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Figurative language in the things they carried

Figurative language in the things they carried chapter 4. Figurative language in the things they carried chapter 9. Figurative language quotes in the things they carried. Examples of figurative language in the things they carried. What literary devices are used in the things they carried. Figurative language in the things they carried chapter 1.

Metaphor in "The things they carried" by: Amanda Krinke when a soldier goes abroad to serve for the military, he will carry many things with him. He will not only take his equipment, but his memories, his fears and the weight of all his emotions. Its comics for your family and your country are obligations, and it will bring all the memories you can with it. What the soldiers carry to the battlefield is something that many people at home rarely think. Tim O'Brien wrote the award winning conquered tale *À é à ĉ* "The things they carried to show their readers the weight that the soldiers carry with them while serving (" Author: O'Brien. " This, he used the metaphor for not only conveying the fancisal tension of the soldiers supported, but also to show the pedain, the war assumed their mental and emotional states. His metaphors forced your readers to consider all aspects of war and realize poetry, when fighting for the country of one. The examples he makes facilitating him for readers to understand how life in Vietnam War was for these soldiers, And give them a vision of how the military affected these men. Firstly, Brien uses meters to show the readers that physical things that the soldiers took with them. A soldier named Kiowa, for example, *À ĉ ĉ Ĺ. ~ ~* "Carried the distrust of your white man's grandmother, the old ax of her grandmother's hunt *À ĉ ĉ Ĺ ~* (o *À ĉ ĉ ĉ ~* Bren 485). This metaphor shows how the soldier is still affected by the discrimination that his grandmother suffered in the hands of whites. In addition, Brien explained that the soldiers carried the atmosphere with them carrying the moisture, monitors, finger of fungus and decadência, and gravity (*à ĉ ĉ* 491). It may be concluded from this assertion that the soldiers are not seeming very hot because of the time and the land in which they are. As an addiction this metaphor, Brien adds that the soldiers carry the Vietnamese in the form of red orange powder in powder that covers their boots, fatigue and faces (*à ĉ ĉ* " Brien 491). This is important because afternoon in their lives when they are pale in a similar color, they will be instantly brought to Vietnam. In addition, O'Brien is also alluding to his time after the war when they are at home and will constantly be thinking about fighting and the land of Vietnam. Brii also uses meters to show the mental state of the soldiers. He explains how military life affected them by saying that their cholas have become biologos (*à ĉ Ĺ. ~ ĉ* Brien 491). What this means is that the soldiers are so used *à ĉ ĉ œ* to fight, they no longer need to put the specific thinking in reacting. Their reactions have become based on instinct. He explains this in addition to saying, "They did not feel sense of strategy or mission" (*à ĉ à. ~ ĉ* Brien 491). In another example, Brien explains *à ĉ ~ ĉ ĉ ĺ ĺ* "imagination was a murderer *ĉ ĉ Ĺ ~* (the *À ĉ ĉ ~* brien 489). He used this metaphor to explain how a soldier might wonder before doing a task. The task he specifically mentioned was to research and destroy tubes. He explained that the first soldier came down and began to imagine all the bad things that could happen while they were in the tunnel, making the task much more difficult than it needed to be. This is a common thing to do when confronted with a dangerous situation, and it is not surprising that the mental states of the soldiers have always tended to be on the paranemic side. Finally, Brien uses meters to show the emotional state of the soldiers. In a metaphor, Brien describes a recently dead soldier as dead weight because of how heavy he was. His weight was due to the paranácia that led him to carry an exceptional amount of weight - when he died, he was carrying thirty-four rounds of ammunition, his flak jacket, helmet, racings, water, and *À ĉ ĉ Ĺ ĺ ĺ* "from the rest *à ĉ (à ĉ à" ĉ* Brien 486). One of the recurring metaphors in the book deals with the love of the lieutenant of the cross by Woman living in the United States. Along the story, he carries his letters letters He "meaning the van and love" he feels for her. Constantly he sounds about her and thinks of being close to her, imagining her secrets and her virginity state. In doing so, he is mentally wondering it with him on a unilateral date spy. Her love for her makes him blind to the needs of his soldiers, who silently compares his feelings to be "blinded for love." Eventually, her love for her is as consumed that when a soldier in her troop dies, all he can think of is her. As a result, Lieutenant Cruz burns the letters and photos of Martha sent him. It was a gesture, he thought *À ĉ ĉ ~ ĺ ĉ ĉ ĉ ĉ ĉ ĉ ĉ* (brien 495), a necessity to purge her from his mind. When he burned her cards, he was trying to burn all her thoughts, trying to focus only on the task instead of what could have been. The other reason for this was to remember that she belonged elsewhere, not on the battlefield trapped in her mind. After he burned her pictures, he descended the Devaneios-brien 495) on her. Continuing on his way to forget her, he decided to get rid of the lucky sequel she sent her, which included possibly swallowing (*à ĉ à. ~ ĉ* Brien 496). With this final movement, he would eliminate all things "Martha" and move on with her life. However, swallowing the pebble, he would show that despite his need to get rid of her, he would still have her close to all moments. When the soldiers go fight for our country, they carry many things with them. Some carries letters, some transportation rations and all carry their feelings. Some things are brought in need, and some are brought with the habit or out of emotional dependence. Tim's' Brien used metaphors in his tale: "The things they carried", to explain all the things the soldiers led to those who can or have not been the war and want to know what I felt like. His meters explained the physical, mental and emotional impacts that fight against Vietnam on the characters in his history, and using metaphor, he was able to give his readers a clear understanding of all that was happening while forcing them to consider the things they may not have thought before. Everything and everything, "the things they carried," albeit a small story, had only enough poetry to attract and capture the attention of his reader. Cited jobs. Author: O'Brien. Report Inc. (1996-2008): n. pag. November 6, 2009.*à ĉ ĺ ĺ ~ ~*, Tim. "The things they carried". 1990. Literature between cultures. Ed. Heidi Jacobs and Matthew Wright. New York: Pearson Education, Inc., 2008. 296-308. Print out. Other "things that they carried" pages: theme in the things that led the Vietnam War Word Gallery - "The things they carried", also known as quotes are dion lines Logos or phrases that reveal the nature or intention of characters, conditions, situations and circumstances given in a text. Tim *OÀ ĉ ĉ ĉ ĉ* "e Brien wrote the things they carried with a special reference to the dead soldiers in Vietnam. Therefore, the quotes in the things that they carry also carry the same message of peace and memoria.Quotes in the things they realize # 1 *À Ā Ā Ā Ā Ā ĺ ĺ ĺ ĺ* "u Dark theater, he remembered, and the film was Bonnie And Clyde, and Martha wore a tweed skirt, and during the final scene, when he touched his knee, she turned and looked at him in a sad and quiet way that made him pull his hand back ... Things they carried are taken from the first story with the first story with the same title - the things they carried. LT Jimmy Cross remembers his beloved Martha. He reminds the time they passed together and watched a movie when Martha was wearing a wool skirt. He tried to get closer, but hesitated. He did not dare touch her again. These lines reveal love not reciprocated Jimmy by Martha.QUOTE # 2 *à ĉ à ĉ ĉ œ* "I tried will give myself to the Overboard. I grabbed the edge of the boat and leaned forward and thought, now, I tried. It was not possible only. Possible. Rainy River lines *sÀ Ē* the second story. The main character says that he decided to escape the responsibility to go to war and go to Canada. The speaker est*À* trying to embark on a boat, but the *Ĺ* how can the weight of responsibility weighs heavily on his Consciousness. Therefore, he thinks that does the *Ĺ* would be possible for him escapar.quote # 3 *À ĉ ~ À* Sstories *sÀ Ē* o to participate in the past to the future. *SÀ Ē* histories for the late hours at night, when the *Ĺ* You do can remember how you got where you were where you stand. The histories *sÀ Ē* o for eternity, when the memory *À* © off when in the *Ĺ* h*À*ĭ nothing to remember except the story. The lines SpinThes *sÀ Ē* borrowed from the third story, rotate. Here the author Brien est*À* trying to show how histories comp*À*em the past and the future of the characters. He est*À* stating the matter *ĉ* INSTANCE to count and write histories when staying when the memory fades. They Tamba © m help the characters to escape the bitter realities of war. Therefore, he discussed the matter *ĉ* ROLE of histories that remain forever and *sÀ Ē* transmitted to the future gera*À*pes.quote # 4 *À ĉ ~ Ā* it is *À*ĭ face up in the center of the track, one young skinny, almost dead and delicious. He had *À*'sseas legs, a narrow waist, long fingers. Chest was sunken and ill-muscled a scholar, perhaps. Wrists wrists were a child. The man I killed the lines *sÀ Ē* the man who killed segment. He describes the man who killed Tim O'Brien with your grenade of hand the *Ĺ*. The writer is stuck with the memory and trauma of killing a soldier. His imagination *Ē* over your body, your skill, and your body parts show that O'Brien thinks he *À* © first and second Vietnamese human being. These lines show that the conflict of soldiers pass through the battlefield when the *sÀ Ē* for*À*ndos to kill another human being. Quota # 5a *ĉ à ~* "She had crossed to the other side. She was part of the earth. She was using her services, her pink sweater and a necklace of human languas. It was dangerous. She was ready for death. Sweetheart TRA lines Bongthese the *sÀ Ē Ā ĉ ~* Sweetheart of the TRA Bong*ĉ ~*. Bell Mary Anne an MA © ĉ physician and girlfriend of a soldier, Mark, accompanying it in Vietnam *Ē*, it has become part of his company and stayed with them, but still, as a civilian. However, with time, she Tamba © m became fearless and a killer Chisel as the soldiers with whom she lived. These lines *sÀ Ē* o significant because they show as a civilian will have to show the courage of a soldier in need of time and fight with them. Quote # 6A *ĉ à ~ Ā ĉ Ā* one while later, when in the sa*À*ms Aldea *À*sa, she was still dan*À*şando. *À ĉ à.~* "Especially some strange ritual *À ĉ à.~*" said Azar, but Henry Dobbins looked tr*À*ise said the *Ĺ*, the girl liked to dance *şar*. The lines Stylist hese *sÀ Ē* taken from the *À ĉ ~ Ā* Style*À ĉ à ĉ à.~*à Azar, soldier, speaks these lines to tell about dan*À*şando girl. Azar asks another soldier, Henry Dobbins if the girl est*À* dan*À*şando some ritual dan*À*şa. However, Henry, who probably got more people-Only answers she likes dan*À*şar. These lines mean that people always carry the equ*À*voca*À*ş*À Ē* about another culture or people if they seem a certain DISTA *ĉ* ncia.quote # 7 *À ĉ à.~*à "He told me *À ĉ à.~*" he said *À ĉ à ~* "only a wound, do the *Ĺ* © problem unless I'm gr*À*ivida. He tore the bandage applied a cool and told me to tighten in place with my fingers. *À ĉ à.~*" Press hard *À ĉ à.~* "he said. *À ĉ à.~*" Do *À Ē* o worry about the drink *À ĉ à.~*"the lines of ghost soldiers *sÀ Ē* ghosts of the soldiers. the narrator, Tim O'Brien *À* © a shot. your friend Kiley, another soldier, est*À*ĭ if bandejando. another soldier said that they should press difficult to attack which shows the insensitivity of the soldiers when they are the *Ē* wounded on the battlefield. Calling Tim *À ĉ à ~* "a lady gr*À*ivida *À ĉ à.~*à *ĉ* as if he had a little one in her womb shows that they are using the *Ĺ* dark humor to make Forget the pain. That # 8 *À ĉ à ĉ* "before the helicopter came, there was time for goodbye. The lieutenant crossed and said that he invoked that it was an accident, he a comic slack to hospital reading. Everyone was in a small *ç*arculo, feeling bad about it, trying anim*À*ĭ it with nonsense about the great nightlife in Japan *Ē* him. The lifelines night *sÀ Ē* taken from the story "Night". When Rat Kiley shoots himself, he *À* © sent by a helicopter to a hospital located in Japan *Ē* him. Other soldiers as Henry and Azar *Ē* d*À* the books to the soldier were being turned away. Other soldiers provoke and lie to the wounded soldier as if feeling ill put in the *Ĺ* have the chance to see the Japa *Ē*. They try anim*À*ĭ him and say he est*À*ĭ enjoying life in Japan *Ē* "the o.quote # 9 *À ĉ ~ Ā* But in a story, I can steal her soul. I can revive, at least briefly, what *À* © absolute and imut*À*ivel. N*À Ē* o *À* © the Surface that matters. *À* © identity that lives within. In a story, miracles can happen. Linda can smile and sit. It can reach, touch on my wrist and say "Timmy, stop crying." The lives of the lines of farewells *sÀ Ē* the "the lives of the dead." The narrator, Tim O'Brien est*À*ĭ saying about his former lover, Linda that est*À*ĭ dead h*À*ĭ long. However, it can still lemb*À*ĭ it and shows his love for her. In fact, remembering the dead Gives a little comfort from the ravages of war he went. Share # 10 - kept the undead with histories. When Ted Lavender was shot in the upside, the men talked about how they never saw the t*À Ē* smooth, Wed *Ē* the quiet he was, as in the *Ē* was the bullet, but the tranquilizers that blew his mind. Him in the *Ē* was dead, only desconta*À*do. Christian was among the *Ĺ* we will, as Kiowa, who believed in the New Testament histories of life aft death. The lives of the rows of dead Tamba © m *sÀ Ē Ā*ltime the story - the lives of the dead. These lines Show matter *ĉ* ROLE of histories and the *Ē* reason to write this assortment *Ē* the histories. Tim *Oà ĉ ĉ à ĉ.~*à Brien says the histories always helped people keep the dead in his Memories. The story of the death of Ted Lavender, a soldier, and cren*À*şa Kiowa in histories b*À*blicas point to the same explic*À*ş*À Ē* e what histories help soldiers learn lessons and remind people that does the *Ē* is *Ē* o with them. Denounce this announce

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