Tone is the writer's or speaker's attitude toward the subject.

Developing a Tone Vocabulary

angry	dreamy	objective	apologetic
sharp	restrained	vibrant	humorous
upset	proud	frivolous	horrific
silly	dramatic	audacious	sarcastic
boring	sad	shocking	nostalgic
afraid	cold	somber	zealous
happy	urgent	giddy	irreverent
hollow	joking	provocative	benevolent
joyful	poignant	sentimental	seductive
allusive	detached	fanciful	candid
sweet	confused	complimentary	pitiful
vexed	childish	condescending	didactic
tired	peaceful	sympathetic	
bitter	mocking	contemptuous	

Another list of tone words:

satiric	elegiac	benevolent	vibrant
whimsical	disdainful	burlesque	irreverent
dramatic	lugubrious	detached	sentimental
informative	candid	cynical	moralistic
somber	pedantic	incisive	complimentary
urgent	indignant	allusive	contemptuous
confident	bantering	scornful	aympathetic
mock-heroic	flippant	effusive	taunting
objective	condescending	fanciful	angry
diffident	patronizing	colloquial	turgid
ironic	facetious	compassionate	sardonic
petty	clinical	impartial	contentious
factual	mock-serious	insipid	insolent
restrained	inflammatory	pretentious	concerned

Words That Describe Language

jargon	artificial	simple	idiomatic
julgar	detached	figurative	cultured
jcholarly	emotional	bombastic	picturesque
insipid	pedantic	abstruse	homespun
precise	euphemistic	grotesque	provincial
esoteric	sensuous	concrete	trite
connotative	exact	poetic	obscure
plain	learned	moralistic	precise
colloquial	symbolic	slang	

Another list of Words but in Categories:

Reverent
Awe
Veneration
Solemn

Happy
Glad
Pleased
Merry
Glee
Delight
Cheerful
Gay
Sanguine
Mirth
Enjoy
Relish
Bliss

Sad
somber
melancholy
sorrow
lament
despair
despondent
regret
dismal
funereal
saturnine
dark
gloomy
dejection
grave
grief
morose
sullen
woe
bleak
remorse
forlorn
agony

depression
misery
barren
empty
pity
lugubrious
distress

Ironic
acerbic
smirking
sneering
derisive
icy
playful
witty
humorous
sarcastic
sardonic
flippant
cynical
mocking
biting

Romantic
affection
cherish
fondness
admiration
tenderness
sentiment
romantic
Platonic
Adoration
narcissism
Passion
lust
rapture
ecstasy
infatuated
enamor
compassion

Angry
vehement
rage
outrage
antipathy
exasperation
indignant
vexation
incensed
petulant
irascible
riled
bitter
acrimony
irate
fury
wrath
rancor
consternation
hostility
choleric
futility
umbrage
gall
bristle
exasperation

Joyful
exaltation
zeal
fervor
ardor
elation
jubilant
buoyancy

Calm
serene
tranquil
placid

Hopeful
expect

anticipate

Hateful
vengeance
abhorrence
animosity
enmity
malice
pique
rancor
aversion
loathing
despise
scorn
contempt
disdain
jealousy
repugnance
repulsion
resentment
spite
fear
disgust

Fearful
timidity
apprehension
anxiety
terror
horror
dismay
agitation
sinister
dread
alarm
startle
qualms
angst
trepidation

Often a change or shift in tone will be signaled by the following:

➢ Key words (e.g. but, yet, nevertheless, however, although)
➢ Punctuation (dashes, periods, colons)
➢ Stanza and paragraph divisions
➢ Changes in line and stanza or sentence length

There are at least four areas that may be considered when analyzing style; <u>diction, sentence structure,</u> <u>treatment of subject matter,</u> and <u>figurative language.</u>

Diction (choice of words)-Describe diction by considering the following:

➢ Words may be **monosyllabic** (one syllable in length) or polysyllabic (more than one syllable in length). The higher the ratio of **polysyllabic** words, the more difficult the content.
➢ Words may be mainly **colloquial** (slang), **informal** (conversational), **formal** (literary), or **old-fashioned.**
➢ Words may be mainly **denotative** (containing an exact meaning), e.g. dress, or **connotative** (containing a suggested meaning), e.g. gown.
➢ Words may be **concrete** (specific) or **abstract** (general).
➢ Words may be **euphonious** (pleasant sounding), e.g. *butterfly*, or **cacophonous** (harsh sounding), e.g. *pus.*

Sentence Structure/ Syntax-Describe the sentence structure by considering the following:

➢ Examine the sentence length. Are the sentences **telegraphic** (shorter than five words in length), **medium** (approximately eighteen words in length), or **long** and **involved** (thirty words or more in length)? Does the sentence length fit the subject matter, what variety of length is present? Why is the sentence length effective?
➢ Examine sentence patterns. Some elements to consider:
➢ A **declarative** (assertive) **sentence** makes a statement, e.g., *The King is sick*. An **imperative sentence** gives a command, e.g., *Stand up*. An **interrogative sentence** asks a question, e.g., *Is the King sick?* An **exclamatory sentence** makes an exclamation, e.g., *The King is dead!*
➢ A **simple sentence** contains one subject and one verb, e.g., *The singer bowed to her adoring audience.* A **compound sentence** contains two independent clauses joined by a coordinating conjunction (*and, but, or, for, nor, yet, so*) or by a semicolon, e.g. *The singer bowed to the audience, but she sang no encores.* A **complex sentence** contains an independent clause and one or more subordinate clauses, e.g., *You said that you would tell the truth.* A **compound complex sentence** contains two or more principle clauses and one or more subordinate clauses, e.g. *The singer bowed while the audience applauded, but she sang no encores.*
➢ A **loose sentence** makes complete sense if brought to a close before the actual ending, e.g., *We reached Edmonton that morning after a turbulent flight and some exciting experiences.* A **periodic sentence** makes sense only when the end of the sentence is reached, e.g., *That morning, after a turbulent flight and some exciting experiences, we reached Edmonton.*
➢ In a **balanced sentence,** the phrases or clauses balance each other by virtue of their likeness or structure, meaning, and/or length, e.g., *He maketh me to lie down in green pastures; he leadeth me beside the still waters.*

- ➢ **Natural order** of a sentence involves constructing a sentence so the subject comes before the predicate, e.g. *Oranges grow in California.* **Inverted order** of a sentence (sentence inversion) involves constructing a sentence so the predicate comes before the subject, e.g., *In California grow oranges.* This is a device in which normal sentence patterns are reversed to create an emphatic or rhythmic effect. **Split order** of a sentence divides the predicate into two parts with the subject coming in the middle, e.g., In California oranges grow.
- ➢ **Juxtaposition** is a poetic and rhetoric device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit, e.g., "The apparition of these faces in the crowd;/Petals on a wet, black bough" ("In a Station of Metro" by Ezra Pound).
- ➢ **Parallel** structure (parallelism) refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased, e.g., *He was walking, running, and jumping for joy.*
- ➢ **Repetition** is a device in which words, sounds, and ideas are used more than once for the purpose of enhancing rhythm and creating emphasis, e.g. ". . . government of the people, by the people, for the people, shall not perish from the earth."
- ➢ **A rhetorical question** is a question which expects no answer. It is used to draw attention to a point and is generally stronger than a direct statement, e.g., *If Mr. Ferchoff is always fair, as you have said, why did he refuse to listen to Mrs. Baldwin's arguments?*

- ➢ Examine sentence beginnings. Is there a good variety or does a pattern emerge?

- ➢ Examine the arrangement of ideas in a sentence. Are they set out in a special way for a purpose?

- ➢ Examine the arrangement of ideas in a paragraph to see if there is evidence of any pattern or structure.

Treatment of Subject Matter

Describe the author's treatment of the subject matter by considering the following. Has the author been?

- ➢ **Subjective?** Are his conclusions based upon opinions; are they personal in nature?
- ➢ **Objective?** Are his conclusions based upon facts; are they impersonal or scientific?
- ➢ Supportive of his main idea? If so, how did he support his claims? Did he: (a) state his opinions, (b) report his experience, (c) report observations, (d) refer to readings, (e) refer to statements made by experts, (f) use statistical data?

Figurative Language

- ➢ **Simile** is a comparison of two different things or ideas through the use of the words <u>like</u> or <u>as</u>. It is definitely a stated comparison, where the poet says one thing is like another, e.g. *The warriors fought like a lion.*
- ➢ **Metaphor** is a comparison without the use of <u>like</u> or <u>as</u>. The poet states that one thing <u>is</u> another. It is usually a comparison between something that is real or concrete and something that is abstract, e.g., *Life is but a dream.*
- ➢ **Personification** is a kind of metaphor which gives inanimate objects or abstract ideas human characteristics, e.g., *Te wind cried in the dark.*
- ➢ **Hyperbole** is a deliberate, extravagant, and often outrageous exaggeration. It may be used either for serious or comic effect, e.g., *The shot was heard 'round the world.*
- ➢ **Understatement (Meiosis)** is the opposite of hyperbole. It is a kind of irony which deliberately represents something as much less than it really is, e.g., *I could probably manage to survive on a salary of two million dollars per year.*
- ➢ **Paradox** is a statement which contradicts itself. It may seem almost absurd. Although it may seem to be at odds with ordinary experience, it usually turns out to have a coherent meaning, and reveals a truth which is normally hidden, e.g., *The more you know, the more you know you don't know.* (Socrates)
- ➢ **Oxymoron** is a form of paradox which combines a pair of contrary terms into a single expression. This combination usually serves the purpose of shocking the reader into awareness, e.g., *sweet sorrow, wooden nickel.*
- ➢ **Pun** is a play on words which are identical or similar in sound but which have sharply diverse meanings. Puns may have serious as well as humorous uses, e.g., *When Mercutio is bleeding to death in <u>Romeo and Juliet</u>, he says to his friends, "Ask for me tomorrow, and you shall find me a grave man."*
- ➢ **Irony** is the result of a statement saying one thing while meaning the opposite. Its purpose is usually to criticize, e.g., *As I fell down the stairs head first, I heard her say, "look at that coordination."*
- ➢ **Antithesis** involves a direct contrast of structurally parallel word groupings generally for the purpose of contrast, e.g., *sink or swim.*
- ➢ **Apostrophe** is a form of personification in which the absent or dead are spoken to as if present, and the inanimate as if animate. Those are all addressed directly, e.g., *The answer, my friend, is blowing in the wind.*
- ➢ **Allusion** is a reference to a mythological, literary history, or Biblical person, place, or thing, e.g., *He met his Waterloo.*
- ➢ **Synecdoche (Metonymy)** is a form of metaphor. In synecdoche, a part of something is used to signify the whole, e.g., *All hands on deck.*
    - Also, the reverse, whereby the whole can represent a part is synecdoche, e.g. *Canada played the United States in the Olympic hockey finals.*
    - One last form of synecdoche involves the material from which an object is made standing for the object itself, e.g., *The quarterback tossed the pigskin.*
    - In metonymy, the name of one thing is applied to another thing with which it is closely associated, e.g., *I love Shakespear. The pen is mightier than the sword.*

Elements of Rhetoric

I. Style
- ✓ Syntax
- ✓ Diction
- ✓ Point of view
- ✓ Devices of language (alliteration, assonance, etc.)
- ✓ Tone
- ✓ Imagery
- ✓ Figures of speech
- ✓ Phrasing
- ✓ Coordination/subordination
- ✓ Selection of detail
- ✓ Parallelisms
- ✓ Repetition

II. Modes of discourse (Purpose)
- ✓ Definition
- ✓ Cause/effect (causal analysis)
- ✓ Comparison/contrast
- ✓ Argumentation
- ✓ Description
- ✓ Narration
- ✓ Summary
- ✓ Persuasion (elements of logic-persuading by emotion)
- ✓ Classification/division
- ✓ Process analysis

Some generalizations about literature:

1. Authors usually devalue materialism.
2. As a rule, authors do not value formal religion. They do, however, generally value individual reference.
3. Authors value mutability.
4. Authors are rarely neutral about the carpe diem theme.
5. Authors' thinking often runs counter to their own cultural training.
6. Authors are not only our social historians; they are also our social critics.
7. In the conflict between the individual and society, authors normally value the individual more than the society.
8. Most authors attack overweening pride.
9. Most authors have a critical tone toward war.
10. In much literature, the family is a source of the most passionate kind of conflict.

Words that Describe the Reader's Perception of the Speaker:

Humble	shallow
Bold	fatuous
Insipid	haughty
Imperious	proud
Austere	audacious
Confident	insecure
Credulous	triumphant
Naïve	insolent
Vivacious	inane
Sincere	gullible
Vain	

Words that describe style and syntax:

Plain, sparse austere, unadorned, ornate, elaborate, flowery, jumbled, chaotic, obfuscating, erudite, esoteric, journalistic, terse, laconic, harsh, grating, mellifluous, musical, lilting, lyrical, whimsical, elegant, staccato, abrupt, solid, thudding, sprawling, disorganized, dry, deceptively simple.