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## Anaphora in Macbeth

The previous Next Back to the Intro rhetorical devices are intertwined with syntax, the rhetoric has another powerful effect on Elizabethan writing. Rhetoric in its original sense means art or learning the effective and persuasive use of language. While I won't get into some of the more obscure terms (is there anyone who isn't afraid to sip syllables like paraprosookian?), a healthy understanding of poetry duty rhetoric is ok. Below is a table of some of the most common devices used for accent in Shakespeare: alliteration of repetition of the same original consonant sound of the entire string of verse When sessions sweet silent thought .... (Sonnet XXX) anadiplosis is a repetition of a word that ends one paragraph at the beginning of the next My conscience hath thousands of several languages, and each language brings in several fairy tales, and each fairy tale condemns me for the villain. 1 (Richard III, V, iii) anachora repetition of a word or phrase as the beginning of successive states of the Mad World! Mad Kings! Crazy composition! (King John, II, i) anti-meerium replacing one part of the speech with another I will unhair your head. (Anthony and Cleoptra, II, v) juxtaposition of antithesis, or contrast of ideas or words in a balanced or parallel design Not that I loved Caesar less, but that I loved Rome more. (Julius Caesar, III, ii) the repetition of the assonance or the similarity of the same inner vowels sound with the words of intimacy: Raspberry in your lips and cheeks. (Romeo and Juliet, V, iii) asyndeton the omission of connections between coordinating phrases, positions, or the words All your conquests, glory, triumphs, trophies, shrunk to this little measure? (Julius Caesar, III, i) chiasmus two appropriate pairs arranged in parallel reverse order Fair foul, and foul is a fair (Macbeth, I, i) diacop repetition broken into one or more intermediate words put out the light and then put out the light. (Othello, V, ii) the ellipse is an omission of one or more words that suggest the listener or the reader and he is to England with you. (Hamlet, III, iii) a repetition of the epalalepsis at the end of the word, which occurred at the beginning of the paragraph Blood Hut bought blood, and the blows have answer'd blows. (King John, II, (i) epimone is a frequent repetition of a phrase or question; stopping at the point who's here so base that will be Bondman? If any, say; I've offended him for it. Who's so rude here that wouldn't be a Roman? If someone speaks; I've offended him. (Julius Caesar, III,ii) epitrophic repetition of a word or phrase at the end of successive positions2 I will have my connection! Don't say anything against my connection! I swore I'd have my connection. (Merchant of Venice, III, iii) hyperbaton changes the order of words, or the separation of words that belong to each other, for the accent of some rise to sin, and some virtue of falling. (Measure for Measure, II, i) malapropism confused the use of words in which the appropriate word is replaced by one with a similar sound, but (often ridiculously) inappropriate meaning I rely on justice, sir, and bring here before your good honor of the two notorious benefactors. Aren't they villains? (Measure to measure, II, i) metaphor implied a comparison between two different things achieved through the figurative use of the words Now Winter of Our Discontent Made glorious summer this son of York. (Richard III, I, I) metonymy replacing some attributable or suggestive word for what is meant (like the crown for royalty) Friends, Romans, compatriots, lend me ears. (Julius Caesar, III, ii) onomatopoeia use words to mimic natural sounds There will be more wasps that buzz about his nose. (Henry VIII, III, ii) paralepsia highlighting the point, seemingly to convey it Have patience, gentle friends, I should not read. It's not a meet you know as Caesar lov'd you. (Julius Caesar, III, ii) parallelism similarity structure in a couple or a series of related words, phrases, or clauses3 And so, since I can not prove a lover to entertain these fair well-spoken days, I determin'd prove the villain and hate idle pleasures these days. (Richard III, i, i) insert brackets of some word or position in a position that interrupts the normal syntax flow of sentences (aside rather decisive examples of this)... Then our names, familiar in his mouth as household words - Harry King, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester - being in their flowing cups recently remembered. (Henry V, IV, iii) polysindeton repetition compounds in a series coordinate words, phrases, or positions4 If there are cords, or knives, poison, or fire, or suffocating streams, I will not tolerate it. (Othello, III, iii) simile is a clear comparison between two things, using both or as My Love as a Fever, yearn yet for the fact that more nanny disease (Sonnet CXLVII) synecdoche the use of parts for the whole, or in general for part5 Take your face, hence. (Macbeth, V, iii) 1 According to the literal interpretation, this example itself is a form of anadiplosis, the term gradacio, in which anadiplosis is spread in a series of three or more provisions that are repeated on each other. 2 Also called an antitrophe or epiphora, obviously depending on its source. These three forms seem to be completely interchangeable. 3 When concurrency includes the same length in structure (same number of words and/or syllables), this is a device known as isocolone. 4 Opposite of asyndeton. 5 This makes it a specific form of metonymy. Mood: Act 4, Scene 1 Of the First Witch: Dance Around the Cauldron and Throw in the Poisoned Innards. (holding the toad) You'll go to turn queue that sat under a cold rock for a month, oozing poison out of pores. Second witch: (holding something) We'll boil you in the cauldron the next piece of swamp snake. All the others too: newt eye, frog tongue, bat fur, dog tongue, forked adder tongue, worm digging sting, lizard's leg, an ashtray wing. (speaking with ingredients) Make a charm to cause a powerful trouble, and boil and bubble like a broth of hell. - This scene, when witches prepared bodies for Macbeth's warnings. It did the rest of the class and I really crawled out. I know it made me feel very uncomfortable and a little scared. (I' Anahora: Act 4, Scene 3 McDuff: Instead of crying, let's hold our swords and defend our fallen homeland as honorable people. Every day new widows howling, new orphans crying, and new sorrows slam the sky in the face until it sounds like the sky itself feels the pain of Scotland and cries of pain. - Anaphora is used throughout this scene because McDuff keeps repeating the word new. He continues to repeat this word to highlight the fact that every new day brings further suffering to the people of Scotland. (I) Paradox: Act 1, Scene 1 All Witches: Fair - It's a foul, and foul is fair - It's a paradox because it means ... good bad, and bad good. This paradox is a contradictory statement. This scene is at the very beginning of this play, when witches hold their witch spell. Metaphor: Act 1, Scene 7 Macbeth: We won't continue in this business: He hath honor'd me recently; and I bought Golden Opinions from all kinds of people who will wear it now in their newest glitter and not discard so soon. - In this scene, golden opinions are now compared to something you wear. During this scene, Macbeth talks to Lady Macbeth about the guilt he already feels from the murder he is about to commit Connotation: Act 2, Scene 1Macbeth: Is this the dagger I see in front of me, the pen to my hand? Come on, let me hook up with me. - In this scene, Macbeth went crazy and imagined a dagger. I said it was connotation because it was about to commit a murder that Macbeth was about to commit. It means murder. Imagery: Act 5, Scene 1Lady Macbeth: Come Out, DamnEd Place! Come out, I'm in charge of you! Duncan. One two. Okay, it's time to do it now. You're a soldier, and yet you're afraid? Why should we be afraid when no one can blame us? But who would have thought that an old man would have so much blood in him? - In this scene, images are seen of how she describes how the blood on Duncan is on and how blood is stained on her hands. It's very easy for me to imagine/picture this. Lady Macbeth imagines blood because her guilt caught up with her and she went crazy. Personification: Act 3, Scene 4Macbeth: Gravestones are known to move, and trees speak to bring out the culprits in the man. - Macbeth at a dinner party and see banquo walk in front of him at the dining table. Impersonation is used because tombstones cannot move and trees cannot speak. Simile: Act 5, Scene 8 Ross: He only lived, but until he was a man who did not have time to confirm his prowess in the unshrinking station where he fought, but as the man he died - Ross is referring to a soldier who died in battle. He compares a soldier to a man like he died. Died.

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