

The Tools

Part Two: Rhetoric, Rhetorical Devices, Figures of Speech & Turns of Phrase Used by Shakespeare

These are tools; they are not an end in themselves. George Puttenham, in *The Art of English Poesie* (1589), calls them “conveyances” – think of them as vehicles you use to get where you’re going. Don’t let them scare you!!! You cannot do without Alliteration, Assonance, Antithesis, Simile and Metaphor, but the rest – it’s admirable to know they exist, but it’s unnecessary to the point of masochism to memorize them. However, keep this in mind: Shakespeare learned all of this when he went to grammar school. So did his actors, and so did most of his audience. Read through the list. If it makes you uncomfortable, put it away. Just keep it handy for reference when you need it. (By the way, the best online guide to the terms of classical and renaissance rhetoric, and the source for a great deal of what is discussed here, is *Silva Rhetoricæ* (rhetoric.byu.edu), provided by Dr. Gideon Burton of Brigham Young University.)

Overview

Rhetoric Rhetoric is the art of speaking or writing effectively. According to Aristotle’s *On Rhetoric*, it is “the ability, in each particular case, to see the available means of persuasion”. Persuasion is brought about through three kinds of proof or persuasive appeal: **logos**, the appeal to reason; **pathos**, the appeal to emotion; and **ethos**, the persuasive appeal of one’s character. These three appeals work together in combination toward persuasive ends. Aristotle called these “artistic” or “intrinsic” proofs – those that could be found by means of the art of rhetoric – in contrast to “non-artistic” or “extrinsic” proofs such as witnesses or contracts that are simply used by the speaker, not found through rhetoric.

Logos names the appeal to reason (**Metaphor = Brain**). Aristotle wished that all communication could be transacted only through this appeal, but given the weaknesses of humanity, he laments, we must resort to the use of the other two appeals. The Greek term *logos* is laden with many more meanings than simply “reason,” and is in fact the term used for “oration.” When Descartes said, “I think; therefore, I am,” his statement reflected in its pure concision and simple logical arrangement the kind of thought and being he believed to be most real. He did not claim, as Pascal would later do, that our being has as much to do with feeling as it does thinking. Descartes here equates pure rationality and pure being, persuading us of the accuracy of this equation by the simplicity of his statement. There is no room for the clouds of emotion in this straightforward formula; it makes a purely logical appeal.

Pathos names the appeal to emotion (**Metaphor = Heart**). Cicero encouraged the use of pathos at the conclusion of an oration, but emotional

appeals are of course more widely viable. Aristotle's *On Rhetoric* contains a great deal of discussion of affecting the emotions, categorizing the kinds of responses of different demographic groups. Thus, we see the close relations between assessment of pathos and of audience. Pathos is also the category by which we can understand the psychological aspects of rhetoric. Criticism of rhetoric tends to focus on the overemphasis of pathos, emotion, at the expense of logos, the message. Antony, addressing the crowd after Caesar's murder in *Julius Caesar*, manages to stir them up to anger against the conspirators by drawing upon their pity. He does this by calling their attention to each of Caesar's dagger wounds, accomplishing this pathetic appeal through vivid descriptions combined with allusions to the betrayal of friendship made by Brutus, who made "the most unkindest cut of all":

Look, in this place ran Cassius' dagger through;
See what a rent the envious Casca made;
Through this the well-beloved Brutus stabb'd,
And as he pluck'd his cursed steel away,
Mark how the blood of Caesar followed it,
As rushing out of doors to be resolv'd
If Brutus so unkindly knock'd or no;
For Brutus, as you know, was Caesar's angel.
Judge, O you gods, how dearly Caesar lov'd him!
This was the most unkindest cut of all;

(*Julius Caesar* 3.2.174-183)

Ethos names the persuasive appeal of one's character, especially how this character is established by means of the speech or discourse (**Metaphor = Character or Soul**). Aristotle claimed that one needs to appear both knowledgeable about one's subject and benevolent. Cicero said that in classical oratory the initial portion of a speech (its exordium or introduction) was the place to establish one's credibility with the audience. In Cicero's speech defending the poet Archias, he begins his speech by referring to his own expertise in oratory, for which he was famous in Rome. While lacking modesty, this tactic still established his ethos because the audience was forced to acknowledge that Cicero's public service gave him a certain right to speak, and his success in oratory gave him special authority to speak about another author. In effect, his entire speech is an attempt to increase the respectability of the ethos of literature, largely accomplished by tying it to Cicero's own, already established, public character.

Rhetorical Terms One of the most challenging aspects of understanding rhetorical terms is how to arrange or systematize all these incomprehensible (and unpronounceable) Latin and Greek words. A mere alphabetical listing is simply overwhelming (and exhausting to keep clear). One system that has been devised is a simple arrangement into two broad categories: **schemes and tropes**.

What are schemes and tropes? They have to do with using language in an unusual or “figured” way.

A **trope** is an artful deviation from the ordinary or principal **signification** (meaning or intent) of a word. And a **scheme** is an artful deviation from the ordinary **arrangement** of words.

There are **5 kinds of tropes**, most easily divided as follows:

- 1) Reference to One Thing as Another;
- 2) Wordplay and Puns;
- 3) Substitutions;
- 4) Overstatement/Understatement; and
- 5) Semantic Inversions

There are **4 kinds of schemes**, divided as follows:

- 1) Structures of Balance
- 2) Change in Word Order
- 3) Omission
- 4) Repetition

I’m going to list a number of examples for each of these categories. Again, don’t feel like you need to memorize these terms. But it’s important that you understand the basic premises of how Shakespeare used these rhetorical devices to manipulate the language (or, more precisely, how his *characters* use them to manipulate language and, in turn, manipulate those who are the intended target of his words, whether it is the audience or another character).

Trope #1: Reference to One Thing as Another

Metaphor (met’-a-for): A figure of speech that refers to one thing as another (without using the words “like” or “as”); an implied comparison between two unlike things achieved through the figurative use of words. More generally, a metaphor describes a first subject as *being* or *equal to* a second object in some way. “All the world’s a **stage** / And all the men and women merely **players**” (*As You Like It* 2.7.139) “Now is the **winter** of our discontent / Made glorious **summer** by this son of York.” (*Richard III* 1.1.1-2) “Life’s but a **walking shadow**; a **poor player** / That struts and frets his hour upon the stage.” (*Macbeth* 5.5.26-7) “No man is **an island**.” (John Donne)

Simile (sim’-i-lee): An explicit comparison of one thing to another (usually using “like” or “as”). “He doth bestride the world **like a Colossus**.” (*Julius Caesar* 1.1.227); “My love is **as a fever**, longing still / For that which longer nurseth the disease.” (Sonnet 143) Even though similes and metaphors are both forms of comparison, similes allow the two ideas to remain distinct in spite of their similarities, whereas metaphors seek to equate two ideas despite their differences. For instance, a simile that compares a person with a bullet would go

as follows: “John was a record-setting runner and as fast as a speeding bullet.” A metaphor might read something like, “John was a record-setting runner. That speeding bullet could zip past you without you even knowing he was there.”

Synechdoche (sin-ek'-do-kee): A whole is represented by naming one of its parts (genus named for species), or vice versa (species named for genus); understanding one thing with another. “Take **thy face** hence.” (*Macbeth* 5.3) “The rustler bragged he'd absconded with five hundred **head of longhorns**” (Both “head” and “longhorns” are parts of cattle that represent them as wholes.) “He shall think differently when he feels the point of my **steel**.” A sword, the species, is represented by referring to its genus, “steel”.

Metonymy (met-on'-i-mee): Reference to something or someone by naming one of its attributes; substitution of one word for another which it suggests or which with it is associated. “The **pen** is mightier than the **sword**.” (Edward Bulwer-Lytton) (The pen is an attribute of thoughts that are written with a pen; the sword is an attribute of military action.) “We await word from **the crown**.” (e.g. crown for royalty); “Friends, Romans, countrymen, lend me **your ears**.” (*Julius Caesar* 3.2.73); “The IRS is auditing me? Great. All I need is a couple of **suits** arriving at my door.” “The **White House** supports the bill” “He is a man **of the cloth**.” “**Bell, book and candle** shall not drive me back.” (*King John* 3.3.12) (Bell, book and candle representing the “props” used in the Roman Catholic practice of excommunication.)

Metalepsis (met-a-lep'-sis): Double metonymy, where one thing is referenced by something else which is only remotely associated with it. Often the association works through a different figure of speech, or through a chain of cause and effect. “He's got a **lead foot**.” (This means, “he drives fast” but only through an implied causal chain: Lead is heavy; a lead foot would be heavy; the weight of a lead foot would push down on the automobile accelerator; hence, he drives quickly.) (Ridiculously subjective.)

Personification Reference to *abstractions or inanimate objects* as though they had human qualities, abilities or animation; attribution of personality to an impersonal thing. (The English term for **prosopopeia** or **ethopoeia**.) “O beware, my lord, of jealousy! / It is **the green-ey'd monster** which doth mock / The meat it feeds on.” (*Othello* 3.3.165-167) “The insatiable hunger for imagination **preys upon** human life.” (Samuel Johnson) “**England expects** every man to do his duty.” (Lord Nelson) Compare this to **anthropomorphism**, which is the attribution of uniquely human characteristics to *animals, non-human creatures and beings, or natural and supernatural phenomena*. The difference is subtle and many grammarians no longer make a distinction between the two terms.

Trope #2: Wordplay and Puns

Antanaclasis (ant'-an-a-cla'sis): A kind of pun involving (a) the repetition of the same word with different meanings; or (b) two words, spelled differently, sounding the same, but with different meanings (plain and plane, idle and idol, etc.) Examples of the first: “You have good **leave** to **leave** us.” (*Henry IV* 1.3.20) “Put out **the light**, and then put out **the light**.” (*Othello*) (The first light refers to the candle or the lamp burning, and the second to Desdemona’s life.) “Your argument is **sound**...all **sound**.” (Benjamin Franklin) (The meaning of “sound” first appears to be “solid” or “reasonable”; in its repetition, it means something very different, “all air” or “empty”.) Examples of the second kind of antanaclasis: “Have for the **gilt** of France – O **guilt** indeed – ” (*Henry V* Prologue 27) “Yea, and so used it that were it not **here apparent** / That thou art **heir apparent**.” (*Henry IV, Part One* 1.2.55-6) Finally, in the following example, antanaclasis occurs with an entire phrase whose meaning alters upon repetition: “If you aren’t **fired with enthusiasm**, you will be **fired with enthusiasm**.” (Vince Lombardi)

Punning or Paronomasia (pa-ro-no-ma'si-a): Using words that sound alike but that differ in meaning; deliberate confusion of words based upon similarity of sound (waist/waste). “No, ‘tis not so deep as a well, nor so wide as a church-door, but ‘tis enough, ‘twill serve: ask for me tomorrow, and you shall find me a **grave** man.” (*Romeo and Juliet* 3.1.97-98) (Where **grave** means both “serious” and “buried”.) “Being but **heavy**, I will bear the **light**.” (*Romeo and Juliet* 1.4.12) (Where heavy means “in a bad mood” rather than “weighing a great deal,” and light puns on two meanings, “a torch” and “not weighing much.”) “...**culled cash**, or **cold cash**, and then it turned into a **gold cache**.” (*Billy Bathgate*, E.L. Doctorow) This often also embraces the concept of **ambiguity** – uncertainty of meaning or intention; double meaning in a word or phrase; opposite of being clear or certain. The actor must play the surface meaning and the second meaning.

Syllepsis (sil-lep'-sis): When a single word that governs or modifies two or more others must be understood differently with respect to each of those words. “Let’s have a dance ere we are married, that we may **lighten** our own hearts and * our wives’ heels.” (*Much Ado About Nothing* 5.4) (*The word “light” is assumed.) “Oh, flowers are as **common** here, Miss Fairfax, as people are in London.” (Oscar Wilde, *The Importance of Being Earnest*) (Cecily is making a catty remark to Miss Fairfax, a Londoner, by using “common” in two senses, namely “numerous” and “vulgar.”) “We must all **hang together** or assuredly we will all **hang separately**.” (Benjamin Franklin)

Onomatopoeia (on-o-mat-o-pee'-a): The concordance of sounds and meaning; using or inventing a word whose sound imitates that which it is describing, such as animal noises like “oink”, “quack” or “meow,” or suggesting

its source object, such as “boom”, “zoom”, “click”, “clang”, “buzz”, “zap” or “bang”; accommodation of sound to sense. The word is a synthesis of the Greek words *onoma* (name) and *poieo* (to make), thus it essentially means “name creation”. Other common English-language examples: hiccup, beep, splash, honk, beep-beep, vroom, bark, roar, snap, crackle, pop, cuckoo, zip and zipper. “There by moe wasps that **buzz** about his nose / Will make this sting the sooner.” (*Henry VIII* 3.2.55-6)

Trope #3: Substitutions

Anthimeria (an-thi-mer’-ee-a): Deliberate substitution of one part of speech for another; for example, forcing a verb to be a noun, as in “Thank me no **thankings**, nor proud me no **prouds**.” (*Romeo and Juliet* 5.1.153) Or forcing an adjective to be a verb: “The painful warrior **famoused** for fight...” (Sonnet 25) Or forcing a noun to be a verb: “I’ll **unhair** thy head.” (*Antony and Cleopatra* 2.5.64) “I’ve been **Republicaned** all I care to be this election year.” [Anthimeria is *deliberate* forcing for poetic effect. *Erroneous* substitution of grammatical forms is **enallage**. This gets tricky when dealing with drama, because the playwright, when creating a dimwitted character, *deliberately* commits **enallage**. Never mind.]

Periphrasis (per-if’-ra-sis): (1) The substitution of a descriptive word or phrase for a proper name; (2) or, conversely, the use of a proper name as a shorthand to stand for qualities associated with it. Examples of (1): “Now he is traveling the dark road to **the place from which they say no one has ever returned**.” (Catallus) (Instead of saying “the dark road to Hell”); “The **big man upstairs** hears your prayers.” Example of (2): “He’s no **Hercules**.”

Trope #4: Overstatement/Understatement

Hyperbole (hy-per’-bo-lee): Rhetorical (or non-literal) exaggeration for the sake of effect or to create emphasis. Hyperbole is often accomplished via comparisons, similes, and metaphors. “He doth bestride the world **like a Colossus**.” (*Julius Caesar* 1.1.227) “His legs **bestrid the ocean**: his reared arm / **Crested the world**.” (*Antony and Cleopatra* 5.2.82-3) “If thou dost slander her and torture me, / Never pray more; abandon all remorse; / On horror’s head accumulate; / Do deeds **to make heaven weep, all earth amazed**; / For nothing canst thou to damnation add / Greater than that.” (*Othello* 3.3.368-73) “Will **all great Neptune’s ocean** wash this blood / Clean from my hand? No. This **my hand will rather / The multitudinous seas incarnadine**, / Making the green sea red.” (*Macbeth* 2.2.57-60) “I’ve told you **a million times** not to exaggerate.”

Auxesis (ok-see’-sis): A form of **hyperbole** in which something is referred to be a term disproportionate to its importance for the very purpose of amplifying that thing’s importance or gravity. For example, a lawyer may refer to a scratch

as a “wound” or “laceration.” A book may be referred to as a “volume” or “tome.” Referring to a film as an “epic” when the intent is to lend a sense of importance or majesty. (This can be contrasted with **meiosis** and **litotes**, which make deliberate use of understatement.)

Litotes (li-to’-tees): Deliberate understatement for intensification, by denying the contrary of the thing being affirmed; a figure of speech which affirms something indirectly and ironically by understatement (“We have seen better days.” *As You Like It* 2.7.120), most commonly using negation (“Nor do we find him forward to be sounded.” *Hamlet* 3.1.7) (Litotes is often used as a means of expressing modesty, or downplaying one’s accomplishments, in order to gain the audience’s favor, or establishing what is called **ethos**.) “It isn’t very serious. I have this tiny little tumor on the brain.” (J.D. Salinger, *The Catcher in the Rye*)

Meiosis (mei-o’-sis): Reference to something with a name disproportionately lesser than its nature (a kind of **litotes**). Said of an amputated leg: “It’s just a flesh wound.” (*Monty Python and the Holy Grail*)

Trope #5: Semantic Inversions

Rhetorical Question: Usually defined as any question asked for a purpose other than to obtain the information the question asks. For example, “Why are you so stupid?” is likely to be a statement regarding one’s opinion of the person addressed rather than a genuine request to know. Similarly, when someone responds to a tragic event by saying, “Why me, God?!” it is more likely to be an accusation or an expression of feeling than a realistic request for information. Apart from these more obviously rhetorical uses, the question as a grammatical form has important rhetorical dimensions. For example, the rhetorical critic may assess the effect of asking a question as a method of beginning discourse: “Shall I compare thee to a summer’s day?” says the persona of Shakespeare’s 18th sonnet. This kind of rhetorical question, in which one asks the opinion of those listening, is called **anacoenosis**. This rhetorical question has a definite ethical dimension, since to ask in this way generally endears the speaker to the audience and so improves his or her credibility or **ethos**. The technical term for rhetorical questions in general is **erotema**. “Here was a Caesar! When comes such another?” (*Julius Caesar* 3.2.257)

Irony: A literary or rhetorical device in which there is an incongruity or discordance between what one says or does and what one means or what is generally understood. Irony is a mode of expression that calls attention to the character’s knowledge and that of the audience. There are three main types of irony: **(1) Rhetorical or Verbal Irony** The use of language to express a surface meaning and a different, usually intended, underlying meaning. In verbal irony, there is a disparity of expression and intention: a speaker says one thing but means another, or a literal meaning is contrary to its intended effect. An example of this is **sarcasm**. **Ironic similes** are a form of verbal irony as well:

“Funny as a baby’s open grave.” “Clear as mud.” Verbal irony is distinguished from situation and dramatic irony in that it is produced *intentionally* by speakers. **(2) Dramatic Irony** In dramatic irony, there is a disparity of expression and awareness: words and actions possess a significance that the listener or audience understands, but the speaker or character does not. In drama, the device of giving the audience an item of information that at least one of the characters in the narrative is unaware of, places the audience a step ahead of at least one of the characters. For example, in *Othello*, the audience knows that Desdemona has been faithful to Othello, but Othello doesn’t. The audience also knows that Iago is pulling the strings, a fact hidden from Othello, Desdemona, Cassio and Roderigo. **Tragic irony** is a special category of dramatic irony, in which the words and actions belie the real situation, which the spectators fully realize. For example, in *Romeo and Juliet*, when Romeo finds Juliet in a drugged, death-like sleep, he assumes her to be dead and kills himself. Upon awakening to find her dead lover beside her, Juliet kills herself with his dagger. **(3) Situational Irony** In situational irony there is a disparity of intention and result: the result of an action is contrary to the desired or expected effect. In O. Henry’s story “The Gift of the Magi,” a young couple is too poor to buy each other Christmas gifts. The wife cuts off her treasured hair to sell it to a wig-maker for money to buy her husband a chain for his heirloom pocket watch. She’s shocked when she learns he had pawned his watch to buy her a set of combs for her long, beautiful hair. Likewise, **cosmic irony** implies a disparity between human desires and the harsh realities of the outside world (or the whims of the gods). In Dallas, in response to Mrs. Connolly’s comment, “Mr. President, you can’t say that Dallas doesn’t love you,” John F. Kennedy said, “That’s very obvious.” He was assassinated immediately afterwards.

Oxymoron (ox-ee-mo’-ron): Placing two ordinarily opposing terms adjacent to one another. A compressed paradox. “**Fiend angelical**” (*Romeo and Juliet* 3.2.73) “I must be **cruel**, only to be **kind**.” (*Hamlet* 3.4.67) “Yet from those flames / No light, but rather **darkness visible** / Served only to discover sights of woe.” (Milton, *Paradise Lost* 1.62-64) Today, oxymorons are everywhere: “good grief,” “pianoforte,” “spendthrift,” “firewater,” “inside out,” “student teacher,” “loyal opposition,” “working vacation,” “small fortune,” “jumbo shrimp,” “sight unseen,” “negative growth,” “random order,” “death benefit,” “wicked good,” “same difference,” “lead balloon,” “darkness visible,” “sounds of silence,” “benign neglect,” “standard deviation.” I could go on. (See the works of George Carlin.)

Paradox (pa’-ra-dox): A statement that is self-contradictory on the surface, yet seems to evoke a truth nonetheless. “Though this be madness, yet there is method in’t” (*Hamlet* 2.2.193) “Whosoever loses his life, shall find it.” (Matthew 16:25) “What a pity that youth must be wasted on the young.” (G.B. Shaw) “Orr was crazy and could be grounded. All he had to do was ask; and as soon as he did, he would no longer be crazy and would have to fly more missions. Orr would be crazy to fly more missions and sane if he didn't, but if he was sane he had to fly

them. If he flew them he was crazy and didn't have to; but if he didn't want to he was sane and had to.” (Joseph Heller, *Catch-22*)

Scheme #1: Structures of Balance

Parallelism: Similarity of structure in a pair or series of related words, phrases, or clauses. Examples: (1) Parallelism of words: “She tried to make her pastry fluffy, sweet, and delicate”; (2) Parallelism of phrases: “Singing a song or writing a poem is joyous”; (3) Parallelism of clauses: “Perch are inexpensive; cod are cheap; trout are abundant; but salmon are best.” “And therefore, since I cannot prove a lover / To entertain these fair well-spoken days, / I am determined to prove a villain / And hate the idle pleasure of these days.” (*Richard III* 1.1.28-31)

Isocolon (i-so-co'-lon): Repetition of grammatical constructions having the same length (a kind of **parallelism**): “If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?” (*Merchant of Venice* 3.1.65) “No exorciser harm thee! / Nor no witchcraft charm thee! / Ghost unlaid forbear thee! / Nothing ill come near thee!” (*Cymbeline* 4.2.276-79) “The bigger they are, the harder they fall.” “I speak Spanish to God, Italian to women, French to men, and German to my horse.” (Charles V) “The louder he talked of his honor, the faster we counted our spoons.” (Ralph Waldo Emerson) “Many are called, few are chosen.” (Martin Waldron) The word isocolon comes from Greek *isokolon* meaning “equal member” or “same clause.”

Tricolon (tri-co'-lon): Three parallel elements of the same length occurring together in a series. “Veni, vidi, vici.” (Julius Caesar) (“I came, I saw, I conquered.” However, the English is not a true tricolon, for its verbs are not all the same length, as is the case in the Latin.) “Be sincere, be brief, be seated.” (Franklin Roosevelt) “Eye it, try it, buy it.” (Chevrolet slogan, 1940s)

Antithesis (an-tith'-e-sis): Juxtaposition of opposing or contrasting words or ideas, often, although not always, in balanced or parallel words, phrases, or grammatical structures. In acting terms, it can also be simply put as setting one word or phrase against another. “Let’s kill **boldly**, but not **wrathfully**: / Let’s **carve him** as a **dish fit for the gods**, / not **hew him** as a **carcass fit for hounds**.” (*Julius Caesar* 2.1.173-175) “And if King Edward be as **true and just** / As I am **subtle, false and treacherous**, / This day should Clarence closely be mew’d up.” (*Richard III* 1.1.37) “Not that I loved **Caesar less**, but that I loved **Rome more**. Had you rather Caesar were **living** and **die all slaves**, than that Caesar were **dead**, to **live all free men**?” (*Julius Caesar* 3.2.22-25) To put it another way, a character uses antithesis for one of the following reasons:

- ❖ to argue two opposite points of view
- ❖ to balance (or try to balance) those opposite points of view
- ❖ to compare or contrast two images

in order to:

- ❖ gain a fresh perspective on life

- ❖ make a change in course of action
- ❖ make a disclosure, a discovery, or a decision

Climax: Generally, the arrangement of words, phrases, or clauses in an order of ascending power, often in parallel structure. “My brother need not be idealized or enlarged beyond what he was in life; to be remembered simply as a good and decent man, **who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it.**” (Edward Kennedy on Robert Kennedy) “Miss America was not so much interested in serving herself as she was eager to serve **her family, her community, and her nation.**”

Anadiplosis (an-ah-di-plo'-sis): Repetition of an end at the next beginning (“doubling back”); two sentences or clauses, the end of the first is the beginning of the second. “Eyes without **feeling, feeling** without sight.” (*Hamlet* 3.4.78) “The love of wicked men converts to **fear**, / That **fear** to **hate**, and **hate** turns one or both / To worthy danger and deserved death. (*Richard II* 5.1.66-68) “My conscience hath a thousand several **tongues**, / And every **tongue** brings in a several **tale**, / And every **tale** condemns me for a villain.” (*Richard III* 5.3.194-6) “Men in great place are thrice **servants: servants** of the sovereign or state; **servants** of fame; and **servants** of business.” (Francis Bacon) Also see **gradatio**. [ABCD; DEFG]

Gradatio (gra-da'-tee-oe): Repeated **anadiplosis**: an “and-then” chain of cause/effect. “No sooner met, but they **looked**; no sooner **looked** but they **loved**; no sooner **loved** but they **sighed**; no sooner **sighed** but they asked one another **the reason**; no sooner knew **the reason** but they sought the remedy.” (*As You Like It* 5.2.37) “But we glory also in **tribulations**, knowing that **tribulation** worketh **patience**; and **patience** **trial**; and **trial** **hope**; and **hope** confoundeth not, because the charity of God is poured forth in our hearts, by the Holy Ghost, who is given to us.” (St. Paul)

Scheme #2: Changes in Word Order

Anastrophe (an-as'-tro-fee): Inversions of natural word order for the sake of emphasis. Anastrophe is most often a synonym for **hyperbaton**, but is occasionally referred to as a more specific instance of hyperbaton: the changing of the position of only a single word. “**Figures pedantical.**” (*Love’s Labour’s Lost* 5.2.407) “How many ages hence / Shall this our lofty scene be acted o’er / In **states unborn** and **accents yet unknown.**” (*Julius Caesar* 3.1.111) “The helmsman steered; the ship moved on; yet never a breeze **up blew.**” (*The Rime of the Ancient Mariner*, Coleridge)

Hyperbaton (hy-per'-ba-ton): An inversion of normal word order. “Some rise by sin, and some **by virtue fall.**” (*Measure for Measure* 2.1.213) “Why should their liberty **than ours be more?**” (*Comedy of Errors* 2.1.10) “It only

stands / **Our lives upon** to use our strongest hands.” (*Antony and Cleopatra* 2.1.50-51) (Instead of “upon our lives”)

Parenthesis (par-en'-the-sis): Inserting a word, phrase or sentence into the middle of another; usually signaled by (this) – or this – punctuation. **Note:** If you look at any page of the First Folio, you'll see that Shakespeare is full of (these), but modern editors have removed most of them. Here follows an example of a parenthesis within a parenthesis from Polonius: “But what might you think, / When I had seen this hot love on the wing – / **As I perceiv'd it (I must tell you that) / Before my daughter told me** – what might you, / Or my dear Majesty your queen here, think...?” (*Hamlet* 2.2.131-135) “Then shall our names, / Familiar in his mouth as household words – / **Harry the King, Bedford and Exeter, / Warwick and Talbot, Salisbury and Gloucester** – / Be in their flowing cups freshly remembered.” (*Henry V* 4.3.51-5)

Apposition or Appositio (ap-po-sit'-i-o): Addition of an adjacent, coordinate, explanatory or descriptive element; adjacent nouns or noun substitutes with one elaborating the other. “Albert Einstein, **perhaps the greatest of scientists**, seemed not to have mastered the physics of hair combing.”

Scheme #3: Omission

Ellipsis (el-lip-'sis): Omission of a word or short phrase easily understood in context. “So Judas did to Christ; but he, in twelve / Found truth in all but one; I, in twelve thousand, * none.” (*Richard II* 4.1.170) *Missing words (“found truth in”) are assumed. “The average person thinks he isn't *.” (Father Larry Lorenzoni) *The term “average” is omitted but understood after “isn't”.

Asyndeton (a-sin'-de-ton): The omission of conjunctions between a series of clauses (especially leaving out the “ands”), often resulting in a hurried rhythm or vehement effect. “O mighty Caesar, dost thou lie so low? / Are all thy **conquests, glories, triumphs, spoils,** / shrunk to this little measure?” (*Julius Caesar* 3.1.148) “And that government **of the people, by the people, for the people** shall not perish from the earth.” (Lincoln, *Gettysburg Address*)

Brachylogia (brach-y-lo'-gee-ah): Omission of duplicate material from parallel constructions. Complex type of **ellipsis** which entwines several sentences into one, grouping grammatical forms (subject with subject, verb with verb, etc.) and omitting material that would be duplicated. “Hoo! hearts, tongues, figures, scribes, bards, poets, cannot / Think, speak, cast, write, sing, number, -- hoo! / His love for Antony.” (*Antony and Cleopatra* 3.2.16) An example diagrammed: “Though I with **death**¹ and with / **Reward**² did **threaten**¹ and **encourage**² him, / **Not doing it**¹ and **being done**².” Untangled, Leontes' statement means – “I (1) threatened him with death (I said I wouldn't kill him if he did what I wanted) and (2) encouraged him with reward (I

said I wouldn't give him a reward if he didn't do what I wanted)." Think of branches growing between the different word forms.

Polysyndeton (pol-ee-sin'-de-ton): Employing many conjunctions between clauses, often slowing the tempo or rhythm. "Unless hours were cups of sack, **and** minutes capons, **and** clocks the tongues of bawds, **and** dials the signs of leaping houses, **and** the blessed sun himself a fair hot wench in flame colored taffeta..." (*Henry IV* 1.2.7)

Hendiadys (hen-di'-a-dis) Addition of a conjunction ("and") between a noun+modifier unit, so that the unit is then split into two nouns. For example: "furious sound" becomes "**sound and fury**". "Gross scope of my opinion" becomes "**Gross and scope** of my opinion." (*Hamlet* 1.1.68) [This is a subtle, subjective form of **polysyndeton**.]

Antiptosis (an-tip-toe'-sis): Addition of a prepositional phrase ("of") between a noun+modifier unit, so that the unit is then split into two nouns. For example: "green door" becomes "**door of green**." "And above all things put on charity, which is the **bond of perfectness**." (*Colossians* 3:12-14) [This is almost like a **hendiadys**, and just as esoteric.]

Paradiastole (par-a-dy-as'-toe-lee): Addition of a disjunctive conjunction – "nor" or "or". "For I have neither wit, **nor** words, **nor** worth, / Action, **nor** utterance, **nor** the power of speech, / To stir men's blood..." (*Julius Caesar* 3.2.225) "**Nor** stony tower, **nor** walls of beaten brass, / **nor** airless dungeon, **nor** strong links of iron / Can be retentive to the strength of spirit." (*Julius Caesar* 1.3.93) [This is a type of **polysyndeton**.]

Scheme #4: Repetition

Alliteration (ah-lit-er-ay'-shun): Repetition of initial or medial *consonants* in two or more adjacent words. Most often, repeated initial consonants. "Giddy Fortune's furious fickle wheel... Fortune is Bardolph's foe, and frowns on him." (*Henry V* 3.6.28 & 43) "I have **bob**'d his **br**ain more than he has **beat** my **bones**" (*Troilus and Cressida* 2.1) "When to the **s**essions of **sweet silent** thought..." (Sonnet 30) "For I have neither **wit**, **nor words**, **nor worth**" (*Julius Caesar* 3.2.212) And in *A Midsummer Night's Dream*, Shakespeare parodies the overuse of alliteration in Peter Quince's Prologue: "Whereat with **blade**, with **bloody blameful blade**, / He **bravely breach'd** his **boiling bloody breast**." (*Midsummer Night's Dream* 5.1.142-143)

Assonance (ass'-o-nance): Repetition of similar *vowel sounds* preceded and followed by different consonants, in the stressed syllables of adjacent words; internal rhyme. "By your **patience**, **Ancient Pistol**; Fortune is **paint**ed blind." (*Henry V* 3.6.31) "It **seems to me** / That yet we **sleep**, we **dream**." (*Midsummer* 4.1.1924) "What **mean** you, **Caesar**?" (*Julius Caesar* 2.2.8)

“Beauty’s ensign yet / Is crimson in thy lips and in thy cheeks.” (*Romeo and Juliet* 5.3. 94-5)

Consonance (con’-so-nance): It is important to recognize the difference between alliteration and consonance. Consonance is the repetition of consonant sounds *within* the words (and, most importantly, at the end of stressed syllables), while alliteration is the repetition of *beginning* consonant sounds. They are similar, but produce a different effect, and are interpreted into two completely different things in poetic analysis. For example, the sentence “Few flocked to the fight” is considered to display alliteration, because the only repetition occurs in the “f” sounds at the beginnings of the words. On the other hand, “All mammals named Sam are clammy” shows consonance, as the repeating consonant sound “m” is found within the words.

Comparing Alliteration, Assonance and Consonance There is an example of all three of these terms in one line of Edgar Allan Poe’s poem “The Raven”: “And the silken sad uncertain rustling of each purple curtain.” Assonance is the repetition of the “ur” sound in “purple” and “curtain”; consonance is the repetition of the “s” sound within “uncertain” and “rustling”; alliteration is the repetition of the “s” sound at the start of “silken” and “sad”.

Polyptoton (po-lip’-to-ton): Repetition of words derived from the same root; using a cognate of a given word in close proximity. “But when I tell him he hates flatterers, / He says he does, being then most flattered.” (*Julius Caesar* 2.1.207) “He was not born to shame: / Upon his brow shame is asham’d to sit.” (*Romeo and Juliet* 3.2.91) “With eager feeding food doth chock the feeder.” (*Richard II* 2.1.37) “Love is not love / Which alters when it alteration finds, / Or bends with the remover to remove...” (Sonnet 116)

Anaphora (a-naf’-o-ra): Repetition of the same word or group of words at the beginning of successive clauses, sentences or lines. “Mad world! Mad kings! Mad composition!” (*King John* 2.1.561) “This royal throne of kings, this sceptred isle, / This earth of majesty, this seat of Mars, / This other Eden, demi-paradise, / This fortress built by Nature for herself...” (*Richard II* 2.1.40) [ABC; ADE; AFG] “And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey’s blood? / Be gone!” (*Julius Caesar* 1.1.48-52) “In time the savage bull sustains the yoke, / In time all haggard hawks will stoop to lure, / In time small wedges cleave the hardest oak, / In time the flint is pierced with softest shower.” (*The Spanish Tragedy*, Thomas Kyd, 1.6.3)

Epistrophe (e-pis’-tro-fee): Ending a series of lines, phrases, clauses or sentences with the same word or words. “Hourly joys be still upon you! / Juno sings her blessings on you.[...] / Scarcity and want shall shun you, / Ceres’ blessing so is on you.” (*The Tempest* 4.1.108-109; 116-117) “I’ll have my bond! / Speak not against my bond! / I have sworn an oath that I will have my bond.”

(*Merchant of Venice* 3.3.405) “When I was a **child**, I spake as a **child**, I understood as a **child**.” (First Corinthians 13:11) (ABC, DEC, EFC)

Epanalepsis (ep-an-a-lep’-sis): Repetition of the same word or clause after intervening matter. More strictly, repetition at the end of a line, phrase, or clause of the word or words that occurred at the beginning of the same line, phrase or clause. Like a **diacope**, but this is an entire sentence or clause. “**Men** of few words are the best **men**.” (*Henry V* 3.2.40) “**Cassius** from bondage will deliver **Cassius**.” (*Julius Caesar* 1.3.90)

Diacope (di-ac’-o-pee): Repetition with only a word or two (usually a modifier) between. This operates only as a phrase, not as a complete sentence. “**Villain**, damned smiling **villain**.” (*Hamlet* 1.5.106) “**Words, words**, mere **words**, no matter from the heart.” (*Troilus and Cressida* 5.3.109)

The following seems to fall somewhat between epanalepsis and diacope: “**Blood** hath bought **blood**, and **blows** have answer’d **blows**; / **Strength** match’d with **strength**, and **power** confronted **power**.” (*King John* 2.1.329-30)

Chiasmus (ki-az’-mus): Mirror-image repetition of ideas or grammatical structures in inverted order (not to be confused with **antimetabole**, in which identical words are repeated and inverted). “But O, what damned minutes tells he o’er / Who **dotes**, yet **doubts**; **suspects**, yet **strong loves**.” (*Othello* 3.3) The idea of affection occurs in “dotes” and “strong loves”; the idea of doubting in “doubts” and “suspects.” These two ideas occur in the quotation in an ABBA order, thus repeated and inverted. Chiasmus can also reverse the order of letters for literary effect. For example, one could say “A **mind** is a terrible thing to **waste**, but a **waist** is a terrible thing to **mind**.” In this case, homophones “waste” and “waist” sound the same but have different meanings. Chiasmus can also be implied only. Kermit the Frog’s “**Time’s fun** when you’re having **flies**,” implies the parallel phrase, “**Time flies** when you’re having **fun**.” Phonetic chiasmus changes sounds in order to achieve the criss-cross structure of parallel clauses. One of the most famous: “I’d rather have a **bottle in front of me** than a **frontal lobotomy**.” Many jokes are built around phonetic chiasmus: “What’s the difference between a boxer and someone who has a cold? The first one **knows his blows** and the second **blows his nose**.”

One very specific form of chiasmus is called **Antimetabole (an’-ti-me-ta’-bo-lee)**. This is when the same words are used but in reverse order. (An **epandos** which is also an **antithesis**, in case you’re interested. Isn’t this fun?) “**Fair is foul** and **foul is fair**.” (*Macbeth* 1.1.11-12) Another famous example: “Ask not **what your country can do for you**, but **what you can do for your country**.” (John F. Kennedy) In this case, “what your country can do for you” is mixed up but contains all the same words that are in “what you can do for your country.” Other examples: “For give the **dry fool** drink, then is the **fool** not **dry**; bid the **dishonest** man **mend** himself; if he **mend**, he is no longer

dishonest; if he cannot, let the botcher mend him. Anything that's mended is but patched; virtue that transgresses is but **patched with sin**; and **sin** that amends is but **patched with** virtue." (*Twelfth Night* 1.5.42-6)
"**Circumstances rule men; men do not rule circumstances.**" (Herodotus)
"When the **going gets tough**, the **tough get going**." "Woe unto them that call **evil good**, and **good evil**; that put **darkness for light**, and **light for darkness**; that put **bitter for sweet**, and **sweet for bitter!**" (Isaiah 5:20)

Other Rhetorical Figures

At this point I've covered quite a few of the key figures of speech. But, believe it or not, there are literally hundreds more. Below are just a few that I think might come in handy as you work on Shakespearean text. Again, don't be turned off or freaked out by all these terms. Just have fun taking a closer look at how varied and imaginative the tools of rhetoric can be:

Accumulatio (ac-cu-mu-lat'-ee-oh): A series of sentences or clauses which repeat an idea by rephrasing it. (Also called **congeries**.) "I will not **excuse** you; you shall not be **excused**; **excuses** shall not be admitted; there is no **excuse** shall serve you; you shall not be **excused**." (*Henry IV, Part II* 5.1.5)

Allusion (a-loo'-zhun): A reference to, or representation of, a place, event, literary work, myth, or work of art, either directly or by implication, that the reader or listener already knows, leaving them to make the connection. "O, my offence is rank it smells to heaven; / It hath the **primal eldest curse** upon't, / A brother's murder." (*Hamlet* 3.3.38-40) (Refers to the slaying of Abel by Cain, his brother – Genesis 4:10-11) "If I live to be as old as **Sibylla**, I will die as chaste as **Diana**, unless I be obtained by the manner of my father's will." (*Merchant of Venice* 1.2.296-8) (The Cumaean Sibyl of Roman myth lived a thousand years. Diana was the Roman goddess of the hunt and of chastity. Portia is saying in this quotation that even if she lives a thousand years, she'll be chaste until she marries the man her father prefers. In this case, the man who solves the riddle her father has posed for those seeking her hand.)

Anapodoton (a-na-po-do'-ton): Omission of an obvious clause; the conclusion of the thought is to be assumed. "Would the cook were of my mind." (*Much Ado* 1.3.29) The speaker is Don John, and the unspoken clause is "he would poison them all," or words to that effect. Likewise, Caligula's phrase "Would the Roman people had a single neck" has the implied, unspoken clause "I could execute them all with one stroke," or words to that effect.

Antilabe (an-ti'-la-bey) or Shared Line: Where a single verse line is distributed on two or more characters (also referred to as a "shared line.") The verse usually maintains its metric integrity, while the line fragments spoken by the characters may or may not be complete sentences.

Brutus: Peace then. No words.
Clitus: I'll rather kill myself.

These are three sentences spoken by two persons. But it is only one single line in blank verse. Another example, from *King John* 3.3.71-4:

King John: Death.
Hubert: My lord?
King John: A grave.
Hubert: He shall not live.

And from *Love's Labour's Lost* 1.1.124:

Longaville: Marry, that did I.
Berowne: Sweet lord, and why?

Antisthecon (an-tis'-the-con): Deliberate misspelling, often used to suggest dialect or mispronunciation: "Better at home, if 'would I might' were 'may.' / But to the sport abroad. Are you bound thither? / In all swift haste. / Come, then we go **together**." (*Troilus and Cressida* 1.1.120) "Together" may be deliberately misspelled to rhyme with "thither." (Though one might argue that it is not a deliberate choice by the playwright but a Folio misprint!) Antisthecon is a kind of *metaplasm*, the general term for changes to word spelling.

Apheresis (af-air'-e-sis): Subtraction of letter(s) from the beginning of a word, such as 'gainst, 'gan, 'bove, 'neath, for *against, began, above, beneath*. "Use every man after his desert, and who should 'scape whipping?" (*Hamlet* 2.2.561)

Apocope (a-pock'-a-pee): Subtraction of letter(s), sound(s) or syllable(s) from the end of a word. "I am Sir Oracle, / And when I **ope** my lips let no dog bark!" (*Merchant of Venice* 1.1.93) Modern examples of apocope include "mag" for magazine, "fab" for fabulous, "cred" for credibility, "psych" for psychology, etc.

Apophasis (ah-pahf'-a-sis): The artful mentioning of a subject by denying that it will be mentioned. "I **speak not** to disprove what Brutus spoke." (*Julius Caesar* 3.2.100) "I found it in his closet – 'tis his will. / Let but the commons hear this testament – / Which, pardon me, **I do not mean to read** – " (*Julius Caesar* 3.2.129)

Aporia (a'-poe-ree-a): The deliberate act of talking about how one is unable to talk about something. "I can't tell you how often aporia is used." The term **dubitatio** refers to a subtype of aporia in which a speaker or writer pauses and deliberately reveals his doubt or uncertainty (genuine or feigned) about an issue. The aporia in the case of dubitatio is both that pause and the act of intentionally

discussing that ambiguous reaction. This rhetorical ploy can make the audience feel sympathy for the speaker's dilemma, or it can help characterize the speaker as one who is open-minded and sincerely struggling with the same issues the audience faces.

Aposiopesis (ap-o-sy'-o-PEE'-sis): Omission of a clause because the speaker has broken off as if unable or unwilling to continue. “For if the sun breed maggots in a dead dog, being a god kissing carrion – Have you a daughter?” (*Hamlet* 2.2.181) “I will have revenges on you both / That all the world shall – I will do such things – / What they are yet, I know not; but they shall be / The terrors of the earth!” (*King Lear* 2.4.274-77)

Apostrophe (a-pos'-tro-phe): Turning one's speech from one audience to another. “For Brutus, as you know, was Caesar's angel. / **Judge, O you gods,** how dearly Caesar loved him.” (*Julius Caesar* 3.2.180-1) Most often, apostrophe occurs when one addresses oneself to an abstraction, to an inanimate object, or to the absent. Antony to Caesar's corpse: “O, pardon me, thou bleeding piece of earth, / That I am meek and gentle with these butchers! / Thou art the ruins of the noblest man / That ever lived in the tide of times.” (*Julius Caesar* 3.1.254-257) Richard to himself: “Dive, thoughts, down to my soul” (*Richard III* 1.1.41)

Asterismos (as-ter-is'-mos): Addition of a word to emphasize what follows. Examples: “Behold,” “Hey,” “Lo,” “Verily,” “Yea,” or “Yes.”

Double entendre (aka adianoeta): A figure of speech in which a spoken phrase is devised to be understood in either of two ways. Often the first (more obvious) meaning is straightforward, while the second meaning is more subtle and often at variance with the ostensible meaning: often *risqué*, inappropriate, or ironic. The OED defines a double entendre as especially being used to “convey an indelicate meaning”. It is often used to express potentially offensive opinions without the risks of explicitly doing so. Double entendre is a kind of irony, since it uses terms that imply a different meaning than they denote; however, it counts on carrying both its meanings, playing off how different audiences will understand the same locution (one, literally; the other, ironically). The character who pursues his objective by using double entendres is exercising his wit. In life we know when we have said something clever. Even if the character chooses not to express his own enjoyment of his wit, it is there regardless, even when the actor chooses that his character cover it. “It hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and **spin it off.**” (*Twelfth Night* 1.3.56-7) “Yea, dost thou fall upon thy face? / **Thou wilt fall backward** when thou hast more wit;” (*Romeo and Juliet* 1.3.41-2) “For the bawdy hand of the dial is now upon the prick of noon.” (*Romeo and Juliet* 2.4.112-4)

Double Epithet: Two words of identical or almost identical meaning, sometimes joined by a conjunction, used to describe an object, generally for the sake of giving emphatic effect or to denote emotion in the speaker. The chief

effect is richness or plenitude of style: “extravagant and erring,” “foul and pestilent.” One of Shakespeare’s favorite devices, usually combining a Latinate and an Anglo-Saxon word. “Be not **peevish-fond** in great designs. (*Richard III* 4.4.417) “That I should love a **bright particular** star” (*All’s Well That Ends Well* 1.1.98) “Commend me to thy honourable virtuous lord” (*Timon of Athens* 3.2.28)

Enallage (e-nal’-la-gee): A grammatical mistake. “**Is there not wars?** Is there not employment?” (*Henry IV, Part Two* 1.2.69) “**We was** robbed!” (Joe Jacobs, boxing manager) “**Curiouser and curiouser.**” (Lewis Carroll, *Alice in Wonderland*)

Enthymene (en’-the-meen): A formalized, often elaborate logical argument. However, a step in normal logic is often implied, but omitted, thus rendering the conclusion suspect. “Mark’d ye his words? He would not take the crown. / Therefore ‘tis certain he was not ambitious.” (*Julius Caesar* 3.2.112)

Epanados (e-pan’-o-dos): Repetition of a phrase in the opposite order. “**Fair is foul, and foul is fair.**” (*Macbeth* 1.1.1) [Mirror image: A and B, B and A]

Epanorthosis (ep’-a-nor-tho-sis): Addition by correction; saying something and then thinking better of it. “A good heart, Kate, is the sun and the moon; **or rather, the sun and not the moon**, for it shines bright and never changes, but keeps his course truly.” (*Henry V* 5.2.160) “Your brother (**no, no brother!**) Yet the son – / **Yet not the son** – I will not call him son – “ (*As You Like It* 2.3.19)

Epenthesis (e-pen’-tha-sis): Addition of one or more sounds or letters to a word, especially to the interior of a word. Epenthesis may be divided into two types: **excrescence** (if the sound added is a consonant) and **anaptyxis** (if the sound added is a vowel). “Give Mutius burial with our bretheren.” (*Titus Andronicus* 1.1.348) Modern example: “**athelete**” rather than “athlete.”

Epizeuxis (ep’-i-zeuks-is): Immediate repetition, usually of a single word. “**Reputation, reputation, reputation!** O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!” (*Othello* 2.3.264) “**O horror, horror, horror!** Tongue nor heart / Cannot conceive nor name thee!” (*Macbeth* 2.3.80-1) “**Words, words, words.**” (*Hamlet* 2.2.192)

Feminine Rhyme: A rhyme that matches two or more syllables, usually at the end of respective rhymes. Often the final syllable is unstressed. Feminine rhyme is relatively rare in English poetry, and usually appears as a special effect. Shakespeare’s Sonnet number 20, uniquely among the sonnets, makes use exclusively of feminine rhymes:

“A woman’s face with nature’s own hand **painted**,

Hast thou, the master mistress of my **passion**;
A woman's gentle heart, but not **acquainted**
With shifting change, as is false women's **fashion**...
But since she prick'd thee out for women's **pleasure**,
Mine be thy love and thy love's use their **treasure**."

Hypallage (hy-pal'-ah-gee): Reversal of elements within a sentence which changes the literal meaning but enhances the poetic imagery. "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was." (*Midsummer* 4.1.211-14) "Our gayness and our guilt are all besmirch'd / With **rainy marching in the plainful field**." (*Henry V* 4.3.) (Instead of "painful marching in the rainy field.") "Once upon a tree / I came across a time." (Theodore Roethke) "Darksome wandering by the solitary night." (Instead of "Solitary wandering by the darksome night.")

Hysteron-proteron (hys'-te-ron pro'-te-ron): Where the first key word of an idea refers to something that happens temporally later than the second key word; reversal of time sequence, in which the natural or rational order of its terms is reversed. Look at it as a rhetorical cart before the horse. "Let us **die**, and **charge** into the thick of the fight." (*Aeneid* ii, 353, Virgil) "Th' Antoniad, the Egyptian admiral, / With all their sixty, **fly** and **turn the rudder**." (*Antony and Cleopatra* 3.10.2) (The turning of the rudder logically precedes the flight, yet is mentioned after.)

Inclusio (in-cloo'-see-oh): Repetition of several words at the beginning of a passage at its end. (An **eplanalepsis** of the phrase.) "**Do not weep maiden, for war is kind**. / Because your love turned wild hands toward the day / And the affrighted steed ran on alone, / **Do not weep**. / **War is kind**." (Stephen Crane, "Do not weep maiden, for war is kind")

Malapropism: Also called a **Dogberryism** – the use of an incorrect word in place of a word with a similar sound, resulting in a nonsensical, often humorous utterance. "Cousin, cousin, how have you come so early by this lethargy? / **Lechery!** I defy **lechery**." (*Twelfth Night* 5.1.113-114) "First, who think you the most **desertless** man to be constable?" (for **deserving**) (*Much Ado About Nothing* 3.3.8-9) "By this hand, they are scoundrels and **substractors** that say so of him." (for **detractors**) (*Twelfth Night* 1.3.32-33) The word *malapropism* comes ultimately from the French *mal à propos* meaning "inappropriate" via "Mrs. Malaprop", a character in the Richard Brinsley Sheridan comedy *The Rivals* (1775) who habitually misused her words. *Dogberryism*, of course, comes from "Officer Dogberry" in *Much Ado About Nothing*.

Masculine rhyme: A rhyme on a single stressed syllable at the end of a line of poetry. This term is interchangeable with single rhyme, and is often used contrastingly with the terms "feminine rhyme" and "double rhyme".

“Stand still, and I will read to **thee**
A lecture, love, in Love's philosophy.
These three hours that we have **spent**
Walking here, two shadows **went**
Along with us, which we ourselves **produced**.
But now the sun is just above our **head**,
We do those shadows **tread**,
And to brave clearness all things are **reduced**.”

John Donne, *Lecture Upon the Shadow*

Metaplasms (met'-a-plas-um): Deliberate misspelling by adding, subtracting, transposing or substituting letters. “I have but with a **cursorary** eye / O'erglanc'd the articles.” (for “cursory”) (*Henry V* 5.2.77) “By going to Achilles. / That were to **enlard** his fat-already pride.” (for “lard”) (*Troilus and Cressida* 2.3.194-195) “The King has cause to **plain**.” (for “complain”) (*King Lear* 3.1.39) “Season your admiration for awhile / With an **attent** ear.” (for “attentive”) (*Hamlet* 1.2.192) “A pun is its own **reword**.”

Metatheses (meh-that'-eh-sis): Particular type of **metaplasms**. Transposition of letters or sounds in a word; for example, “clapse” (Middle English) became “clasp.” Rare and subjective. Some editors believe Caliban came from cannibal. Metathesis is responsible for the most common types of speech errors, such as children saying *pasghetti* instead of *spaghetti*, or in Black American dialect, the word *ask* being pronounced *aks*.

Palindrome (pal'-in-drome): Repetition of the same letter in opposite order. “Able I was ere I saw Elba.” “Rats live on no evil star.” “A man, a plan, a canal, Panama.”

Pleonasm (plee'-oh-nasm): Use of more words than is necessary to express an idea clearly; rhetorical repetition that is grammatically superfluous (simplest form of **copiousness**). “This was the **most unkindest** cut of all.” (*Julius Caesar* 3.2.183) “The **inaudible** and **noiseless** foot of time.” (*All's Well That Ends Well* 5.1.398) “But now I am **cabin'd, cribb'd, bound in** / to saucy doubts and fears.” (*Macbeth* 3.4.24) “**A child** of your grandmother Eve, **a female**; or, for thy more sweet understanding, **a woman**.” (*Love's Labour's Lost* 1.1.263)

Ploce (plo'-chay): A special type of pun: repetition of a word – once in a general, and once in a specific sense. “Is **man** so hateful to thee / That art thyself a **man**?” (*Timon of Athens* 4.3.51-52) (The first use is general, the second specific.) “Your cousin, my lady, takes great **exceptions** to your ill hours. / Why, let her **except**, before **excepted**. / Ay, but you must **confine** yourself within the modest limits of order. / **Confine**? I'll **confine** myself no finer than I am.” (*Twelfth Night* 1.3.5-11)

Praecisio (pray-kis'-ee-oh): Breaking off suddenly in the middle of speaking, usually to portray being overcome with emotion; making a point by remaining silent. “O judgment! thou art fled to brutish beasts, / And men have lost their reason. Bear with me, / My heart is in the coffin there with Caesar, / And **I must pause** till it come back to me.” (*Julius Caesar* 3.2.104-107) “But ere they came – **O let me say no more!** / Gather the sequel by that went before.” (*Comedy of Errors* 1.1.95-6)

Proparalepsis (pro-par-a-lep-sis): Addition of letters to the end of a word, thereby stretching it, holding attention, perhaps deliberately for exaggeration or humorous effect. “I can call spirits from the **vasty** deep.” (*Henry IV* 3.1.52) Shakespeare combines the words “climate” and “temperature” to create “climature” in *Hamlet*. “Unto our climatures and countrymen” (*Hamlet* 1.1.120-124) “Thanks muchly.”

Prosthesis (pro'-thes-sis): Addition of letter(s) (usually enough to create an extra syllable) to the beginning of a word. “I all alone **beweep** my outcast state.” (Sonnet 29.1) Humorous modern example: “My characters will henceforth go **afishing**, and they will read *Afield & Astream*. Some of them, perhaps, will be **asexual**.” (E.B. White, letter to a *New Yorker* editor who changed the word *fresh* to *afresh* in one of his essays)

Scesis Onomaton (skee'-sis o'no'ma'-ton): Figure of repetition in which a set of two or more different words having the same (or very nearly the same) meaning occurs within the same sentence; a successive series of words or phrases whose meanings are generally equivalent. “It’s not pining! It’s **passed on!** This parrot is **no more!** It has **ceased to be!** It’s **expired** and **gone to meet its maker!** This is a **late parrot!** It’s a **stiff!** **Bereft of life,** it **rests in peace!** If you hadn’t nailed it to the perch it would be **pushing up the daisies!** It’s **run down the curtain and joined the choir invisible!** This is an **EX-PARROT!**” (Monty Python, Dead Parrot Sketch)

Stichomythia (stik-o-mith'-ee-uh): When alternating lines, or half-lines, are given to alternating characters (particularly well suited to sections of dramatic dialogue where two characters are in violent dispute). An example from *Richard III* 1.2, between Richard and Lady Anne:

Lady Anne: I would I knew thy heart.
Gloucester: 'Tis figured in my tongue.
Lady Anne: I fear me both are false.
Gloucester: Then never man was true.
Lady Anne: Well, well, put up your sword.
Gloucester: Say, then, my peace is made.
Lady Anne: That shall you know hereafter.
Gloucester: But shall I live in hope?

Lady Anne: All men, I hope, live so.
Gloucester: Vouchsafe to wear this ring.
Lady Anne: To take is not to give.
Gloucester: Sweet saint, for charity, be not so curst.
Lady Anne: Foul devil, for God's sake, hence, and trouble us not.

Another example, this time from *Hamlet* 3.4:

Queen: Hamlet, thou hast thy father much offended.
Hamlet: Mother, you have my father much offended.
Queen: Come, come, you answer with an idle tongue.
Hamlet: Go, go, you question with a wicked tongue.

Syncope (sin'-co-pee): Subtraction of letter(s) from the middle of a word, usually enough to subtract a syllable. "Home thou art gone, and **ta'en** thy wages." (*Cymbeline* 4.2.258) "**O'ermaster't** as you may." (*Hamlet* 1.5.140) "Your lordship, though not clean past your youth, hath yet some smack of age in you, some relish of the saltiness of time." (*Henry IV, Part Two* 1.2.112) (Here, the "i" in "saltiness" has vanished to create a new word.)

Synaloepha (sin-ah'-lef-fa): Omitting one or two vowels which occur together at the end of one word and the beginning of another; a contraction of neighboring syllables. (A kind of **metaplasm**.) "When yond same star that's westward from the pole / Had made his course **t'illum** that part of heaven." (*Hamlet* 1.1.36-37) "It suffers not in smiling pomp, nor falls / Under the blow of thrilled discontent, / Whereto **th'inviting** time our fashion calls." (Sonnet 124) "I'll take one; you take **th'other**."

Tmesis (ta-mee'-sis): Breaking a word in two, usually to insert a word between the two parts. For example: "**what person so-ever**" instead of "whatsoever person;" or "**un-fucking-believable**," instead of unbelievable, "**guaran-damn-tee**," instead of guarantee, "**la-dee-freakin'-da**," instead of la-dee-da.

Zeugma (zoog'-mah): The omission of a word or phrase (usually a verb construction), which has the **exact same meaning** for more than one clause. "But passion lends them power, time * means, to meet." (*Romeo and Juliet* Prologue 13) (*Omitted words ("lends them") are omitted, but assumed. Contrast **syllipsis**, which is annoyingly similar.) "Lust conquered shame, audacity fear, madness reason." (Cicero)