

# Imagery

## Consider:

And now nothing but drums, a battery of drums, the conga drums jamming out, in a *descarga*, and the drummers lifting their heads and shaking under some kind of spell. There's rain drums, like pitter-patter pitter-patter but a hundred times faster, and then slamming-the-door drums and dropping-the-bucket drums, kicking-the-car-fender drums. Then circus drums, then coconuts-falling-out-of-the-trees-and-thumping-against-the-ground drums, then lion-skin drums, then the-wacking-of-a-hand-against-a-wall drums, the-beating-of-a-pillow drums, heavy-stones-against-a-wall drums, then the-thickest-forest-tree-trunks-pounding drums, and then the-mountain-rumble drums, then the-little-birds-learning-to-fly drums and the-big-birds-alighting-on-a-rooftop-and-fanning-their-immense-wings drums . . .

— Oscar Hijuelos, *The Mambo Kings Play Songs of Love*

## Discuss:

1. Read the passage aloud. How does Hijuelos create the auditory imagery of drumming? In other words, how do the words imitate the sounds they represent?
2. Hijuelos repeats the word *then* eight times in this passage. What does this repetition contribute to the auditory image of drumming?

## Apply:

Write a paragraph in which you capture two different sounds at a sporting event. In your paragraph try to imitate the sounds themselves with your words. Don't worry about correct grammar. Instead, focus on creating a vivid auditory image. Share your paragraph with a partner.