Syntactical / Rhetorical Techniques Devices (Bassett)

Syntax: the arrangement of words and the order of grammatical elements in a sentence

Repetition: the reiteration of a word, sound, phrase or idea

Rhetoric: the art of persuasion. It has to do with the presentation of ideas in clear, persuasive

language

Scheme: Syntax – in which WORD ORDER is altered from the usual or expected

Tropes: Diction – in which MEANING is altered from the usual or expected. “FIGURATIVE

LANGUAGE/FIGURE OF SPEECH” is more commonly used today

**TROPES (Figures of Speech)**

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| Apostrophe | Addresses some absent or nonexistent person or things if present and capable of understanding. Its most common purpose in prose is to display intense emotion. | *O Jerusalem, Jerusalem, the city that kills the prophets and stones those sent to her! — Luke 13:34 (NASB)*  *O eloquent, just, and mighty Death! — Sir Walter Raleigh* |

Euphemism A substitution of less pungent words *The schoolmaster corrected the slightest*

from harsh ones, resulting in an  *fault with his birch reminder.*

excellent ironic way.

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| Hyperbole | Counterpart of understatement, deliberately exaggerates conditions for emphasis or effect. | The bag weighed a ton.  I can give you a thousand reasons, why you should invest more time in personal growth. |

Litotes Opposite of hyperbole; understatement “not bad” when something is good

(lit-o-tees) Support through denial

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| Under-statement | Deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. Understatement is a form of irony. | It’s just a flesh wound. — The Black Knight, after having both arms cut off, in Monty Python and the Holy Grail  I am just going outside and may be some time. — Captain Lawrence Oates, Antarctic explorer, before walking out into a blizzard to face certain death, 1912 |

Dramatic Irony Audience/Reader knows more

than presented

Situational Irony incongruity appears between

expectations of something to

happen, and what actually

happens instead

Verbal Irony words express something

contrary to truth or someone

says the opposite of what they

really feel or mean; often sarcastic

Apophasis a type of irony; a statement I come to praise Caesar, not to

opposite of what one means. bury him

Pretending to deny what is

really affirmed.

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| Metaphor | Describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. | All the world’s a stage, And all the men and women merely players; They have their exits and their entrances; — Shakespeare, As You Like It |

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| Oxymoron | Combines contradictory terms. | | | *Happily divorced Black milk*  *Kindly bold Big shrimp* |
| Paradox | | Anomalous juxtaposition of incongruous ideas for the sake of striking exposition or unexpected insight. | *I can resist anything except temptation. — Oscar Wilde*  *Spies do not look like spies. — G. K. Chesterton* | |
| Personifi- cation | | Gives an inanimate (non-living) object human traits and qualities. | *The sky smiled, as the horrible clouds raced across it, out of its way.*  *The stars danced playfully in the moonlit sky.*  *This coffee is strong enough to get up and walk away.* | |

Pun play on the meaning of words

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| Rhetorical Question | Asking a question as a way of asserting something. Asking a question which already has the answer hidden in it. Or asking a question not for the sake of getting an answer but for asserting something. | | | *What have the Romans ever done for us? — Monty Python’s Life of Brian*  *Don’t we all work too much?* |
| Simile | | Directly compares two things through some connective, usually “like”, “as”, “than”, or a verb such as “resembles”. | *Cute as a kitten.*  *As busy as a bee.*  *I’m happier than a tornado in a trailer park! — Mater, Cars* | |
| Synecdoche | | A type of metaphor in which the part stands for the whole, the whole for a part, the genus for the species, the species for the genus, the material for the thing made, or in short, any portion, section, or main quality for the whole or the thing itself (or vice versa). | *Four wheels on fire.*  *Land ho! All hands on deck! — Robert Louis Stevenson, Treasure Island*  *All these brains in the room, and no answer to the problem*. | |
| Metonymy | | Calls a thing or concept not by its own  name but by the name of something  intimately associated with that thing  or concept | *The White House (the President)* | |

**Schemes (Syntax)**

Antimetabole A sentence strategy in which the *Ask not what your country can do for*

arranagement of ideas in the second *you—ask what you can do for your*

phrase/clause is a reversal of the *country. –President John F. Kennedy*

first (using the same words)

**Balance**

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| Antithesis | Establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure. | | | *That’s one small step for a man, one giant leap for mankind. — Neil Armstrong* |
| Chiasmus  (Type of  Antithesis) | | Figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism. In its classical application, chiasmus would have been used for structures that do not repeat the same words and phrases, but invert a sentence’s grammatical structure or ideas. | *What is learned unwillingly is gladly forgotten.*  *I feel proud of my Alvaro every time the little man makes others smile.*  *By day the frolic, and the dance by night. —  Samuel Johnson*  Not that I loved Caesar less, but I loved Rome more. | |

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| Climax | Consists of arranging words, clauses, or sentences in the order of increasing importance, weight, or emphasis. A good, better, best structure. | *The concerto was applauded at the house of Baron von Schnooty, it was praised highly at court, it was voted best concerto of the year by the Academy, it was considered by Mozart the highlight of his career, and it has become known today as the best concerto in the world.* |

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| Epanalepsis | Repeats the beginning word of a clause or sentence at the end. One sentence.  Similar to anadiplosis (separate sentences) | | | *The king is dead; long live the king.*  *Water alone dug this giant canyon; yes, just plain water.*  *Hear me for my cause, and be silent, that you may hear.* |
| Epistrophe | | Repetition of the same word or words at the end of successive phrases, clauses or sentences. It is the counterpart of anaphora. | *What lies behind us and what lies before us are tiny compared to what lies within us. — Ralph Waldo Emerson*  *When I was a child, I spoke as a child, I understood as a child, I thought as a child. — The Apostle Paul*  *If any speak; for him I have offended….If any speak; for him I have offended.* | |

Gives two or more parts of the *What you is what you get.*

Parallelism sentences a similar form so as  *I appreciate profound conversations*

to give the whole a definite pattern. *and I despise superficial talk.*

Parison type of parallelism but regarding *Never complain; never explain.*

balance of phrasing *It will inflame you; it will make you mad.*

Isocolon/ a succession of sentences, phrases *His purpose was to impress the ignorant*,

Parataxis and clauses of equal length. *to perplex the dubious, to confound the*

similar to asyndeton – but *scrupulous.*

Clauses must relate *As Caesar loved me, I weep for him; as he*

*Fortunate, I rejoice at it……..*

 a word applies to two others in *John and his license expired last week.*

Zeugma\* different senses or to two others

(zoog ma)of which it semantically *with weeping eyes and hearts*

two others of which it semantically

suits only one

**Word Order**

Anastrophe Deliberate inversion of the common

order of words

**Addition**

Appositive The placing next to a noun or phrase *John, my brother, is coming home.*

that explains it.

Polysyndeton Repetition/addition of conjunctions *And God made the beast of the earth,*

Within a sentence for special emphasis *cattle after their kind, and everything*

*yhat creepeth, and God saw that it*

*was good.*

**Omission**

Asyndeton Omitting of conjunctions between *Friends, Romans, countrymen, lend*

Words, phrases, or clauses *me your ears.*

Ellipsis Deliberate omission of word/s that *To err is human; to forgive…devine*.

Are implied by the context.

**Repetition**

Anaphora Repetition of the same word/s at the *The true nature of man, his true good*,

beginning of successive phrases, clauses, *true virtue, and true religion are things*

or sentences for effect. *Which cannot be known separately*.

Anadiplosis Repetition of a prominent/usually *Fear leads to anger. Anger leads to*

The final word of the phrase, clause, *hate. Hate leads to suffering.*

line or stanza at the beginning of

the next-separate sentences

Epanalepsis Repetition placed at the end of a

Sentence, line, clause, phrase, of

word/s at the beginning of the same

Sentence, line, clause, or phrase.

Epimone a long, persistent repetition  *Brutus is an honorable man.*

*Brutus says he was ambitious*.

Repend Repetition with irregular intervals

Metabole Same root word repeated *man / men*

**Sound**

Alliteration Repetition of the same consonant sound,

usually at the beginning of successive

words.

Assonance Similar vowel sounds repeated in successive *The crumbling thunder of seas.*

or proximate words containing different

consonants.

Consonance Close repetition of identical consonant *flip-flop*

sounds before and after different vowels

Onomatopoeia Word that phonetically suggests the *bang meow oink*

Source of the sound that it describes *pop crackle roar*

Cacophony a harsh, discordant mixture of sounds; *deafening alarm bells.*

usually consonants *Over the cobbles he clattered*

*clashed in the dark inn yard.*

Eupony the quality of being pleasing to the ear

through a harmonious combination of

words.

**Other Rhetorical Devices**

Metabole same root word repeated *man/men*

Antiphrasis satirical/humorous use of word/phrase *I was awakened by the dulcet*

to convey an idea exactly opposite of its *tones of Frank, the morning*

real significance *doorman, alternately yelling my*

*name , ringing the doorbell*,

*and pounding on my door*.

Syllogism Formula for presenting an argument *All men are mortal (major)*

logically. Affords a method of *John is a man (minor*)

demonstrating logic through *John is mortal (conclusion*)

analysis. It consists of three divisions:

a major premis, a minor premis, a

conclusion that is deduced.

Caesura intended pause in middle of line

Aposiopesis dramatic pause for effect *And I must pause till it come*

*back to me.*

**Loose / Periodic Sentences**

Loose Sentences Ends with a dependent sentence element A car hit him, just as he bent

S-V-C: more common in English. The main over to tie his shoelace. Idea comes first. He bent over to tie his shoelace,

Just as a car hit him.

Periodic Sentences Main idea is postponed until the last part As confetti showered her head,

of the sentence to gain emphasis. the old woman fainted.