

Appendix A: Further Rhetorical Devices

Appendix A includes a range of tropes and schemes not mentioned or fully detailed previously. They illustrate the same range of persuasive repertoire as Chapter 6, and are in the same categories. Most of the illustrative examples have been invented to show the potential use of these devices in contemporary English. Page references are supplied (wherever appropriate) to Puttenham, *Arte* (1589) in the facsimile edition, and to Lee Sonnino's invaluable *Handbook to Sixteenth Century Rhetoric* (1968).

A comprehensive list of modern English rhetorical terms, corresponding to the *whole* range of devices covered in this book, will be found in the brief Appendix B, together with a summary grouping of all devices in their respective categories and (normally) with the Greek or Latin name of each identified device.

1. FIGURATIVE LANGUAGE OR TROPE

(a) Allegory

This may be simply defined as a continued metaphor. We notice two important sub-varieties.

(i) *Fable*. This is exemplified in the twentieth century by George Orwell's *Animal Farm*. In Thomas Wilson's words, it involves actions or speeches 'such as are attributed to brute beasts, (or) the parts of a man's body' (quoted by Sonnino, p. 97). It concludes with a clearly underlined moral.

(ii) *Parable*. This uses a wider range of imagery than fable, and is typically enigmatic. It is designed to exercise the mind in interpretation, and may involve striking dissimilarities, as well as similarities, between the subject of the parable and the allegory employed. Why for example does Christ compare the zealous seeker after the Kingdom of God to a dishonest steward short-changing his employer (Luke 16: 1-9)?

(b) Allusive Label (Antonomasia)

This is a form of metonymy, using the associational link to rename or label something – more usually *someone*. Puttenham (p. 151) calls it ‘the surnamer’, which suggests a dignified or poetic usage (though it can be used comically). We may distinguish six kinds:

- (i) Offspring identified through name of parent: e.g. ‘Judy Garland’s daughter’ (Lisa Minelli).
- (ii) Person identified by place of origin: e.g. ‘The woman from Grantham’ (Mrs Margaret Thatcher).
- (iii) Some associated attribute (akin to a nickname): e.g. ‘Mr Clean’ for a politician.
- (iv) Identification through trade, profession or art (currently or formerly pursued): e.g. ‘The carpenter’ (for Jesus Christ).
- (v) Application of a personal name, prominent for some characteristic or accomplishment, to another person aspiring to the same distinction: e.g. ‘The new Nureyev’ (for an aspiring male dancer).
- (vi) Application of the name of a nation or city (or perhaps a particular street in some city) famous for some characteristic, to any person allegedly showing that characteristic – e.g. ‘A sybarite’ for any addict of luxurious living (after the former Greek colony of Sybaris). Modern instances may be offensive, but equally may be facetious, as in ‘Sloane Ranger’ (from a fashionable square in London).

(c) Personification (Prosopopoeia)

Attribution of a personality to material object, plant, animal, or abstract idea. This device can be of major importance when it is associated with cultural traditions. The obvious example is the ancient custom of personifying ships as ‘she’ (see Catullus and Joseph Conrad). Personification is often used today in advertising products like cars (see any number of television adverts!). Personification is also related to Amplification and Diminution.

(d) Remote Metonymy (Metalepsis)

This trope is of great importance in the critical theory and practice of Harold Bloom (see Afterword). As the name implies, it involves a chain of associations (often a chain of causation) between the given image and the thing signified, the intermediate links being supplied by the

audience's imagination. Thus 'three trips to the jewellers' might indicate that a person has been engaged three times, through the intermediate link 'ring'. Puttenham (p. 152) calls this 'the far-fet' (i.e. 'the far-fetched').

(e) Transference (Hypallage)

A common term for this version of metonymy is 'transferred epithet'. If we spoke of 'the furry purposes' of a cat on a mouse-hunt, we would be transferring the quality of the animal's outside to its inward intentions. The device is well-adapted to deflating pomposity by juxtaposing the grandiose and the merely human, e.g. if one were to refer to the 'monetarist toothbrush' of a politician or the 'strategic socks' of a general. There may also be transference, reflective of the quality of experience, between humanity and its environment – as in 'a perishing cold day'.

2. SCHEMATIC LANGUAGE

We begin this section with two brief categories of devices which are varieties of lexical choice and aural effect, corresponding to the first two sections of Chapter 6.

(a) Single Words

(i) Word-coinage. Words invented or 'coined' to express newly-conceived qualities. Much seen in contemporary advertising (e.g. 'cookability' as an alleged quality of gas cookers, 'H₂Owner' as a purchaser of shares in privatised water undertakings).

(ii) Split word (*tnesis*) – in contemporary English this is most likely to be applied negatively to proper names. The device divides a word, phrase or name and inserts another word or words (e.g. 'John Clever-Dick Smith'; 'Ha-blooming-ha!').

(b) Aural Devices

Sound-image (*onomatopoeia*). The Greek term denotes the 'making of a word or name': it means a word which *sounds* exactly like what it represents. Examples like 'squelch' and 'thud' will occur readily to the reader, and new ones are still being invented for specific persuasive purposes.

(c) Syntactic Devices

(i) Cross-over (*chiasmus*). A reversal of the order of syntactical elements ($A > B \ B > A$), as in 'I admired many of his inventions; the purposes he applied them to I found simply atrocious'. In this example the reversed syntax signals a reversal of attitude.

(ii) Contrastive series. This is a development of syntactic parallelism involving balanced sentences or clauses which continue a process of opposition through three or more stages. It is found in overtly competitive advertising. The rhetoric might involve a series of shorter ripostes, or a series of longer ones. 'They put their food on a plastic tray. We place ours on a Royal Doulton plate with silver cutlery and cut-glass. They pre-cook their food. We provide our five-star chefs with in-flight galleys and the service of expert buyers in every major city on the flight routes' (etc. etc.).

(iii) Correlative distribution. A series of subjects, followed by a series of verbs. Probably only suitable in modern English for the production of comic or burlesque effects. An example would be 'His head, hat, heart, were punched, sat on, set on fire'.

(iv) Many cases (*polyptoton*). The most famous instance of this in English is Lincoln's definition of democracy as 'Government *of* the people *by* the people *for* the people', which correlates the genitive, ablative and dative cases.

(v) Many links (*polysyndeton*). Multiple use of conjunctions between successive words or phrases: 'Sick and tired and cold and hungry and thirsty.' This is well adapted to conveying a subjective sense of cumulative strain. Compare the antitype of this device, which follows.

(vi) No links (*asyndeton*). A staccato series of words or phrases without conjunctions. Sharper and more aggressive than the many links form: 'Sick, tired, cold, hungry, thirsty' (to our ears this sounds like an accusation, where the other was a plea or a lament).

(vii) Paired series (*scesisonamaton*). A series of nouns each accompanied by an adjective. The noun and adjective may be linked by a repeated preposition, or by a range of prepositions: 'Olive oil – rich in taste, ripe in association, kind to cooks, kinder to the heart.'

(d) Repetition

(i) Staircase (*climax*). One of the most flamboyant of figures. A series of sentences in which the last word or phrase of the preceding sentence is adapted as the first word or phrase of the following sentence: 'Because I

lost my season ticket I was late for work; because I was late for work my secretary got in a muddle; because he got in a muddle I lost the vital file on the computer; because I lost the file we lost the contract.'

(ii) Full-circle (*epanalepsis*). A sentence opening and closing with the same word or phrase: 'In the bin is where litter belongs; so make sure you put it in the bin!'

(iii) Prose rhyme (*omoeoteleuton*). Although it involves repetition, this might also be classed as an aural device. A series of words or phrases ending with the same inflection and sound – a prosaic form of rhyme. An example might be 'First, you hurt me carelessly; then, knowing you were hurting, you carried on regardlessly; and finally, you pretended to apologise – gracelessly'.

(iv) Two-track repetition (*symploche*). A series of sentences, each beginning with an identical or slightly varied word or phrase, and ending with *another* word or phrase, likewise repeated at the end of each sentence of the series. Combined with climax in the proverbial 'For the want of a nail the shoe was lost; for the want of a shoe the horse was lost . . . '

(e) Amplification and Diminution

Here we distinguish two major divisions; one relating to the emotive element of graphic actualisation, and the other to the developed textual coherence which exhibits *ethos* and *logos*.

TOPICS FOR ACTUALISATION (REPORTAGE AND FICTION)

In Chapter 6 we alluded briefly to the categorisation of amplificatory devices in relation to their subject matter. Traditionally this was divided between (i) evocations of real things or people, and (ii) portrayals of imaginary things or people. The modern persuader, in reviewing the available repertoire, needs the shortest and clearest possible check-list to serve as a reminder of the main topics or subjects to which actualisation might be applied. What is given here offers only glimpses of a fully-developed 'rhetoric of fiction'.

Traditional rhetoric recognises a distinction between the actualisation of reality and the 'feigning' of imaginary or abstract things, but does not apply this to every potential topic. Whilst recognising feigned place and personality and assigning distinct terms to them, it does not categorise feigned time and action separately. This is because these rhetorical concepts predate modern historiography, psychology and the whole ideology of individualism. Consequently they reflect little or no interest in the idea

of circumstantial description of individual people or things. So a typical description of time or action might equally serve for history or poetry. (We shall give the Greek and Latin terms here, but remind readers that current persuasion makes catholic use of individualised as well as generalised description, and of highly figurative or fantastic evocations, as required.)

(i) Action-shot (*pragmatographia*). The Greek term means 'description of an action'. We have an example in the graphic *enargia* of Quintilian's murder scene (Chapter 2).

(ii) Actualisation of persons whether real (*prosographia*), or imaginary (*protopoeia*). The latter covers fictional people, personified abstractions, humanised animals and personified natural objects. One traditional method of actualisation was to produce an itemised description of the limbs, features and clothing of the person concerned. Today the persuader is more likely to highlight only one or two items of appearance.

(iii) Speech-portrayal (*dialogismos*). The force of such evocations was greatly increased when the actualised person was made to speak – and sometimes to hold a dialogue with the persuader. Most rhetorical authorities applied the term *dialogismos* to this, whether or not it involved dialogue in the modern sense (Sonnino, pp. 168–9).

Bearing in mind that rhetorical training included the composition of speeches expressing the comic emotion of a character (*ethopoeia*) as well as tragic emotion (*ethopoeia passiva*), this would have a beneficial effect on all aspects of literary persuasion. Today we would describe this as *revelation of character and characteristic emotion*.

(iv) Time-portrayal (*chronographia*). This might involve actualisation of the time of day or season of the year. Its most obvious use is in fiction or poetry, but it can also contribute to a sense of circumstantial reality in functional persuasion.

(v) Place-portrayal. As we have seen, there was a traditional distinction between the actualisation of a real place (*topographia*) and that of an imaginary one (*topothesia*). Consider this in relation to fictional realism and science fiction today. Traditionally, there was even a standard form of itemised description, depicting the *locus amoenus* or ideally beautiful place (see E. R. Curtius, *European Literature and the Latin Middle Ages*, trans. W. R. Trask [London: Routledge, 1953] pp. 192–202).

STRUCTURAL AMPLIFIERS

(i) Antithesis. In Chapter 2 we considered the importance of antithesis as a means of magnifying and articulating persuasive emotion, and we looked at its argumentative aspects in Chapter 3. Plainly, the integration

of antithetical oppositions within a structure of syntactic parallelism will greatly enhance the effect of an amplificatory passage.

(ii) Comparison (of kind and degree). This was discussed at length in Chapter 3, and it is mentioned here chiefly as a reminder of its importance in amplification – i.e. in the argumentative structuring of emotional effects.

(iii) Break-down (*merismus*). This achieves impact (emotive, logical or imaginative) by its directness, because it avoids introductory or summary statement of an idea, presenting it through a ‘break-down’ of its main aspects or constituent parts. For example, to expand the implicit idea that ‘families have arguments’, we might write as follows: ‘Parents argue about money; children about siblings borrowing clothes without asking; they all argue about when to get in and when to get up; even the cat argues with the dog; *everybody* argues about chores, duties and privileges.’ Such a break-down might also involve schemes of repetition and syntactic parallelism.

(iv) Leading summary (*prolepsis*). Here a brief summary statement is followed by a detailed part-by-part amplification (as above). ‘He was the most bigoted man I’d ever met’ (going on to outline his bigoted attitudes one by one).

(v) Terminal summary. The summary may be placed *after* the itemised details of a description or evocation. Where this involves an element of repetition and contrast it is known in Greek as *epanados* (see Sonnino, pp. 158–9). A modern example would be: ‘A, B, X and Y walked into my room and sat down around the table – A and B the most honest men I knew, and X and Y the greatest rogues’.

(vi) Descant (*expolitio*). We use the old term here to express the idea of deliberate *elaboration*, amplifying a single idea. Puttenham includes a poem by Queen Elizabeth as an example of this figure, although ‘I doubt whether I may terme it a figure, or rather a masse of many figurative speaches’ (See *Arte*, pp. 206–8). A full dress version in a sixteenth-century school rhetoric (Susenbrotus, English edn [1570], pp. 90–1) involves: (i) the initial statement of a conventional idea (‘a wise man will shun no danger for the good of his country’); (ii) two reasons for this; (iii) a moral proposition plus two subsidiary reasons; (iv) a moral observation or *sententia*; (v) a contrary instance; (vi) two more reasons; (vii) another contrary; (viii) two more reasons; (ix) a simile; (x) a comparison of degree; (xi) a particular example; (xii) another moral observation plus a reason; (xiii) a conclusion. Absurd as this seems, parts of the full recipe (such as the sequence of contrary, simile and example) may still be found in modern functional persuasion!

(f) Tricks and Ploys

(i) Apologising (*licentia*). Apologizing, sincerely or ironically, for a frank expression of opinion. If sincere, this shows goodwill and tact towards the audience; if ironic, it wrong-foots them and shakes their confidence: 'I must apologise for not deferring to your enlightened views on . . . '

(ii) Conceding (*concessio*). Conceding something to an opponent which is actually damaging to them: 'Yes, the Chancellor spent the whole weekend working on his Autumn Statement; and yes, he really cares about the economy; and look what a mess he's made of them both!'

(iii) Conferring (*communicatio*). Asking the audience what they would do about a problem (implying that they couldn't do better or differently).

(iv) Referring (*permissio*). Showing supreme confidence by referring a matter (as self-evident) to the judgement of an audience.

(v) Questioning:

(1) Rhetorical question (*interrogatio*). A question to which the answer is by implication obvious. Its effects may be very various, e.g. shaking the confidence of an audience opposed to the persuader's view, or reinforcing an opinion already formed or forming.

(2) Multiple questions (*pysma*). A barrage of rhetorical questions.

(3) Question and answer (*subjectio*). Asking a series of questions and answering them ourselves. This might, for instance, show a very superior stance in relation to audience and topic – or signal a mutual effort to shed light on a murky situation by working steadily through the ascertainable facts.

(4) Open question. A genuine question, to which we don't know the answer. This question tests an audience's undeclared attitude, or expresses a genuine uncertainty on a matter of common concern.

TWO MODERN PLOYS

(i) Dodging the question. Now a familiar rhetorical feature of the interview (that most rhetorical format). The dodge may be executed with the aid of any one or more of the models of argument discussed, such as answering a particular point in general terms, or shifting the point at issue to one more favourable to the dodger.

(ii) Making it clear. Claiming to have 'made it clear' often helps to dodge the question, implying that it has been answered already (a useful political ploy).

Appendix B: A Finding List for Rhetorical Devices

In this Appendix we provide a combined list of all the rhetorical devices specified in this book, normally using our own English terminology and adding one of the traditional Greek or Latin terms where applicable. For each entry we indicate whether the device is discussed in Chapter 6, (C6), consigned to Appendix A (AA) or mentioned in both (C6/AA). We also provide a page reference to Lee Sonnino's *A Handbook of Sixteenth-Century Rhetoric*, except in the case of devices identified more recently or (as happens very rarely) unsatisfactorily defined by Sonnino. The devices are listed in the same sections and same order as was followed in both Chapter 6 and Appendix A, but are here arranged in alphabetical order for each section.

NAME OF DEVICE	OUR REFERENCE	SONNINO REFERENCE
1. Trope or figurative language		
Allegory	AA	120–2
<i>Includes fable, parable</i> (<i>fabula, parabola</i>)	AA	98, 207–8
Allusive label (<i>antonomasia</i>)		
Six types	AA	149–50
Irony	C6	105–6
<i>Includes one-word irony</i> (<i>antiphrasis</i>)	C6	130–1
Epigrammatic irony	C6	
Sustained irony	C6	
Metaphor	C6	181–3
Metonymy	C6	184–6
<i>Includes Subject/Adjunct</i>	C6	
Container/Content	C6	
Cause/Effect	C6	
Clothes/Wearer	C6	

Inventor/Invention	C6	
Mislabel (<i>catachresis</i>)	C6	16–17
Personification		
(<i>prosopopoeia</i>)	AA	54–6
Remote metonymy (<i>metalepsis</i>)	AA	186–7
Synecdoche	C6	172–3
Includes Whole-Part/ Part-Whole	C6	
Genus-Species/ Species-Genus	C6	
Plural/Singular	C6	
Singular/Plural	C6	
Transference (<i>hypallage</i>)	AA	

2. Schematic language

(a) Single words (*lexical choice*)

Split word (<i>tmesis</i>)	AA	76–7
Word-coinage	AA	

(b) Antithesis

(<i>antitheton</i>)	C6	60–1
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(c) Puns and word-play

Deliberate distortion	C6	
Same-sound pun		
(<i>antanaclasis</i>)	C6	193–4
Similar-sound pun		
(<i>paronomasia</i>)	C6	26–7
Sound-image (<i>onomatopoeia</i>)	AA	132

(d) Syntactic devices

Contrastive series	AA	
Cross-over (<i>chiasmus</i>)	AA	199
Correlative distribution	AA	
Left- and right-branching sentences	C6	
(<i>see Nash Designs</i>)		
Listings or heapings-up		
(<i>synathrismos</i>)	C6	56–7
Many cases (<i>polyptoton</i>)	AA	24–5
Many links (<i>polysyndeton</i>)	AA	19–20
No links (<i>asyndeton</i>)	AA	78–9

Paired series (<i>scesisomaton</i>)	AA	211
Syntactic parallelism		
(<i>isocolon</i>)	C6	43–4
Verb-based variations	C6	
<i>Includes</i>		
Hyperactive subject (<i>colon</i>)	C6	129–30
<i>Syllepsis</i>	C6	50
<i>Zeugma</i>	C6	22
Word-class variation		
(<i>traductio</i>)	C6	178–9
(e) Repetition		
Random repetition (<i>ploche</i>)	C6	64
Full-circle (<i>epanalepsis</i>)	AA	163
Initial repetition (<i>anaphora</i>)	C6	161
Instant repetition (<i>epizeuxis</i>)	C6	174–5
Prose rhyme (<i>omoeoteleuton</i>)	AA	170–1
Refrain (<i>epimone</i>)	C6	141–2
Staircase (<i>climax</i>)	AA	101–2
Stop-and-start (<i>anadiplosis</i>)	C6	157–8
Switch-around (<i>antimetabole</i>)	C6	42–3
Terminal repetition		
(<i>antistrophe</i>)	C6	63–4
Two-track repetition		
(<i>symploche</i>)	AA	47–8
(f) Amplification and Diminution		
(i) Modes of statement		
Hype (<i>hyperbole</i>)	C6	68–9
Playdown/understatement (<i>litotes</i>)	C6	204
(ii) Graphic actualisation: topics		
Action-shot (<i>pragmatographia</i>)	AA	71–2
Actualised persons, <i>includes</i> :		
Real people (<i>prosographia</i>)	AA	83–4
Imaginary people, personified things, animals, or qualities (<i>prosopopoeia</i>)	AA	54–6
Time-portrayal		
(<i>chronographia</i>)	AA	176
Place-portrayal, <i>includes</i> :		
Real places (<i>topographia</i>)	C6/2	128–9

Imaginary places (<i>topothesia</i>)	C6/2	212
Speech-portrayal (<i>dialogismos</i>), includes:		
Revelation of character (<i>ethopoeia</i>)	AA	108–9
Characteristic emotion (<i>ethopoeia passiva</i>)	AA	
(iii) Structural amplifiers:		
Antithesis	AA	
Break-down (<i>merismos</i>)	AA	80–1
Build-up (<i>incrementum</i>)	C6	111–12
Comparison of kind and degree (<i>comparatio</i>)	AA	44–5
Descant (<i>expolitio</i>)	AA	93–4
Leading summary (<i>prolepsis</i>)	AA	146–8
Terminal summary	AA	
(g) Tricks and Ploys		
Apologising (<i>licentia</i>)	AA	127–8
Breaking off (<i>aposiopesis</i>)	C6	142–3
Conceding (<i>concessio</i>)	AA	50–1
Conferring (<i>communicatio</i>)	AA	41
Self-correcting (<i>epanorthosis</i>)	C6	65–6
Doing-down (<i>meiosis</i>)	C6	95–6
Doubting (<i>aporia</i>)	C6	82–3
Passing over (<i>praeteritio</i>)	C6	135–6
Questioning,	C6/AA	
includes:		
Multiple questions (<i>pysma</i>)	AA	153
Open question	AA	
Question and answer (<i>subjectio</i>)	AA	165
Rhetorical question (<i>interrogatio</i>)	AA	117–18
Referring (<i>permissio</i>)	AA	140
Whitewash (<i>paradiastole</i>)	C6	51–2
Two modern ploys		
Dodging the question	AA	
Making it clear	AA	

Notes

INTRODUCTION

1. M. Billig, *Arguing and Thinking: A rhetorical approach to social psychology* (Cambridge: Cambridge University Press, 1987).
2. Aristotle, *The 'Art' of Rhetoric*, trans. J. H. Freese, Loeb Classical Library (London: Heinemann, 1959) pp. 14–15. All further quotations from *The Rhetoric* are from this translation.
3. For example, Herbert W. Simons (ed.), *Rhetoric in the Human Sciences* (London: Sage, 1989).
4. See Wayne C. Booth, *The Rhetoric of Fiction* (Chicago, 1961); Christine Brooke-Rose, *A Rhetoric of the Unreal: Studies in Narrative & Structure, especially of the Fantastic* (Cambridge: Cambridge University Press, 1981).
5. G. A. Kennedy, *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times* (London: Croom Helm, 1980).
6. Brian Vickers, *In Defence of Rhetoric* (Oxford: Oxford University Press, 1988).
7. Plato, *Gorgias*, trans. W. Hamilton (Harmondsworth: Penguin, 1960).
8. See for example the internal debate of Myrrha (overcome by incestuous desire) in *Metamorphoses* X (ll. 320–55 in the original).
9. See A. J. Minnis (ed.), *Medieval Theory of Authorship: Scholastic Literary Attitudes in the Later Middle Ages*, 2nd edn (Aldershot: Scolar Press, 1988).
10. William Langland, *Piers the Ploughman*, trans. J. F. Goodridge (Harmondsworth: Penguin, 1959). This is a prose translation: for the effect of the verse see Tom Paulin's version of lines from the Prologue in his *Faber Book of Political Verse* (London, 1986), pp. 58–9, or (for the original) E. Salter and D. Pearsall (eds), *Piers Plowman*, York Medieval Texts (London: Arnold, 1967).
11. See T. W. Baldwin, *William Shakspeare's small Latine and lesse Greeke*, 2 vols (Urbana: Illinois University Press, 1956), and Sr. Miriam Joseph, *Shakespeare's Use of the Arts of Language* (New York: Columbia University Press, 1947).
12. See the political readings of Marlowe and Shakespeare by Simon Shepherd, *Marlowe and the Politics of Elizabethan Theatre* (Brighton: Harvester, 1986), and Jonathan Dollimore, *Radical Tragedy: Religion, Ideology and Power in Shakespeare and his Contemporaries* (Brighton: Harvester, 1984).
13. For two phases of rhetorical subversion and propaganda see L. A.

- Schuster *et al.* (eds), *Works of St. Thomas More*, Vol. 8 (New Haven: Yale University Press, 1973), and G. E. Duffield (ed.), *The Work of William Tyndale* (Philadelphia, 1965), and (for the later Marprelate controversy), *The Marprelate Tracts, 1588–1589*, facs. (Menston: Scholar Press, 1967), and Thomas Nashe, *An Almond for a Parrat*, in *Works*, ed. R. B. McKerrow (Oxford: Blackwell, 1958) III 337–76.
14. In the Cambridge comedy *The Pilgrimage to Parnassus*, Act III, the Puritan Stupido has been tutoring himself with the aid of Ramus (see J.B. Leishman [ed.], *The Three Parnassus Plays* [London, 1949] pp. 110–6); and in John Brinsley's *Ludus Literarius, or the Grammar Schoole* (ed. E. T. Campagnac [Liverpool: University Press, 1917] pp. 182–3), the Ramist *Art of Meditation* is recommended as the most promising way of enabling 'Schollers . . . [to] invent plenty of good matter' (though a further clarification and exemplification is desired to make the book fully suitable for school use).
 15. See Liddell and Scott, *A Greek-English Lexicon*, new edn by S. H. Jones and R. McKenzie (Oxford: Oxford University Press, 1973) s.v. *logos*, senses III.1, 2, 4, 5; IV; V.4; VI.
 16. Conveniently summarised in Terence Hawkes, *Structuralism and Semiotics* pp. 76–87 (for full reference, see n. 2 to Chapter 7 below).
 17. As summarised (with the elaborations of Bach and Harnish) by Martin Steinmann Jr., 'Speech-Act Theory and Writing', in Martin Nystrand (ed.), *What Writers Know: the Language Process and Structure of Written Discourse* (London/New York: Academic Press, 1981/2) p. 296.
 18. H. P. Grice, 'Logic and Conversation', in P. Cole and J. L. Morgan (eds), *Speech Acts* (New York: Academic Press, 1975) pp. 41–58. Summarised by Marilyn Cooper in Nystrand (see above) p. 112, and in David Crystal, *The Cambridge Encyclopedia of Language* (Cambridge: Cambridge University Press, 1987) p. 117.
 19. Quoted by Christopher Butler, *Systemic Linguistics: Theory and Applications* (London: Batsford, 1985) p. 149.
 20. See Malcolm Coulthard, *An Introduction to Discourse Analysis*, 2nd edn, Applied Linguistics and Language Study Ser. (London: Longman, 1985).
 21. John J. Gumperz, *Discourse Strategies*, Studies in Interactional Sociolinguistics 1 (Cambridge: Cambridge University Press, 1982), pp. 187–203.
 22. Quoted by M. V. Jones, 'Bakhtin's Metalinguistics', in *Essays in Honour of Walter Grauberg*, ed. C. S. Butler *et al.*, University of Nottingham Monographs in the Humanities, VI (Nottingham: 1989), p. 108.
 23. See M. A. K. Halliday, *Explorations in the Function of Language*, Explorations in Language Study Ser. (London: Arnold, 1973) pp. 36–42.
 24. Joseph Heller, *Catch 22*, Corgi edn (London, 1961), p. 54.

1: PERSONALITY AND STANCE

1. These views are summarised by Peter Dixon in *Rhetoric, The Critical Idiom*, 19 (London: Methuen, 1971) pp. 7–20, and by Walter Nash in *Rhetoric* (see n. 6 below) pp. 197–218.
2. This phrase is from one of the maxims or *dicta* serving as section headings in the Sixties cult book by Marshall McLuhan, *The Gutenberg galaxy: the making of typographic man* (London: Routledge, 1962). The full *dictum* (p. 31) reads: ‘The new electronic interdependence recreates the world in the image of a global village’.
3. Lynette Hunter, *Rhetorical Stance in Modern Literature: Allegories of Love and Death* (London: Macmillan, 1984) p. 5.
4. *Institutio Oratoria*, II.xiii.1, cited by Billig, p. 62.
5. As summarised in A. Jefferson and D. Robey (eds), *Modern Literary Theory: a Comparative Introduction* (London: Batsford, 1986) pp. 151–63, 197–9.
6. Walter Nash, *Rhetoric: the Wit of Persuasion* (Oxford: Blackwell, 1989).
7. Cicero, *De Oratore*, I.xxv.113, cited in Nash, *Rhetoric*, p. 211–2.
8. Quoted by Marie H. Nichols, ‘Kenneth Burke and the “New Rhetoric”’, in J. Rycenga and J. Schwartz (eds), *The Province of Rhetoric* (New York: Ronald Press, 1965) p. 369.
9. In Gordon Wells (ed.), *Learning through Interaction: the Study of Language Development*, Language at Home and at School 1 (Cambridge: Cambridge University Press, 1981) pp. 22–72.
10. Reproduced by permission of Penguin Books Ltd. from A. N. W. Saunders (ed. and trans.), *Greek Political Oratory* (Harmondsworth: Penguin, 1970) pp. 188–9, 198.
11. Text reproduced by kind permission of Toshiba Corporation, German Division.
12. *Hansard*, 31 October 1939. With thanks to Natasha Bourne for her permission to use this extract, which was included in the selection from *Hansard* in her A-Level English Language project ‘Analytical Study of the Language of British Parliament’.
13. See Michael J. Toolan, *Narrative: a Critical Linguistic Introduction* (London: Routledge, 1988) p. 3.
14. *Pride and Prejudice*, Vol. II, Ch. xi. Text from Oxford English Novels edn, ed. Frank W. Bradbrook (London: Oxford University Press, 1970) p. 168.
15. Robert Browning, *Poetical Works* (Oxford: Oxford University Press, 1940) p. 318.
16. J. D. Salinger, *The Catcher in the Rye* (Harmondsworth: Penguin, 1958) p. 5.

2: EMOTIONAL ENGAGEMENT

1. See M. Allott (ed.), *Keats: the Complete Poems*, Annotated English Poets (London: Longman, 1970) pp. 539–40.
2. See Introduction above, n. 16.
3. Quintilian, *Institutio Oratoria*, trans. H. E. Butler, Loeb Classical Library (London: Heinemann, 1921) II 434–5.
4. See Liddell and Scott, s.v. *enargia*.
5. Edgar Allan Poe, 'The Pit and the Pendulum', in D. Galloway (ed.), *Poe: Selected Writings* (Harmondsworth: Penguin, 1967) p. 271.
6. From Hilly Janes's report on the Kalpna Restaurant (Indian Vegetarian food), 2–3 Patrick Square, Edinburgh, in *The Independent*, Saturday 4 November 1989.
7. From a theatrical review by Jeffrey Wainright, *The Independent*, Monday 6 November 1989.
8. For a clear summary account of the varieties of Marxist thinking in relation to ideology see David Forgacs, 'Marxist literary theories', in A. Jefferson and D. Robey (eds), *Modern Literary Theory: a Comparative Introduction*, 2nd edn (London: Batsford, 1986).
9. From *Public Papers of the Presidents: John F. Kennedy* (Washington: U.S. Govt. Printing Office, 1962) pp. 2–3.
10. Thomas Paine, *Common Sense*, 1776. See R. E. Spiller and H. Blodgett (eds), *The Roots of National Culture* (New York: Macmillan, 1949) p. 336.
11. All Shakespeare quotations and references are from Peter Alexander (ed.), *The Complete Works of Shakespeare* (London: Collins, 1951).
12. See C. Ricks (ed.), *The Poems of Tennyson, Annotated English Poets* (London: Longmans, 1969) pp. 817–8.
13. Charles Dickens, *Our Mutual Friend*, New Oxford Illustrated Dickens (London: Oxford University Press, 1952) p. 10.

3: REASON: THE RESOURCES OF ARGUMENT

1. Following Aristotle, later rhetorics develop elaborate, subdivided systems for finding particular arguments appropriate to particular kinds of speech and kinds of issue. This is true for example of the *Rhetorica ad Herennium* (see translation by Harry Caplan, Loeb Classical Library [London: Heinemann, 1954]), and the English vernacular rhetoric by Thomas Wilson which is largely based on it, his *Arte of Rhetorique* of 1560. Elaborate systems are also found in modern works such as *The New Rhetoric* by C. H. Perelman and L. Olbrechts-Tyteca (Notre Dame, 1969). On the other hand Aristotle writes of 'topics common to the three kinds of rhetoric' (*Rhetoric*, II.xviii.2 ff.).
2. A compact and reasonably readable English version of Ramus's logic is that produced by the Scotsman, Roland McIlmayne – *The Logicke of the*

- Moste Excellent Philosopher P. Ramus Martyr*, London 1574 (Menston: Scholar Press facs., 1968). The standard form of Ramistic *rhetoric* is represented in English (with lavish illustrations from Sidney's *Arcadia*) by Abraham Fraunce's *Arcadian Rhetoricke*, 1588. See the modern edition by Ethel Seaton (Oxford: Oxford University Press, 1950). A searching critique of Ramus will be found in W. Ong, *Ramus, Method and the Decay of Dialogue* (Cambridge, Mass., 1958).
3. The old technique of definition is still taught in traditional logics written in modern times – e.g. in A. A. Luce, *Teach Yourself Logic* (London: English Universities Press, 1958) pp. 27–30 (definition), 129–30 (the predicables, including *differentia*).
 4. Letter to Pope, September 29, 1725 (see n. 21 below).
 5. George Eliot, *Middlemarch* (Harmondsworth: Penguin, 1965) p. 29.
 6. Derek Walcott, *Omeros* (London: Faber and Faber, 1990), 1.IV.iii (pp. 23–4).
 7. See G. E. R. Lloyd, *Aristotle: the Growth and Structure of his Thought* (Cambridge, 1968) pp. 57–62.
 8. Charles Dickens, *Hard Times*, New Oxford Illustrated Dickens (London: Oxford University Press, 1955) p. 1.
 9. Alice Walker, *The Color Purple* (London: The Women's Press, 1983) p. 167.
 10. Bertolt Brecht, *The Resistible Rise of Arturo Ui*, trans. R. Manheim. In *Collected Plays*, Vol. VI, Part Two (London: Methuen, 1981) pp. 105–6.
 11. *Ibid.*, p. 109.
 12. Stevie Smith, *The Collected Poems* (Harmondsworth: Penguin, 1985) p. 303.
 13. We checked this remark with Dr. P. Boyle of the Department of American Studies, University of Nottingham.
 14. See chapter on 'The Structures of Literature' in Hawkes, *Structuralism and Semiotics*, pp. 59–122.
 15. Text as printed in *The Independent*, Tuesday 20 August 1991, p. 2.
 16. Yeats's symbolic system of antithetical 'gyres' or vortices is set out in *A Vision*, revd edn (London: Macmillan, 1956), and poetically summarised in 'The Phases of the Moon' (*Collected Poems*, 2nd edn [London: Macmillan, 1950] pp. 183–8).
 17. Yeats, ed. cit., pp. 54–5.
 18. Charlotte Brontë, *Jane Eyre* (Harmondsworth: Penguin, 1966) p. 95.
 19. Nadine Gordimer, *Selected Stories* (Harmondsworth: Penguin, 1983) p. 192.
 20. See A. J. Smith (ed.), *John Donne: The Complete English Poems* (Harmondsworth: Penguin, 1971) pp. 55–6. All further references to Donne's poems relate to this edn (except in the case of the *Divine Poems*).
 21. Jonathan Swift, *Satires and Personal Writings*, ed. W. A. Eddy (London: Oxford University Press, 1932) p. 429.

22. Ralph Ellison, *Invisible Man* (Harmondsworth: Penguin, 1965), p. 184.
23. D. H. Lawrence, *Selected Essays* (Harmondsworth: Penguin, 1950) p. 121.
24. Henry Reed, *A Map of Verona* (London: Cape, 1946) pp. 22–3.
25. See *The Logicke* (cited in n. 2, above), pp. 30–5.
26. Chinua Achebe, *Things Fall Apart* (London: Heinemann, 1958) p. 10.
27. Franz Kafka, *The Castle*, trans. W. and E. Muir (Harmondsworth: Penguin, 1959) p. 165.

4: REASON: CHOICE AND JUDGEMENT

1. As seen on archive film in Ludovic Kennedy's programme 'The Gift of the Gab', BBC 2, 15 August 1989.
2. Quoted in 'The Gift of the Gab' (see n. 1 above).
3. Thomas Wilson, *Arte of Rhetorique*, 1560, Tudor and Stuart Library (Oxford: Oxford University Press, 1909) p. 87.
4. As in *Rhetorica ad Herennium*, I.x.18–II.xvii.26 (pp. 32–105 in Loeb edn: see Chapter 3, n. 1), and Quintilian, *Institutio Oratoria*, III.vi–xi (pp. 407–537 in Loeb edn, Vol. I).
5. Deirdre McQuillan, 'The wild dance of the gastrobore', *The Independent*, Saturday 30 December 1989.
6. In H. Gardner and T. Healy (eds), *John Donne: Selected Prose*, chosen by Evelyn Simpson (Oxford: Oxford University Press, 1967) p. 390.
7. C. S. Lewis, *Surprised by Joy: The Shape of my Early Life*, Fontana Books (London: Collins, 1959) pp. 109–10.
8. See Aristotle, *Topics*, trans. W. A. Pickard-Cambridge, in J. Barnes (ed.), *The Complete Works of Aristotle: the Revised Oxford Translation*, Vol. I (Princeton: Princeton University Press, 1984) p. 167 (the basic distinction between demonstration and dialectic is drawn at *Topics*, I.i.100a, 25–30).
9. Jonathan Raban, *God, Man & Mrs Thatcher*, Chatto Counter Blasts No. I (London: Chatto & Windus, 1989) pp. 12, 42–3.
10. See for example A. A. Luce (Chapter 3, n. 3, above) and Alec Fisher, *The Logic of Real Argument* (Cambridge, 1988).
11. Niccolo Machiavelli, *The Prince*, trans. G. Bull (Harmondsworth: Penguin, 1961). See for example Ch. VII on 'New principalities acquired with the help of fortune and foreign arms', which generalises from the successful ruthlessness of Cesare Borgia.
12. See Luce, pp. 145–9.
13. This is an example of what Luce (p. 155) calls the 'Complex Constructive Dilemma'.
14. In Christopher Hill (ed.), *Winstanley: The Law of Freedom and Other Writings* (Harmondsworth: Penguin, 1973) pp. 283–4.
15. See Luce, pp. 149–54.
16. See Luce, pp. 75–8.

17. See J. B. Steane (ed.), *Christopher Marlowe: the Complete Plays* (Harmondsworth: Penguin, 1969) p. 274. All further quotations from Marlowe relate to this edition.

5: THE PERSUASIVE PROCESS

1. E.g. *Rhetorica ad Herennium*, I.iii.4 (Caplan, pp. 8-11).
2. Frederic Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (London: Methuen, 1981).
3. See n. 18 to Introduction above.
4. Ruqaiya Hasan, 'The Nursery Tale as a Genre', *Nottingham Linguistic Circular*, XIII (1984) 71-102.
5. See Randolph S. Churchill (ed.), *Into Battle: Speeches by Winston S. Churchill* (London: Cassell, 1941) pp. 35-6. This and the extract from the 'Finest Hour' speech (see note 12 to Chapter 6, below) are reproduced with acknowledgement to Curtis Brown Group Ltd, London on behalf of the Estate. Copyright the Estate of Sir Winston S. Churchill.
6. Text reproduced by kind permission of K.H.B.B. Advertising Agency, 82 Charing Cross Road, London WC2H 0BA.
7. Samuel Beckett, *Waiting for Godot* (London: Faber, 1956) pp. 75-77.
8. Reproduced by permission from Philip Larkin, *Collected Poems* (London: Marvell Press and Faber, 1988) p. 131.
9. Malcolm Bradbury, *The History Man* (London: Secker & Warburg, 1975) p. 71.

6: THE PERSUASIVE REPERTOIRE

1. Linguistic determinism is the belief (associated with Edward Sapir and his pupil Benjamin Lee Whorf) that language, by organising our concepts through more or less finely discriminated ranges of words, determines the way we think. See *Cambridge Encyclopedia of Language* (n. 18 to Introd. above) p. 15. Sapir's theories are stated in his *Language* (New York: Harcourt Brace, 1921).
2. The implied parallel between 'levels' of style and the orders of society is plain enough in the *Rhetorica ad Herennium*'s summary (IV.viii.11), as translated by Harry Caplan (pp. 252-3):

The Grand type consists of a smooth and ornate arrangement of impressive words. The Middle type consists of a lower, yet not of the lowest and most colloquial, class of words (*ex humiliore neque tamen ex infima et pervulgatissima verborum dignitate*). The simple type is brought down (*demissa*) even to the most current idiom of standard speech.

3. Aristotle states that 'Comedy . . . is an imitation of men worse than the average . . . as regards the Ridiculous' (*Poetics*, Warrington trans. [see n. 8 to Ch. 3 above] p. 10). It is implied (p. 9) that comedy has a style to match its subject. Horace on the other hand indicates that the language of comedy is that of *private life* (*Ars Poetica*, ll. 90–1).
4. See e.g. C. A. Patrides (ed.), *John Milton: Selected Prose* (Harmondsworth: Penguin, 1974) pp. 196–248.
5. W. Nash, *Designs in Prose*, English Language Series 12 (London: Longman, 1980).
6. R. Carter, *Vocabulary: Applied Linguistic Perspectives*, Aspects of English Ser. (London: Allen & Unwin, 1987).
7. R. B. Sheridan, *The School for Scandal*, ed. F. W. Bateson, The New Mermaids (London: Benn, 1979) p. 20 (l.i.233–7).
8. Reproduced by permission of Faber and Faber Ltd. from Ted Hughes (ed.), *Sylvia Plath: Collected Poems* (London: Faber, 1981) p. 116.
9. In J. Butt (ed.), *The Poems of Alexander Pope* (London: Methuen, 1968) p. 744.
10. See J. Guest (ed.), *The Best of Betjeman* (Harmondsworth: Penguin, 1978) p. 109.
11. David Lodge, *The Modes of Modern Writing* (London: Arnold, 1977) pp. 73–81. Metaphor and metonymy are defined in relation to each other.
12. *Into Battle* p. 234 (for full reference see n. 5 to Chapter 5 above).
13. Frank Norris, *The Octopus: a Story of California*, Signet Classics edn (New York: The New American Library, 1964) pp. 204–5.
14. John Dryden, 'Alexander's Feast; or the Power of Musique', ll. 12–19 (see J. Kinsley [ed.], *The Poems and Fables of John Dryden* [London: Oxford University Press, 1962] p. 504).
15. Graham Swift, *Waterland*, Picador edn (London: Pan Books in assoc. with Heinemann, 1984) pp. 262–3.
16. 'Sweeney Among the Nightingales', ll. 21–4. In T. S. Eliot, *Collected Poems 1909–1962* (London: Faber, 1963) p. 59.
17. See Edward Mendelson (ed.), *The English Auden: Poems, Essays and Dramatic Writings 1927–1939* (London: Faber, 1977) p. 121.
18. There is a modern edition of Puttenham by G. D. Willcock and A. Walker (Cambridge, 1936); but our references are to the Scholar Press facsimile (Menston, 1968), which is legible, accurately paginated and well indexed.
19. *Ed. cit.*, p. 826.
20. *A Modest Proposal for Preventing the Children of Ireland from Being a Burden to their Parents or Country*, in Eddy (see Chapter 3 above, n. 25) pp. 19–31.
21. See J. Carey and A. Fowler (eds), *The Poems of John Milton*, Annotated English Poets (London: Longmans, 1968) p. 360. All further references to Milton's poems relate to this edition.
22. See *OED* 2nd edn (1989), s.v. 'Capital'. Sense A I, 'Relating to the

- head', is recorded from 1225; sense 2 (b) 'Punishable by death', from 1526; and sense 6 'Chief, or head' from 1535, citing Milton's use here to illustrate an extension of this sense to 'other things' sense 6 (d).
23. Herman Melville, *Billy Budd, Sailor and Other Stories*, ed. and intro. Harold Beaver (Harmondsworth: Penguin, 1967) p. 350.
 24. See H. M. Margoliouth (ed.), *The Poems and Letters of Andrew Marvell: Volume I. Poems*, 3rd edn, revd P. Legouis with E. E. Duncan-Jones (Oxford: Oxford University Press, 1971) p. 28.
 25. Samuel Johnson, *Prose and Poetry*, selected by Mona Wilson, The Reynard Library, 2nd ed. (London: Hart Davis, 1957) p. 392.
 26. Virginia Woolf, *Mrs Dalloway* (Harmondsworth: Penguin, 1964) pp. 6–7.
 27. Text (and number assigned to sonnet) from H. Gardner (ed.) *Donne: the Divine Poems* (Oxford, 1952) p. 8.
 28. S. T. Coleridge, *Biographia Literaria*, Ch. XVIII – e.g. Everyman's Library edn, ed. G. Watson (London: Dent, 1956) p. 206.
 29. See G. Parfitt (ed.), *Ben Jonson: the Complete Poems* (Harmondsworth: Penguin, 1975) p. 129.
 30. See E. P. Thompson and E. Yeo (eds), *The Unknown Mayhew: Selections from the 'Morning Chronicle' 1849–50* (Harmondsworth: Penguin, 1984) p. 166.
 31. From Pip's first visit to Satis House in Chapter 8 (Angus Calder [ed.], *Great Expectations* [Harmondsworth: Penguin, 1965] pp. 89–90).
 32. Unpublished letter from Sarah Ellen Gaukroger to John Cockcroft, 24 February, 1859. Family collection.
 33. See David Lodge's 'Condition of England Novel', *Nice Work* (London: Secker & Warburg, 1988) pp. 242–4, also C. Norris, *Deconstruction: Theory and Practice*, New Accents (London: Methuen, 1982) p. 49.

7: AFTERWORD: THE INTERFACE – FURTHER ROLES FOR RHETORIC

1. See the Routledge Interface series (Series Editor Ronald Carter).
2. See for example Catherine Belsey's discussion of the Sherlock Holmes stories in her *Critical Practice* (London: Methuen, 1980) pp. 109–17.
3. See Terence Hawkes, *Structuralism and Semiotics*, pp. 62–3.
4. See Eagleton, *Literary Theory*, p. 35.
5. This influential school of criticism, led by the late F. R. Leavis, stood for the moral and social value of the right sort of reading of the right sorts of books – a stance exemplified in Leavis's *The Great Tradition* (1948).
6. Harold Bloom, *A Map of Misreading* (New York: Oxford University Press, 1975).
7. Harold Bloom, *The Anxiety of Influence* (New York: Oxford University Press, 1973).

8. Roger Poole, 'Generating believable entities: post-Marxism as a theological enterprise', *Comparative Criticism*, VII (1985) 49–71. 'Hegelian grammar' is defined in n. 1 (p. 69).
9. See Belsey, *Critical Practice*, pp. 56–67.
10. See n. 30 to Chapter 3 above.
11. As summarised in the section on 'Two Types of Aphasia' in *The Modes of Modern Writing* (see n. 11 to Chapter 6 above) pp. 77–9.
12. See *The Modes of Modern Writing* pp. 79–103.

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