

THE LIFE AND WORKS OF

Willa Sibert Cather

The oldest of seven children, Willa Cather was born in 1873 in western Virginia. When she was ten years old, her family moved to rural Nebraska to live in Willa's grandparents' house. The landscape she encountered there, with its miles of waving red grasses, its few isolated trees, its openness to brutal weather, and its determined, lonely settlers, permeated Cather's imagination and became the source of and setting for many of her most significant literary works, including *My Ántonia*.

In fact, many events from Cather's life following the move to Nebraska show up in the life of Jim Burden, the narrator of *My Ántonia*. Like Jim, Cather spent hours listening to immigrant neighbors tell stories of the old country and of their earliest years in Nebraska. Cather would never forget these stories, and many of them would later appear in her fiction.

Less than two years after arriving in Nebraska, the Cathers left the farm and moved into Red Cloud, a small prairie town where Willa attended school for the first time. Red Cloud appears in Cather's fiction under a number of names, including *My Ántonia*'s town of Black Hawk. It was in Red Cloud that Willa met Annie Sadilek, a Bohemian girl who worked for the neighboring Miner family. The character of Ántonia is based on Annie, whose difficult life and vibrant personality fascinated Cather. A letter from the real Annie is included in the back of this book as a related reading.

The adolescent Cather and the townspeople of Red Cloud had mixed feelings about each other. Cather was gifted at seeing beneath the surface of the people around her and uncovering their unique stories. Her eccentricities, however, did not mesh well with a relatively conformist town. A tomboy, Cather often dressed in boys' clothing and even signed her name as William or Willie Cather for most of her teenage years. She was out of place in Red Cloud and often found companionship among the older residents and in her beloved books.

After graduation from high school, Cather, like Jim, attended the University of Nebraska in Lincoln. While she was at the university, a professor submitted one of her essays to the Lincoln newspaper for publication, kindling Cather's desire to write and publish. She began reviewing books,



Willa Sibert Cather

plays, and music for the Lincoln newspaper before she finished college.

Soon after graduation, Cather's writing aspirations drew her toward the East coast, where most of the magazines and journals of the time were published. In the first years of the new century, Cather lived in Pittsburgh and published many short stories and poems, including collections of both. She later moved to New York City to serve as editor of *McClure's*, a popular and controversial magazine, known for muckraking journalism that exposed scandals in industry and politics. In New York, Cather soon met Edith Lewis, the woman who would be her roommate and closest companion for the rest of her life.

Cather continued to write up until her death in 1947. In twelve novels and several collections of short stories, Cather explored her fascination with pioneers both literal and figurative.

In some cases, Cather's pioneers were sodbusters in the American Midwest. Several of her most important works, including *O Pioneers!*, *My Ántonia*, and *One of Ours*, describe the hardships and rewards of life on the frontier. The values Cather associates with the Midwestern prairie are celebrated and contrasted with the values of an increasingly urban, industrialized East coast.

Other books, including *The Song of the Lark* and *Lucy Gayheart*, trace the lives of artists breaking new ground in a more figurative sense. These artistic pioneers are struggling to maintain a connection to their own heritage while seeking artistic fulfillment.

Woven throughout Cather's body of work are themes of love and friendship, longing for connection to home, and the difficult decisions faced by those who choose to leave their homes to pursue a career, an artistic life, or military glory.

Time Line of Cather's Life and Works

Willa Cather is born on December 7 in her grandparents' house, where her parents live and farm, in western Virginia. She is the first child of seven children in her family.

Willa, her parents, and several other family members move to south-western Nebraska, sixteen miles northwest of the town of Red Cloud. Cather is initially frightened by the vast expanses of nothing but waving red grass and the loneliness of the landscape. Soon, however, she begins to enjoy visiting the neighbors, many of whom are immigrants from Norway, Bohemia, and Germany, and listening to their stories of the Old World.

The Cather family moves to Red Cloud, where Willa starts school. There, too, she meets Annie Sadilek, a "hired girl" from Bohemia who becomes the inspiration for *My Antonia*.

Cather graduates from high school in June, one of a class of three, and leaves in September for Lincoln, where she begins studies at the University of Nebraska.

A professor has the essay Cather wrote for his class published in the *Nebraska State Journal*. From the moment she sees her initials in print, she knows she will be a writer.

One of the first short stories Cather ever wrote, called simply "Peter," is published in a Boston literary weekly. "Peter" tells the story of Francis Sadilek's suicide, an event that later appears in *My Antonia*.

Cather is hired as a critic for the *Nebraska State Journal*. She reviews books, plays, and music for the paper while finishing her university coursework and continuing to write short stories and poetry.

Cather graduates from the University of Nebraska.

The publisher of *Home Monthly*, a new magazine based in Pittsburgh, offers Cather the editorship of the magazine. She accepts and moves to Pittsburgh, where she soon also begins writing reviews for the *Pittsburgh Leader*.

Cather becomes a full-time critic for the *Pittsburgh Leader*.

Cather resigns from the *Pittsburgh Leader* to accept a position teaching high school English and Latin.

Cather's book of poetry, *April Twilights*, is published.

The Troll Garden, a book of short stories, is published.

Recruited by the popular magazine *McClure's*, Cather moves to New York City and begins work as a contributing editor. She will eventually become managing editor and will remain with the magazine until 1912. Shortly after moving to New York, Cather meets Edith Lewis, who becomes and remains her roommate and companion for the rest of her life.

Cather publishes her first novel, *Alexander's Bridge*.

1873

1883

1884

1890

1891

1892

1894

1895

1896

1897

1901

1903

1905

1906

1912

- 1913** The first of Cather's Nebraska novels, *O Pioneers!*, is published.
- 1915** *The Song of the Lark* is published.
- 1918** *My Ántonia* is published.
- 1920** The short story collection *Youth and the Bright Medusa* is published.
- 1922** Dismayed by what she perceives as a decline in values in the country, Cather suffers a period of depression.
- 1923** Cather wins the Pulitzer Prize for her new novel, *One of Ours*. *A Lost Lady* is published.
- 1925** *The Professor's House* is published.
- 1926** *My Mortal Enemy* and *Death Comes for the Archbishop* are published.
- 1930** The novel *Death Comes for the Archbishop* receives the Howells Medal from the American Academy and Institute of Arts and Letters.
- 1931** *Shadows on the Rock* is published.
- 1935** *Lucy Gayheart* is published.
- 1936** The essay collection *Not Under Forty* is published.
- 1941** *Sapphira and the Slave Girl* is published.
- 1944** For her outstanding body of work, Cather receives the Gold Medal for Fiction from the National Institute and the American Academy of Arts and Letters.
- 1947** Cather dies on April 24 of a cerebral hemorrhage in her Park Avenue, New York City apartment. She was seventy-four years old.

My Ántonia

My Ántonia tells the story of a lifelong friendship between Jim Burden and Ántonia Shimerda. When Jim was ten years old, both of his parents died, and he was sent by train to live with his grandparents in Nebraska. Although he couldn't have known it at the time, the fourteen-year-old girl from Bohemia, traveling just a few train cars away, was to become one of the most important people in his life.

The novel chronicles this friendship from the late 1880s through the early 1900s. Most of the events take place in or near the fictional town of Black Hawk, Nebraska. Black Hawk is based on the real town of Red Cloud in south central Nebraska, which was Willa Cather's home for nearly ten years of her childhood and adolescence.

In the early nineteenth century, this part of the country had been called "The Great American Desert." Because the land lacked trees, it was presumed to be useless, and few people had settled there. All of that was changing, though, as this novel begins. Between the end of the Civil War and 1890, new settlers flocked to Nebraska, and the population of Red Cloud reached approximately 2,500. This influx of people into the area was the result of several factors.

The Opening of the Frontier

"Free land!" This was the message sent by passage of the Homestead Act of 1862. This act granted 160 acres of public land to anyone who agreed to pay the ten dollar filing fee and live on the land for five years. For the government, the Homestead Act ensured that land in the west would be developed and made more valuable. For adventurous individuals and families, it meant hope for a new start, a chance to make a successful living outside the cities of the East, where poverty was rampant. By the time the Civil War ended in 1865, more than fifteen thousand families and individuals had claimed land in the western states. Hundreds of thousands more filed claims in the years to come.

The railroad also contributed to the population boom, not only by providing easy passage to Nebraska—no more long, difficult trips by covered wagon—but by selling the land on either side of the tracks for the low price of \$2.50 an acre. Railroad brochures advertised the land west of the Mississippi as a New World paradise, and people responded.

Characters in *My Ántonia*

Major Characters

Jim Burden. Orphaned at age ten, Jim travels across the country to live with his grandparents on the Nebraska prairie. Just days after he gets there, he meets Ántonia, a young girl who has just arrived with her family from Bohemia. Jim helps her learn English, and the two become friends, exploring the new landscape and absorbing the stories of their neighbors. The history of their friendship, and what it comes to mean to Jim, is the story of *My Ántonia*.

Josiah Burden. Jim's grandfather, Mr. Burden, is a successful farmer in Nebraska. A quiet, serious man, Mr. Burden is well-respected by the neighbors, with whom he is generous with advice, equipment, and help.

Emmaline Burden. Mrs. Burden, Jim's grandmother, is described as "a woman of unusual endurance." She gardens, cooks, and helps tend to the neighbors, many of whom have recently arrived from other countries.

Ántonia Shimerda. Ántonia, or Tony, as she is sometimes called, is fourteen when she arrives with her family from Bohemia. Curious, friendly, and smart, Ántonia quickly learns English from Jim. When tragedy strikes her family, she shoulders additional responsibility for the farm and her family. Although her responsibilities at home prevent her from going to school, much less the university, she has much to teach Jim.

Mr. Shimerda. When Jim first meets Ántonia's father, Mr. Shimerda, he notices the man's beautiful, refined hands and his dignified, sorrowful face. In Bohemia, Mr. Shimerda had worked with his hands as a talented weaver and violinist. In a new and rugged country, under pressure to learn a completely new way of life, he suffers terrible homesickness.

Mrs. Shimerda. Struggling to make a home for her family from a cave dug out of a hill, Ántonia's mother, Mrs. Shimerda, comes across as bitter and envious. She sometimes resents the fact that the Burdens have a comfortable home and a successful farm.

Lena Lingard. The daughter of Norwegian immigrants, Lena grew up having to work the fields in tattered clothing and

Echoes:

Quotations from

Willa Cather

On Nebraska

"[A writer] may acquire a great many interesting and vivid impressions in his mature years, but his thematic material, he acquires under fifteen years of age."

"So the [Nebraska] country and I had it out together and by the end of the first autumn, that shaggy grass country had gripped me with a passion I have never been able to shake. It has been the happiness and the curse of my life."

On trees

"I like trees because they seem more resigned to the way they have to live than other things do."

On the origin of her characters

"The great characters in literature are born out of love, often out of some beautiful experience of the writer."

"One of the people who interested me most as a child was the Bohemian hired girl of one of our neighbors, who was so good to me. She is one of the truest artists I ever knew in the keenness and sensitiveness of her enjoyment, in her love of people and in her willingness to take pains."

"[A] writer...has a brain like Limbo, full of ghosts for which he has always tried to find bodies....All the lovely emotions that one has had some day appear with bodies...."

Images of My *Ántonia*

Photo: © David G. Houser/CORBIS



The Burlington train station in Red Cloud, Nebraska.

Photo: Nebraska State Historical Society [nbhips. 10351]



An example of a sod house in Nebraska, 1886.

Maltese cat came up and rubbed himself against the tub, watching me curiously. While I scrubbed, my grandmother busied herself in the dining-room until I called anxiously, “Grandmother, I’m afraid the cakes are burning!” Then she came laughing, waving her apron before her as if she were shoeing chickens.

She was a spare, tall woman, a little stooped, and she was apt to carry her head thrust forward in an attitude of attention, as if she were looking at something, or listening to something, far away. As I grew older, I came to believe that it was only because she was so often thinking of things that were far away. She was quick-footed and energetic in all her movements. Her voice was high and rather shrill, and she often spoke with an anxious inflection, for she was exceedingly desirous that everything should go with due order and decorum. Her laugh, too, was high, and perhaps a little strident, but there was a lively intelligence in it. She was then fifty-five years old, a strong woman, of unusual endurance.

After I was dressed, I explored the long cellar next the kitchen. It was dug out under the wing of the house, was plastered and cemented, with a stairway and an outside door by which the men came and went. Under one of the windows there was a place for them to wash when they came in from work.

While my grandmother was busy about supper I settled myself on the wooden bench behind the stove and got acquainted with the cat—he caught not only rats and mice, but gophers, I was told. The patch of yellow sunlight on the floor traveled back toward the stairway, and grandmother and I talked about my journey, and about the arrival of the new Bohemian family; she said they were to be our nearest neighbors. We did not talk about the farm in Virginia, which had been her home for so many years. But after the men came in from the fields, and we were all seated at the supper-table, then she asked Jake about the old place and about our friends and neighbors there.

My grandfather said little. When he first came in he kissed me and spoke kindly to me, but he was not demonstrative. I felt at once his deliberateness and personal dig-

◀ *Why, according to Jim, does his grandmother walk with her head thrust forward?*

◀ *What qualities does Jim sense in his grandfather?*

**words
for
everyday
use**

de • cor • um (dī kōr' əm) n., conventions of polite behavior. *The host expected all guests to behave with decorum at the elegant party.*

de • mon • stra • tive (dī mən' strə' tiv) adj., inclined to display feelings openly. *Some teenagers are embarrassed when their parents are demonstrative in public.*

Respond to the Selection

My Ántonia begins with Jim traveling back to Nebraska as an adult. Imagine that you are Jim on the train, going back to visit the place where you lived as a child. What memories come to your mind? Are they happy memories or sad? Are you excited to go back to your old home?

Investigate, Inquire, and Imagine

Recall: GATHERING FACTS

- 1a. From where, according to the Introduction, did the manuscript for this book come? What word is added to the title of the manuscript at the last minute?
- 2a. How old is Ántonia at the beginning and end of Book I? Why doesn't she go to school with Jim?
- 3a. Who are Pavel and Peter, and where are they from? What story does Pavel tell before he dies? How did they come to live near Black Hawk?
- 4a. What surprising gesture does Mr. Shimerda make in front of the Christmas tree on Christmas Day? What does Jim's grandfather say about this gesture as Mr. Shimerda leaves?
- 5a. How does Mr. Shimerda die? What does Jim, left alone in the house, sense about Mr. Shimerda?

Interpret: FINDING MEANING

- 1b. How does the word that is added change the meaning of the title?
- 2b. Why does Ántonia seem so much older to Jim by the end of Book I? How does Jim's going to school highlight the differences between Ántonia and him?
- 3b. Why does Pavel tell this story before he dies? Why does the story fascinate Ántonia and Jim? Do you see any common themes in the story Pavel tells and the story of *My Ántonia* so far?
- 4b. Why does Mr. Shimerda's action make Jim uncomfortable? What does Jim's grandfather's comment indicate about his character?
- 5b. What factors contribute to Mr. Shimerda's death? Why does Jim identify with Mr. Shimerda?

Respond to the Selection

If you were *Ántonia* at this point in her life, how would you feel about being back in Black Hawk? How would you feel about seeing Jim again after everything that has happened?

Investigate, Inquire, and Imagine

Recall: GATHERING FACTS

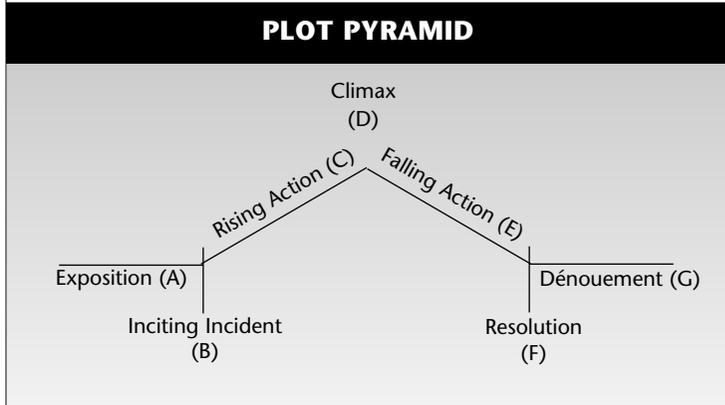
- 1a. What does Jim learn is Virgil's great hope? How does this hope apply also to Gaston Cleric? What line from Virgil (in English) does Jim associate with his old dream about Lena?
- 2a. Who comes to visit Jim in Lincoln?
- 3a. By the end of book 3, Jim is neglecting his studies at the University of Nebraska. What has distracted him? About whom does he think when he gets excited by what he is learning? What does Gaston Cleric suggest Jim do, and what is Jim's response?
- 4a. What has happened to *Ántonia* in Colorado? How does Jim say he felt about *Ántonia* when he first heard this story? What does *Ántonia* say is her purpose in life?
- 5a. What happens to Tiny Soderball? Where does Lena end up living?

Interpret: FINDING MEANING

- 1b. How does Virgil's goal relate to Jim's memoirs? to Cather's novels? What is the significance of this line for the novel?
- 2b. What significance does this visit have for Jim?
- 3b. Why is this distraction so compelling for Jim? Why does he think about those people so much? How does Jim feel about Gaston Cleric's suggestion? What larger choice would agreeing to Cleric's suggestion force Jim to make?
- 4b. Why does Jim feel this way about *Ántonia* at this point? What does *Ántonia*'s response to her situation tell you about her character?
- 5b. How does Jim feel about the way Tiny has lived? How can you tell?

Plot Analysis of *My Ántonia*

A **plot** is a series of events related to a **central conflict**, or struggle. The following plot pyramid illustrates the main parts of a plot.



The parts of a plot are as follows:

The **exposition** is the part of a plot that provides the background information, often about the characters, setting, or conflict.

The **inciting incident** is the event that introduces the central conflict.

The **rising action**, or complication, develops the conflict to a high point of intensity.

The **climax** is the high point of interest or suspense in the plot.

The **falling action** is all the events that follow the climax.

The **resolution** is the point at which the central conflict is ended, or resolved.

The **dénouement** is any material that follows the resolution and that ties up any loose ends.

Introduction to the 1926 Edition of *My Ántonia*

by Willa Cather

ABOUT THE RELATED READING

The introduction included in the text of this edition of *My Ántonia* is the one Cather wrote for the first edition in 1918. In 1926, she revised the introduction, shortening it by several pages. The shorter version appears below.

Introduction

Last summer, in a season of intense heat, Jim Burden and I happened to be crossing Iowa on the same train. He and I are old friends, we grew up together in the same Nebraska town, and we had a great deal to say to each other. While the train flashed through never-ending miles of ripe wheat, by country towns and bright-flowered pastures and oak groves wilting in the sun, we sat in the observation car, where the woodwork was hot to the touch and red dust lay deep over everything. The dust and heat, the burning wind, reminded us of many things. We were talking about what it is like to spend one's childhood in little towns like these, buried in wheat and corn, under stimulating extremes of climate: burning summers when the world lies green and billowy beneath a brilliant sky, when one is fairly stifled in vegetation, in the colour and smell of strong weeds and heavy harvests; blustery winters with little snow, when the whole country is stripped bare and grey as sheet-iron. We agreed that no one who had not grown up in a little prairie town could know anything about it. It was a kind of freemasonry, we said.

Although Jim Burden and I both live in New York, I do not see much of him there. He is legal counsel for one of the great Western railways and is often away from his office for weeks together. That is one reason why we seldom meet. Another is that I do not like his wife. She is handsome, energetic, executive, but to me seems unimpressible and temperamentally incapable of enthusiasm. Her husband's quiet tastes irritate her, I think, and she finds it worth while to play the patroness to a group of young poets and painters of advanced ideas and mediocre ability. She has her own fortune and lives her own life. For some reason, she wishes to remain Mrs. James Burden.

As for Jim, disappointments have not changed him. The romantic disposition which often made him seem very funny as a boy, has been one of the strongest elements of his success. He

Creative Writing Activities

Conveying Landscape and Mood

One of the hallmarks of Willa Cather's writing is a strong sense of place. Her descriptions of the landscape not only enable readers to imagine the place vividly, but they also evoke a particular mood. Think of a landscape that has special meaning or powerful associations for you. You might choose a town where your family has vacationed, a place in your neighborhood where something important happened to you or someone you know, or any place that makes you feel a particular way. Use the chart below to list sensory details about the place you have chosen. The details you choose should help to evoke the mood you want to convey.

| Sensory Detail Chart | | | | |
|----------------------|---------|-------|-------|-------|
| Sight | Hearing | Touch | Taste | Smell |
| | | | | |

Then use these details to write a description of your landscape. Use vivid language to allow your reader to experience the place you have chosen. You might also include metaphors, similes, personification, or other kinds of figurative language to make your writing more interesting.

Representing a Time Period

My Ántonia gives modern readers valuable insight into late nineteenth-century life on the prairie. What events or aspects of life today are likely to interest people a hundred or more years from now? Make a list of these events and activities. Choose one item from your list, and write a short story, scene from a play, or poem that illustrates it. For example, you might write a scene illustrating a current event that has impacted your life, a poem about connecting with someone over e-mail, or a story that captures details about your school day.

Illustrating Character

In *My Ántonia*, Jim Burden describes a woman who made

Projects

Presenting Local Histories

In her Nebraska novels, Willa Cather captured aspects of Nebraska history, providing modern readers valuable insight into what it was like to live on the frontier in the late nineteenth century. In small groups, research various historical aspects of your community. One group might focus on the history of Native American presence in your area, and another on the immigrant groups that first settled in the region. Other groups might focus on the role your area played in the Revolutionary War, the Civil War, the World Wars, the Civil Rights Movement, or some other important period in American history. Still others could research the history of women's roles or racial relations in your area. Use your school library, the public library, any local visitors' bureaus, and other city, town, and county resources to locate information.

Once your group has collected information, create a multimedia presentation on your aspect of local history. Use audio and visual elements to make history real for your audience. Share your presentation with your class. You might also consider inviting parents and community members to an evening of historical presentations.

Creating a Scrapbook for *Ántonia*

Readers of *My Ántonia* learn a lot about Ántonia Shimerda Cuzak's life. Use your knowledge of her experiences and interests to create a scrapbook commemorating important events in her life. Include items that signify events from her birth up until a few years before her death. You will need to use your imagination to fill in the gaps in the story and to guess at how her life continues beyond the point where the novel ends. Include in the scrapbook images and/or headlines from magazines and newspapers, small objects like those that might have had significance for Ántonia, and any other items you think are appropriate. Feel free to use your own artistic talents to create portraits, maps, or other replicas of items from Ántonia's life.

In the front of the scrapbook, include a written reflection in which you explain the significance of the items you've chosen to include.

Glossary

PRONUNCIATION KEY

VOWEL SOUNDS

| | | | | | |
|---|------|----|-----------|---|------------|
| a | hat | ō | go | ù | book, put |
| ā | play | ó | paw, born | | blue, stew |
| ä | star | oi | boy | ə | extra |
| e | then | ou | wow | | under |
| ē | me | u | up | | civil |
| i | sit | ʌ | burn | | honor |
| ī | my | | | | bogus |

CONSONANT SOUNDS

| | | | | | |
|----|-------|----|------------|----|----------|
| b | but | l | lip | t | sit |
| ch | watch | m | money | th | with |
| d | do | n | on | v | valley |
| f | fudge | ŋ | song, sink | w | work |
| g | go | p | pop | y | yell |
| h | hot | r | rod | z | pleasure |
| j | jump | s | see | | |
| k | brick | sh | she | | |

a • bom • in • a • ble (e bām' nə bəl) adj., worthy of disgust or hatred, detestable.

a • cquit (ə kwit') vt., to conduct oneself, behave.

af • fab • le (a' fə bəl) adj., characterized by ease and friendliness.

af • flic • tion (ə flik' shən) n., the cause of persistent pain or distress.

af • ford (ə fōrd') vt., to provide naturally or inevitably.

am • i • a • ble (ā' mē ə bəl) adj., friendly, sociable, and congenial.

an • ar • chist (a' nər kist) n., one who rebels against any authority, established order, or ruling power.

an • tag • o • nist (an ta' gə nist) n., adversary, opponent.

ap • pease (ə pēz') vt., bring to a state of peace or quiet, calm.

arch • ly (ärch' lē) adv., mischievously.

Handbook of Literary Terms

Allusion. An **allusion** is a rhetorical technique in which reference is made to a person, event, object, or work from history or literature. The epigraph, or quote at the beginning of the novel, alludes to Virgil: "The best days are the first to pass."

Archetype. An **archetype** is an inherited, often unconscious, ancestral memory or motif that recurs throughout history and literature. The notion of the archetype derives from the psychology of Carl Jung, who described archetypes as symbols from humanity's "collective unconscious." The term is often used, more generally, to refer to any element that recurs throughout the literature of the world. In *My Ántonia*, Ántonia is related to the archetype of the earth mother, or the woman intimately connected to the cycles of the earth and its fertility.

Conflict. A **conflict** is a struggle between two forces in a literary work. A *plot* involves the introduction, development, and eventual resolution of a conflict. One side of the central conflict in a story or drama is usually taken by the main character. That character may struggle against another character, against the forces of nature, against society or social norms, against fate, or against some element within himself or herself. A struggle that takes place between a character and some outside force is called an *external conflict*. A struggle that takes place within a character is called an *internal conflict*.

Foil. A **foil** is a character whose attributes, or characteristics, contrast with, and therefore throw into relief, the attributes of another character.

Frame narrative. A **frame narrative** is a narrative, or story, that provides a vehicle for telling another story. *My Ántonia* begins with a frame narrative in which an unnamed narrator meets Jim Burden on a train.

Image. An **image** is language that creates a concrete representation of an object or an experience. An image is also the vivid mental picture created in the reader's mind by that language. The images in a literary work are referred to, collectively, as the work's *imagery*.

Imagery. See *image*.

Metaphor. A **metaphor** is a figure of speech in which one