INTRODUCTION

Aristotelian Rhetoric though addressing Speaker, Listener, and Message is primarily audience oriented.

1. Rhetoric is the faculty of discovering in the particular case all the available means of persuasion
2. Rhetoric is the counterpart of the dialectic
   a. Once you have found the proper or valid argument through logic, then you employ the art of rhetoric to put it in persuasive form.
3. Rhetoric has no proper subject matter

I. INVENTION or Discovery (Inventio is the Latin and Heuresis Greek)
The first of the five canons of rhetoric. Invention was concerned with a system or method for finding arguments that would support whatever case or point of view espoused

A. There are two kinds of proofs that affect and thus bring about persuasion
   1. Inartistic proofs which are aspects not directly controlled by the speaker (nature, gravity)
   2. Artistic proofs which are those aspects controlled by the speaker and must be supplied by the speaker's Invention. These are the domain of rhetoric
      a. Ethical Proofs (E ethos) Having to do with the Speaker (ii., 1:18, 92) Evincing through the speech a personal character that will win the confidence of the listener. Having to do with intelligence, character, and goodwill.
II. DISPOSITION OR ARRANGEMENT OR ORGANIZATION OR STRUCTURE

(Dispositio is Latin, Taxis is Greek) This is the second canon of rhetoric. This canon is concerned with effective and orderly arrangement. According to Aristotle it has only two parts, state your case and prove it, though he does recognize four parts. Later there were six parts (Corbett p. 36)

A. Proem (an exordium) (the introduction)
   1. Introduces the subject and gains good will of audience

B. Narration (narratio) (statement)
   1. Outlines the case or subject

C. Arguments pro and con
   1. Advances arguments in behalf of the case or subject

D. Epilogue (peroration)
   1. Sums up and makes final attempt to win the audiences' goodwill toward you and ill disposed toward your opponent
   2. Makes your side strong and the other side weak
   3. Puts audience in correct emotional state
   4. Must refresh their memories
   5. Close with asyndeta
      a. Parallel expressions without connectives
      b. "There is the villain who duped you; there is he who quite beguiled you; there is he who had in hand utterly to betray you."
III. STYLE or Diction or Language or Content (Greek is lexis, Latin is elocutio) is the third Canon of Rhetoric. STYLE is the choice of words, the syntax. STYLE comes from choosing and combining words as you compose and deliver the speech. The qualities of your style are derived from the meanings of words, their grammatical constructions, and their collective psychological impact. It is your personal (style) manner of expression. (Arnold 226). Style is thought to be a difficult concept to be defined. Famous definitions of style, like Buffon’s "style is the Man (Person).", Swifts' "proper words in proper places," Newman's "style is a thinking out into conceptions".

Renaissance rhetorics were devoted exclusively to a consideration of style. (for further discussion see Corbett 414)

A. Three levels of style
1. Low or Plain style (attenuata, subtle)
   a. appropriate for instructing (docendi)
2. Middle or Forcible style (mediocris, robusta)
   a. appropriate for moving (movendi)
3. High or florid style (gravis, florida)
   a. appropriate for charming (delectandi)

B. All rhetorical considerations of style involve some discussion of choice of words

C. Clarity and Liveliness were the most important elements of style to Aristotle

D. It should be appropriate to the situation
E. The current idiom should be used
F. It should be free of bad taste -- no employment of queer words, incorrect words, rare words, farfetched metaphors
G. Avoid ZEUGMA Avoid ambiguity
H. Use varied rhythms like iambic for liveliness. Use lively sayings
I. (see Rhetoric 217 and 182)
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B. All rhetorical considerations of style involve some discussion of choice of words
C. Should be clear and appropriate use current idiom
D. Free of bad taste (employment of vulgar words) or false and absurd metaphors
E. Use of good similes, metaphors, antitheses avoid zeugma
F. Avoid ambiguity
G. Iambic - use varied rhythms
H. Lively sayings, etc., (see Rhetoric p. 217, 182)

I. Style comes from choosing combining words as you compose the speech. The qualities of your style are derived from the meaning of words, their grammatical constructions, and their dialectic and psychological impact. It is your personal style mark of expression. (Arnold p. 316)
IV. MEMORY (Latin memoria and Greek mneme) is the fourth canon or rhetoric and is concerned with the memorizing of speeches. Of the five canons, the least attention is paid to memory. There was some attention to memory in the schools of the sophists, where the speaker's memory was trained largely through constant practice. Memoria refers to that body of theory that concerns managing and controlling utterance, according to plan when speaking occurs (Arnold 332). More than memorizing or recall of a plan is involved.

"Speakers face problems involving memoria from the outset of speech preparation. They must choose subjects they will be able to command; they must set purposes they will still understand when they are speaking; they must build structures and frame outlines and notes they, themselves, will be able to follow; they must choose language natural enough to them so they will be able to command it under pressure; they must keep their wits and all their plans about them as they speak." (Arnold p.332)
V. DELIVERY (Pronuntiatio is the Latin and Hypokrisis is the Greek) is the fifth canon of rhetoric. It as neglected until the elocutionary movement began about the middle of the 18th century. Of course the name of the movement adds to confusion for elocution means style.

A. Voice (modulation), pitch, volume, emphasis, pause, phrasing

B. Gesture (actio)

C. When asked what was the most important part of rhetoric, Demosthenes, the greatest of Greek orators replied, "Delivery, delivery, delivery..."

D. Aristotle said delivery must be attended to as "something we are taught to do." It is not enough to know what to say, we must know how to say it. (Aristotle 327)

For further information refer to:

Rhetoric is the counterpart of the dialectic.

Once you have found the proper (or valid) argument through logic, then you employ the art of rhetoric to put it in persuasive form.
RHETORIC IS THE FACULTY OF DISCOVERING IN THE PARTICULAR CASE ALL THE AVAILABLE MEANS OF PERSUASION.

The basis of the art of speaking is discovery of where and how the speaker's knowledge, interests, and purposes MEET the knowledge, interests, and purposes of the listeners who share the meeting (the rhetorical situation).

We can't know who will be in the audience or what the subject will be, but we can say that your listeners will generally want a good opinion of themselves both in their own eyes and in those of others. Self-respect and popular esteem are other active needs. (Annals, p. 77)
b. Emotional Proofs or appeals (Pathos) Having to do with the Listeners. (Book ii). Engaging the listener’s emotions feelings or sympathies.

c. Logical appeals or proofs (Logos) Having to do with the message and Speech Content.

1. Logical proofs consist of the use of enthymemes and examples.
   a. Examples correspond to the induction of the dialectic (I, 2, p.14).
   b. Enthymemes correspond to the syllogisms of the dialectic i.e., deductively. They are incomplete syllogisms. (I,2, pg. 10)

2. Aristotle’s rhetorical reasoning (example/enthymeme) indicates that an audience knows and wants and can make use of must be the chief content in all rhetorical situations. In scientific reasoning and discovery the wants of an audience have no place. Aristotle’s great contribution to understanding rhetorical invention was that though its processes resemble scientific investigation, they are different because the audience to be addressed must always guide the speaker’s search for ideas and his or her creation of chains of reasoning. (Aristotle v. 310)

B. Topics (Topoi is Greek and the Latin is Loci) The method that classical rhetoricians devised to aid the speaker in discovering matter for the three modes of appeals was the “topics”.

1. Place where arguments are found in speaker’s own mind or mind of others--commonplaces

2. Lines or arguments

(We have dealt with the means by which the hearer may be persuaded namely by appeals to emotion, the character impressed upon the speech, and argument. We have next to treat arrangement since it is not enough to know what to say.)
III. There are three kinds of rhetoric

A. Deliberative (political, advisory)
   1. The divisions are exhortation and dissuasion
   2. Its time is the future
   3. Its ends are expediency and inexpediency
   4. Its subjects are good things and bad
   5. It concerns advice and advice concerns happiness
   6. Since it concerns the interest of the audience the orator must know
      the means to the good—a working definition (I.586)

B. Forensic (legal)
   1. The divisions are accusation and defence
   2. Its time is the past
   3. Its ends are justice and injustice
   4. It concerns wrong doing, just and unjust

C. Epideictic (ceremonial)
   1. The divisions are praise and blame
   2. Its time is the present
   3. Its ends are honor and dishonor
   4. The subjects are virtue and vice, the noble and the base