

#	Name	Info	Example
01	Repetition - Key word	One may repeat the noun, verb or adjective. Its effectiveness derives from a reader encountering a keyword after intervening words have occurred. Frequently has aphoristic qualities, therefore valuable when expressing something to be considered indisputable, important or a memorable truth.	A friend in power is a friend lost. // If your readers dislike you, they will dislike what you say. // Perpetual devotion to what a man calls his business is only to be sustained by perpetual neglect of many other things.
02	Repeated-word - Epizeuxis	Repetition of the same word in close proximity. Note the two sets in the first example above. Frequently gives the sentence special rhythmic quality.	For to mean anything high enough and hard enough is to fail, fail joyously. // Surrounded by her listeners, she talked in a slow circle in her fine deep voice, the word 'perception' occurring again and again and yet again like the brass ring the children snatch for as their hobby horses whirl by.
03	Repeated-Word - Extended repetition	Repeat can be extended, becoming something like a refrain or chorus. Here it is done with "Greek." It suggests a certain amount of compulsiveness, weary vexation, anger, or even irritation. Valuable to use in criticism, argument, and disputation.	All the more strange, then, is it that we should wish to know Greek, try to know Greek, feel forever drawn back to Greek, and be forever making up for some notion of the meaning of Greek, though from what incongruous odds and ends, with what slight resemblance to the real meaning of Greek, who shall say?
04	Repositioned Adjective	Move a word from its normal syntactical position; easiest to manipulate is the adjective. Copy this trying one or more adjectives after the noun they describe, and one to use unusual adjectives and repetition. Also write straight and rewrite with adjectives moved to unusual places.	Salisbury Plain is barren of criticism, but Stonehenge will bear a discussion antiquarian, picturesque, and philosophical.
05	Rhetorical question	This quote uses a rhetorical question in the negative way. "Is the sky blue?" The context suggest yes. Or "Is not the sky blue?" to demand yes. Negative form is less subtle in its request for agreement instead of the simple, "The sky is blue," for a stylistic conversion.	Are they not criminals, books that have wasted our time and sympathy; are they not he most insidious enemies of society, corruptors, defilers, the writers of false books, faked books, books that fill the air with decay and disease?
06	Interrupted - Explanation	Used two ways. Interruption can draw attention to that element that follows. Frequently acts as a brake on rhythm and consequently can indicate termination. The concluding sentence in a paragraph or whole composition is frequently of an interrupted nature--so as to put on the brake verbally. Interruptions can be any length, and may be of a complex nature, made up of various separate items. In the second example, deliberate use to create stylistic suspense.	They have observed--that is to say, they have really seen--nothing. How then does a man--be he good or bad--big or little--a philosopher or a fribble--St. Paul or Horace Walpol--make his memoirs interesting? // They have observed--that is to say, they have really see--nothing.

#	Name	Info	Example
07	Interruption - The Aside	Some interruptions are more digressive than others. Usually an appositive, modification or direct explanation, it can become an aside, truly parenthetical. Can be more startling than other interruptions, and used with parentheses implies “spoken in a whisper”; these can be used to soften content, give increased importance to what follows the aside, indicate the nature of a persona, or relieve the bluntness of direct style.	Even mathematical solutions (though here I speak with trembling) can have aesthetic beauty.
08	Structured series - Balance	Take care that the units are the same length, are equalized into a definite structure. Such a structure having units the same length is called an isocolon. Makes the series more noticeable, more controlled, more emphatic. When there are two only, the resulting equal-length structure is called a balance. It can be words as in the first example, or phrases as in the second, or clauses as in the third.	An event may seem to us amusing or pathetic. // He who enters the sphere of faith enters the sanctuary of life. // If we wish life to be a system, this may be a nuisance; but if we wish it to be a drama, it is essential.
09	Compound - Balance	Two balanced structures can be joined in one sentence to create a more elaborate balance.	The room was solid and rich; it was established and quiet.
10	Structured series - Tricolon	Most frequently used form of the structured series. Three parts with units of equal length. It is always dramatic. It effects a dramatic presentation of the reasonable and judicious position. It can be overused. Make sure you want the series given extra emphasis and attention that the tricolon will confer.	He was, indeed, in every sense of the word, a wise, a good, and a great man. // Creation, property, enjoyment form a sinister trinity in the human mind.
11	Structured series - Four part	Here the first two words or polysyllabic, the last two are monosyllabic--exact structure prevails. This projects the “Human being.” Series is also given special importance, particularly emphasis.	Logic, eloquence, wit, taste, all those things which are generally considered as making a book valuable, were utterly wanting to him.
12	Symmetrical	In addition to balancing units of a two-part series you can also write a sentence in which one part is balanced against another by presenting units of equal length on either side of a central verb. It is usually quite short. The second above is even more balanced than the first. The words are more similar, starting with the same and ending with the same sounds. Emphatic and frequently aphoristic. Often used, because of its startling and abbreviated structural nature, in opening positions at the beginning of paragraphs or compositions, usually followed by explanations and details. Great for declaration and premises, but something must follow that amplifies.	Effeminacy is fatal. // Imagination means individuality.

#	Name	Info	Example
13	Negative-Positive	Two-part series in negative/positive form: not this, but that. Black/white, no/yes fashion. When you wish to give certainty and second part special importance. If it were "may be [...] but must believe," the force is lost. This is a compounded two-part series. The first above combines negative-positive with key word repetition. The second example is negative/positive with interior two-part series.	A tragic writer does not have to believe in God, but he must believe in man. // He suddenly saw the fields, not as solid blank objects covered with grass or useful crops and dotted with trees, but as color in astonishing variety and subtlety of gradation.
14	Positive-Negative	High tension sentences created by presenting two items in positive/negative order. When the positive is first, the sentence can take on a negative tone; more complaining or criticizing. If the articles here were reversed, complaint and criticism would have been greatly softened.	I was told about missionaries, but never about pirates; I was familiar with hummingbirds, but I had never heard of fairies.
15	Antithesis	Extreme tension can be achieved in sentences by presenting balanced elements in direct opposition to each other. This emphasizes discrepancies and contrasts, magnifies unlikely relationships. The first example emphasizes the relationship between seen and unseen parts, achieves intensity by balancing both adjectives and nouns. The second has a three-part series of antitheses; suggests totality of conviction, and that this totality takes into consideration all polarities.	The loftiest edifices need the deepest foundations. // Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.
16	Antimetabole	A two-part series where two elements constitute one part of a balance and are then reversed to compose the second part of a balance. This reversal of parts in a balance, involving exact words, is called antimetabole. It's powerfully intense, and is used on rare occasions.	But if thought corrupts language, language can also corrupt thought. // Whether we bring our enemies to justice or bring justice to our enemies, justice will be done.
17	Asyndeton	You can stylistically modify any series by manipulating the conjunctions. Usually you write the series with one conjunction, which comes between the last two items. If you omit that conjunction, you get a more definite feel of a single event or action or condition. Sense of time is speeded up, and gives the impression that you're talking about one event occurring all at once. With conjunctions these sentences are more ordinary; without they are more compressed, more instantaneous, more dramatic.	He has had his intuition, he has made his discovery, he is eager to explore it, to reveal it, to fix it down. // We hear the hum of life in the fields; a horse champs his bit; a butterfly circles and settles.
18	Polysyndeton	The opposite of asyndeton; an abundance of conjunctions. Stretch what you're saying over a longer time and enable the reader to distinguish each item of a series from the others. The second example calls attention to the human and emotional (especially with the use of a long series), the virtues are not simply of a single moment.	It was a hot day and the sky was very bright and blue and the road was white and dusty.
19	Anaphora	A series of any length; begin each item with the same word or words. Gives a pounding emphasis to each item. Anaphora deepens as more and more words are repeated at the beginning of each item.	The reason why I object to Dr. Johnson's style is, that there is no discrimination, no selection, no variety in it.

#	Name	Info	Example
20	Epistrophe	End each item in a series with the same word or words. A dramatic way of showing common denominator that unites diverse series. This forces the reader to an inescapable awareness of each item. If: "Many are sacred; sex, women..." then none are sacred nor does each item have punch. Valuable when presenting a number of items with a common characteristic.	To the good American many subjects are sacred; sex is sacred, women are sacred, children are sacred, business is sacred, America is sacred, Masonic lodges and college clubs are sacred.
21	Symploce	Combine anaphora and epistrophe by beginning and ending each item with the same word.	I was born an American; I will live an American, I shall die an American.
22	Anadiplosis	Ending one item in the series with the word that begins the next item. A greater continuity and a slower tempo. Additional emphasis to the words involved. This is not limited to series, any sentence that has two or more phrases can use it. Many times it is muted, more suggested than actually achieved in the technical sense. The third example demonstrates that this may occur at the end of one sentence and the beginning of the next.	And there they have it, the color called Landlord's Brown, immune to time, flood, tropic heat, arctic chill, punk rumbles, slops, blood, leprotic bugs, cockroaches the size of mice, mice the size of rats, rats the size of Airdales, and lumpenprole tenants.
23	Circular (Epanalepsis)	Beginning and ending a clause or sentence with the same word. This example boasts a complex series and high diction as well.	Across the United States of America, from New York to California and back, glazed, again, for many months of the year there streams and sings for its heady supper a dazed and prejudiced procession of European lecturers, scholars, sociologists, economists, writers, authorities on this and that and even, in theory on the U.S.A.
24	Modified Circular	Sometimes a circular sentence uses modified epanalepsis, using not the same word, but a form of it. Whenever you use a variant form of a word you are using the device of polyptoton. This is especially effective if there is one central theme a writer wishes to push. The third example creates an aphoristic quality, closing the sentence off, rounding it into completeness, as though to say there is nothing beyond this.	His illness was beyond all hope of healing before anyone realized that he was ill. // America had to be made before it could be lived in, and that making took centuries, took extraordinary energies and bred an attitude of life that is peculiarly American.
25	Figurative	When an idea is presented in a most intense manner with some highly visual object, person, event, but comparisons are made between different worlds of experience. <u>Tenor</u> --the idea or subject actually spoken about. <u>Vehicle</u> --the object, person or event introduced for the sake of startling comparison.	Like a piece of ice on a hot stove the poem must ride on its own melting. // Ah, what a mistress, this Etna with her strange winds prowling round her like Circe's panthers, some black some white.
26	Figurative (Metaphor)	Less explicit than the simile is the metaphor, wherein the words "like" or "as" are omitted. The figure becomes less explicit, becomes stylistically more effective and intense. It may be presented: "Our mortal life is a rough sea," or even more subtle "rough...etc." this form of metaphor is sometimes called a condensed metaphor.	Nay to conclude upon a note of grandeur, it is by ignorance alone that we advance through the rough seas of this our mortal life.
27	Figurative (Reification)	Comparing an intangible subject, with a very tangible phenomenon. Reification means making whatever you are talking about into a thing. The tenor is abstract, the vehicle is concrete.	The winds that scattered the Spanish Armada blew English literature, which had been merely smoldering for generations, into a blaze of genius.

#	Name	Info	Example
28	Figurative (Personification)	Another way of establishing a figure is to compare a non-living or inanimate subject with something alive. A figure whose vehicle is living and animate is called personification.	Far off, a little yellow plane scuttles down a runway, steps awkwardly into the air, then climbs busily, learning grace.
29	Complex Figurative	A sentence may contain several separate figures, some of extended length.	When the struggle with somnolence has been fought out and won, when the world is all-covering darkness and close-pressed silence, when the tobacco suddenly takes on fresh vigor and fragrance and the books lie strewn about the table, then it seems as though all the rubbish and floating matter of the day's thoughts have poured away and only the bright, clear, and swift current of the mind remains, flowing happily and without pediment.
30	Alliterative	Alliterative sentences can make a statement unified and more memorable. They are more easily remembered. There is a limit of course, five is pushing it. The secret of good alliteration is to limit the number of accented words, avoid too heavy a concentration. Many times a few consonants can be alliterative in one sentence. It can create a delightful effect as one sound is contrasted with others.	All beauty comes from beautiful flood and beautiful brain. // A moist young moon hung above the mist of a neighboring meadow. // Even if the facts are false, they are still very strange.
31	Rhythmical	Certain sentences have a more obvious cadence. It could become monotonous and stupefying if it were the prevailing rhythm for too long. Three part rhythms can be used in contrast with two-part rhythms in passages of writing that need to "sing forth", yet cannot be maintained with one single rhythmic form.	He is capable of being shown of what consciousness consists. // Curiosity is a form of desire.
32	Metrical - Four Beats	On rare occasions you may wish to make a sentence actually metrical. 1-2-3-4 beat or march step is the most common form of the metrical sentence. These are highly memorable because they are almost singable.	The sentence is a single cry. // Hitch your wagon to a star. // The world is very different now.
33	Metrical (Varied beat)	In the first example and first clause, the metrical feet are a mixture of trochaic and dactylic measures, the second is iambic. In the second sentence we find elements of rhyme added to meter. In the last part the last line is iambic pentameter. This exaggerated form of the metrical sentence is rarely used, you may need it sometime though, perhaps to be funny.	May in Venice is better than April, but June is best of all.
34	Master #1	This uses a rich number of stylistic devices and combinations. Here; alliteration, balanced two-part series, negative-positive sequence, modified anadiplosis, keyword repetition, and a three-part series without anaphora.	The worst part of war is not death and destruction but just soldiering; the worst part of soldiering is not danger but nostalgia; and the worst part of a soldier's nostalgia is the lack of intimacy, the lack of privacy and the deprivation of the rights of self-determination and ownership.

#	Name	Info	Example
35	Master #2	Three part series--a tricolor. Concludes with a series of rhetorical questions. Key word repetition. "Then" is the second word and next to last, opens with "vengeance and closes with forgiveness.	Vengeance then is forbidden; sacrifice is forbidden; justice is impossible: what remains? The fourth choice? Forgiveness? And how then forgiveness?
36	Master #3	Opens with a metaphor, has negative positive sequences, modifications as a balanced two-part series of which the negative-positive sequences are part, repositioned adjectives, balance with anaphora and a concluding four-part series.	Now the trumpet summons us again not as a call to bear arms, though arms we need; not as a call to battle, though embattled we are; but a call to bear the burden of a long twilight struggle, year in and year out, rejoicing in hope, patient in tribulation, a struggle against the common enemies of man; tyranny, poverty, disease and war itself.
37	Master #4	This uses, among its myriad details, double adjectives in front of nouns, double participles after the noun, and many examples of balance. Note the four-part series. Sound devices include alliteration and rhyme. Note the terminal rhythm of the sentence after the long sweep of clauses..	I was born in a large Welsh town at the beginning of the Great War an ugly, lovely town (or so it was and is to me), crawling, sprawling by a long and splendid curving shore where truant boys and sandfield boys and old men from nowhere, beach-combed, idled and paddled, watched the dock-bound ships or the ships steaming away into wonder and India, magic and China, countries bright with oranges and loud with lions; threw stones into the sea for the barking outcast dogs; made castles and forts and harbours and race tracks in the sand; and on Saturday afternoons listened to the brass band, watched the Punch and Judy, or hung about on the fringes of the crowd to hear the fierce religious speakers who shouted at the sea, as though it were wicked and wrong to roll in and out like that, white-horsed and full of fishes.