Rhetorical Devices –

#1

1. **ad hominem**- Latin for “to the man” - attacking the arguer and not the person; also known as mud-slinging
2. **anaphora** - the repetition of a word or expression at the beginning of successive phrases for rhetorical or poetic effect, as in Lincoln's Gettysburg Address: We cannot dedicate-we cannot consecrate-we cannot hallow this ground And whisper to their souls, to go,
3. **apostrophe**– addressing someone or something, usually not present, as though present. EX: Death, be not Proud. A figure of speech wherein the speaker speaks directly to something non-human. Often, apostrophe is to a god, ghost, or some supernatural thing, like Death, Night, or Fate. It may also be to a person, if the person isn’t there, or if the speaker doesn’t think the person is there.
4. **blank verse** - unrhymed iambic pentameter; metrical verse with no ending rhyme (Shakespeare)
5. **chiasmus** – (repetition) in successive clauses which are usually parallel in syntax, as in Pope's "A fop their passion, but their prize a sot," or Goldsmith's "to stop too fearful, and too faint to go."An inverted parallelism; the reversal of the order of corresponding words or phrases (with or without exact repetition) in successive clauses which are usually parallel in syntax, as in Pope's "A fop their passion, but their prize a sot," or Goldsmith's "to stop too fearful, and too faint to go."
6. **consonance**– the repetition of consonant sounds with differing vowel sounds in words near each other in a line or lines of poetry. EX: But yet we trust
7. **diction** - an author’s choice of words—i.e., simple, sophisticated, colloquial, formal, or informal.
8. **epigram** – a witty saying, usually at the end of a poem, about 2 lines long; a brief, witty observation about a person, institution, or experience
9. **existentialism**–a term applied to a group of attitudes which emphasize existence rather than the essence, and sees the inadequacy of human reason to explain the enigma of the universe
10. **foot**–a unit of meter; a metrical foot can have two or three syllables; the basic unit of measurement in a line of poetry. In scansion, a foot represents one instance of a metrical pattern and is shown either between or to the right or left of vertical lines. The most common foot is the iamb—two syllables with accent on the last. The most widely used meter is iambic pentameter. A foot is the smallest repeated pattern of stressed and unstressed syllables in a poetic line. A line of meter is described by the kind of meter and the number of feet.
	1. The standard feet are:
		1. Iamb. (u') A metrical foot consisting of one unaccented syllable followed by one accented syllable
		2. Trochee. ('u) A metrical foot consisting of one accented syllable followed by one unaccented syllable (bar-ter).
		3. Anapest. (uu') A metrical foot consisting of two unaccented syllables followed by one accented syllable (un-der-stand).
		4. Dactyl. ('uu) A metrical foot consisting of one accented syllable followed by two unaccented syllables (mer-ri-ly).
11. **idioms** - expressions that do not translate exactly into what a speaker means; idioms are culturally relevant; when a person uses an idiomatic expression, he or she truly "thinks" in the language
12. **loose or cumulative sentence** – has independent clause first, followed by a series of phrases and clauses—ex. The family used to gather around the hearth, doing such chores as polishing shoes, mending ripped clothing, reading, chatting, always warmed by one another’s presence as much as by the flames.
13. **naturalism**–writing that demonstrates a deep interest in nature (often sees nature as indifferent to the plight of man); also used to describe any form of extreme realism
14. **parody** -ludicrous imitation, usually for comic effect but sometimes for ridicule, of the style and content of another work. The humor depends upon the reader's familiarity with the original. A literary work that imitates the style of another literary work. A parody can be simply amusing or it can be mocking in tone, such as a poem which exaggerates the use of alliteration in order to show the ridiculous effect of overuse.
15. **pun** – a play on words wherein a word is used to convey two meanings at the same time. The line below, spoken by Mercutio in Shakespeare's "Romeo and Juliet," is an example of a pun. Mercutio has just been stabbed, knows he is dying and says: “Ask for me tomorrow and you shall find me a grave man. “

#2

1. **alliteration** – sound device; repetition of initial (beginning) consonant sounds
2. **antagonist** - the character in a narrative or play who is in conflict with the main character; an antagonist may not even be a person -- or may be the same person as the main character.
3. **apotheosis** – a larger-than-life presence; a godlike paragon worthy of respect and reverence
4. **bombast** –elevated language, often pompous and overdone.
5. **characterization** - the method a writer uses to reveal the personality of a character in a literary work. Personality may be revealed (1) by what the character says about himself or herself; (2) by what others reveal about the character; and (3) by the character's own actions.
6. **couplet**- a pair of rhyming lines written in the same meter; may be a separate stanza
7. **epigraph** - A brief quotation at the beginning of a book or chapter
8. **exposition**–the introductory material which sets the tone, gives the setting, introduces the characters, and supplies necessary facts; may be the first section of the typical Plot, in which Characters are introduced, the setting is described, and any necessary background information is given. Sometimes there is a lot, and the exposition stretches out; sometimes and the expository information is tucked in unobtrusively as people talk to each other or inside the narrator's descriptions.
9. **free verse** - unrhymed poetry with lines of varying lengths, containing no specific metrical pattern.
10. **hamartia**- a tragic flaw or error in judgment. In literature, the tragic hero's error of judgement or inherent defect of character, usually less literally translated as a "fatal flaw." This, combined with essential elements of chance and other external forces, brings about a catastrophe. Often the error or flaw results from nothing more than personal traits like probity, pride, and overconfidence, but can arise from any failure of the protagonist's action or knowledge ranging from a simple unwittingness to a moral deficiency.
11. **imagery**–devices which appeal to the senses: visual, tactile, auditory, gustatory, olfactory, kinetic; a group of words that create a mental “picture” (ie., animal, water, death, plant, decay, war, etc.); devices which appeal to the senses: visual, tactile, auditory, olfactory, kinetic. The use of images serves to intensify the impact of the work. Consider the following example of imagery in T. S. Eliot's The Love Song of J. Alfred Prufrock: “When the evening is spread out against the sky/Like a patient etherized upon a table.” This example uses images of pain and sickness to describe the evening, which as an image itself represents society and the psychology of Prufrock himself. Here are the sensory images:
	1. auditory imagery – sound imagery. It appeals to the sense of hearing. Ex: “The tremor of far- off drums, sinking, swelling, a tremor vast, faint; a sound weird, appealing…as profound a meaning as the sound of bells in a Christian church community.”
	2. gustatory imagery – imagery appealing to the sense of taste.
	3. kinetic energy – imagery that appeals to movement. Ex: The flies flew around our heads methodically, never ceasing their obnoxious spinning and swirling.
	4. olfactory imagery – appeals to the sense of smell. Ex: The rotten hippo-meat filled the jungle air with its sour, putrid smell.
	5. tactile imagery – type of imagery pertaining to the sense of touch. Ex: The fuzzy puppy’s warm wet tongue covered my face.
	6. visual imagery – type of imagery that appeals to the sense of sight. Ex: From the lighthouse tower shone a glowing beam that streaked across the black waters.
12. **melodrama**–a play based upon a dramatic plot and developed sensationally; a type of drama related to tragedy but featuring sensational incidents, emphasizing plot at the expense of characterization, relying on cruder conflicts (virtuous protagonist versus villainous antagonist), and having a happy ending in which good triumphs over evil.
13. **neoclassicism** - Restoration literary movement in which writers turned to Greek/Roman models for inspiration
14. **pastoral** – a literary work that has to do with shepherds and rustic settings. Christopher Marlowe's "The

Passionate Shepherd to His Love" and Robert Burns' "Sweet Afton" are examples.

1. **quatrain**–a four-line stanza

#3

1. **allusion**–figure of speech which makes brief reference to an historical or literary figure, event, or object; a reference in one literary work to a character or theme found in another literary work. T. S. Eliot, in “The Love Song of J. Alfred Prufrock” alludes (refers) to the biblical figure John the Baptist.
2. **anticlimax** - The intentional use of elevated language to describe the trivial or commonplace, or a sudden transition from a significant thought to a trivial one in order to achieve a humorous or satiric effect; an anticlimax also occurs in a series in which the ideas ascend toward a climactic conclusion but terminate instead in a thought of lesser importance. (see bombast and bathos)
3. **aside** - a statement delivered by a actor in such a way that the other characters on stage are presumed not to have heard him
4. **cacophony** - a combination of harsh, unpleasant sounds which create an effect of discordance. Its opposite is euphony.
5. **classicism** - an approach to literature which emphasizes reason, harmony, balance, proportion, clarity, and the imitation of ancient writers and philosophers
6. **dactyl**–three syllable foot consisting of an accented syllable followed by the unaccented syllables. EN: MUR-mur-ing
7. **didactic verse** - a term for a poem that teaches, almost preaches. It often discusses the “proper” way to behave. The lesson being taught is more important to the writer than the artistic quality of the work
8. **epiphany** – an awakening; a sudden understanding or burst of insight; key moment in Greek plays
9. **eye rhyme** - a form of rhyme wherein the look rather than the sound is important."Cough" and "tough" do not sound enough alike to constitute a rhyme. However, if these two words appeared at the ends of successive lines of poetry, they would be considered eye rhyme.
10. **fable** – a story written to make a moral point, using animals as characters
11. **heroic couplet** - two successive lines of rhymed poetry in iambic pentameter
12. **in medias res** - the story starts in the middle
13. **metaphor**–a figure of speech wherein a comparison is made between two unlike quantities without the use of the words "like" or "as." Jonathan Edwards, in his sermon "Sinners in the Hands of an Angry God," has this to say about the moral condition of his parishioners: There are the black clouds of God's wrath now hanging directly over your heads, full of the dreadful storm and big with thunder.
14. **octave** - an eight-line stanza
15. **pathos** - Greek term for deep emotion, passion, or suffering. When applied to literature, its meaning is usually narrowed to refer to tragic emotions, describing the language and situations which deeply move the audience or reader by arousing sadness, sympathy, or pity. Pathos which seems excessive or exaggerated becomes melodramatic or sentimental
16. **quintet** – a five-line stanza
17. **sestet** - a six-line stanza
18. **static character** - a character who is the same sort of person at the end of a story as s/he was at the beginning.
19. **theme** - an ingredient of a literary work which gives the work unity. The theme provides an answer to the question, "What is the work about?" Each literary work carries its own theme(s). Unlike plot, which deals with the action of a work, theme concerns itself with a work's message or contains the general idea of a work and is worded in a complete sentence.
20. **verisimilitude**–the semblance of truth; the degree to which a writer creates the appearance of truth

#4

1. **ambiguity**–the expression of a idea in language which gives more than one meaning and leave uncertainty as to the meaning
2. **anti-hero**–a protagonist who is the antithesis of the hero – graceless, inept, stupid, sometimes dishonest
3. **assonance**–similarity or repetition of a vowel sound in two or more words, especially in a line of verse. Edgar Allen Poe's "The Bells" contains numerous examples: short e in “Hear the mellow wedding bells…” and the long o in “…the molten-golden notes”
4. **caesura**–a pause for effect in the middle of a line of poetry; (period, dash, semicolon, etc.) it may or may not affect the meter. In scansion, a caesura is usually indicated by the following symbol (//). Here's an example by Alexander Pop: The proper study of Mankind//is Man
5. **colloquial expressions** - informal, not always grammatically correct expressions that find acceptance in certain geographical areas and within certain groups of people—ex: Southerners saying “Ya’ll”
6. **denotation**–the specific, exact meaning of a word; a dictionary definition
7. **dramatic irony**–irony in which the character use words which mean one thing to them but another to those who understand the situation better
8. **epitaph** – an engraving on a tombstone
9. **falling action**–everything that happens in plot between the climax or crisis and the denouement
10. **feminine rhyme** - Double rhyme (feminine rhyme): two syllables rhyme. Ex. resenting/consenting triple rhyme- 3 syllables rhyme. Ex. Pollution/solution
11. **homily** – a long speech denouncing someone or something; a story or lecture on a religious or moral theme; a didactic lecture
12. **internal rhyme** – rhyming within lines of verse instead of at the ends of lines
13. **metaphysical poetry** - although sometimes used in the broad sense of philosophical poetry, the term usually applies to the work of seventeenth-century poets, such as John Donne. Metaphysical poetry is characterized by the use of conceits, condensed metaphorical language, unusual comparisons between medicine, love, death, and religion, and complex imagery.
14. **ode** - a long, formal lyric poem with a serious theme; a form of lyric poetry using elaborate, sophisticated vocabulary in iambic pentameter. It usually focuses upon a single object or person. Ex: “Ode on a Grecian Urn” - the poet is talking to a piece of pottery in a museum (apostrophe)
15. **periodic sentence** - saves the subject and verb of the independent clause until the end of the sentence—ex: If you can keep your head when everyone around you is panicking, you probably don’t understand the situation.
16. **refrain** - a phrase or line, usually pertinent to the central topic, which is repeated at regular intervals throughout a poem, usually at the end of a stanza.
17. **soliloquy** - a long speech made by a character who is alone on the stage in which he reveals his innermost thoughts & feelings
18. **sonnet**–The English, or Shakespearean sonnet is divided into three quatrains (four-line groupings) and a final couplet (14 lines). The rhyme scheme is. The meter is iambic pentameter, with a set rhyme scheme-- abab cdcd efef gg. The change of rhyme in the English sonnet is coincidental with a change of theme in the poem. The structure of the English sonnet explores variations on a theme in the first three quatrains and concludes with an epigrammatic couplet. A Spenserian sonnet is a nine-line stanza, with the first eight lines in iambic pentameter and the last line in iambic hexameter
19. **syntax**–the arrangement of words in a sentence, the grammar of a sentence
20. **tone** - expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety; the entire gamut of attitudes toward life's phenomena.
21. **villanelle** - a poem with five triplets and a final quatrain; only two rhyme sounds are permitted in the entire poem, and the first and third lines of the first stanza are repeated, alternately, as the third line of subsequent stanzas until the last, when they appear as the last two lines of the poem.

#5

1. **anachronism** - something out of its place in time or history: Julius Caesar riding a motorcycle
2. **antithesis** - figure of speech in which a thought is balanced with a contrasting thought in parallel arrangements of words and phrases, such as "He promised wealth and provided poverty," or "It was the best of times, it was the worst of times. . ."or "Give me performance, not promises." Also, the second of two contrasting or opposing constituents, following the thesis.
3. **asyndeton** - the omission of conjunctions that ordinarily join coordinate words and phrases, as in "see no evil, hear no evil, speak no evil."
4. **Canon** - works generally considered by scholars, critics, and teachers to be the most important to study or read, which collectively constitute the "masterpieces" or "classics" of literature.
5. **conceit** - an extended metaphor - two unlike things are compared in several different ways
6. **denouement**- the resolution of a plot after the climax
7. **elegy** – lyrical poem about death; a serious poem, usually meant to express grief or sorrow. The theme is serious, usually death.
8. **epithet** – nickname or appellation, i.e., “Helen of the white arms” in the Iliad
9. **farce** – a totally ridiculous comedy
10. **hubris** - the pride or overconfidence which often leads a hero to overlook divine warning or to break a moral law
11. **inverted sentence** - reversing the normal subject - verb - complement order. Poets do this sometimes to conform to normal rhyme and rhythm patterns. Prose writers sometimes do this for emphasis. example- "Still grows the vivacious lilac a generation after the door . . . and sill are gone, unfolding its sweet-scented flowers each spring, to be plucked by the musing traveler." Henry David Thoreau
12. **lampoon** – a biting satire that makes its subject appear ludicrous
13. **metonomy**–substituting a word naming an object for another word closely associated with it. EX: Pay tribute to the crown; figure of speech in which a word represents something else which it suggests. For example in a herd of fifty cows, the herd might be referred to as fifty head of cattle. The word "head" is the word representing the herd.
14. **microcosm** – a small “world” that stands for the larger one: In Lord of the Flies, the island is representative of the world’s political realm; in One Flew…Cuckoo’s Nest, the hospital is representative of totalitarian authority and/or technological control.
15. **onomatopoeia**–the use of a word to represent or to imitate natural sounds. EN: sizzle, buzz, pop, hiss
16. **personification** – figure of speech in which inanimate objects are given qualities of speech and/or movement. EX: Carl Sandburg's Chicago: “Stormy, husky, brawling, / City of the big shoulders.”
17. **romance**–works having extravagant characters, remote or exotic settings, adventure, magic, chivalry, and love
18. **stream of consciousness** - narrative technique which presents thoughts as if they were coming directly from a character’s mind
19. **trope** - another name for figurative language
20. **voice** - the “speaker” in a piece of literature

#6

1. **analogy** - the comparison of two things, which are alike in several respects, for the purpose of explaining or clarifying some unfamiliar or difficult idea or object by showing how the idea or object is similar to some familiar one. While simile and analogy often overlap, the simile is generally a more artistic likening, done briefly for effect and emphasis, while analogy serves the more practical purpose of explaining a thought process or a line of reasoning or the abstract in terms of the concrete, and may therefore be more extended
2. **aphorism** - brief statement which expresses an observation on life, usually intended as a wise observation. Benjamin Franklin's "Poor Richard's Almanac" contains numerous examples, one of which is “Drive thy business; let it not drive thee,” which means that one should not allow the demands of business to take control of one's moral or worldly commitments.
3. **auditory imagery** –word choices that appeal to the ear, that help you “hear” the words
4. **Carpe diem**. (Latin--"seize the day") A theme, especially common in lyric poetry, that emphasize that life is short, time is fleeting, and that one should make the most of present pleasures.
5. **concrete poetry** - where the actual typeset layout of the poem suggests the topic. For example, a poem about trees might be shaped like a tree on the page.
6. **deus ex machina**—an unexpected, artificial, or improbable character, device, or event introduced suddenly in a work of fiction or drama to resolve a situation or untangle a plot
7. **enjambment**—line of verse that carries over into next line without a pause of any kind
8. **euphemism** – substitute word(s) that sounds better than another (lingerie instead of underwear); the use of inoffensive or neutral words to describe a harsher, more serious concept. IT reduces the risk that the listener will be upset or offended. Example: people “pass away”, instead of “Die”. Euphemisms soften

the blow of unhappy news or truths.

1. **flat character** –a character who is not fully developed by an author; character who has only one outstanding trait or feature, or at the most a few distinguishing marks.
2. **frame** - a narrative constructed so that one or more stories are embedded within another story
3. **gothic**–a form of novel in which magic, mystery, horrors and chivalry abound
4. **hyperbole** – exaggeration for effect and emphasis, overstatement; figure of speech in which an overstatement or exaggeration occurs, as in the following lines from Act 2, scene 2 of Shakespeare's Macbeth. In this scene, Macbeth has murdered King Duncan. Horrified at the blood on his hands, he asks: Will all great Neptune's ocean wash this blood /Clean from my hand?
5. **juxtaposition** – the positioning of ideas or images side by side for emphasis or to show contrast—ex: In *Romeo & Juliet*, love and hate are juxtaposed as the two teenagers’ love is forced into the same arena as the families’ hatred.
6. **mixed metaphor** – a metaphor whose elements are either incongruent or contradictory by the use of

incompatible identifications, such as "the dog pulled in its horns" or "to take arms against a sea of troubles.”

1. **monologue**–a written or oral composition presenting the discourse of one speaker only
2. **oxymoron**– technique used to produce an effect by a seeming self-contradiction. EX: cruel kindness, make haste slowly
3. **point of view** - the narrator or speaker perspective from which story is told—personal, objective, omniscient, partial or limited omniscient. Point of view is the perspective from which a narrative is presented; it is analogous to the point from which the camera sees the action in cinema. The two main points of view are those of the third-person (omniscient) narrator, who stands outside the story itself, and the first-person narrator, who participates in the story. The first type always uses third-person pronouns ("he," "she," "they"), while the latter narrator also uses the first-person ("I").
4. **satire** - a piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt. Jonathan swift's Gulliver's Travel satirizes the English people, making them seem dwarfish in their ability to deal with large thoughts, issues, or deeds. Satire arouses laughter or scorn as a means of ridicule and derision, with the avowed intention of correcting human faults.
5. **synecdoche** – a figure of speech in which a part of something stands for the whole or the whole for a part, as wheels for automobile or society for high society.
6. **understatement**–statement in which the literal sense of what is said falls short of the magnitude of what is being talked about (a litote is a type of understatement. Understatement: where we deliberately say less than we mean, and let the audience understand the real meaning--Ex. A British 747 pilot lost power to all 4 engines during a flight and quite calmly radioed this message in to the control tower: “Spot of bother, but we seem to have lost all 4 engines on the aircraft...”

#7

1. **anapest** - meter having two unstressed syllables followed by a stressed syllable ( – – / ) cig-a-RETTE
2. **apollonian** – refers to the noble qualities of human beings and nature as opposed to the savage and destructive forces
3. **ballad**–a form of verse to be sung or recited and characterized by a dramatic or exciting episode in fairly short narrative; poem written in a song-like stanza form.
4. **catharsis**–Aristotle’s word for the pity and fear an audience experiences upon viewing the downfall of a hero
5. **connotation**–the emotional implications that a word may carry; implied or associated meaning for a particular word. Compare the connotations and denotations (dictionary meanings) of the words house and home. House is quite standard, while home can have many meanings, especially emotional.
6. **dialect** - speech peculiar to a region; exhibits distinctions between two groups or even two persons. Dialects in this country are peculiar to various regions - - "Eastern" vs."Southern."
7. **epic**–a long narrative, usually written in elevated language, which related the adventures of a hero upon whom rests the fate of a nation
8. **euphony** - a quality of style marked by pleasing, harmonious sounds, the opposite of cacophony
9. **foil** - character who provides a contrast to another character, thus emphasizing the other’s traits; a character in a play who sets off the main character or other characters by comparison. In Shakespeare's Hamlet, Hamlet and Laertes are young men who behave very differently. While Hamlet delays in carrying out his mission to avenge the death of his father, Laertes is quick and bold in his challenge of the king over the death of his father.
10. **folk tale** - a story which has been composed orally and then passed down by word of mouth
11. **iambic pentameter** - A metrical pattern in poetry which consists of five iambic feet per line. (An iamb, or iambic foot, consists of one unstressed syllable followed by a stressed syllable, i.e. "away.")
12. **litotes** – a type of meiosis (understatement) in which an affirmative is expressed by the negative of the contrary, as in "not unhappy" or "a poet of no small stature."
13. **motif** -a recurring concept or story element in literature. It includes concepts such as types of

incident or situation, as in the parting of lovers at dawn; plot devices; patterns of imagery; or archetypes and character types, such as the despairing lover, conquering hero, or wicked stepmother.

1. **paradox** - a statement which contains seemingly contradictory elements or appears contrary to common sense, yet can be seen as perhaps true when viewed from another angle, such as Alexander Pope's statement that a literary critic would "damn with faint praise" Or “That I may rise, and stand, o'erthrow me.” (a statement that is seemingly impossible at first, but very logical once it is explained. Ex. The child is father to the man)
2. **parallel structure** – a repetition of sentences using the same structure.
3. **polysyndeton** - The repetition of a number of conjunctions in close succession, as in, "We have men and arms and planes and tanks."
4. **round character** - a fully developed character; character who is complex, multi-dimensional, and convincing.
5. **septet** – a seven-line stanza
6. **synesthesia** -the perception or description of one kind of sense impression in words normally used to describe a different sense, like a "sweet voice" or a "velvety smile." It can be very effective for creating vivid imagery. One sensory experience described in terms of another sensory experience. Emily Dickinson, in "I Heard a Fly Buzz-When I Died," uses a color to describe a sound, the buzz of a fly: with blue, uncertain stumbling buzz
7. **verbal irony** - a kind of irony in which words are used to suggest the opposite of their actual meaning