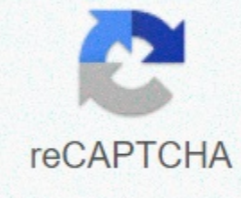


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Rhetorical devices pdf download

Rhetorical devices (also known as stylistic devices, persuasive devices, or simply rhetorical devices) are techniques or language used to convey a point or convince an audience. And they are used by all: politicians, entrepreneurs, even their favorite novelists. You may already know some of these devices, such as similes and metaphors. Others, maybe not (bdelygmia, we're looking at you). But whether you noticed it or not, you've probably come across all these devices before, and maybe you've even used them yourself! If you haven't, don't let their elaborate Greek names fool you: rhetorical devices are actually pretty easy to implement. But before we delve into the different types of devices and how to use them, let's identify the four ways in which rhetorical devices work. Types of rhetorical devices Although there is a lot of overlap between rhetorical and literary devices, there is also a significant difference between the two. While literary devices express ideas artistically, rhetoric appeals to sensitivity in four specific ways: Logos, an appeal to logic; Pathos, an attraction for emotion; Ethos, a call to ethics; or, Kairos, a call to time. These categories have not changed since the ancient Greeks first identified them thousands of years ago. This makes sense, because the way we make decisions hasn't changed either: we still decide with our brains, our hearts, our morale, or based on the feeling that we're running out of time. Without further ado, here's our list of 30 rhetorical devices (plus some bonus terms) to convince listeners to agree with you, or readers to continue reading your book. Get ready to master the art of rhetoric for yourself! Accismus Accismus rhetorical device list is the rhetorical rejection of something one really wants, to try to convince themselves or others of a different opinion. As in one of the fabrillae of Aesop: Driven by hunger, a fox tried to reach some grapes that hung on top of the vine, but could not, though he jumped with all his might. As he left, the fox remarked, Oh, you're not even mature yet! I don't need sour grapes. People who talk dismissively about things they can't accomplish would do well to apply this story to themselves. Adynaton Adynata are hyperbolic on purpose to suggest that something is impossible, like the classic adage, when pigs fly. And hyperbole, of course, is a rhetorical device in itself: an overly exaggerated statement for its effect. Alliteration Alliteration is the repetition of consonants through successive and stressed syllables... Get? This most often means repeating at the beginning of multiple words, unlike consonance, which is the repetition of consonants anywhere in consecutive words. (Learn more about the difference between alliteration and consonance—and other types of repetition—in this guide!) Edgar Allan Poe's Raven makes use of both alliteration and consonance: And the sad silky whisper uncertain of every purple curtain. Silken and sad are alliterative, but consonance remains uncertain and rustling. And as an advantage, it contains the asonance—the repetition of vocal sounds—through the purple curtain. Anacoluthon Anacoluthon is a disorientation that challenges listeners and/or readers to think deeply and question their assumptions. For example, the opening sentence of Kafka's Metamorphosis is a famous anacoluthon because it ends in a completely different place from where it began: When Gregor Samsa awoke one morning of disturbing dreams, he found himself changed in his bed in a monstrous vermin. Keep in mind that anacoluthons are different from non-sequiturs, which are involuntary and incoherent, well, but can anything really be different from anything else? Anadiplosis Anadiplosis is the repetition of the word from the end of one sentence to the beginning of the next sentence. It has been used all over the world, from Shakespeare to Yeats and Yoda: Fear leads to anger. Anger leads to hatred. Hatred leads to suffering. One of Yoda's most famous axioms involves anadiplosis. (Image: Lucasfilm Ltd.) Anaphora On the other hand, anaphora is the repetition of words or phrases at the beginning of later sentences. As in Ginsberg's howl —no, not that famous opening line, but those who follow it: That poverty and dethrones and hollow and high eyes sat smoking in the supernatural darkness of the cold water flats floating across the tops of cities contemplating jazz, who thawed their brains to the sky under the eli and saw Mahomete angels staggering on illuminated housing roofs, who passed through universities with radiant, fresh eyes Another similar rhetorical device is the epistrophe: the repetition of words at the end of prayers. And if you combine the two, you have a nice one. Antanagoge Antanagoge involves responding to an accusation with a counter-accusation. Antanagoge does not necessarily solve the initial problem, but provides an attractive alternative. The example par excellence is: When life gives you lemons, make lemonade. ☺ someone could also use untanagoge to justify something to themselves: Well, it's raining today, but it's okay, I wanted to stay inside anyway. Anthimeria Anthimeria is the intentional misuse of the speech part of a word, such as the use of a noun for a verb. It has been around for centuries, but it is used today, as Facebooking and adulting have become smoothly part of the lexicon. Antifresasis Antiphrasis is a phrase or phrase that means the opposite of what it seems to say. Like idiom, telling me about it usually means, Don't talk to me about it, I know. It is a subset of a much more common rhetorical device: irony. Antonomasia Antonomasia is essentially a rhetorical name. Like Old Blue Eyes, The Boss or The Fab Four, affectionate epithets that take the place from names like Frank Sinatra, Bruce Springsteen or the Beatles. Apophasis You may have already noticed that many rhetorical devices come from irony. Apofasis, also known as paralipsis, occupatius, praeteritio, preteritio or parasiopesis, is one of them: raising a topic denying that it should be raised. This is a classic if often-maligned political tactic, and one frequently used by the 45th President of the United States, particularly in his colorful tweets. For example: Why would Kim Jong-un insult me by calling me 'old', when I would NEVER call him 'short and fat'? Aporia Aporia is the rhetorical expression of doubt, almost always with sincerity. This is a common tool that companies use to connect with a consumer base, typically in ads or presentations. For example, let's take Steve Jobs' introduction to touchscreen technology: Now, how are we going to communicate this? We don't want to wear a mouse, do we? What are we going to do? Aposiopesis Aposiopesis is essentially the rhetorical version of trailing off at the end of the sentence, leaving your listener (or reader) hanging. Like the end of Mercutio Queen Mab's famous speech in Romeo & Juliet: This is the witch, when the maids lie on their backs, That presses them and learns them first to endure, Making them women of good carriage: This is her... Asterism asterisms is simply a phrase that begins with an exclamation point. Like any other phrase in Moby-Dick: Book! You lie there; and the fact is that books must know their places. But if you don't follow any sentences, it's exclaimed: an emphatically expression like My Word! that doesn't deserve follow-up. Asyndeton Asyndeton is removing conjunctions like o, and or but from his writing because the phrase flows better, or more poetically, without them. This is a favorite technique of Cormac McCarthy, as seen in this passage from Outer Dark: A parish priest was working on the ridge of the hill and coming towards them with a hand raised in blessing, greeting, defending flies. And like most of the author's preferred rhetoric, this asyndeton is almost intentionally confusing; whether the parish priest is blessing or greeting or hitting flies never clears up. At other times, McCarthy uses polysyndeton, is essentially essentially opposite — adding additional conjunctions (and then we walked and then stopped and then sat on the ground). Bdelygmia Adapts to your ugly spelling, bdelygmia (or abominatio) is a rhetorical insult: the uglier and more elaborate, the better. Like most rhetorical devices, Shakespeare was a big fan. So was Dr. Seuss: You are a disgusting, Mr. Grinch, You are an unpleasant skunk, your heart is full of unwashed socks, your soul is full of gunpowder, Mr. Grinch. The three words that best describe you are as follows, and I quote: 'Stunned, stinking, dazed!' All the tender sweetness of a dizzy crocodile, that's a top-level bdelygmia. (Image: Warner Bros.) Cacophony Cacophony is simply the use of words that sound bad together. That may sound quite random, until you remember that Lewis Carroll invented words for his poem Jabberwocky just to make it sound hard and unmelodious: 'Twas brillig, and the slithy toves Did gyre and gimble in the wabe: All mimsy were the borogoves, and the mome raths outgrabe. And it goes hand in hand with euphony, using words that sound good together, like this passage from an Emily Dickinson poem: The tsars divide the ocean, / Too much silver for a seam. Quiasmus Despised, if ugly, if she's fair, betrayed. This excerpt from Mary Leapor's Essay on Women is a great example of chiasm: repetition and/or reversal of words or grammatical structure through two sentences. More specific is antimetabole: changing words or phrases in order to suggest the truth. (Don't ask what rhetorical devices they can do for you. Ask what you can do for rhetorical devices.) Climax narrative arcs aren't just for novels. Sentences can also have a climax: the opening words and clauses are constructed to their maximum point, saving the most important point for the end. We have been using climax rhetorically since at least Corinthians: There are three things that will endure: faith, hope, and love. But the greatest of them is love. Dephemism Dephemism is a description that is explicitly offensive to your subject and/or your audience. It is in contrast to a euphemism, which strives to avoid open offense, but nevertheless has unfortunate connotations. Most racial epithets began as the latter, but are recognized today as the first. Meiosis If you've ever underestimated anything before, that's meiosis, like the claim that Britain is simply across the pond from the Americas. The opposite—rhetorical exaggeration—is called auxesis. Onomatopoeia Wham! Pow! Crunch! These are all examples of onomatopoeia, a word for a sound that phonetically resembles the sound itself. Which means that the end of 1966 is the most onomatopoeic film scene of all time. The world is full of onomatopoeia. (Image: Universal Images) Personification Personification describes things and using human characteristics. It is easier for humans to understand a concept when it is directly related to them, so this is such an effective rhetorical device! Personification appears in almost every form of literature, including simple phrases such as the screaming alarm or the howling wind would qualify as personification. Anthropomorphism, which actually turns non-humans into human-like forms, is less common, but is often seen in children's stories and cartoons such as Peter Rabbit and Winnie-the-Pooh. Pleonasm Pleonasm is a redundant phrase that emphasizes the nature of the subject. Certain words are so overused that they have lost meaning: darkness, pleasant, etc. However, pleasant black or pleasant darkness revitalize that meaning, even if the phrases are technically redundant. Rhetorical comparisons Some of the most common rhetorical devices are speech figures that compare one thing to another. Two of these, you probably know: the simile and the metaphor. But there is a third: hypocoatstasis, which is just as common... and useful. The distinctions between the three are quite simple. A simile compares two things using like or like: You're like a monster. A metaphor compares them by stating that they are the same: You are a monster. And with hypocoatstasis, the comparison itself is implicit: Monster! If you can't get enough rhetorical comparisons, check out these over 90 examples of metaphors in pop literature and culture! Rhetorical question You've probably also heard of a rhetorical question: a question that asks yourself to make a point rather than be answered. Technically, this speech figure is called interrogatio, but many other rhetorical devices take the form of questions. If you ask a rhetorical question just to answer it yourself, that's hypophoria (Am I hungry? Yes, I think I am). And if your rhetorical question infers or asks for the opinion of a large audience (Friends, Romans, compatriots... did this in Caesar seem ambitious?) that is anaenosis, although it generally does not justify an answer, either. Synecdoche Synecdoche is a rhetorical device in which a part of a thing represents its entirety. This differs slightly from the metonymy, in which only one thing represents a larger institution. So if you meant an old king as a gray beard, that would be sinecdoche. If he referred to it as the crown, it would be metonymy. Have you ever, in an attack of indignation, referred to something amazing? If you have, congratulations on discovering the thesis: the separation of a word into two parts, with a third word placed in the middle to emphasize. Gordon Ramsay is particularly fond of the use of thesis in his experiences. (Image: Kitchen Nightmares) Zeugma Zeugma, called sillepsis, it places two nouns with different meanings in a similar position in a sentence. Prayer, it's a grammatical trick that can also be used rhetorically. Mark Twain was a master at this: They were covered in dust and glory. Another example might be: He took the train and a cold. Although capturing these things in very different ways, the phrase still works because the same verb applies to both. Authors often use zeugma in smart word games, and sometimes even enters daily conversation. (My grandmother, for example, wears zeugma to describe static clothing: This shirt attracts anything but one man.) Congratulations on reaching the bottom of our list of rhetorical devices! Of course, this might seem a bit like a list of fancy names for the things you already do. If so, that's great, you're already on your way to mastering the art of rhetoric. And now that you know the details, you can take the next step: implement these techniques in your writing and balance the readers on your side. Leave any thoughts or questions about rhetorical devices in the comments below! Down!

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