

Masses at the Mercy of Orators: Shakespeare's Mark Antony's and Friar Laurence's Models for Teaching and Practising Oratory

Omowumi Olabode Steven Ekundayo

Department of English and Literature, University of Benin, Benin City

Abstract

Words, they say, have charms and the power of life and death. This essay examines the rhetoric of Mark Antony at Caesar's funeral in *Julius Caesar* and Friar Laurence's speech in several scenes in *Romeo and Juliet* with a view to identifying and analysing the linguistic, literary devices and socio-contextual factors that the orators deployed to make them inimitable rhetorical models. The primary data are the rhetorical features extracted from Mark Antony's speech in Shakespeare's *Julius Caesar* Act 3 Scene 2 and Friar Lawrence's speech in *Romeo and Juliet* in Act III, Scenes III and IV; and Act V, Scene II while the secondary data were sourced from printed works and the Internet. The textual method of analysis was used to present and describe the primary data in line with Aristotle's theory of rhetoric and a new socio-contextual model of rhetoric innovated in this paper. The paper established that the remarkable success of the oratories is hinged on the orators' personal knowledge and acknowledgement of characters personalities, their knowledge of history, skilful use of language, an artful stirring and steering of the audience mindset, and a careful buildup of truth, facts and proofs. The paper finds a link between leadership and oratory, recommends that public speakers and leaders in all spheres of life pay attention to the ingredients of the great rhetoric models of Shakespeare's Mark Antony and Friar Laurence.

Keywords: Rhetoric, Mark Antony, Friar Laurence, Rhetoric Socio-Contextual Model, logos, pathos, ethos

1. Introduction

The Holy Bible states that God created the world with words (Genesis, Chapter 1; John, Chapter 1) and Solomon in the Bible says that “a word fitly spoken is like a goad of gold in a setting of silver” (Proverbs, 25, verse 11). A Yoruba aphorism advises humanity to “fear those who have sweet mouths (gifted orators) because they can make people walk with their

heads or turn them to fires or congealed oils.” The subject of rhetoric and oratory has been of serious concern to scholars, philosophers, politicians, public speakers, grammarians and rhetoricians. According to Big Fish Presentation (2017), “words possess the power of life and death. Public speaking is the number one fear in America. Death is number two. From sweaty palms to cracking voices, speaking publicly can be terrifying, yet it is a crucial skill to have in the business world” (p.1). The universal concern for effective public speaking has led to the teaching of rhetoric, the training of politicians and leaders in public speaking and the propounding of diverse theories of rhetoric. It is therefore necessary to theorise rhetoric, identify, analyse and highlight models of rhetoric for the purposes of teaching it and facilitating effective public speaking. Shakespeare's Mark Antony's in *Julius Caesar* and Friar Laurence's in *Romeo and Juliet* have been selected for analysis in this paper.

Julius Caesar by William Shakespeare is a historical play about the Roman Emperor Julius Caesar who was murdered on 15 March 44 BC. Marcus Antonia, Caesar's friend, is a politician, administrator and orator. As a literary character, however, Julius Caesar is assassinated on the *Ides of March* at the Capitol, a day he is supposed to have been crowned the King of Rome. His assassination leads to a civil unrest in Rome, instigated by Mark Antony's inciting oratory, and thereafter Anthony is crowned the ruler of Rome.

In *Romeo and Juliet*, Romeo and Juliet, two young lovers from the enemy families of the Capulet and Montague, fall helplessly in love with each other. Friar Laurence's ingenious intervention to create an enabling environment for them to consummate their avowed love for each other, after a secret marriage, results in their committing suicide for each other, thereby endangering Friar Laurence's life. He has to explain and justify his intervention in the events that culminated in their committing suicide. His rhetoric comes in handy here.

Enquiries into the nature and function of rhetoric dates back to classical times and stretches through the Roman epoch to the modern times. According to Golden, Berquist and Coleman (1993), “the ancient Greeks were the first to systematically write down recommendations for making speech persuasive to others” (p. 4). Winkler and McCuen (1974), say that “rhetoric is involved in every situation in which communication takes place” and, everybody in the society makes use of rhetoric.

“Advertisers use the principles of rhetoric to sell products, politicians to win votes; and parents, to scold children” (4). However, we must categorise and differentiate levels of rhetoric; for example, the Mark Antony's quintessence far outweighs an advertiser persuading his/her target audience or a parent scolding her child. Mark Antony's funeral oration is so classical that many critics and scholars have paid due attention to it.

Eileen (2008) identifies how Antony sways his hostile and volatile audience and Newman (2015) examines the multifaceted layers of Antony's oration from the perspectives of rhetoric, advocacy and ethics, among several other analyses of the oration. Although several insightful studies have been devoted to Antony's rhetoric quintessence, including Ehimen (2016), there is room to expand the frontiers of knowledge and add fresh insights. Besides, Friar Laurence's models in *Romeo and Juliet* has not been analysed as much as Mark Antony's. J.V (2011) identifies the literary devices in Mark Antony's oration and says that that pathos is the main appeal of the speech with casual reference to ethos and logos. However, there are more examples of logos and ethos in the speech and also more than casual references to ethos and logos.

This paper therefore examines Antony's speech engendered by Caesar's assassination, Brutus treachery and Antony's mindset to avenge Caesar's murder. It also examines Friar Laurence's rhetoric to dissuade Romeo and Juliet from committing suicide after the murder of Tybalt by Romeo in self-defence; and before Juliet's imminent wedding with County Paris after she has secretly been wedded with Romeo. Laurence's speech at the suicide grave of Romeo and Juliet is also examined. The paper compares the two outstanding orations in Shakespeare's dramatic oeuvres, which most works on Mark Antony's speech have not done. The strength of this paper lies in its qualitative and comparative approach of identifying all the devices used line by line, accounting for their frequencies and effects, examining the extra-linguistic factors that aided the success of Antony's and Laurence's oratories and providing an expanded socio-contextual framework for analyzing, teaching and practising rhetoric. In addition, unlike Antony's oratory, Friar Laurence's speech has not received much attention, especially from a comparative perspective.

Consequently, the essay sets out to expand the frontiers of knowledge in rhetoric based on, but not restricted to, the theory of rhetoric

by Aristotle. Specific artistic features, contextual factors and catalysts, which include the killing of Caesar, the orator (Mark Antony), his subject matter (Julius Caesar), his audience, his opponents and his mindset (which is to incite his audience), on the one hand; and Laurence's speech and motives, on the other hand, are identified and discussed. All these features are then conceptualised and captured in a Socio-Contextual Model for teaching, practising, analysing and understanding rhetoric. Specific lessons that prospective and practising orators, politicians and leaders can learn from Antony's and Laurence's models are also underscored. Subsequent sections of the paper present the research objectives, methodology, theoretical background and literature review, results and discussion, findings and conclusion.

2. Literature Review and Theoretical Framework

A good number of works have been done in this area, particularly on Mark Antony's speech. Winkler and M' Cuen (1974) observe that “judging the effectiveness of a work is, in fact, the chief business of rhetoric...while grammar may speak in terms of standards, rhetoric speaks only in terms of effectiveness” (p. 5). Although Plato's Gorgias agrees that rhetoric is concerned with speech, not every speech can be adjudged a piece of rhetoric. A speech has to possess the quality of effectiveness for it to qualify as a piece of rhetoric. Winkler and M'Cuen (1974), say that “rhetoric is involved in every situation in which communication takes place” and, everybody in the society makes use of rhetoric. “Advertisers use the principles of rhetoric to sell products, politicians to win votes; and parents, to scold children” (p. 4). The rules of grammar are often employed in rhetoric and if the effectiveness of a communication piece is the issue at stake, then some grammars do have rhetoric. Here is a point in which scholars should exercise care because using the criterion of effectiveness alone may reduce all forms of rhetoric and oratory to the same level. We must differentiate them because everyday speech and interaction that is successful is not oratory or sublime rhetoric, as in the models of our focus, and many other great world speeches. There is sublime rhetoric and oratory, the one that changes the affairs of men radically or turns the direction of history and public opinion, as in Antony's and Lawrence's models. These leading types ought to be differentiated from others such as routine rhetoric in adverts, interpersonal contacts, or flattery in personality

citations and eulogies.

Erickson (2004) also says that “rhetoric was an important part of Greco-Roman education which enabled politicians and others who spoke in public to persuade their audience in an efficient and effective manner” (p.1). The habit of reducing rhetoric or oratory to every successful verbal or language performance, written or spoken, should be done with caution and a sense of differentiation. In this all-comers and all-inclusive sense, if a mother tells her crying child “Keep quiet” and the child obeys, then it is rhetoric. If one tells his friend, “please meet me up at 10 p.m. in the party, you idiot” and the addressee says “yes sir, I will”, rhetoric has taken place because it is effective. Rhetoric should be the best for the greatest of human affairs, as Gorgias opines. It should be a speech or writing that crushes hard beliefs and opinions, changes a serious cause in motion or sets a serious cause in motion, steers the mind and stirs emotions, and that is why such great oratories are often cited and studied, not the cry of a child to a mother or just any successful use of everyday language.

Over the years, scholars and literary critics have attempted the analysis of Mark Antony's speech as a piece of rhetoric. Kleinchenz (2018) concludes that Mark Antony's speech succeeds because of his mastery of 'emotion, subtlety and Logic' (p.1). From a Discourse perspective, Eilen Dunleavy says that Antony plays upon the people's emotions, creates a common bond between himself and the crowd by continually addressing them as “friends”, “Romans,” and “countrymen,” which is true. Dunleavy's emphasis is on the success and result of the speech, which this paper confirms and further examines substance and form and the extra-linguistic factors that enhanced the speech in juxtaposition with Laurence's models. Newman (2015) says that Antony's speech is crafted with parallelisms and rhythmic repetitions which influence its audience. This paper accounts for all the rhetorical strategies that ennoble Antony's and Laurence's oratories in the two primary texts of study.

Romeo and Juliet is one of Shakespeare's most studied and performed plays apparently because of its exciting subject matter with themes and dramatic devices. Commenting on the classic content of *Romeo and Juliet*, Rowe (2008) asserts that our deepest feelings are attached to those we love and hate who satisfy our dire needs or invoke our greatest fear. Clapp (2016) is of the view that the plot of the play is slapdash, its episodes coincidental and its major characters doomed.

Dickson (2016) says that the play has young love, old vengeance, violence and death as its themes, which give the play a universal appeal. Most critical comments on the play concentrate on its obvious subject matter of love, family feud and death. A central character in these phenomenon is Friar Lawrence, who manipulates other characters with his rhetoric and good offices. His rhetoric and action in great measure are the catalysts and dissolvers of the brief moments of joy and keen deaths at the end of the play.

Theoretical Background

The analysis is predicated on a Socio-Contextual Model for Rhetoric innovated in this paper and Aristotle's theory of rhetoric though there have been many classical and modern theories of rhetoric postulated from the Greco-Roman times to the present age. In *Gorgias*, Socrates engages Gorgias, Polus, etc on a discussion on rhetoric. Gorgias reveals that “rhetoric is for the greatest of human affairs...” and for the good of society. But Jasper (1993) cautions that “never far away is the anxiety that rhetoric may be used by the wicked man as a tool for manipulation to his own evil ends” (p.17). Aristotle conceptualises three types of reasoning and persuasion in rhetoric: “Of the modes of persuasion furnished by the spoken word, there are three kinds: the first kind depends on the personal character of the speaker [ethos]; the second on putting the audience into a certain frame of mind [pathos]; the third on the proof, or apparent proof, provided by the words of the speech itself [logos]” (Jaffe, 2007, p. 332).

Logos, pathos and ethos thus stand as the classical triad of rhetoric. Logos refers to the verbal arguments one makes in one's subject of rhetoric such as analogy, inductive, deductive, and causal reasoning,” often called rational proofs or logical appeals (Jaffe, 2007, p. 335), which are convincing and persuasive. Analogy is, “a comparison of one item that is less than familiar or unknown to something concrete and familiar” and “causal reasoning,” shows “the link between two factors” (Jaffe, 2007, p. 339). In inductive reasoning, one rarely states the entire syllogism, while allowing one's audience to fill in the unstated premises, which Aristotle calls *enthymeme*. Enthymeme is the heart of an argument. Deductive reasoning “begins with a generalisation or principle, called the premise, and moves logically to an application in a specific case. Inductive reasoning allows one to take specific instances or examples and formulate

a reasonable generalisation or conclusion. It moves from the particular to the general” (Jaffe, 2007, p. 337). Thus, logos is the scientific and observable facts of reasoning and rhetoric.

Pathos is the Greek word for suffering and the quality and tone of pain, pity and empathy in a work of art, but it can also come in the form of flattery. On a general note, pathos is an appeal to emotions, which often contrasts with the principle of logical reasoning (logos) and may becloud the audience's sense of reasoning. Aristotle believes that emotions and feelings affect people in their judgment of abstract and concrete experience (Davies & Vaughan, 1997).

Ethos is the Greek word for 'Character' built on the credibility of a speaker, his/her past records, present state, and knowledge of the subject. Aristotle observes that rhetoric upholds truth and justice and plays down their opposites. It teaches in a way suitable to a popular audience, analyzing both sides of a question, and finally enabling one to defend oneself. Rhetoric, therefore, involves the art (perhaps the science) of persuasion intended to prove the reliability and validity of one's case. It involves a systematic laying of facts to support an argument designed to win over one's audience (Ehimen, 2016).

The knowledge from this background has been expanded and graphically conceptualised in the socio-contextual framework innovated in this paper to facilitate the effective analysis of Mark Anthony's speech in this paper and the teaching, learning, analyses and practice of rhetoric. The apt use of linguistic features and the deployment of several extra linguistic factors constitute the foundation and superstructures of great rhetoric. The extra-linguistic factors that enhance rhetoric can be categorised under two major headings: (i) the aura and exposure of the rhetorician/orator, which classical rhetoricians call ethos, (ii) the nature of the audience, (iii) the situation and setting at hand, and (iv) the motive of the orator. So, a socio-contextual model that includes this features is proposed for the study and analysis of rhetoric.

The aura of the orator is the necessary foundation on which any great rhetoric is built. The components of the aura are or should be (a) perceived personality (b) social status (c) knowledge of history (d) the pursuit of truth, or fact, and justice (e) a display of courage and fitting carriage (f) ability to compose and deliver. An orator has a perceived personality, that is the way the audience adjudges him/her and how s/he

sees him or herself. Does s/he have credibility? Is s/he loved? If the answers are positive, then these credentials will enhance his/her rhetoric, particularly in a live event of rhetoric. If no, s/he will have problems persuading the audience. An orator must be of a class and status. His/her chances are more enhanced if s/he is of a respectable social outlook or class, and above all, if s/he belongs to, or associates with the class of his audience. Knowledge of history and current events is also important because it helps an orator to situate him/herself and his/her audience properly. Truth, facts and justice are *sine qua nons* for great rhetoric. Although these concepts are controversial, rhetoric that contain truth, support justice and render historical facts accurately, though there may be people who disagree with or are pained by the truth, stand the test of time. For example, Mark Antony's, Martin Luther King's and Abraham Lincoln's freedom speeches. Lastly, on the personality of the orator, courage and carriage is the vehicle of oratory. A great rhetorician ought to commence, thunder and conclude his/her rhetoric with a slam of the gavel of courage, particularly when speaking to a live audience.

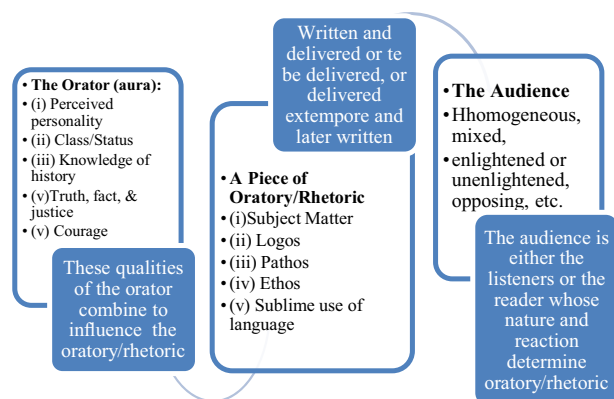
The audience is the second extra-linguistic integral of rhetoric. The nature of an audience and how the speaker relates to them always affect an orator and his oratory. The audience may be homogeneous or heterogeneous, enlightened or unenlightened, supporting or opposing, sophisticated or simple, hostile or receptive. Handling the audience is not a piece of cake to chew and swallow. A homogeneous audience may be easier to carry along and persuade than a heterogeneous one. An audience of unenlightened or formally uneducated people may pose a danger or an easy conquest of oratory. There have been true life situations in which members of the audience boo and throw missiles at a public speaker because their minds are either already made up on the issue at stake or the orator is trying to change history and facts courageously and shamelessly.

The situation and setting are equally of immense significance. One does not just say anything, anyhow and anywhere because one is an orator, because one can become a victim of mob (re)action. For example, a Christian orator who goes to an Arab or Muslim mosque to deliver an address on Jesus Christ as the only Saviour of the world will have an experience s/he will live to remember or die to forget; or an atheist orator who goes to a cathedral on a Sunday to deliver a rhetoric on why worshippers there are stupid for believing in and worshiping a Jesus or

God who do not exist will undergo an experience. The subject matter must fit the occasion, the time, setting and the audience. Otherwise, the rhetoric may not steer the mindset of the audience, let alone stir them.

Now, a piece of oratory lies in-between the extra linguistic domains of the speaker-orator, on the one hand, and the audience-listeners, on the other hand. The orator is the balancing scale between the two extra linguistic dynamics. For an orator to achieve balance and his/her aim, his/her oratory must possess these features: (i) the subject matter, (ii) logos, (iii) pathos, (iv) ethos, (v) the sound use of language and literary features and (vi) psycho-socio-contextual provision/satisfaction for the audience. The subject matter of a universal oratory ought to be sublime, topical, possible and acceptable in the socio-cultural worldview of the audience. Sound use of language and literary devices is the hallmark of rhetoric. If it is in the spoken medium, then the rhetorician must observe correct and audible articulation of phonemes, stress, intonation and other prosodic features, particularly in a second language setting. If it is in the written form, all the rules of writing must be observed, and good grammar is relevant to it, because not just the effectiveness but also the acceptable standards ought to be considered. An excellent example to listen to in this respect is Martin Luther King Jnr's "I have a Dream". The Socio-contextual Framework for the Analysis and teaching of Rhetoric is schematised below:

Fig. 1: A Socio-Contextual Framework for the Analysis and Practice of Rhetoric/Public Speaking



The arrows show the nexus of the three groups of dynamics. The synergy of the three makes a great rhetoric or oratory. There is often a flow of chemistry and auras between the orator and his/her audience. This model is used to analyse Mark Antony's and Laurence's models in this paper.

3. Methodology

The paper is a basic qualitative research, fundamental and applied in content. The fundamental section focuses on the expansion of the concept of rhetoric and the presentation of a socio-contextual model for the study and analysis of rhetoric. The applied section of the paper focuses on a critical textual analysis of Mark Antony's and Laurence's oratories in *Julius Caesar*, and *Romeo and Juliet* using the models presented in the theoretical section

The two speech models were studied line by line to identify the linguistic and literary devices of rhetoric in them. Specifically, the following features of context and language were identified and extracted: (i) the dynamics of context; (ii) the nature of the audience; (iii) the status and personalities of Mark Antony and Friar Laurence; (iv) Julius Caesar and his assassins, and Friar Laurence and his audience; (v) the presence of pathos, ethos and logos and their artful blend; and (vi) the linguistic and literary devices deployed in the speech. In addition to these, information was gleaned from library research and the Internet to buttress the arguments and concepts in the paper. The rhetorical devices used in the paper are presented in table 1 (for Mark Antony) and Table 2 for Friar Laurence). Also, the frequencies and percentile counts of the devices are shown. The devices thus identified and presented are then textually described to show how they contribute to the sublimity and effectiveness of Antony's and Laurence's rhetoric.

4. Results and Discussion

In this section, ethos and personality, the nature and features of the oratories such as logos and pathos, the nature of the audience and the specific devices deployed in the two examples of rhetoric are presented and described.

The Ethos and Personality Aura in Mark Antony's and Friar Laurence's Speeches

Ethos is the use of scientific and concrete proofs, which shows the personality of the orator. When Brutus comes to give his reason for killing Caesar, his best friend, he relies on his honour (personality) and his love for Rome: "Romans, countrymen and lovers!/Hear me for my cause,/ And be silent, that you may hear: believe me for mine Honour,/ And have respect to mine honour, that you may believe"/ (Shakespeare, 1982, p.135). Mark Antony gains the peoples' confidence through Brutus' authority and his humble entry behaviour which reassures them. He says: "Friends, Romans, countrymen lend me your ears. I come to bury Caesar, not to praise him." Being a crafty character, he claims allegiance to Brutus and his fellow conspirators. He tells them that he respects and supports them and even asks them to shake hands with him: "Let each man render me his bloody hand" (p. 125). By this he gets their trust and is allowed to deliver a speech at Caesar's funeral.

Thereafter, he unveils the purpose of his speech, which is to expose Caesar's murderers and how self-centered their act is. He begins to dismantle Brutus with subtle and pungent sarcasm, contrast and irony. The contrast between him and Brutus becomes more glaring the moment he says "He was my friend, faithful and just to me" and "had brought many captives home to Rome whose ransoms did the general coffers fill..." (Shakespeare, 1982, p.143). He then asks: "Did this in Caesar seem ambitious?" (p. 143). The audience at this time becomes puzzled because Brutus had told them Caesar was ambitious, and now he is proving with concrete historical fact that Caesar is not ambitious.

Mark Antony then appeals to his own ethos or personality and that of the slain Julius Caesar. Mark Antony is a skilled soldier, politician, Consul and orator. But he does not agree that he has "the suit for rhetoric." Even after successfully inciting the people, he still says, "I am no Orator, as Brutus is" (p.155). The character of Mark Antony, in so many ways, contrasts with those of other characters in the play. For example, where Brutus is gullible, he remains firm, courageous and calculating. Brutus easily trusts people but Mark Antony looks beyond outward appearance, reading the minds of people to ascertain their true character. Also, unlike Julius Caesar who believes he is indestructible, Mark Antony runs away from the Capitol, and has to first of all send his servant to enquire from

Brutus if he is allowed to come before them. All through the play, Antony proves to be a stronger and more sensible character and these qualities ensure his success and emergence as leader. In delivering his rhetoric, he takes time to build a lofty image of Julius Caesar before his Roman audience and upon the tripod stand of Brutus', Caesar's, and his (Mark Antony's) personalities he builds and delivers his stirring rhetoric.

Friar Laurence finds himself in a similar volatile scene in *Romeo and Juliet* on several occasions. After the murder of Tybalt by Romeo, which constrains the law to exile Romeo, and Romeo consequently threatens to take his life, Laurence quickly intervenes with a steering remark:

Hold thy desperate hand:
Art thou a man? Thy form cries out thy art:
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman in a seeming man!
Or ill-beseeming beast in seeming both! (Complete Works, 910)

Through rhetorical question, metaphor and reification, Friar Laurence, who stands on his eminent personality as a Priest and mentor, calls Romeo to order, applying the same logic to Juliet who threatens to kill herself if Friar Laurence cannot prevent her imminent wedding to Paris:

*Unless thou tell me how I may prevent it:
If, in thy wisdom, thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
(Complete Works, 917)*

Swiftly, Friar Laurence devises a means to salvage the situation. When Laurence's schemes fail at the last scene, he has to explain the deaths of Paris, Romeo and Juliet at the same time and place to the agitated audience of Verona. He goes straight to the point, relying on his personality, subtly establishing the influences of other personalities and recalling the stubborn wills of Romeo and Juliet who would either have

their way or take their lives. Thus Laurence is able to establish that he was constrained, *ab initio*, to wed them in the first instance; and in the second instance, he devises a precarious means of creating the enabling environment for them to cohabit and consummate their marriage. But “a greater power”, as he argues, “thwarted” his “intents.” Upon their personality traits we now examine their rhetoric models.

The Rhetoric

Any rhetoric/oratory, including the examples of our focus here, usually contains the subject matter, the logos, pathos, artful use of language and the audience's reaction. Mark Antony's speech is designed to prove Caesar's innocence and incite the people of Rome against his assassins, a Herculean task. In the same vein, Laurence's mindset is to prevent Romeo and Juliet from committing suicide, but when it eventually happened unavoidably, Friar Laurence has to explain and exonerate himself, also a very hard job to do. To achieve these tasks, both orators employ logos and pathos.

Logos

Using logos involves deductive and inductive reasoning and the display of evidence/proofs. Mark Antony and Friar Lawrence use logos to steer their audience. In the case of Friar Laurence, he employs direct inductive reasoning and the presentation of indisputable facts to make Romeo abandon the idea of suicide:

Hold thy desperate hand:
Art thou a man? Thy form cries out thou art:
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:
Unseemly woman in a seeming man!
Or ill-beseeming beast in seeming both!
Thou hast amazed me: by my holy order,
I thought thy disposition better temper'd.
Hast thou slain Tybalt? Wilt thou slay thyself?
And stay thy lady too that lives in thee,
By doing damned hate upon thyself?
(Complete Works, 910)

Here, Laurence employs deductive reasoning and the presentation of hard facts to change Romeo's thoughts. The 'enthymeme' of the deductive logic is: Men do not behave like women. Men are brave. Men are not beast. Therefore, if you are a man, Romeo, you should prove that you are not a beast or a woman. Furthermore, he points out first that Romeo would have been dead, but he was fortunate and faster in killing Tybalt, his assailant. Second, he would have been sentenced to death having slain Tybalt, but he is rather exiled from Verona. Third, Juliet, his wife, loves and hankers for him, and so will be saddened if he commits suicide. What is more? There is the hope of his being granted official pardon in the future. When his plans for them end in a tragic fiasco, Laurence reasonably admits that he stands to blame:

I am the greatest, able to do the least
Yet most suspected as the time and place
Doth make against me of this direful murder
And here I stand, both to impeach and purge
Myself condemned and me excused
(Complete Works, 921).

After admitting his questionable involvement in the mishaps, he then states factually that he wedded Romeo and Juliet secretly on the same day that Romeo later unintentionally killed Tybalt, Juliet's uncle; that he gave a soporific drug to Juliet to induce her to a death-like sleep so she could be taken as dead to avoid another wedding to Paris; that Juliet threatened to take her life should he refuse to thwart the planned wedding to Paris. He also states correctly that he sent a letter through Friar John to inform Romeo of his plan to reunite them in this way. Unfortunately, Friar John could not reach Romeo, who learnt about Juliet's faked death from another source and takes it as real. So, he stole in to Juliet's tomb and killed himself to be with Juliet after murdering Count Paris who also goes to her grave to pay her last homage. Laurence also reveals that when Juliet woke up from his drug-induced sleep-death and discovered that Romeo had poisoned himself for her sake, she refused to heed his appeals to her to leave the scene and see the event as destiny. But Juliet stabs herself to death with Romeo's dagger. Laurence then calls a witness and surrenders himself

to the people and the law:

All this I know; and to the marriage
Her nurse is privy: and if aught in this
Miscarried by fault, let my old life
Be sacrificed, some hour before his time,
Unto the rigour of severest law.
(Complete Works, 921)

Mark Antony's use of Logos is more elaborate, consisting of series of evidence, questioning the reasoning faculty of his audience, and validating his claims with concrete facts and proofs conveyed through pauses, rhetorical questions, empathy, paradox and hyperbole: "My heart is in the coffin there with Caesar, and I must pause, still it comes back to me" (p.145). It is paradoxical; yet we understand his plight. He calls Brutus Caesar's angel, which is ironic, metaphoric and pathetic, for the same angel gave Caesar "the most unkindest cut" (p. 146). Antony simply pours down his facts and evidence to show that Caesar was not ambitious:

He hath brought many captives home to Rome
Whose ransoms did the general coffers fill.
When that the poor have cried Caesar hath wept.
You all did see that, on the Lupercal,
I thrice presented him a kingly crown,
which he did thrice refuse.
(Shakespeare, 1982, p. 143)

Then he poses a rhetorical question: "Did this in Caesar seem ambitious?" To these he answers: "Ambition should be made of sterner stuff" (p. 143). And he introduces a contrast: "Brutus says he was ambitious." The question now is: how come an ambitious person let go off his right to collect the money used as ransom for the release of the captives? Mark Antony goes on to question the reasoning ability of his audience, because at that time they seem to have lost their ability to think clearly. He has just told them that Caesar was not ambitious, and goes ahead to give his proofs. He has also reminded them of the love they have

for Caesar, but it still appears they are not moved. So, he explodes: "O judgment! Thou art fled to brutish beasts and men have lost their reason!" (p. 148). There is irony in his saying that men have lost their reasoning faculty which makes them stand superior to beasts. He deliberately contrasts them with beasts in order to stir their reasoning faculty, and it strikes them hard, moving the first Plebeian to say "Me thinks there is much reason in his sayings" (p. 145); and the second Plebeian adds "If thou consider rightly of the matter, Caesar has had great wrong" (p. 145). Henceforth, they begin to return to their senses. The fourth Plebeian ponders on the flashback that Mark Antony uses to recall how Caesar rejected the crown three times, and says: "Marked ye his words? He would not take the crown, therefore, certain, he was not ambitious" (p. 145). Mark Antony has successfully pulled them out from the misleading pool of thoughts into which Brutus had sunk them. After thus steering their minds away from Brutus' claims, he goes ahead to stir their minds with tears-provoking statements. Now he is sure that whatever he says will arouse them and so continues:

But yesterday the word of Caesar might have stood against the world;
now lies he there, and none so poor to do him reverence.
O masters, if I were disposed to stir your hearts and minds to mutiny and rage,
I should do Brutus wrong... (Shakespeare, 1982, pp. 145-146)

Mark Antony uses concrete logos to validate his evidence by providing 'the testament' (Caesar's will), in which Caesar has given his wealth to the plebeians). What or who can be more patriotic? Unlike Brutus, Mark Antony's argument relies heavily on the use of logos. Brutus uses ethos mainly, but Mark Antony uses ethos, logic, pathos and situational variables. It is this awakening of their minds with concrete proofs that paves the way for his use of pathos.

Pathos

Using such rhetorical devices as apophasis, rhetorical question, contrast, parallelism, logos, etc., Antony and Friar Laurence elicit pathos with pitiful expressions and symbolisms, flattering their audience, and being emotional themselves. Friar Laurence touches the weakest points of

Romeo and Juliet, the love they bear for each other, which they are ready to do anything to sustain. Juliet agrees to take the sleeping drug without a modicum of apprehension. Anything is good that will reunite her with Romeo. He reminds Romeo of how broken Juliet will become if he kills himself, and that effectively prevents Romeo from committing suicide. Friar admits self-pitifully that he might soon be executed for his questionable role in their deaths: "I will be brief, for my short date of breath." Thereafter, he draws the attention of the audience to why and how he was constrained to get involved in the entanglements. He then concludes that "If aught in this/ Miscarried by my fault, let my old life /Be sacrificed, some hour before his time, /Unto the rigour of severest law." The sentence "let my old life be sacrificed some hour before his time" elicits pathos.

Antony also carefully carves and uses touching expressions to elicit pity and support, as in these examples:

If you have tears, prepare to shed them now...
Look, in this place ran Cassius dagger through...
See what a rent the envious Casca made; ...
Through this, the well-beloved Brutus stabbed...
For Brutus, as you know, was Caesar's Angel...
Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all. (Shakespeare, p. 151)

These expressions, among others, stir the passion of the audience and incite them to react.

Antony and Laurence flatter their audiences in the same. Antony subtly acknowledges the positive human attributes of his audience such as love, loyalty and appreciation. By observing that his audience once loved Caesar, Antony rekindles their love for Caesar. "You all did love him once, not without a cause; what cause withholds you then to mourn for him?" (Shakespeare, 1982, p.143). He uses this to prepare their minds for his next emotional outburst: "Here was Caesar! When comes such another?" (p.157). Having successfully stirred them, Antony now pampers them, making them feel important, while effacing himself, denying even the best of his qualities. He says "I am no orator as Brutus is" (p.155).

The use of symbolism and historical allusions also helps Antony

and Laurence to achieve pathos. After stating their cases before their audience respectively, Antony provides them with the 'mantle', a cloak, of Caesar's that bears all the stabs of daggers by so-called friends. First, he urges them to weep: "If you have tears, prepare to shed them now" (p. 151). And then, "you all do know this mantle. I remember the first time ever Caesar put it on. It was on a summer's evening in his tent, that day he overcame the Nervii" (p.151). With this symbol and historical allusion, he reminds the audience of Caesar's gallantry and brutal murder, and this overwhelms their feelings. Furthermore, he entices his audience with Caesar's will, claiming that he does not want them to know the content, because if they should get to know, hell will be let loose. The symbolic display of the mantle and the reading of Caesar's altruistic will stir his audience with pathos and logos.

Similarly, Laurence makes social allusion to the vendetta between the feuding families of the Capulet and Montague, the death of Tybalt in the hands of Romeo, which are beyond him, and then his secretly wedding Romeo and Juliet, for which he might be questioned; but it is his socio-religious duty to wed couples, and he is striving to save lives, is he not? Antony further uses his personality as a living symbol of empathy and deep grief before the audience, becoming emotional, weeping, using occasional pauses and pathetic imagery: "My heart is in the coffin there with Caesar, and I must pause, still it comes back to me..." (p. 145) and "Here was Caesar! When comes such another?" (p. 157), just as Friar Laurence concludes that if he is found guilty, he should be severely punished. Apart from logo, ethos and pathos, the nature and reaction of the audiences equally enhance the success of the samples of rhetoric.

The Nature of the Audience and the Effect of the Speech

Antony's rhetoric records a huge success because the audience shares the same historical background, awareness and destiny with Antony; and Antony is able to steer their minds, pamper and incite them in a deeply participatory manner through excellent use of language, display of courage and rare tact. Friar Laurence's speech is also successful because it expedites the reconciliation of the feuding families in Verona. Laurence involves everyone, subtly pointing out how several characters have caused the tragedies: He himself, the feuding family, the stubbornness of Romeo and Juliet, the failure of Friar John to reach Romeo, etc. Below is a

summary of all the language and literary devices used in the two models of rhetoric.

Table 1: Rhetorical Device Used in Mark Antony's Speech

Devices	Frequency	Percentage
1. logos	42	18%
2. pathos	22	9.82%
3. ethos	21	9.37%
4. apostrophe	44	19.6%
5. sarcasm	16	7.14%
6. irony	20	8.92%
7. metaphor	04	1.78%
8. simile	01	0.44%
9. personification	04	1.78%
10. rebuttal	01	0.44%
11. parallelism/alliteration	14	6.25%
12. rhetorical question	10	4.46%
13. aphorism	02	0.88%
14. paradox	07	3.12%
15. symbolism	01	0.44%
16. contrast	05	2.23%
17. allusion	07	3.12%
18. hyperbole	01	0.44%
19. pause and silence	06	2.67%
20. anti-climax and climax	03	1.34%
21. epithet and emphasis	08	3.57%
22. flattery	05	2.23%
23. pause and dialogue	07	3.12%
24. suspense	05	2.23%
Total	235	

Table 1 accounts for twenty-four (24) language and literary devices used in Antony's speech in which apostrophe (number 4) preponderates with 44 instances and 19.6%. This is followed by logos (appeal to facts and logical reasoning), pathos (42 times), ethos (21 times), irony (20 times), sarcasm (16 times) and repetition (14 times) in Antony's. We juxtapose table one with table two below:

Table 2: Rhetorical Devices Used in Friar Laurence's Speech

Devices	Frequency	Percentage
1. logos	10	22%
2. pathos	07	15.21%
3. ethos	03	6.5%
4. apostrophe	05	11%
7. metaphor	04	8.6%
8. simile	07	15.0%
9. personification	02	4.3%
12. rhetorical question	08	17.39%
Total	46	100%

In Friar Laurence's example, logos occurred 10 times which constitutes 22% of the total, followed by rhetorical question used 8 times (17.3%) and pathos used 7 times (15.21%) followed by apostrophe occurring 5 times (11%). The preponderance of apostrophe in both cases is understandable because the speeches are direct addresses to a live audience. The three main features of rhetoric are well reflected here, with logos on the lead. This shows that the speech adheres to the boundaries of truth, facts and logical reasoning. Pause plays a great role in Antony's model. Observed seven times, Antony uses it to give himself time to reflect and reorganise his thoughts, give his audience time to think and participate in the speech and uses it to create suspense, steer their mindset and distill his speech into them. As Mark Twain says, "the right word may be effective, but no word was ever as effective as a rightly timed pause" (1).

The other language and rhetorical devices that permeate the speech are dialogue, fitting gesticulations, suspense and surprise, metaphor, simile, sarcasm, rhetorical questions, among others, which Mark Antony and Friar Laurence deploy purposefully to make their respective audience participate and respond to their orations. In Friar Laurence's short speech at the suicide scene, the pervading devices used are logos, pathos and dramatic and situational irony and symbolism. The death of the two major characters symbolises the end of the feud between the two families and Romeo's dagger with which Romeo stabs her heart is a symbol of her undying love for Romeo. Hence, the Prince of Verona states paradoxically and wittily: "See what a scourge is laid upon your hate/That heaven finds

means to kill your joy with love” and Capulet, Juliet's father, says that Romeo and Juliet are “the poor sacrifices of their enmity” (931).

5. Conclusion

The paper examined Mark Antony's speech in *Julius Caesar* and three of Laurence's speeches as models of rhetoric, identifying the language, paralanguage and literary features that enrich them inimitably. Antony uses five rhetorical appeals: ethos, logos and pathos, a perfect use of situational factors: the speakers, audience, event and the motive; and the skilful deployment of language and literary features. Antony and Laurence achieve ethos through active participation, the use of words that show empathy, imagery, being emotional themselves and flattering their audiences. In all, the paper establishes these ideals and realities about rhetoric:

- (i) An orator can win an argument by borrowing honour from others, even his opponent.
- (ii) In a moment of grief, flattering and expressing understanding can enhance one's speech.
- (iii) A bad situation or crisis, if well managed through rhetoric, can be turned into a good one and vice versa. In fact, a great lesson here is that the masses are at the mercy of wonderful orators. When Brutus addresses the Romans, they hail him, but when a greater orator in Antony faces them, they become mesmerised *en masse*.
- (iv) Oratory is one of the qualities great leaders wield because oratory and leadership are linked. The former facilitates the latter; as Mark Antony and Friar Lawrence competently demonstrate. History has also demonstrated that all great leaders in all spheres of life such as Aristotle, Cicero, and Quintilian of the Greco-Roman traditions; King David, King Solomon, and Jesus Christ in the Bible; Abraham Lincoln of America; British Winston Churchill; India's Mahatma Ghandi, Africa's Kwame Nkrumah, Nnamdi Azikiwe, Nelson Mandela, Obafemi Awolowo; and Afro-American Malcom X, Martin Luther King Jnr, Barack Obama, etc, are all quintessential orators, whom humanity will remember from time to time.
- (v) Language aesthetics abound in excellent oratory, as shown in

tables 1 and 2

- (vi) Powerful oratory steers the heart away from a certain cause or steers it to embark on an exigent noble cause: The Roman people avenge Caesar's assassination and the Capulet and the Montague reconcile in these cases.

Therefore, the paper recommends the immediate introduction of Rhetoric as a course in language-based and communication departments. The socio-contextual model innovated here will facilitate the teaching and practice of rhetoric and public speaking.

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