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5 examples of simile figure

There are several examples of similes for love in popular poems, literature and music. One poem that’s often referred to for its love similes is “A, Red, Red Rose” by poet Robert Burns. In the first stanza, he wrote: “O my Luve is like a red, red rose That’s newly sprung in June; O my Luve is like the melody That’s sweetly played in tune...” Burns compares his love for someone to a red rose, which people often give to their significant others to show that they care. That’s why red roses are so popular on Valentine’s Day and anniversaries. Melodies are also often beautiful and sweet, much like the writer’s love for this person. Similes in love poems don’t just have to describe romantic love; they can also describe love in friendships or within a family. For example, poet Nicole M. O’Neal shared this simile about family in her piece, “A Family Is Like a Circle”: “A family is like a circle. The connection never ends, and even if at times it breaks, in time it always mends...” This simile compares family to a never-ending circle that goes around and around. Just as the circle never breaks or bends, neither do relationships with family. There are also beautiful love similes shown in popular songs. For example, in country duo Florida Georgia Line’s song “Simple,” they describe a relationship between two love interests, comparing it to a six-string guitar. Part of the song says: “We’re just simple like a six-string The way this world was meant to be Like laughing love, make a lot out of a little It’s just that simple, S-I-M-P-L-E Simple as can be.” A six-string guitar is the most standard type of guitar. There’s nothing extraordinary about it, but it’s great and beautiful on its own because it’s so simple. In a world where life can be complicated, many people may welcome that simple type of love. Another popular song that has a great simile is “Stitches” by singer Shawn Mendes. It reminds us that love is not always sunshine and rainbows — that there’s a great potential for pain in love as well. This song is about a heartbreak that left the singer so hurt he’ll need stitches to heal: “Just like a moth drawn to a flame Oh, you lured me in, I couldn’t sense the pain Your bitter heart cold to the touch Now I’m gonna reap what I sow I’m left seeing red on my own...” Moths are known to fly towards light sources, and even though flying towards them is dangerous and could potentially lead to pain for the bugs, moths are enamored and want to explore the light. Just like the moth, Mendes was lured in by a love that was not really for him. Because he didn’t walk away, he ended up getting hurt. All of these examples create vivid imagery that readers or listeners can relate to. Adding similes in writing or speech stretches your creativity and writing skills. When it comes to love especially, people will be able to connect even more with your work when you compare it to another thing or concept people might not normally associate with the emotion. A simile is a direct comparison of two different and often unrelated objects. Similes are useful for making creative writing come to life. Common similes include run like the wind, busy as a bee, or as happy as a clam. Before looking at any examples, you should try a little brainstorming exercise. First, jot down a list of characteristics of the subject you’re writing about. For example, is it noisy, dense, or annoying? Once you have a shortlist completed, look over those characteristics and try to imagine an unrelated object that shares those characteristics. This list of similes will help you come up with your own examples. Many similes are easy to identify because they include the word “like.” The cat slipped through the crack like liquid. The delicious smell meandered through the house like a stream. That bed was like a pile of rocks. My heart is racing like a frightened rabbit. The fire alarm was like a screaming baby. Watching that movie was like watching paint dry. The winter air was like a cold razor. The hotel was like a castle. My brain was like a sun-baked brick during the exam. I shook like a rattlesnake’s tail. Being grounded is like living in an empty desert. The alarm was like a doorbell in my head. My feet were like frozen turkeys. His breath was like a fog from a haunted bog. Some similes use the word “as” to compare two objects. That kid can run as fast as a cheetah. He’s as cute as a frog’s dimple. This sauce is as hot as the sun. My tongue is as dry as burnt toast. Your face is as red as hot coals. His feet were as big as a tree. The air was as cold as the inside of a freezer. These bed sheets are as scratchy as sandpaper. The sky is as dark as ink. I was as cold as a snowman. I’m as hungry as a bear in springtime. That dog is as messy as a tornado. My sister is as shy as a newborn fawn. His words were as soft as snowflakes on a leaf. Similes can add a creative flourish to your paper, but they can be tricky to get right. And remember: similes are great for creative essays, but not really appropriate for academic papers. A simile is a figure of speech in which two fundamentally unlike things are explicitly compared, usually in a phrase introduced by like or as. "The simile sets two ideas side by side," said F.L. Lucas. "[I]n the metaphor they become superimposed" (Style). (The differences between similes and metaphors are considered in the observations below.) In everyday conversations as well as in writing and formal speeches, we use similes to clarify ideas, create memorable images, and emphasize key points. "In argument," wrote poet Matthew Prior, "similes are like songs in love: / They much describe; they nothing prove" ("Alma"). EtymologyFrom Latin similis, "likeness" or "comparison" Anne TylerWhen he lifted me up in his arms I felt I had left all my troubles on the floor beneath me like gigantic concrete shoes. Wallace StegnerOur last impression of her as she turned the corner was that smile, flung backward like a handful of flowers. James JoyceShe dealt with moral problems as a cleaver deals with meat. Ruiger HauerI've seen things you people wouldn't believe. Attack ships on fire off the shoulder of Orion. I've watched C-beams glitter in the dark near the Tannhauser Gate. All those moments will be lost in time, like tears in rain. Martin AmisWithout warning, Lionel gave one of his tight little sneezes: it sounded like a bullet fired through a silencer. Richard BrautiganWhen Lee Mellon finished the apple he smacked his lips together like a pair of cymbals. Jonathan FranzenHer mind was like a balloon with static cling, attracting random ideas as they floated by. P.D. JamesHuman kindness is like a defective tap: the first gush may be impressive, but the stream soon dries up. Alan BennettYou know life, life is rather like opening a tin of sardines. We're all of us looking for the key. F.L. LucasThe simile sets two ideas side by side; in the metaphor, they become superimposed. It would seem natural to think that simile, being simpler, is older. AristotleA simile is also a metaphor; for there is little difference: when the poet says, 'He rushed as a lion,' it is a simile, but 'The lion rushed' [with lion referring to a man] would be a metaphor; since both are brave, he used a metaphor [i.e., a simile] and spoke of Achilles as a lion. The simile is useful also in speech, but only occasionally, for it is poetic. [Similes] should be brought in like metaphors; for they are metaphors, differing in the form of expression. Herbert ReadSimile and Metaphor differ only in degree of stylistic refinement. The Simile, in which a comparison is made directly between two objects, belongs to an earlier stage of literary expression: it is the deliberate elaboration of a correspondence, often pursued for its own sake. But a Metaphor is the swift illumination of an equivalence. Two images, or an idea and an image, stand equal and opposite; clash together and respond significantly, surprising the reader with a sudden light. Tom McArthurThe relationship between simile and metaphor is close, metaphor often being defined as a condensed simile, that is, someone who runs like lightning can be called a lightning runner. Sometimes, simile and metaphor blend so well that the join is hard to find . . . Terrence HawkesMetaphor conveys a relationship between two things by using a word or words figuratively, not literally; that is, in a special sense which is different from the sense it has in the contexts noted by the dictionary.By contrast, in simile, words are used literally, or 'normally.' This thing A is said to be 'like' that thing, B. The description given to A and to B is as accurate as literal words can make it, and the reader is confronted by a kind of fait accompli, where sense-impressions are often the final test of success. Thus 'my car is like a beetle' uses the words 'car' and 'beetle' literally, and the simile depends for its success on the literal—even visual—accuracy of the comparison. Donald Davidson[A] simile tells us, in part, what a metaphor merely nudges us into thinking. . . . The view that the special meaning of a metaphor is identical with the literal meaning of a corresponding simile (however 'corresponding' is spelled out) should not be confused with the common theory that a metaphor is an elliptical simile. This theory makes no distinction in meaning between a metaphor and some related simile and does not provide any ground for speaking of figurative, metaphorical, or special meanings...The simile says there is a likeness and leaves it to us to figure out some common feature or features; the metaphor does not explicitly assert a likeness, but if we accept it as a metaphor, we are again led to seek common features (not necessarily the same features the associated simile suggests...). The Naive Simile Theory and the Figurative Simile Theory William G. LycanMost theorists have thought that metaphor is somehow a matter of bringing out similarities between things or states of affairs. Donald Davidson [above] argues that this 'bringing out' is purely causal, and in no way linguistic; hearing the metaphor just somehow has the effect of making us see a similarity. The Naive Simile Theory goes to the opposite extreme, having it that metaphors simply abbreviate explicit literal comparisons. Both views are easily seen to be inadequate. According to the Figurative Simile Theory, on the other hand, metaphors are short for similes themselves taken figuratively. This view avoids the three most obvious objections to the Naive Simile Theory, but not all the tough ones. Pronunciation: SIM-lee In writing that's cluttered with clichés, loud noises predictably sound like thunder, while sweet voices are likened to honey, angels, or bells. But in writing that's fresh and daring, unfamiliar comparisons may sometimes surprise, delight, or enlighten us. This doesn't mean that all original similes are effective. A far-fetched comparison may strike some readers as more distracting than revealing, more puzzling than entertaining. Ultimately, of course, how we respond to a figure of speech is largely a matter of taste. Drawn from recent works of fiction and nonfiction, these 14 similes about sounds should help you determine your taste in figurative language. Read each passage aloud, and then identify the similes that you think are particularly creative, insightful, or humorous. In contrast, which ones leave you bored, annoyed, or confused? Be prepared to compare your responses with those of your friends or classmates. Nonfiction provides a wonderful platform for similes. From a journalist and political satirist using similes to describe decades of writing to an author describing the avant-garde "cool" scene in the 1940s and 1950s and even an adventurer navigating the Mississippi River in a flat-bottomed boat, writers use this literary device to bring their tales to life for readers. "Welshmen like Mr. Davis put great stock in Welsh singing, but to my Irish ears it sounds like men jumping off chairs into a bathtub full of frogs."("The Welsh National Combined Mud Wrestling and Spelling Bee Championship." Age and Guile, Beat Youth, Innocence, and a Bad Haircut. Atlantic Monthly Press, 1995) "Rails suspended overhead, from which black chains hung like jungle vines that clattered through their blocks, making a tooth-rattling noise, a noise like the jabbering of a thousand jawbones in a thousand skulls."(Signal and Noise. Hutchinson, 2004) "Nobody knows what Edward II sounded like when he sang, but now the whole world knows what Conchita sounds like. She, or he, sounds like incoming artillery. One hundred and eighty million people in 45 countries were blown sideways by the uproar emanating from a young woman pretending to be Russell Brand, or perhaps it was Russell Brand pretending to be a young woman."("Conchita's Voice Sounded Like Incoming Artillery." The Telegraph, May 17, 2014) "Everyone who heard it—even the people who said that Dylan sounded like a dog with his leg trapped in barbed wire—knew Bob Dylan was a phenomenon."(Birth Of The Cool. The Free Press, 2001) "When the train horns sounded and then were quiet, there were pure reverberations up and down the river that sounded like a plucked harp string or a piano note sustained by holding down a pedal."(Old Man River and Me: One Man's Journey Down the Mighty Mississippi. Thomas Nelson, 1999) Not surprisingly, in fiction—whether it be Edgar Allen Poe-like ghost stories or the sights and sounds of a Wild West-era Montana town—clever writers use similes to help the reader see, smell, and even taste what the novel, story, or poem is about. "The floorboards creaked in the room where Rain used to be, and the branches of the cherry tree in the front yard near Edgar Allan Poe's grave swayed in the wind. They scratched against the glass with a soft tap, tap, tap. It sounded like a lizard's paws. Then it sounded like a serpent's tongue. Then it sounded like five weak fingers rapping on the windowpane, the same gentle fingers that used to comb and braid Alice's hair."(One Pill Makes You Smaller. Farrar, Straus and Giroux, 2003) "Without warning, Lionel gave one of his tight little sneezes: it sounded like a bullet fired through a silencer."(Lionel Asbo: State of England. Alfred A. Knopf, 2012) "For all his roughness and arrogance, the boy was transformed when he was in the presence of girls. He spoke in a voice as soft as the silken filaments that float out of a cocoon."(Mangoes and Quince. Bloomsbury, 2001) "During other sessions, I've told her about the noise. The invisible noise that only I can hear—a noise that sounds like the mumbling of a million broken voices saying nothing at all or the hum of the wind through an open car window at seventy miles per hour. I can even see the noise sometimes. It circles above people like a clear vulture with sparks of electricity in its wings—hovering dangerously above their heads before swooping down."(Life Is But a Dream. Feiwel & Friends, 2012) "The street was alive with them, hollow-eyed and faceless astride coal-black horses, their muffled hoofbeats sounding like rapid shots miles away. Only these sounds were right here and I was in the midst of them. Sabers whistled. Once I heard a noise like a cook's cleaver striking half-boiled meat, a nauseating sound. Then there were real shots, hard and sharp, like derisive coughs, and metal-gray smoke that mingled with the white vapor exhaled by the horses."(Murdock's Law, 1982) "It is a penitent's voice, a rabbinical voice, a crust of unleavened vocal toast—spread with smoke and subversive wit. He has a voice like a carpet in an old hotel, like a bad itch on the hunchback of love."("Leonard Cohen." Wild Ducks Flying Backward. Bantam, 2005) "It isn't music Louise has ever heard before. It sounds like a lullaby, and then it sounds like a pack of wolves, and then it sounds like a slaughterhouse, and then it sounds like a motel room and a married man saying I love you and the shower is running at the same time. It makes her teeth ache and her heart rattle."("Louise's Ghost." Poe's Children: The New Horror, ed. by Peter Straub. Doubleday, 2008) "I took a deep breath and started to speak. I can't remember half of what I said, but I do know that I was at least a million times more inspiring than Lyle Filbender. He sounded like a defective robot in need of a battery change and had to be reprimanded twice for calling the Mission's clients 'bums.'"(Exploits of a Reluctant (but Extremely Goodlooking) Hero. Kids Can Press, 2007) "Carl reached for the phone, his gut tightening. Even before he heard the voice on the other end, he suspected—no, knew—it would be him. 'You did real well,' the voice said, a voice like dry leaves rustling down a sidewalk."("We Killed Them in the Ratings." Blowout in Little Man Flats, ed. by Billie Sue Mosiman and Martin Greenberg. Rutledge Hill, 1998)

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