to your understanding? 

m. Explain the main ideas of each of the three paragraphs.

i. Paragraph 1 \_\_\_\_\_

ii. Paragraph 2 \_\_\_\_\_

iii. Paragraph 3 \_\_\_\_\_

n. How are the ideas of paragraph 1 linked with the ideas of paragraph 2?

o. How are the ideas of paragraph 2 linked with the ideas of paragraph 3?

## F Glossary of terms from Window Four - Imagery & Sound Devices

### A Terms taught and practised in *Cn u rd me? Book 1*

**The purpose of imagery** Imagery enables the reader to use their senses as well as their intellect in understanding what the writer is trying to convey. Imagery triggers the imagination.

**Literal and figurative images** Literal images describe actual scenes, sounds, smells, tastes or feelings e.g. *the sea was a deep blue* is a literal image – the reader can imagine the colour of the sea. On the other hand, a figurative image involves some form of comparison, implicit or explicit, with some other thing. This other thing is generally chosen because it is more easily imagined by most readers.

**Visual imagery** Imagery involving the sense of sight e.g. ... *he would sneak away so guilty-like* *Othello* III, iii, 39

**Aural imagery** Imagery involving the sense of sound e.g. *Rumble thy bellyful.* *King Lear* III, ii, 14

**Tactile imagery** Imagery involving the sense of touch e.g. ...*the thought whereof*  
*Doth, like a poisonous mineral, gnaw my inwards*  
*Othello*, II, I, 288f

**Symbol** An object or word comes to signify or represent a wider quality or concept e.g. a **cross** may stand for a death on a roadside, a Christian church, a Catholic priest; a **wedding ring** may stand for commitment and love; Desdemona's **handkerchief** in *Othello* stands as a token of Othello's love for her, among other things. Symbols are

often hard to define and will mean different things for different people, but usually evoke a strong emotive response; they have very strong connotations.

### Figures of speech

- **simile** Two unlike things are compared, using “like” or “as” to make the comparison explicit, because of one quality they have in common e.g. *She could read her mother like a book.*
- **metaphor** Two unlike things are said to be the same, because of one quality they have in common e.g. *Truth's a dog must to kennel* *King Lear* I, iv, 114
- **personification** Giving non-human things human qualities e.g. *Blow, winds, and crack your cheeks.* *King Lear* III, ii, 1. Personification is a sub-class of metaphor.
- **hyperbole** Exaggeration e.g. *There were millions of people at the Stadium.*
- **cliché** A metaphor or simile that has been used so often that it is quite predictable e.g. *it was as rough as guts.*

**Rhetorical question** A question that is asked for effect, rather than to get an answer e.g.

*What's Hecuba to him, or he to Hecuba,  
That he should weep for her?*

*Hamlet*, II, ii, 542f