



# THE VIRTUES OF STYLE

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*Clarity, Correctness, Appropriateness, Distinction*



# CLARITY

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- ❖ The rhetor speaks or writes in a way that the audience understands.
- ❖ Clarity involves the use of direct, vivid, precise, and familiar language that avoids clumsy sentence structure and unnecessary padding and abstraction.



# CLARITY

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❖ It may or may not require what is called “plain style.”

❖ A rhetorical artifact can be both ornate and clear; it can also be both plain and unclear, and both grammatically correct and unclear.

A decorative border with intricate scrollwork and floral patterns surrounds the central text. The border is white and set against a dark background.

# CORRECTNESS

- ❖ The rhetor uses standard written or spoken English, perhaps adding an occasional colloquial expression but avoiding grammatical errors, typos, and other ethos-busting issues.
- ❖ Errors make the rhetor seem poorly educated and unsophisticated, which makes it difficult to accept him or her as an authority on anything.



# APPROPRIATENESS

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- ❖ The rhetor uses clear and correct language that is appropriate to the situation.
- ❖ Using formal language in an informal setting is usually as inappropriate as using informal language in a formal setting.



# APPROPRIATENESS

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- ❖ Imagine showing up in black tie and tails or a stunning cocktail dress when everyone else is wearing jeans and flip flops;
- ❖ Or showing up wearing jeans and flip flops when everyone else is wearing formal attire.

A decorative scrollwork border in a light gray color frames the entire page. The border features intricate floral and vine patterns, with larger, more complex designs at the top and bottom centers, and smaller, simpler motifs at the corners and along the sides. The background is a solid dark gray.

# DISTINCTION

- ❖ A rhetor uses language in a way that distinguishes his or her individual voice, speaking or writing in a way that is memorable, speaking or writing in a way that demonstrating wittiness, charm, sophistication, emphasis, or beauty.
- ❖ Distinction is the “special effects” or even “special *affects*” category of style.



# RHETORICAL FIGURES

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*Figures of Speech / Figures of Thought*





# FIGURES OF SPEECH

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❖ Manipulations of language—alterations of meaning or form.

There are two types of figures of speech: tropes and schemes.

# COMPARISON

## Trope

❖ an artful deviation, literally a “turn,” from the normal use of a word or phrase to a non-literal one: a substitution of meaning from one word or phrase to another

## Scheme

❖ a notable arrangement of linguistic form. There are schemes of parallelism and schemes of accumulation, for example



# TROPES

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❖ Metaphor

❖ Simile

❖ Allegory

❖ Metonymy

❖ Synecdoche

❖ Catachresis

❖ Irony

❖ Litotes

❖ Hyperbole

❖ Pun

❖ Periphrasis

❖ Enallage

# SCHEMES OF PARALLELISM

- ❖ Anaphora (repetition of beginnings)
- ❖ Homoioteleuton (repetition of endings)
- ❖ Isocolon (repetition of equivalent phrase or clause structure)
- ❖ Chiasmus (crossover parallelism)
- ❖ Anadiplosis (repetition of endings as beginnings)
- ❖ Zeugma (yoking together of parallel elements with a common word)
- ❖ Polypoton (repetition of same word in different forms)

# SCHEMES OF ACCUMULATION

- ❖ Climax (reiterations in ascending order or importance)
- ❖ Antithesis (repetition of an idea by restating it in opposite terms)
- ❖ Analogy (repetition and enhancement of an idea by restating it in comparative terms)
- ❖ Enumeration (restating and amplifying an idea by dividing it into parts)
- ❖ Correctio (repeating an idea by revising or correcting what has just been said)



# FIGURES OF THOUGHT

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*Gestures or poses that dramatize the speaker's thought process or attitude.*

# FIGURES OF THOUGHT

- ❖ Apostrophe (interruption of an ongoing discourse to deliver an aside to oneself, a god, or some other audience)
- ❖ Prosopopoeia (adopting the voice of some absent character as if they were there speaking)
- ❖ Dialogism (adopting both voices in a dialogue)
- ❖ Enthymeme (gesture of summing up a passage and capping it with a pithy conclusion the audience should draw from it)

# FIGURES OF THOUGHT

- ❖ Sententia (declaration of an idea as if it were a deep wisdom or fundamental truth)
- ❖ Erotema (making an assertion in the form of a question with an obvious answer)
- ❖ Paradox (statement of an idea that appears false but when understood another way asserts a deeper truth)
- ❖ Praeteritio (mentioning something by saying you won't discuss it)
- ❖ Aporia (talking about being unable to adequately talk about something)
- ❖ Aposiopesis (breaking off mid-speech as if unable to continue)
- ❖ Praecisio (eloquent silence or extreme brevity)