

Act Three

Standards Focus: Rhetoric

Rhetoric in its simplest form is the art of *persuasive speech or writing*. For thousands of years, politicians and orators have been known for their use of rhetoric to influence and persuade an audience to their side or way of thinking. One of the most famous orators happens to be Antony from **Julius Caesar**. Antony skillfully uses several types of rhetorical devices to earn the citizens' trust and turn them against Brutus, Cassius, and the other conspirators. Antony's talent lies in his ability to persuade the audience before his enemies even realize his scheme.

Today, rhetoric is all around us, in the form of political speeches, commercials, art, television, movies, newspaper and magazine articles—even in our everyday conversations. Each time we want to get our way, or take out our money to buy a product we saw in a commercial, we are either using rhetoric or are persuaded by the use of rhetoric. While various media use different ways of appealing to an audience, they each have the same purpose: to persuade.

In order to understand how Antony persuaded the citizens of Rome to turn against Brutus and the other conspirators, it is important to know what rhetorical devices are and how they can be used.

There are different ways a speaker or writer can appeal to his or her audience: 1) logic or reason (logos), 2) emotion (pathos), and/or 3) ethics and morals (ethos).

- **logos:** by appealing to an audience's sense of reason and logic, the speaker or writer intends to make the audience think clearly about the sensible and/or obvious answer to a problem
- **pathos:** by appealing to the audiences emotions, the speaker or writer can make the audience feel sorrow, shame, sympathy, embarrassment, anger, excitement, and/or fear
- **ethos:** the overall appeal of the speaker or writer himself or herself; it is important that this person have impressive credentials, a notable knowledge of the subject, and/or appear to be a likeable and moral person

It is not only important what a speaker or writer has to say, but how he or she actually says or presents it. There are literally hundreds of rhetorical devices, dating back to the famous orators Socrates, Plato, and Aristotle. Besides using devices you may already be familiar with, such as figures of speech (metaphor, simile, personification) and sound devices (alliteration, assonance, consonance), writers and speakers use many other rhetorical devices to communicate their message. Below and on the next pages is a short list of rhetorical devices, their definitions, and a brief example of the device in use.

- **alliteration:** repetition of consonant sounds at the beginning of words
→ ex. "**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers."
- **anaphora:** repetition of a word or phrase at the beginning of successive phrases, clauses or lines.
→ ex. "Mad world! Mad kings! Mad composition!" (*King John*, II, i)
- **antithesis:** opposition or juxtaposition of ideas or words in a balanced or parallel construction
→ ex. "Not that I loved Caesar less, but that I loved Rome more." (*Julius Caesar*, III, ii)
- **aporia:** questioning oneself (or rhetorically asking the audience), often pretending to be in doubt
→ ex. "The baptism of John, whence was it? From heaven, or of men?" (Matthew 21:25)

- **aposiopesis:** a sudden pause or interruption in the middle of a sentence (often for dramatic effect)
 - ex. "I will have revenges on you both / That all the world shall— I will do such things — What they are yet, I know not; but they shall be / The terrors of the earth! (*King Lear* II, iv)
- **apostrophe:** a sudden turn from the general audience to address a specific group or person, either absent or present, real or imagined
 - ex. "Oh death, where is thy sting? Oh grave, where is thy victory? (1 Cor. 15:55)
- **asyndeton:** the absence of conjunctions between coordinate phrases, clauses, or words
 - ex. "Are all thy conquests, glories, triumphs, spoils, / Shrunk to this little measure?" (*Julius Caesar*, III, i)
- **conduplicatio:** repetition of a key word over successive phrases or clauses
 - "We will have difficult times. We've had difficult times in the past. And we will have difficult times in the future." Robert F. Kennedy's Eulogy for Martin Luther King, Jr. (1968)
- **euphemism:** a substitution of a more pleasant expression for one whose meaning may come across as rude or offensive
 - ex. "He passed away," rather than "He died."
- **hyperbole:** exaggeration for emphasis or for rhetorical effect
 - ex. "I died laughing."
- **irony:** (verbal) expression in which words mean something contrary to what is actually said
 - ex. Looking at your wallet full of nothing but a few pennies, and exclaiming, "Lunch is on me, guys— I am rich!"
- **metonymy:** a reference to an object or person by naming only a part of the object or person
 - ex. She stood in the driveway watching as the beards moved her furniture into her new house.
- **paralipsis:** pretending to omit something by drawing attention to it
 - ex. A politician saying: "I will not even mention the fact that my opponent was a poor student."
- **personification:** giving human characteristics to non-human objects
 - ex. The pen danced across the author's page.
- **polysyndeton:** using conjunctions to emphasize rhythm, and therefore emphasize a certain point
 - ex. "In years gone by, there were in every community men and women who spoke the language of duty and morality and loyalty and obligation." *William F. Buckley*
- **synecdoche:** a part or quality of something which is used in substitution of the larger whole, or vice versa
 - ex. The hospital worked for hours to revive him. (referring to the doctors and nurses inside the hospital) OR She took us outside to look at her new set of wheels. (referring to her new car)
- **rhetorical question:** a question that is posed for emphasis, not requiring an answer
 - ex. "Art thou mad? Is not the truth the truth?" (*Henry IV, Part 1*, II, iv)
- **understatement:** deliberately de-emphasizing something in order to downplay its importance
 - ex. To say the Internet improved our means of communication is an understatement.

Act Three**Standards Focus: Analysis of Rhetoric**

Directions: For each of the following underlined excerpts from Antony's speech in Act Three, scene 2, identify which rhetorical device is being used and explain how it is used, according to the definitions and examples on the previous pages. Note: not all devices will be used. An example has been done for you.

Example: For Brutus is an honorable man; / So are they all, all honorable men— (lines 77-78); But Brutus says he was ambitious; / And Brutus is an honorable man. (lines 81-82); Yet Brutus says he was ambitious; / And Brutus is an honorable man. (lines 88-89); Yet Brutus says he was ambitious; / And, sure, he is an honorable man. (lines 93-94); I should do Brutus wrong, and Cassius wrong, / Who, you all know, are honorable men (lines 118-119)

Rhetorical device: irony through the constant, deliberate repetition of "ambitious" and "honorable"

1. Friends, Romans, countrymen, lend me your ears (line 68)

Rhetorical device: _____

2. Did this in Caesar seem ambitious? (line 85)

Rhetorical device: _____

3. I thrice presented him a kingly crown, / Which he did thrice refuse: was this ambition? (line 92)

Rhetorical device: _____

4. I speak not to disprove what Brutus spoke, / But here I am to speak what I do know. (lines 95-96)

Rhetorical device: _____

5. What cause withholds you then, to mourn for him? / O judgment! thou art fled to brutish beasts, / And men have lost their reason. (lines 98-99)

Rhetorical device: _____

6. My heart is in the coffin there with Caesar, / And I must pause till it come back to me. (lines 101-102)

Rhetorical device: _____

7. I should do Brutus wrong, and Cassius wrong, Who, you all know, are honorable men. / I will not do them wrong; I rather choose / To wrong the dead, to wrong myself and you, / Than I will wrong such honorable men. (lines 118-122)

Rhetorical device: _____

8. Let but the commons hear this testament, / Which, pardon me, I do not mean to read, (lines 125-126)

Rhetorical device: _____

9. And they would go and kiss dead Caesar's wounds / And dip their napkins in his sacred blood, / Yea, beg a hair of him for memory, / And, dying, mention it within their wills, / Bequeathing it as a rich legacy / Unto their issue. (lines 127-132)

Rhetorical device: _____

10. Will you be patient? Will you stay awhile? / I have o'ershot myself to tell you of it. (lines 144-145)

Rhetorical device: _____

11. I fear I wrong the honorable men / Whose daggers have stabb'd Caesar; I do fear it. (lines 146-147)

Rhetorical device: _____

Name _____ Period _____

12. For Brutus, as you know, was Caesar's angel: / Judge, O you gods, how dearly Caesar loved him! (lines 175-176)
Rhetorical device: _____
13. Kind souls, what, weep you when you but behold / Our Caesar's vesture wounded? (lines 189-190)
Rhetorical device: _____
14. Good friends, sweet friends, let me not stir you up / To such a sudden flood of mutiny. (lines 203-204)
Rhetorical device: _____
15. I come not, friends, to steal away your hearts: / I am no orator, as Brutus is; / But, as you know me all, a plain blunt man, / That love my friend; and that they know full well / That gave me public leave to speak of him (lines 209-213)
Rhetorical device: _____
16. For I have neither wit, nor words, nor worth, / Action, nor utterance, nor the power of speech (lines 214-215)
Rhetorical device: _____
17. Show you sweet Caesar's wounds, poor poor dumb mouths, / And bid them speak for me (lines 218-219)
Rhetorical device: _____
18. Here was a Caesar! When comes such another? (line 245)
Rhetorical device: _____

Directions: Answer the following based upon Antony's entire speech in Act Three, scene 2.

19. Using Antony's entire speech (omitting lines from the other characters), find one example each of the use of pathos, ethos, and logos. Be sure to indicate which line you are quoting in your response.
- pathos: _____

- ethos: _____

- logos: _____

20. Which rhetorical device did Antony seem to use most? Was this the best choice? Why or why not? _____

21. Compare Antony and Brutus's speeches. Which was more effective? How? Explain. _____

