Rhetoric  Example #1 *The Odyssey*

*Odysseus and his men have just sailed past the Sirens and are now about to encounter Scylla and Charybdis. Odysseus speaks...*

"Immediately after we had got past the island I saw a great wave from which spray was rising, and I heard a loud roaring sound. The men were so frightened that they loosed hold of their oars, for the whole sea resounded with the rushing of the waters, but the ship stayed where it was, for the men had left off rowing. I went round, therefore, and exhorted them man by man not to lose heart.

"'My friends,' said I, 'this is not the first time that we have been in danger, and we are in nothing like so bad a case as when the Cyclops shut us up in his cave; nevertheless, my courage and wise counsel saved us then, and we shall live to look back on all this as well. Now, therefore, let us all do as I say, trust in Jove and row on with might and main. As for you, coxswain, these are your orders; attend to them, for the ship is in your hands; turn her head away from these steaming rapids and hug the rock, or she will give you the slip and be over yonder before you know where you are, and you will be the death of us.'"

**SOAPSTONE**

Subject –

Occasion –

Audience –

Purpose –

Speaker –

Tone –
Rhetorical Strategies to look for (with examples)

1. **Parallelism** – The way a sentence is written placing in close proximity two or more equal grammatical constructions. Parallel structure may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participle, gerund, appositive) that modify the same noun or verb; it may also take the form of two or more subordinate clauses that modify the same noun or verb; or parallel structure may be a complex blend of single-word, phrase, and clause parallelism all in the same sentence. **The purpose is to show that the ideas expressed have equal importance.**
   a. We shall **pay any price, bear any burden, meet any hardships, support any friend, oppose any foe** to assure the survival and the success of liberty. -- J. F. Kennedy, Inaugural
   b. **Ferocious dragons breathing fire** and **wicked sorcerers casting** their spells do their harm by night in the Forest of Darkness.
   c. The pilot walked **down the aisle, through the door, and into the cockpit,** singing "Up, Up, and Away."

2. **Antithesis** – Juxtaposing (putting side by side) two opposite or contrasting words, phrases, or clauses in order to balance the sentence or concept; shows a contrasting relationship.
   a. Brutus: Not that I **loved Caesar less,** but that I **loved Rome more.** -- Shakespeare, *Julius Caesar*
   b. Success makes men proud; failure makes them wise.
   c. That's one **small step** for a man, one **giant leap** for mankind. -- Neil Armstrong
   d. To err is **human; to forgive, divine.** -- Pope
   e. That **short and easy trip** made a **lasting and profound change** in AK’s outlook.

3. **Anaphora** – Repetition of a word, phrase or clause at the beginning of two or more sentences in a row. This is a deliberate form of repetition and helps make the writer’s point more clear.
   a. Slowly and grimly they advanced, **not knowing** what lay ahead, **not knowing** what they would find at the top of the hill, **not knowing** that they were so near to Disneyland.
   b. 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

**An example of all three used together:** It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to heaven, we were all going direct the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only. -- *Charles Dickens, A Tale of Two Cities* -- English novelist (1812 - 1870)

4. **Rhetorical Shift** – A change from one tone or attitude to another. Look for key words like but, however, even though, although, yet, etc.
   a. **SHIFT IN TONE:** Good authors are rarely monotone. A speaker's attitude can shift on a topic, or an author might have one attitude toward the audience and another toward the subject. The following are some clues to watch for shifts in tone:
      • key words (but, yet, nevertheless, however, although)
      • punctuation (dashes, periods, colons)
      • sharp contrasts in diction
5. Tone – the writer’s feelings towards his/her subject; can have positive, negative, or neutral connotations

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<td>Pitiful</td>
<td>Dramatic</td>
<td>Provocative</td>
<td>Didactic</td>
<td>Lugubrious</td>
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6. Diction – the writer’s choice of words; helps in understanding the tone of the text because of the connotations – how the words make you feel

- Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending
- House: home, hut, shack, mansion, cabin, home, residence

Sources of examples:
http://www.virtualsalt.com/rhetoric2.htm#Antithesis
http://www.uky.edu/AS/Classics/rhetoric.html
http://www.mhil-ehs.eu.dodea.edu/didls.htm
Lieutenant Colonel Harold "Hal" G. Moore: Address to the 7th Cavalry

Moore: Look around you. In the 7th Cavalry, we got a Captain from the Ukraine. Another from Puerto Rico. We’ve got Japanese, Chinese, Blacks, Hispanics, Cherokee Indians, Jews and Gentiles -- all Americans. Now here in the States, some men in this Unit may experience discrimination because of race or creed. But for you and me now, all that is gone. We’re moving into the ‘valley of the shadow of death’ -- where you will watch the back of the man next to you, as he will watch yours. And you won’t care what color he is or by what name he calls God. They say we're leavin' home. We're goin' to what home was always supposed to be. So let us understand the situation. We are goin’ into battle against a tough and determined enemy. I can’t promise you that I will bring you all home alive. But this I swear before you and before Almighty God: That when we go into battle, I will be the first to set foot on the field, and I will be the last to step off. And I will leave no one behind.

Dead or alive, we will all come home together. So help me God.

Subject -
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What Rhetorical Strategies/Devices are used? Annotate them on the speech.
Anaphoras/Repetitions?
Antithesis?
Parallelism?
Shifts?

What appeals are being used? (ethos, pathos, logos)
Judge Hoyle: Summation?

Galvin: Well...You know, so much of the time we’re just lost. We say, "Please, God, tell us what is right. Tell us what is true."

I mean there is no justice. The rich win; the poor are powerless. We become tired of hearing people lie. And after a time we become dead, a little dead. We think of ourselves as victims -- and we become victims. We become weak; we doubt ourselves; we doubt our beliefs; we doubt our institutions; and we doubt the law. But today you are the law. You are the law, not some book, not the lawyers, not a marble statue, or the trappings of the court. See, those are just symbols of our desire to be just. They are, in fact, a prayer, I mean a fervent and a frightened prayer.

In my religion, they say, "Act as if you had faith; faith will be given to you."

If we are to have faith in justice we need only to believe in ourselves and act with justice. See, I believe there is justice in our hearts.

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What appeals are being used? (ethos, pathos, logos)
Naylor: In 1910 the U.S. was producing 10 billion cigarettes a year. By 1930 we were up to 123 billion. What happened in between? Three things: a world war, dieting, and movies.

'B'R' Rohrabacher: Movies?

Naylor: 1927, talking pictures are born. Suddenly, directors need to give their actors something to do while they're talking. Cary Grant, Carole Lombard are lighting up. Betty Davis -- a chimney. And Bogart -- remember the first picture with him and Lauren Bacall?

'B'R' Rohrabacher: Well...not specifically.

Naylor: Oh. She sort of shimmies in through the doorway. 19 years old. Pure sex. She says, "Anyone got a match?" And Bogey -- throws the matches at her. And she catches 'em. Greatest romance of the century. How'd it start? Lighting a cigarette. These days when someone smokes in the movies, they're either a psychopath or European. The message Hollywood needs to send out is "Smoking is cool." We need the cast of -- of Will and Grace smoking in their living room; Forest Gump puffing away between his box of chocolates; Hugh Grant earning back the love of Julia Roberts by buying her favorite brand -- her Virginia Slims.
Most of the actors smoke already.
If they start doing it on screen we can put the sex back into cigarettes.

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What Rhetorical Strategies/Devices are used? Annotate them on the speech.
Anecdotes? (short, quick story that illustrates a point the speaker is making)
Anaphoras/Repetitions?
Antithesis?
Parallelism?
Shifts?

What appeals are being used? (ethos, pathos, logos)
Coach Gaines: Well it’s real simple: You got two more quarters and that’s it.

Now most of you have been playin’ this game for ten years. And you got two more quarters and after that most of you will never play this game again as long as you live. Now, ya’ll have known me for awhile, and for a long time now you’ve been hearin’ me talk about being perfect.

Well I want you to understand somethin’. To me, being perfect is not about that scoreboard out there. It’s not about winning. It’s about you and your relationship to yourself and your family and your friends. Being perfect is about being able to look your friends in the eye and know that you didn’t let them down, because you told them the truth. And that truth is that you did everything that you could. There wasn’t one more thing that you could’ve done.

Can you live in that moment, as best you can, with clear eyes and love in your heart? With joy in your heart?

If you can do that gentlemen, then you’re perfect.

I want you to take a moment. And I want you to look each other in the eyes. I want you to put each other in your hearts forever, because forever’s about to happen here in just a few minutes.

I want you to close your eyes, and I want you to think about Boobie Miles, who is your brother. And he would die to be out there on that field with you tonight. And I want you to put that in your hearts.

Boys, my heart is full. My heart’s full.

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What Rhetorical Strategies/Devices are used? Annotate them on the speech.
Rhetorical Questions? (questions not meant to be answered; answer is understood)
Anaphoraras/Repetitions?
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Parallelism?
Shifts?
What appeals are being used? (ethos, pathos, logos)
Announcer: Ladies and gentlemen, it gives me a great deal of pleasure to introduce to you that true man of the people, the next Governor of the state, Willie Stark!

Stark: My friends, my friends, I have a speech here. It's a speech about what this state needs. There's no need in my telling you what this state needs. You are the state and you know what you need.

Stark: You over there, look at your pants. Have they got holes in the knees? Listen to your stomach. Did you ever hear it rumble for hunger?

Stark: And you, what about your crops? Did they ever rot in the field because the road was so bad you couldn't get 'em to market?

Stark: And you, what about your kids? Are they growing up ignorant as dirt, ignorant as you 'cause there's no school for 'em?

Stark: Naw, I'm not gonna read you any speech [tosses speech]. But I am gonna tell you a story.

Stark: It's a funny story so get ready to laugh. Get ready to bust your sides laughin', 'cause it's sure a funny story. It's about a hick, a hick like you, if you please. Yeah, like you. He grew up on the dirt roads and the gully washes of a farm. He knew what it was to get up before dawn and get feed and slop and milk before breakfast, and then set out before sunup and walk six miles to a one-room, slab-sided schoolhouse. Aw, this hick knew what it was to be a hick, all right. He figured if he was gonna get anything done, well, he had to do it himself. So he sat up nights and studied books. He studied law, because he thought he might be able to change things some -- for himself and for folks like him.

Stark: Now I'm not gonna lie to ya. He didn't start off thinkin' about the hicks and all the wonderful things he was gonna do for 'em. Naw, naw, he started off thinkin' of number one. But something came to him on the way. How he could do nothin' for himself without the help of the people. That's what came to him. And it also came to him with the powerful force of God's own lightning back in his home county when the school building collapsed 'cause it was built of politics' rotten brick. It killed and mangled a dozen kids. But you know that story. The people were his friends because he'd fought that rotten brick. And some of the politicians down in the city, they knew that, so they rode up to his house in a big, fine, shiny car and said as how they wanted him to run for Governor.

Stark: And he swallowed it. He looked in his heart and he thought, in all humility, how he'd like to try and change things. He was just a country boy who thought that even the plainest, poorest man can be Governor if his fellow citizens find he's got
the stuff for the job. All those fellows in the striped pants, they saw that hick and they took him in.

_Stark:_ There he is! There’s your Judas Iscariot! Look at him! Look at him....!

_Stark:_ Now, shut up! Shut up, all of you. Now, listen to me, you hicks. Yeah, you’re hicks too, and they fooled you a thousand times, just like they fooled me. But this time, I’m gonna fool somebody. I’m gonna stay in this race. I’m on my own and I’m out for blood. Now listen to me, you hicks! Listen to me, and lift up your eyes and look at God’s blessed and unfly-blown truth. And this is the truth. You’re a hick, and nobody ever helped a hick but a hick himself!

_Stark:_ Alright, listen to me! Listen to me! I’m the hick they were gonna use to split the hick vote. Well, I’m standin’ right here now on my hind legs. Even a dog can learn to do that. Are you standin’ on your hind legs? Have you learned to do that much yet? Here it is! Here it is you hicks! Nail up anybody who stands in your way! Nail up Joe Harrison! Nail up McMurphy! And if they don’t deliver, give me the hammer and I’ll do it myself!

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