

# Figures of Speech Used in the Bible

E.W. Bullinger  
London, 1898

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What follows is a hypertext outline of Bullinger's important reference work. The links lead to full entries in the *Silva Rhetoricae* for each of the figures discussed.

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## Summary of Classification

1. Figures Involving **Omission**
    - Affecting words
    - Affecting the sense
  2. Figures Involving **Addition**
    - Affecting words
    - Affecting the sense, by way of
      - Repetition
      - Amplification
      - Description
      - Conclusion
      - Interposition
      - Reasoning
- Figures Involving **Change**
    - Affecting the *meaning and usage* of words
    - Affecting the *order and arrangement* of words
    - Affecting the *application* of words, as to
      - Sense
      - Persons
      - Subject-matter
      - Time
      - Feeling
      - Reasoning

## Analytical Table of Contents

### Figures Involving Omission

1. AFFECTING WORDS
  - **ELLIPSIS**
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    2. **MESOZEUGMA**: or, Middle-yoke (CONJUNCTUM)

3. HYPOZEUGMA: or, End-yoke
4. SYNEZEUGMENON: or, Connected-yoke (ADJUNCTUM)
  - ASYNDETON: or, No-Ands.
  - APHAERESIS: or, Front-Cut.
  - APOCOPE: or, End-Cut.
2. AFFECTING THE SENSE.
  - APOSIOPESIS: or, Sudden Silence
  - MEIOSIS: or, a Be-littleing.
  - TAPEINOSIS: or, Demeaning.
  - CATABASIS
  - SYLLOGISMUS: or, Omission of the Conclusion
  - ENTHYMEMA: or, Omission of the Premiss

## Figures Involving Addition

1. Affecting Words
  1. Repetition of Letters and Syllables
    - HOMOEOPROPHERON: or Alliteration.
    - HOMOEOTELEUTON: or, Like Endings.
    - HOMOEOPTOTON: or, Like Inflections.
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    - ACROSTICHION: or, Acrostic.
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    - ANAPHORA: or, Like-Sentence Beginnings.
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    - PARADIASTOLE: Neithers and Nors.
    - EPISTROPHE: or, Like Sentence-Endings.
    - EPIPHOZA: or, Epistrophe in Argument
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    - CLIMAX: or, Gradation.
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    - ANTANACLASIS: or, Word-Clashing, and
    - PLOCE: or, Word-Folding.
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    - SYLLEPSIS: or, Combination.
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      - SYMPLOCE: or, Intertwining.
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- EPANADOS: or, Inversion.
  - ANTIMETABOLE: or Counter-change.
3. Similar in sound, but different in sense.
    - PAREGMENON: or, Derivation.
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    - PARACHESIS: or, Foreign Paronomasia.
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    - COENOTES: or, Combines Repetition.
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    - SYNANTESIS: or, Introverted Repetition.
  5. The Repetition of Subjects
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      - EPIDIEGESIS: or, Re-Statement.
      - EPEXEGESIS: or, Fuller Explaining.
      - EXERGASIA: or, Working-Out.
      - EPIMONE: or, Lingering,
      - HERMENEIA: or, Interpretation.
      - BATTALOGIA: or, Vain Repetition.
    2. AMPLIFICATIO
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      - PERIPHRAISIS: or, Circulocution.
      - HYPERBOLE: or, Exaggeration.
      - ANABASIS: or, Gradual Ascent
      - CATABASIS: or, Gradual Descent.
      - MERISMOS: or, Distribution.
      - SYNATHOESMOS: or, Enumeration.
      - EPITROCHASMOS: or, Summarising.
      - DIEXODOS: or, Expansion.
      - EPITHETON: or, Epithet.
      - SYNTHETON: or, Combination.
      - HORISMOS: or, Definition.
    3. DESCRIPTIO
      - HYPOTYPOSIS: or, Word-Picture.
      - PROSOPOGRAPHIA: or, Description of Persons
      - EFFICTIO: or, Word-Portrait
      - CHARACTERISMOS: or, Description of Character
      - ETHOPOEIA: or, Description of Manners
      - PATHOPOEIA: or, Description of Feelings

- MIMESIS: or, Description of Sayings
  - PRAGMATOGRAPHIA: or, Description of Actions
  - CHRONOGRAPHIA: or, Description of Time
  - PERISTASIS: or, Description of Circumstances
  - PROTIMESIS: or, Description of Order
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  - EPITASIS: or, Amplification.
  - ANESIS: or, Abating.
  - EPIPHONEMA: or, Exclamation.
  - PROECTHESIS: or, Justification.
  - EPITHERAPEIA: or, Qualification.
  - EXEMPLUM: or, Example.
  - SYMPERASMA: or, Concluding Summary.
5. INTERPOSITIO
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  - EPITRECHON: or, Running Along.
  - CATAPLOCE: or, Sudden Exclamation.
  - PAREMBOLE: or, Insertion.
  - INTERJECTIO: or, Interjection.
  - EJACULATIO: or, Ejaculation.
  - HYPOTIMESIS: or, Under-Estimating.
  - ANAERESIS: or, Detraction.
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  - SUSTENTATIO: or, Suspense.
  - PARALEIPSIS: or, A Passing-By.
  - PROSLEPSIS: or, Assumption.
  - APOPHASIS: or, Insinuation.
  - CATAPHASIS: or, Affirmation.
  - ASTEISMOS: or, Politeness.

## Figures Involving Change

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  - ANTEMEREIA: or, Exchange of Parts of Speech
  - ANTIPTOSIS: or, Exchange of Cases.
  - HETEROSIS: or, Exchange of Accident
  - HYPALLAGE: or, Interchange.
  - METONYMY: or, Change of Noun.
  - METALEPSIS: or, Double Metonymy.
  - SYNECDOCHE: or, Transfer.
  - HENDIADYS: or, Two for One.
  - HENDIATRIS: or, Three for One.
  - CATACHRESIS: or, Incongruity.
  - METALLAGE: or, A Changing Over.

- ANTONOMASIA: or, Name-Change.
  - EUPHEMISMIS: or, Euphemy.
  - APLIATIO: or, Adjournment
  - ANTIPHRAISIS: or, Permutation
2. AFFECTING THE ARRANGEMENT AND ORDER OF WORDS
1. SEPARATE WORDS
- HYPERBATON: or, Transposition.
  - ANASTROPHE: or, Arraignment.
  - SYLLEPSIS: or, Change in Concord.
  - TIMESIS: or, Mid-Cut.
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  - HYSTEROLOGIA: or, The First, Last.
  - HYSTERESIS: or, Subsequent Narration.
  - SIMULTANEUM: or, Insertion.
  - ANTITHESIS: or, Contrast.
  - ENANTIOSIS: or, Contraries.
  - ANACOLUTHON: or, Non-sequence.
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  - SYNCRISIS: or, Repeated Simile.
  - METAPHOR: or, Representation.
  - HYPOCATASTASIS: or, Implication.
  - ALLEGORY: or, Continued Metaphor and Hypocatastasis.
  - PARABOLA: or, Parable
  - APOLOGUE: or, Fable
  - PAROEMIA: or, Proverb.
  - TYPE.
  - SYMBOL.
  - AENIGMA: or, Enigma
  - POLYONYMIA: or, Many Names.
  - GNOME: or, Quotation.
    - CHREIA
    - NOEMA
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  - EIRONEIA: or, Irony.
    - ANTIPHRAISIS,
    - PERMUTATIO
    - SARCASMOS
  - OXYMORON: or, Wise-foolly
  - IDIOMA: or, Idiom.
2. AS TO PERSONS
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  - ANTIPROSOPOPOEIA: or, Anti-Personification
  - ANTHROPOPATHEIA: or, Contdescension

- ANTIMETATHESIS: or, Dialogue.
  - ASSOCIATION: or, Inclusion.
  - APOSTROPHE.
  - PARECBASIS: or, Digression.
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  - EPANORTHOSIS: or, Correction.
  - AMPHIDIORTHOSIS: or, Double Correction.
  - ATACHORESIS: or, Regression.
4. AS TO TIME
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5. AS TO FEELING
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  - ATEISMOS: or, Urbanity.
  - ANAMNESIS: or, Recalling.
  - BENEDICTIO: or, Blessing.
  - EUCHE: or, Prayer.
  - PARAENETICON, or, Ehortation.
  - OEONISMOS: or, Wishing.
  - THAUMASMOS: or, Wondering.
  - PAEANISMOS: or, Exultation.
  - ASTERISMOS: or, Indicating.
  - ECPHONESIS: or, Exclamation.
  - APORIA: or, Doubt.
  - EPITIMESIS: or, Reprimand.
  - ELEUTHERIA: or, Candour.
  - AGANACTESIS: or, Indignation.
  - APOSIOXIS: or, Detestation.
  - DEPRECATIO: or, Deprecation.
  - DIASYRMOS: or, Raillery.
  - CATAPLEXIS: or, Menace.
  - EXOUTHENISMOS: or, Contempt.
  - MALEDICTO: or, Imprecation.
  - DEASIS: or, Adjuration.
  - CHLEUASMOS: or, Mocking.
6. AS TO ARGUMENTATION
- EROTESIS: or Interrogating.
  - DIALOGISMOS: or, Dialogue.
  - DIANOEA: or, an Animated Dialogue.
  - AFFIRMATIO: or, Affirmation.
  - NEGATIO: or, Negation.
  - ACCISMUS: Apparent Refusal
  - AETIOLOGIA: or, Cause Shown.
  - ANTEISAGOSE: or, Counter-Question.
  - ANISTROPHE: or Retort.
  - ANTICATEGORIA: or, Tu Quoque.
  - METASTASIS: or, Counter-Blame.

- ANACOENOSIS: or, Common Cause.
- SYNCHORESIS: or, Concession.
- EPITROPE: or, Admission.
- PAROMOLOGIA: or, Confession.
- PROTHERAPEIA: or, Conciliation.
- PRODIORTHOSIS: or, Warning.
- POLINODIA: or, Retracting.
- PROLEPSIS (OCCUPATIO): or, Anticipation.

# ellipsis

ἔλλειψις

el-lip'-sis

from Gk. *elleipein*, "to come short"  
Also sp. ***elipsis, elleipsis, eclipsis***  
***defectus***  
***figure of default***

- ◆ Omission of a word or short phrase easily understood in context.

## Example

John forgives Mary and Mary, John.

*Note that the comma signals what has been elided, "forgives"*

## Related Figures

- [syllepsis](#)
- [Other figures of omission](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Subtraction](#)
- General Rhetorical Strategy: [Omission](#)

**Sources:** Quintilian 9.3.58, 8.6.21 ("eclipsis"); Susenbrotus (1540) 25 ("eclipsis"); Sherry (1550) 31 ("eclipsis," "defectus"); Peacham (1577) E3v ("eclipsis"); Putt. (1589) 175 ("eclipsis," "figure of default"); Day 1599 81 ("eclipsis")

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# Omission

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## General Rhetorical Strategies

As a general strategy of rhetoric, omission occurs on many levels of language. On a large scale, it is associated with the rhetorical exercise known as abbreviation. On a smaller scale, there are numerous rhetorical schemes (unusual arrangements of words or clauses) and rhetorical tropes (unusual uses of words) based on omission of one sort or another:

### Related Figures: Schemes Based on Omission

- [ellipsis](#)  
Omission of a word or words readily implied by context.
- [asyndeton](#)  
Omission of conjunctions between a series of clauses.
- [brachylogia](#)  
Omission of conjunctions between a series of words.

### Related Figures: Tropes Based on Omission

- [apocope](#)  
The omission of a letter or syllable at the end of a word
- [aphaeresis](#)  
The omission of a letter or syllable at the beginning of a word.
- [syncope](#)  
Cutting letters or syllables from the middle of a word.
- [synaloepha](#)  
Omitting one of two vowels which occur together at the end of one word and the beginning of another.

### Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Abbreviation](#)
- General Rhetorical Strategy: [Subtraction](#)

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# asyndeton

ἄσύνδετον

a-syn'-de-ton

from *a* and *sundeton* "bound together with"

Also sp. ***asindeton***

***brachiepia***

***articulus, dissolutio, dissolutum***

***loose language***

◆ The omission of conjunctions between clauses, often resulting in a hurried [rhythm](#) or vehement effect.

## Example

Veni, vidi, vinci (Caesar: "I came; I saw; I conquered")

## Related Figures

- [Other grammatical figures](#)
- [brachylogia](#)
- [polysyndeton](#)
- [isocolon](#)
- [homoioteleuton](#)
- [hirmus](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Omission](#)

**Sources:** *Ad Herennium* 4.30.41; Quintilian 9.3.53-54 ("acervatio"); Isidore 1.36.20; Sherry (1550) 59 ("asindeton," "dissolutio"); Peacham (1577) G4r, 14r; Putt. (1589) 185 ("asyndeton," "the loose language"); Day 1599 83

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# apocope

# ἀποκοπή

a-poc'-o-pe      from Gk. *apo* "away from" and *koptein* "to cut"  
 ("a cutting off")  
***abissio, abscissio, or absissio***  
*cutting from the end*

◆ Omitting a letter or syllable at the end of a word. A kind of metaplasm.

## Example

*In the following quotation, "often" has been shortened to "oft" by **apocope** :*

True art is nature to advantage dressed  
 What **oft** was thought, but ne'er so well expressed  
 --Alexander Pope

*In the following quotation from Hamlet, "attentive" is shortened to "attent" via **apocope**:*

Season your admiration for awhile With an **attent** ear. --Shakespeare  
*Hamlet 1.2.192*

## Related Figures

- [metaplasm](#)
- [aphaeresis](#)
- [meiosis](#)
- [syncope](#)
- [hyperbole](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: Omission

**Sources:** Isidore 1.35.3; Susenbrotus (1540) 21; Sherry (1550) 27 ("apocope," "absissio"); Wilson (1560) 200 ("cutting from the end"); Peacham (1577) E2v

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# aphaeresis

ἀφαίρεσις

aph-aer'-e-sis

from Gk. *apo* "away" and *hairein* "to take"  
("a taking away from")

Also sp. ***apheresis***

***ablatio***

***abstraction from the first***

◆ The omission of a syllable or letter at the beginning of a word. A kind of metaplasm.

## Examples

What's the third R? Rithmetic!

*In the following quotation, "complain" has been shortened to "plain" by **aphaeresis**:*

The King hath cause to **plain**. --Shakespeare, *King Lear* 3.1.39

## Related Figures

- metaplasm

- apocope

The omission of a syllable at the **end** of a word.

## Connections to Other Parts of Rhetoric

- Omission

**Sources:** Isidore 1.35.3; Susenbrotus (1540) 20; Sherry (1550) 26 ("apheresis," "ablatio"); Wilson (1560) 202 ("abstraction from the first"); Peacham (1577) E2r

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# syncope

# σΥΚΟΠΉ

sin'-ko-pee

from *syn* and *koptein*, "to strike off"  
**consicio**  
*cutting from the midst*

◆ Cutting letters or syllables from the middle of a word. A kind of [metaplasm](#).

## Examples

When "library" is pronounced "libary"

You, that are thus so tender **o'er** his follies,  
 Will never do him good, not one of you.  
 --Shakespeare *The Winter's Tale* 2.3.128-129

**O'ermaster't** as you may. --Shakespeare *Hamlet* 1.5.140

## Related Figures

- [metaplasm](#)
  - [synaloepha](#)
  - [epenthesis](#)
- The opposite of syncope.

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Subtraction](#)

**Sources:** Isidore 1.35.3; Susenbrotus (1540) 20; Sherry (1550) 27 ("syncope," "consicio"); Wilson (1560) 202 ("cutting from the midst"); Peacham (1577) E2v

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# synaloepha

# συναλοιφή

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sin-a-lif'-a      from Gk. *synaleiphein*, "to smear or melt together"  
 Also sp. ***synalepha***, ***synolephe***  
***episynaloepha***  
***deleccio***

◆ Omitting one of two vowels which occur together at the end of one word and the beginning of another. A contraction of neighboring syllables. A kind of [metaplasm](#).

## Examples

I'll take one; you take **th'other**.

When yond same star that's westward from the pole  
 Had made his course **t'illum**e that part of heaven  
 --Shakespeare *Hamlet* 1.1.36-37

## Related Figures

- [metaplasm](#)
- [syncope](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Subtraction](#)

**Sources:** Isidore 1.35.5-6; Susenbrotus (1540) 22; Sherry (1550) 28 ("synolephe," "deleccio"); Peacham (1577) E3r

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## zeugma

## ζεύγμα

zyoog'-ma

Gk. "a yoking"  
***adnexio, iunctio***  
*single supply*

◆ A general term describing when one part of speech (most often the main verb, but sometimes a noun) governs two or more other parts of a sentence (often in a series). Zeugma comprises several more specialized terms, all of which employ [ellipsis](#) and [parallelism](#) (among the governed members of the sentence).

Zeugma figures are of two types: those in which the governing word is the main verb (in which case these are subsequently categorized according to the position of that governing verb), and those in which the governing word is another part of speech (usually the subject noun).

Zeugma figures: Position of Governing Verb:

- [prozeugma](#) (beginning position)
- [hypozeugma](#) (ending position)
- [epizeugma](#) (beginning or ending position)
- [mesozeugma](#) or synzeugma (middle position)

Zeugma figures: Governing Noun:

- [diazzeugma](#)  
A single subject governs several verbs or verbal constructions
- [hypozeuxis](#)  
Every clause (in a series of parallel clauses) has its own (different) verb

Zeugma is sometimes used simply as a synonym for [syllepsis](#), though this term is better understood as a more specific kind of zeugma: when there is disparity in the way that the parallel members relate to the governing word (as a vice or for comic effect).

**Sources:** *Ad Herennium* 4.27.37-38 ("disiunctio"; "coniunctio"; "adiunctio"); Isidore 1.36.3; Sherry (1550) 29 ("zeugma," "iunctio"); Peacham (1577) E4v, K2v; Putt. (1589) 175 ("zeugma," "single supply"); Day 1599 82

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# parallelism

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◆ Similarity of structure in a pair or series of related words, phrases, or clauses.

## Examples

*parallelism of words:*

She tried to make her pastry fluffy, sweet, and delicate.

*parallelism of phrases:*

Singing a song or writing a poem is joyous.

*parallelism of clauses:*

Perch are inexpensive; cod are cheap; trout are abundant; but salmon are best.

## Related Figures

- [isocolon](#)
- [tricolon](#)

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# prozeugma

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*protozeugma, antezeugmenon, proepizeuxis  
injunctum  
ringleader, ante-yoke*

◆ A series of clauses in which the verb employed in the first is ellided (and thus implied) in the others.

## Example

Her beauty pierced mine eye, her specch mine woeful heart, her  
presence all the powers of my discourse. -- Puttenham

## Related Figures

- [ellipsis](#)
- [zeugma](#)
- [diazeugma](#)
- [mesozeugma](#)
- [hypozeugma](#)
- [hypozeuxis](#)

**Sources:** Susenbrotus (1540) 26; Peacham (1577) K2v; Putt. (1589) 176 ("prozeugma," "the ringleader")

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# hypozeugma

ὑπεζευγμένον

from Gk. *hypo*, "slightly" and *zeugma*, "yoke"  
*rerewarder*

◆ Placing last, in a construction containing several words or phrases of equal value, the word or words on which all of them depend.

## Examples

Friends, Romans, countrymen, lend me your ears...

Assure yourself that Damon to his Pythias, Pylades to his Orestes, Titus to his Gysippus, Theseus to his Pyrothus, Scipio to his Laelius, was never found more faithful than Euphues will be to his Philautus. -  
-John Lyly, *Euphues*

## Related Figures

- [zeugma](#)
- [diazzeugma](#)
- [mesozeugma](#)
- [hypozeugma](#)

## Related Topics of Invention

- [Division](#)

**Sources:** Susenbrotus (1540) 26; Peacham (1577) K3r; Putt. (1589) 176 ("hypozeugma," "mesozeugma")

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# epizeugma

ἐπιζεύγμα

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ep-i-zoog'-ma      from Gk. *epi*, "upon" and *zeugma*, "a yoking"  
 ("joined at the top")  
***epizeugmenon***  
***adjunctio***

◆ Placing the verb that holds together the entire sentence (made up of multiple parts that depend upon that verb) either at the very beginning or the very ending of that sentence.

## Examples

*epizeugma at the beginning:*

"**Fades** beauty with disease or age"

*epizeugma at the ending:*

"Either with disease or age beauty **fades**"

## Related Figures

- [zeugma](#)

**Sources:** *Ad Herennium* 4.27.38 ("adiunctio")

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## mesozeugma

me-so-zyoog'-ma from Gk. *meso*, "middle" and *zeugma*, "yoke"  
 Also sp. ***mezozeugma***  
***middle marcher***

◆ A zeugma in which one places a common verb for many subjects in the middle of a construction.

### Example

First the door locked, and then his jaw.

Neither his father nor his mother could persuade him; neither his friends nor his kinsmen.

### Related Figures

- [zeugma](#)
- [diazeugma](#)
- [hypozeugma](#)
- [hypozeuxis](#)

### Related Topics of Invention

- [Division](#)

**Sources:** Susenbrotus (1540) 26; Peacham (1577) K3r; Putt. (1589) 176 ("mesozeugma," "middle marcher")

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# diaz Zeugma

# διαζευγμένον

---

*disjunctio, disiunctio*

◆ The figure by which a single subject governs several verbs or verbal constructions (usually arranged in parallel fashion and expressing a similar idea); the opposite of [zeugma](#).

## Example

The Romans destroyed Numantia, razed Carthage, obliterated Corinth, overthrew Fregellae. --*Ad Herennium*

## Related Figures

- [zeugma](#)
- [diaz Zeugma](#)
- [mesozeugma](#)
- [hypozeuxis](#)
- [syllepsis](#)

Sources: *Ad Herennium* 4.27.37 ("disiunctio")

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# hypozeuxis

ὑπόζευξις

hyp-o-zook'-sis

**substitute**

- ◆ Opposite of [zeugma](#). Every clause has its own verb.

## Example

The Republicans filibustered, the Democrats snored, and the independents complained.

## Related Figures

- [zeugma](#)
- [diazeugma](#)
- [hypozeugma](#)
- [mesozeugma](#)
- [Grammatical schemes](#)

## Related Topics of Invention

- [Division](#)

**Sources:** Isidore 1.36.4; Peacham (1577) K3r; Putt. (1589) 177 ("hypozeuxis," "the substitute")

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# syllepsis

# σύλληψις

sil-lep'-sis

from Gk. *syn*, "together" and *lepsis*, "taking"

Also sp. ***sillepsis, silepsis, syllempsis***

***conceptio, concepcio***

***double supply, change in concord***

◆ When a single word that governs or modifies two or more others must be understood differently with respect to each of those words. This combination of parallelism and incongruity often has a witty or comical effect. Not to be confused with [zeugma](#).

Originally, syllepsis named that grammatical incongruity resulting when a word governing two or more others could not agree with both or all of them; for example, when a singular verb serves as the predicate to two subjects, singular and plural ("His boat and his riches is sinking"). In the rhetorical sense, syllepsis has more to do with applying the same single word to the others it governs in distinct senses (e.g., literal and metaphorical); thus, "His boat and his dreams sank."

## Examples

*In the following example, "rend" governs both objects, but the first rending is figurative; the second, literal:*

Rend your heart, and not your garments. Joel 2:13

You held your breath and the door for me  
--Alanis Morissette

## Related Figures

- [zeugma](#)
- [ellipsis](#)

Syllepsis is a form of ellipsis, and like ellipsis the sense of the word is repeated, but not the word itself. The difference from ellipsis is that the sense varies in its repetition.

## Related Topics of Invention

- [Division](#)

**Sources:** Isidore 1.36.5-6; Sherry (1550) 30 ("silepsis," "concepcio"); Peacham (1577) F1r; Putt. (1589) 176 ("sillepsis," "the double supply"); Day 1599 82

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# asyndeton

ἄσύνδετον

a-syn'-de-ton

from *a* and *sundeton* "bound together with"

Also sp. ***asindeton***

***brachiepia***

***articulus, dissolutio, dissolutum***

***loose language***

◆ The omission of conjunctions between clauses, often resulting in a hurried [rhythm](#) or vehement effect.

## Example

Veni, vidi, vinci (Caesar: "I came; I saw; I conquered")

## Related Figures

- [Other grammatical figures](#)
- [brachylogia](#)
- [polysyndeton](#)
- [isocolon](#)
- [homoioteleuton](#)
- [hirmus](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Omission](#)

**Sources:** *Ad Herennium* 4.30.41; Quintilian 9.3.53-54 ("acervatio"); Isidore 1.36.20; Sherry (1550) 59 ("asindeton," "dissolutio"); Peacham (1577) G4r, 14r; Putt. (1589) 185 ("asyndeton," "the loose language"); Day 1599 83

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# aphaeresis

ἀφαίρεσις

aph-aer'-e-sis

from Gk. *apo* "away" and *hairein* "to take"  
("a taking away from")

Also sp. ***apheresis***  
***ablatio***

***abstraction from the first***

◆ The omission of a syllable or letter at the beginning of a word. A kind of metaplasm.

## Examples

What's the third R? Rithmetic!

*In the following quotation, "complain" has been shortened to "plain" by **aphaeresis**:*

The King hath cause to **plain**. --Shakespeare, *King Lear* 3.1.39

## Related Figures

- metaplasm
- apocope  
The omission of a syllable at the **end** of a word.

## Connections to Other Parts of Rhetoric

- Omission

**Sources:** Isidore 1.35.3; Susenbrotus (1540) 20; Sherry (1550) 26 ("apheresis," "ablatio"); Wilson (1560) 202 ("abstraction from the first"); Peacham (1577) E2r

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# apocope

# ἀποκοπή

a-poc'-o-pe      from Gk. *apo* "away from" and *koptein* "to cut"  
 ("a cutting off")  
***abissio, abscissio, or absissio***  
*cutting from the end*

◆ Omitting a letter or syllable at the end of a word. A kind of metaplasm.

## Example

*In the following quotation, "often" has been shortened to "oft" by **apocope** :*

True art is nature to advantage dressed  
 What **oft** was thought, but ne'er so well expressed  
 --Alexander Pope

*In the following quotation from Hamlet, "attentive" is shortened to "attent" via **apocope**:*

Season your admiration for awhile With an **attent** ear. --Shakespeare  
*Hamlet 1.2.192*

## Related Figures

- [metaplasm](#)
- [aphaeresis](#)
- [meiosis](#)
- [syncope](#)
- [hyperbole](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: Omission

**Sources:** Isidore 1.35.3; Susenbrotus (1540) 21; Sherry (1550) 27 ("apocope," "absissio"); Wilson (1560) 200 ("cutting from the end"); Peacham (1577) E2v

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# aposiopesis

ἀποσιώπησις

---

a-pos-i-o-  
pee'-sis

from Gk. *aposiopao* "to be silent after speaking,  
observe a deliberate silence"  
***praecisio, reticentia, obticentia, interruptio***  
***figure of silence***

◆ Breaking off suddenly in the middle of speaking, usually to portray being overcome with emotion.

## Example

*In Shakespeare's Julius Caesar, Antony interrupts his own speech at Caesar's funeral:*

O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me,  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.  
--*Julius Caesar* 3.2.104-107

## Related Figures

- [anapodoton](#)
- [adynaton](#)
- [Other figures used to provoke emotional response \(\*pathos\*\)](#).
- [Figures of interruption](#)

**Sources:** *Ad Herennium* 4.30.41 ("praecisio"); Quintilian 9.2.54-55; Aquil. 5 ("aposiopesis," "reticentia"); Susenbrotus (1540) 25 ("aposiopesis," "reticentia," "praecisio," "obticentia," "interruptio"); Peacham (1577) E4r, N1v; Putt. (1589) 178 ("aposiopesis," "figure of silence"); Day 1599 81

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# meiosis

# μείωσις

mei-o'-sis

from *mei-o-o* "to make smaller"  
***extenuatio, detractio, diminutio***  
***the disabler, belittling***

◆ Reference to something with a name disproportionately lesser than its nature (a kind of [litotes](#)).

## Example

*Said of an amputated leg.*: "It's just a flesh wound"  
 --Monty Python and the Holy Grail

## Related Figures

- [irony](#)  
 Meiosis, as a kind of understatement, names one of the two principle means of communicating through irony (the other being overstatement -- see hyperbole, below).
- [litotes](#)  
 Like meiosis, litotes is also a kind of deliberate understatement. However, this term more often names understatement done by denying something contrary to what one means.
- [tapinosis](#)  
 Like meiosis, tapinosis involves calling something by a name that diminishes its importance, or gives an understatement of its qualities.
- [auxesis](#) The exact opposite of meiosis (overstates rather than understates for ironic effect).
- [hyperbole](#) The general term for exaggeration, including auxesis. Not limited to ironic uses.
- [charientismus](#) This figure shares with meiosis a similar strategy-- to mollify or lighten (though not ironically). Charientismus usually involves reducing the effect of a threat through teasing or mockery.

## Related Topics of Invention

- [Degree](#)  
 Meiosis does not work as a figure unless one senses the degree of difference between the label and the thing it labels. It is thus related to this kind of comparative strategy.

## Connections to Other Parts of Rhetoric

- [Subtraction](#)

**Sources:** Cicero De Or. 3.53.202 ("extenuatio"); Quintilian 8.3.50; ; Aquil. 46 ("elleipsis" [=meiosis], "detractio"); Sherry (1550) 61 ("miosis," "diminutio"); Peacham (1577) N4v; Putt. (1589) 195, 227 ("meiosis," "the disabler")

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# tapinosis

ΤΑΠΕΪΝΩΣΙΣ

ta-pi-no'-sis

Gk. "a demeaning or humbling"

Also sp. **tapeinosis**

**antenantiosis**

**humiliatio**

**abbaser, a demeaning**

◆ Giving a name to something which diminishes it in importance. A kind of [meiosis](#).

## Example

*Said of the Mississippi River: "a stream"*

## Related Figures

- [meiosis](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Subtraction](#)

**Sources:** Quintilian 8.3.48; Susenbrotus (1540) 35; Sherry (1550) 2 ("tapinosis," "humiliatio"); Peacham (1577) G2r; Putt. (1589) 195 ("tapinosis," "the abbaser")

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# syllogismus

# συλλογισμός

syl-lo-gis'-mus      from *syn*, "together" and *logos*, "reasoning"  
 Also sp. ***syllogismos***  
***omission of the conclusion***

◆ The use of a remark or an image which calls upon the audience to draw an obvious conclusion. Like a rhetorical [enthymeme](#), but more compact, and frequently relying on an image. Not to be confused with the "syllogism" of formal logic (see [enthymeme](#)).

## Examples

Look at that man's yellowed fingertips and you just tell me if he's a smoker or not.

And he turned to the woman, and said unto Simon, Seest thou this woman? I entered into thine house, thou gavest me no water for my feet: but she hath washed my feet with tears, and wiped them with the hairs of her head. Thou gavest me no kiss: but this woman since the time I came in hath not ceased to kiss my feet. My head with oil thou didst not anoint: but this woman hath anointed my feet with ointment. --Luke 7:44-46

*In the preceding example, the obvious conclusion to be drawn (which remains unstated) is "how much more does she love me than you do".*

## Related Figures

- [enthymeme](#)

## Connections to Other Parts of Rhetoric

- [Figures used to appeal through reason \(\*logos\*\)](#)

**Sources:** Cicero De Inv. 1.34; Quintilian 5.14.24;

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# enthymeme

ἐνθύμημα

en'-thy-meem

Gk. "a thought, a consideration"  
conclusio

1. The informal method of reasoning typical of rhetorical discourse. The enthymeme is sometimes defined as a "truncated syllogism" since either the major or minor premise found in that more formal method of reasoning is left implied. The enthymeme typically occurs as a conclusion coupled with a reason. When several enthymemes are linked together, this becomes sorites.

## Example

We cannot trust this man, for he has perjured himself in the past.

*In this enthymeme, the major premise of the complete syllogism is missing:*

- *Those who perjure themselves cannot be trusted. (Major premise - omitted)*
- *This man has perjured himself in the past. (Minor premise - stated)*
- *This man is not to be trusted. (Conclusion - stated)*

2. A figure of speech which bases a conclusion on the truth of its contrary.

## Example

If to be foolish is evil, then it is virtuous to be wise.

*This also an example of chiasmus*

## Related Figures

- Other Figures of Reasoning
  - aetiologia
  - anthypophora
  - apophasis
  - contrarium
  - prosapodosis
  - proecthesis
  - ratiocinatio

## Related Topics of Invention

- Cause and Effect

## Connections to Other Parts of Rhetoric

- [logos](#)

**Sources:** *Ad Herennium* 4.30.41 ("conclusio"); Quintilian 5.14.24

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# sorites

# σωρείτης

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so-ri'-tes

from Gk. *soros*, "heap"

◆ Concatenated [enthymemes](#). That is, a chain of claims and reasons which build upon one another. This is sometimes seen as, and certainly can be, a logical fallacy, since the rapidity of claims and reasons does not allow the unstated assumptions behind each claim to be examined.

## Example

We cannot trust this man, for he has perjured himself in the past. Since the witness cannot be trusted, we must disregard his present testimony. Without his damning testimony, the accusations against my client are nothing. Since the accusations against my client amount to nothing, let him be dismissed.

## Related Figures

- [enthymeme](#)

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# alliteration

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*alliteratio*  
*figure of like letter*

◆ Repetition of the same sound at the beginning of two or more stressed syllables.

## Example

Why not **w**aste a **w**ild **w**eekend at **w**estmore **w**ater park?

## Related Figures

- [paroemion](#)  
Alliteration taken to an extreme.
- [acrostic](#)
- [Other figures of repetition](#)
- [Other figures based on sound](#)

## Web Links

- [Alliteration Net Link Collection](#)

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# homoioteleuton

ὁμοιοτέλευτον

ho-mee-o-te-  
loot'-on

from Gk. *homios*, "like" and *teleute*, "ending"  
Also sp. ***homoeoteleuton***, ***omoioteliton***,  
***omoiooteleton***  
***similiter desinens***  
***like loose, like endings***

- ◆ Similarity of endings of adjacent or parallel words.

## Example

He is esteemed eloquent which can invent wittily, remember perfectly, dispose orderly, figure diversly [sic], pronounce aptly, confirme strongly, and conclude directly -- Peacham

*Note the series of verbs followed by an adverb ending in "ly"*

Note: This figure is often combined with isocolon and alliteration in accentuating the [rhythm](#) of parallel members.

## Related Figures

- [homioptoton](#)
- [Other figures of repetition](#)
- [Other figures of parallelism](#)

## Connections to Other Parts of Rhetoric

- [Repetition](#)
- [Rhythm](#)
- [Parallelism](#)

**Sources:** *Ad Herennium* 4.20.28 ("similiter desinens"); Isidore 1.36.16; Sherry (1550) 58 ("homoteleton," "similiter desinens"); Peacham (1577) K1v; Putt. (1589) 184 ("omoiooteleton," "the like loose"); Day 1599 86 ("omoioteliton," "simiter cadens [sic]" = similiter desinens)

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# homioptoton

# ὁμοιόπτωτον

---

ho-mee-op-to'-ton      from Gk. *homios*, "like" and *ptosis*, "case"  
 Also sp. **homeoptoton**  
***similiter cadens***  
***like inflections***

◆ The repetition of similar case endings in adjacent words or in words in parallel position.

## Example

*From the Carmina Burana comes this extended example of homioptoton. Parallel words are bolded*

Quod Spiritu David **precinuit**  
 nunc **exposuit**  
 nobis Deus et sic **innotuit**:  
 Sarracenus sepulchrum **polluit**,  
 quo **recubuit**  
 qui pro nobis crucifixus **fuit**  
 dum sic **voluit**  
 mortem pati cruce, nec **meruit**!

Note: Since this figure only works with inflected languages, it has often been conflated with [homiopteleuton](#) and (at least in English) has sometimes become equivalent to simple rhyme: "To no avail, I ate a snail"

## Related Figures

- [homiopteleuton](#)
- [Other figures of repetition](#)
- [Other figures of parallelism](#)

## Connections to Other Parts of Rhetoric

- [Repetition](#)

**Source:** *Ad Herennium* 4.20.28 ("similiter cadens"); Quintilian 9.3.78; Isidore 1.36.15; Sherry (1550) 58 ("homioptoton," "similiter cadens"); Peacham (1577) K1v

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# epizeuxis

ἐπίζευξις

---

e-pi-zook'-sis      from Gk. *epi*, "upon" and *zeugnunai*, "to yoke"  
*palilogia*  
*geminatio, iteratio, conduplicatio, subunctio*  
*the underlay or the coocko-spel, iteration*

◆ Repetition of words with no others between, for vehemence or emphasis.

## Examples

Hamlet: Words, words, words...

He, he it was who spelled my doom.

## Related Figures

- [Figures of repetition.](#)

**Sources:** Isidore 1.36.10; Peacham (1577) 13r; Fraunce (1588) 1.16 ("epizeuxis," "palilogia," "iteration"); Putt. (1589) 210 ("epizeuxis," "the underlay," "the coocko-spel"); Day 1599 85; Hoskins 1599 12

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# anaphora

# ἀναφορά

a-naph'-o-ra From Gk. *ana* "again" and *phero* "to bring or carry"  
***epanaphora, epembasis, epibole***  
*adjectio, relatio, **repetitio**, repeticio*  
*repeticion, the figure of report*

◆ Repetition of the same word or group of words at the beginning of successive clauses, sentences, or lines.

## Example

**This** royal throne of kings, **this** sceptred isle,  
**This** earth of majesty, **this** seat of Mars,  
**This** other Eden, demi-paradise,  
**This** fortress built by Nature for herself  
 Against infection and the hand of war,  
**This** happy breed of men, **this** little world,  
**This** precious stone set in the silver sea,  
 Which serves it in the office of a wall,  
 Or as [a] moat defensive to a house,  
 Against the envy of less happier lands;  
**This** blessed plot, **this** earth, **this** realm, **this** England,  
**This** nurse, **this** teeming womb of royal kings [. . .]  
**This** land of such dear souls, **this** dear dear land,  
 Dear for her reputation through the world,  
 Is now leas'd out -- I die pronouncing it --  
 Like to a tenement or pelting farm.

--John of Gaunt in *Richard II* (2.1.40-51; 57-60)

## Related Figures

- [epistrophe](#)  
Ending a series of lines, phrases, clauses, or sentences with the same word or words. The opposite of anaphora.
- [symploce](#)  
The combination of anaphora and epistrophe.
- [Figures of repetition.](#)

**Sources:** Ad Herennium 4.12.19 ("repetitio"); Quintilian 7.4.8 ("relatio"); Isidore 1.36.8-9 ("anaphora," "epanaphora"); Aquila 34 ("epanaphora"); Sherry (1550) 47 ("epanaphora," "repeticio," "repeticion"); Peacham (1577) H4v ("anaphora," "epanaphora"); Fraunce (1588) 1.19; Putt. (1589) 208 ("anaphora," "the figure of report"); Day 1599 84 ("anaphora," "repetitio"); Hoskins (1599)13.



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# epanalepsis

# ἐπανάληψις

---

ep-an-a-lep'-  
sis

from Gk. *ep*, "in addition," *ana*, "again," and  
*lepsis*, "a taking"  
**resumptio**  
***the echo sound, the slow return,***  
***resumption***

◆ Repetition of the same word or clause after intervening matter. More strictly, repetition at the end of a line, phrase, or clause of the word or words that occurred at the beginning of the same line, phrase, or clause.

## Examples

*Caliban exults at the prospect of no longer being Prospero's slave:*  
Freedom, high day, freedom! --*The Tempest* 2.2.194

"Believe not all you can hear, tell not all you believe." --Native American proverb

"A lie begets a lie."--English proverb

"To each the boulders that have fallen to each." --Robert Frost in "Mending Wall"

## Related Figures

- [anadiplosis](#)  
Anadiplosis also employs repetition at endings and beginnings, but does so by repeating the last word of a line or clause as the first word in the next.
- [regressio](#)  
A similar form of repetition in which the same word is repeated not only at the beginning and end, but also in the middle of the clause or line.
- [symploce](#)  
A combination of anaphora and epistrophe: repeating the same initial and the same ending words in successive lines or clauses.
- [Figures of repetition.](#)

**Sources:** Rutil. 1.11; Isidore 1.36.11; Peacham (1577) F3r, I2v; France (1588) 1.22; Putt. (1589) 210 ("epanalepsis," "the eccho sound," "the slow return"); Day 1599 85; Hoskins (1599)14

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# polysyndeton

πολυσύνδετον

pol-y-syn'-de-  
ton

Also sp. *polysyntheton*, *polisindeton*,  
*polysindeton*  
*acervatio*  
*couple clause*, *many-and*s

◆ Employing many conjunctions between clauses, often slowing the tempo or rhythm.

## Example

I said, "Who killed him?" **and** he said, "I don't know who killed him but he's dead all right," **and** it was dark **and** there was water standing in the street **and** no lights **and** windows broke **and** boats all up in the town **and** trees blown down **and** everything all blown **and** I got a skiff **and** went out **and** found my boat where I had her inside Mango Key **and** she was all right only she was full of water.  
--Hemingway, "After the Storm."

## Related Figures

- [asyndeton](#)  
The opposite of polysyndeton: an absence of conjunctions.
- [periodic sentence](#)
- [Grammatical figures](#)
- [Figures of repetition.](#)

## Connections to Other Parts of Rhetoric

- [Addition](#)

**Sources:** Quintilian 9.3.53-54 ("acervatio"); Rutil. 1.14; Isidore 1.36.19; Peacham (1577) G4v, I4r; Putt. (1589) 186 ("polisindeton," "couple clause"); Day 1599 83

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# paradiastole

# παραδιαστολή

---

par-a-di-as'-to-lee      from Gk. *para*, "beside, along" and *stolee*, "a sending"  
*curry favell*

◆ A figure by which one extenuates something in order to flatter or soothe, or by which one refers to a vice as a virtue.

## Example

Said of a proud man: "He is confident"

## Related Figures

- [meiosis](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Abbreviation](#)

**Sources:** Quintilian 9.3.65; Susenbrotus (1540) 45-46; Peacham (1577) N4v; Putt. (1589) 195 ("paradiastole," "curry favell"); Day 1599 84

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# epistrophe

# ἐπιστροφή

e-pis'-tro-fee

from Gk. *epi*, "upon" and *strophe*, "turning"  
("wheeling about")

***antistrophe, epiphora***  
***conversio***

***the counter turne, conversion***

◆ Ending a series of lines, phrases, clauses, or sentences with the same word or words.

## Examples

Hourly joys be still upon you!  
Juno sings her blessings on you. [. . .]  
Scarcity and want shall shun you,  
Ceres' blessing so is on you. --*The Tempest* (4.1.108-109; 116-17)

We are born to **sorrow**, pass our time in **sorrow**, end our days in **sorrow**.

## Related Figures

- [anaphora](#)
- [symploce](#)  
The combination of anaphora and epistrophe.
- [Figures of repetition.](#)

**Sources:** *Ad Herennium* 4.8.19 ("conversio"); Sherry (1550) 47 ("antistrophe," "conversio"); Peacham (1577) 11v ("epiphora"); Fraunce (1588) 1.20 ("epistrophe," "conversion"); Putt. (1589) 208 ("antistrophe," "the counter turne"); Day 1599 85; Hoskins (1599)13

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# anadiplosis

# ἀναδίπλωσις

---

an'-a-di-plo'-sis      from Gk. *ana* "again" and *diploun* "to double"  
**reduplicatio**  
**the redouble**

◆ The repetition of the last word of one clause or sentence at the beginning of the next. Often combined with [climax](#).

## Example

The love of wicked men converts to fear,  
 That fear to hate, and hate turns one or both  
 To worthy danger and deserved death.  
 --*King Richard II* 5.1.66-68

## Related Figures

- [climax](#)
- Schemes: [Repetition](#)
- [Figures of repetition](#)

**Sources:** Peacham (1577) 13r; Fraunce (1588) 1.17 ("anadiplosis," "climax"); Putt. (1589) 210 ("anadiplosis," "the redouble"); Day 1599 85; Hoskins 1599 12

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# climax

# κλίμαξ

cli'-max

Gk. "ladder"

Also sp. **clymax**

**gradatio, incrementum**

**the marching figure, gradation**

- ◆ Generally, the arrangement of words, phrases, or clauses in an order of increasing importance, often in parallel structure.

A more specific kind of climax is the repetition of the last word of one clause or sentence at the beginning of the next, through three or more clauses or sentences. (The figure [anadiplosis](#) repeated three times with increasing semantic emphasis) -- see Peacham

## Example

Miss America was not so much interested in serving herself as she was eager to serve her family, her community, and her nation.

## Related Figures

- [anadiplosis](#)
- [auxesis](#)
- [catacosmesis](#)

## Connections to Other Parts of Rhetoric

- [amplification](#)

**Sources:** *Ad Herennium* 4.25.34 ("gradatio"); Sherry (1550) 58 ("climax," "gradacio"); Peacham (1577) Q2v-Q3r ("incrementum," "climax"); Fraunce (1588) 1.17-18 ("climax," "gradation"); Putt. (1589) 217 ("clymax," "the marching figure"); Day 1599 91 ("auxesis," "incrementum"), 94 ("climax," "gradatio" [=anadiplosis]); Hoskins 1599 12 (=anadiplosis).

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# repetitio

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1. The Latin equivalent term for [anaphora](#)
2. The Latin equivalent term for [epanalepsis](#)

Not to be confused with repetition in general, which manifests itself in a variety of ways across the spectrum of rhetoric (a reason to prefer these Greek terms).

## Related Figures

- [Figures of repetition.](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Amplification](#)

**Sources:** *Ad Herennium* 4.13.19; Quintilian 9.3.29

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# anaphora

# ἀναφορά

a-naph'-o-ra From Gk. *ana* "again" and *phero* "to bring or carry"  
***epanaphora, epembasis, epibole***  
*adjectio, relatio, **repetitio**, repeticio*  
*repeticion, the figure of report*

◆ Repetition of the same word or group of words at the beginning of successive clauses, sentences, or lines.

## Example

**This** royal throne of kings, **this** sceptred isle,  
**This** earth of majesty, **this** seat of Mars,  
**This** other Eden, demi-paradise,  
**This** fortress built by Nature for herself  
 Against infection and the hand of war,  
**This** happy breed of men, **this** little world,  
**This** precious stone set in the silver sea,  
 Which serves it in the office of a wall,  
 Or as [a] moat defensive to a house,  
 Against the envy of less happier lands;  
**This** blessed plot, **this** earth, **this** realm, **this** England,  
**This** nurse, **this** teeming womb of royal kings [. . .]  
**This** land of such dear souls, **this** dear dear land,  
 Dear for her reputation through the world,  
 Is now leas'd out -- I die pronouncing it --  
 Like to a tenement or pelting farm.

--John of Gaunt in *Richard II* (2.1.40-51; 57-60)

## Related Figures

- [epistrophe](#)  
Ending a series of lines, phrases, clauses, or sentences with the same word or words. The opposite of anaphora.
- [symploce](#)  
The combination of anaphora and epistrophe.
- [Figures of repetition.](#)

**Sources:** Ad Herennium 4.12.19 ("repetitio"); Quintilian 7.4.8 ("relatio"); Isidore 1.36.8-9 ("anaphora," "epanaphora"); Aquila 34 ("epanaphora"); Sherry (1550) 47 ("epanaphora," "repeticio," "repeticion"); Peacham (1577) H4v ("anaphora," "epanaphora"); Fraunce (1588) 1.19; Putt. (1589) 208 ("anaphora," "the figure of report"); Day 1599 84 ("anaphora," "repetitio"); Hoskins (1599)13.

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# epanalepsis

# ἐπανάληψις

---

ep-an-a-lep'-  
sis

from Gk. *ep*, "in addition," *ana*, "again," and  
*lepsis*, "a taking"  
**resumptio**  
***the echo sound, the slow return,***  
***resumption***

◆ Repetition of the same word or clause after intervening matter. More strictly, repetition at the end of a line, phrase, or clause of the word or words that occurred at the beginning of the same line, phrase, or clause.

## Examples

*Caliban exults at the prospect of no longer being Prospero's slave:*  
Freedom, high day, freedom! --*The Tempest* 2.2.194

"Believe not all you can hear, tell not all you believe." --Native American proverb

"A lie begets a lie."--English proverb

"To each the boulders that have fallen to each." --Robert Frost in "Mending Wall"

## Related Figures

- [anadiplosis](#)  
Anadiplosis also employs repetition at endings and beginnings, but does so by repeating the last word of a line or clause as the first word in the next.
- [regressio](#)  
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- [symploce](#)  
A combination of anaphora and epistrophe: repeating the same initial and the same ending words in successive lines or clauses.
- [Figures of repetition.](#)

**Sources:** Rutil. 1.11; Isidore 1.36.11; Peacham (1577) F3r, I2v; France (1588) 1.22; Putt. (1589) 210 ("epanalepsis," "the eccho sound," "the slow return"); Day 1599 85; Hoskins (1599)14

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# polyptoton

ΠΟΛΥΠΤΩΤΟΝ

---

po-lyp-      from Gk. *poly*, "many" and *ptotos*, "falling" or *ptosis*,  
to'-ton      "[grammatical] case"  
***paragmenon***  
***traductio, adnominatio***  
***the tranlacer, many inflections***

◆ Repeating a word, but in a different form. Using a cognate of a given word in close proximity.

## Example

With eager **feeding food** doth choke the **feeder**.

--John of Gaunt in *Richard II* 2.1.37

## Related Figures

- [paregmenon](#)
- [adnominatio](#)
- Tropes: [Wordplay and Puns](#)
- Schemes: [Repetition](#)
- [Figures of repetition.](#)

## Related Topics of Invention

- [Notation and Conjugates](#)

**Sources:** Isidore 1.36.17; Fraunce (1588) 1.25; Putt. (1589) 213 ("traductio," "the tranlacer"); Day 1599 86 ("polyptoton," "traductio")

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# syllepsis

# σύλληψις

sil-lep'-sis

from Gk. *syn*, "together" and *lepsis*, "taking"

Also sp. ***sillepsis, silepsis, syllempsis***

***conceptio, concepcio***

***double supply, change in concord***

◆ When a single word that governs or modifies two or more others must be understood differently with respect to each of those words. This combination of parallelism and incongruity often has a witty or comical effect. Not to be confused with [zeugma](#).

Originally, syllepsis named that grammatical incongruity resulting when a word governing two or more others could not agree with both or all of them; for example, when a singular verb serves as the predicate to two subjects, singular and plural ("His boat and his riches is sinking"). In the rhetorical sense, syllepsis has more to do with applying the same single word to the others it governs in distinct senses (e.g., literal and metaphorical); thus, "His boat and his dreams sank."

## Examples

*In the following example, "rend" governs both objects, but the first rending is figurative; the second, literal:*

Rend your heart, and not your garments. Joel 2:13

You held your breath and the door for me  
--Alanis Morissette

## Related Figures

- [zeugma](#)
- [ellipsis](#)

Syllepsis is a form of ellipsis, and like ellipsis the sense of the word is repeated, but not the word itself. The difference from ellipsis is that the sense varies in its repetition.

## Related Topics of Invention

- [Division](#)

**Sources:** Isidore 1.36.5-6; Sherry (1550) 30 ("silepsis," "concepcio"); Peacham (1577) F1r; Putt. (1589) 176 ("sillepsis," "the double supply"); Day 1599 82



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# symploce

# συμπλοκή

---

sim'-plo-see      from Gk. *sym*, "together" and *plekein* "to weave"  
 Also sp. ***symploche***, ***symploke***  
***adjunct, circulo rhetorica, complexio***  
***the figure of reply***

◆ The combination of **anaphora** and **epistrophe**: beginning a series of lines, clauses, or sentences with the same word or phrase while simultaneously repeating a different word or phrase at the end of each element in this series.

## Examples

**"Against** yourself you are calling him,  
**against** the laws you are calling him,  
**against** the democratic constitution you are calling him" --Aeschines

## Related Figures

- [coenotes](#)  
Symploce, but of phrases.
- [Figures of repetition.](#)

**Sources:** *Ad Herennium* 4.14.20 ("complexio"); Sherry (1550) 47 ("symploce," "complexio"); Peacham (1577) 11v; Fraunce (1588) 1.21 ("symploce," "complexio," "comprehensio"); Putt. (1589) 209 ("symploche," "the figure of replie"); Day 1599 85 ("symploche"); Hoskins (1599)13 ("symploce," "complexio")

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# antimetabole

# ἀντιμεταβολή

an-ti-me-ta'-bo-lee

Also sp. *antimetavole*  
*commutatio*  
*the counterchange*

◆ Repetition of words, in successive clauses, in reverse grammatical order. Not to be confused with [chiasmus](#).

## Examples

When the **going** gets *tough*, the *tough* get **going**.

Ask not what your **country** can do for *you*; ask what *you* can do for your **country**. --John F. Kennedy

You can take the **gorilla** out of the *jungle*, but you can't take the *jungle* out of the **gorilla**.

**Integrity** without *knowledge* is weak and useless, and *knowledge* without **integrity** is dangerous and dreadful. --Samuel Johnson, *Rasselas*

Woe unto them that call **evil good**, and *good evil*; that put **darkness** for *light*, and *light* for **darkness**; that put **bitter** for *sweet*, and *sweet* for **bitter**! --Isaiah 5:20

## Related Figures

- [chiasmus](#)
- [parallelism](#)

**Sources:** *Ad Herennium* 4.28.39 ("commutatio"); Peacham (1577) K2r; Putt. (1589) 217 ("antimetavole," "the counterchange"); Day 1599 95 ("antimetano" [sic], "commutatio"); Hoskins (1599)14 ("antimetabole," "commutatio")

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# paronomasia

# παρονομασία

pa-ra-no-ma'-si-  
a

from Gk. *para*, "alongside" and *onomos*,  
"name"  
("to alter slightly in naming")  
***prosonomasia***  
***adnominatio*** or ***agnominatio***, ***allusio***  
***the nicknamer, allusion***

- ◆ Using words that sound alike but that differ in meaning (punning).

The *Ad Herennium* author further specifies that this is brought about through various kinds of [metaplasm](#).

## Examples

A jesting friar punned upon the name of the famous humanist Erasmus, "Errans mus" [erring mouse]. -- Puttenham

A pun is its own reword.

For a plethora of puns (of mixed quality, but plenty of quantity), see this [internet pun resource](#).

## Related Figures

- [Figures that play on language](#)

## Related Topics of Invention

- [Notation and Conjugates](#)

**Sources:** *Ad Herennium* 4.21-22.29-31 ("adnominatio"); Rutil. 1.3; Isidore 1.36.12; Fraunce (1588) 1.24 ("paronomasia," "agnominatio," "allusion"); Putt. (1589) 212 ("prosonomasia," "the nicknamer"); Day 1599 86 ("prosonomasia"); Hoskins (1599) 15

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# synonymia

# συνωνυμία

si-no-ni'-mi-a

from Gk. *syn*, "alike" and *onoma*, "name"

*interpretatio, nominis communio*

*synonymy, the figure of store, the interpreter*

◆ In general, the use of several synonyms together to amplify or explain a given subject or term. A kind of repetition that adds force. Synonymia often occurs in parallel fashion.

## Examples

*The tribune Murellus taunts the Roman populace in Shakespeare's Julius Caesar for their fickleness, calling the people several different pejorative names:*

You blocks, you stones, you worse than senseless things!

## Related Figures

- [tautologia](#) (vice)
- [exergasia](#)
- [Figures used to provoke emotional response \(pathos\)](#)
- [Figures of repetition](#)

## Connections to Other Parts of Rhetoric

- [amplification](#)

**Sources:** *Ad Herennium* 4.28.38 ("interpretatio"); Sherry (1550) 49 ("sinonimia," "nominis communio"); Peacham (1577) P4r; Putt. (1589) 223 ("sinonimia," "the figure of store"); Day 1599 91

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# prosapodosis

# προσαπόδοσις

---

pro-sa-pod'-os-is

◆ Providing a reason for each division of a statement, the reasons usually following the statement in parallel fashion.

## Related Figures

- Other Figures of Reasoning
  - [aetiologia](#)
  - [anthypophora](#)
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [ratiocinatio](#)

Sources: Rutil. 1.1

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# epexegetis

# ἐπεξηγήσεις

---

ep-ex-e-ge'-sis      from Gk. *epi*, "in addition" and *exegeisthai*, "to explain"

◆ When one interprets what one has just said. A kind of redefinition or self-interpretation (often signaled by constructions such as "that is to say...").

## Examples

I'm afraid we've run up against the bamboo curtain--that is to say, an economic and political barrier in the east as real as the iron curtain has been in the west.

## Related Figures

- [correctio](#)
- [restrictio](#)
- [metabasis](#)

**Sources:** Peacham (1577) T1r

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# exergasia

# ἐξεργασία

ex-er-ga'-si-a from Gk. *ex*, "out" and *ergon*, "work" (a "working out")

Also sp. ***exargasia***  
***epexergasia***  
***expolitio***  
*refining, working out*

◆ Repetition of the same idea, changing either its words, its delivery, or the general treatment it is given. A method for amplification, variation, and explanation. As such, exergasia compares to the [progymnasmata](#) exercises.

## Examples

No peril is so great that a wise man would think it ought to be avoided when the safety of the father land is at stake. When the lasting security of the state is in question, the man endowed with good principles will undoubtedly believe that in defence of the fortunes of the republic he ought to shun no crisis of life, and he will ever persist in the determination eagerly to enter, for the fatherland, any combat, however great the peril to life.

*In the following example, each of the three clauses repeats the same idea in different terms:*

Hear the right, O LORD, attend unto my cry, give ear unto my prayer... --Psalm 17:1

## Related Figures

- [synonymia](#)
- [auxesis](#)
- [Figures of Repetition](#)

## Connections to Other Parts of Rhetoric

- [copia](#)
- [Amplification](#)
- Progymnasmata: [Fable](#)  
 Just as Hermogenes suggested one alter the treatment of a fable by adding dialogue, so the Ad Herennium author suggests adding dialogue as one way that *expolitio* can alter a treatment.

**Sources:** Ad Herennium 4.42.54-55 ("expolitio"); Sherry (1550) 93 ("exergasia," "expolicion"); Peacham (1577) P4v ("expolitio")



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# epimone

# ἐπιμονή

---

e-pim'-o-  
nee

from Gk. *epi*, "upon" and *meno*, "to remain" ("a staying on, tarrying")  
***the love burden***

- ◆ Persistent repetition of the same plea in much the same words.

## Related Figures

- [Other figures used to provoke emotional response \(pathos\).](#)

## Connections to Other Parts of Rhetoric

- [Repetition](#)

**Sources:** Isidore 2.21.43; Susenbrotus (1540) 41; Putt. (1589) 233 ("epimone," "the love burden")

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# Amplification

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## General Rhetorical Strategies

As a general strategy for the manipulation of discourse, amplification names

1. a category of figures (see below)
2. a basic method in [rhetorical pedagogy](#), where it is closely associated with the term [copia](#) and is often paired with its companion strategy, [abbreviation](#).
3. that general figure by which any subject matter is expanded upon.

## Figures of amplification

- [bomphiologia](#)
- [circumlocutio](#)
- frequentatio
- [congeries](#)
- division
- [correction](#)
- definition
- transition
- example
- similitude
- image
- sententia
- enthymeme
- epiphonema
- [noema](#)
- chria
- oraculum
- expolition
- brevity
- auxesis
- [hyperbole](#)
- repetitio
- [peristasis](#)
- epitasis

## Related General Strategies of Rhetoric

- General Rhetorical Strategy: [Addition](#)
- General Rhetorical Strategy: [Subtraction](#)
- Other [General Strategies of Rhetoric](#)

**Sources:** Cic. De Or. 3.26.104-3.27.105 Sherry (1550) 70 ("amplificatio"); Peacham (1577) N2r

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# rhetorical pedagogy

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From antiquity to the present day, rhetoric has always been closely associated with schooling. As a discipline within classical Greek and Roman curricula, in the medieval trivium, and within renaissance humanist curricula, rhetoric took a central place. Rhetorical pedagogy has not always been consistent, of course. However, certain basic strategies and approaches can be delineated, particularly from the classical and renaissance periods when rhetorical education was most codified.

## 1. Analysis

- Technical vocabulary: grammar, rhetoric, logic
- Parsing
- Literature
- Notebooks

## 2. Genesis

- Imitation
- Amplification / Abbreviation
- Variation

## 3. Exercises

- Copying
- Reading Aloud
- Imitation
  - Translation
  - Paraphrase

## 4. Progymnasmata

## 5. Declamations

## 6. Copia

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## copia

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A desideratum of renaissance rhetorical instruction, *copia* is best understood in terms of the textbook which earned the term its fame, Desiderius Erasmus's *De duplici copia verborum ac rerum*, "On the twofold abundance of expressions and ideas."

The goal of a renaissance rhetorical education was to render students versatile in the discovery of ideas and in their eloquent, appropriate expression. In the book by Erasmus, students learned how to vary a given idea in manifold ways by putting it into different forms and figures (developing *copia*, or abundance, of words and expressions). The second portion of the same book taught students how to invent and vary their arguments, developing in them a variety of argumentative strategies. The goal was to create a stock or store of things to say and ways to say them, that the student would be ready for any communicative situation and able to provide the necessary matter and eloquence to accomplish what might be needed.

### Example

Erasmus provided extended examples of *copia* in his text, the most famous of which includes several hundred variations upon the same, initially insipid sentence, "Your letter pleased me greatly." See chapter 33 of this work.

### Related Figures

- All the figures of speech were presented to students as various methods for varying their means of expression in order to build *copia*.

### Related Topics of Invention

- All the topics of invention were presented to students as various methods for developing and varying their subject matter.

### Connections to Other Parts of Rhetoric

- General Strategies of Rhetoric: [Amplification](#)

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# Abbreviation

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## General Rhetorical Strategies

A general rhetorical strategy and companion to [amplification](#). Both of these strategies have been employed in [rhetorical pedagogy](#) to give students practice in becoming adept at manipulating form and content (see also [copia](#)). The amplification and abbreviation of literary models was recommended by Hermogenes in his [progymnasmata](#). Abbreviation is thus closely tied to the rhetorical practice of the [imitation](#) of literature.

## Figures of Abbreviation

- [meiosis](#)
- [antanagoge](#)

## Related General Strategies of Rhetoric

- General Rhetorical Strategy: [Amplification](#)
- General Rhetorical Strategy: [Subtraction](#)
- Other [General Strategies of Rhetoric](#)

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# progymnasmata προγυμνάσματα

pro-gym-nas'-  
ma-ta

from Gk. *pro* "before" and *gymnasmata*  
"exercises"

***praeexercitamina***

A set of rudimentary exercises intended to prepare students of rhetoric for the creation and performance of complete practice orations (*gymnasmata* or *declamations*). A crucial component of classical and renaissance rhetorical pedagogy. Many progymnasmata exercises correlate directly with [the parts of a classical oration](#).

## The 14 Progymnasmata

Similar progymnasmata are grouped together. The exercises are in general sequential.

1. [Fable](#)
2. [Narrative](#)
3. [Chreia](#)
4. [Proverb](#)
5. [Refutation](#)
6. [Confirmation](#)
7. [Commonplace](#)
8. [Encomium](#)
9. [Vituperation](#)
10. [Comparison](#)
11. [Impersonation](#)
12. [Description](#)
13. [Thesis or Theme](#)
14. [Defend / Attack a Law](#)

### Related Figures

- [expolitio](#)

### Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Amplification](#)

- Arrangement
  - Compare the progymnasma "narrative" with *narratio*
  - Compare the progymnasma "refutation" with *refutatio*
  - Compare the progymnasma "confirmation" with *confirmatio*

## Internet Resources

Online English translations of the *progymnasmata* of Aphthonius and of Libanius

Sources: Ad Alexandrum 1436a26; Theon; Aphthonius; Hermogenes; Quintilian ("primae exercitationes");

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# arrangement

*dispositio*

τάξις

The  
five

canons: [invention](#) | **arrangement** | [style](#) | [memory](#) | [delivery](#)

Arrangement concerns how one orders speech or writing (Its Latin name, *dispositio* means "placement"). In ancient rhetorics, arrangement referred solely to the order to be observed in an oration, but the term has broadened to include all considerations of the ordering of discourse, especially on a large scale.

## Arrangement of a Classical Oration

|    |                    |                             |
|----|--------------------|-----------------------------|
| 1. | Introduction       | <a href="#">exordium</a>    |
| 2. | Statement of Facts | <a href="#">narratio</a>    |
| 3. | Division           | <a href="#">partitio</a>    |
| 4. | Proof              | <a href="#">confirmatio</a> |
| 5. | Refutation         | <a href="#">refutatio</a>   |
| 6. | Conclusion         | <a href="#">peroratio</a>   |

Cicero aligned certain rhetorical appeals with specific parts of the oration. In the exordium or introduction, it is necessary for one to establish his or her own authority. Therefore, one employs ethical appeals (see [ethos](#)). In the next four parts of the oration (statement of facts, division, proof, and refutation), one chiefly employs logical arguments (see [logos](#)). In the conclusion, one finishes up by employing emotional appeals (see [pathos](#)).

## Related Figures

- [hyperbaton](#)
- [anastrophe](#)
- [synchysis](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Transposition](#)

**Sources:** Cic. De Inv. 1.7; Cic. De Or. 1.31.143

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Rhetoricae" (<http://humanities.byu.edu/rhetoric/silva.htm>)

# exordium

# the introduction

---

Arrangement of **1. exordium** | 2. narratio | 3. partitio  
Classical Oration 4. confirmatio | 5. refutatio | 6. peroratio

◆ The introduction of a speech, where one announces the subject and purpose of the discourse, and where one usually employs the persuasive appeal of ethos in order to establish credibility with the audience.

Sources: Aristotle 3.14; Ad Herennium 1.4.6-1.7.11; Cic. De Inv. 1.15-18; Cic. Top. 25.97; Cic. De Or. 2.78-80; Quintilian 4.1

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# narratio      the statement of facts

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Arrangement of      1. exordium    |    2. **narratio**    |    3. partitio  
Classical Oration    4. confirmatio    |    5. refutatio    |    6. peroratio

◆ The second part of a classical oration, following the introduction or *exordium*. The speaker here provides a narrative account of what has happened. Quintilian adds that the narratio is followed by the propositio, a kind of summary of the issues or a statement of the charge.

## Connections to Other Parts of Rhetoric

- Progymnasmata: Narrative

Sources: Ad Herennium 1.8.11-1.9.16; Cic. De Inv. 1.19-21; Cic. Top. 25.97; Cic. De Or. 2.80.326-2.81.330; Quintilian 4.2

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# partitio                    the division / outline

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Arrangement of    1. [exordium](#)   |   2. [narratio](#)   |   3. **partitio**  
 Classical Oration  4. [confirmatio](#) | 5. [refutatio](#)   | 6. [peroratio](#)

◆ Following the statement of facts, or *narratio*, comes the *partitio* or *divisio*. In this section of the oration, the speaker outlines what will follow, in accordance with what's been stated as the *status*, or point at issue in the case. Quintilian suggests the *partitio* is blended with the [propositio](#) and also assists [memory](#).

## Related Figures

- [taxis](#)
- [merismus](#)
- [diaeresis](#)
- [dialysis](#)
- [eutrepismus](#)
- [prosapodosis](#)
- [hypozeuxis](#)
- [distributio](#)

**Sources:** Ad Herennium 1.10.17; Cic. De Inv. 1.22-23; Quintilian 4.5

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# confirmatio

# the proof

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Arrangement of    1. [exordium](#)    |    2. [narratio](#)    |    3. [partitio](#)  
Classical Oration    **4. confirmatio**    |    5. [refutatio](#)    |    6. [peroratio](#)

◆ Following the division / outline or *partitio* comes the main body of the speech where one offers logical arguments as proof. The appeal to *logos* is emphasized here.

Sources: Cic. De Inv. 1.24-41; Cic. De Or. 3.52-201; Quintilian 5.1-12

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# refutatio

# the refutation

---

Arrangement of Classical Oration

|                                |  |                             |  |                              |
|--------------------------------|--|-----------------------------|--|------------------------------|
| 1. <a href="#">exordium</a>    |  | 2. <a href="#">narratio</a> |  | 3. <a href="#">partitio</a>  |
| 4. <a href="#">confirmatio</a> |  | <b>5. refutatio</b>         |  | 6. <a href="#">peroratio</a> |

◆ Following the the [confirmatio](#) or section on proof, comes the refutation. As the name connotes, this section of a speech was devoted to answering the counterarguments of one's opponent.

## Related Figures

- [metastasis](#)

## Related Topics of Invention

- [Contraries and Contradictions](#)

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Refutation](#)  
This elementary exercise was specifically designed to prepare students for the refutation section of a complete oration.
- Progymnasmata: [Confirmation](#)
- Progymnasmata: [Commonplace](#)
- Progymnasmata: [Thesis or Theme](#)

**Sources:** Cic. De Inv. 1.42-51; Quintilian 5.13

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# peroratio

# the conclusion

---

Arrangement of Classical Oration

|                                |  |                              |  |                             |
|--------------------------------|--|------------------------------|--|-----------------------------|
| 1. <a href="#">exordium</a>    |  | 2. <a href="#">narratio</a>  |  | 3. <a href="#">partitio</a> |
| 4. <a href="#">confirmatio</a> |  | 5. <a href="#">refutatio</a> |  | 6. <b>peroratio</b>         |

◆ Following the *refutatio* and concluding the classical oration, the *peroratio* conventionally employed appeals through pathos, and often included a summing up (see the figures of summary, below).

## Related Figures

- Figures of Summary
  - [accumulatio](#)
  - [anacephalaeosis](#)
  - [complexio](#)
  - [epanodos](#)
  - [epiphonema](#)
  - [synathroesmus](#)

## Connections to Other Parts of Rhetoric

- [pathos](#)
- [Figures used to provoke emotional response \("pathos"\)](#)
- General Rhetorical Strategy: [Summary](#)

**Sources:** Cic. De Inv. 1.52-56; Cic. Top. 25.98-99

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# fable

# mythos

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## The Progymnasmata [All](#) ►

Students were given a fable, typically one of Aesop's, which they would amplify and abbreviate. Or, they would write a new fable in close imitation of Aesop. It was specifically recommended that students turn indirect discourse into direct discourse.

### Example

This example comes from Hermogenes' treatise on the *progymnasmata*. He first gives the "bare narrative," followed by his amplification employing dialogue:

"The monkeys in council deliberated on the necessity of settling in houses. When they had made up their minds to this end and were about to set to work, an old monkey restrained them, saying that they would more easily be captured if they were caught within enclosures."

Thus if you are concise; but if you wish to expand, proceed in this way.

"The monkeys in council deliberated on the founding of a city; and one coming forward made a speech to the effect that they too must have a city. "For see," said he, "how fortunate in this regard are men. Not only does each of them have a house, but all going up together to public meeting or theater delight their souls with all manner of things to see and hear."

Go on thus, dwelling on the incidents and saying that the decree was formally passed; and devise a speech for the old monkey.

### Related Figures

- [Figures of dialogue](#)
  - [sermocinatio](#)
  - [ethopoeia](#)
  - [prosopopoeia](#)
- [Figures of description](#)
  - [enargia](#)

### Connections to Other Parts of Rhetoric

- Progymnasmata: [Impersonation](#)
- Progymnasmata: [Description](#)
- The next of the progymnasmata exercises: [narrative](#)

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narrative

*diegema*

---

The Progymnasmata ◀ [All](#) ▶

Students were to take a factual or fictional story from the poets or historians and retell it in their own words, attempting to be clear as to the facts:

- Who did it
- What was done
- When it was done
- Where it was done
- How it was done
- Why it was done

### Connections to Other Parts of Rhetoric

- Parts of an Oration: [narratio](#)

Sources: Ad Herennium 1.8.12-13; Quintilian 2.4.2, 2.4.15

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# hypozeuxis

ὑπόζευξις

---

hyp-o-zook'-sis

*substitute*

- ◆ Opposite of [zeugma](#). Every clause has its own verb.

## Example

The Republicans filibustered, the Democrats snored, and the independents complained.

## Related Figures

- [zeugma](#)
- [diazeugma](#)
- [hypozeugma](#)
- [mesozeugma](#)
- [Grammatical schemes](#)

## Related Topics of Invention

- [Division](#)

**Sources:** Isidore 1.36.4; Peacham (1577) K3r; Putt. (1589) 177 ("hypozeuxis," "the substitute")

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# enthymeme

ἐνθύμημα

en'-thy-meem

Gk. "a thought, a consideration"

conclusio

1. The informal method of reasoning typical of rhetorical discourse. The enthymeme is sometimes defined as a "truncated syllogism" since either the major or minor premise found in that more formal method of reasoning is left implied. The enthymeme typically occurs as a conclusion coupled with a reason. When several enthymemes are linked together, this becomes sorites.

## Example

We cannot trust this man, for he has perjured himself in the past.

*In this enthymeme, the major premise of the complete syllogism is missing:*

- *Those who perjure themselves cannot be trusted. (Major premise - omitted)*
- *This man has perjured himself in the past. (Minor premise - stated)*
- *This man is not to be trusted. (Conclusion - stated)*

2. A figure of speech which bases a conclusion on the truth of its contrary.

## Example

If to be foolish is evil, then it is virtuous to be wise.

*This also an example of chiasmus*

## Related Figures

- Other Figures of Reasoning
  - aetiologia
  - anthypophora
  - apophasis
  - contrarium
  - prosapodosis
  - proecthesis
  - ratiocinatio

## Related Topics of Invention

- Cause and Effect

## Connections to Other Parts of Rhetoric

- [logos](#)

**Sources:** *Ad Herennium* 4.30.41 ("conclusio"); Quintilian 5.14.24

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# homoioteleuton

ὁμοιοτέλευτον

ho-mee-o-te-  
loot'-on

from Gk. *homios*, "like" and *teleute*, "ending"  
Also sp. ***homoeoteleuton***, ***omoioteliton***,  
***omoiooteleton***  
***similiter desinens***  
***like loose, like endings***

- ◆ Similarity of endings of adjacent or parallel words.

## Example

He is esteemed eloquent which can invent wittily, remember perfectly, dispose orderly, figure diversly [sic], pronounce aptly, confirme strongly, and conclude directly -- Peacham

*Note the series of verbs followed by an adverb ending in "ly"*

Note: This figure is often combined with isocolon and alliteration in accentuating the [rhythm](#) of parallel members.

## Related Figures

- [homioptoton](#)
- [Other figures of repetition](#)
- [Other figures of parallelism](#)

## Connections to Other Parts of Rhetoric

- [Repetition](#)
- [Rhythm](#)
- [Parallelism](#)

**Sources:** *Ad Herennium* 4.20.28 ("similiter desinens"); Isidore 1.36.16; Sherry (1550) 58 ("homoteleton," "similiter desinens"); Peacham (1577) K1v; Putt. (1589) 184 ("omoiooteleton," "the like loose"); Day 1599 86 ("omoioteliton," "simiter cadens [sic]" = similiter desinens)

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# prosapodosis

# προσαπόδοσις

---

pro-sa-pod'-os-is

◆ Providing a reason for each division of a statement, the reasons usually following the statement in parallel fashion.

## Related Figures

- Other Figures of Reasoning
  - [aetiologia](#)
  - [anthypophora](#)
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [ratiocinatio](#)

Sources: Rutil. 1.1

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# pleonasm

# πλεονασμός

---

Gk. "superfluous," "redundant"  
**pleonasmus**  
*superabundancia, plus necessarium*

◆ Use of more words than is necessary semantically. Rhetorical repetition that is grammatically superfluous.

## Examples

With these very eyes I saw him do it.

## Related Figures

- [perissologia](#)

## Connections to Other Parts of Rhetoric

- [Vices](#)

**Sources:** Aquil. 45 ("pleonasmus," "plus necessarium"); Isidore 1.34.6; Susenbrotus (1540) 29-30; Sherry (1550) 32 ("pleonasmus," "superabundancia"); Peacham (1577) F2r; Day 1599 82 ("pleonasmus")

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# periphrasis

# περίφρασις

per-if'-ra-sis from Gk. *peri*, "around" and *phrasein* "to declare"

Also sp. **perifrasis**

**antonomasia**

**circumlocutio, circumitio**

**the figure of ambage**

◆ The substitution of a descriptive word or phrase for a proper name (a species of circumlocution); or, conversely, the use of a proper name as a shorthand to stand for qualities associated with it.

## Examples

In the TV show "Dinosaurs" the infant dino called his father, "Not-the-Mama."

He's no Fabio to look at; but then, he's no Woody Allen, either.

Said of Aristotle: "The prince of Peripatetics" --Angel Day

## Related Figures

- [antonomasia](#)
- [circumlocutio](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)

**Sources:** *Ad Herennium* 4.32.43 ("circumitio"); Quintilian 8.6.29-30 ("antonomasia"); Bede 614; Sherry (1550) 44 ("periphrasis," "circumitio"); Peacham (1577) H1v, K3r; Putt. (1589) 203 ("periphrasis," "the figure of ambage"); Day 1599 84

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# hyperbole

# ὑπερβολή

hy-per'-bo-lee

from *hyper*, "over" and *bollein*, "to throw"

***superlatio, excessus***  
***over reacher* or *the loud lyer***

◆ Rhetorical exaggeration. Hyperbole is often accomplished via comparisons, similes, and metaphors.

## Example

I've told you a million times not to exaggerate.

## Related Figures

- [auxesis](#)
- [litotes](#)
- [bomphiologia](#)
- [metalepsis](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Amplification](#)

**Sources:** Aristotle 3.11.15-16; Ad Herennium 4.33.44 ("superlatio"); Quintilian 8.6.67-76; Bede 615; Susenbrotus (1540) 17-19 ("hyberbole," "superlatio," "dementiens superiectio," "eminentia," "excessus"); Sherry (1550) 71; Peacham (1577) D4v; Putt. (1589) 202 ("hiperbole," "over reacher or the loud lyer"); Day 1599 80

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# merismus

# μερισμός

---

*distributio*  
*the distributor*

- ◆ The dividing of a whole into its parts.

## Example

Puttenham provides this example. If one begins with a sentence, "The house was outrageously plucked down." One can through merismus obtain:

"They first undermined the ground fills, they beat down the walls, they unfloored the lofts, they untiled it and pulled down the roof."

## Related Figures

- [diaeresis](#)
- [dialysis](#)

## Related Topics of Invention

- [Division](#)

**Sources:** Day 1599 97 ("merismus," "distributio"); Putt. (1589) 230 ("merismus," "the distributor")

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# synathroesmus

συναθροισμός

syn-ath-res'-mus

Gk. "a collection, union"

Also sp. ***synathroismos***, ***sinathrismus***  
***frequentatio***  
***the heaping figure***

1. The conglomeration of many words and expressions either with similar meaning (= [synonymia](#)) or not (= [congeries](#)).
2. A gathering together of things scattered throughout a speech (= [accumulatio](#))

## Related Figures

- [anacephalaeosis](#)
- [accumulatio](#)
- [synonymia](#)
- [congeries](#)

## Related Topics of Invention

- [Notation and Conjugates](#) (when similar to synonymia)

## Connections to Other Parts of Rhetoric

- [Arrangement](#)

**Sources:** Rutil. 1.2; Peacham (1577) T3v (#2--"frequentatio"); Sherry (1550) 50 (#2--"sinathrismus," "frequentacio," "frequentacion"); Putt. (1589) 243 (#1--"sinathrismus," "the heaping figure"); Day 1599 92 (#1--"sinathrismus")

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# epitrochasmus

ἐπιτροχασμός

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from Gk. *epitrochazein*, "to run swiftly over"  
*percursio*

- ◆ To touch rapidly on one point and then another.

## Related Figures

- [asyndeton](#)  
Epitrochasmus is often brought about through the absence of conjunctions, asyndeton.
- [climax](#)

Sources: Aquil. 6 ("epitrochasmus," "percursio")

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# epitheton

ἐπίθετον

e-pith'-e-ton

from *epithets* "placed upon, added"  
***appositum, sequens***  
*epithet, qualifier, figure of attribution*

◆ **Attributing to a person or thing a quality or description--sometimes by the simple addition of a descriptive adjective; sometimes through a descriptive or metaphorical apposition. If the description is given in place of the name, instead of in addition to it, it becomes [antonomasia](#) or [periphrasis](#).**

## Examples

*The following example is epitheton using a simple adjective added to a noun. As Quintilian suggests, the epithet is made stronger when metaphorical, as this is:*  
 "unfettered joy"

*Epitheton is sometimes used in the conventional names or descriptive slogans found in oral-formulaic poetry:*  
 rosy-fingered dawn; swift-footed Achilles

*A series of following appositions constitute this use of epitheton:*  
 Anchises, worthy deigned  
 Of Venus' glorious bed, beloved of heaven,  
 Twice rescued from the wreck of Pergamum --*Aeneid* 3.475

## Related Figures

- [apposition](#)
- [antonomasia](#)
- [ampliatio](#)
- [periphrasis](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Addition](#)
- Progymnasmata: [Description](#)

**Sources:** Quintilian 8.6.40-43; Peacham (1577) H1r; Putt. (1589) 187, 193 ("epitheton," "qualifier," "the figure of attribution");

Day 1599 84

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# horismus

# ὄρισμός

-is' mus

Gk. "boundary" ("definition")

**orismus**  
**definitio, finitio**

◆ Providing a clear, brief definition, especially by explaining differences between associated terms.

## Example

Truth is a knowledge of things as they are, as they have been, and as they will be.

## Related Figures

- [circumlocution](#)  
An opposite term to horismus: To describe or define something in a roundabout or indirect manner.
- [systrophe](#)  
An opposite term to horismus: The listing of many qualities or descriptions of someone or something, without providing an explicit definition.

## Related Topics of Invention

- [Definition](#)

**Sources:** *Ad Herennium* 4.25.35 ("definitio") Sherry (1550) 58 ("orismus," "definicio," "definition"); Putt. (1589) 239 ("orismus," "definer of difference"); Day 1599 97 ("orismus," "definitio," finitio")

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# hypotyposis

ὑποτύπωσις

hy-po-ty-  
po'-sis

from Gk. *hypotypoein*

*typos* =

Also sp. ***hypotiposis***  
***demonstratio, evidentia, adumbratio,***  
***representatio***  
***the counterfeit representation, word-picture***

◆ Synonym for [enargia](#). Lively description of an action, event, person, condition, passion, etc. used for creating the illusion of reality.

**Sources:** Quintilian 9.2.40-44; Peacham (1577) O2r; Putt. (1589) 245 ("hypotiposis," "the counterfeit representation"); Day 1599 97

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# prosopographia

pro-so-po-  
graph'-i-a

from Gk. *prosopon*, "face" or "person," and  
*graphein*, "to write"  
***prosographia***  
***counterfeit countenance, description of***  
***persons***

◆ The vivid description of someone's face or character. A kind of [enargia](#). Also, the description of feigned or imaginary characters, such as devils or harpies.

## Example

He is a monster both in mind and in body; whatever part of mind or body you consider, you will find a monster quivering head, rabid eyes, a dragon's gape, the visage of a Fury, distended belly, hands like talons ready to tear, feet distorted, in short, view his entire physical shape and what else does it all present but a monster? Observe that tongue, observe that wild beast's roar, and you will name it is a monstrosity; probe his mind, you will find a horror; weigh his character, scrutinize his life, you will find all monstrous...through and through he is nothing but a monster.

--Erasmus, *De copia*

## Related Figures

- [enargia](#)
- [effictio](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)  
Since description typically takes the form of delineating the attributes of something, it is therefore the use of this topic of invention, by which one identifies the characteristics (or adjuncts) of a given subject.

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Description](#)

**Sources:** Sherry (1550) 66; Peacham (1577) O2r

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# characterismus χαρακτηρισμός

char-ac-ter-is'-mus Gk. "designation by a characteristic mark"  
***description of character***

◆ The description of a person's character. If this is restricted to the body, this is [effictio](#); if restricted to a person's habits, this is [ethopoeia](#). Characterismus is a kind of [enargia](#) (principally when describing physical attributes)

## Example

He is a monster both in mind and in body; whatever part of mind or body you consider, you will find a monster ) quivery head, rabid eyes, a dragon's gape, the visage of a Fury, distended belly, hands like talons ready to tear, feet distorted, in short, view his entire physical shape and what else does it all present but a monster? Observe that tongue, observe that wild beast's roar, and you will name it a monstrosity; probe his mind, you will find a horror; weigh his character, scrutinize his life, you will find all monstrous; and, not to pursue every point in detail, through and through eh is nothing but a monster. --Erasmus, *De copia*

## Related Figures

- [enargia](#)
- [effictio](#)
- [ethopoeia](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)  
 Since description typically takes the form of delineating the attributes of something, it is therefore the use of this topic of invention, by which one identifies the characteristics (or adjuncts) of a given subject.

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Description](#)

**Sources:** Rutil. 2.7; Isidore 2.21.40; Sherry (1550) 66

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# ethopoeia

# ἠθοποιία

e-tho-po'-  
ia

from Gk. *ethos*, "character" and *poeia*,  
"representation"

***aetopeia***

***moralis confictio***

***description of manners***

◆ The description and portrayal of a character (natural propensities, manners and affections, etc.). A kind of [enargia](#). See the progymnasmata exercise [impersonation](#).

## Related Figures

- [enargia](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)

Since description typically takes the form of delineating the attributes of something, it is therefore the use of this topic of invention, by which one identifies the characteristics (or adjuncts) of a given subject.

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Impersonation](#)

**Sources:** Aquil. 4 ("ethopoeia," "moralis confictio"); Isidore 2.14.1-2; Sherry (1550) 67 ("aetopeia")

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# pathopoeia

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path-o-poy'-a from Gk. *pathos*, "feeling" and *poiia*, "a making"  
Also sp. ***pathopeia***  
***description of feelings***

- ◆ A general term for speech that moves hearers emotionally.

## Related Figures

- [Figures used to provoke emotional response \("pathos"\)](#)

Sources: Sherry (1550) 982 ("pathopeia") Peacham (1577) P3r

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# mimesis

μίμησις

my-mee'-sis

Gk. "imitation"  
Also sp. **mimisis**  
**imitatio**  
*description of sayings*

1. Greek name for the rhetorical pedagogy known as [imitation](#).
2. The imitation of another's gestures, pronunciation, or utterance.

## Example

The enemy said, "I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them." --Exodus 15:9

## Connections to Other Parts of Rhetoric

- o [Delivery](#)
- o Progymnasmata: [Impersonation](#)
- o Rhetorical Pedagogy: [imitation](#)

**Sources:** Sherry (1550) 69 (#2 - "mimisis") Peacham (1577) O4r (#2)

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# pragmatographia

prag-ma-to-  
gra'-fi-a

from Gk. *pragma*, "that which has been done"  
and *graphie*, "writing"  
***the counterfeit action, description of actions***

◆ The description of an action (such as a battle, a feast, a marriage, a burial, etc.). A kind of [enargia](#). This figure is frequently used in drama for exposition or to report what has happened offstage.

## Example

Horatio reports to Hamlet the appearance his father's ghost:

**Horatio:** Season your admiration for a while  
With an attent ear, till I may deliver,  
Upon the witness of these gentlemen,  
This marvel to you.

**Hamlet:** For God's love let me hear!

**Horatio:** Two nights together had these gentlemen,  
Marcellus and Barnardo, on their watch,  
In the dead waste and middle of the night,  
Been thus encount'ed: a figure like your father,  
Armed at point exactly, cap-a-pe,  
Appears before them, and with solemn march  
Goes slow and stately by them; thrice he walk'd  
By their oppress'd and fear-surprised eyes  
Within his truncheon's length, whilst they, distill'd  
Almost to jelly with the act of fear,  
Stand dumb and speak not to him. This to me  
In dreadful secrecy impart they did,  
And I with them the third night kept the watch,  
Where, as they had delivered, both in time,  
Form of the thing, each word made true and good,  
The apparition comes. I knew your father,  
These hands are not more like.  
(*Hamlet* I-II:192-211)

## Related Figures

- [enargia](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)

Since description typically takes the form of delineating the attributes of something, it is therefore the use of this topic of invention, by which one identifies the characteristics (or adjuncts) of a given subject.

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Description](#)

**Sources:** Peacham (1577) O4v; Putt. (1589) 246 ("pragmatographia," "the counterfait action")

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# chronographia

# χρονογραφία

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from *chronos*, "time" and *graphein*, "to write"  
 Also sp. ***cronographia***  
***the counterfeit time, description of time***

◆ Vivid representation of a certain historical or recurring time (such as a season) to create an illusion of reality. A kind of [enargia](#).

## Example

"Listen, my children and you shall hear  
 of the midnight ride of Paul Revere.  
 On the eighteenth of April in seventy-five,  
 Hardly a man is now alive,  
 that remembers that famous day and year."  
 (Longfellow, "Paul Revere's Ride")

## Related Figures

- [enargia](#)

## Related Topics of Invention

- [Subject and Adjuncts](#)  
 Since description typically takes the form of delineating the attributes of something, it is therefore the use of this topic of invention, by which one identifies the characteristics (or adjuncts) of a given subject.
- [Past Fact/ Future Fact](#)  
 Obviously chronographia might be used in conjunction with that topic of invention that deals with things as they have been or will be.

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Description](#)

**Sources:** Peacham (1577) P1v; Putt. (1589) 246 ("cronographia," "the counterfait time")

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# peristasis

# περίστασις

per-is'-ta-  
sis

from Gk. *peri*, "around" and *stasis*, "a standing, setting"

***circumstantiae descriptio***  
***description of circumstances***

◆ To amplify by including details about circumstances: time, place, occasion, personal characteristics, background, education, habits, etc.

## Related Topics of Invention

- [Subject and Adjuncts](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Amplification](#)
- Progymnasmata: [Description](#)

**Sources:** Peacham (1577) N4v; Bullinger 456

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# epicrisis

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*adiudicatio, adjudicatio*

◆ When a speaker quotes a certain passage and makes comment upon it.

## Related Figures

- [anamnesis](#)
- [chreia](#)

## Connections to Other Parts of Rhetoric

- Progymnasmata exercise: [chreia](#)

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# peristasis

# περίστασις

per-is'-ta-  
sis

from Gk. *peri*, "around" and *stasis*, "a standing, setting"

***circumstantiae descriptio***  
***description of circumstances***

◆ To amplify by including details about circumstances: time, place, occasion, personal characteristics, background, education, habits, etc.

## Related Topics of Invention

- [Subject and Adjuncts](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Amplification](#)
- Progymnasmata: [Description](#)

**Sources:** Peacham (1577) N4v; Bullinger 456

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# anesis

ἀνεσις

an'-e-sis

Gk. "a loosening, relaxing, abating"  
**abating**

◆ Adding a concluding sentence that diminished the effect of what has been said previously. The opposite of [epitasis](#).

## Example

She had set more track records than any woman in the country. She had more stamina, skill, and perserverance than many of the best, **but she had broken her leg and would not be competing this year.**

## Related Figures

- [epitasis](#)
- [meiosis](#)
- [charientismus](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Subtraction](#)

Sources: Bullinger 463

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# epiphonema

# ἐπιφώνημα

e-pi-pho-ne'-  
ma

from Gk. *epi*, "upon" and *phonein*, "to speak  
out"

**acclamatio**  
**acclamation**

◆ An epigrammatic summary which gathers into a pithy sentence what has preceded. A striking, summarizing reflection.

## Example

"Thus is the haughty miller soundly beat, And thus he's lost his pay for grinding wheat, And paid for the two suppers, let me tell, of Alain and of John, who've tricked him well, His wife is taken, also his daughter sweet; Thus it befalls a miller who's a cheat." --Chaucer, *The Reeve's Tale*

*The Reeve drives home his story of a cheating Miller by summarizing the tale that he has told in an epiphonema.*

## Related Figures

- [anacephalaeosis](#)
- [accumulatio](#)
- [maxim](#)

## Connections to Other Parts of Rhetoric

- [Abbreviation](#)
- [Summary](#)
- [Arrangement: peroratio](#)

**Sources:** Quintilian 8.5.11; Hoskins ("acclamatio"); Peacham (1577) L2v; Day 1599 98

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# proecthesis

# προέκθεσις

pro-ek'-the-sis

from Gk. *pro*, "before" and *ekthesis*,  
"a setting out by way of conclusion"

- ◆ When, in conclusion, a justifying reason is provided.

## Example

I will have mercy, and not sacrifice: for I am not come to call the righteous, but sinners to repentance. -- Matt 9:13

## Related Figures

- Other Figures of Reasoning
  - [aetiologia](#)
  - [anthypophora](#)
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [prosapodosis](#)
  - [ratiocinatio](#)

## Connections to Other Parts of Rhetoric

- [Figures used to appeal through reason \(\*logos\*\)](#)

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# example

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*paradigma*

- ◆ Amplifying a point by providing a true or feigned example.

Sources: Sherry (1550) 88

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# parenthesis

# παρένθεσις

par-en'-the-sis      from Gk. *para*, "beside" and *thesis*, "placing"  
***parathesis***  
***interpositio***  
***interposicion, insertour***

- ◆ Insertion of a verbal unit that interrupts normal syntactical flow.

## Example

*The garrulous Polonius from Hamlet can't help but interrupt himself as he speaks to King Claudius about Prince Hamlet's behavior toward his daughter, adding a parenthesis to his own parenthesis:*

But what might you think,  
 When I had seen this hot love on the wing--  
 As I perceiv'd it (I must tell you that)  
 Before my daughter told me--what might you,  
 Or my dear Majesty your queen here, think...?

(*Hamlet* 2.2.131-35)

## Related Figures

- [correctio](#)
- [tmesis](#)
- [hysteron proteron](#)

## Connections to Other Parts of Rhetoric

- [Arrangement](#)
- General Rhetorical Strategy: [Transposition](#)

**Sources:** Quintilian 9.3.23; Bede 614; Sherry (1550) 31 ("parenthesis," "interpositio," "interposicion"); Peacham (1577) F4v; Putt. (1589) 180 ("parenthesis," "insertour"); Day 1599 83

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# parembole

# παρεμβολή

---

pa-rem'-bo-  
lee

from *para*, "beside" and *embole*,  
"throwing in"

◆ A figure of interruption closely related to parenthesis. Parembole occurs when the interrupting matter has a connection to the sentence subject, whereas the interrupting material of parenthesis need have no such connection.

## Related Figures

- [parenthesis](#)
- [anacoluthon](#)
- [correctio](#)
- [epanorthosis](#)

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# ratiocinatio

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◆ Reasoning (typically with oneself) by asking questions. More specifically, ratiocinatio can mean making statements, then asking the reason (*ratio*) for such an affirmation, then answering oneself. In this latter sense ratiocinatio is closely related to [aetiologia](#).

## Example

Old age is superior to youth. Why? The body has been tamed and the mind ripened with wisdom.

## Related Figures

- [erotema](#)  
General term for the rhetorical question.
- Figures of Reasoning
  - [aetiologia](#)  
Providing reasons for statements made, but not necessarily in question form.
  - [anthypophora](#)  
Reasoning with oneself aloud, often in question and answer form.
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [prosapodosis](#)
  - [syllogismus](#)
  - [proecthesis](#)

## Connections to Other Parts of Rhetoric

- [Rhetorical Questions](#)

**Sources:** *Ad Herennium* 4.16.23-24

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# paradiegesis

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par-a-di-ee-gee'-sis

*A bye-leading*

◆ An introductory narrative (often a digression) used to open a speech.

## Connections to Other Parts of Rhetoric

- Parts of an oration:
  - [exordium](#)
  - [narratio](#)
- [parecbasis](#)

**Sources:** Bullinger 482

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# proslepsis

# πρόσληψις

pros-  
leap'-sis

from Gk. *pros*, "toward" and *leepsis*, "a taking"  
***assumptio, circumductio***  
***assumption***

◆ When paralipsis (stating and drawing attention to something in the very act of pretending to pass it over) is taken to its extreme. The speaker provides full details.

## Example

It would be unseemly for me to dwell on Senator Kennedy's drinking or womanizing, or to call your attention to the recent scandal regarding the purported rape at *Au Bar* where, some have said, he has passed the torch of alcoholism and womanizing to a new generation.

## Related Figures

- paralipsis

**Sources:** Bullinger 485

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# apophasis

# ἀπόφασις

a-poph'-a-sis

Gk. "denial"  
***expeditio***

◆ The rejection of several reasons why a thing should or should not be done and affirming a single one, considered most valid.

## Related Figures

- Other Figures of Reasoning
  - [aetiologia](#)
  - [anthypophora](#)
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [prosapodosis](#)
  - [ratiocinatio](#)
- [Figures used to appeal through reason \("logos"\)](#)

## Connections to Other Parts of Rhetoric

- [logos](#)

**Sources:** Sherry (1550) 54 ("apophasis," "expeditio," "expedicion")

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# asteismus

# ἄστεισμός

as-te-is'-mus

from Gk. *asteios*, "of the city"

Also sp. ***asteismos, astysmus, astismus***  
***facetia, urbanitas***  
***the merry scoffe, civile jest, urbanity***

1. In general, polite or genteel mockery. More specifically, a figure of reply in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist.
2. A witty use of allegory or comparison, such as when a literal and an allegorical meaning are both implied (see Bede).

## Example (of #1)

*In the following selection from Shakespeare's Much Ado About Nothing, Beatrice and Benedick vie to see which can outdo the other in the use of asteismus:*

**Benedick:** God keep your ladyship still in that mind! [of not marrying] so some gentleman or other shall scape a predestinate scratch'd face.

**Beatrice:** Scratching could not make it worse, an 't were such a face as yours were.

**Benedick:** Well, you are a rare parrot-teacher.

**Beatrice:** A bird of my tongue is better than a beast of yours.

(Much Ado About Nothing 1.1:133-140)

## Related Figures

- Other Figures of Reply
- [paronomasia](#)

## Related Topics of Invention

- [Notation and Conjugates](#)

## Connections to Other Parts of Rhetoric

- [Audience](#)

**Sources:** Rufin; Bede 616-618; Susenbrotus (1540) 16 ("asteismus," "astysmus," "astismus," "urbanitas"); Sherry (1550) 46 ("astysmus," "urbanitas"); Peacham (1577) D4r; Putt. (1589) 200 (#1--"asteismus," "the merry scoffe or the civill jest")

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# enallage

# ἐναλλαγή

e-nal'-la-ge

Also sp. *allage*  
*figure of exchange*

◆ The substitution of grammatically different but semantically equivalent constructions. A means of varying language.

Erasmus delineated numerous specific methods of *enallage* as ways of substituting expressions in order to build [copia](#)

## Example

"I consumed the triple-decker pizza" (*active verb*)  
*through enallage of mood is transformed to:*  
"The triple-decker pizza was consumed by me" (*passive verb*).

## Related Figures

- [anthimeria](#)

## Connections to Other Parts of Rhetoric

- [copia](#)
- General Rhetorical Strategy: [Substitution](#)

**Sources:** Quintilian 8.6.28 (but unnamed); Peacham (1577) H3v-H4r; Putt. (1589) 182 ("enallage," "figure of exchange")

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# anthimeria

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◆ Substitution of one part of speech for another (typically, a noun used as a verb).

## Examples

I've been **Republicaned** all I care to be this election year.  
*Noun used as verb.*

Did you see the way those blockers **defenced** on that last play?  
*Noun used as verb.*

Feel bad? Strike up some music and have a good **sing**.  
*Verb used as noun.*

## Related Figures

- [paronomasia](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Substitution](#)

**Sources:** Peacham (1577) H4v

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# antiptosis

ἀντίπτωσις

---

an-tip-to'-sis      from Gk. *anti*, "in exchange" and *ptosis*, "falling, case"  
*casus pro casu* ("case for case")

◆ A type of [enallage](#) in which one case is substituted for another. In English, this is apparent only with pronouns, unlike in inflected languages (Greek, Latin, German, etc.).

## Example

Me Jane, Tarzan.

*"Me" is used (the objective case pronoun) instead of the proper subjective case pronoun, "I" -- this example also includes [ellipsis](#) of the verb "am"*

## Related Figures

- [enallage](#)
- [Grammatical figures](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Substitution](#)

**Sources:** Sherry (1550) 31 ("antiptosis," "casus pro casu"); Peacham (1577) H3r

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# hypallage

ὑπαλλαγή

hy-pal'-la-ge

Gk. "interchange"  
Also sp. **hipallage**  
**submutatio**  
**changeling**

◆ Shifting the application of words. Also, sometimes, a synonym for [metonymy](#) (see Quintilian).

## Example

Come stay with me and dine not.

Darksome wandering by the solitary night (instead of "Solitary wandering by the darksome night") -- Angel Day

*In the following example, Bottom tries to recall the dream he has had, misquoting scripture as he goes. Hypallage occurs by misaligning sense organs with their proper sensations:*

The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was.

--Shakespeare, *A Midsummer Night's Dream* 4.1.211-214

## Related Figures

- [catachresis](#)
- [metonymy](#)

## Connections to Other Parts of Rhetoric

- [Vices](#)

**Sources:** Quintilian 8.6.23 (as synonym for "metonymy"); Isidore 1.36.22; Day 1599 83; Putt. (1589) 182 ("hipallage," "the changeling")

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# metonymy

# μετωνυμία

me-ton'-y-  
my

from *meta*, "change" and *onoma*, "name"

Also sp. **metonimia**

**hypallage**

**denominatio, transmutatio, transnominatio**

**the misnamer, change of noun or name,  
transmutation of a word**

- ◆ Reference to something or someone by naming one of its attributes.

## Examples

The pen is mightier than the sword

*The pen is an attribute of thoughts that are written with a pen; the sword is an attribute of military action*

We await word from the crown.

I'm told he's gone so far as to give her a diamond ring

The IRS is auditing me? Great. All I need is a couple of suits arriving at my door.

## Related Figures

- [synecdoche](#)
- [metalepsis](#)

## Related Topics of Invention

- [Part and Whole](#)
- [Subject and Adjuncts](#)

**Sources:** *Ad Herennium* 4.32.43 ("denominatio"); Quintilian 8.6.23-27; Susenbrotus (1540) 8-9 ("metonymia," "transnominatio"; Wilson (1560) 200 ("Transmutation of a Word"); Fraunce (1588) 1.2-5; Putt. (1589) 191 ("metonimia," "the misnamer"); Day 1599 78 ("metonymia," "transnominatio"); Hoskins 1599 10 ("metonymia")

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# metalepsis

# μετάληψις

me-ta-lep'-sis from Gk. *meta*, "change" and *lambanein* "to take"  
("to change the sense")

***transumptio***  
***transumption, the farrafet***

◆ Reference to something by means of another thing that is remotely related to it, either through a farfetched causal relationship, or through an implied intermediate substitution of terms. Often used for comic effect through its preposterous exaggeration. A metonymical substitution of one word for another which is itself figurative.

## Examples

He is such a lead foot.

*This means, "he drives fast" but only through an implied causal chain: Lead is heavy, a heavy foot would press the accelerator, and this would cause the car to speed.*

In Laurence Sterne's novel, *Tristram Shandy*, Tristram blames his troubled life and character (the effect) on his parents' ill-timed conception of him (the remote cause)--a rather comical and extended example of metalepsis.

## Related Figures

- [metonymy](#)
- [catachresis](#)
- [hyperbole](#)

## Related Topics of Invention

- [Cause and Effect](#)

**Sources:** Quintilian 8.6.37-38; Susenbrotus (1540) 11 ("metalepsis," "transumptio"); Sherry (1550) 41 ("metalepsis," "transumptio," "transsupcion" [sic]); Wilson (1560) 200 ("transumption"); Peacham (1577) C4v; Putt. (1589) 193 ("metalepsis," "the farrefet"); Day 1599 79

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# synecdoche

# σΥΝΕΚΔΟΧΉ

si-nek'-do-kee

Gk. "to take with something else"

Also sp. **syndoche**

**intellectio, subintellectio**

**intelleccion, figure of quick conceite**

◆ A whole is represented by naming one of its parts (genus named for species), or vice versa (species named for genus).

## Examples

The rustler bragged he'd absconded with five hundred head of longhorns.

*Both "head" and "longhorns" are parts of cattle that represent them as wholes*

Listen, you've got to come take a look at my new set of wheels.

*One refers to a vehicle in terms of some of its parts, "wheels"*

"He shall think differently," the muskateer threatened, "when he feels the point of my steel."

*A sword, the species, is represented by referring to its genus, "steel"*

## Related Figures

- [metonymy](#)

## Related Topics of Invention

- [Whole/Parts](#)
- [Genus/Species](#)

**Sources:** *Ad Herennium* 4.33.44-45 ("intellectio"); Quintilian 8.6.19-22; Susenbrotus (1540) 7-8 ("synecdoche," "intellectio"; Sherry (1550) 42 ("synecdoche," "intellectio," "intelleccion"); Peacham (1577) C3r; Fraunce (1588) 1.8-11; Putt. (1589) 196, 205 ("synecdoche," "figure of quick conceite"); Day 1599 78; Hoskins 1599 11

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# hendiadys

ἐν δια δύοιν

---

hen-di'-a-dis      from Gk. *hen*, "one" *dia*, "through" *dis*, "two"  
 ("one by means of two")  
 Also sp. ***hendyadis, endiadis, endiaduz***  
***figure of twinnes, two for one***

◆ Expressing a single idea by two nouns instead of a noun and its qualifier. A method of amplification that adds force.

## Examples

He came despite the rain and weather.  
*Instead of "He came despite the rainy weather"*

The distinction and presence of the dignitary moved his audience.  
*By separating the term "distinctive presence" into "distinction and presence," the speaker accentuates the adjective by transforming it into a noun. Were the separation not made, the modifier would be combined with its object and lose some of its potency.*

## Related Figures

- [anthimeria](#)  
Hendiadys can be considered a specific application of anthimeria, the more general term indicating the substitution of one part of speech for another.
- [polysyndeton](#)  
Hendiadys increases the use of conjunctions in a sentence in the very act of transforming an adjective-noun combination into two nouns.
- [paradiastole](#)  
Making an adjective a noun changes it from a subordinate to an ordinate or parallel position, inviting one to consider the nouns as related but distinct. Like hendiadys, paradiastole divides out and distinguishes terms normally considered completely consistent with one another.

## Related Topics of Invention

- [Division](#)  
Hendiadys demonstrates the rhetorical force of division. In this case, dividing the adjective from the noun it modifies establishes a parity between the two resulting nouns that seems to double the meaning, rather than simply qualify it.

## Connections to Other Parts of Rhetoric

- **Amplification**

Hendiadys amplifies both the length and the force of the thought and provides a novel method of varying speech.

**Sources:** Peacham (1577) H4r; Putt. (1589) 188 ("endiadis," "figure of twinnes"); Day 1599 83

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# catachresis

kat-a-kree'-sis

**abusio**  
**figure of abuse, abusio**

◆ The use of a word in a context that differs from its proper application. Generally considered a vice; however, Quintilian defends its use as a way by which one adapts existing terms to applications where a proper term does not exist.

## Example

*In this example, no parallel idiom to "sight unseen" exists for things auditory, so the idiom is wrenched from its proper context to this unusual one.*

He was foolish enough to order the new music CD sight unseen.

*The word "parricide" literally means a killer of one's father, but for lack of proper terms, is also used, as this example shows, to refer to killing one's mother or brother.*

In his rage at Gertrude, Hamlet nearly became a parricide like his uncle.

## Related Figures

- [metaphor](#)
- [acyron](#)
- [metalepsis](#)

## Related Topics of Invention

- [Comparison](#)

## Connections to Other Parts of Rhetoric

- [Figures of Speech: Vices](#)

**Sources:** *Ad Herennium* 4.33.35 ("abusio"); Quintilian 8.2.6; 8.6.34-36; Susenbrotus (1540) 11 ("catachresis," "abusio"); Sherry (1550) 41 ("catachresis," "abusio"); Wilson (1560) 200 ("abusio"); Peacham (1577) C4r; Putt. (1589) 190 ("catachresis," "figure of abuse"); Day 1599 79; Hoskins 1599 11

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# antonomasia

# ἀντονομασία

---

an-to-no-ma'-si-a from *anti* "instead" and *onomazein* "to name"  
**periphrasis**  
**pronominatio, pronominacio**  
*change of name, the surnamer*

◆ Substituting a descriptive phrase for a proper name, or substituting a proper name for a quality associated with it.

## Examples

You must pray to heaven's guardian for relief.

He proved a Judas to the cause.

## Related Figures

- [periphrasis](#)
- [paronomasia](#)
- [circumlocutio](#)

## Related Topics of Invention

- [Definition](#)
- [Subject and Adjuncts](#)

## Connections to Other Parts of Rhetoric

- [Substitution](#)
- [Amplification](#)

**Sources:** *Ad Herennium* 4.31.42 ("pronominatio"); Quintilian 8.6.29-30; Susenbrotus (1540) 9-10; Sherry (1550) 44 ("antonomasia," "pronominacio"); Wilson (1560) 201 ("change of name"); Peacham (1577) C3v; Putt. (1589) 192 ("antonomasia," "the surnamer"); Day 1599 79

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# euphemismus

# εὐφημισμός

---

eu-phe-mis'-mus

from Gk. *euphemizein*, "to speak fair"  
***euphemismos***

◆ Substituting a more favorable for a pejorative or socially delicate term.

## Example

In Shakespeare's *King Richard II* Richard inquires after John of Gaunt:

King Richard: What says he?

Northumberland: Nay, nothing, all is said.

His tongue is now a stringless instrument [meaning "he died"]

--*Richard II* 2.1.147-149

## Connections to Other Parts of Rhetoric

- [Substitution](#)
- [decorum](#)

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# antiphrasis

ἀντίφρασις

an-tiph'-ra-  
sis from Gk. *antiphrazein* "to express by antithesis or  
negation"

***dictio contrarium significans***  
***the broad floute***

1. Irony of one word, often derisively through patent contradiction.

## Example

*Referring to a tall person:* "Now there's a midget for you"

2. Synonym for [paralipsis](#) (Quintilian).

## Related Figures

- [irony](#)
- [meiosis](#)
- [auxesis](#)
- [hyperbole](#)
- [paralipsis](#)

## Related Topics of Invention

- [Contraries & Contradictions](#)

**Sources:** Quintilian 9.2.47-48; Bede 615-16; Susenbrotus (1540) 12, 16-17; Sherry (1550) 46 ("antiphrasis," "dictio contrarium significans"); Peacham (1577) C4v; Putt. (1589) 201 ("antiphrasis," "the broad floute"); Day 1599 80

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# hyperbaton

# ὑπέρβατον

hy-per'-ba-ton      from Gk. *hyper*, "over" and *bainein*, "to step"  
 Also sp. **hiperbaton**  
**transgressio**  
**trespasser, transposition**

1. An inversion of normal word order. A generic term for a variety of figures involving transposition (see below), it is sometimes synonymous with *anastrophe*.
2. Adding a word or thought to a sentence that is already semantically complete, thus drawing emphasis to the addition.

## Example (of #1)

*Adriana asks regarding men in Shakespeare's Comedy of Errors:*  
 Why should their liberty than ours be more?

## Related Figures

- Figures of disorder
  - [anastrophe](#)
  - [hysteron proteron](#)
  - [hypallage](#)
  - [hysterologia](#)
  - [parenthesis](#)
  - [epergesis](#)
  - [tmesis](#)
  - [synchysis](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategies: [Transposition](#)

**Sources:** *Ad Herennium* 4.32.44 ("transgressio"); Quintilian 8.6.62-67; Bede 614-15; Susenbrotus (1540) 31 ("hyperbaton," "transgressio"); Sherry (1550) 30 ("hyperbaton," "transgressio"); Peacham (1577) F3v; Putt. (1589) 180 (#1--"hiperbaton," "trespasser")

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# anastrophe

ἀναστροφή

a-nas'-tro-  
phee

from Gk. *ana* "back again" and *strephein* "to turn, a  
turning back"

***parallage, syncategorema  
inversio, reversio, trajectio  
reversal***

◆ Departure from normal word order for the sake of emphasis. Anastrophe is most often a synonym for hyperbaton, but is occasionally referred to as a more specific instance of [hyperbaton](#): the changing of the position of only a single word.

## Examples

Anastrophe occurs whenever normal syntactical arrangement is violated for emphasis:

*The verb before the subject-noun (normal syntax follows the order subject-noun, verb):*

Glistens the dew upon the morning grass. (Normally: The dew glistens upon the morning grass)

*Adjective following the noun it modifies (normal syntax is adjective, noun):*

She looked at the sky dark and menacing. (Normally: She looked at the dark and menacing sky)

*The object preceding its verb (normal syntax is verb followed by its object):*

Troubles, everybody's got. (Normally: Everybody's got troubles)

*Preposition following the object of the preposition (normal syntax is preposition, object ["upon our lives"]):*

It only stands / Our lives upon, to use Our strongest hands  
--Shakespeare, *Antony and Cleopatra* 2.1.50-51

## Related Figures

- [hyperbaton](#)
- [Schemes of grammatical construction](#)

## Connections to Other Parts of Rhetoric

- General Rhetorical Strategy: [Transposition](#)

**Sources:** Bede 614; Sherry (1550) 31 ("anastrophe," "reversio"); Peacham (1577) F3v; Day 1599 82

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# syllepsis

# σύλληψις

sil-lep'-sis

from Gk. *syn*, "together" and *lepsis*, "taking"

Also sp. ***sillepsis, silepsis, syllempsis***

***conceptio, concepcio***

***double supply, change in concord***

◆ When a single word that governs or modifies two or more others must be understood differently with respect to each of those words. This combination of parallelism and incongruity often has a witty or comical effect. Not to be confused with [zeugma](#).

Originally, syllepsis named that grammatical incongruity resulting when a word governing two or more others could not agree with both or all of them; for example, when a singular verb serves as the predicate to two subjects, singular and plural ("His boat and his riches is sinking"). In the rhetorical sense, syllepsis has more to do with applying the same single word to the others it governs in distinct senses (e.g., literal and metaphorical); thus, "His boat and his dreams sank."

## Examples

*In the following example, "rend" governs both objects, but the first rending is figurative; the second, literal:*

Rend your heart, and not your garments. Joel 2: 13

You held your breath and the door for me  
--Alanis Morissette

## Related Figures

- [zeugma](#)
- [ellipsis](#)

Syllepsis is a form of ellipsis, and like ellipsis the sense of the word is repeated, but not the word itself. The difference from ellipsis is that the sense varies in its repetition.

## Related Topics of Invention

- [Division](#)

**Sources:** Isidore 1.36.5-6; Sherry (1550) 30 ("silepsis," "concepcio"); Peacham (1577) F1r; Putt. (1589) 176 ("sillepsis," "the double supply"); Day 1599 82

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# hysteron proteron

ὑστερον πρότερον

---

hys'-ter- on from Gk. *hysteros*, "later" and *protos*, "protos" ("the latter put as the former")  
 pro'-ter- on *praeposteratio*, *prepostera loquutio*  
*preposterous*

- ◆ Disorder of time. (What should be first, isn't.) A kind of [hyperbaton](#).

## Examples

Put on your shoes and socks.  
*(not in that order, of course)*

*In the following example, the turning of the rudder logically precedes the flight described, yet is mentioned after:*

Th' Antoniad, the Egyptian admiral,  
 With all their sixty, fly and turn the rudder. --Shakespeare, *Antony and Cleopatra* 3.10.2

## Related Figures

- [hysterologia](#)

## Connections to Other Parts of Rhetoric

- [Arrangement](#)
- [General Rhetorical Strategy: Transposition](#)

**Sources:** Susenbrotus (1540) 32-33 ("hysteron proteron," "praeposteratio"; Sherry (1550) 31 ("hysterologia," "prepostera loquutio"); Peacham (1577) F4r; Putt. (1589) 181 ("hysteron proteron," "the preposterous"); Day 1599 83

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# hysterologia

# ὕστερολογία

his-ter-o-lo'-gi-a from Gk. *histeros*, "later" and *logia*, "speech"

1. A form of [hyperbaton](#) or [parenthesis](#) in which one interposes a phrase between a preposition and its object.
2. A synonym for [hysteron proteron](#) (see Sherry).

## Example

*The interrupting material in the following sentence is bolded:*

I jumped into **with as much enthusiasm as a teenager has hormones** my speech on abstinence.

## Related Figures

- [Schemes of grammatical construction](#)
  1. [anastrophe](#)
  2. [tmesis](#)

## Related Topics of Invention

## Connections to Other Parts of Rhetoric

**Sources:** Bede 614 Sherry (1550) 31 ("hysterologia," "prepostera loquutio");

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# antithesis

ἀντίθεσις

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an-tith'-e-sis      from Gk. *anti* "against" and *thesis* "a setting"  
or *tithenai* "to set, place"  
**contentio, comparatio**  
**contrast**

◆ Juxtaposition of contrasting words or ideas (often, although not always, in parallel structure).

## Example

"It can't be **wrong** if it feels so **right**" --Debbie Boone

## Related Figures

- [enantiosis](#)
- [antitheton](#)
- [paradox](#)
- [oxymoron](#)

## Related Topics of Invention

- [Contraries](#)
- [Contradictions](#)

**Sources:** *Ad Herennium* 4.15.21 ("contentio"); Peacham (1577) K1r; Day 1599 92 ("antithesis," "contentio")

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# anacoluthon

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Not to be confused with [anacoloutha](#)

◆ A grammatical interruption or lack of implied sequence within a sentence. That is, beginning a sentence in a way that implies a certain logical resolution, but concluding it differently than the grammar leads one to expect. Anacoluthon can be either a grammatical fault or a stylistic virtue, depending on its use. In either case, it is an interruption or a verbal lack of symmetry. Anacolouthon is characteristic of spoken language or interior thought, and thus suggests those linguistic domains when it occurs in writing.

## Example

Athletes convicted of drug-related crimes -- are they to be forgiven with just a slap on the wrist?

## Related Figures

- [anapodoton](#)

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# simile

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- ◆ An explicit comparison, usually employing "like" or "as."

## Examples

My love is like a red, red rose -- Robert Burns

Her hair was like gravy, running brown off her head and clumping up on her shoulders.

The day we passed together for a while  
Seemed a bright fire on a winter's night -- Maurice Sceve

You are like a hurricane: there's calm in your eye, but I'm getting blown away -- Neil Young

The air-lifted rhinoceros hit the ground like a garbage bag filled with split pea soup.

## Related Figures

- [metaphor](#)

## Related Topics of Invention

- [Comparison](#)

**Sources:** Aristotle 3.11.11; Quintilian 8.6.8

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# syncrisis

# σύγκρισις

---

from Gk. *syn*, "with" and *krinein*, "to separate" ("to compare")

- ◆ Comparison and contrast in parallel clauses.

## Example

We support the victory; they decry the cost.

## Related Figures

- [antithesis](#)
- [parallelism](#)

## Related Topics of Invention

- [Comparison](#)

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# metaphor

# μεταφορά

---

met'-a-phor      from *meta* "beyond, over" and *pherein* "to carry"  
***metaphora***  
***translatio***  
***translation, figure of transsport***

- ◆ A comparison made by referring to one thing as another.

## Examples

No man is an island -- John Donne

For ever since that time you went away  
 I've been a rabbit burrowed in the wood -- Maurice Sceve

Life is a beach.

Who captains the ship of state?

## Related Figures

- [simile](#)  
Like a metaphor, a simile involves making a comparison (except it does so explicitly).
- [allegory](#)  
An allegory is an extended metaphor that goes through a whole narrative.

## Related Topics of Invention

- [Comparison](#)  
Since a metaphor is based on an implied comparison, it is most closely related to this topic of invention.
- [Similarity / Difference](#)  
Since this topic of invention often takes the form of arguing by analogy, it is related to the figure metaphor since a metaphor is a kind of analogy.

## Connections to Other Parts of Rhetoric

- [Pathos](#)  
Because metaphors are often concrete and sensory, they can affect the audience's emotions.
- [Progymnasmata: Fable](#) Fables are ways of speaking metaphorically about human beings, comparing the traits of animals to humans.

**Sources:** *Ad Herennium* 4.34.45 ("translatio"); Quintilian 8.6.4-18; Susenbrotus (1540) 7 ("metaphor," "translatio"); Sherry (1550) 40 ("metaphora," "translatio," "translacion"); Fraunce (1588) 1.7; Putt. (1589) 189 ("metaphora," "figure of transsparte"); Day 1599 77 ("metaphora"); Hoskins 1599 8 ("metaphor," "translation")

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# allegory

# ἀλληγορία

al'-le-go-ry

from Gk. *eirein*, "to speak"

***allegoria***

***permutatio***

***the figure of false semblant,  
continued metaphor***

◆ A sustained metaphor continued through whole sentences or even through a whole discourse.

## Examples

The most obvious use of allegory is work-length narratives such as the medieval *Everyman* or Bunyan's *Pilgrim's Progress*.

*Quintilian labels allegory what is elsewhere called a "conceit": an extended metaphor:*

The ship of state has sailed through rougher storms than the tempest of these lobbyists.

*Allegory also occurs when an allusion is made with no introductory explanation and the speaker trusts the audience to make the connection, as in the following example, where reference is made to the historic landing of a craft on the moon, but no direct connection is made to the more mundane application of this allusion:*

Well, the Eagle has landed. I thought you'd never make partner in the firm.

## Related Figures

- [metaphor](#)
- [simile](#)
- [conceit](#)
- [catachresis](#)
- [parabola](#)
- Figures that obscure or conceal meaning:
  - [enigma](#)
  - [noema](#)
  - [schematismus](#)

## Related Topics of Invention

- [Comparison](#)

**Sources:** *Ad Herennium* 4.34.46 ("permutatio"); Quintilian 8.6.44-58; Bede 615-618; Susenbrotus (1540) 12-14 ("allegoria," "inversio," "permutatio"); Sherry (1550) 45; Peacham (1577) D1r; Putt. (1589) 197 ("allegoria," "the figure of false semblant"); Day 1599 79; Hoskins 1599 9.

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# paroemia

# παροιμία

pa-ri'-mi-a from Gk. *para*, "by" and *oimos*, "way" ("by word")  
 Also sp. ***paremia***, ***parimia***  
***adagium***  
***adage***, ***proverb***

◆ One of several terms describing short, pithy sayings. Others include [adage](#), [apothegm](#), [gnome](#), [maxim](#), [proverb](#), and [sententia](#).

## Related Topics of Invention

- Testimony: [Maxims or Proverbs](#)

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Chreia](#)
- Progymnasmata: [Proverb](#)

**Sources:** Aristotle 3.11.14; Bede 616; Susenbrotus (1540) 14; Sherry (1550) 45 ("paremia," "adagium"); Peacham (1577) D2v; Putt. (1589) 199 ("parimia," "proverb"); Day 1599 80 ("paroemia," "adage")

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gnome

γνώμη

gno'-mee

from Gk. *gnonai* "to know"  
**director**

◆ One of several terms describing short, pithy sayings. Others include [adage](#), [apothegm](#), [maxim](#), [paroemia](#), [proverb](#), and [sententia](#).

## Examples

A stitch in time saves nine.

## Related Topics of Invention

- Testimony: [Maxims or Proverbs](#)

## Connections to Other Parts of Rhetoric

- Progymnasmata: [Chreia](#)
- Progymnasmata: [Proverb](#)

**Sources:** Peacham (1577) U3r; Putt. (1589) 243 ("gnome," "director")

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# chreia

# χρεία

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Also sp. **chria**

1. The progymnasmata exercise, [chreia](#).
2. A figure of speech.

**Sources:** Quintilian 1.9.4

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**noema****νόημα**

no-e'-ma

Gk. "thought"

***the figure of close conceit***

- ◆ An obscure and subtle speech.

## Related Figures

- Figures that obscure or conceal meaning:
  - [enigma](#)
  - [schematismus](#)

**Sources:** Peacham (1577) U4r; Putt. (1589) 238 ("noema," "the figure of close conceit")

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# amphibologia

# αμφιβολογία

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am-phi-bo-lo'-gi-a

*ambiguitas*  
*amphibology, ambiguous*

◆ Ambiguity of grammatical structure, often occasioned by mispunctuation.

## Connections to Other Parts of Rhetoric

- [Vices](#)

**Sources:** Sherry (1550) 33 ("amphibologia," "ambiguitas"); Peacham (1577) G1r

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# irony

# εἰρωνεία

i'-ron-ee

Gk., "affectation of ignorance"

***ironia, illusio***  
***dissimulatio, simulatio***  
***the dry mock***

◆ Speaking in such a way as to imply the contrary of what one says, often for the purpose of derision, mockery, or jest.

## Example

*The Jews said of Christ:*  
 Hail, King of the Jews!

## Related Figures

- Other figures of irony:
  - [antiphrasis](#)  
Irony of one word, often derisively through patent contradiction.
  - [paralipsis](#)  
Stating and drawing attention to something in the very act of pretending to pass it over.
  - [epitrope](#)  
A figure in which one turns things over to one's hearers, either ironically, or in such a way as to suggest a proof of something without having to state it.
  - [sarcasmus](#)  
Use of mockery or verbal taunts.
  - [mycterismus](#)

## Related Topics of Invention

- [Contraries & Contradictions](#)

**Sources:** Quintilian 9.2.45-51; Bede 615; Aquil. 7 ("ironia," "simulatio"); Susenbrotus (1540) 14-15 ("ironia," "illusio"); Sherry (1550) 45 ("ironia," "dissimulatio"); Peacham (1577) D3r; Fraunce (1588) 1.6; Putt. (1589) 199 ("ironia," "the dry mock"); Day 1599 80 ("ironia")

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# antiphrasis

ἀντίφρασις

an-tiph'-ra-  
sis from Gk. *antiphrazein* "to express by antithesis or  
negation"

***dictio contrarium significans***  
***the broad floute***

1. Irony of one word, often derisively through patent contradiction.

## Example

*Referring to a tall person:* "Now there's a midget for you"

2. Synonym for [paralipsis](#) (Quintilian).

## Related Figures

- [irony](#)
- [meiosis](#)
- [auxesis](#)
- [hyperbole](#)
- [paralipsis](#)

## Related Topics of Invention

- [Contraries & Contradictions](#)

**Sources:** Quintilian 9.2.47-48; Bede 615-16; Susenbrotus (1540) 12, 16-17; Sherry (1550) 46 ("antiphrasis," "dictio contrarium significans"); Peacham (1577) C4v; Putt. (1589) 201 ("antiphrasis," "the broad floute"); Day 1599 80

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## sarcasm

## σαρκασμός

sar'- from Gk. *sarcazein*, "to tear flesh, to speak bitterly"  
casm ***sarcasmus, amara irrisio***  
***the bitter taunt***

- ◆ Use of mockery or verbal taunts.

### Examples

*In the following passage Cleopatra taunts her lover Antony when a messenger comes from Rome with possible news from his wife or orders from Caesar:*

Nay, hear them [the messages], Antony.  
Fulvia perchance is angry; or who knows  
If the scarce-bearded Caesar have not sent  
His pow'rful mandate to you: "Do this, or this;  
Take in that kingdom, and enfranchise that;  
Perform't, or else we damn thee."  
--*Antony and Cleopatra* 1.1.19-24

### Related Figures

- [irony](#)
- [mycterismus](#)
- [asteismus](#)

### Related Topics of Invention

- [Contraries & Contradictions](#)

**Sources:** Bede 616; Susenbrotus (1540) 15-16 ("sarcasmus"); Sherry (1550) 46 ("sarcasmus," "amara irrisio"); Peacham (1577) D3v; Putt. (1589) 200 ("sarcasmus," "the bitter taunt"); Day 1599 80 ("sarcasmus")

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# oxymoron

ὀξύμωρον

ox-y-mo'-ron

from Gk. *oxy*, "sharp" and *moros*, "dull"

***acutifatum***

***wise-foolly***

◆ Placing two ordinarily opposing terms adjacent to one another. A compressed paradox.

## Examples

Jumbo shrimp

The Sounds of Silence

*Festina lente* (make haste slowly)

## Related Figures

- [paradox](#)
- [irony](#)
- [synoeciosis](#)

## Related Topics of Invention

- [Notation and Conjugates](#)

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## prosopopoeia

## προσωποποιία

pro-so-po-pe'-i-a

from Gk. *prosopon*, "face," "person"  
and *poiein*, "to make"***prosopeia******conformatio, personae confictio***  
***the counterfait in personation***

1. A synonym for the figure of speech personification
2. The progymnasmata exercise, impersonation.

**Sources:** Aquil. 3 ("prosopopoeia," "personae confictio"); Peacham (1577) O3r ("prosopeia"); Putt. (1589) 246 ("prosopopeia," "the counterfait in personation"); Day 1599 90

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# apostrophe

# ἀποστροφή

---

a-pos'-tro-phe      from *apo* "away from" and *strephein* "to turn"  
prosphonesis  
**aversio**  
**the turne tale**

◆ Turning one's speech from one audience to another. Most often, apostrophe occurs when one addresses oneself to an abstraction, to an inanimate object, or to the absent, usually with emotion.

## Example

Antony addresses Caesar's corpse immediately following the assassination in Shakespeare's *Julius Caesar*:

O, pardon me, thou bleeding piece of earth,  
 That I am meek and gentle with these butchers!  
 Thou art the ruins of the noblest man  
 That ever lived in the tide of times.  
 --*Julius Caesar* 3.1.254-257

## Related Figures

- [Other figures used to provoke emotional response \(\*pathos\*\).](#)
- [personification](#)
- [anacoenosis](#)

**Sources:** *Ad Herennium* 4.15.22 ("exclamatio"); Quintilian 9.2.38-39 ("aversio"); Aquil. 9 ("apostrophe," "aversio"); Sherry (1550) 60 ("apostrophe," "aversio," "aversion"); Peacham (1577) M4v; Putt. (1589) 244 ("apostrophe," "the turne tale"); Day 1599 90 ("apostrophe," "aversio")

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# parecbasis

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Also sp. *parecnasis*  
*pareonasis*  
*digressio, egressus, egressio*  
*the stragler or figure of digression*

◆ A digression. More specifically, a digression that often comes following the [narratio](#) and has some bearing on the case, although it appears to be a departure from the logical order.

## Connections to Other Parts of Rhetoric

- [Arrangement](#): [narratio](#)

**Sources:** Quintilian 4.3 ("parecbasis, egressus, egressio"), 9.1.28 ("egressio"); Putt. (1589) 240 ("parecnasis," "stragler"); Day 1599 100 ("pareonasis," "digressio")

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# epanorthosis

# ἐπανόρθωσις

ep-an-or-  
tho'-sis

from Gk. *epi*, "in addition," *ana*, "again," and  
*orthos*, "straight"

***prodiorthosis***

***correctio, praecedens correctio***

***correction***

◆ Amending a first thought by altering it to make it stronger or more vehement.

## Example

I am angry--no, I am furious about the delay.

## Related Figures

- [correctio](#)
- [parenthesis](#)

This figure is related to epanorthosis because the latter often occurs as a kind of interruption.

- [Figures used to provoke emotional response \(\*pathos\*\)](#)

**Sources:** Aquil. 1 ("prodiorthosis," "praecedens correctio")

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# prolepsis

# πρόληψις

pro-lep'-sis

Gk. "A preconception"

***anticipation, prolepsie, propounder***

1. A synonym for [procatalepsis](#).
2. Speaking of something future as though already done or existing. A figure of anticipation.

## Example

Oh, I am a dead man!

*Obviously, the speaker refers less to the actuality of the moment as he does to the near future.*

*The following scriptural verse refers to Christ's ultimate victory as though it had already occurred.*

Thou hast put all things in subjection under his feet. --  
Hebrews 2:8

## Related Figures

- o [ampliatio](#)

**Sources:** Quintilian 9.2.16-17 (#1)

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# pathopoeia

---

path-o-poy'-a from Gk. *pathos*, "feeling" and *poiia*, "a making"  
Also sp. ***pathopeia***  
***description of feelings***

- ◆ A general term for speech that moves hearers emotionally.

## Related Figures

- [Figures used to provoke emotional response \("pathos"\)](#)

Sources: Sherry (1550) 982 ("pathopeia") Peacham (1577) P3r

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# asteismus

# ἄστεισμός

as-te-is'-mus

from Gk. *asteios*, "of the city"

Also sp. ***asteismos, astysmus, astismus***  
***facetia, urbanitas***  
*the merry scoffe, civile jest, urbanity*

1. In general, polite or genteel mockery. More specifically, a figure of reply in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist.
2. A witty use of allegory or comparison, such as when a literal and an allegorical meaning are both implied (see Bede).

## Example (of #1)

*In the following selection from Shakespeare's Much Ado About Nothing, Beatrice and Benedick vie to see which can outdo the other in the use of asteismus:*

**Benedick:** God keep your ladyship still in that mind! [of not marrying] so some gentleman or other shall scape a predestinate scratch'd face.

**Beatrice:** Scratching could not make it worse, an 't were such a face as yours were.

**Benedick:** Well, you are a rare parrot-teacher.

**Beatrice:** A bird of my tongue is better than a beast of yours.

(Much Ado About Nothing 1.1:133-140)

## Related Figures

- Other Figures of Reply
- [paronomasia](#)

## Related Topics of Invention

- [Notation and Conjugates](#)

## Connections to Other Parts of Rhetoric

- [Audience](#)

**Sources:** Rufin; Bede 616-618; Susenbrotus (1540) 16 ("asteismus," "astysmus," "astismus," "urbanitas"); Sherry (1550) 46 ("astysmus," "urbanitas"); Peacham (1577) D4r; Putt. (1589) 200 (#1--"asteismus," "the merry scoffe or the civill jest")

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# anamnesis

# ἀνάμνησις

---

an'-am-nee'-sis      from *ana* "again" and *mimneskein* "to put in mind"  
**recollectio**

◆ Calling to memory past matters. More specifically, citing a past author from memory.

## Example

Was it not Socrates who said the unexamined life is not worth living?

## Related Figures

- [Other figures used to establish credibility \(ethos\)](#)  
Anamnesis helps to establish ethos, since it conveys the idea that the speaker is knowledgeable of the received wisdom from the past.
- [epicrisis](#)
- [chreia](#)

## Related Topics of Invention

- [authority](#)  
This figure is related to the topic of invention, authority, since it invokes an authority, usually by explicit allusion.

## Connections to Other Parts of Rhetoric

- [Memory](#)
- Progymnasmata exercise: [chreia](#)

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# euche

εὐχή

---

yoo'-kay

Gk. "prayer, vow"  
*precatio, promissio, votum*

- ◆ A vow to keep a promise.

## Related Figures

- [adhortatio](#)
- [eustathia](#)

## Related Topics of Invention

- [Oaths](#)

Sherry (1550) 51 ("euche," "votum")

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# thaumasmus

# θαυμασμός

---

thau-mas-mus

Gk. "a marvelling"  
*wondering*

◆ To marvel at something rather than to state it in a matter of fact way.

## Example

I marvel that ye are so soon removed from him that called you into the grace of Christ unto another gospel. --Galatians 1:6

Sources: Bullinger 923

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# paenismus

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- ◆ Expressing joy for blessings obtained or an evil avoided.

## Example

Thank heavens the toupee was self-adhesive!

## Related Figures

- [ecphonesis](#)
- [exclamatio](#)

## Connections to Other Parts of Rhetoric

- [Figures used to provoke emotional response \(\*pathos\*\)](#)

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# ecphonesis

ἐκφώνησις

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ec-pho-nee'-sis      from Gk. *ek*, "out" and *phonein*, "to speak"  
 Also sp. **ecphonisis**  
**epiphonesis**  
**exclamatio**  
**the outcry**

- ◆ An emotional exclamation.

## Examples

O tempora! O mores!  
 --Cicero

## Related Figures

- Figures used to provoke emotional response ("pathos")

**Sources:** *Ad Herennium* 4.15.22 ("exclamatio"); Sherry (1550) 50 ("epiphonesis," "exclamacio," "exclamacion"); Peacham (1577) K4r; Day 1599 89 ("ecphonesis," "exclamatio"); Putt. (1589) 221 ("ecphonisis," "the outcry"); Day 1599 89 ("ecphonesis," "exclamatio")

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# aporia

# ἀπορία

a-po'-ri-a

from Gk. *aporos* "without a passage"

***diaporesis***

***addubitatio, dubitatio***

***addubitation, doubt, the doubtful***

◆ Deliberating with oneself as though in doubt over some matter; asking oneself (or rhetorically asking one's hearers) what is the best or appropriate way to approach something.

## Example

Where shall I begin to describe her wisdom?  
In her knowledge of facts? In her ability to synthesize diverse matters? In her capacity to articulate complex ideas simply?

## Related Figures

- [correctio](#)
- [dialogismus](#)
- [erotema](#)

## Connections to Other Parts of Rhetoric

- [Rhetorical Questions](#)

**Sources:** *Ad Herennium* 4.29.40 ("dubitatio"); Quintilian 9.2.19 ("dubitatio"); Aquil. 10 ("diaporesis," "addubitatio"); Sherry (1550) 54 ("aporia," "dubitatio," "dubitacion"); Peacham (1577) M1v; Putt. (1589) 234 ("aporia," "the doubtful"); Day 1599 89 ("aporia," "dubitatio")

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# deprecatio

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dep-re-ca'-ti-o

Lat. "a praying against"  
***deprecation, imprecation***

◆ A praying against evil, against others, or oneself; a prayer for the removal of some evil.

Sources: Cicero De Inv. 1.11.15

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# diasyrmus

# διασυρμός

di'-a-syrm-os

Gk. "a tearing in pieces"  
Also sp. **diasyrmos**  
**elevatio, irrisio, vexatio**

- ◆ Rejecting an argument through ridiculous comparison.

## Example

Arguing that we can clean up government by better regulating elections is like asking a dog to quit marking his territory by lifting his hind leg.

## Related Figures

- [hyperbole](#)

## Related Topics of Invention

- [Comparison](#)

## Connections to Other Parts of Rhetoric

- [ethos](#)

**Sources:** Aquil. 15 ("diasyrmus," "elevatio," "irrisio"); Sherry (1550) 61 ("diasirmus," "elevacio"); Peacham (1577) D4r

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# deesis

δέησις

de'-e-sis

Gk. "an entreating, a calling to witness"

Also sp. **deasis**

**obsecratio, obtestacio  
obtestacion, adjuration**

◆ An adjuration or calling to witness; or, the vehement expression of desire put in terms of "for someone's sake" or "for God's sake."

## Example

"For God's sake hold your tongue and let me love..."  
--John Donne

## Related Figures

- [Other figures used to provoke emotional response \(\*pathos\*\).](#)

## Related Topics of Invention

- [Oaths](#)

Sherry (1550) 51 ("deesis," "obtestacio," "obtestacion")

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# dialogismus

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## *the right reasoner*

◆ Speaking as someone else, either to bring in others' points of view into one's own speech, or to conduct a pseudo-dialog through taking up an opposing position with oneself.

## Related Figures

- [sermocinatio](#)
- [porosopoeia](#)

## Connections to Other Parts of Rhetoric

- [decorum](#)  
Because it is concerned with the finding words appropriate to the person being imitated, dialogismus is tied to the general rhetorical idea of decorum (which considers this as well as other contextual proprieties).
- Progymnasmata: [Impersonation](#)

**Sources:** Sherry (1550) 69; Day 1599 97 ("dialogismus," "sermocinatio"); Putt. (1589) 242 ("dialogismus," "the right reasoner")

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# aetiologia

# αἰτιολογία

ae-ti-o-log'-i-a

from Gk. *aitia*, "a cause" and *logos*, "a description"

Also sp. ***etiologia***, ***etiology***  
***apodeixis***

***redditio causae***, ***ratiocinatio***  
***the reason rend***, ***the tell cause***, ***cause shown***

◆ A figure of reasoning by which one attributes a cause for a statement or claim made, often as a simple relative clause of explanation.

## Example

I mistrust not the judges, for they are just.

So, as much as in me is, I am ready to preach the gospel to you that are at Rome also. For I am not ashamed of the gospel of Christ: for it is the power of God unto salvation to every one that believeth; to the Jew first, and also to the Greek. --Romans 1:15-16

## Related Figures

- Other Figures of Reasoning
  - [anthypophora](#)
  - [apophasis](#)
  - [contrarium](#)
  - [enthymeme](#)
  - [prosapodosis](#)
  - [ratiocinatio](#)

**Sources:** *Ad Herennium* 4.16.23-24 ("ratiocinatio"); Peacham (1577) S4r; Putt. (1589) 236 ("etiologia," "the reason rend," "the tell cause"); Day 1599 95 ("etiologia")

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## metastasis

## μετάσταςις

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me-tas'-ta-  
sis

from Gk. *meta*, "beyond, over" and *stasis*, "a standing or placing"  
***transmotionem***  
***the flitting figure or remove***

◆ Denying and turning back on your adversaries arguments used against you.

### Example

And it came to pass, when Ahab saw Elijah, that Ahab said unto him, Art thou he that troubleth Israel? And he answered, I have not troubled Israel; but thou, and thy father's house, in that ye have forsaken the commandments of the LORD, and thou hast followed Baalim. --1 Kings 18:17-18

### Related Figures

- [anticategoria](#)

### Connections to Other Parts of Rhetoric

- Parts of an oration: [refutatio](#)

**Sources:** Aquil. 16 ("metastasin," "transmotionem") Peacham (1577) T3r; Putt. (1589) 240 ("metastasis," "the flitting figure," "the remove")

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# anacoenosis

ἀνακοίνωσις

an-a-coe-no'-sis

from Gk. *anakoinoun*, "to communicate"

Also sp. ***anachinosis***

***communicacio***

***the impartener, common cause***

◆ Asking the opinion or judgment of the judges or audience, usually implying their common interest with the speaker in the matter.

## Examples

And now, O inhabitants of Jerusalem, and men of Judah, judge, I pray you, betwixt me and my vineyard. What could I have done more to my vineyard, that I have not done in it? -- Isaiah 5:3-4

Now I ask you to decide: Given the persecution my client has undergone, does he not deserve to have some justifiable anger?

## Related Figures

- [synchoreisis](#)  
Placing, with confidence, one's case in the hands of the judge, one's adversary, or the people.
- [epitrope](#)  
A figure in which one turns things over to one's hearers, either ironically, or in such a way as to suggest a proof of something without having to state it.
- [Other figures used to establish credibility \(ethos\)](#)
- [Figures of Speech and Audience](#)

## Connections to Other Parts of Rhetoric

- [Rhetorical Questions](#)

**Sources:** Sherry (1550) 55 ("anachinosis," "communicacio," "communicacion"); Peacham (1577) M2r; Putt. (1589) 235 ("anachinosis," "the impartener")

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# synchorens

# συγχώρησις

syn-cho-  
ree'-sis

Gk. "concession, acquiescence, consenting", from  
*synchoreo*, "to come together, agree"

***epichorens***  
***concessio***  
***concession***

- ◆ Conceding one point for the sake of another.

## Examples

Thou believest that there is one God; thou doest well: the devils also believe, and tremble.

## Related Figures

- [anacoenosis](#)  
Asking the opinion or judgment of the judges or audience.
- [epitrope](#)
- [Figures of Speech and Audience](#)

**Sources:** Peacham (1577) M3v; Bullinger 970

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# epitrope

# ἐπιτροπή

e-pi'-tro-pe from Gk. *epi*, "upon" and *trope*, "turn" ("to yield")  
 Also sp. ***epitropis concessio, permissio***  
***admission, figure of reference, figure of submission***

◆ A figure in which one turns things over to one's hearers, either pathetically, ironically, or in such a way as to suggest a proof of something without having to state it.

Epitrope often takes the form of granting permission (hence its Latin name, *permissio*), submitting something for consideration, or simply referring to the abilities of the audience to supply the meaning that the speaker passes over (hence Puttenham's term, *figure of reference*). Epitrope can be either biting in its irony, or flattering in its deference.

A specific form of epitrope is the (apparent) admission of what is wrong in order to carry our point.

## Examples

Go ahead, make my day... -- Clint Eastwood

If you seeke the victorie take it, and if you list, triumph. -- A. Fraunce

Because all things [be] taken away, only is left unto me my body and mind. These things, which only are left unto me of many, I grant then to you and to your power. --R. Sherry

Rejoice, O young man, in thy youth; and let thy heart cheer thee in the days of thy youth, and walk in the ways of thine heart, and in the sight of thine eyes: but know thou, that for all these things God will bring thee into judgment. Ecclesiastes 11:9

## Related Figures

- [irony](#)
- [paralepsis](#)

If in turning something over to the audience one suggests something without stating it, epitrope is also paralepsis.

- [Figures of Speech and Audience](#)
- [Figures used to provoke emotional response \(pathos\)](#)

## Related Topics of Invention

- [Contraries & Contradictions](#)

**Source:** *Ad Herennium* 4.29.39 ("permissio"); Sherry (1550) 55 ("epitrope," "permissio," "permission"); Peacham (1577) M4r; Putt. (1589) 234 ("epitropis," "the figure of reference")

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# paromologia

# παρομολογία

par-o-mo-  
lo'-gi-a

from Gk. *para*, "alongside" and *homologia*,  
"agreement" ("partial agreement")

Also sp. ***paramologia***  
***concessio, confessio***

***the figure of admittance, confession***

- ◆ Admitting a weaker point in order to make a stronger one.

## Examples

Yes, I may have been a petty thief, but I am no felon.

## Related Figures

- [concessio](#)

**Sources:** Day 1599 96 ("paramologia"); Putt. (1589) 235 ("paramologia," "the figure of admittance")

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# prolepsis

# πρόληψις

pro-lep'-sis

Gk. "A preconception"

***anticipation, prolepsie, propounder***

1. A synonym for [procatalepsis](#).
2. Speaking of something future as though already done or existing. A figure of anticipation.

## Example

Oh, I am a dead man!

*Obviously, the speaker refers less to the actuality of the moment as he does to the near future.*

*The following scriptural verse refers to Christ's ultimate victory as though it had already occurred.*

Thou hast put all things in subjection under his feet. --  
Hebrews 2:8

## Related Figures

- o [ampliatio](#)

**Sources:** Quintilian 9.2.16-17 (#1)

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