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Stylistic Analysis of English Travel Brochures: Figures of Speech as a Case in Point

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Article Information	Abstract

Style is a type of language that depends on the speakers who use their vocal sounds, vocabularies, phrases and sentences. The study aims at analyzing figures of speech of English Travel Brochures. The problem the study addresses is that travel brochures have employed figures of speech to attract and persuade their readers to choose a travel destination rather than another. The use of figures of speech, such as metaphor, simile, parallelism, and repetition in travel brochures is not only to create layers of meaning but also sense of beauty, complexity, and persuasion. Leech and short's (2007) model is used to analyze the two English travel brochures namely, Egypt and Paris. To achieve this aim, the study hypothesized that metaphor is expected to be the most frequently used figure in travel brochures. The findings shows that: firstly, sentences involving metaphor are the highest in number among the features of speech used, because they attract readers (tourists) by changing their mental images. Secondly, similes uses destinations to compare with characteristics of places. Thirdly, parallelism uses two things (sentence or words), one thing contrasts with another one. Fourthly, repetition, uses the same syntactic structure in the same sentence, in addition to repetition of sounds, namely the last syllable (Rhyme). These figurative devices are effective tools of persuasion because they give clear images of places.

تحليل اسلوبي لمطويات السفر : الاشكال المجازية انموذجاً

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الاسلوب اللغوي هو نوع من اللغة يعتمد على المتحدثين الذين يستعملون اصواتهم ومفرداتهم و عباراتهم و جملهم. تهدف الدراسة الى تحليل الاشكال المجازية لكتيبات السفر باللغة الانجليزية. تكمن المشكلة التي تتناولها الدراسة في ان كتيبات السفر استخدمت اشكالا مجازية لجذب القراء واقناعهم باختيار وجهة سفر بذلا من اخرى. ان استخدام اشكال الكلام مثل الاستعارة والتشبيه و التوازي و التكرار في كتيبات السفر ليس فقط لخلق مستويات من المعنى و لكن ايضا الشعور بالجمال و الاقناع. تم استخدام نموذج Leech and Short's (2007) لتحليل كتيبي السفر الإنجليزيين وهما مصر و باريس. و لتحقيق هذا الهدف افترضت الدراسة انه من المتوقع ان تكون الاستعارة هي الشكل المجازي الاكثر استخداما في كتيبات السفر. و قد اظهرت النتائج ما يلي: اولا ان الجمل التي تحتوي على استعارة هي الاكثر عددا من المجازات الكلامية لأنها تلعب أدوارا مختلفة في تغير اللغة لجذب القراءة (السياح) عن طريق تغير صورهم الذهنية. ثانيا: التشبيه يستخدم الاشياء المألوفة للمقارنة مع خصائص الاماكن. ثالثا: التوازي يستخدم شيئين (جملة او كلمات) شيء يتناقض مع شيء اخر. رابعا: التكرار يستخدم نفس البنية النحوية في نفس الجملة بالإضافة الى تكرار الاصوات اي في مقطع الاخير (القافية). تعتبر هذه الاجهزة التصويرية أدوات فعالة للإقناع لأنها تعطي صورا واضحة للاماكن .

INTRODUCTION

Language of travel brochure is a type of formal style because the writers of the travel brochures write vocabularies, sentences and paragraphs in case of that refers to any class of people without exception (there has no relationship between them). Ding (2008: 131) says that, "Tourism English has its own stylistic features. In general, tourism English is natural and to the point, which tends to use simple words and sentences to describe or record the concrete stuff and facts just like taking a picture. Besides, tourism English tends to use objective and concise language in a clean logical way". The language of travel brochure can help to construct destination's image in reader's mind.

1.1 Statement of the Study

Style is individual thoughts, imaginations and feelings about the circumstances of the use of language that differs from person to others in using it. Travel brochures are considered a specific genres that differs from other forms of genre. In other words, there are certain stylistic features which may be peculiar to travel brochures. These features are what distinguish travel brochures from other kinds of genre, such as travel guides, magazine and travel article.

The study of the problem tries to answer the following Research Questions:

1. What are the main figures of speech employed in travel brochures?

2. What figures of speech (figurative devices) are frequently used in travel brochures?

1.2 Aims of the Study

The key issue here focuses on the use of figures of speech or figurative language in the selected two travel brochures because of their expressive use of language. By modeling the brochures' generic structure, the research aimed to complement and support the previous detail-oriented analysis of the tourist brochures.

1.3 Hypothesis of the Study

The study hypothesizes that:

1. The style of travel brochures is considered a specific genre.

2. Metaphors are the most commonly used in the two selected English travel brochures.

1.4 Model of the Study

Leech and Short's model (2007) is adapted to identify and analyze types of figures of speech namely, metaphor, simile, parallelism, and repetition used in the two selected English travel brochures.

1.5 Scope of the study

The present study is limited to analyzing two online English travel brochures namely, Egypt and Paris, following Leech and Short's model (2007).

2. The Notion of Style in Travel Brochure

The notion of style is a concept as common as it is elusive: most of us speak about it, even lovingly, though few of us are willing to say precisely what it means. Those who write vaguely, subjectively, and impressionistically about it remain open to chargers of conceptual looseness, however elegantly they may express their prejudices(Enkvist, 1973: 11). In a similar way, "style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time, as when we talk about the style of the Augustan poets, the style of Old English 'heroic poetry, the style in which civil service forms are written, or style of public-speaking. Again, the more widely we generalise a situation, the more selective in describing the language habits of the participants in that situation we must become. Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definitions of style as 'saying the right thing in the most effective way' or as 'good manners'. When we talk of a 'clear' or 'refined' style, then we are making a value judgment, consciously or otherwise, on the overall effect of the language on ourselves: "there is no primary reference to the formal characteristics of the language used, and hence this sense is no way descriptive and objective, as in the first two senses described above" (Crystal & Davey,1969: 10).

Leech and Short (2007: 31) define style as follows:

Style is a way in which language is used: i.e., it belongs to parloe rather than to langue.

On their part, Sampaio de Alencar and Tavares de Alencar (2017: 65) says that "style is how to say something in your writing."

Furthermore, Hickey (2014: 6), says that, "Style is sometimes seen as the connotative level of language-use, as distinctive from the denotative level."

3. The Style of Travel Brochures

Language style is how people have choices and alternatives in the way they use language. Ducrot and Todorove (1993: 44) say that, language styles is the method of conveying the same information by employing multiple expressions and associated diverse versions of the language that are employed in various situations and demands. According to Keraf (1991: 113), language style means to communicate a concept using specific language that demonstrates the speakers' character, spirit, and use of words. Language styles exist for people to have a

better way of speaking with other people and will give a different variation on how the messages will transfer to other people depending on the level and rules of what applies in the situations. In the same vein, Meyerhoff (2006: 7) explains the different contexts and situations created by humans can make a distinct human language style. Language is part of verbal communication. It clearly has rules on how we utter it, by considering the social and situation status (Khotimah, 2019). Thus people need to have consciousness about the surrounding before they choose the language styles because language styles can be a tool for people to express their ideas. Joos (1967: 6) states that, stylistics has to be considered in order to justify selections from among grammatically comparable forms. He then proposes five different styles with different characters each from his book "the five clocks". They are frozen (oratorical), formal (deliberative), consultative, causal, and lastly intimate styles. Each style has significant differences where each of them has distinctive features and Code Label. In what follows, each of which will be illustrated in main detail.

3.1. Frozen (oratorical) Style

Frozen style is utilized in public speaking in front of a big audience; text is carefully arranged in advance, tone is somehow overdone, and several rhetorical techniques are acceptable. It is the most formal style, having an elegant variant designated for extremely significant or symbolic occasions. It is commonly used in a scenario when there is a sense of legitimacy and formality ceremonies. Attendees on the occasion are frequently persons of light status or influential figures (Ibid: 81).

3.2. Formal (deliberative) Style

Formal style is being used in addressing audience, which are usually too large to allow effective interchange between speakers and hearers. However, the forms are not as polished as those in frozen style, such as in a typical university classroom lecture, which is often conducted out in formal style. Formal style is a one-way communication style that is employed in formal settings. it is typically employed in formal or serious circumstances, such as academic and technical papers, classrooms, formal speeches, and sermons (Ibid: 81).

3.3. Consultative Style

Consultative style may be employed in both professional and informal settings. Broderick (1976) makes pronunciation apparent in his study based on

Joos theory, which is articulated in a consultative manner. The sentence structure is thorough and the word choice is careful, but the sentences are shorter and less well planned. The speaker usually continually monitors the listeners' vocal answers to determine if too much or too little information is being delivered. This is due to the fact that consultative style is used to communicate with strangers. Each statement that the speaker says must be unambiguous and clear. This conversational style is most common between a doctor and patient, between a teacher and a pupil, boss and the employee, etc.

3.4. Casual Style

Casual style is a linguistic variation used in casual situations such as sharing with family, significant other, or close friends. When individual employ this phrase, it is frequently abbreviated. The vocabularies are dense with dialect, regional dialect, and seldom employ appropriate structural morphology and syntax. Another feature of this style is that the sentence is less focused on grammar at times. This approach is appropriate for casual situations such as those with close friends, acquaintances, or insides in a social context. It frequently makes use of common knowledge or shared assumptions (slang) (Ibid: 81).

3.5. Intimate Style

Intimate style is one that is defined by a complete lack of social inhibitions. Talking with relatives, loved ones, siblings, and really close friends typically expresses your true self in a personal manner. In this case, words that normally indicate closeness, such as "dear", "darling", "honey" or "hon", or "babe" might be employed. On the other hand, outside of personal contexts, nicknames may be humiliating to both the hearer and the speaker. But in an intimate style, a funny nicknames with the close one might be a really close calling to one another. This language is distinguished by the use of fragmentary vocabulary, short words, and, in most cases, imprecise articulation. This is due to the fact that the participants already knew what each other was saying (Ibid: 81).

On the other hand, the use of language styles is heavily involved by the social factors. According to Holmes (2013), these are four important factors that always influence the way people utilize the language styles: *Participants*, include "who is speaking" and 'to whom they are speaking," or "the speaker and listener/hearer". Kate Burridge and Tonya N. Stebbins (2016: 253) "illustrate these levels as in the table (1) below using simple address terms (ranging here

from greater to less formality). It is to be noticed that the boundaries between these different styles are by no means clear-cut. For example, both casual and intimate styles can be described as colloquial. They are both more usually spoken and they assume a fair amount of shared knowledge of common ground between the participants.

	Frozen (oratorical) style	Madam Chair, Mr Chairman
	Formal (deliberative) style	Madam, Sir
	Consultative style	Mrs Jones, Mr Jackson
	Casual style	Esme, George, Jako
	Intimate style	Darling, baby, Sweetheart

Table (1) The Style of Travel Brochure

There are no fixed boundaries between each of the different styles and any one person's language will reflect a wide range between these extremes of frozen and intimate style. Style will vary according to who we are and with who(m) we are communicating; whether we are speaking or writing; where we are and when the utterance takes place; what we are talking about; and how we feel about the whole situation. To illustrate, consider the domain of the law and the register used by lawyers (often dubbed legalese). Like most varieties, this occurs in a range of styles. 'Frozen' style occurs in written documents like wills, but can also be spoken in the case of a witness's pledge to tell the truth, the whole truth, and nothing but the truth. Written 'formal' style is found in statues and briefs and can be spoken in the courtroom in the arguments of counsel and examination of witnesses. 'Consultative' style usually dialogue and used in lawyer-client interaction and lay witness testimonies. 'Casual' style removes the social barriers and can usually only occur during in-group interaction (for example, in the conversations between lawyers),while 'intimate' style would involve close friendships (or perhaps kinship), probably away from a work setting". (Ibid.).

4. Elements of Style In Travel Brochure

Ahmed (2021: 368-369) deliberates stylistics in the context of what distinguishes a text or series of texts, and analyzes deviations from linguistic norms that produced aesthetic results and constitute innovative methods of using language. It is the illustration and training of the diversity of linguistic systems in tangible verbal tradition. The point of view of style and stylistic distinction in

language is totally, based on the fundamental that the identical data can be exemplified in more than a few verbal systems surrounded by means of the arrangement of language. Taking place completely language side by side (e.g. tone, lexicology, text linguistics, and sentence structure), Stylists look at individually the style of individual writing and stylistic adjustment amid works. These texts can be literary or nonliterary. By and large, style can be understood as a linguistic means of selection. There are a few stylistic features that power a language operator's preference for specific linguistic norms above others. These features are divided into twofold classifications as follows:

1. Features associated with the users, including, but not limited to age, gender, individual preferences, and the geographical and socio-economic origin of the speaker or author.

2. Features associated with the communication context, such as, a medium (written versus spoken); discourse field (e.g. nontechnical fields versus technical); discourse input (dialogue versus monologue); and attitudes (degree of formality).

Through stylistic studies, a lot of interactions among positive stylistic features and language usage have been open by means of stylistic study. For instance, passive voice is much more common in technical purviews of discourse than in nontechnical ones, and in many speech communities noun phrases are supplementary complex in written than in spoken language (Ibid.).

5. The Notion of Stylistics in Travel Brochure

"The notion of stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. To this end, stylisticians use linguistic models, theories and framework as their analytical tools in order to describe and explain how and why a text works as it does, and how we come from the words on the page to its meaning. A stylistic analysis typically focuses qualitatively or quantitatively on the phonological, lexical, grammatical, semantic, pragmatic or discoursal features of texts, on the cognitive aspects involved in the processing of those features by the readers as well as on various combinations of these" (Nina Nogaard, Rocio Montoro and Beatrix busse, 2010: 1). In time, stylistics responded to the development of new theories of language, based more on contextual factors in the case of pragmatics and discourse analysis and on the cognitive factors in the case of generative grammar

and cognitive linguistics (Lesely Jefferies and Dan Mclintyre, 2010: 10). "Stylistics, or 'literary linguistics' as it is sometimes called, is the study and analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts. the origins of stylistics go back to the poetics, and especially to the rhetoric, of the ancient classical world" (Michael Burke, 2014:1). Widdowson (1975: 4-5 and 6) says that, "stylistics is an area of mediation between two disciplines". Stylistics can provide a way of mediating between two subjects: English and literature, leaving inexplicit whatever implications arise as to the way it might serve to relate the disciplines from which these subjects derive their content. We might express the relationships we have been discussing as follows:
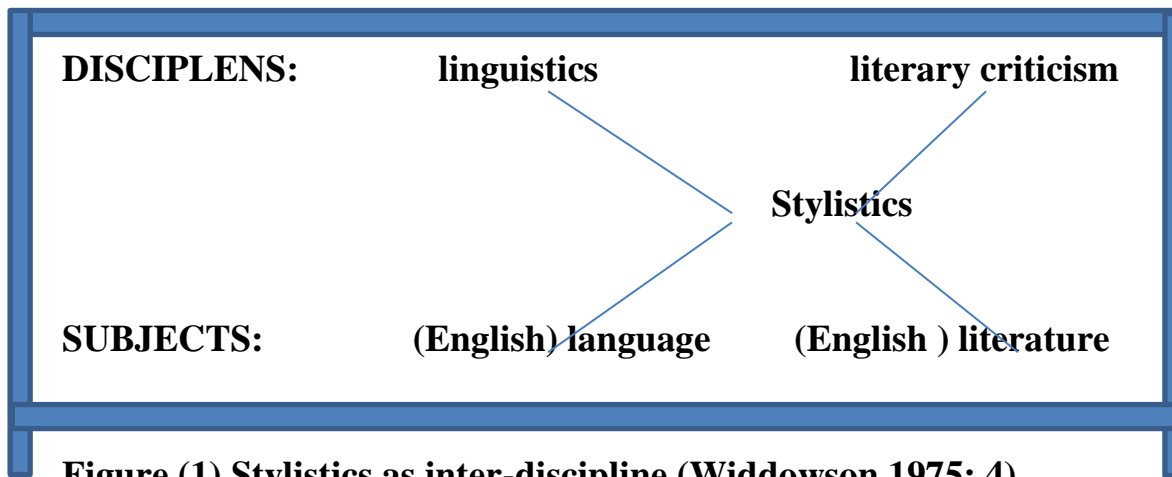
DISCIPLENS: **linguistics**   **literary criticism**

                                            Stylistics

SUBJECTS: **(English) language**   **(English) literature**

Figure (1) Stylistics as inter-discipline (Widdowson 1975: 4)

This simple diagram seeks to capture the fact that stylistics is neither a discipline nor a subject per se, but a means of relating disciplines and subjects. As the diagram indicates, this relationship is not only between discipline and discipline, subject and subject but also between subject and discipline and vice versa. In other words, stylistics can serve as a means whereby literature and language as subjects can by a process of gradual approximation move towards both linguistics and literary criticism, and also a mean whereby these disciplines can be pedagogically treated to yield different subjects. Thus stylistics can capture the progression of a pupil from either language or literature towards either literary criticism or linguistics. The purpose of stylistics is to link the two approaches by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit" (Ibid.).

6.   Figures of Speech in Travel Brochure

Leech and Short (2007: 63) say that, "figures of speech is that departing in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal pattering, or of deviations from the linguistic code. For identifying such features, the traditional figures of speech (Metaphor, Simile, Parallelism, and repetition) are often useful categories." (B. Preyse, 1963, 1984:78-81) says that, "A Figure of Speech is a particular kind of expression which does not mean what its words actually say, but has another interpretation".

6.1. Metaphors

Leech and Short (2007: 21) say that, "Metaphor is not fanciful embroidery of the facts. It is a way of experiencing the facts. Poetic metaphor denies us a literal sense, and so induces us to make sense, i.e., to find interpretations beyond the truth functional meaning captured by paraphrase."   Preyse (1963, 1984: 78-81) states that "a metaphor is like a simile in that it is a form of comparison but while a simile says that some is *like* something else, the metaphor says that he *actually is* something else. It is a simile condensed into a shorter form".

Example: He **wolfed** his food down because he was so hungry.

6.2. Similes

Leech and Short (2007:70) say that, "constructions of similes suggest an 'explanation' which we know is not true". Preyes (1963, 1984: 78-81) states that "a simile (pronounced sim'-i-li) is a direct comparison between two things or objects which are in general not alike, but in particular aspects, are similar. Most similes are introduced by ("as…as…") or ("like") ".

Example: He ate **like** a wolf because he was so hungry.

6.3. Parallelisms

"A parallelism makes a sentence easier to grasp at first reading. It is a more elegant and precise way of writing" (Peush Sahni and Rakesh Aggarwal, 2015: 131). Cook (1989: 15) illustrates that parallelism is "a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another."

Example: John likes football, **but** his brother likes basketball.

The two contrasted parts of the sentence above which are joined by 'but' have a similar construction which establishes the connection between them.

6.4. Repetitions

Al-Khafaji (2005: 1-6) argues that repetition is the process of using and repeating the same words and phrases or ideas many times in the same form or with some changes to produce playful, emotional and rhetorical functions in addition to repetition of sounds namely, at the last syllable (Rhyme). Nicholas Allot (2010: 121) says that, "repetition a type of figurative speech. Typically, repeated words can be used to convey emphasis".

Example: I am very **very** sorry.

7. Data Analysis

In what follows the data collected will be analysed according to Leech and Short's model (2007).

Text 1: (see appendix 1)

The following discussion is the stylistic analysis of text (one) about *Egypt*.

Table (1): Figures of Speech in Egypt Travel Brochure.

Figures of Speech				
Number of Sentences	Metaphor	Simile	Parallelism	Repetition
1	There are no more famous ancient sites within Egypt, or for that matter elsewhere in the world, than the Great Pyramids at Giza.		There are no more famous ancient sites within Egypt, or for that matter elsewhere in the world, than the Great Pyramids at Giza.	There are no more famous ancient sites within Egypt, or for that matter elsewhere , in the world, than the Great Pyramids at Giza.
2	They are, without question, the icon most			

	associated with the Egypt.			
3	They have been both the main destination for tourists, and a source of imaginative thought to the world.			
4				
5	Egypt is much more than Pyramids and monuments.		Egypt is much more than Pyramids and monuments.	Egypt is much more than Pyramids and monuments.
6	It is also Red Sea scuba diving, hot night spots, luxury hotels and five star restaurants.			
7	It is romantic cruises down the Nile on festive river boats, an night at the grand opera and it is a cultural experience like none you have ever experienced.	It is romantic cruises down the Nile on festive river boats, a night at the grand opera and it is a cultural experience like non you have ever experienced.		
8	Egypt is a land bustling with life, sound, visual beauty and excitement.			
9		More than anything		

		else, we want you to think of Egypt as fun.		
10	For thousands of years, it has been the play-ground of emperors and kings, and we hope you will take the time to find out why.		For thousands of years, it has been the play-ground of emperors and kings, and we hope you will take the time to find out why.	For thousands of years, it has been the play-ground of emperors and kings, and we hope you will take the time to find out why.
11	Egypt is probably the world's civilization having emerged from the Nile Valley around 3,100 BC, historically.			
	Number of Metaphor (9)	Number of Simile (2)	Number of Parallelism (3)	Number of Repetition(4)
Total Number of Figures of Speech (18)				

Text 2: (see appendix 2)

The stylistic analysis of the text(two) will be given below about *Paris*.

Table (2): Figures of Speech in Paris Travel Brochure.

Figures of Speech				
Number of Sentences	Metaphor	Simile	Parallelism	Repetition
1	The Eiffel Tower at night is quite a sight to see.			The Eiffel Tower at night is quite a sight to see.
2	The most		The more	

	perfect time to visit is after 6 pm, when the air is cool and crowds have thinned.		perfect time to visit is after 6 pm, When the air is cool <u>and</u> the crowds have thinned.	
3	Strobe lights go off on the hour at 10 pm, 11pm, and midnight.			
4			Many locals <u>and</u> tourists enjoy the show from the grassy area where this picture was taken.	Many local<u>s</u> and tourist<u>s</u> enjoy the show from the grassy area where this picture was taken.
5	Paris is the capital and largest city of France.		The capital <u>and</u> largest city of France.	It is glob<u>al</u> cultural and politic<u>al</u> center in addition to being the world's most visited city.
6			It is a major global <u>and</u> political center in addition to being the world's most visited city.	

7	Nicknamd The "<u>The City of Light"</u>, since the 19th century, Paris also has a reputation as a "romantic" city and <u>"the heart of Europe".</u>	Nicknamed "The City of Light" since the 19th century, Paris also has a reputation <u>as</u> a "romantic" city and the "heart of Europe".	Nicknamed "<u>The City of Light</u>" since 19th century, Paris also has a reputation <u>as a</u> "romantic" city <u>and the "heart of Europe".</u>	Nicknamed "The City of Light" since 19th century, Paris also has a reputation <u>as a</u> "romantic city and "the "heart of Europe".</u>
8	The most recognizable symbol of Paris is the 1,063 f.t Eiffel Tower located on the banks on the Seine.			
	Number of Metaphor (8)	Number of Simile (1)	Number of Parallelism (6)	Number of Repetition (4)
Total Number of Figures of Speech (19)				

7.1 Discussion

Figures of speech are used as sources of inspiration, persuasion effectiveness to encourage people to travel. The source of inspiration is important because inspiration is the first step of the travel brochure process. Therefore, if no inspiration occurs, travel will not happen. In terms of tourism, inspiration means persuading prospective tourists to go to the destinations by building positive images of the destinations. The employment of figures of speech in a piece of

writing entails that the writing language style is figurative. Style is the manner of linguistic expression. In other words, it is how the writer uses language; how words and sentences are employed to create a certain effect. Figurative style is descried as the level of style, which is based on loftily or highly specialized terms and elaborate figures of speech. The analysis of the selected English travel brochure texts showed that much of the language style used in the collected tourist brochures is figurative due to the deft use of figurative speech.

7.2 Findings

According to the table below, the two selected English travel brochures employ thirty-seven (37) figures of speech. Firstly, metaphor count seventeen (17). Secondly, similes count three (3). Thirdly, parallelism sentences count nine (9). Finally, repetition counts eight (8) sentences. Figurative devices is the strategy of presenting appealing images of places in terms of the five senses. These devices are effective means of persuasion because they create motivation for traveller.

Table (3): Total Numbers of Figures of Speech

Text Number	Figures of Speech Numbers				Total
	Metaphor	Simile	Parallelism	Repetition	
Text 1	9	2	3	4	18
Text 2	8	1	6	4	19
Total	17	3	9	8	37

Firstly, Metaphors are the most frequently used in two selected English travel brochures. The main purpose of these metaphors is to persuade the readers to be interested in places by making them imagine the characteristics of places with use of comparison between places and other familiar things. Secondly, Similes is less frequently used in the travel brochures. The main purpose of these similes is to make the readers interested in places by making them imagine the characteristics of places with the use of overt comparison between places and other familiar things. Thirdly, Parallelisms are used less than metaphors but more than similes and repetitions. The main purpose of these parallelisms is to make the readers interested in places by making them imagine the characteristics of places with the

use of equal ideas. The device can be used to create a strong sense of logic and balance, to reflect passion and emotion . Fourtly, Repetitions are used in the travel brochure to express emphasis, clarity, persuasion, or surprise. The purpose of these repetitions is to make the readers interested in places by making them imagine the characteristics of places with the use of new developing ideas to make comparison between places and other familiar things.

8. Conclusion

It can be concluded that the style of travel brochures is formal because there is no relationships or harmony between the writers of travel brochures and the readers of travel brochures specifically tourists. In the figurative devices category, the four types of linguistic devices frequently used in the travel brochure include metaphor, simile, parallelism, and repetition. The main strategy of these four figurative (speech) devices is the use of comparison in describing places. Metaphor and simile use familiar things to compare with characteristics of places. Parallelism is used to parallel between two things by using words to make it parallel to other words, whereas repetition is used to repeat the same syntactic structure in the texts. There are two major reasons why these four figurative devices are effective devices of persuasion. The first reason is that these figurative devices provide the clear images of places. That is , the readers can easily see the pictures of places through familiar features associated with humans. Metaphors and similes describe unfamiliar physical features and abstract concepts of places by using well-known concrete things. The readers can picture places more readily through their associations with easily recognizable things. The second reason is that these four devices can provide the clear images of places without losing credibility of sources. They help the readers to imagine the images of places in terms human attributes and other familiar things based on the truth.

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