



Mark Antony's Funeral Speech in Terms of Aristotle's Rhetorical Devices & Persuasive Modes in Shakespeare's *Julius Caesar*: A Stylistic Study

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Abstract

This paper concentrates on the skills of making the political as well as the social speech of Mark Antony at the funeral of Julius Caesar. Antony was one of the Roman strong leaders who had a strong personality in his own right. Thus, he manifested his ability of oration as a noble man to persuade, then, to manage the madding crowd about the righteous of his political and social steps. Mark Antony had shown this ability by the use of certain persuasive strategies and techniques such as Repetition, Rhetorical questions, Alliteration, Irony, Metaphor, Hyperbole and Diction. However, his use of persuasion differ dramatically throughout his speech, i.e. the contrast between the beginning stage of his speech and its end, is much the same as the distinction between the base of a mountain and its summit. The elegance of this speech is that Antony achieve his goal and made people perceived him without turning out and communicating it. The results show that, he uses the same techniques as being more persuasive techniques than others such as Alliteration, Rhetorical Questions, Repetition, Irony, Metaphor, Hyperbole and Diction. It can be said that persuasion is a social and a political situation based.

Key Words: Rhetoric; Aristotle's; Orators; Persuasion; Politics; Speeches

الخطاب الجنائزي لمارك أنتوني وفق منظور أرسطو للوسائل البلاغية وأساليب الإقناع في مسرحية
يوليوس قيصر لويليم شكسبير: دراسة أسلوبية

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المستخلص

يركز البحث على مهارات صنع الخطاب الاجتماعي السياسي الذي ألقاه مارك أنتوني في جنازة يوليوس قيصر بعد لحظات من اغتياله من قبل المتآمرين. كان أنطوني أحد القادة الرومان الأقوياء الذين يتمتعون بشخصية قوية في حد ذاته. وهكذا، أظهر قدرته على الخطابة كرجل نبيل لإقناع وإدارة الحشد الهائج حول الصالح من خطواته السياسية والاجتماعية القادمة. أظهر مارك أنتوني هذه القدرة من خلال استخدامه لاستراتيجيات وتقنيات الإقناع حسب منظور الفيلسوف اليوناني الأشهر أرسطو. تنوعت هذه الاستراتيجيات والتقنيات بين التكرار والأسئلة البلاغية والجناس والسخرية والاستعارة والمبالغة والإلقاء. ومع ذلك، فإن استخدامه لهذه الاستراتيجيات اختلف بشكل كبير أثناء خطابه، أي أن التناقض بين المرحلة الأولى من خطابه ونهايته، يشبه إلى حد كبير التمييز بين قاعدة الجبل وقمته. أناقة هذا الخطاب تكمن في أن أنطوني حقق هدفه وجعل الناس يفكرون وينظرون إلى ما يريدون ان يفعلوا دون أن يخرجوا إلى معاني أخرى. وأظهرت النتائج أنه استخدم نفس الأساليب التي وضعها وصنفها أرسطو لكونها الأكثر إقناعاً من الأساليب الأخرى أي انه استخدم الجناس، والأسئلة البلاغية، والتكرار، والسخرية، والاستعارة، والمبالغة والإلقاء. إذن يمكننا القول أن الوسائل البلاغية والأساليب الإقناعية هي حالات اجتماعية وسياسية كانت ومازالت قائمة إلى يومنا هذا.

الكلمات المفتاحية: البلاغة؛ أرسطو؛ الخطابات؛ الخطباء؛ الإقناع؛ السياسة

1. Introduction

Notwithstanding the way that, *Julius Caesar* belongs to the group of the historical plays in the classification of William Shakespeare's works, yet, it is not within his major tragedies. However, the explanation of the fame in this play particularly is that it encapsulated the most imperative and critical implications of political diversions: victory and defeat; loyalty and betrayal; mobilization and polarization; formation of alliances; the gravity of the



resistance and so forth. All these political implications - and many others- are given clear definitions in ***Julius Caesar*** in a much more practical way than any other theoretical words. Perhaps what came out of this work is the speech that Mark Antony provided to the public after the assassination of Julius Caesar. It is a subject of study in all colleges and schools of literature as well as schools of politics side by side throughout the world. Students of political sciences and students of literature enjoy the wonderful maneuver-developed speech created by Shakespeare on the tongue of Antony. Antony's speech was able to mobilize thousands of people in the description of the late king, moments after their bitter assassination against him and cheering them with his wrath and injustice to them. (Ballard, 2016).

The ascent and rise of rhetoric in Ancient Greece was one of quite interest and concern to philosophers and logicians like Plato and Aristotle. Rhetoric turned into an eloquent art form of legal advisors, lawmakers, politicians, and leaders looking to convince and persuade audiences through speech. Mark Antony's cleverness utilization and use of rhetoric plays intensely on the feelings and emotions of his Plebeian audience. What makes Mark Antony speech so persuasive is the unintentional use of Aristotelian devices: **logos, pathos, and ethos**. The first rhetorical device that Antony makes use of is **logos/logic** to persuade his audience. (Nordquist, 2009)

Certainly, Antony does not have it in an easy way. He is as a man questioned by the conspirators for his kinship with Caesar. Brutus gives him a chance to speak at Caesar's funeral, but only after Brutus- an extraordinary speaker in his own particular right- has spoken first to show their reason behind Caesar's assassination. Brutus clarifies that Antony may speak whatever great he wishes of Caesar insofar as he talks no evil of the conspirators. In any case, Antony has two points of interest over Brutus: his subterfuge and his opportunity to have the last word. It is very easy to state that Antony benefits as much as possible from his chance.

2. Rhetoric

Words have a magical power....Words are capable of arousing the Strongest emotions and prompting all men's actions.

Sigmund Freud

Rozina and Karapetjana (2009) stressed that the strategy which one person takes to get the other person do what he or she intends to be achieved is a linguistic strategy. Additionally, language is a powerful tool in politics and politicians are its users for bad and good purposes, Bev (2008) maintained. *Rhetoric* is maintained to be, "*The art or study of using language effectively and persuasively; skill in using language effectively and persuasively*" (Microsoft Bookshelf, 1998). Hence, with a specific end and goal to comprehend what may prompt to effective persuasion, rhetoric requests that there is a substantially more profound process behind the improvement of the content and structures that prompt a final presentation. In Rhetoric, a sufficient measure of time ought to be spent on both content "*WHEN and WHAT is to be imparted- for example . Caesar's funeral* " and shape "*HOW it is to be conveyed, for example. Persuasive Techniques.*" Both questions are vital for a total message, thus it should be kept in mind to guarantee the final achievement,. Hence, expressions are the choice of words to fit in a specific situation. Throughout his speech Antony gives words that fit exactly what he implied and meant. The selections of words indicate and show how Mark Antony would have been feeling at the time. (Microsoft Bookshelf, 1998) Accordingly, a speech have the function of an effective weapon if it is effectively used and the person who wants to communicate a speech should be prepared very well to present the arguments. How to achieve it, shows his or her ability.

More than any other of Shakespeare's works, *Julius Caesar* is a play that pivots upon rhetoric—both as an art of persuasion and as an artifice used to cover plan. In all of Shakespeare's works, there are scenes in which he dramatizes persuasion in dialogic situations, that is, with the investment of the addressee. The character who is to be convinced is not just present as an aloof audience; however, he effectively takes part in the dialogue. It is this highlighted trademark of persuasive dialogues which loans an uncommon



intrigue and dramatic strain to these scenes. The addressee's participation in the persuasive dialogue makes the perspective of him or her as simply an inactive casualty of the persuasion dangerous. Or maybe, it is proposed that s/he too shapes the persuasive dialogue and adds to its development. (Boden, 2004, P, 2)

2.1 Rhetoric of Aristotle

During the 4th century B.C., Aristotle composed his book ***Rhetoric*** in which he characterizes rhetoric as every single accessible means of persuasion on a subject. According to Aristotle, rhetoric has an unmistakable persuasive ability. In addition to that, it has an epistemic function, i.e., it fills in as approach to find what is known and what can be thought about a subject. Whenever we utilize language- spoken or written, we participate in a rhetorical action. In other words, it would be satisfied to say that all communication is rhetorical. At whatever point, we use language, we have a goal -a message- to be communicated or an aim to be achieved. Every one of us carry on rhetorically every time we use language. Truly, a current meaning of rhetoric is just the deliberate utilization of language to impact a group of people (Olson, 2013).

As a matter of fact, Aristotle is the father of classical rhetoric. His book ***-Rhetoric-*** launched the birth of this science more than twenty-three centuries ago. It remains the source of all contemporary theological theories. Still, it is the subject of interpretations, translations and applications as well as the subject of a dispute between rhetorician and speech scientists. Besides, Aristotle's rhetorical traditions were closely linked to political institutions. He considered rhetoric as the queen of speech; rhetoric is the basic trait that distinguishes man from the other creatures, i.e. it is the efficiency of dialogue based on the supreme value which is the human virtue that characterizes man from others. (Aristotle 1991). Hence, if it is a shameful that a man cannot defend himself with strong muscles. It is absurd that a man cannot defend himself by the use of words. If one can say that those who unfairly use words can do the greatest damage, the answer, except virtue, can be shared by all good things, especially the most useful goods such as power, health, wealth

and strategic intelligence. Fairly, it can be extremely harmful if used in an incompatible manner and justice. (Aristotle, 1991: 80)

As for Aristotle, the logical or objective elements represent a link between rhetoric and logic, philosophy and politics, while the emotional components represent a link between rhetoric with ethics, politics and psychology. Aristotle stressed that, the personal features of the speaker: orator- the political actor - have an important position. Orator becomes convinced here not because of his ideas and logic, but because of the confidence that the public emptied him as a result of the possession of oration: rhetoric and the art of rhetoric and effective seduction (Aristotle, 1991).

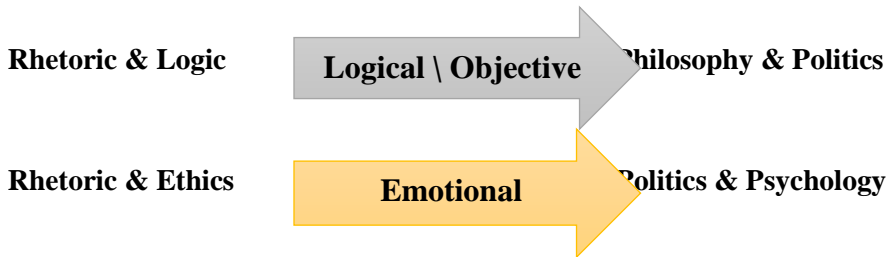


Figure No. (1) : Aristotle's Personal Features of the Speaker: Orator

It is clear, then, that rhetoric is keen to win the audience as well as the thesis advocated by the author. The goal is then to change the recipient's status, by taking them out of the state of opposition (or indifference) towards his thesis to the extent of acceptance and practical defense, e.g, Antony's speech. The purpose is to change behavior. When the behavior is changed, it means that the author has done his job. Rhetoric in this sense coincided with the birth of humanity; i.e. with the birth of civilization. When a person decides to use language as a tool to change the situation of those who participate in the construction of a society, he uses rhetoric.

Needless to say that, **Rhetoric** as well as **Philosophy** occupied the dangerous ranks of the Athenian capital. These were not only fields of knowledge that were tried in laboratories or in classrooms. But, it is the dispute existed between them over power and governance. Plato was likely after the death of his teacher Socrates- a victim of political choices and thus



rhetorical, philosophy - went to maintain that the king should be a philosopher. In this case, rhetoric was the way to exercise judgment over an expensive commodity (Aristotle, 1991).

2.2.Social Functions of Rhetoric

Rhetoric is the art of speaking to the public orally, in order to create a psychological response among the majority of it, for various political, social, ideological, cultural, etc. goals. It is an art based on a range of aesthetic effects: stylistic, vocal, rhetorical and psychological. *Rhetoric* remains an aesthetically pleasing aesthetic if it is best used to direct recipients and positive points, from love of truth, to seeking justice, and to urge good. History has saved us many bright models, the speakers: orators have combined the beauty of the phrase and the beauty of the target. Hence, there is no doubt that rhetoric, which is the creation of a creative language, creates a kind of pleasure on the part of its audience greatly affect their actions. Stylish speeches can lead people from their feelings and emotions, before their minds and principles. Therefore, it is not a crime to deceive the minds of people, and their leaders, contrary to what they declare. Thus, it is agreeable to accept that the act of pleasure is always morally beautiful, or that, it is necessary to look at the act of enjoyment with a problematic gaze, which puts pleasure, together with other human actions, in any examination or question-making process.

Aristotle and other classical rhetoricians, both Greek and Roman, attempted to arrange rhetoric by distinguishing its parts and its capacities or functions. A lot of our cutting edge comprehension of rhetoric is gotten from these classical-established sources. Indeed, even the unbelievable effect of innovation on ways we speak and compose can in any case be comprehended and dissected start right from these classical-established bases. Some portion of this classical legacy is our comprehension of the five standards or canons of Rhetoric (Olson, 2013). All people practice that little or much more debate and rhetoric, all people try within certain limits to support or refute a particular idea; defense and accusation. Thus, good argumentation through persuasion, requires knowledge of the people- audience, that we address the speech to. What changes them? What drives them? (Aristotle, 1991).



Orators, then, can exploit the social, ideological, religious and mythological conditions of the people. Their repressed desires, and their ill-willed desires to make them disobedient and sometimes lead them to commit suicide or fight in unjust wars. Effective political speech has strategic powers that enable the leader to convey the ideas he believes in, the aspirations to be reached, and his mission in its stage and subsequent stages. Consequently, minds of the public believe in them, and strive to apply them. The first means of communication with the masses is political speeches. This what exactly had been done by Mark Antony's political speech at Caesar's funeral.

3. Persuasion

When you consider the majority of the different activities that somebody can make keeping in mind the end goal to persuade you of something or that you can take to convince or persuade another person of something, you will presumably locate that these activities can be ordered into one of three noteworthy groups. Such groups are related with the three points of the rhetorical triangle. These three groups were first distinguished by the old Greeks; in this manner, they are called by Greek names. Fortunately, English has some correspondence to them.

Persuasion, then, means the attempt and the goal of one participant to change the conduct, sentiments, aims or perspective of another by communicative means (Lakoff, 1981). Persuasive discourse –speech- alludes to the semantic gadgets people use to persuade others. Connor and Lauer (1985) viewed composed persuasive discourse or speech as that which coordinates the normal, the believability, and full of feeling offers (comparing to logos, ethos, and pathos) in its (the speaker's) push to impact collaboration and identification with a crowd of people. Their investigation of diverse composed powerful persuasive discourse or speech endeavors to recognize those judicious, dependable and emotional highlights of a content that record for its convincingness and persuasiveness.

3.1. Persuasion Strategies In Antony's Funeral Speech: Aristotle's Triangle of Rhetoric

Having been permitted to live, the impressive Antony persuades the conspirators to give him a chance to speak at Caesar's funeral, despite the fact that Cassius cautions Brutus about how much people might be moved by what Antony will express. Moreover, various rhetorical tools are used by Antony in his speech, including strategies – Ethos, logos, Pathos- and techniques such as irony, repetition, rhetorical questions etc. By the use of these strategies and tools, Antony persuaded people of Rome to declare that the assassination of Casear by the conspirators was a savage demonstration and a murderous act. Thus, it is not an act for the sake of the Roman people to protect them from a dictator. He progressively hit upon the notes of *ambition* and *honourable* that after a short period of time called the two terms into location and question.

Aristotle showed that a speaker's ability to persuade a crowd of people depends on how well the speaker appeals to that crowd of people in three distinct regions: logos, ethos, and pathos. Thought about all together, these interests frame what later rhetoricians have called the rhetorical triangle. (Lutzke & Henggeler, 2009); consider figure (2).

- **Ethos** relates to the credibility of a speaker. Speakers develop ethos by appearing competent, trustworthy, and dynamic; sharing their credentials and/or relevant personal experience; presenting a balanced and non-coercive argument; citing credible sources; - using appropriate language and grammar; - being perceived as likable; and appearing engaged with the topic and audience through effective delivery.
- **Logos** relates to the reasoning and logic of an argument. Speakers appeal to logos by presenting factual, objective information that serves as reasons to support the argument. That is to say that, a speaker should present a sufficient amount of relevant examples to support a proposition; deriving conclusions from known information; and using credible supporting material like expert testimony, definitions, statistics, and literal or historical analogies.

- **Pathos** relates to the arousal of emotion through speech. Speakers appeal to pathos by using vivid language to paint word pictures for audience members; providing lay testimony (personal stories from self or others); using figurative language such as metaphor, similes, and personification; and using vocal variety, cadence, and repetition etc.

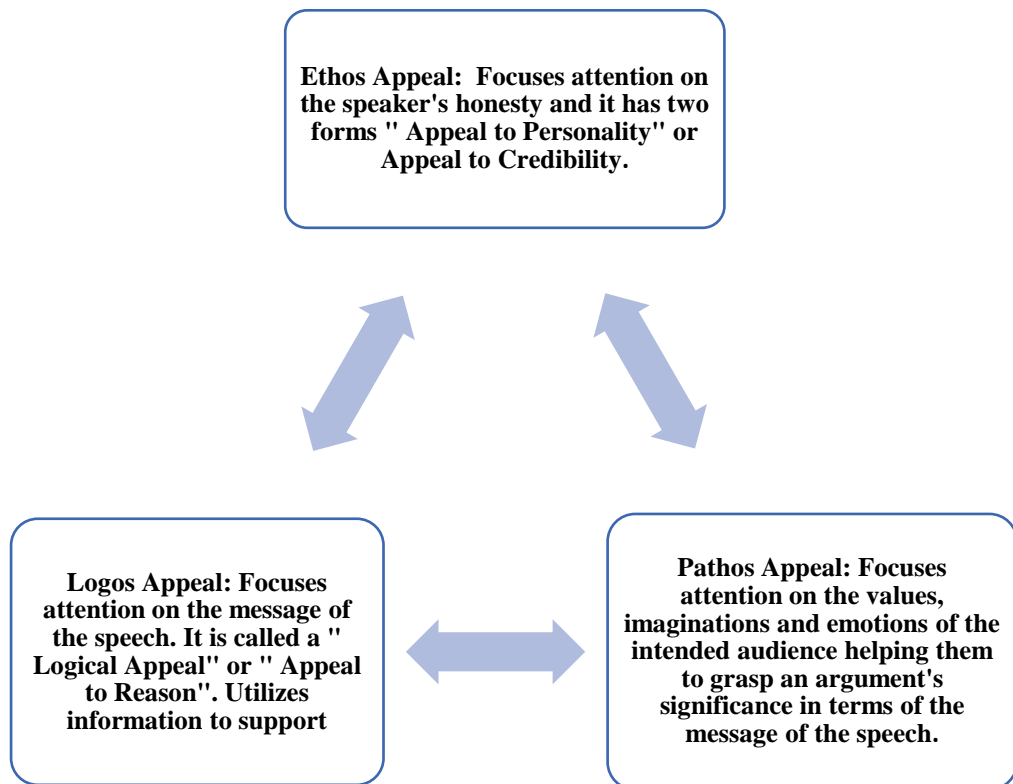


Figure No. (2): Aristotle's Triangle of Rhetoric

These Aristotle's three rhetorical verifications—ethos, logos, and pathos—have been used as persuasive strategies for a large number of years. All the more as of late, persuasive strategies have been recognized in view of theories and evidence identified with human brain research. Albeit situated in psychology, such persuasive strategies are frequently utilized and examined

in correspondence because of their job in publicizing, advertising, governmental issues, and relational connections. The psychologically based persuasive appeals we will show within Mark Antony's funeral speech are positive and negative inspiration. (Aristotle, 1991, P, 32- 33; P, 183)

3.2. Persuasion Language: Rhetorical Situation in Antony's Funeral Speech

As mentioned above, *Persuasion* is an act of influencing the mind, feelings, and wills of *Others* with an end goal to make them do, think and believe of something. Accordingly, any Rhetorical Situation includes the three appeals of Aristotle:

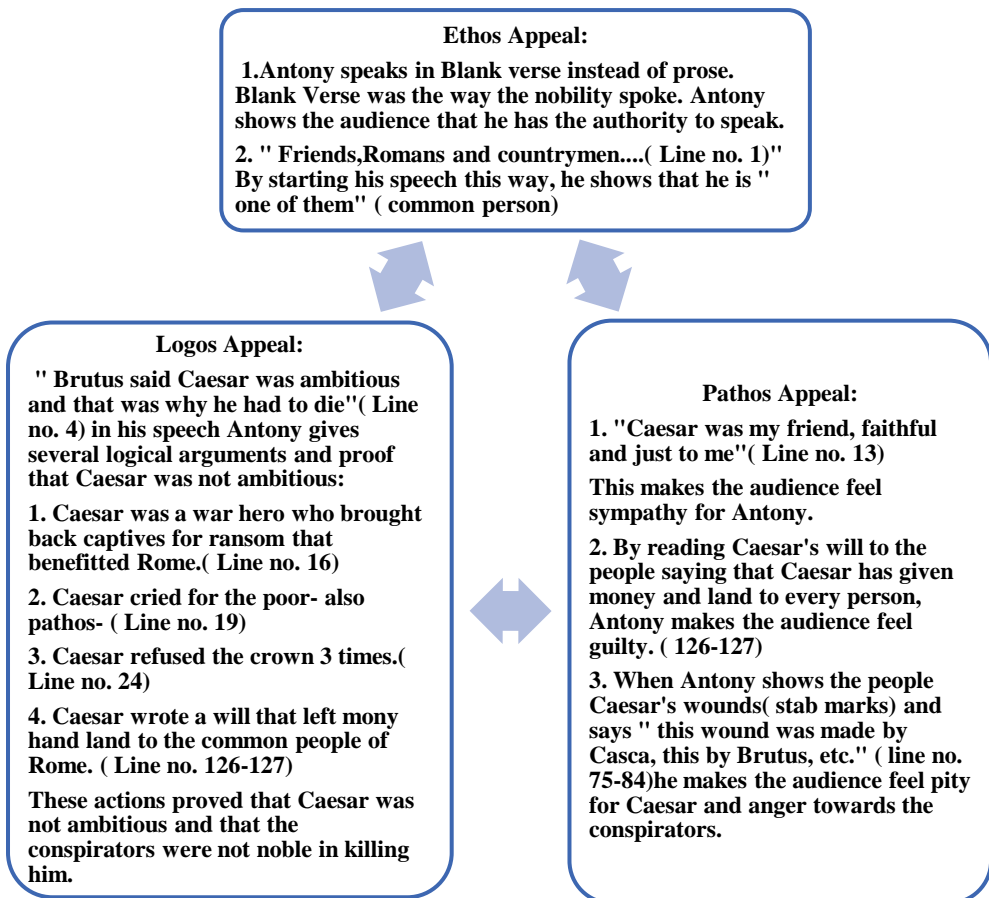


Figure No. (3): Rhetorical Situation Mark Antony's Speech

It is believed that, the Greek word "**Logos**" implies words, language and reason. It is the base root from which the English word "**Logic**" came, (Lau & Chan, 2018). Logos relates with the theme of speeches and written work, and it is interested with the actualities and the manner by which they interact. We can utilize the English word "Logic" to distinguish logos.

Logos can be facts and certainties that are used to persuade somebody. Mark Antony used a considerable measure of certainties and facts over the span of his speech. One of the key facts in his initial speech is; "**When that the poor have cried, Caesar hath wept.**" To use this, it is extremely very intelligent by Mark Antony since a large portion of the general population that he is attempting to persuade are not the richest cluster of people in Rome. Accordingly, when he used '**poor**' as the kind of people that Caesar sobbed for, the crowd conceive that it is not the right to ruthlessly kill somebody who cares and thought about them that he even cried. The second time that Antony uses logos is not in his first speech but later when he is reading and perusing the will of Caesar. He reads "**To every Roman citizen he gives, to every several man, seventy-five drachmas.**" This line conveys the ability of the power of Caesar's words to make the Roman citizens feel sorry about Caesar's death. The logos by Antony shows that Caesar cared and thought so much about his people that not only did he cry and sobbed for them, but, even he left money in his will for his people. This intensely influences the minds of the crowd, thus, they change their minds towards Caesar.

It is well known that, the Greek word "**Ethos**" is the base root of the English word "**Ethics.**" (*Legal Information Institute LII*, 2018) Ethos relates to the speaker. It has an interest with the manner by which the speaker is seen by the audience. The best words to use as equivalent words for ethos are presumably "**character,**" or "**personality**", or "**credibility.**" The most persuading use regarding ethos in Antony's speech is right from the first line of his speech: "**Friends, Romans, countrymen, lend me your ears!**" This demonstrates the fact that, Mark Antony is attempting to get in to the Roman group's hearts with his status as an honorable man. He uses explanatory incongruity all through his speech continually scrutinizing the ethos of



Brutus. On the other hand, Brutus was viewed as an exceptionally fair man by the Romans, and fundamentally anything that left his mouth must be right. Mark Antony focuses on the questionable character of Brutus many times saying: "***And Brutus is an honorable man.***" Antony at that point sums his speech up by using the expressions: "***I talk not to negate what Brutus spoke.***" This line limits the irony used by Antony and this is the place of the honorable character of Mark Antony who persuades the crowd to turn on the conspirators without really saying that what the conspirators did was the wrong thing.

"***Pathos***" in Greek, implies suffering, however the best word we can use is likely "feeling or emotions". Therefore, it is perceived that, "***Pathos***" is the base root for words, such as, "Pathetic," "Pathologist," and "Psychopath." (***Collins English Dictionary***, 2018) Pathos compares with the audience and it is interested in the feeling reactions of the audience concerning the message of the speech delivered, i.e. it is concerned with the question "***How the audience are moved by this speech?***" And, so on.

Pathos is the most astutely used component by Mark Antony. He uses a little sum in his first speech saying that "***He was my friend, faithful and just to me.***" (Line no. 13)" This reveals that Caesar was a man who is trustworthy and reliable, so it is unjust to be killed. Usually, he suggests this attentively, by using the word '***just***'. Antony then points out the wounds in Caesar's body, he points out the stabs of Casca and of Cassius, not focusing on much consideration regarding them. Then, he focuses on Brutus's stab saying "***This was the most unkindest cut of them all.***" (Line no. 84)" He then gets angry and so did the crowd. He then yells "***Whilst bloody treason flourish's over us. The dint of pity. These are gracious drops***" (Lines no. 93; 95)." He sums up by rhetorical irony, saying that the work that the conspirators have done is '***honorable***', i.e. respectable.

3.3. Persuasion Techniques in Antony's Funeral Speech

Cambridge Advanced Learner's Dictionary & Thesaurus defines techniques as "***a way of doing something that needs skill or thought.***" Thus, persuasion techniques are techniques of using a language in way or style that

will give persuasiveness to a piece of speech or writing. Kasanova (2013) stipulated, a political leader's idiolect is as he or she encompasses his or her communication policies and strategies using metaphors, repetitive mechanisms, obfuscation methods, etc. Hence, authors whether they are speakers, orators or writers can use various techniques to convince their audience- listeners, watchers or readers- with their own points-of-view. Consider the following figure:

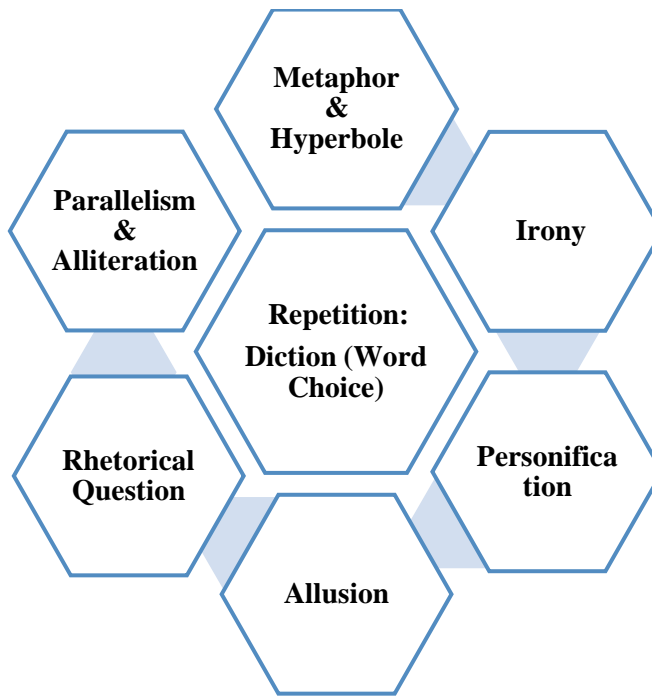


Figure No. (4): Persuasive Techniques used by Mark Antony In His Funeral Speech

Accordingly, Act III, Scene ii of *Julius Caesar* has one of the most famous speech ever written and composed for the stage. "*Friends, Romans, Countrymen, lend me your ears...*" Antony announces, and afterward he goes ahead with an effectively and a powerfully persuasive speech using some of the mentioned above techniques. Antony endeavors to gain the

support of the citizens of Rome by addressing them as his friends and countrymen. He attempts to pick up their support so as to persuade them that the executing of Caesar was unjust and out of line. He uses the word mutiny to embed a thought into their heads that what Brutus did was not moral nor ethical. That is why his words (undoubtedly, Shakespeare's words) have stayed in the human aggregate memory for so long. As this article focuses on the analysis of selected persuasive techniques applied in Antony's funeral speech, it concentrates on the following ones as they are shown in the table below. For the purposes of this analysis, the researcher has made use of the whole speech. See table No. (1).

As shown in **Table No. (1)**, Mark Antony uses these persuasive techniques to give a rhetorical mode with the form of argumentation to his speech. Antony tries to make the citizens of Rome think that Caesar's death was unjust and unethical. He uses such techniques in order to magnify and empower the impact of his speech.

Table No. (1): Persuasive Techniques in Antony's Funeral Speech

	Persuasive Techniques	No.	Examples	Lines' No.
1	Repetition: Diction:		Ambition & Ambitious; Honorable; wrong; traitors; mutiny; countrymen; friends etc.	
		10	Honorable;	10;11;15;22;27;42; 45;64;101; 103
		7	Ambition & Ambitious;	6;14;18;20;21;25;26
		7	Friends	1;13;51;99;105;108; 121
	Repetition: Phrases	10: 6	- The noble Brutus... - Brutus is an honourable man,...all honourable men	5;10;11;15; 22;27
		4	...Brutus hath told you Caesar was ambitious.	6;14;21;26
2	Verbal Irony	٤	- I come to bury Caesar, not to praise him. - Antony's speech is in <i>blank verse</i> and in this speech he puts on a show to help Brutus while really raising questions and doubts about his personality. - Throughout his speech, he expounds that he wouldn't like to mix the crowd to mutiny, yet that is precisely what he intends to do.	2 5-6; 11-12; 14-15; 21-22; 26-27;28-29 1-135

3	Alliteration	7	<ul style="list-style-type: none"> - He was my <u>f</u>riend, <u>f</u>aithful, and just to me;.... - Ambition should be made of <u>s</u>terner <u>s</u>tuff,... - Oh, judgment! Thou are fled to <u>b</u>rutish <u>b</u>easts, - Your hearts and <u>m</u>inds to <u>m</u>utiny and rage, - For I have neither <u>w</u>rit, not <u>w</u>ords, nor <u>w</u>orth, - And dying, mention it <u>w</u>ithin their <u>w</u>ills, - Take <u>t</u>hou <u>w</u>hat course <u>t</u>hou <u>w</u>ilt! 	13 20 32 40 53 135
4	Rhetorical Questions	6	<ul style="list-style-type: none"> - Did this in Caesar seem ambitious? - Was this ambition? - What cause withholds you then to mourn for him? - Our Caesar's vesture wounded? - Wherein hath Caesar thus deserved your loves? - Here was Caesar! When comes such another? 	18 25 31 97 122 133
5	Metaphor	4	<ul style="list-style-type: none"> - For Brutus, as you know, was Caesar's angel. - Whilst bloody treason flourished over us. - Show you sweet Caesar's wounds, poor, poor dumb mouths, - ..., and put a tongue In every wound of Caesar,... 	82 93 114 117-118
6	Hyperbole	2	<ul style="list-style-type: none"> -My heart in the coffin there with Caesar. -'Tis good you know not that you are his heirs, - For if you should, O what would come of it? 	35 60 61

The technique that uses the same words or phrases- repeating- but with slight differences is called diction, wordplay or word choice (Moore, 2003). Thus, distinctive types of repetition are used many times- **repetition** of words & repetition of phrases. It is well known that, you can use repetition in several ways, such as repeating words at the beginning of sentences, or to repeat some of the same phrase from time to time to fix it in the memory of the audience. The three most repetitive used words are *honourable* (10 times); *ambitious & ambition* (7 times) and *Friends* (7 times). These words

are very important to his speech; for, they are the reason behind the main contention. Shakespeare uses this to emphasize Caesars horrible, unjust demise, and how even inanimate (Line no. 119) objects would rise from their stationary positions to rebel against the traitors who supposedly did the gruesome task for Rome. Antony goes on and declares that, they who have done this deed are honorable and wise no doubt, will with reasons answer you. (Lines no. 103-104) Antony continues to add ironic descriptions to Brutus and his followers' act of assassination. This makes it seem as though Brutus and his followers receive several insults in one line.

Needless to say that, Irony is defined as ***“the use of words to convey a meaning that is the opposite of its literal meaning.”*** (<https://www.dictionary.com/browse/irony>) Thus, it is a figure of speech where what is maintained is just the opposite of what is meant to be, ***“For Brutus is an honourable man; So are they all, all honourable men.*** (Lines no. 10-11) He stresses that they are savvy and fair men, despite the fact that they had no one reason or explanation behind murdering Caesar. This makes his speech very effective and successful on the grounds that he in a roundabout way tells the crowd that Caesar was a decent, good, respectable and noble ruler who's no damage and just implied them good and great. Thence, these supposed 'good' men execute Caesar with no reason.

When somebody uses the same initial consonant that can be much more effective, is called ***alliteration***. (Moore, 2003) A very important example of this technique is when he says, ***“For I have neither writ, nor words, nor worth, Action, nor utterance, nor the power of speech To stir men's blood; (Lines no. 110-112)”*** Antony gives the impression that he is harmless and that his words have no effects on the great men that are standing here in the crowd. He had done so, to make himself seem lowly compared to his citizens. By declaring that the citizens are very important, he wins most of the audience's attention and he is ready to deliver the most crucial part of his speech.

It is a very good idea to ask a question or series of questions to introduce a topic for speech. This technique, which is a very common one, is called puzzled, redundant or ***rhetorical questions***. (Moore, 2003) ***Rhetorical***



Questions are questions that do not require an answer and are asked only to give certain effects, i.e. only for impact or to lay accentuation on some point talked about when no genuine answer is normal. They are engaged and approached the audience and evoked them to perceive the issue and agree with the author's answer, or intended that the answer is so clear that anyone who disagree is foolish “ *What cause withholds you then to mourn for him?* (Line no. 31); *Wherein hath Caesar thus deserved your loves?*(Line no. 122).”

“ *Show you sweet Caesar's wounds, poor, poor dumb mouths, And bid them speak for me; ...*(Lines no. 114-115)” This is a very clear and important example of a metaphor when Antony compares Caesar's stab wounds to mouths that can speak of the treachery of Brutus and the other conspirators. Here, Antony creates a metaphor communicating the idea that Caesar's wounds or injuries are mouths that cannot speak, so Antony will represent them. In this manner he has completed a mind blowing occupation of persuading

To sum up, Mark Antony knows exactly well that his audience who were pro-revolutionaries would not ask him what he was saying. He is in the place of the skillful speaker or orator, while they are in the place of the untrained recipients, i.e. he offered no evidence of the validity of what he was saying, but his speech. Thence, fully aware of this, he devours his energies in the act of persuasion, beginning with a declaration of the extent of Caesar's love to them, and planning for their richness and happiness, if not surprised by the hands of the traitors! He shows them signs, which he knows they want to believe, as these signs address their dreams in richness and happiness.

Conclusion

According to Aristotle, politics was the supreme science. For, it sought the highest goal, which is to achieve happiness to all citizens. As for the rest of the sciences, they grow and decline according to their relation to this supreme science. As a consequence, and in the light of the above analysis, the researcher reached the facts that it does not matter if Antony's speech is real or created; for, it is a sign of timelessness to others, which no one disputes.



That is why it deserves to be an example. It is a base example to every political or social speech that provokes minds to control bodies. Hence, the dismantling of its meanings, and the detection of the magic influence, gives a signal to all recipients of how mental reflection is made with the orators' speeches enhance by the laws of logic. So, one must comprehend the use of rhetoric and persuasive techniques to give convincing procedures to his speech.

Actually, the vital occasion of the play is not the assassination of Caesar, but the funeral speeches that tail it. Besides, Antony's speech is considered to be the first political speech in history that all passionate political speeches are measured by what he had already done. That is to say that, it is a golden example of the power of words to manipulate emotions, to serve the political aims and goals, which will not be almost honest.

The persuasive tools whether strategies or techniques used by Shakespeare gives us a smart thought and good idea in how Antony would have been thinking when he made his speech. Structure-wise, comparative subjects or thoughts are grouped and separated just like sections and paragraphs. He stops to hear the crowd and to find out whether they comprehend what he is talking about or not, after that he proceeds to his next argument to additionally persuade the crowd to go against the conspirators. He then closes his arrangement with the saying of "***Here was a Caesar! When comes such another!***" (Line no. 133)



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Appendix

Mark Antony speaks to the Roman crowd after Brutus tried to justify the killing of Julius Caesar

Friends, Romans, countrymen, lend me your ears; 1
I come to bury Caesar, not to praise him. 2
The evil that men do lives after them; 3
The good is oft interred with their bones; 4
So let it be with Caesar. 5
The noble Brutus hath told you Caesar was ambitious: 6
If it were so, it was a grievous fault, 7
And grievously hath Caesar answer'd it. 8
Here, under leave of Brutus and the rest— 9
For Brutus is an honorable man; 10
So are they all, all honorable men— 11
Come I to speak in Caesar's funeral. 12
He was my friend, faithful and just to me: 13
But Brutus says he was ambitious; 14
And Brutus is an honorable man. 15
He hath brought many captives home to Rome 16



Whose ransoms did the general coffers fill:	17
Did this in Caesar seem ambitious?	18
When that the poor have cried, Caesar hath wept:	19
Ambition should be made of sterner stuff:	20
Yet Brutus says he was ambitious;	21
And Brutus is an honorable man. 22	
You all did see that on the Lupercal 23	
I thrice presented him a kingly crown,	24
Which he did thrice refuse: was this ambition?	25
Yet Brutus says he was ambitious;	26
And, sure, he is an honorable man. 27	
I speak not to disprove what Brutus spoke, 28	
But here I am to speak what I do know. 29	
You all did love him once, not without cause:	30
What cause withholds you then, to mourn for him?	31
O judgment! thou art fled to brutish beasts,	32
And men have lost their reason. Bear with me;	33
My heart is in the coffin there with Caesar,	34
And I must pause till it come back to me. 35	
But yesterday the word of Caesar might 35	
Have stood against the world; now lies he there. 36	
And none so poor to do him reverence. 37	
O masters, if I were disposed to stir 38	
Your hearts and minds to mutiny and rage, 39	
I should do Brutus wrong, and Cassius wrong, 40	
Who, you all know, are honorable men: 41	
I will not do them wrong; I rather choose 42	
To wrong the dead, to wrong myself and you, 43	
Than I will wrong such honorable men. 44	
But here's a parchment with the seal of Caesar; 45	
I found it in his closet, 'tis his will: 46	
Let but the commons hear this testament— 47	
Which, pardon me, I do not mean to read— 48	
And they would go and kiss dead Caesar's wounds 49	
And dip their napkins in his sacred blood, 50	
Yea, beg a hair of him for memory, 51	
And, dying, mention it within their wills, 52	
Bequeathing it as a rich legacy 53	
Unto their issue. 54	
Have patience, gentle friends, I must not read it; 55	



It is not meet you know how Caesar loved you.	56
You are not wood, you are not stones, but men;	57
And, being men, bearing the will of Caesar,	58
It will inflame you, it will make you mad:	59
'Tis good you know not that you are his heirs;	60
For, if you should, O, what would come of it! 61	
Will you be patient? Will you stay awhile? 62	
I have overshot myself to tell you of it:	63
I fear I wrong the honorable men	64
Whose daggers have stabbed Caesar; I do fear it. 65	
You will compel me, then, to read the will? 66	
Then make a ring about the corpse of Caesar,	67
And let me show you him that made the will. 68	
Shall I descend? And will you give me leave. 69	
If you have tears, prepare to shed them now. 70	
You all do know this mantle: I remember	71
The first time ever Caesar put it on;	72
'Twas on a summer's evening, in his tent,	73
That day he overcame the Nervii:	74
Look, in this place ran Cassius' dagger through:	75
See what a rent the envious Casca made:	76
Through this the well-beloved Brutus stabbed;	77
And as he plucked his cursed steel away,	78
Mark how the blood of Caesar followed it,	79
As rushing out of doors, to be resolved	80
If Brutus so unkindly knocked, or no;	81
For Brutus, as you know, was Caesar's angel: 82	
Judge, O you gods, how dearly Caesar loved him! 83	
This was the most unkindest cut of all;	84
For when the noble Caesar saw him stab,	85
Ingratitude, more strong than traitors' arms,	86
Quite vanquished him: then burst his mighty heart;	87
And, in his mantle muffling up his face,	88
Even at the base of Pompey's statua,	89
Which all the while ran blood, great Caesar fell. 90	
O, what a fall was there, my countrymen! 91	
Then I, and you, and all of us fell down,	92
Whilst bloody treason flourished over us. 93	
O, now you weep; and, I perceive, you feel 94	
The dint of pity: these are gracious drops. 95	
Kind souls, what, weep you when you but behold 96	



Our Caesar's vesture wounded? Look you here,	97
Here is himself, marred, as you see, with traitors.	98
Good friends, sweet friends, let me not stir you up	99
To such a sudden flood of mutiny.	100
They that have done this deed are honorable	101
What private griefs they have, alas, I know not,	102
That made them do it: they are wise and honorable,	103
And will, no doubt, with reasons answer you.	104
I come not, friends, to steal away your hearts:	105
I am no orator, as Brutus is;	106
But, as you know me all, a plain blunt man,	107
That love my friend; and that they know full well	108
That gave me public leave to speak of him:	109
For I have neither wit, nor words, nor worth,	110
Action, nor utterance, nor the power of speech,	111
To stir men's blood: I only speak right on;	112
I tell you that which you yourselves do know;	113
Show you sweet Caesar's wounds, poor, poor dumb mouths,	114
And bid them speak for me: but were I Brutus,	115
And Brutus Antony, there were an Antony	116
Would ruffle up your spirits and put a tongue	117
In every wound of Caesar that should move	118
The stones of Rome to rise and mutiny.	119
Yet hear me, countrymen; yet hear me speak.	120
Why, friends, you go to do you know not what:	121
Wherein hath Caesar thus deserved your loves?	122
Alas, you know not: I must tell you then:	123
You have forgot the will I told you of.	124
Here is the will, and under Caesar's seal:	125
To every Roman citizen he gives,	126
To every several man, seventy-five drachmas.	127
Moreover, he hath left you all his walks,	128
His private arbors and new-planted orchards,	129
On this side Tiber; he hath left them you,	130
And to your heirs for ever, common pleasures,	131
To walk abroad, and recreate yourselves.	132
Here was a Caesar! When comes such another?	133
Now let it work. Mischief, thou art afoot,	134
Take thou what course thou wilt!	13