



Andrew Richards

Similes, Metaphors & Analogies

Grant Pearson Brown Consulting Ltd.

The Presentation & Business Development Specialists

Advice *squeezed* straight from the experts



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Similes, metaphors and analogies

By Andrew Richards

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Now you see it, now they don't

Andrew Richards is our guest writer in this edition. He is a client, and works on the sale of diabetes treatments for Novo Nordisk in Geneva. In a sister article to the next two in this edition, he tells us how to be 'as smart as a whip and not speak with a forked tongue!'

As a guest correspondent of Australian background, I used to love the wonderfully colourful similes of the former Australian Prime Minister, Paul Keating. *'His performance as the leader of the opposition is like being flogged with a warm lettuce'*, he exclaimed. And, *'The thing about poor old Costello (the former opposition spokesman for finance) is that he is all tip and no iceberg'*.

It was wonderful stuff that failed to progress the political debate at all, but attracted a whole new audience of political commentators. The fact that I

can still quote them after all these years tells you how memorable they were.

Prime Minister Keating's jibes made him instantly recognisable. For you to add the richness of simile, metaphor and analogy certainly need not include all the insults, *so simply take the meat and leave the sharp bones behind*.

Analogies, metaphors, and similes are rhetorical devices that have been used for centuries as a way of adding clarity, precision and memorability to the spoken word, and more lately the written word. By making a comparison of one familiar thing with another, your audience can paint a mental picture of the concept you are endeavouring to convey.

For an example of a metaphor, you may

wish to warn your audience that together you need to solve a complex, intractable and challenging issue for which no one appears willing to acknowledge the gravity and seriousness of the problem and commence the search for a solution. In metaphor, you could say *you need to address the elephant at the back of the room*. By using the metaphor, you add a sense of informality, and legitimise the need for a solution. In a sense, it's a mental signpost that the process to a solution has commenced.

A use of analogy could be made

between two things, at least one of which is familiar to explain the workings of something less familiar: For example, *"the heart functions as a pump"* assumes that everyone knows what a pump does, and with the rest of the explanation builds a precise mental picture of how the heart functions.

A metaphor is a different rhetorical tool that applies to two contrasting things that have the same properties. Metaphors tend to be more assertive than a simile or an analogy. It substitutes one for the other, making them essentially identical: *"you are a ray of sunshine"* or *"that guy is white ice cream"*.

(Continued on page 2)



Similes, Metaphors & Analogies ...continued

Of course drawing on the rich vein of Australian politicians as an example of what not to do, a rather inept local politician once told a journalist, *"you've cooked your goose, now you have to lie in it"*.

Mixed metaphors are best reserved for an evening down the pub! Make sure you know that the metaphor is relevant and adds clarity.

Similes function in a way like metaphors, but make the comparison by using the word "like" to link the comparison with greater clarity. *"That car goes like a bullet"*. Alternatively, they can use the word 'as' such as *'hard as nails'*.

For me, some of the traditional Cockney sayings are the most fun and colourful, even if they don't make it into common parlance. *"As useless as a chocolate teapot"*, or *"As subtle as a hand grenade in a bowl of porridge"*, certainly paint that vivid mental picture, even if their application may not be so broad.

There are however, some cautions and considerations for the use of similes, metaphors and analogies. They can be *strong spice to a subtle meal*, and are best used sparingly to enhance and retain subtlety.

Do not use so many of these rhetorical devices that your audience remembers the metaphors and forgets the content of your address (as was often the case with Paul Keating).

Pick your moment thoughtfully. Sombre occasions are usually not suitable for metaphors, and don't be tempted to use amusing similes at moments when humour is not welcome. In other words, *don't be a bacon sandwich at a vegetarian picnic*.

But with a little consideration, similes, metaphors and analogies work well to add colour and sophistication to an address and can adjust the level of formality whilst retaining the necessary clarity of your words. In fact, *they can be as good as gold*.

Some of my all-time favourite similes and metaphors:

- His vocabulary was as bad as, like, whatever
- He had all the ability of a blind tortoise looking for a snowball in the desert
- She had her mother's looks and her father's singing ability and half of that is good
- It's like looking for a black cat in a coal mine at midnight
- I'm looking forward to this meeting like my next appointment for root canal therapy
- He's the size of a block of flats with legs on the bottom
- It's as dangerous as standing between a politician and an expense claim.

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Many thanks Andrew. Long may you simile. Ed.

Rhetorical Tools – are they fit for purpose?



It has been fascinating to read a book on rhetoric and then to watch the recent Budget speech by the UK Chancellor, George Osborne, and the responses to that speech by other politicians, journalists and business people. More on George later.

The book is “*You talkin’ to me? Rhetoric from Aristotle to Obama*” by journalist Sam Leith (I recommend it to you). In it, he lays out the arguments for and against the use of the rhetoric, and the criticism that users have received for using rhetoric as a means of persuasion. He doesn’t quite say so, but they were using rhetoric so well that they weren’t using it well enough. Confusing? Yes, but what I mean is that they were spotted doing so, which means they didn’t hide it well enough. They were harangued for their bad, phoney and slanderous words. To be candid, a lot of people think rhetoric is a load of rubbish.

But rhetoric is defined by Leith as “the act of persuasion”, which is the core business of every business, to my mind. It’s also defined as ‘the content of communication’, which makes it quite hard to avoid (unless you’re a politician!).

So is it worth the modern-day business people that we advise deploying such poisoned chalices

as: alliteration, euphemisms, triplets, quotes, signposting, parenthesis and rhetorical questions?

Well, that depends on how well you use them. I have for example used each of them already (and others), some more than once, but did you notice? I hope not. And there are many more to come.

Who uses Rhetoric? Who **really** uses this stuff?? In short, we all use it, probably several times a day, and without realising it. So we’re all rhetorical junkies. And this article is full of it.

And that’s the point: You don’t realise that when you use examples, quotes, logic, anecdotes, antithesis and so on, that you are using a rhetorical tool, one possibly invented or at least categorised by Aristotle, Cicero or other great ancient or-

ators. But instinctively you know they help you to persuade, and anecdotally (there I go again) you also know because they worked on you. So you use them, and that’s fine.

You may even end up using several at the same time or in the same phrase. No rule against that.

I think though that there are three types of rhetorical tool:

(i) the ones we all use and accept without thinking about them, such as: simile, metaphor and analogy,
 (ii) other ones that are often amusing or witty that we consciously use or accept, but spot as something different, such as: alliteration, parenthesis, counterargument and paraprosochians, and
 (iii) the more abstract, arcane, and frankly weird tools (which is all the rest) that are the preserve of graduated of English who have script writers for politicians (note I don’t say business leaders), and should at best be considered ‘intellectual porn’. Well avoided.

Barack Obama’s “*Yes we can*” is a good rhetorical example (oops there’s another one) of the second type. It’s not a sentence, it’s a slogan and an ellipsis (an incomplete phrase ending in ...), and he “borrowed” it from the United Farm

Workers’ Union.

Introduced by him on 2nd February 2008, it is already globally recognised. It is not ordinary even now, but stands for something really profound.

When JF Kennedy in his Inaugural address said “...*ask not what your country can do for you, ask what you can do for your country....*” on 20th January 1961, he was using an Antimetabole aka a Chiasmus.



Ewan Pearson

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(Continued on page 4)

Rhetorical Tools – are they fit for purpose?...continued

This raises another issue with Rhetorical tools, names that are completely impossible to remember, but we'll skirt over that problem here.

"Over fed, over sexed and over here" is an Anaphora, and a triplet. It's a WW2 cry from the English men who found their women taken by the American soldiers based in the UK. It is witty and also a real complaint about their lot in life.

Rhetoric of this type seems to have been shy, until resurfacing at the front of Obama's campaign, and here in the UK at the same time. Here's a sample I collected recently, whilst researching this article.

Sir John Craven to Michael Dobson at Morgan Grenfell: "*Things are never as serious or bad in retrospect as they appear in prospect*". (repetition of -spect at the end of two words is an Epistrophe. BT has "a pension scheme with a phone business on the side". This is wit and irony, but also considered to be true by City analysts.

Budget analysis

Let's come back to George Osborne and the orgy of rhetoric that spouted forth before, during and after his Budget speech on 21st March. But for context, what you see below is not a one-off, given that he said a year before that he would "*put fuel into the tank of the British economy*", an easy metaphor.

Before the budget? Well, on 10th March at his party's conference, Nick Clegg, the Lib Dem leader, popularised the slogan 'tycoon tax' to suggest the rich might not enjoy the Budget. This use of the letter 't' twice is alliteration, a common and popular device of our second type. He must like them as he said: "Further and Faster" in his response to the budget.

Close examination of George Osborne's close to his Budget reveals it's riddled with rhetorical worms, as shown in brackets here: "*Let us be resolved (Ethos). No people will strive as the British will strive (Aphorism, Epistrophe). No country will adapt as the British will adapt (same*

again). No country (Anaphora) will value those who work as we will value them (Epistrophe again). Together, the British people will share in the effort and share (Epistrophe) the rewards. This country borrowed its way into trouble. Now we're going to earn our way out (Antithesis). I commend this Budget to the House."

The opposition leader, Ed Milliband, wasn't going to miss out on this orgy: In his response to the Budget he said: "*After today's Budget, millions will be paying more whilst millionaires will be paying less*" (Antithesis, Epistrophe, and actually quite catchy). I bet that wasn't spontaneous!

I have even found friends doing it, viz an email from a friend: "If I get the right team structure then it may, *paradoxically (he said it)*, make me more able to help out, as the plan is to get an office (not in middle of trading floor)(*parenthesis*) and I'll be master of my own destiny". I have even done it myself. I said to this friend that he has "*Sharp elbows*". That's a euphemism and a metaphor for being assertive.

The biggest users of deliberate rhetoric seem to be politicians and journalists. Here's Damian Reece in the Telegraph on 23rd March: "*The UK is helping manufacturers with yesterday's tax break. Now it's time for manufacturers to help the UK*". This is an echo of JFK's Chiasmus, with a few words changed. And the day before, Steve Dineen writing in CITYA.M. wrote: "*You can pretend to be erudite and urbane instead of the social equivalent of a dropped birthday cake*".

Should you use Rhetorical Tools?

Absolutely. Just use the popular ones, use the natural ones, and use them in context.

For a fuller list of many of these tools, visit our website gpb.eu, and click on Journals and Research, then Research. You will be rewarded with every tool you'll ever need, and you'll also see some very funny Paraprosdokians. '*Just do it*'.

By Ewan Pearson

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A structure for any setting



Background: The ancient Greeks knew a thing or two about communication. It was said that as a youngster in ancient Greece you would spend about 75% of your time learning to argue. In the academies, boys and girls would enjoy the skills of verbal combat and spend hours practicing the art of persuasion on each other.

The purpose was simple: unless you could communicate convincingly you were not going to make it too far in their society.

The ancient Greeks gave us many rhetorical tools and skills that have survived but this focus on effective communication has unfortunately been lost. In our quest for speed and innovation we have forgotten key structures and principles that help give context, meaning and power to what we say.



Above: The Greeks really did know a thing or two about structures...

The need for effective structures in our communication is now more acute than ever. In my last article (GPB 44th Journal 'Hamburgers or Dim Sum') I cited the amount of emails that the average person now receives on a daily basis (228 and rising) and argued for a more considered approach.

The reason was simple: we have got used to 'more' information being better than 'quality'. One only has to look at the size of the average corporate presentation in PowerPoint to see how much information we will try to pack into something if left unchallenged!

KEY MESSAGES:

In this article I want to introduce key structures that can help inform, entertain and persuade whilst paying due respect to the ancient Greeks who help construct

them. They can be used in any spoken and written communication and in any setting. So which structures are they? (*rhetorical question*).

The first one is simple and effective and is designed to help when we want to be **informative**. It consists of three parts: context, purpose and message. A simple example might be the following message from a CEO to the Executive:

"Today we have more issues misunderstanding each other than ever. And this is costing the company several million pounds per year". (CONTEXT)

"I want to introduce some processes that will help address this issue and I want you all to agree to adopt these within your departments." (PURPOSE)

"The first principle is consider the customer in every decision you make." (MESSAGE)

The simplicity of this structure focuses on setting the scene (context) and then being very clear as to why a course of action is being proposed. It uses the principle of signposting - or letting the audience know where you are taking them- effectively and allows information (message) to be properly considered in the appropriate context.

The next structure is useful in a planned or spontaneous situation. It forces the speaker to tell a story with a timeline and provides a natural dynamism to our communication. The beauty about this structure is that it can make anything sound interesting or entertaining.

It is called PAST,PRESENT, FUTURE. Here's is a light-hearted example: (PAST) Historically, fake eyelashes only existed in the theatre. They were made of thin rubber and were painted on using glue and a lot of patience.

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Tim Farish

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A structure for any setting ...continued

(PRESENT) Nowadays, you can find them in most high-street chemists and supermarkets and they are made from a synthetic which has a natural adhesive applied to it and makes them easy to apply and wear.

(FUTURE) Going forward, it is possible to see how it will be possible to combine with a contact lens to form an all-in-one accessory for the eye.

The ancient Greeks were great story-tellers and they realised that a simple time-line provided context and dynamism. The wonderful thing about this structure is it really is possible to craft spontaneously around any subject.

COUNTER-ARGUMENT

Now, you might be thinking can I apply this to a boring set of numbers or results? Or, is this only applicable for light-hearted purposes? Well, yes and no. The beauty about this structure is that it really is adaptable.

CLOSE

My advice to you would be to try these structures out for yourself and see how you get on. Oh, and how about the persuasive structure?

Well, by now you may have noticed: BACKGROUND, KEY MESSAGES, COUNTER-ARGUMENT and CLOSE.

By now, only the last two elements may need some clarifying. 'Counter-argument' helps build trust as it deals with any concerns the audience may be thinking. And 'close' is important in making sure that next steps might be taken.

GPB have developed this approach into an image that we use a lot with clients: The Snapper (see diagram below). Ours is blue, not red, to match our corporate colours, but the points about a start, a body and a close, and a structure running through it are all consistent with the Greeks.

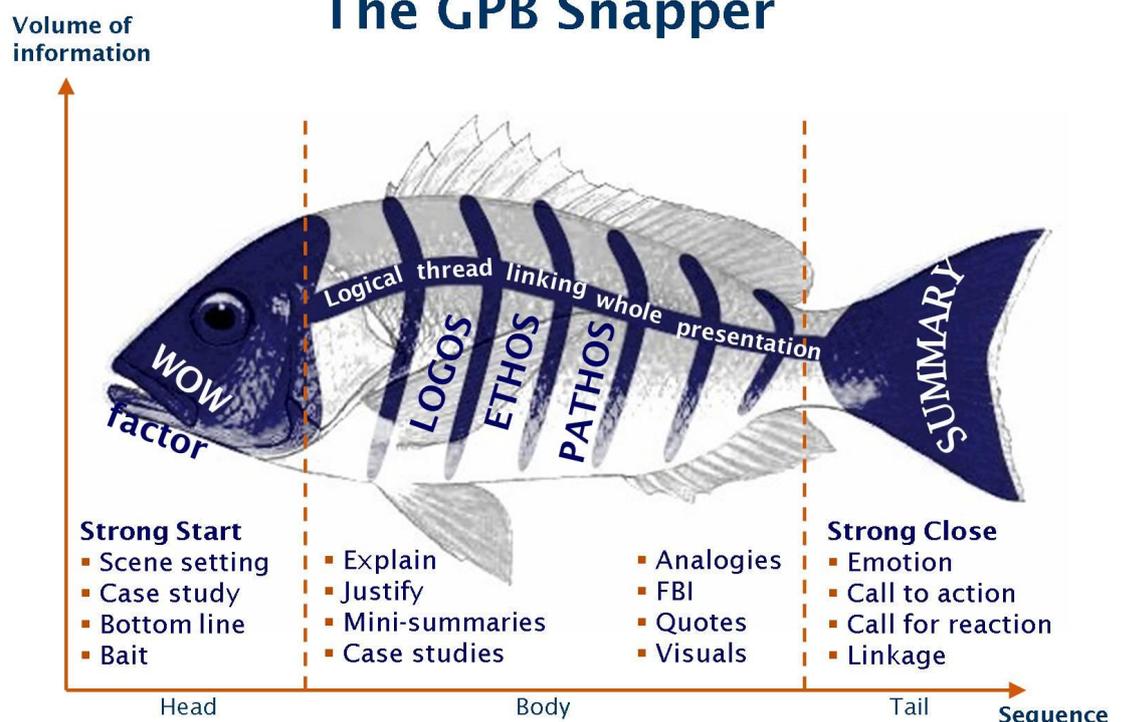
By sticking to the next logical action and keeping it realistic and achievable is Important. Or, that's what the Greeks thought anyway.

So, with that in mind, how about your next email?

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The GPB Snapper



Conversational styles: a gender difference?



'Do you mean that you think you can find out the answer to it?' said the March Hare. 'Exactly so,' said Alice. 'Then you should say what you mean,' the March Hare went on. 'I do,' Alice hastily replied; 'at least — at least I mean what I say — that's the same thing, you know.' *Alice in Wonderland*, Lewis Carroll.

Whilst humorous and entertaining, Alice's conversation with the March Hare is a fantastical yet very commonplace example of the sort of misunderstandings – and frustrations – that can occur in a dialogue of two differing styles!

Language is a system of behaviour and we have many different tools at our disposal in this system: voice, facial expressions, gestures and other elements of an individual's conversational style, give each of us clues as to how the other



feels about what they're saying. Distinct from the words spoken, Deborah Tannen, Professor of Linguistics at Georgetown University, refers to these as metames- sages in her book *'That's Not What I Meant'* (1996).

A basic tool for signalling meaning is pitch shift; it can change the metamessage of the words spoken. Like loudness and softness, pitch can signal things like relative meaning, emotions and taking turns to speak.

For example, pitch going up at the end of a sentence can make the sentence into a question, but it can also show uncertainty or that you're asking for approval (unless you're an Australian!). A fall in pitch at the end of a sentence, conversely, signals finality and implies certainty.

As meanings can be confused, these are useful tools to be aware of and use to your advantage. Seemingly minor phenomena

can cause major disruptions and misunderstandings in one-time-only or day-to-day conversations. Language expresses how we balance involvement with independence in the world; it can be a means of expressing power or showing solidarity.

When a conversation doesn't seem to be going well, making minor adjustments in volume, pacing or pitch – speeding up or slowing down, leaving longer pauses or shorter ones – can enable us to get closer to a shared rhythm, which

conveys collaboration and synergy rather than antagonism and competition.

Your conversational style can make the difference between being heard and being taken seriously, or not. It starts with self-awareness. Research of the type conducted by Professor Tannen and her peers has shown that women have a harder time being heard in the workplace than men, even when in positions of authority.

In her book *'Talking from 9 to 5'*, Professor Tannen says: "Some of the men I spoke to – and just about every woman – told me of the experience of saying something at a meeting and having it ignored, then hearing the same comment taken up when it is repeated by someone else (nearly always a man)."

This can have a great deal to do with (though of course not exclusively) conversational style differences.

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Lynda
Russell-Whitaker

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Conversational styles: a gender difference?...continued

Once you become aware of your style, adapting it to others can have major results, though this does come with a note of caution between genders!

Although it is more usual that women adapt their conversational styles to those of the men in a mixed group, they do this in a number of ways. Whilst women might raise their voices, interrupt and otherwise become more assertive in mixed company, they also keep - and even exaggerate - their female-style behaviours, which can backfire.

Whilst smiling and agreeing more often with what others have said is a way to build rapport and good relationships, waiting your turn to speak may mean you miss the chance to make a valid point, it may convey a lack of self-assertion which in turn, somewhat unfairly, can imply an absence of confidence, or at worst weakness.

Conversely, research has shown that male-type behaviours in a woman will get a very different reaction, and not necessarily positive! Such assertive behaviour would not work well in collaborative environments. Women in senior positions, and in traditional roles such as lawyers and surgeons, find ways of being firm rather than authoritarian.

Women who are successful communicating with other women, especially those who manage other women, maintain female style behaviours such as taking an indirect approach in asking for a task to be done rather than the authoritative male style

behaviour. In an ideal world, most of us would be so aware of our own conversational styles that adapting to each others', styles would be easy.

As that is not yet the case, the solution seems first to acknowledge the different styles of communication that can occur between genders (and cultures of course) and become more aware of our own and our colleagues' conversational styles.

The next logical step is then to become more 'gender neutral'; seize opportunities



to combine aspects of our style with that of our colleagues so that we enhance our communications and interactions with each other.

The ultimate goal being that you are heard; that your meaning is accurately interpreted and that your desired outcomes are achieved. Or as Alice in Wonderland might have replied to the March Hare: *"I mean what I say and you'll know what I mean"*.



For your eyes only



PowerPoint Dual Screen Projection is the latest in a long line of technical innovations from the house of the soft micro. But few of us know how to make it work. Once you have, you're unlikely to go back.

Many of us use PowerPoint to remind us of what to say when presenting. The problem is that the audience can see the same information, so have a choice of listening to you or looking at the slide.

Sometimes this is fine, as the words you say and the detail on the slide harmonise together well. However, all too often the audience face a dilemma as the PowerPoint display is complex or wordy. Most then use PowerPoint as their primary source of information so you, the presenter, are relegated to a secondary role. A servant to the Goddess of PowerPoint or Bill Gates's mate.

But the last two versions of PowerPoint allow you to display information *for your eyes only*. That is to say, if you are projecting your slide onto a screen connected to your laptop or PC, then you can show the audience what you want them to see but have your notes and other useful bits of information on your own screen.

But there is a catch. You cannot set it up until AFTER you are connected to the projector or second screen.

How to Set

Up: Connect your laptop or PC to a second screen or projector. Launch PowerPoint in 'normal view'. If you drag bottom of the slide up then you can extend the write notes box underneath. You cannot change the font but once on slide show mode you can enlarge them.

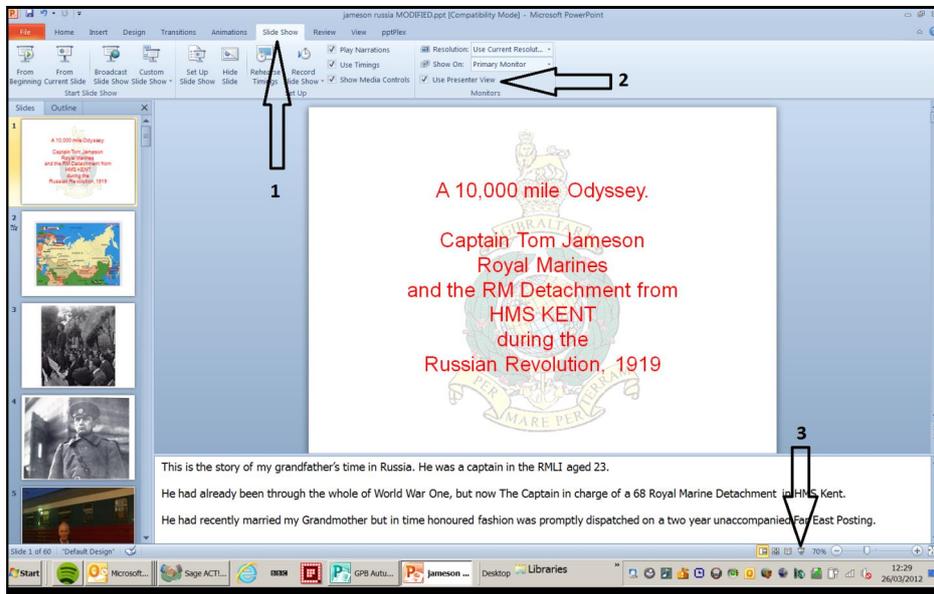
Go to the top ribbon and select Slide Show (Arrow One). In the right hand area of

drop down information you can see the words 'Use Presenter View monitors' (Arrow Two). Tick the box alongside and then go to the bottom of the screen and find at the right hand side the icon for slide show (Arrow Three). This will launch the dual screen.

You will now see that the notes page is realigned to be on the right hand side (see screen shot on next page). You can drag the dividing line between the slide and your notes page. This enables the notes page to occupy most of the screen (see also next page's second screen shot).

By pressing on the plus sign where it says ZOOM you can enlarge the font to whatever you wish.

Note also that you can see future slides and there is a clock. You can also with your mouse click on the pen icon and if



Alastair Grant

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you wish, draw straight onto the slide. So what are the benefits?

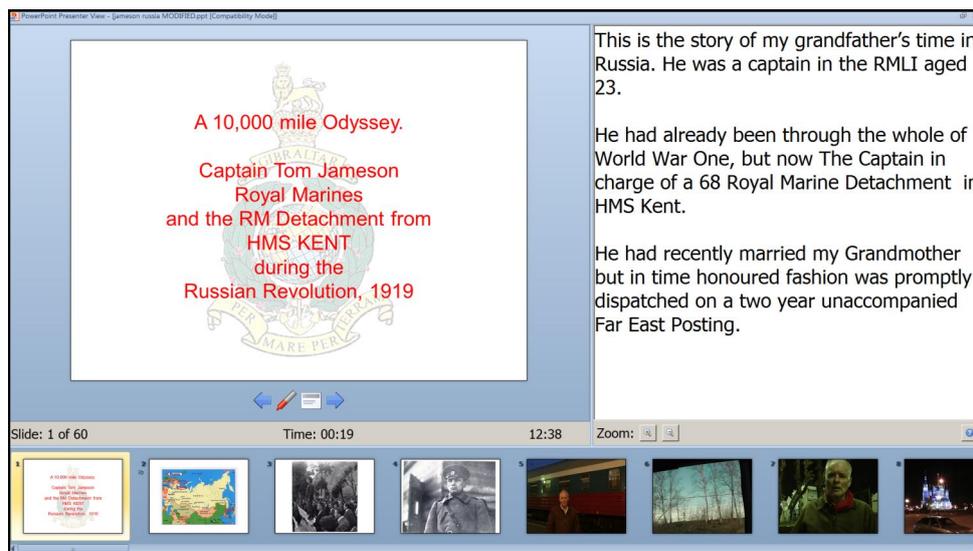
- First you can avoid looking at the projection screen as the information you want is right in front of you.
- Second you can ensure that you say what you mean to say – not forget key points, and just as important, filter what you say to avoid saying too much.

(continued on page 10)

For your eyes only ...continued

- You can see what the next slide will be. front of you!
- You have a clock.
- You can draw or highlight an aspect of a slide.
- You can insert blank slides but with your screen have the introductory words that will compel the audience to listen to you as the only source of information before showing a key slide.

Once you have enlarged the notes area you will find it defaults back even if you save your presentation. This means you have to adjust the page once at the start of each presentation. It might be fiddly at first setting this system up, but the overall effect will significantly improve your presentation.



Our Services

Grant Pearson Brown Consulting Ltd is a respected adviser based in London. We enhance the performance of businesses, helping clients to excel in the use of the spoken and written word, improving the performance of individuals and teams. Over the long term our work improves the way a firm does business.

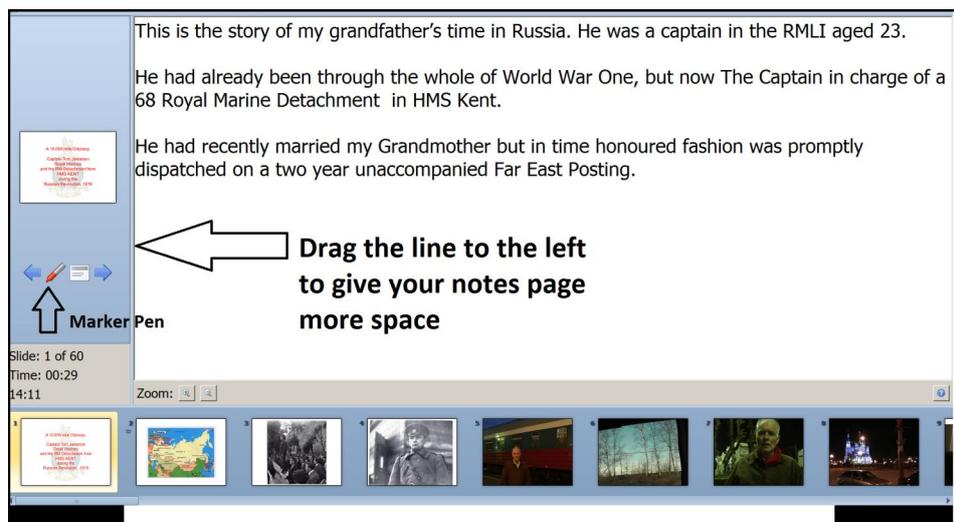
We coach and advise individuals to perform at their best in the toughest situations including: Presentations, New Business Pitches, Business Development, Negotiating, Media Interviews, Telephone Calls and Document Writing.

We also produce scientific voice and visual analysis reports, then provide voice coaching and non verbal communications advice.

Our clients' needs are the only focus of our work; we listen to them and closely tailor our response to deliver first class coaching and advice. In support of this we selectively pursue new ideas and approaches, continually hone our advice and create tools such as Voice, Visual and Content Analysis, Prospect Relationship Management (PRM) and the Information Iceberg.

Trouble shooting: The system should work well but you need to ensure that Screen One and Two are properly configured otherwise you show your notes to the audience whilst the full picture appears in

The audience will devote more time listening to you. You will have a much more accurate set of notes that are easy to see and use. PowerPoint takes its rightful place as your servant to add value to what you say and not the other way around.



Some Rhetorical Tools to try...

Visit www.gpb.eu for examples

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Alliteration

Repetition of initial consonant sound in successive words

Allusion

Transforms an inexact pre-scientific concept into exact scientific one.

Anadiplosis

Repetition of the last word or phrase of one line or clause to begin the next.

Analogy

Reasoning or arguing from parallel cases.

Anaphora

Repetition of the same word or phrase at the beginning of successive clauses or verses.

Anecdotes

A short story to illustrate a point, often with humour, usually with relevance to the main theme. See also 'parable'.

Anesis

A concluding sentence, clause, or phrase is added to a statement which purposely diminishes the effect of what has been previously stated.

Anticlimax

An abrupt shift from a noble tone to a less exalted one - often for comic effect.

Antimetabole (see also Chiasmus)

The words in one phrase or clause are replicated, exactly or closely, in reverse grammatical order in the next phrase or clause; (A-B, B-A).

Antithesis

Juxtaposition of contrasting ideas in balanced phrases.

Aphorism

A tersely phrased statement of a truth or opinion. A brief statement of a principle.

Aposiopesis

The speaker abruptly stops or falls short of completing a statement; stopping short of completing a statement.

Apposition

Words are placed side by side (in apposition) each other with one word describing or clarifying the other; adjacent nouns or noun substitutes with one elaborating the other.

Assonance

Two or more words with similar vowel sounds sandwiched between different consonants.

Asyndeton

Normally occurring conjunctions (and, or, but, for, nor, so, yet) are intentionally omitted in successive phrases, or clauses.

Catachresis

A highly unusual or outlandish comparison

is made between two things.

Chiasmus

The second half of an expression is balanced against the first but with the parts reversed.

Climax

Words or phrases or sentences are arranged in order of increasing intensity or importance, often in parallel construction.

Conduplicato

The key word or words in one phrase, clause, or sentence is/are repeated at or very near the beginning of successive sentences, clauses, or phrases.

Diacope

The same word/phrase occurs on either side of an intervening word or phrase; word/phrase X, word/phrase Y, word/phrase X.

Distinctio

An introductory reference to a word's meaning is made (e.g., "by X I mean", "which is to say that", "that is") followed by a further elaboration of that word's meaning.

Ellipsis (...)

Omission of one or more words, which must be supplied by the listener or reader.

Enthymeme

An abbreviated syllogism or truncated deductive argument in which one or more premises, or, the conclusion is omitted.

Enumerato

The listing or detailing of the parts of something.

Epanalepsis

The same word or words both begin(s) and end(s) a phrase, clause, or sentence.

Epistrophe

The last word or set of words in one sentence, clause or phrase is repeated one or more times at the end of successive sentences, clauses or phrases.

Epitheton

An adjective or adjectival phrase used to characterize a person, thing, attribute, or quality; the use of a qualifying word or phrase to further describe something.

Epizeuxis

The same word (or words) is repeated two or more times over in immediate succession; repetition of the same word.

Ethos

Persuasive appeal based on the projected character of the speaker or narrator.

Euphemismos

Substitution with a less offensive term.



Rhetorical Tools – are they fit for purpose?...continued

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Evidence

Facts, data, or testimony used to strengthen a claim or reach a conclusion.

Exemplum (example)

An example, brief or extended, real or fictitious, to illustrate a point; an example.

Expletive

A single word or short phrase, usually interrupting normal speech, is used to lend emphasis to adjacent words

Hyperbole

An extravagant statement.

Hypophora

One or more questions is/are asked and then answered, often at length, by one and the same speaker.

Irony (Illusio)

Use of words to convey the opposite of their literal meaning.

Litotes

An understatement in which an affirmative is expressed by negating its opposite.

Logos

A means of persuasion by demonstration of the truth, real or apparent.

Metaphor

A comparison between two unlike things that have something in common.

Onomatopoeia

The use of words that imitate the sounds of the objects or actions they refer to.

Oxymoron

A figure of speech in which incongruous or contradictory terms appear side by side.

Parable

A short and simple story that illustrates a lesson. Very similar to a fable

Paradox

Something that seems to contradict itself.

Paralepsis

Emphasizing a point by seeming to pass over it. It can be a form of irony.

Parallelism

A similarity in the syntactical structure of a set of words in successive phrases.

Paraprosdokians

The latter part of a phrase is surprising or unexpected; frequently humorous.

Pathos

An appeal to the audience's emotions.

Peroration

The closing part of an argument, often with a summary and an appeal to pathos.

Personification

The application of human attributes or abilities to nonhuman entities.

Polysyndeton

A series of conjunctions not normally found in successive words or phrases.

Proverb (see also antithesis)

Pithy statement of general truth, that puts common experience into memorable form.

Pun

A play on words, sometimes on different senses of the same word or on the similar sense or sound of different words.

Refutation (of a counterargument)

The part of an argument wherein a speaker or writer anticipates and counters opposing points of view.

Rhetorical canons

The five (or seven if you count the later additions) overlapping divisions of the rhetorical process.

Rhetorical question

A question asked merely for effect with no answer expected.

Scesis Onomaton

A set of 2 or more different words having the same (or very nearly the same) meaning occurs within the same sentence

Simile

An expressed analogy or comparison between two fundamentally dissimilar things that have certain qualities in common.

Sententia

Figure of argument in which a wise, witty, or pithy maxim or aphorism is used to sum up the preceding material.

Syllogism (see also Enthymeme and Logos)

A form of deductive reasoning consisting of a major premise, a minor premise, and a conclusion, first proposed by Socrates.

Symploce

Combines Anaphora and Epistrophe.

Synecdoche

A word standing for part of something is used for the whole thing or vice versa.

Testimony

A person's account of an event or state of affairs.

Tricolon (triplet)

Series of three parallel words, phrases, or clauses.

Trope

A figure of speech, or a play on words.

Understatement

Figure of speech in which a writer deliberately makes a situation seem less important or serious than it is.

(See also <http://grammar.about.com>)