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**Figurative Language Poem 1 | Answer Key**

1. Identify an example of **personification**: explain what is being personified how.  
*The tide is described as being "tardy"*  
*The sand is described as having an "arm"*  
*Some students might believe that the wrinkles are an example of personification. They are not necessarily wrong.*
2. Identify an example of **hyperbole**: explain how it is exaggerated.  
*The waves, implicitly compared to "wrinkles," are described as endless. This is an exaggeration.*
3. Identify an example of **metaphor**: explain which two things are being compared.  
*The ocean is implicitly compared to a "span of salt."*  
*The waves are compared to wrinkles.*  
*The waves are compared to something that crumbles.*
4. Find two separate examples of **alliteration**. List the alliterative words.  
*Shadows, ships*  
*Low, lustre*  
*Brown, bar*  
*Sand, span, salt*  
*Wrinkles, withdraw, wavelets, white, wash*
5. Where is **repetition** used in this poem? Why do you think that it is used this way?  
*These lines are repeated in a slightly varied order:*  
*The shadows of the ships*  
*Rock on the crest*  
*In the low blue lustre*  
  
*It may represent the reoccurring sounds of the tide, or a reflection in the water.*
6. What action is described in the third stanza of the poem?  
*This stanza describes the tide rolling in and out.*
7. How is **imagery** used in this poem? What is described?  
*Visual imagery is used throughout the poem. The speaker describes boats, tides, and a sand bar.*
8. What is the **mood** of this poem? How does it make you feel?  
*Possible answers include calm, peaceful, tranquil*

**Figurative Language Poem 8**

**The Black Land**  
 By Joseph Warren Beach

I will plough the land,  
 Turning up the black soil.  
 I will ride upon this heaving surface  
 As a boat rides upon the water,  
 Even as a boat  
 Cleaving the water with an eager keel,  
 I have run a furrow<sup>1</sup>  
 Straight across the ridges.

I will sow down this field,  
 Scattering gems.  
 With both hands will I scatter  
 Quivering emeralds out of a bottomless pouch.

As I tread the loam<sup>2</sup>  
 My feet sink deep.  
 The black earth embraces my ankles  
 And clings to my bent knees.

I sing as I go  
 Scattering emeralds.  
 The wind sings upon my lips,  
 And pearls stream off my neck and forehead.  
 I am bathed in a sweat of pearls.

Eyes straight forward  
 Rest on a brightening ultimate slope.

<sup>1</sup> A long narrow trench made in the ground by a plow.  
<sup>2</sup> Soil with equal amounts of sand, silt, and clay.



Name: \_\_\_\_\_

**Review Questions**

**Directions:** Respond to these questions to the best of your ability. Answer the questions completely. If you need more space, use the back or a separate sheet.

1. Identify one example of **simile**: explain which two things are being compared.
2. Identify two examples of **metaphor**: explain which two things are being compared in each metaphor.
3. Identify two examples of **personification**: explain what is being personified and how.
4. Identify one example of **hyperbole**: explain what is being exaggerated.
5. What is the subject of this poem? What is this poem about? Explain your response.
6. What is the **tone** of this poem? How does the speaker treat the subject of the poem? Refer to text.
7. What is the **mood** of this poem? How does this poem make you feel? Refer to text in your response.

# Figurative Language

Label each example of figurative language. Choose between **simile**, **metaphor**, or **personification**.

1. *The stars were as bright as jewels.*
2. *Alex's nose was a red cherry when he came inside.*
3. *Her smile wilted like day-old lettuce.*
4. *The cactuses were pincushions.*
5. *Tulips hung their heads in shame.*
6. *The dry ground gratefully drank in the moisture.*
7. *Tanya can be as pesky as poison ivy.*
8. *The stream mumbled to itself as it ran over the rocks.*

## Figurative Language Poem 2

### I Sing the Battle

By Harry Kemp

I SING the song of the great clean guns that belch forth death at will.  
\*Ah, but the wailing mothers, the lifeless forms and still!\*

I sing the song of the billowing flags, the bugles that cry before.  
\*Ah, but the skeletons flapping rags, the lips that speak no more!\*

I sing the clash of bayonets, of sabres that flash and cleave.  
\*And wilt thou sing the maimed ones, too, that go with pinnedup sleeve?\*

I sing acclaimed generals that bring the victory home.  
\*Ah, but the broken bodies that drip like honey-comb!\*

I sing of hosts triumphant, long ranks of marching men.  
\*And wilt thou sing the shadowy hosts that never march again?\*

### Review Questions

**Directions:** Respond to these questions to the best of your ability. Answer the questions completely. If you need more space, use the back or a separate sheet.

1. Identify two examples of **personification**. Explain what is being personified how.
2. Identify an example of **simile**. Explain which two things are being compared.
3. Identify an example of **metaphor**. Explain which two things are being compared.
4. Find an example of **alliteration**. List the alliterative words.
5. Why is every other line contained in quotation marks? What is the effect of this technique?
6. In the third stanza of the poem, the speaker references "pinnedup sleeves". Why would someone pin their sleeves? To what is the speaker referring and how do you know? Use evidence from the text.
7. What is the **mood** of this poem? How does it make you feel and why does it make you feel this way?
8. What is the **thematic message** of this poem? In other words, what lesson is the author attempting to express with this poem? Explain your answer.

Name: \_\_\_\_\_



## Figurative Language Worksheet 1 | Answer Key

### 1. Simile

Ex: The speaker compares torches to a sick man's bed using the word *like* or *as*.

### 2. Hyperbole

Ex: The speaker claims that the "rain never stops," which is an exaggeration.

### 3. Personification

Ex: Stars are given the ability to throw spears and cry.

### 4. Metaphor

Ex: The moon is compared to a galloon and the road is compared to a ribbon, which is also compared to moonlight implicitly.

### 5. Hyperbole

Ex: The speaker is exaggerating the number of sympathies evoked by the subject.

### 6. Personification

Ex: The sun is described in human terms.

### 7. Metaphor

Ex: The leaves are compared to fish without using the word *like* or *as*.

### 8. Simile and/or personification

Ex: The clock is compared to a mourner and is given the ability to grieve.

### 9. Personification

The lakes are given the ability to die and the quality of sadness.

### 10. Metaphor

Fame is compared to a bee without using the word *like* or *as*.

"The Oxford Companion to the English Language." Oxford University Press, September 3, 1992. Getting images upside down is a speciality. Figuration is not merely a matter of language but provides much of the foundation for thought, reason and imagination. Figurative modes of thought motivate the meaning of many linguistic expressions that are commonly viewed as having literal interpretations. Glucksberg, Sam. I am speaking figuratively, of course. This is admittedly a somewhat unusual idea, as we ordinarily associate figurative language with poetry and with the creative aspects of language. Dee, Jonathan, McCarthy, Cormac. "Rhyme's Reason: A Guide to English Verse." 3rd Edition, Yale University Press, March 1, 2001. Cacciari, R. Hollander, John, Gibbs, Raymond W., Jr. "The Poetics of Mind: Figurative Thought, Language, and Understanding." 1st Edition, Cambridge University Press, August 26, 1994. Twain, Mark. "How Fiction Works by James Wood." The Sunday Times, March 2, 2008. Fahnestock, Jeanne. 424). "Psychology of Language." 5th edition, Cengage Learning, March 29, 2007. There's not a drop of coffee in this place and there never has been." Austin O'Malley, "Keystones of Thought!" "Memory is a crazy woman that hoards colored rags and throws away food." P.G. Wodehouse, "Uncle Fred in the Springtime!" "The Duke's moustache was rising and falling like seaweed on an ebb-tide." Mark Twain, "Old Times on the Mississippi" "I was helpless. Tom Robbins, "Another Roadside Attraction" "It is midmorning. "Figurative Language and Thought." Counterpoints: Cognition, Memory, and Language. Carroll, "Psychology of Language" "According to the conceptual metaphor theory, metaphors and other forms of figurative language are not necessarily creative expressions. Cormac McCarthy, "The Road" "You forget what you want to remember, and you remember what you want to forget." John Hollander, "Rhyme's Reason: A Guide to English Verse" "Anaphora will repeat an opening phrase or word; Anaphora will pour it into a mold (absurd)! Anaphora will cast each subsequent opening. Anaphora will last until it's tiring." Tom McArthur, "The Concise Oxford Companion to the English Language" "(1) Phonological figures include alliteration, assonance, and onomatopoeia. But Gibbs (1994 [above]) suggests that 'what is frequently seen as a creative expression of some idea is often only a spectacular instantiation of specific metaphorical entailments that arise from the small set of conceptual metaphors shared by many individuals within a culture' (p. "If something happens literally," says children's book author Lemony Snicket in "The Bad Beginning," "it actually happens; if something happens figuratively, it feels like it is happening. edition, Egmont Books Ltd, February 25, 2016. If you are literally jumping for joy, for instance, it means you are very happy. Thus, according to Gibbs, when we encounter a verbal metaphor it automatically activates the corresponding conceptual metaphor." Jonathan Dee, "Agreeable Angstrom: John Updike, Yes-Man." [John] Updike wrote self-consciously about big subjects and big themes, but he was always celebrated more for his prose style than for his subject matter. Katz, Albert N. Figurative language is language in which figures of speech (such as metaphors and metonyms) freely occur. "Understanding Figurative Language: From Metaphor to Idioms." Oxford Psychology Series Book 36, 1st Edition, Kindle Edition, Oxford University Press, July 26, 2001. I was quaking from head to foot and could have hung my hat on my eyes, they stuck out so far." Jonathan Swift, "A Tale of a Tub" "Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse." The suits on Wall Street walked off with most of our savings. Many aspects of word meaning are motivated by figurative schemes of thought. "The Bad Beginning." Paperback, UK ed. Metaphorical meaning is grounded in nonmetaphorical aspects of recurring bodily experiences or experiential gestalts. "Another Roadside Attraction." Paperback, Reissue edition, Bantam, April 1, 1990. They occur constantly in both prose and poetry." Sam Glucksberg, "Understanding Figurative Language" "Traditionally, figurative language such as metaphors and idioms has been considered derivative from and more complex than ostensibly straightforward language. Gibbs, Jr., "The Poetics of Mind: Figurative Thought, Language, and Understanding" "This new view of the poetics of mind has the following general characteristics: The mind is not inherently literal. "Rhetorical Figures in Science." 1st Edition, Kindle Edition, Oxford University Press, July 1, 1999. Swift, Jonathan. The conceptual model assumes that the underlying nature of our thought processes is metaphorical. And his great gift, on the level of style, was not just descriptive but explicitly figurative — not about presentation, in other words, but about transformation. Another character is 'inundated with impressions...like Noah's dove.' The point about Noah's dove, though, is that it wasn't inundated but survived the flood and ultimately brought back evidence that the waters had subsided." Carroll, David W. A contemporary view...is that figurative language involves the same kinds of linguistic and pragmatic operations that are used for ordinary, literal language." Jeanne Fahnestock, "Rhetorical Figures in Science" "At no place in Book III [of the Rhetoric] does Aristotle claim that these devices [figures] serve an ornamental or emotional function or that they are in any way epiphenomenal. Cristina Cacciari, Raymond W. Snicket, Lemony. That is, we use metaphor to make sense of our experience. McArthur, Tom. Each of these fields has enriched the scientific understanding of the relation between language and thought." Raymond W. "The Road." Paperback, Vintage, March 28, 2006. In his poem 'The Pied Piper of Hamelin' (1842), Robert Browning repeats sibilants, nasals, and liquids as he shows how the children respond to the piper: 'There was a rustling, that seemed like a bustling / Of merry crowds justling at pitching and hustling.' Something sinister has started. Tall two-petaled street sign, the cleat-gouged trunk of the telephone pole holding its insulators against the sky, fire hydrant like a golden bush: a grove.[Rabbit, Run] But taking one thing and turning it, via language, into another can also be a way of deferring or denying or opting out of engagement with the thing nominally being described." Peter Kemp, review of "How Fiction Works" "Obsfuscation also comes from mishandled metaphor. Figurative language does not require special cognitive processes to be produced and understood. These claims dispute many beliefs about language, thought, and meaning that have dominated the Western intellectual tradition." David W. W. Shipley, Joseph T. "Dictionary of world literary terms: Criticism, forms, technique." Hardcover, George Allen & Unwin, 1955. Language is not independent of the mind but reflects our perceptual and conceptual understanding of experience. The personality of a Svevo character is, Wood writes, 'as comically perforated as a bullet-holed flag' — an odd view of what's comical since such a flag would usually be found among the dead and mutilated on a battlefield. This gift could work both for and against him. "Old Times on the Mississippi." Kindle Edition, Amazon Digital Services LLC, January 22, 2014. Scientific theories, legal reasoning, myths, art, and a variety of cultural practices exemplify many of the same figurative schemes found in everyday thought and language. "A Tale of a Tub." Kindle Edition, Amazon Digital Services LLC, March 24, 2011. O'Malley, Austin. (3) Syntactic figures may bring the non-standard into the standard language, as in U.S. President Ronald Reagan's 'You ain't seen nothing yet' (1984), a nonstandard double negative used to project a vigorous, folksy image. Instead, Aristotle's somewhat dispersed discussion suggests that certain devices are compelling because they map a function onto a form or perfectly epitomize certain patterns of thought or argument." A.N. Katz, C. Gibbs, Jr., and M. "Agreeable Angstrom: John Updike, Yes-Man." Harper's Magazine, June 2014. Kemp, Peter. Children's figurative thought motivates their significant ability to use and understand many kinds of figurative speech. Turner, "Figurative Language and Thought!" "The emergence of nonliteral language as a respectable topic has led to a convergence of many fields: philosophy, linguistics, and literary analyses, computer science, neuroscience, and experimental cognitive psychology, to name a few. Figurative language is not deviant or ornamental but is ubiquitous in everyday speech. Shipley, "Dictionary of World Literary Terms" "Figures are as old as language. Wodehouse, P.G. "Uncle Fred in the Springtime." Paperback, Reprint edition, W. (2) Orthographic figures use visual forms created for effect: for example, America spelled Amerika (by left-wing radicals in the 1970s and as the name of a movie in the 1980s) to suggest a totalitarian state. A few minutes ago I took my coffee break. The Norway maples exhale the smell of their sticky new buds and the broad living-room windows along Wilbur Street show beyond the silver patch of a television set the warm bulbs burning in kitchens, like fires at the backs of caves...[A] mailbox stands leaning in twilight on its concrete post. Updike was more than capable of such flights: Outdoors it is growing dark and cool. I did not know what in the world to do. Gibbs, Jr., et al., 1st Edition, Kindle Edition, Oxford University Press, August 12, 1998. If you are figuratively jumping for joy, it means you are so happy that you could jump for joy but are saving your energy for other matters." Figurative language can also be defined as any deliberate departure from the conventional meaning, order, or construction of words. As readers of his reviews will know, letting [James] Wood anywhere near figurative language is like giving an alcoholic the keys to a distillery. Norton & Company, July 2, 2012. Figurative language, best employed, is a way of making connections between disparate phenomena, but even more than that it is a way of making us see better, more freshly, more naively. This contrasts with literal speech or language. Robbins, Tom. In no time, he's unsteady and comprehensibility is a casualty. "Keystones of Thought." Hardcover, Palala Press, April 27, 2016. (4) Lexical figures extend the conventional so as to surprise or entertain, as when, instead of a phrase like a year ago, the Welsh poet Dylan Thomas wrote a grief ago, or when the Irish dramatist Oscar Wilde said at the New York Customs, 'I have nothing to declare but my genius.' When people say that 'you can't take' something 'literally,' they are generally referring to usage that challenges everyday reality: for example, through exaggeration (the hyperbole in 'loads of money'), comparison (the simile 'like death warmed up;' the metaphor 'life is an uphill struggle'), physical and other associations (the metonymy 'Crown property' for something owned by royalty), and a part for a whole (the synecdoche 'All hands on deck!')." Joseph T. They lie buried in many words of current use.

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