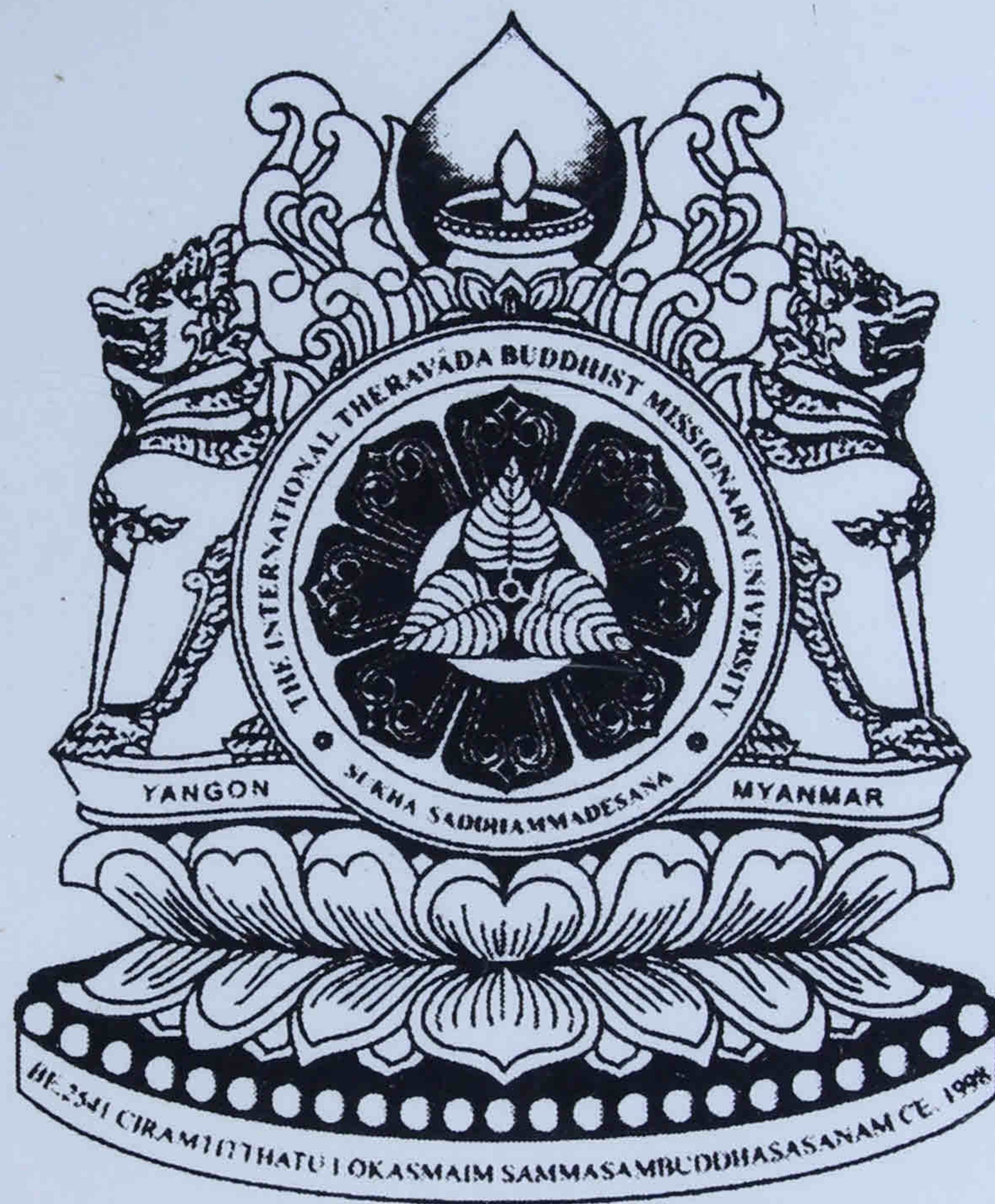


ENGLISH
Faculty of Foreign Languages and Translations
Department of English



FIGURES OF SPEECH

**INTERNATIONAL THERAVĀDA BUDDHIST
MISSIONARY UNIVERSITY**

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1. RHETORIC

A Figure of Speech (Rhetoric) is a deviation from the ordinary use of words to increase their effect.

Eg. There are six pillars to the verandah of this house.

That Prime Minister is a pillar of the state.

(Here pillar is used in a figurative or non-literal sense and signifies "Support".)

A Figure of Speech is a departure from the ordinary form of expression or the ordinary course of ideas, in order to produce a greater effect.

Figures of Speech may be classified as : -

- (a) Those based on Resemblance, such as Simile, Metaphor, Personification and Apostrophe.
- (b) Those based on Contrast, such as Antithesis and Epigram.
- (c) Those based on Association, such as Metonymy and Synecdoche.
- (d) Those depending on Construction, such as Climax & anti-climax.

(Chapter XLI.10. High School English Composition) 643p.

Rhetoric, Figures of Speech

Looking for the maker of the tabernacle, I have run through
a course of many births, not finding him :
and painful is birth again and again.

But now, maker of the tabernacle, thou hast been seen :
thou shalt not make up this tabernacle again.

All thy rafters are broken, thy ridge-pole is sundere;
the mind, approaching the Eternal Nirvāna, has attained to the extinction of all desires.

(153-154 Jarā vagga. Dhammapada.)

I have run through a course of many births, seeking for the builder of this house, but not finding him: Painful is birth again and again.

O builder of the house !

Now you are seen. You shall build no house again.
All your rafters are broken; your ridge-pole is destroyed.

My mind has attained the Unconditioned State (Nibbāna).

I have achieved the Extinction of cravings (Tanhā).

(153-154 Udānakathā-The Paean of Joy)

Anekajāṭisaṃsāraṃ
sandhāvissaṃ anibbisaṃ
gahakāraṃ gavesanto
dukkhā jāti punappunaṃ
Gahakāraka diṭṭhosi
puna gehaṃ na kāhasi
sabbā te phāsukā bhaggā
gahakūṭaṃ visaṅkhataṃ
visaṅkhāragataṃ cittaṃ
taṇhānaṃ khayamajjhagā.

Figures of Speech

They all are the islands, the Lords, the Foot-holds,
the Protectors and the secured heaven of the creatures.

(116 Ātānātiya Sutta: Mahāparitta)

Dīpā, nāthā, paṭiṭṭhā ca
Tānā leṇā ca pāṇinam.

(116 Ātānāṭiya Sutta: Eleven Holy Discourses)
They all are revered by the world of Gods and men.

(117 Ātānāṭiya Sutta: Mahāparitta)
Sadevakassa lokassa
Sabbe ete parāyanā.

ဥပစာဆယ်ပါး - တင်စားခြင်းဆယ်ပါး

- ၁။ ကာရုဏ-ဥပစာ (ဟေတု ဥပစာ)- မျက်စိဖြင့် အဆင်းကိုမြင်၏။
(စက္ခုဝိညာဉ်)
- ၂။ ဖလ-ဥပစာ ထမင်းချက်၏။ (ဆန်)
- ၃။ သဒိသ-ဥပစာ ငနွား၊ ငခွေး၊ ငမျောက် (လူ)
- ၄။ ဌာန-ဥပစာ- ညောင်စောင်းကြွေးကြော်၏။ (ထိုင်နေသူ)
- ၅။ ဌာနီ-ဥပစာ- လုံလာသည်။ သေနတ်လာသည်။ (လုံသမား/သေနတ်သမား)
- ၆။ ဂုဏ-ဥပစာ- ပုဆိုးညို၊ ပုဆိုးဖြူ (ညိုသော/ဖြူသော ဂုဏ်)
- ၇။ ဧကဒေသ-ဥပစာ- ဟိမဝန္တာတောင်ကို မြင်၏။ သမုဒ္ဒရာကို မြင်၏။ (တစိတ်တဒေသ)
- ၈။ သမိပ-ဥပစာ- ဂင်္ဂါ၌ ကောက်ပင်စိုက်၏။ (ဂင်္ဂါမြစ်အနီး ကမ်းနား)
- ၉။ တဒ္ဓမ္မ-ဥပစာ- အမြဲမသားသည် ယုံချီလေးကိုထမ်းကာ ကောင်းကင်ပန်းကို ပန်ဆင်လျက် ထွက်သွား၏။ (သား-လေး-ပန်း)
- ၁၀။ ဘေဒ-ဥပစာ- မကွဲပြားဘဲ ကွဲပြားသကဲ့သို့ ငါ၏ကိုယ် (ငါနှင့်ကိုယ်ဟု ခွဲခြား)

တင်စား - ဥပစာများ - Figures of Speech

နေမင်း၊ လမင်း၊ မယွင်းပုံမှီး သမီးကညာ
ပမာဆန်းကျယ် နားကျယ်ပျားနည်း ယရည်းတည့်သွင်
ခြောက်အင်ညီညွတ် တရားမြတ်ကို မပြတ်ကျင့်ဆင်ခြင်၏။
(နေမိရကန်၊ ၄- ရွှေဘိုအချီး)

The king is the Sun, the Moon, The Maiden
the Wasp, the Bee and the Mahaut of the country.

ပြည့်ခုဝရဘ်

ပြည့်ဦးကင်း - မျိုးကြီးမတ်ရာများ

ပြည့်တန်ခွန် - ရဟန်းသံဃာတော်များ

ပြည့်မျက်စိ - သမားတော်ဆရာများ

ပြည့်နား - အထောက်တော်များ

ပြည့်စွယ် - မင်းညီမင်းသားများ

ပြည့်မျက်နှာ - သမီးကညာများ

ပြည့်ဝမ်းဗိုက် - သူဌေးသူကြွယ်များ

ပြည့်ခြေ - စစ်သည်ဗိုလ်ပါ အင်္ဂါလေးပါး

ပြည့်လက် - လက်နက်ခဲယမ်း မီးကျောက်ရိက္ခာ

State forehead; State banners, State eyes, State ears; State
tusks, State face, State stomach; State feet; State arms are
nine strengths of the kingdom.

(ဇာတကဌကထာ)

Simile

ယထာပိ ဥဒကေ ဇာတံ ပုဏ္ဏရိကံ ပဝဗ္ဗတိ။

နောပလိပ္ပတိ တောယေန၊ သူစိဂန္ဓံ မနောရမံ။

တထေဝ စ လောကေ ဇာတော၊ ဗုဒ္ဓေါ လောကေ ဝိဟရတိ။
 နောပလိပ္ပတိ လောကေန၊ တောယေန ပဒုမံ ယထာ။
 (၇၀၀-၇၀၁ ထေရဂါထာ-ဥဒါယီထေရဂါထာ)

ယထိန္ဒြိယ လော ပထဝိသိတော သိယာ။
 စတုတ္ထိဝါတေဟိ အသမ္ပကမ္ပိယော။
တထူပမံ သပ္ပုရိသံ ဝဒါမိ။
 ယော အရိယသစ္စာနိ အဝေစ္စပဿတိ။
 (၃၅ ရတနသုတ္တ၊ မဟာပရိတ္တ)

မာတာ ယထာ နိယံပုတ္တ - မာယုသာ ဧကပုတ္တ မနုရက္ခေ။
ဧဝံ သဗ္ဗဘူတေသု၊ မာနသံ ဘာဝယေ အပရိမာဏံ။
 (၅၄ မေတ္တသုတ္တ မဟာပရိတ္တ)

ဇယန္တော ဗောဓိယာ မူလေ၊ သက္ကာနံ နန္ဒိဝဗုဒ္ဓော။
ဧဝမေဝ ဇယော ဟောတု၊ ဇယဿု ဇယမဂ်လေ။
 (၁၆၀ ပုပ္ဖဏ္ဍသုတ္တ၊ မဟာပရိတ္တ)

ယထာပိ ဘမရော ပုပ္ဖံ၊ ဝဏ္ဏဂန္ဓ - မဟေဌယံ။
 ပလေတိ ရသမာဒါယ၊ ဧဝံ ဂါမေ မုနိစရေ။
 (၄၉ ပုပ္ဖဝဂ္ဂ၊ ဓမ္မပဒ)

Simile

သေလော ယထာ ဧကယနေ၊ ဝါတေန နသမိရတိ။
ဧဝံ နိန္ဒာပသံသာသု၊ နသမိဉ္ဇန္တိ ပဏ္ဍိတာ။
 (၈၁ ပဏ္ဍိတဝဂ္ဂ၊ ဓမ္မပဒ)

ယထာ အဂါရံ ဒုန္နံ ဝုဋ္ဌိ သမတိ ဝိဇ္ဈတိ

ဧဝံ အဘာဝိတံ စိတ္တံ ရှာဂေါ သမတိ ဝဇ္ဈတိ။
ယထာ အဂါရံ သုဆန္တံ ဝုဋ္ဌိ နသမတိ ဝဇ္ဈတိ
 ဧဝံ သုဘာဝိတံ စိတ္တံ ရှာဂေါ န သမတိ ဝိဇ္ဈတိ

(၁၃-၁၄ ယမကဝဂ္ဂဓမ္မပဒ)

(၁၃၃-၁၃၄ ထေရဂါယာ)

Simile

ယထာ ကဏ္ဍကဌာနမ္ပိ၊ စရေယျ အနပါဟနော။

သတိံ ဥပဌပေတွာန၊ ဧဝံဂါမေ မုနီစရေ။

(၉၄၆ ပါရာပရိယထေရဂါယာ)

ယထာပိ ပဗ္ဗတော သေလော၊ အစလော သုပ္ပတိဌိတော။

ဧဝံ မောဟက္ခယာ ဘိက္ခု၊ ပဗ္ဗတောဝ နဝေဇတိ။

(၉၉၉ သာရိပုတ္တထေရဂါယာ)

(၆၅၁ ရေဝတထေရဂါယာ)

ယထာပိ ရုစိရံ ပုပ္ဖံ၊ ဝဏ္ဏဝန္တံ အဂန္ဓကံ ။

ဧဝံ သုဘာသိတာ ဝါစာ၊ အဖလာ ဟောတိ အကုဗ္ဗတော။

ယထာပိ ရုစိရံ ပုပ္ဖံ၊ ဝဏ္ဏဝန္တံ သူဂန္ဓကံ။

ဧဝံ သုဘာသိတာ ဝါစာ၊ သဖလာ ဟောတိ သကုဗ္ဗတော။

(၃၂၃-၃၂၄၊ သုဘူစာထေရဂါယာ)

(၅၁-၅၂၊ ပုပ္ဖဝဂ္ဂ-ဓမ္မပဒ)

ယထာ သင်္ကာရဓာနသ္မိံ၊ ဥဇ္ဈိတသ္မိံ မဟာပထေ။

ပဒုမံ တတ္ထ ဇာယေထ၊ သုစိဂန္ဓံ မနောရမံ။

ဧဝံ သင်္ကာရဘူတေသု၊ အန္တိဘူတေ ပုထုဇ္ဇနေ။

အတိရောစတိ ပညာယ၊ သမ္မာသမ္ဗုဒ္ဓသာဝကော။

(၅၈-၅၉ ပုပ္ဖဝဂ္ဂ-ဓမ္မပဒ)

2. SIMILE

A simile consists in giving formal expression to the likeness said to exist between two different objects or events.

The words commonly used are as, as-so, like. The formality peculiar to a Simile consists in using some word or words for drawing attention to the likeness.

1. Errors, like straws, upon the surface flow; He that would search for pearls must dive below.
 2. True ease in writing comes from art, not chance,
As those move easiest who have learnt to dance.
 3. She paused to watch the sunset drive down like a ship in flame. (Charles Morgan)
 4. ---- from this windy eminence the nations are seen as coloured sands poured carelessly through the hands of inattentive demons. (Thomas Beer)
- (A simile is the simple comparison of one thing to another) (p.373, Modern Rhetoric)

A Comparison of two things of the same kind is not a simile. (High School English Composition)

Simile

In a simile a comparison is made between two objects of different kinds which have however at least one point in common.

The Simile is usually introduced by such words as

like, as, so, so also, thus.

1. The Assyrian came down like a wolf on the fold.
2. The righteous shall flourish as the palm tree.
3. As the hart panteth after the water-brooks, so panteth my soul after thee, O God.
4. Words are like leaves; and where they most abound, Much fruit of sense beneath is rarely found.
5. How far that little candle throws his beams ! So Shines a good deed in a naughty world.
6. Life is as tedious as a twice-told tale Vexing the dull ear of drowsy man.
7. Thy soul was like a star, and dwelt apart Thou hadst a voice whose sound was like the sea.
8. O my love's like a red, red rose
That's newly sprung in June;
O my love's like a melody
That's sweetly played in tune.

Common Similes of everyday speech :-

As smart as hare ; As good as gold; As proud as a peacock; As old as the hills; As bold as brass; As cool as a cucumber; As tough as leather; As clear as crystal;

1. As a post deep planted in the earth stands unshaken by the winds blast from four quarters, So also I declare the righteous man is unshaken who sees the Noble truths through discriminating wisdom.

35. Ratanasutta: Mahapārīṭṭa

2. Just like a mother would protect her baby the only child, with her life, Even so towards all beings let

one cultivate the boundless spirit of love.

Mettasutta: Mahāparitta

3. Just as the Lord, the most affectionate of the Sakyas
had triumphed through, at the foot of the Bo tree. So
also may the victory be to you and may you be suc-
cessful in all the auspicious conquests.

160. Pabbanha sutta: Mahāparitta

4. As the bee collects nectar and departs without injur-
ing the flower or its color or scent, So let a sage
dwell in his village.

49. Puppha vagga; Dhammapada

5. As a solid rock is not shaken by the wind, wise peo-
ple falter not amidst blame and praise.

81. Pandita vagga: Dhammapada

13. As rain breaks through an ill-thatched house,
Passion will break through an unreflecting mind.

14. As rain does not break through a well-thatched
house,
Passion will not break through a well-thatched
mind_

(13-14 Yamakavagga: Dhammapada)

(133-134 Theragāthā)

51. Like a beautiful flower, full of colour,
but without scent, are the fine
but fruitless words of him
who does not act accordingly.

52. But like a beautiful flower, full of colour
and full of scent, are the fine
and fruitful words of him
who acts accordingly

(323-324 Theragāthā)

(51-52 Pupphavagga: Dhammapada)

58. As on a heap of rubbish cast upon the highway, the
Lily(Lotus) will grow full of sweet perfume and de-
light;

59. Thus among those who are mere rubbish, the disci-
ples of the truly Enlightened Buddha shrines forth
by his knowledge above the blinded worlding.

(58-59 Pupphavagga: Dhammapada)

1 Just as it is by the condition precedent of the co-
existence of its various parts that the word "Chariot"
is used, just so it is that when the five kandhas are
there we talk of a being.

(Simile of the Chariot: Questions of king Milinda:
p45: Samyutta Nikaya. V.10.6)

3. METAPHOR

Metaphor- An informal of implied Simile

(a) Nouns : -

1. Ashin Vicittasara is the star (brightest member) of

the family.

2. Angulimala is the vulture (plunderer) of the province.
3. Mindonmin is now in the sunset (decline) of his days.
4. A Buddhist must hold fast to the anchor of faith, hope and charity.
5. The news he brings is a dagger to the mother's heart.
6. Devotees must be guided by the light of Dhamma.
7. The wish is father to the thought.

Hounds of war	The light of knowledge
A ray of hope	The gloom of despair
A shade of doubt	The wreck of hopes
A flash of wit	The spur of ambition
An outburst of temper	The torments of jealousy
The fire of passion	The reins of office
A gleam of delight	A flight of fancy

The metaphor is like the simile except that instead of saying that one thing is like another, it says that one thing is another. This type of comparison omits the obvious link, the like or as of the simile;

----- Choosing to make our way by the sun of poetry
rather than by the map of argument.

(Charles Morgan)

----- A moving syrup of appreciation supported the
gay invalid on its sweetness.

(Thomas Beer)

(p. 373, Morden Rhetoric)

(b) Adjectives:-

A golden harvest	A lame excuse
A golden opportunity	Snowy locks
A golden sunset	A fiery temper
Golden silence	Fiery speech
A golden rainfall	Burning passion
A golden land	An angry sore
Iron courage	A piercing wind
Iron firmness	A stormy discussion
Brazen impudence	A dead silence
A stony heart	A crystal stream
A rosy complexion	A transparent falsehood

(c) Verbs:-

1. A new thought has suddenly struck me.
2. The town was stormed after a long siege.
3. He was fond of blowing his own trumpet.
4. He swam bravely against the stream of popular applause.
5. Minister to a mind diseased pluck from the memory
a rooted sorrow.

4. PERSONAL METAPHORS.

A metaphor is said to be personal, when it speaks of inanimate objects as if they were living persons.

1. Personal epithets applied to impersonal nouns:-

A treacherous calm

A sullen sky

A frowning rock
Pitiless cold
Cruel heat
A learned age
The thirsty ground
A virgin soil

2. _ Personal nouns in connection with impersonal subjects:-

The childhood of the world
The anger of the tempest
The deceitfulness of riches
Wine is a mocker

3. Personal verbs used as predicates to impersonal subjects:-

Everything smiled on him.
Weary wave and dying blast
Sob and moan along the shore:
And all is peace at last

5. SUSTAINED METAPHORS

Sometimes a metaphor is sustained or prolonged through a series of images, all bearing upon some central point of resemblance:-

Let us (since life can little else supply
But just to look about us and to die)
Expatriate free o'er all the scence of man,
A mighty maze, but not without a plan;
A wild, where weeds and flowers promiscuous shoot;
A garden tempting with forbidden fruit.

Together let us beat the ample field,
 Try what the open, what the covert yield;
 The latent tracks, the giddy heights explore
 Of those who blindly creep or sightless soar.

6. CONFUSED METAPHORS

Sometimes we find two or more metaphors coming close together in the same sentence. This is a defect in composition.

1. I bridle in my struggling muse with pain, That longs to launch into a bolder strain.

Here, in the first line the poet compares his muse to a horse, and in the second line to a ship and to a musical instrument:- three ideas confused together in a couple of lines.

2. There is not a single view of human nature, which is not sufficient to extinguish the seeds of pride.

Here, the writer confuses the idea of extinguishing a flame with that of picking seeds out of the ground.

7. CONSTANT: DECAYED METAPHORS

Some metaphors have become so well established in popular use, that their metaphorical character is no longer noticed.

To employ means

To indulge in hopes

To contract habits

To strike the tents

To carry a matter to extremes

To strike a bargain

To cast one's eye upon a thing

To catch a cold or

	fever
To <u>prosecute</u> studies	To <u>play</u> the fool
To <u>pass over</u> in silence	His efforts were <u>crowned</u> with success.
To <u>pocket</u> an insult	He <u>triumphed</u> over every difficulty.
To <u>pick</u> a quarrel	He <u>stuck</u> to his point.
To <u>curry</u> favor	He was <u>overwhelmed</u> with grief.
To <u>harbour</u> malice	He <u>plunged</u> into business.
To <u>cultivate</u> an acquaintance	

8. ALLEGORY

FABLE : PARABLE

An allegory is a series of metaphors or symbols continued throughout an entire story so as to represent or describe one series of facts by another series that is analogous to it in its main features.

In most cases the object of such a story is to exemplify and enforce some moral truth.

In English literature the Pilgrim's Progress, by Bunyan, is one prolonged allegory, representing by the story of a pilgrim the difficulties and struggles through which the Christian must pass before he can finally reach the land of promise.

The following may be quoted as an example of a short allegory:-

"The days of his youth rose up before him in a vision, and he recalled the solemn moment when his father had placed him at the entrance of two roads, one leading into a peaceful, sunny land, covered with a plentiful harvest, and resounding with soft, sweet songs; the other leading the wanderer into a deep dark cave, whence there was no issue, where poison flowed instead of water, and where serpents hissed and crawled. (Jean Paul Richter)

9. PERSONIFICATION

By this figure we ascribe intelligence and personality to inanimate things:-

But yonder comes the powerful king of day, Rejoicing in the east. The lessening cloud, The kindling azure, and the mountain's brow illumed with fluid gold, his near approach betoken glad.

A lower and less marked kind of personification is seen in such phrases as the following:-

the ~~smiling~~ morn,
the sullen sky,
the frowning rock,
the furious wave,
the angry ocean,
the prattling brook,
the dimpling waves,

the blushing rose,
 the laughing harvest,
 the raving tempest,
 A happy period,
 A learned age,
 the thirsty ground,
 A melancholy disaster,
 the childhood of the world,
 the pitiless cold,
 An inexorable law,
 the remorseless heat,
 (N.B. see Personal Metaphors)

Personification is a type of comparison- the attrib-
 uting of human qualities to inanimate objects or to ideas:
 With my feet on the very shores of the sea, and about to
embrace my blue-eyed dream.

(Joseph Conrad)

The deck ventilators had gone. One lay in the scup-
 pers as if dead, but sometimes turned over and then back
in a spasm of unexpected life.

(H.M. Tomlinson)

(p.373. Modern Rhetoric)

In Personification inanimate objects and abstract no-
 tions are spoken of as having life and intelligence.

In Saxon strength that obbey frowned.

Laughter holding both her sides.

Death lays his icy hand on kings.

Pride goeth forth on horseback, grand and gay,

But cometh back on foot, and begs its way.

(13. High School English)

68. There are rises, the thousand-eyed king making
the would bright with his golden light. Thee I worship, oh
glorious wing. With thy golden light, making this world
bright keep me safe, I pray, through the coming day.

68. Morasutta: Mahaparitta

၆၈။ ဥဒေတယံ စက္ခုမာ ဧကရာဇာ
ဟရိဿဝဏ္ဏော ပထဝိပ္ပဘာသော
တံတံနမသာမိ ဟရိဿဝဏ္ဏံ ပထဝိပ္ပဘာသံ
တယာဇ္ဇ ဂုတ္တာ ဝိဟရေမု ဒိဝသံ။

76. ----- Oh Forest-fire, please recede!

77. I wrought my Act of Truth, and therewith,
The sheet of blazing fire waived for sixteen hectors
unscathed, Like flames by water, met and quenched.

76-77 Vattasutta: Mahaparitta

၇၆။ --- ဇာတဝေဒ ပဋိက္ခမ။
၇၇။ သဟ သစ္စေ ကတေမယံ
မဟာပစ္စလိတော သိဒ္ဓိ
ဝဇ္ဇေသိ သောဠသ ကရိသာနိ
ဥဒကံ ပတွာ ယတာ သိဒ္ဓိ။ ---

၇၆-၇၇ ဝဋ္ဋသုတ္တ မဟာပရိတ္တ

10. METONYMY

The substitution of the thing named for thing meant.
("meta" means substitution)

(a) The sign for the thing signified:-

He succeeded to the crown = the monarchy

He is too fond of red-tape = official routine

From the cradle to the grave = from childhood to death.

Leather = (shoe-making) pays better than learning.

Gray hairs = (old age or old man) should be respected.

(b) The instrument for the agent:-

The crown would not yield to the mitre = the king would not yield to the priest.

Give everyman thy^(thine) ear, but few thy voice = Pay heed to what everyman says, but say little yourself.

The pen is stronger than the sword. = 'Those who use the pen have more influence than those who use the sword.

(c) The container for the thing contained:-

He drank the cup = the contents of the cup.

He is too fond of the bottle = the liquor contained in the bottle.

The conquerors smote the city = the inhabitants of the city.

The kettle boils = the water in the kettle boils.

(d) An effect for a cause, or a cause for an effect:-

I have never read Homer= the works of Homer.

May a favourable speed ruffle the mirrored mast of the ship= Here speed is put for wind.

(Metonymy is the substitution of a concrete word for an abstract one, a specific term for a general one, or a more vivid word for a less vivid one.)

She keeps a good table.

By the definite word table means the more general idea of good food well prepared and attractively served.

The land was desolated by the sword.

vivid phrase substituted for less vivid war

Eden=Paradise: Fiery sword of the law=Legal face

(p.374. Modern Rhetoric)

Metonymy (22. High School English Composition)

In Metonymy (a change of name) an object is designated by the name of something which is generally associated with it.

eg:- The Bench for the judges.

The House for the members of the House of Commons

The laurel for success

Red Coats for the British soldiers.

Blue-Jackets for sailors.

The Crown for the king.

A Metonymy may result from the use of-

(i) The sign for the person or thing symbolised:-

You must address the chair (the Chairman).

From the cradle to the grave (from infancy to death)

(ii) The container for the thing contained:-

The whole city went out to see the victorious general.

The kettle boils.

Forthwith he drank the fatal cup.

He keeps a good cellar.

He was playing to the gallery.

He has the best stable in the country.

(iii) The instrument for the agent.

The pen is mightier than the sword.

(iv) The author for his works:-

We are reading Milton.

You learn Euclid at your school.

(v) The name of a feeling or passion for its object:

He turn'd his charges as he spoke

Upon the river shore,

He gave the bridle-reins a shake.

Said 'Adieu for evermore My love!

And adieu for evermore.

11. SYNEC'DOCHE'

The understanding of one thing by means of another. This figure usually consists in changing one noun for another of kindred meaning.

(a) A part or species substituted for a whole or genus:

He manages to earn his bread= (the necessaries of life)

All hands at work, the royal work grows warm.

(dryden)

A fleet of fifty sail = (fifty ships)

(b) A whole or genus substituted for a part or species:-

He is a poor creature (man).

- vessel =ship

- a measure = a dance or poetry

- the smiling year = the smiling season, spring

- the Christian world = the Christian Church as a whole

(c) An individual substituted for a class:-

- Here a proper noun is used as a common noun:-

- He is the Nestor (the oldest man) of his service.

- He is the Newton (The greatest astronomer) of this century.

- A Daniel (a very wise judge) comes to judgement.

(d) The Concrete substituted for the Abstract:-

Here a Common noun denoting a person is used in an Abstract sense:-

There is a mixture of the tiger and the ape in the character of a Frenchman. (Voltaire)

I do the most that friendship can,

I hate the Viceroy, love the man. (Swift)

An English must is touched with generous woe,

And in the unhappy man forgets the foe. (Addison)

(e) The Abstract substituted for the Concrete.

Here an Abstract noun is used as a Common noun.

All the rank and fashion came out to see the sight.

The authorities put an end to the tumult.

The people's prayer, the glad diviner's theme,

The young man's vision, and the old man's dream.

(Dryden)

The same figure appears in such phrases as-

his Majesty=King

His Excellency= Governor

Her Ladyship= Lady

His Excellency= Viceroy

His Lordship= Lord

His "Holiness"= Pope

his Grace= Archbishop

(f) The material substituted for the thing made:-

Here a Material noun is used as a Common noun.

- A foreman worthy of his steel= sword
- The marble speaks; that is the statue made of marble
- He was buried under this stone= This tablet made of stone.

Synecdoche' (23. High school English Composition)

(i) A part is used to designate the whole:

Give us this day our daily bread. (food)

All hands to the pump! (crew)

Uneasy lies the head that wears a crown. (person)

A fleet of fifty sails left the harbour (ships)

All the best brains in Europe could not solve the problem (the cleverest persons)

He has many mouths to feed. (Person requiring to be fed)

(ii) The whole is used to designate a part:

England won the first match against Australia.

(the English eleven players)

12. TRANSFERRED EPITHETS

The epithet or qualifying adjective is sometimes transferred from a person to a thing:-

The plough man homeward plods his weary way.

He lay all night on his sleepless pillow.

He closed his busy life at the age of seventy six.

The prisoner was placed in the condemned cell.

He was engaged in a dishonest calling.

Such phrases are common:-

A virtuous indignation:

a happy thought

an unlucky remark

a foolish observation

A mortal wound

a learned book.

This is the same figure of speech as the weaker form personification referred to ...

a sleepless night

an obsequious cup of coffee

In this figure an epithet is transferred from its proper word to another that is closely associated with it in the sentence. (24, High School E.Comp)

13. EUPHEMISM

By this figure we speak in gentle and favourable terms of some person, object, or event, which is ordinarily seen in a less pleasing light:-

A partial historian, in speaking of Henry VIII, the second of the Tudors, who divorced two, and beheaded two more of the six wives to whom he was married in succession, describes him as having been "singularly unfortunate

in all his relations with women"

A sympathetic writer, alluding to the madness of Cowper, describes the events by a series of euphemistic metaphors: =

Discord fell on the music of his soul;

The sweep sounds and wandering lights departed from him;

Yet he wore no less a loving face, although he was so broken-hearted.

Euphemism consists in the description of a disagreeable thing by an agreeable name.

He has fallen asleep. (= he is dead)

You are telling me a fairy tale. (= a lie)

(16. High School E.Comp)

14. CLIMAX

This is a Greek word signifying a ladder. By the figure so-called the sense rises by successive steps to what is more and more important and impressive:-

It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost a parricide

But to crucify him, what shall I call it?

1. Simple, erect, severe, austere, sublime

2. What a piece of work is man!

How noble in reason, how infinite in faculties?

In action how like an angel!

In apprehension, how like a god!

(28, High School E.C.)

15. INTERROGATION

This figure of speech is known as Rhetorical Question because a question is asked merely for the sake of rhetorical effect:-

1. Am I my brother's keeper?

2. Do men gather grapes of thorns, or figs of thistles?

3. Shall I be wasting in despair

Die because a woman's fair?

4. Who is here so vile that will not love his country?

5. Breathes there the man with soul so dead

Who never to himself hath said,

This is my own, my native land?

6. Can storied win or animated bust

Back to its mansion call the fleeting breath?

(26. High School English Composition)

This is a rhetorical mode of affirming or denying something more strongly and emphatically than could be done in ordinary language:-

Can the Ethiopian Change his skin, or the leopard his spots? (O.T)

Oh! was there even such a knight

In friendship, or in war.

As our sovereign Lord, King Henry,
 The soldier of Navarre? (Macaulay)
 Who is here so base that would be a bondman?
 Who is here so rude that would not be a Roman?
 Who is here so vile that will not love his country?
 (Shakespeare)

16. HYPER-BOLE (EXAGGERATION)

By this figure things are represented as greater or less, better or worse, than they really are.

Such language (if appropriate at all) is more suited to poetry than to prose:-

David in his lament for Saul and Jonathan says:-

"They were swifter than eagles, and stronger than lions." (O.T.)

The terror of a scout at the sudden appearance of the enemy is thus described in Ossian:—

"I saw their chief tall as a rock of ice: his spear, the blasted fir;

His shield, the rising moon;

He sat on the shore like a cloud of mist on the hill."
 (Ossian)

The sky shrunk upward with unusual dread,

And trembling Tiber dived beneath his bed. (Dryden)

In Hyperbole a statement is made emphatic by overstatement: eg:-

1. Here's the smell of blood still,: all the perfumes

of Arabia will not sweeten this little hand.

2. Why man, if the river were dry, I am able to fill it with tears.

3. O Hamlet! thou hast cleft my heart in twain.

4. Surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision than Marie Antoinette.

5. I loved Ophelia: forty thousand brothers could not with all their quantity of love make up the sum.

(15. High School English Com)

Hyperbole (Exaggeration)

ဩဇာဂုဏ်အတိဝုတ္တဒေါသ

- အာကာကို လွှာပုံပြုပါလို့ မေရုကိုစုတ်တံချီ
သမုဒ်ကို မင်ရေဖျော်လို့ ချစ်တာတွေစာစီကုံးရလျှင်
ဆုံးနိုင်ဘူးလေး
- ဓူဝံကြယ် မြေမှာခကြွ ကောင်းကင်မှာနေ လတွေကွယ်စေ
မြမြင်းမို ပြိုဆက်ကာကြွ၊ သွေကွက်မယ်၊ စိတ်မှာမပြေ
- တောင်ထိပ်မှာ ကြာပေါက်
အနောက်နေထွက် ကွဲအက်မြင့်မို မီးကိုမပူ
ချမ်း၏ဟူလည်း
- ပုစွန်ဝံငါး ဒေါင်းမြီးဖျားမှာ စာလေးပါးကြေကာမှ
သွေပါမယ်
- ချစ်ခြင်းငယ်ပြိုင် မြစ်မင်းအဏ္ဏဝါပိုင်မက ပြန်တရားကဲ ယွင်းစေ
ဝသုန် ငွေလသော်တာယုန်သို့
ကမ္ဘာဂုဏ်ကျယ်သရွေ့ ဘယ်မေ့လိမ့်မလဲ

Thou like a gold-wrought statue
 like nymph in celestial garden
 Movest O peerless creature, Radiant would shine thy
 loveliness

Robed in raiment of beauty, diaphanous gear of
 Benares. (376)

Eyes hast thou like the gazelle's, like an elf's in the
 heart of the mountains-

This those eyes of thee, sight of which feedeth the
 depth of my passion. (381) Subha

Shrined in thy dazzling, immaculate face as in calyx
 of lotus.

This those eyes of thee, sight of which feedeth the
 strength of my passion. (382) Subha

Though thou be far from me, how could I ever forget
 thee, O maiden,

Thee of the long-drawn eyelashes, thee of the eyes
 so miraculous?

Dearer to me than those orbs is naught, O thou witch-
 ing-eyed fairy. (383) Subha

၃၈၃။ အင်္ကျီနီ စ တူရိယာရိဝ၊ ကိန္နရိယာရိဝ ပဌဘန္တရေ၊
 တပမေ နယနာနိ ဒက္ခိယ၊ ဘိယျော ကာမရတီ ပတမတိ

၃၈၄။ ဥပ္ပလ သီခရော ပမာနိတေ၊ ဝိမလ ဟာဋကသန္တိဘေမုခေ
 တဝမေ နယနာနိ ဒက္ခိယ၊ ဘိယျော ကာမဂုဏော ပဝမတိ

၃၈၅။ အပိ နှုရာဂတာ သရမှသေ၊ အာယတပမေ၊ ဝိသုဒ္ဓိဒဿနေ
နဟိမတ္တိ တယာ ပိယတ္တရော၊ နယနာ ကိန္နရိမန္တဂေါစနေ။

၃၃၆။ စက္ခုပါနုသမံ ကာယံ၊ သီသံ ဥတ္တရတောကုရု၊
ဥဘော ပက္ခာ ဒုဝေဒိပါ၊ ဇေဗ္ဗဒီပံ သရီရတော။

၃၃၇။ ဒက္ခိဏဉ္စ သရံ ပိဉ္စ၊ နာနာသာခါ တု ပတ္တကာ
စန္ဒဉ္စ သူရိယဉ္စကို မေရုပဗ္ဗတတောသိခံ။

၃၃၈။ စက္ကဝါနုဂိရိံ တုဏှံ၊ ဇေမ္မရက္ခံ သမူလကံ
ဗီဇမာနာ ဥပါဂဇာ၊ ဝန္တန္တိလောကနာယကံ။
(ယသောစရာထေရီ အပဒါန ၃၃၆-၃၃၈)

၃၃၉။ ဟတ္ထိဝဏှံ နထေဝသံ ပဗ္ဗတံ ဇလမိံ တထာ၊
စန္ဒိမံ သူရိယံ မေရုံ၊ သက္ကဝဏှဉ္စ ဒဿယိ။

17. EXCLAMATION

The strong expression of feeling:-

O what a fell was there, my countrymen!

Then I and you and all of us fell down,

Whilst bloody treason flourished over us.

In this figure the explanatory form is used to draw greater attention to a point than a mere bald statement it could do. eg:-

1. What a piece of work is man!

2. How sweet the moonlight sleeps upon this bank!

3....

18. ANTITHESIS

This is the setting of one thing against another.

This figure consists in an explicit statement of an implied contrast

A bird in the hand is worth two in the bush.

He can bribe, but he cannot seduce;

He can buy, but he cannot gain

He can lie, but he cannot deceive

A friend exaggerates a man's virtues, an enemy his crimes.

Between fame and true honour there is much difference;

The former is a blind and noisy applause;

The latter is an internal and more silent homage.

As Caesar loved me, I weep for him;

As he was fortunate, I rejoice at it;

As he was ambitious, I honour him: but as he was ambitious, I slew him.

There is tears for his love: joy for his fortune;

Honour for his valour: and death for his ambition.

(Shakespeare)

Though deep, yet dear: though gentle, yet not dull
Strong without rage; without o'er flowing full

(Penhaur)

Antithesis for style of writing

Centuries ago literary men discovered that one of the best ways to point a pungent epigram was to introduce the element of contrast.

Man proposes; but God disposes.

From the trick of Antithesis was developed the rhetorical device known as 'Parallel Structure', the expression of similar or contrasting ideas in balanced clauses or sentences " Adversity is also the most social force in the world. Nothing brings people together like it. In its presence men stand shoulder to shoulder against a common enemy. Prosperity divides us; that is the bane of it. Adversity unites us; That is the glory of it.---"

"Reading maketh a full man; conference a ready man: and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if her little, he have need have much cunning' to seem to know what he doth not" (Francis Bacon)

But such carefully balanced sentences as F. Bacon's soon become tiresome, and at best are considered artificial by modern reader.

Antithesis (27. High School English Composition)

In Antithesis a striking opposition or contrast of words or sentiments is made in the same sentence. It is employed to secure emphasis. eg:-

1. Man proposes, God disposes

2. Not that I loved Caesar Jess, but that I loved Rome more.
3. Better fifty year of Europe than a cycle of Cathay.
4. Give every man thy ear, but few thy voice.
5. Speech is silver, but silence is golden.
6. To err is human, to forgive divine.
7. Many are called, but few are chosen.
8. He had his jest, and they had his estate.
9. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.
10. A man's nature runs either to herbs or weeds; therefore let them seasonably water the one and destroy the other.

19. EPIGRAM

This figure is closely allied to Antithesis.

It couples words which apparently contradict each other. The language of epigram is remarkable for its brevity.

The child is father of the man. - Words worth
By merit raised to that bad eminence. - Milton
Language is the art of concealing thought: -

(Rochefoucauld)

Natural beauty, when unadorned, is adorned the most-

(Thom son.)

Conspicuous by its absence- Disraeli

In the midst of life we are in death-Proverb

He lived a life of active idleness.

'Tis all thy business, business how to shun:- Pope

Art lies in concealing art.

Fame is the spur that the clear spirit doth raise.

(That last infirmity of noble minds)

To scorn delights and live laborious days- Milton

Ambition first sprung from your blest abodes

The glorious fault of angles and of gods. -Pope

He who lives without folly is not so wise as he imagines.

Affected simplicity is refined artfulness.

Defend me from my friends.

Silence is sometimes more eloquent than words.

Owe no man anything but to love one another.

Murder, though it have no tongue, will yet speak.

A rule more honoured in the breach than in the observance.

Great wits will sometimes gloriously offend,

And rise to faults which critics dare not mend. -Pope

The following phrases, all of common occurrence, can be classed under the heading of epigrammatic.

White lie; solemn trifling; a silent rebuke; masterly inactivity; an open secret; a tedious amusement; a pious fraud; noble revenge; expressive silence; shabby genteel.

Epigram (High School Comp)

An Epigram is a brief pointed saying frequently introducing antithetical ideas which excite surprise and ar-

rest attention. eg:-

1. The child is father of the man.
2. A man can't be too careful in the choice of his enemies.
3. Fools rush in where angels fear to tread.
4. In the midst of life we are in death.
5. Art lies in concealing art.
6. He makes no friend, who never made a foe.
7. Know then thyself, presume not God to scan
The proper study of mankind is man.
8. The fool doth think he is wise, but the wise man
know himself to be a fool.
9. Lie heavy on him, earth, for he
laid many a heavy load on thee
10. here lies our Sovereign Lord the King
Whose word no man relies on,
Who never said a foolish thing
And never did a wise one.

20. PUN

This consists in a play on the various meanings of a word, and is seldom used except for jest:-

Can the Ethiopian change his skin,
or the leopard its spots?

Yes; the leopard changes its spots, whenever
it goes from one spots to another.

A Pun consists in the use of a word in such a way that it is capable of more than one application, the object being to produce a ludicrous effect.

1. Is life worth living?

It depends upon the liver.

2. An Ambassador is an honest man who lies abroad for the good of his country.

(21. High School English Comp)

21. IRONY : SARCASM

This figure consists in making damaging remarks about some person or thing, in words, which, if they were taken literally, would imply commendation. It is expected, however, that their intended meaning will be understood from the sneering accent or manner of the speaker, or from the well known character of the person or thing referred to:-

An argument to prove that the abolition of Christianity, may, as things now stand, be attended with some inconveniences, and perhaps not produce the many good effect proposed thereby.

(Swift)

When that the poor have cried, Caesar hath wept.

Ambition should be made of sterner stuff;

Yet Brutus says he was ambitious,

and Brutus is an honourable man.

(Shakespeare)

(20. High School English)

Irony - Sarcasm

Irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed.

eg:-

1. No doubt but ye are the people, and wisdom shall die with you.
2. the atrocious crime of being a young man, which the honourable gentleman has, with such spirit and decency, charged upon me, I shall neither attempt to palliate nor deny.
3. Here under leave of Brutus and the rest
(For Brutus is an honourable man:
So are they all, all honourable men)
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me;
But Brutus says he was ambitious,
And Brutus is an honourable man.

(20. High School English)

22. LITOTES

The use of a negative before some other word, to indicate a strong affirmative in the opposite direction:-

He is no dullard (= decidedly clever)

A citizen of no mean city(= a distinguished city)

Note

By this figure such words as

"infamous "

" unprofessional "

" unchristian "

all of which have merely negative prefixes, are used in a strongly affirmative sense.

An affirmative is conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker. It is the opposite of Hyperbole.

That man is no fool.(= very clever)

I am not a little surprised. (greatly)

It is no mean city.(= very celebrated)

(25. High School English Composition)

23.APOSTROPHE

By this figure the speaker addresses some inanimate thing or some abstract idea as if it were a living person, or some absent person as if he were present.

It therefore includes Personification, besides possessing the peculiar property of address:-

Hast thou a charm to stay the morning- star

In his steep course? So long he seems to pause

On thy bold awful head, O Sovran Blanc! (Coleridge)

O Luxury! thou curst by heaven's decree,

How ill exchanged are joys like these to thee!

(Goldsmith)

How are the mighty fallen in the midst of the battle!

O Jonathan, thou wast slain in the high places.

I am distressed for thee, my brother Jonathan!

Very pleasant hast thou been to me;
thy love to me was wonderful.

(Old Testament)

Apostrophe (14. High School English Comp:)

This figure is a special form of Personification. It is a direct address to the dead, to the absent, or to a personified object or idea . eg:-

1. Milton! thou should'st be living at this hour.
2. O Friend! I know not which way I must look for comfort.
3. Roll on , thou deep and dark blue Ocean_ Roll!
4. O death! where is thy sting? O grave! where is thy victory?
5. O liberty, what crimes have been committed in thy name!
6. Wave, Munich, all thy banners wave, And charge with all thy chivalry!
7. O judgement! thou art fled to brutish beasts.
8. O Solitude! where are the charms
That sages have seen in thy face?

24. PROSOPOPÆIA (VISION)

By this speaker the writer or speaker, in relating something past , or in describing some anticipated future, employs the presents tense instead of the past or future, and thus makes it appear as if the event were actually passing before his eyes. Hence this figure is some-

times called Vision.

(a) Some anticipated future:-

I seem to behold this great city, the ornament of the earth and the capital of all nations, suddenly involved in one conflagration.

I see before me the slaughtered heaps of citizens lying unburied in the midst of the ruined country.

(b) Some past event-This is called the Historic Present:-

The sack and carnage of Delhi lasted from three o' clock in the morning until three in the afternoon. The streets echo with the shouts of brutal soldiery, and with the cries and shrieks of the inhabitants. The atmosphere reeks with blood. Houses are set on fire, and hundreds perish in the flames. Husbands kill their wives, and destroy themselves. Women throw themselves in to the wells. Children are slaughtered without mercy, and infants are cut to pieces at their mother's breasts.

(Wheeler's India)

25. ALLITERATION (Euphony)

This consists in the repetition of the same letter or syllable at the beginning of two or more words:-

By apt Alliteration's artful aid . (Pope)

Ruin seize thee, ruthless king! (Gray)

A strong man struggling with the stroms of fate.(Addison)

His heavy shotted hammock-shroud. (Tennyson)

Glittering through the gloomy glades. (Pope)
 A lode of learning lumbering in his head. (pope)

N.B

Alliteration, the repetition of a sound at the beginning of consecutive words, should generally be avoided in prose:

The first stir of the summer storm

Tis tripped ten times.

Wednesday we walked wearily.

The old phrases used in the early grades to teach clear enunciation are stylistically bad simply because they are 'tongue twisters':

A big black bear a big black bug.

She sells sea shells down by the sea shore.

I said an ice man, not a nice man.

The following phrases are objectionable:

Special species

repetition of prepositions

the tribulations of speculation

correctness to excellence.

(p 399. Modern Rhetoric)

Euphony and Alliteration (modern Rhetoric)

The following sentences violate the fundamental rule of euphony, that combinations of words should be pleasing in sound.

1. At Portland the portly gentleman handed the porter

- his portmanteau and prepared to get off the train.
2. The doctor turned the tourniquet tightly and tried to tie it.
 3. A single brilliant candle lighted the long, low library.
 4. The class exclaimed exultantly when the teacher explained that he would exclude from the examination certain extremely exercises.
 5. The first bit of fruit he bit into tasted very bitter.
 6. The child was acutely aware of its own cuteness.
 7. Unfamiliar faces are unimportant, unattractive, and usually unpleasant.
 8. I clasped my drum and started to run, but soon found out it couldn't be done.
 9. She was clinging to her singing as a means of earning a living.
 10. The way same people treat their servants is a disgrace to our race.
 11. Our team, being conscious of being superior, began being careless in the second quarter, the result being that we lost the game.

(Exercise 121. p. 411)

Euphony (Modern Rhetoric)

Upon the sound depends a large part of the effect of style .. word groups which are easy to say are effective, those which are difficult to say are not.

The phrase mis-sent missionary is unfortunate because it is hard to re-shape the mouth to pronounce sent

after mis, and because of the, repeated mis sound at the beginning of the second word.

So the phrase a lucent tube of flute sound, aside from the fact that it means nothing, offers difficulties to both tongue and ear with its U's and its consonant groups nt-t, f-fl, and t-s, which are almost impossible to pronounce without dismembering the phrase.

Naturally combinations of this kind, those in which a sound is unintentionally repeated, should be avoided.

Likewise, Alliteration, should be generally avoided in prose.

And above all, Rhymes should be avoided in prose. Since Rhymex is strictly a poetic device.

41. varo varannu varado varaharo anuttaro dhammavaram
adesayi; idampi Buddhe ratanam panitam etena
saccena suvatthi hotu.

(41. Ratanasutta; Mahaparitta)

41. The Glorious One, who knows the glory, brings the
glory. And is the peerless-expounded the glorious
doctrine

This precious jewel (holiness) is in the Buddha,
By this asseveration of the Truth, May there be the
perfect bliss.

11. asare saramatino, sare casaradassino te saram
nadhigacchanti micchasavkappa gocara

12. saraca sarato natva asaranca asarato te saram
adhigacchanti sammāsankappagocara

11. They who imagine truth in untruth and see
untruth in truth, never arrive at truth, but

follow vain desires.

12. They who know truth in truth
and untruth in untruth
arise at truth, and true desires.

(11-12- Yamaka vagga- Dhammapada)

(133-134. Theragatha)

61. Passti passo passamtam, appassantanca passati
Apassanto apassantam passantanca na passati

(61. Vappa Theagatha Ekaka Nipot)

၆၁. ပသတိံ ပသော ပသန္တံ ၊ အပသန္တံ ပသတိံ
အပသန္တော အပသန္တံ ပသန္တံ နပသတိတိ
(၆၁၊ ဝပ္ပထေရဂါထာ၊ ဧကကနိပါတ်)

194. Sukho buddhana-muppado

Sukha saddhammadesana

Sukha samghassa samaggi

Samagganam tapo sukho

(194. Buddha vagga. Dhammapada)

194. Happy is the arising of the Awakened

Happy is the teaching of the True law,

Happy is peace in the Order (church)

Happy is the devotion of those who are at peace.

(194. Buddhavagga. Dhammapada)

(f.4)

၁၄၉. ဇနော ဇနမိ သမ္ပဒ္ဓေါ ဇနမေဝသိတော ဇနော၊

ဇနော ဇနေန ဟေဋ္ဌိယတိ ဟေဋ္ဌတိစ ဇနောဇနံ။

၁၅၀. ကောဟိ တဿ ဇနေနတ္ထော ဇနေန ဇနီတေန ဝါ၊
 ဇနံဩဟာယ ဂစ္ဆိတံ ဟေဋ္ဌယိတွာ၊ ဗဟံ ဇနန္တိ ။
 (သဗ္ဗပိတ္ထောထေရော၊ ၁၄၉-၁၅၀)ထေရဂါထာ။

၁၅၁. နဟိ ဓမ္မော အဓမ္မော စ ဥဘော သမဝိပါကိနော
 အဓမ္မော နိရယံ နေတိ ဓမ္မော ပါပတိ သုဂ္ဂတိံ ။
 (ဓမ္မိကထေရ. ၃၀၄. ထေရဂါထာ)

364. Dhammaramo Dhammarato
 Dhammam anuvicintayam
 Dhammam anussaram bhikkhu
 Sadhamma na parihayati
 (364. Bhikkhu vagga: Dhammapada)

364. The monk who abides in the Dhamma
 Who delights in the Dhamma,
 Who meditates on the Dhamma,
 and is even mindfull of the Dhamma
 does not fall away from the Dhamma of the
 virtuous.

(Aramda Thera Gatha-1035,
 (Bhikkhu vagga. Dhammapada. 364)

Alliteration (Simile)

160. Jayanto bodhiya mule Sakyanam
 nandivaddhano

evameva jayo hotu jayassu jayamangale.
(160.Pubbanha sutta: Mahaparitta)

160. Just as the Lord, the most affectionate of
the Sakyas had triumphed through, at the foot
of the Bo Tree, so also may the victory be to
you and may you be successful in all the
auspicious conquests.

(160. Pubbanhasutta)

162. Sunakkhattam sumangalam
Suppabhatam Suhutthitan
Sukhano sumuhutto ca
Suyittham brahmacarisu.

(162. Pubbanhasutta: Mahaparitta)

162. May good planets, good blessings,
Good dawn, good awakening,
Good moment, good instance,
And offering good oblations to the Noble
Sages be to you.

(162. Pubbanhasutta)

The inner tangle and the outer trangle-
This generation is entangled in a tangle.
And so I ask of Gotama this question:
Who succeeds in disentangling this tangle?

(S.I. 13)

When a wise man, established well in Virtue,

Develops Consciousness near and Understanding,
Then as a bhikkhu ardent and sagacious
He succeeds in disentangling this tangle.
(S.I. 13)

Path of Purification by Banamoli Thera (1956)
Path of Purity (Pe Maung Tin)(1971)

Tangle within, without, Lo! in the toils
Entangled is the race of sentient things.
Hence would I ask thee, Liotama, of this.
Who is't can from this tangle disembroil?
The man discreet, on virtue planted firm,
In intellect and intuition trained;
The brother ardent and discriminate:
'Tis he may from this tangle disembroil.

Anto jata bahi jata jataya jatita paja
tam tam Gotama pucchamiko imam vijataye jatam?
(Sagathavagga Sum: Devata samyutta 23)

Annado balado hoti: vatthado hoti vannado:
Yanado sukkado hoti: dipado hoti cakkhudo:
So ca sabbadado hoti: yo dadati upassayam
Amatam-dado ca so hoti: yo dhammamanusasati.
(Sagatha vagga Sm: Devatasamyutta 42)

Nabbatra bojja tapasa : nabbatrindiyasamvara
Nabbatra sabbanissagga : sotthim passami paninam.
(Sagatkavagga Sm: Devata samyutta 98)
Cittena niyati loko; cittena parikassati

Cittassa ekadbammassa, Sabbeva vasamanvagu.
(Sagathavagga Snr:Devata samyutta.62)

1035. Dhammaramo Dhammarato
Dhammam anuvicintayan
Dhammam anussaram bhikkhu
Saddhamma na parihayati
(Theragatha; Anamdathera)p.347:1035

26. ONOMATOPOEIA

This is the name given to that artifice of the language, by which the sound of the words is made to suggest or echo the sense:-

- (1) Rend with tremendous sound your ears asunder with
gun, drum, trumpet, blunderbuss, and thunder
Here the vowel-sounds in the second line suggest
the idea of a loud and thundering noise.
- (2) A needless Alexandrine ends the sound, Which like
a wounded snake drags its slow length along.
An Alexandrine is a line of twelve syllables.
The tedious length of the line suggests the
slowness of a needless Alexandrine or the slow
crawling of a wounded snake.
- (3) When Ajax strives some rock's vast weight to throw
The line too labours, and the words move slow.
(pope)
The labour of reading the first of these two
lines suggests the labour with which a rock hurled.

27. PERIPHHRASIS. (CIRCUMLOCUTION)

This consists in expressing some fact or idea in a roundabout way, instead of stating it at once. Euphemism often takes the form of Peripharsis.

- The viewless couriers of the air = the winds.
(shakspeare)
- That statement of his was purely an effort of imagination = a fiction or falsehood.
- he resembled the animal that browses on thistles
= an ass.
- His prominent feature (his nose) was like an eagle's beak.

28. TAUTOLOGY (PLEONASM)

This consists in repeating the same fact or idea in different words. Such redundancy is almost always a fault in composition; but is lawful, when it adds force, clearness or balance to a sentence.

- I rejoiced at the happy sight.
- It is the privilege and birthright of every citizen in a free commonwealth to be allowed to have a voice in public affairs.

Tautology, usually the result of superficial thinking or sheer carelessness, is the use of one or more words to express an idea already clearly covered by other words used, as in the phrases-

Cold ice, good virtue, erroneous mistake

The sale of books today is doubled, because people are

buying as many books.

The adjectives merely repeat what the nouns imply. It merely repeats the idea.

The second clause of the illustrative sentence does not give the cause of the statement made by the first.

(392 Modern Rhetoric)

1. A perfectly audibly sound of laughter could be plainly heard through the door.
2. Near the veranda a round garden had been set out in a circle.
3. The airport has an intermittent light which flashes off and on.
4. The most essential requirement for an all-round actor is versatility.
5. Please refer back to page two, and I will repeat the specification again.
6. The picture was of a nude figure without any clothes on.
7. Having never married, Mr. Black was a bachelor, and still single at the age of thirty-four.
8. I noticed with surprise that Helen was completely absent from yesterday's class.
9. Dinosaurs are an entirely extinct species now.
10. Progress and advancement, learning and knowledge, schooling and Education-these things Watson scorns and looks down upon.
11. The post was perpendicular, and at right angles to the ground.
12. In conclusion I would like to summarize briefly, in as few words as possible some of the previous points I have made before this.

29.ANTICLIMAX (BATHOS)

This is the opposite to climax, and signifies a ludicrous descent from the higher to the lower:-

1. Here, thou great Anna! whom three realms obey,
Dost sometimes consul take-and sometimes tea.
2. A man so various, that he seemed to be
Not one, but all mankind's epitome;
Who in the course of one revolving moon
Was lawyer statesman, fiddler, and buffoon.

Bathos or Anticlimax is chiefly used for the purpose of satire or ridicule.

And thou, Dalhusie, the great god of war,
Lieutenant-Colonel to the Earl of Mar.

30.OXYMORON

Oxymoron is a specially form of Antithesis, whereby two contradictory qualities are predicted at once of the same thing.

- eg. 1. His honour rooted in dishonour stood,
And faith in faithful kept him falsely true.
2. So innocent-arch, so cunningly-simple.
3. She accepted it as the kind cruelty of the
surgeon's knife.

