

## Rhetorical Devices

Rhetorical Device	Definition	Example
<b>Expletive</b> Sound Device	<p>any syllable, word, or phrase conveying no independent meaning, especially one inserted in a line of verse for the sake of the meter.</p> <p>Figure of emphasis in which a single word or short phrase, usually interrupting normal speech, is used to lend emphasis to the words on either side of the expletive. Typical examples include: <i>in fact, of course, to be sure, indeed, I suppose, I hope, , I think, you know, you see, clearly, in any event, in effect, certainly, remarkably.</i></p>	<p>Indeed, in fact</p> <p>The strength of America's response, <b><u>please understand</u></b>, flows from the principles upon which we stand.</p>
<b>Parallelism</b>	<p>recurrent syntactical similarity. Several parts of a sentence or several sentences are expressed similarly to show that the ideas in the parts or sentences are equal in importance. Parallelism also adds balance and rhythm and, most importantly, clarity to the sentence; parallel subjects and modifiers or parallel verbs and adverbs or verbs and direct objects, etc.</p>	<p>"I came. I saw. I conquered."</p> <p><b>"To think</b> accurately and <b>to write</b> precisely are interrelated goals."</p>
<b>Antithesis</b>	<p>establishes a clear, contrasting relationship between two ideas by joining them together or juxtaposing them, often in parallel structure. Human beings are systematizers and categorizers, so the mind has a natural love for antithesis, which creates a definite and systematic relationship between ideas</p>	<p>That's one small step for a man, one giant leap for mankind.</p> <p>Give me liberty or give me death.</p>
<b>Anaphora</b>	<p>the repetition of the same word or words at the beginning of successive phrases, clauses, or sentences, commonly in conjunction with climax and with parallelism</p>	<p>To think on death it is a misery,/ To think on life it is a vanity;/ To think on the world verily it is,/ To think that here man hath no perfect bliss. -- Peacham</p>
<b>Hypophora</b>	<p>consists of raising one or more questions and then proceeding to answer them, usually at some length. A common usage is to ask the question at the beginning of a paragraph and then use that paragraph to answer it. This is an attractive rhetorical device, because asking an appropriate question appears quite natural and helps to maintain curiosity and interest. You can use hypophora to raise questions which you think the reader has on his mind and would like to see formulated and answered.</p>	<p>But it is certainly possible to ask, How hot is the oven at its hottest point, when the <i>average</i> temperature is 425 degrees? We learned that the peak temperatures approached . . . .</p>

<b>Rhetorical Question</b>	differs from hypophora in that it is not answered by the writer, because its answer is obvious or obviously desired, and usually just a yes or no. It is used for effect, emphasis, or provocation, or for drawing a conclusionary statement from the facts at hand.	But how can we expect to enjoy the scenery when the scenery consists entirely of garish billboards?
<b>Appositive</b>	a noun or noun substitute placed next to (in apposition to) another noun to be described or defined by the appositive. Don't think that appositives are for subjects only and that they always follow the subject.	The insect, <b>a cockroach</b> , is crawling across the kitchen table. <b>A hot-tempered tennis player</b> , Robbie charged the umpire and tried to crack the poor man's skull with a racket.
<b>Metonymy</b>	is another form of metaphor, very similar to synecdoche, in which the thing chosen for the metaphorical image is closely associated with (but not an actual part of) the subject with which it is to be compared.	The orders came directly from the White House.  The checkered flag waved and victory crossed the finish line.
<b>Apostrophe</b>	interrupts the discussion or discourse and addresses directly a person or personified thing, either present or absent. Its most common purpose in prose is to give vent to or display intense emotion, which can no longer be held back (does not occur much in argumentative writing)	O Romeo, Romeo! wherefore art thou Romeo?"
<b>Amplification</b>	involves repeating a word or expression while adding more detail to it, in order to emphasize what might otherwise be passed over. In other words, amplification allows you to call attention to, emphasize, and expand a word or idea to make sure the reader realizes its importance or centrality in the discussion.	This orchard, this lovely, shady orchard, is the main reason I bought this property.
<b>Eponym</b>	substitutes for a particular attribute the name of a famous person recognized for that attribute. By their nature eponyms often border on the cliché, but many times they can be useful without seeming too obviously trite.	Is the man smart? Why he's an Einstein!  You think your boyfriend is cheap. Ha, mine is Scrooge!
<b>Alliteration</b> Sound Device	the repetition of initial consonant sounds; the effect is calls attention to the phrase and fixes it in the reader's mind, and so is useful for emphasis	Done well, alliteration is a satisfying sensation.
<b>Assonance</b> Sound Device	similar vowel sounds repeated in successive or proximate words containing different consonants	fleet feet sweep by sleeping geeks
<b>Consonance</b> Sound Device	Repetition of internal or ending consonant sounds of words close together.	I dropped the <u>l</u> ocket in the <u>thick</u> mud.

<b>Hyperbole</b>	the counterpart of understatement, deliberately exaggerates conditions for emphasis or effect. In formal writing the hyperbole must be clearly intended as an exaggeration, and should be carefully restricted. That is, do not exaggerate everything, but treat hyperbole like an exclamation point, to be used only once a year. Then it will be quite effective as a table-thumping attention getter, introductory to your essay or some section thereof.	There are a thousand reasons why more research is needed on solar energy.
<b>Allusion</b>	is a short, informal reference to a famous person or a literary or historical event	If you take his parking place, you can expect World War II all over again.  Plan ahead: it wasn't raining when Noah built the ark.
<b>Chiasmus</b>	might be called "reverse parallelism," since the second part of a grammatical construction is balanced or paralleled by the first part, only in reverse order. Instead of an A,B structure (e.g., "learned unwillingly") paralleled by another A,B structure ("forgotten gladly"), the A,B will be followed by B,A ("gladly forgotten"). So instead of writing, "What is learned unwillingly is forgotten gladly," you could write, "What is learned unwillingly is gladly forgotten." Similarly, the parallel sentence, "What is now great was at first little," could be written chiasmically as, "What is now great was little at first."	He labors without complaining and without bragging rests.
<b>Synecdoche</b>	is 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).	If I had some wheels, I'd put on my best threads and ask for Jane's hand in marriage.
<b>Epithet</b>	is an adjective or adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject, as in "laughing happiness," "sneering contempt," "untroubled sleep," "peaceful dawn," and "lifegiving water." Sometimes a metaphorical epithet will be good to use, as in "lazy road," "tired landscape," "smirking billboards," "anxious apple." Aptness and brilliant effectiveness are the key considerations in choosing epithets. Be fresh, seek striking images,	"Richard <u>the</u> Lion-Hearted" is an epithet of Richard I.  "man's best friend" for "dog."

	pay attention to connotative value. Any word or phrase applied to a person or thing to describe an actual or attributed quality; a characterizing word or phrase firmly associated with a person or thing and often used in place of an actual <u>name</u> , title, or the like.	
<b>Oxymoron</b>	is a paradox reduced to two words, usually in an adjective-noun ("eloquent silence") or adverb-adjective ("inertly strong") relationship, and is used for effect, complexity, emphasis, or wit.	The cost-saving program became an expensive economy.  A wise fool
<b>Understatement</b>	deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. When the writer's audience can be expected to know the true nature of a fact which might be rather difficult to describe adequately in a brief space, the writer may choose to understate the fact as a means of employing the reader's own powers of description	The 1906 San Francisco earthquake interrupted business somewhat in the downtown area.

Sources:

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Harris, Robert. "A Handbook of Rhetorical Devices." *Virtualsalt.com*. 24 Dec. 2009, np. Web. 28 Feb. 2011