

Poetry Ear-Training: Finding the beat

1. Break the line into syllables:
The | fal | con | can | not | hear | the | fal | con | er
2. Use your ear. Stressed syllables are usually louder or emphasized, and they are often said more slowly.
3. Use your brain. These rules usually apply:
 - \$ Multi-syllabic words have fixed accents (as opposed to one-syllable words, whose stress may vary according to context).
 - \$ The accent in multi-syllabic words falls on the root of the word, not prefixes or suffixes:
 - \$ Slów | ly. Re | ác | tion in | vís | ible
 - \$ English (as opposed to foreign) multi-syllabic words *are more likely* to have the stress earlier in the word than later.
 - \$ For mono-syllabic words, nouns and verbs are much more likely to be stressed than articles, prepositions, and other short words.
4. Feel your chin. It drops more for accented syllables than those without accents.
5. If there are words you are unsure about, leave a question mark above them for now.
6. Mark all the syllables you know are not accented with a NNN χ .
7. Determine the dominant meter of the first 3-4 lines. You can do this by a process of elimination:
 - a. if each stressed syllable is usually followed by a single unstressed syllable, the meter is either iambic or trochaic.
 - \$ If the lines **usually** begin with an unstressed syllable and end with a stressed syllable, they are iambic.
 - \$ If they **usually** begin with a stressed syllable and end with an unstressed syllable, they are trochaic.
 - b. If each stressed syllable is **usually** followed by two unstressed syllables, the meter is either dactylic or anapestic. Though it probably doesn't matter which, dactyls are much more common in English (see item 3 above). Dactylic lines often begin with an unaccented pickup syllable stolen from the end of the previous line :
 - χ
 - O | whére are you | gó ing? said | Réad er to | Rí der
 - χ
 - That | vá lley is | fá tal when | fúr nac es | búrn
8. Once you know the dominant meter, use the metrical contract to determine the rest of the stresses. Read the lines aloud, overemphasizing the stresses and beating time until you hear the rhythm in your head. This will tell you how to say the syllables you aren't uncertain about. For example, taken in isolation, a line like this one from Yeats's "The Second Coming," with its string of monosyllabic words, would be hard to scan:

The blood-dimmed tide is loosed, and everywhere

However, once the primarily iambic meter of Yeats's "The Second Coming" is established, we know to read it

The blóod | dimmed tíde | is lóosed, | and é | vry whére

From McEvoy, Shakespeare the Basics

| Rhetorical Figures | Definition | Examples (mostly from Shakespeare's Julius Caesar) |
|--------------------|---|--|
| Alliteration | Repetition of Consonant Sounds | "This was the most unkindest cut of all" |
| Anadiplosis | Repetition of a word at the end of a line or clause at the beginning of the following line or clause | "The noble Brutus/Hath told you that Caesar was ambitious./ If it were so, it was a grievous fault/ And grievously has Caesar answered it." |
| Anaphora | Repetition of a word at the beginning of a succession of lines or clauses | And do you now put on your best attire?/ And do you now cull out a holiday?/ And do you now strew flowers in his way/ That comes in triumph over Pompey's blood? |
| Asyndeton | Piling words, phrases, and clauses together without conjunctions | "Speak, strike, redress!" |
| Hypallage | A kind of reversed pairing when one element of each pairing is traded for an element in the other pair | Our gayness and our guilt are all besmirched/ with rainy marching through the painful field." (Henry V) |
| Hendiadys | One idea is expressed through two similar nouns | "You have some sick offense within your mind,/ Which by the right and virtue of my place/ I ought to know of" |
| Parison | A sequence of phrases with similar structure | As Caesar lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. |
| Paromasia | Words with similar sounds but different meanings put in opposition | Now is it Rome indeed, and room enough,/When there is in it but one only man. |
| Ploce | Repetition of a word in the same line or clause | I did mark / How he did shake – 'tis true, this god did shake. |
| Antithesis | Words set up in opposition to each other in nearby lines or clauses. Related: chiasmus-- literary scheme in which the author introduces words or concepts in a particular order, then later repeats those terms or similar ones in reversed or backwards order. It involves taking parallelism and deliberately turning it inside out, creating a "crisscross" pattern. | I come to bury Caesar, not to praise him Better a witty fool than a foolish wit. |
| Hyperbole | Exaggeration | Why, man, he doth bestride the narrow world/ Like a Colossus, and we petty men/ Walk under his huge legs |
| Personification | Attributing Human Qualities to nonhuman things | And as he pluck'd his cursed steel away, / Mark how the blood of Caesar followed it/ As rushing out of doors to be resolved/ If Brutus so unkindly knocked or no. |

| | | |
|----------|------------------------------------|--|
| Metaphor | An implicit comparison | Poor man! I know he would not be a wolf/ but that he sees the Romans are but sheep. |
| Tricolon | A climax of three words or phrases | Who is here so base that would be a bondman? If any, speak for him I have offended. Who is here so rude that will not be a Roman? If any, speak for him I have offended. Whno is here so vile that will not love his country? If any, speak for him I have offended. |

Evolution of Blank verse:

Kyd:

Where Spain and Portingal do jointly knit
 Their frontiers, leaning on each other's bound,
 There met our armies in their proud array:
 Both furnish'd well, both full of hope and fear,
 Both menacing alike with daring shows,
 Both vaunting sundry colours of device,
 Both cheerly sounding trumpets, drums, and fifes,
 Both raising dreadful clamours to the sky,
 That valleys, hills, and rivers made rebound,
 And heav'n itself was frighted with the sound.

Marlowe:

The stars move still, time runs, the clock will strike,
 The devil will come, and Faustus must be damn'd.
 O, I'll leap up to my God! Who pulls me down?
 See, see, where Christ's blood streams in the firmament!
 One drop would save my soul, half a drop: ah, my Christ!--
 Ah, rend not my heart for naming of my Christ!
 Yet will I call on him: O, spare me, Lucifer!
 Where is it now? 'tis gone: and see, where God
 Stretcheth out his arm, and bends his ireful brows!
 Mountains and hills, come, come, and fall on me,
 And hide me from the heavy wrath of God! No, no!
 Then will I headlong run into the earth: Earth, gape!
 O, no, it will not harbour me!

Man, more divine, the master of all these,
 Lord of the wide world and wild wat'ry seas,
 Indued with intellectual sense* and souls,
 Of more pre-eminence than fish and fowls,
 Are masters to their females and their lords:
 Then let your will attend on their accords.*

20

25
(1310-25)

* [1] *still lies out a'door* is always away from home [12] *serve him so treat* him in the same way [15] *headstrong liberty* wilful self-assertion [17] *his its* [22] *intellectual sense* reason [25] *accords* wishes

The rhyme in lines 10–13 gives the dialogue something of the quality of a ball-game, with language being lobbed from one player to the other. But do the rhyming couplets of Luciana's speech (15–25) give its sentiments an air of wisdom? Or is it that by putting in rhyme these very conventional Renaissance ideas about male natural superiority, Shakespeare makes them seem glib and naive, particularly in the mouth of the inexperienced Luciana?

RHETORIC

Consider these two items of twentieth-century language:

- (a) Beanz Meanz Heinz.
 (b) We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and strength in the air, we shall defend our island whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender.

The advertising copywriter of (a) has written a slogan which combines humour, a memorable jingle of sounds, and three words which build to a climax. Similarly with (b): the British Prime Minister Winston Churchill would not have inspired much resistance to the threat of German invasion in 1940 without the speech's carefully structured repetitions building towards a conclusion. It is

BOX 2.2 SOME RHETORICAL FIGURES AND TROPES

Here is a very small selection from the scores of common rhetorical figures and tropes found in Shakespeare. It will be evident that in effective rhetoric different figures and tropes can combine in the same sentence for great effect; my example of tricolon is also an example of parison and interrogatio. All the examples come from *Julius Caesar*. The republican conspirators led by Brutus and Cassius murder Caesar because they fear he is about to become monarch of Rome. Caesar's lieutenant, Mark Antony, succeeds in turning the Roman crowd against the conspirators after an inflammatory speech at Caesar's funeral.

| Rhetorical figures | Definition | Example |
|--------------------|--|--|
| Alliteration | Repetition of consonant sounds | 'This was the most unkindest cut of all;' (Antony on the wound made by Brutus on Caesar's body, III 2 183) |
| Anadiplosis | Repetition of a word at the end of a line or clause at the beginning of the following line or clause | 'The noble Brutus Hath told you that Caesar was ambitious. If it were so, it was a grievous fault And grievously has Caesar answered it.' (Mark Antony on the murdered Caesar, III 2 77–80) |
| Anaphora | Repetition of a word at the beginning of a succession of lines, clauses, etc. | 'And do you now put on your best attire? And do you now cull out a holiday? And do you now strew flowers in his way That comes in triumph over Pompey's blood?' (The tribune Murellus chides the Roman crowd for cheering Caesar through the streets, I 1 48–51) |

(continued on next page)

| Rhetorical figures | Definition | Example |
|--------------------|--|--|
| Asyndeton | Piling together words, phrases, clauses without conjunctions | “‘Speak, strike, redress!’” (From the ‘anonymous’ letter thrown through Brutus’ window urging him to action, II 1 47) |
| Hendiadys | One idea is expressed through two nouns | ‘You have some sick offence within your mind, Which by the right and virtue of my place, I ought to know of;’ (Portia persuading her husband Brutus to explain his troubled behaviour, II 1 268–70) |
| Parison | A sequence of phrases with similar structure | ‘As Caesar lov’d me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him.’ (Brutus on the murdered Caesar, III 2 24–7) |
| Paronomasia | Words with similar sounds but different meanings put in opposition | ‘Now is it Rome indeed, and room enough, When there is in it but one only man.’ (Cassius on Caesar, I 2 156–7) |
| Ploce | Repetition of a word in the same line or clause | ‘I did mark How he did shake – ’tis true, this god did shake;’ (Cassius on Caesar, I 2 120–1) |

(continued on next page)

| Rhetorical tropes | Definition | Example |
|-------------------|---|--|
| Antithesis | Words set up in opposition to each other in nearby lines or clauses | ‘I come to bury Caesar, not to praise him.’ (Mark Antony on the murdered Caesar, III 2 74) |
| Hyperbole | Exaggeration | ‘Why, man, he doth bestride the narrow world Like a Colossus, and we petty men Walk under his huge legs, and peep about To find ourselves dishonourable graves.’ (Cassius on Caesar, I 2 135–8) |
| Personification | Attributing human qualities to non-human things | ‘See what a rent the envious Casca made; Through this the well -beloved Brutus stabb’d; And as he pluck’d his cursed steel away, Mark how the blood of Caesar followed it, As rushing out of doors to be resolv’d If Brutus so unkindly knocked or no.’ (Antony on Caesar’s corpse, III 2 175–80) |
| Metaphor | An implicit comparison | ‘Poor man! I know he would not be a wolf, But that he sees the Romans are but sheep; He were no lion, were not the Romans hinds.’ (Casca on Caesar, I 3 104–6) |

(continued on next page)

| Rhetorical tropes | Definition | Example |
|--|---|--|
| Interrogation: the rhetorical question | A question which does not require an answer | 'He hath brought many captives home to Rome Whose ransoms did the general coffers fill; Did this in Caesar seem ambitious?' (Mark Antony on the murdered Caesar, III 2 88–90) |
| Tricolon | A climax of three words or phrases | 'Who is here so base that would be a bondman? If any, speak for him I have offended. Who is here so rude that will not be a Roman? If any, speak for him I have offended. Who is here so vile that will not love his country? If any, speak for him I have offended.' (Brutus justifying his actions at Caesar's funeral, III 2 29–34) |

the form of this part of the speech, as much as the sentiment it contained, which makes it memorable after so many years.

It was believed, both in ancient times and in sixteenth-century Europe, that certain linguistic effects can naturally produce emotional reactions in both speakers and hearers. The study of these effects is known as *rhetoric*. From the fifth century BC the different forms and structures into which speakers crafted their language to make it persuasive, memorable or moving were listed, taught and learned in schools and universities. In the sixteenth century it was a major part of the curriculum. Skill in rhetoric was the essential quality of a public man.

Outside of academic philosophy, the word today has acquired a generally bad press: we use the phrase 'just rhetoric' to mean bluster

empty of reason and logic. But, in fact, we use rhetoric all the time in our speech and writing, and nowhere more so than in advertising. In Shakespeare's time there was no pretence that rhetoric was anything other than an essential part of all literary writing. Without it, wrote George Puttenham in his *Art of English Poesy* (1589), language is 'but as our ordinary talk'. The skilful writer picks the effects that naturally inspire certain feelings and reactions, and refines them to be both elegant and appropriate to the subject matter. 'Nature herself suggesteth the figure in this or that form: but Art aideth the judgement of his use and application' (Puttenham 1936: 298).

A *figure* is one of the two main types of rhetorical effect. It is concerned mostly with the placing and positioning of words in the sentence to produce particular patterns, usually by use of repetition and its effects. Scholars catalogued very many different types of repetition, giving them Greek names such as *anaphora*, *parison*, *plote* and *anadiplosis* (see Box 2.2). It is the overall effect of these figures, rather than their particular differences, that I want to examine. 'Figures' also include devices where the speaker exclaims and emphatically addresses his hearers (*apostrophe*), or asks of them the so-called 'rhetorical question', the answer to which is obviously implied (*interrogatio*).

The other type of rhetorical effect, the *trope*, is concerned with effects created by changing the meaning of a word. These effects are distinguished by the familiar terms by which style is analysed: metaphor, simile, irony; understatement; exaggeration; allegory (see above, p. 25); and by such less-familiar terms as synecdoche (where the part stands for the whole – 'hand' for a worker) and metonymy (where the greater is substituted for the lesser – calling a king 'England', for example).

In the plays, rhetorical figures are used by characters who are overtly seeking to persuade, but they are also a common feature of the language of verse drama.

Look at another speech from *King Richard II*. Richard has recently stepped down, and Bolingbroke is about to ascend the throne and become King Henry IV – Prince Hal's father, in fact. The Bishop of Carlisle, who is attending proceedings, objects strongly. Richard, who was God's chosen representative on earth, is still alive, but absent. No man, the bishop argues, has the right to depose God's anointed ruler. Bolingbroke (who is called 'Herford' here – 'Duke of

Hereford' was one of his titles) is no more than a thief. God will punish England for this sacrilege and condemn the country to generations of civil war. The other speaker involved, Northumberland, is one of Bolingbroke's temporary allies.

Bishop of Carlisle I speak to subjects, and a subject speaks,
 Stirred up by God thus boldly for his king.
 My lord of Herford here, whom you call king,
 Is a foul traitor to Herford's king, 135
 And, if you crown him, let me prophesy,
 The blood of English shall manure* the ground,
 And future ages groan for this foul act.
 Peace shall go sleep with Turks and infidels,*
 And in this seat of peace tumultuous wars 140
 Shall kin* with kin and kind* with kind confound.*
 Disorder, fear, horror and mutiny
 Shall here inhabit, and this land be call'd
 The field of Golgotha* and dead man's skulls.
 O, if you rear* this house against this house, 145
 It will the woofullest division prove
 That ever fell upon this cursed earth.
 Prevent, resist it; let it not be so,
 Lest child, child's children cry against you 'woe!'
Northumberland Well have you argued, sir, and for your pains 150
 Of capital* treason we arrest you here.

(IV 1 132-51)

* [137] *manure* fertilize [139] *infidels* non-Christians [141] *kin* family; *kind* race; *confound* mix together in opposition [144] *Golgotha* the 'place of the skull', where Jesus was crucified [145] *rear* rear up, like a horse [151] *capital* punishable by death

It was indeed believed by some sixteenth-century historians that the furious civil wars of the fifteenth century had been a divine punishment for the usurpation of Richard's throne by Henry Bolingbroke. Two things are clear about the way the bishop's speech is written. First, we can see how Carlisle's rhetoric seeks to persuade by making it clear that the unnaturalness of the act will lead to a horrific future. Second, we can see how the bishop's faltering

BOX 2.3 SOCIAL MOBILITY

The period during which Shakespeare was writing saw great hardship for many people, but it was also a time of new social mobility. In the countryside class divisions were still pronounced. Men and women alike worked on the land, either as servants or day-labourers. Those able to rent land were known as husbandmen. If they could also afford to employ servants and labourers, they were called yeomen. Above the yeomen were the gentry and the aristocracy, whose incomes came mostly from the land which they owned.

Unemployment and hunger were generally seen as the results of laziness or greed, although parishes made some effort to help the poor. Leaving one's parish to look for work was risky. Under the 1597 Poor Law, 'masterless men' could be classed as vagabonds and sentenced to be whipped until bloody, and then returned to their home parish. Poor Tom in *King Lear* would have been a recognizable figure to audiences. Despite the risk, around 6,000 people a year entered London looking for work. Both in the capital and in the towns obedience to social superiors was still very important, but increasingly many people were making their way in the world by their own efforts. Merchants didn't always have a 'gentle' background, but commerce made them the most powerful social group in London. They made up the council of aldermen which administered the city.

Those whose livelihood was the theatre also demonstrated a certain social mobility. Shakespeare was not born into a prosperous, well-educated, land-owning family. His father John Shakespeare dealt and traded in whatever was profitably passing through Stratford-upon-Avon, including animal skins, coal, corn and malt for beer. He was probably a butcher, too. At one time chief alderman of Stratford, he was eventually arrested for debt. William Shakespeare turned out to be a far more successful businessman. He became a shareholder in the theatrical companies for which he wrote and performed, and began to acquire some wealth. In October 1596 he secured a coat of arms for his father and with it the rank of gentleman.

When the Lord Chamberlain's Company became The King's Men in May 1603, royal patronage confirmed Shakespeare's social status. Around 1613 he was able to retire to Stratford a reasonably wealthy man. He had bought the largest private house in the town, a rambling old building called New Place, and was clearly regarded as a local worthy.

control over the techniques of persuasive language will give the audience an impression of how desperate and forlorn his attempt to stop Bolingbroke is. There are many subtle uses of repetition for effect here. I shall focus on just a few.

Each of lines 133–5 uses the word 'king'. The first is genuinely meant, and refers to Richard, Carlisle's true king. The second refers, sarcastically, to Bolingbroke. The third refers back to Richard, but in a clinching way. In rhetoric the third term in a repetition tends to act as a climax. This is tricolon, 'the rule of three'. Richard is *really* 'proud Herford's king'. This is asserted by the movement of the language towards this third use. So how can Hereford-Bolingbroke be king?

The repetition of 'foul' – used first in line 135 to describe Bolingbroke – in line 138 to describe his act of taking the throne not only connects the abstraction *sacred kingship* with this ambitious personality but, coming as it does after the strange description of blood as 'manure', gives a strong impression of an England where blood and kingship have literally been turned to shit. Bolingbroke is an execrable man, and fouling will be the result of his sitting on *this* throne.

The harsh reality of civil war is well conveyed in line 141. 'Shall kin with kin and kind with kind confound' alternates a hard-*k* sound with a hard-*n* sound five times in ten syllables. Words which refer to welcoming and gentle relationships are rubbed up against each other in harsh-sounding syllables. Family relationships are turned into bruising conflicts: this much the repetition of sound and word suggests.

But after this Carlisle begins to lose his way. Just as students were taught the effective and appropriate use of rhetoric, so they were taught also to see where it is badly used. On stage, Carlisle is facing massed ranks of hard-faced and ruthless Bolingbroke

supporters. As the speech unfolds, their jaws drop and their stares harden at the bishop's politically innocent effrontery. The bishop begins to realize that he is out of his depth. His language becomes more extreme, uncontrolled and less effective. The reference to Golgotha (line 44) in fact picks up the idea, expressed in certain images earlier in the play, of Richard as Christ, but the repetition of 'and dead man's skulls' would in this case be seen as unnecessary – *Golgotha* means 'place of the skull', as both the on-stage and off-stage audiences would have been aware. 'Woefullest division' is both clumsy and inadequate to describe the apocalyptic civil war predicted. The repetition in the final line, 'Lest child, child's children, cry against you woe', sounds ugly and is weak and hard to understand. In this one speech we see rhetoric working to move us; then the dramatic situation changes and the crafted balance of word and sound breaks down, as the bishop's confidence collapses.

Rhetorical effects are not all about the language of political persuasion. Sometimes they are effective in communicating the most profound emotions, too. In Act I of *Antony and Cleopatra*, Mark Antony, the great Roman general, has fallen in love with the sensual Queen of Egypt, Cleopatra. They are both mature and experienced people, but there is in their feelings for each other an intensity more commonly encountered in the expressions of those less used to such passions, which is totally absorbing. Antony has, in fact, been neglecting his responsibilities as one of the three joint-rulers of the Roman Empire and has to leave Cleopatra in Egypt to recover his political position in Rome. Cleopatra teases and irritates him. Then she relents and strives to put her feelings into words:

Antony I'll leave you, lady.

Cleopatra Courteous lord, one word:

Sir, you and I must part, but that's not it.

Sir, you and I have loved, but there's not it;

That you know well. Something it is I would –

90

O, my oblivion* is a very Antony,

And I am all forgotten.

(I 3 87–92)

* [90] *oblivion* forgetting

The structure of Cleopatra's speech is fully as rhetorical as the Bishop of Carlisle's. Yet it has an intimate, personal quality that is quite different. She is trying to find the words to express her feelings for Antony in the face of his departure. She knows she is losing something precious but cannot say clearly what it is. It might perhaps be a sense of foreboding that she is about to be abandoned and forgotten by Antony. The repetitions of line 89 seek to modify her first attempt to express herself: it is not their parting; it is not the love they have experienced together. It is something she feels but cannot say. It is the rhythms and sounds of the repetition that communicate this, not just the words themselves. It is as full a use of rhetoric as any more obviously persuasive speech.

SUMMARY

- I have outlined the features of Shakespeare's language which you need to understand to read it with appreciation and understanding.
- I hope I have made clear that it is the *sound* of the language, in specific crafted ways, that is crucial to its meaning. This is quite unlike the characteristic modern experience of reading prose silently in your head.
- You need to be aware also of how the structure of verse and prose, and the use of rhetorical features and imagery, contribute essentially to the meaning conveyed by spoken language.

FURTHER READING

Adamson *et al.* (2001) is an excellent introduction to Shakespeare's language as speech crafted for the stage, and to the early modern English of the plays. Kermode (2000) is a very readable play-by-play exploration of Shakespeare's language. An older but very good introduction is Brook (1976). McDonald (2001) is thorough and very readable, and stresses the historical context to very good effect. Blake (1983) provides a very comprehensive account of the subject. Vickers (1971) is a good introduction to Shakespeare's rhetoric.

TYPES OF STAGE ACTION

Most drama watched today is on TV, film, DVD and video. In comparison to those media, what can actually happen in a Shakespeare play acted on stage is quite limited. The physical resources of the theatre, the number of actors involved and the size and nature of the stage constrain what can be shown to audiences. In Shakespeare's time, the types of stage activity deployed by playwrights were consequently limited in number.

Broadly speaking, what happens on stage in a Shakespeare play will consist of such elements as the following:

- dialogue involving two or more characters who ignore the audience's presence;
- dialogue involving two or more characters who occasionally speak to the audience in 'asides', or who are in some sense only partially within the 'fiction' of the play;
- soliloquy – one character alone on stage talking to the audience;
- a spectacle of some sort – a sword fight, a masque, a dumbshow, a tavern scene, a song, a dance or similar; sometimes the spectacle is watched by other characters who form an on-stage audience;
- a direct address to the audience by a chorus figure.

The first of these is a dramatic form with which we are very familiar. Our constant exposure to popular TV programmes, film and naturalistic theatre has attuned us to think that naturalism is 'proper' drama. Indeed, a significant proportion of Shakespeare's plays consists of

KING CLAUDIUS

Though yet of Hamlet our dear brother's death
 The memory be green, and that it us befitted
 To bear our hearts in grief and our whole kingdom
 To be contracted in one brow of woe,
 Yet so far hath discretion fought with nature
 That we with wisest sorrow think on him,
 Together with remembrance of ourselves.
 Therefore our sometime sister, now our queen,
 The imperial jointress to this warlike state,
 Have we, as 'twere with a defeated joy,--
 With an auspicious and a dropping eye,
 With mirth in funeral and with dirge in marriage,
 In equal scale weighing delight and dole,--
 Taken to wife: nor have we herein barr'd
 Your better wisdoms, which have freely gone
 With this affair along. For all, our thanks.
 Now follows, that you know, young Fortinbras,
 Holding a weak supposal of our worth,
 Or thinking by our late dear brother's death
 Our state to be disjoint and out of frame,
 Colleagu'd with the dream of his advantage,
 He hath not fail'd to pester us with message,
 Importing the surrender of those lands
 Lost by his father, with all bonds of law,
 To our most valiant brother. . . .

And now, Laertes, what's the news with you?
 You told us of some suit; what is't, Laertes?
 You cannot speak of reason to the Dane,
 And loose your voice: what wouldst thou beg, Laertes,
 That shall not be my offer, not thy asking?
 The head is not more native to the heart,
 The hand more instrumental to the mouth,
 Than is the throne of Denmark to thy father.
 What wouldst thou have, Laertes?

LAERTES

My dread lord,
 Your leave and favour to return to France;
 From whence though willingly I came to Denmark,
 To show my duty in your coronation,
 Yet now, I must confess, that duty done,
 My thoughts and wishes bend again toward France
 And bow them to your gracious leave and pardon. . . .

KING CLAUDIUS

Take thy fair hour, Laertes; time be thine,
 And thy best graces spend it at thy will!
 But now, my cousin Hamlet, and my son,--

HAMLET

[Aside] A little more than kin, and less than kind.

KING CLAUDIUS

Comment [1]: Throughout this scene, compare the measured, balanced diction and regular meter of Claudius with the accelerating speech and syncopated, uneven meter of Hamlet.

Comment [2]: macrocosm / microcosm

Comment [3]: antithesis

Comment [4]: paradox

Comment [5]: antithesis

Comment [6]: antithesis

Comment [7]: alliteration

Comment [8]: hendiadys

Comment [9]: alliteration

Comment [10]: Note repetition of "Laertes..."

Comment [11]: Parison. Note analogies associated with eating.

Comment [12]: metonymy

Comment [13]: this whole section is an example of anadiplosis or symmetrical reversals.

Comment [14]: hendiadys

Comment [15]: hendiadys

Comment [16]: hendiadys

Comment [17]: Anadipolosis.

Comment [18]: antithesis

Comment [19]: alliteration, antithesis

How is it that the clouds still hang on you?

Comment [20]: implied metaphor

HAMLET

Not so, my lord; I am too much i' the sun.

Comment [21]: Pun

QUEEN GERTRUDE

Good Hamlet, cast thy nighted colour off. . .

Comment [22]: Metaphor (implies she didn't understand his last one, or didn't hear it).

HAMLET

Ay, madam, it is common.

QUEEN GERTRUDE

If it be,
Why seems it so particular with thee?

HAMLET

Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.

Comment [23]: Anaphora, Parison

Comment [24]: Asyndeton

Comment [25]: hendiadys

BEATRICE

Kill Claudio.

BENEDICK

Ha! not for the wide world.

BEATRICE

You kill me to deny it. Farewell.

BENEDICK

Tarry, sweet Beatrice.

BEATRICE

I am gone, though I am here; there is no love in
you: nay, I pray you, let me go.

BENEDICK

Beatrice,--

BEATRICE

In faith, I will go.

BENEDICK

We'll be friends first.

BEATRICE

You dare easier be friends with me than fight with mine enemy.

BENEDICK

Is Claudio thine enemy?

BEATRICE

Is he not approved in the height a villain, that
hath slandered, scorned, dishonoured my kinswoman? O
that I were a man! What, bear her in hand until they

Comment [1]: Note the repetition throughout the scene of the word "man."

Comment [2]: Anaphora

Comment [3]: Antithesis

Comment [4]: antithesis

Comment [5]: Asyndeton

come to take hands; and then, with public
accusation, uncovered slander, unmitigated rancour,
--O God, that I were a man! I would eat his heart
in the market-place.

Comment [6]: Ploce

Comment [7]: Asyndeton

BENEDICK

Hear me, Beatrice,--

BEATRICE

Talk with a man out at a window! A proper saying!

BENEDICK

Nay, but, Beatrice,--

BEATRICE

Sweet Hero! She is wronged, she is slandered, she is undone.

Comment [8]: Tricolon

BENEDICK

Beat--

BEATRICE

Princes and counties! Surely, a princely testimony,
a goodly count, Count Comfect; a sweet gallant,
surely! O that I were a man for his sake! or that I
had any friend would be a man for my sake! But
manhood is melted into courtesies, valour into
compliment, and men are only turned into tongue, and
trim ones too! he is now as valiant as Hercules
that only tells a lie and swears it. I cannot be a
man with wishing, therefore I will die a woman with grieving.

Comment [9]: Ploce

Comment [10]: tricolon, antithesis

Comment [11]: alliteration

Comment [12]: antithesis