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List of Figures of Speech

Commonly Asked

- **Alliteration:** The repetition of initial consonant sounds in words that are close together. It creates a musical effect, enhances rhythm, and makes phrases more memorable.

Examples:

- i. **P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers.
- ii. **S**he **s**ells **s**eashells by the **s**eashore.
- iii. The **w**ind **w**histled **w**ildly through the **w**oods.
- iv. **B**ig **b**ad **b**ears **b**ounced **b**oldly.

- **Allusion:** An indirect or passing reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. It enriches meaning by drawing upon shared knowledge, adding depth without explicit explanation.

Examples:

- i. Don't be a **Scrooge!** (Reference to Ebenezer Scrooge from *A Christmas Carol*)
- ii. He was a **Romeo** with the ladies. (Reference to Romeo from Shakespeare's *Romeo and Juliet*)
- iii. The garden was her **Eden**. (Reference to the Garden of Eden from the Bible)
- iv. This new policy is a **Pandora's Box**. (Reference to Pandora's Box from Greek mythology)

- **Anaphora:** The repetition of a word or phrase at the beginning of successive clauses or sentences. It creates emphasis, rhythm, and a powerful emotional effect.

Examples:

- i. **"I have a dream** that one day this nation will rise up... **I have a dream** that one day on the red hills of Georgia... **I have a dream** that my four little children..." (Martin Luther King Jr.)
- ii. **"It was the best of times, it was the worst of times,** it was the age of wisdom, it was the age of foolishness..." (Charles Dickens, *A Tale of Two Cities*)
- iii. **Every day,** every night, in every way, I am getting better and better.
- iv. **We shall not fail. We shall not falter. We shall not yield.**

- **Apostrophe:** Addressing an absent person, an abstract idea, or an inanimate object as if it were present and capable of understanding. It expresses strong emotion, creates a dramatic effect, or allows the speaker to voice thoughts aloud.

Examples:

- i. **O Romeo, Romeo! wherefore art thou Romeo?**
(Shakespeare, *Romeo and Juliet*)
- ii. **Oh, Death, be not proud!** (John Donne)
- iii. **Twinkle, twinkle, little star, How I wonder what you are.**
- iv. **Come, gentle Night, and give me my Romeo.**
(Shakespeare, *Romeo and Juliet*)

- **Epigram:** A concise, witty, and often paradoxical statement or poem. It offers a memorable insight or observation, often with a touch of humor or irony.

Examples:

- i. **No one can make you feel inferior without your consent.**
(Eleanor Roosevelt)
- ii. **I can resist everything but temptation.** (Oscar Wilde)
- iii. **The only way to get rid of a temptation is to yield to it.**
(Oscar Wilde)
- iv. **Mankind must put an end to war, or war will put an end to mankind.** (John F. Kennedy)

- **Euphemism:** The substitution of a mild, indirect, or vague expression for one thought to be harsh, blunt, or offensive. It is used to soften the impact of unpleasant news or to speak about sensitive topics with more tact.

Examples:

- i. "He **passed away**" instead of "He died."
- ii. "She's **between jobs**" instead of "She's unemployed."
- iii. "We need to **downsize** our workforce" instead of "We need to fire people."
- iv. "He's a **special needs** child" instead of "He's disabled."

- **Hyperbole:** Exaggerated statements or claims not meant to be taken literally. It is used for emphasis, humor, or to create a strong impression.

Examples:

1. I'm so hungry **I could eat a horse.**
2. I've told you **a million times** not to do that!
3. Her brain is **the size of a pea.**
4. I nearly **died laughing.**

- **Irony:** A literary device where the intended meaning is different from the actual meaning of the words, or where the outcome of events is

contrary to what was expected. It creates humor, highlights absurdity, or adds depth through contrast. Can be verbal, situational, or dramatic.

Examples:

- i. **Verbal Irony:** Saying, "What a beautiful day!" when it's pouring rain.
 - ii. **Situational Irony:** A fire station burning down.
 - iii. **Dramatic Irony:**
 - a. In a horror movie, the audience knows the killer is in the house, but the character doesn't.
 - b. A traffic cop getting his license suspended for unpaid parking tickets.
- **Metaphor:** A figure of speech that directly compares two unlike things without using "like" or "as." It creates a vivid image, conveys complex ideas concisely, and adds poetic flair.

Examples:

- i. **Time is a thief.**
 - ii. The **world is a stage.**
 - iii. He has a **heart of gold.**
 - iv. The politician was a **snake.**
- **Onomatopoeia:** The formation of a word from a sound associated with what is named. It creates a sensory experience, making descriptions more vivid and engaging.

Examples:

- i. The bacon **sizzled** in the pan.
- ii. The bees **buzzed** around the flowers.
- iii. The door **creaked** open slowly.
- iv. The firecracker went **bang!**

- **Oxymoron:** A figure of speech in which two contradictory terms appear in conjunction. It creates a surprising or thought-provoking effect, often revealing a deeper truth or complexity.

Examples:

- i. **Jumbo shrimp**
- ii. **Deafening silence**
- iii. **Living dead**
- iv. **Original copy**

- **Paradox:** A statement that appears self-contradictory but contains a deeper truth or meaning. It challenges conventional thinking, prompts reflection, and can reveal complex realities.

Examples:

- i. **Less is more.**
- ii. **The child is father of the man.** (William Wordsworth)
- iii. **I must be cruel to be kind.** (Shakespeare, *Hamlet*)
- iv. **This is the beginning of the end.**

- **Parallelism:** The use of components in a sentence that are grammatically the same or similar in their construction, sound, meaning, or meter. It creates balance, rhythm, and clarity, making ideas more memorable and impactful.

Examples:

- i. **Like father, like son.**
- ii. **Easy come, easy go.**
- iii. **To err is human; to forgive, divine.**
- iv. **The sun rises, and the sun sets.**

- **Personification:** Attributing human qualities, characteristics, or actions to inanimate objects, animals, or abstract ideas. It makes non-human entities more relatable, vivid, and engaging, adding a sense of life to descriptions.

Examples:

- i. The **wind whispered** secrets through the trees.
- ii. The **sun smiled** down on the picnickers.
- iii. The **flowers danced** in the breeze.
- iv. The **old house groaned** in the storm.

- **Pun:** A play on words that involves words with similar sounds but different meanings, or words with multiple meanings. It is used for humor, wit, or to add a layer of cleverness to language.

Examples:

- i. Why don't scientists trust atoms? **Because they make up everything!**
- ii. I've been to the dentist many times, so I know the drill.
- iii. What do you call a lazy kangaroo? **Pouch potato!**
- iv. A bicycle can't stand on its own because it's **two-tired**.

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- **Sarcasm:** The use of irony to mock or convey contempt. It is a harsh or bitter form of irony, often intended to wound or ridicule.

Examples:

- i. Oh, you're a **real genius!** (Said to someone who just did something foolish)
- ii. That was a **brilliant idea** to forget your umbrella on a rainy day.
- iii. What a **lovely weather** we're having! (During a storm)
- iv. I'm so glad you're here. I was just about to do something productive.

- **Simile:** A figure of speech that directly compares two different things using the words "like" or "as." It creates a vivid image, clarifies a description, and makes abstract concepts more understandable.

Examples:

- She sings **like an angel**.
- He is **as strong as an ox**.
- The cloud was **as white as cotton**.
- Her eyes sparkled **like diamonds**.

- **Understatement:** The presentation of something as being smaller, worse, or less important than it actually is. It is used for ironic effect, humor, or to create a sense of modesty or casualness.

Examples:

- It's a **bit chilly** when the temperature is below freezing.
- I have to have surgery, but it's **nothing serious**.
- The Grand Canyon is **a pretty big hole**.
- Winning the lottery was **not a bad thing**.

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Others

- **Anadiplosis:** The repetition of the last word of one clause or sentence at the beginning of the next. It creates a sense of flow and logical progression, often used for emphasis or to build intensity.

Examples:

- Fear leads to anger. **Anger** leads to hate. **Hate** leads to suffering. (Yoda, *Star Wars*)

- ii. The general who became a slave. **The slave** who became a gladiator. **The gladiator** who defied an emperor. (*Gladiator*)
- iii. When we win, **we win** big.
- iv. She looked at the mountain, **the mountain** that had always called to her.

- **Anaphora:** The repetition of a word or phrase at the beginning of successive clauses or sentences. It creates emphasis, rhythm, and a powerful emotional effect.

Examples:

- i. **I have a dream** that one day this nation will rise up... **I have a dream** that one day on the red hills of Georgia... **I have a dream** that my four little children... (Martin Luther King Jr.)
- ii. **It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...** (Charles Dickens, *A Tale of Two Cities*)
- iii. **Every** day, **every** night, in **every** way, I am getting **better** and better.
- iv. **We shall not** fail. **We shall not** falter. **We shall not** yield.

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- **Anastrophe:** The inversion of the usual order of words or clauses. It creates a poetic or archaic effect, emphasizing certain words.

Examples:

- i. Troubles, **everywhere, I see**. (Instead of "I see troubles everywhere.")
- ii. Deep into that darkness peering, **long I stood there, wondering, fearing**. (Edgar Allan Poe)
- iii. Into the water **dived the boy**.
- iv. **Patience you must have**, my young Padawan. (Yoda, *Star Wars*)

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- **Antimetabole:** The repetition of words in successive clauses in transposed order. (A specific type of chiasmus). It creates a memorable and impactful statement by reversing the order of words, often highlighting a contrast or a profound truth.

Examples:

- Eat to live, not live to eat.
- When the going gets tough, the tough get going.
- You like it; it likes you.
- Fair is foul, and foul is fair. (Shakespeare, *Macbeth*)

- **Anthropomorphism:** Attributing human characteristics or behavior to an animal or object. (Often overlaps with personification, but specifically implies giving human form or traits to non-human entities, especially animals or deities.) It makes animals or objects more relatable or symbolic, often seen in fables and mythology.

Examples:

- The **talking animals** in Aesop's Fables.
- Mickey Mouse **wearing clothes** and **driving a car**.
- The **wise old owl** giving advice.
- The **friendly sun** in children's cartoons.

- **Antithesis:** The juxtaposition of contrasting ideas, often in a balanced or parallel structure. It highlights differences, creates emphasis, and can make a statement more memorable.

Examples:

- Man proposes, God disposes.**
- It was the best of times, it was the worst of times.**
(Charles Dickens, *A Tale of Two Cities*)
- To err is human, to forgive divine.** (Alexander Pope)
- Patience is bitter, but its fruit is sweet.** (Aristotle)

- **Apposition:** Placing two nouns or noun phrases side by side, with one defining or modifying the other. It provides additional information or clarifies a noun without using a separate clause.

Examples:

- My brother, **a talented musician**, is performing tonight.
- The city of Rome, **the Eternal City**, is a popular tourist destination.
- My dog, **a golden retriever**, loves to swim.
- This is John, **the baker**.

- **Aposiopesis:** The abrupt breaking off of speech, leaving the statement incomplete, usually due to emotion. It conveys strong emotion, hesitation, or a sense of being overwhelmed, allowing the audience to infer the unspoken.

Examples:

- Get out, or I'll—
- If only I had known...
- I swear, if you do that one more time, I'm going to—
- The horror! The horror! (Joseph Conrad, *Heart of Darkness*)

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- **Asyndeton:** The omission or absence of a conjunction between parts of a sentence. It speeds up the rhythm of the prose, creates a sense of immediacy, or emphasizes the list of items.

Examples:

- I came, I saw, I conquered. (Julius Caesar)
- He was a man of courage, integrity, honor.
- We shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty. (John F. Kennedy)
- She was brave, fearless, determined.

- **Assonance:** The repetition of vowel sounds within words that are close to each other. It creates internal rhyming, enhances musicality, and can connect words or ideas.

Examples:

- i. The **rain** in **Spain** falls mainly on the **plain**.
- ii. **Hear** the **mellow** **wedding** **bells**.
- iii. **Sheep** **sleep** in a **fleece**.
- iv. The **deep** **green** **sea** was **free**.

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- **Bathos:** An abrupt, ludicrous, or unintentional shift from the sublime or serious to the trivial or ridiculous. It creates an anticlimactic or humorous effect, often unintentionally.

Examples:

- i. He was a brave warrior, a fearless leader, and he always remembered to tie his shoes.
- ii. After years of struggle, heartbreak, and sacrifice, she finally achieved her dream of owning a small, slightly leaky rowboat.
- iii. The hero fought valiantly, defeated the dragon, and then tripped over a pebble.

iv. His speech was a masterpiece of rhetoric, filled with passion, conviction, and a few awkward coughs.

- **Cacophony:** The use of harsh, discordant, or unpleasant sounds in language. It creates a jarring or unsettling effect, often reflecting the subject matter.

Examples:

- With **bloody blades clanging, crashing, and crunching**.
- The **gnashing** of **teeth** and the **grinding** of **gears**.
- A **clatter** and a **clash** and a **crackle** of **crusty cracks**.
- The **rough** and **rugged rock rips** through the thin **rags**.

- **Catachresis:** The use of a word in a way that is not strictly correct or logical, often for a striking or shocking effect. It is a "strained" or "abusive" metaphor, often used deliberately to create a unique image.

Examples:

- I will **gripe** you with my **teeth**. (Shakespeare, *Hamlet* - "gripe" meaning to seize, used with teeth)
- The **loud silence** of the empty room. (Combines auditory and non-auditory concepts)
- To **take arms against a sea of troubles**. (Shakespeare, *Hamlet* - one cannot literally take arms against a sea)
- He **sliced** the **day** with his **sharp wit**.

- **Chiasmus:** A rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in the second part. It creates a memorable and impactful statement by inverting grammatical structures.

Examples:

- Never let a fool kiss you or a kiss fool you.**

- ii. **Ask not what your country can do for you—ask what you can do for your country.** (John F. Kennedy)
- iii. **You forget what you want to remember, and you remember what you want to forget.** (Cormac McCarthy)
- iv. **He went to the country, to the town went she.**

- **Circumlocution:** The use of many words where fewer would do, especially in a deliberate attempt to be vague or evasive. It can be used to avoid a direct answer, to be polite, or to add a sense of formality.

Examples:

- i. "The person to whom I am speaking at this moment" instead of "you."
- ii. "He is a gentleman of the road" instead of "He is a tramp."
- iii. "The vehicle I use to commute" instead of "my car."
- iv. "The individual responsible for the culinary preparations" instead of "the cook."

- **Climax:** The arrangement of words, phrases, or clauses in an ascending order of importance or intensity. It builds tension, creates a sense of rising action, and emphasizes the final, most significant point.

Examples:

- i. I came, I saw, I conquered.
- ii. He was a good man, a great leader, and an inspiration to all.
- iii. It's a bird, it's a plane, it's Superman!
- iv. To strive, to seek, to find, and not to yield. (Alfred, Lord Tennyson)

- **Dysphemism:** The substitution of a more offensive, harsh, or disagreeable term for a more neutral or polite one. It is used to

express disapproval, contempt, or to be intentionally blunt. It is the opposite of euphemism.

Examples:

- i. Calling a police officer a "**pig**."
- ii. Referring to death as "**kicking the bucket**."
- iii. Calling a car a "**clunker**."
- iv. Referring to food as "**grub**."

- **Epanalepsis:** The repetition of the initial word or words of a clause or sentence at the end of that same clause or sentence. It creates emphasis and a sense of completeness or circularity.

Examples:

- i. **Rejoice** in the Lord always; and again, I say, **Rejoice!**
- ii. **The king** is dead, long live **the king**.
- iii. **A lie** told often enough becomes **the truth**.
- iv. **Blow, winds,** and **crack** your cheeks! **Blow!** (Shakespeare, *King Lear*)

- **Ellipsis:** The omission of a word or phrase easily understood from the context. It creates conciseness, speeds up the narrative, or implies a shared understanding.

Examples:

- i. I went to the store, and she [went] to the market.
- ii. He was a good student; she [was] a bad one.
- iii. Some people go to priests; others, to poets; I, to my friends.
(Virginia Woolf)
- iv. When in Rome, [do] as the Romans [do].

- **Epistrophe:** The repetition of a word or phrase at the end of successive clauses or sentences. It creates emphasis, rhythm, and a powerful sense of closure or finality.

Examples:

- i. And that government of **the people**, by **the people**, for **the people**, shall not perish from the earth. (Abraham Lincoln)
- ii. I'll have my **bond**! Speak not against my **bond**! I have sworn an oath that I will have my **bond**! (Shakespeare, *The Merchant of Venice*)
- iii. See no **evil**, hear no **evil**, speak no **evil**.
- iv. The time for action is **now**. Not tomorrow, not next week, but **now**.

- **Euphony:** The quality of being pleasing to the ear, especially through a harmonious combination of words. It creates a smooth, pleasant, and melodious effect, often using soft consonants and harmonious vowels.

Examples:

- i. Season of **mists** and mellow **fruitfulness**. (John Keats)
- ii. Cellar door (often cited as one of the most euphonious phrases in English)
- iii. The **murmuring** of **innumerable bees**. (Alfred, Lord Tennyson)
4. Softly **sweet**, the moonlight **gleams**.

- **Hypophora:** A figure of speech in which the speaker poses a question and then immediately answers it. It is used to engage the audience, introduce a new topic, or guide the listener's thought process.

Examples:

- i. What makes a good leader? It's someone who inspires trust and confidence.
- ii. Why should you care? Because this affects everyone.
- iii. Do we have enough resources? The answer is a resounding yes.

iv. What is the meaning of life? That is a question philosopher have pondered for centuries.

- **Inversion:** The reversal of the normal word order, especially the placement of a verb before its subject. (Similar to Anastrophe, but often more broadly applied to sentence structure.) It creates a formal, poetic, or emphatic tone.

Examples:

- Never have I seen such a mess. (Instead of "I have never seen...")
- Rarely do we find such dedication.
- Down the street went the children.
- Such was the force of the blow.

- **Juxtaposition:** Placing two elements side by side to present a comparison or contrast. It highlights differences, creates tension, or draws attention to unexpected similarities.

Examples:

- A **rich man living next to a poor man.**
- Ask not **what your country can do for you**—ask **what you can do for your country.**
- The **calm before the storm.**
- Light and darkness** in a painting.

- **Litotes:** An understatement in which an affirmative is expressed by negating its opposite. It is used for emphasis, irony, or to create a subtle effect.

Examples:

- She's **not a bad singer.** (Meaning: She's a good singer.)

- ii. It's **not uncommon** for him to be late. (Meaning: He is often late.)
- iii. The food was **not unappetizing**. (Meaning: The food was appetizing.)
- iv. He's **no fool**. (Meaning: He is intelligent.)

- **Malapropism:** The mistaken use of a word in place of a similar-sounding one, often with unintentionally amusing effect. It is a verbal blunder that highlights the speaker's lack of understanding or creates comedic relief.

Examples:

- i. He is the very **pineapple** of politeness. (Instead of "pinnacle")
- ii. The doctor gave me a **prescription** for my cold. (Instead of "proscription" or "remedy")
- iii. She's a **prodigy** with money. (Instead of "prodigal")
- iv. He was a **flamingo** dancer. (Instead of "flamenco")

- **Meiosis:** An understatement, especially for the purpose of enhancing the effect of the description, or to create a humorous or ironic effect. (Often synonymous with litotes, but can be broader). It downplays the significance of something, often for ironic or humorous effect.

Examples:

- i. "It's just a **scratch**", after a major car accident.
- ii. "I'm a **little bit tired**" after running a marathon.
- iii. "It's **not exactly a mansion**" when describing a small house.
- iv. "He's **not the sharpest tool in the shed.**"

- **Parenthesis:** The insertion of a verbal unit that interrupts the normal syntactical flow of the sentence. It provides additional information,

an aside, or a personal comment, often set off by dashes, commas, or parentheses.

Examples:

- i. My dog – **a golden retriever with a fluffy tail** – loves to play fetch.
- ii. The new policy (**which was widely debated**) will take effect next month.
- iii. He finally finished the project, **and I must say, it was about time.**
- iv. Every time I go to the beach (**and I go often**), I feel a sense of peace.

- **Metonymy:** A figure of speech in which a thing or concept is referred to by the name of something closely associated with that thing or concept. It provides a concise and often evocative way to refer to something indirectly.

Examples:

- i. The **Crown** announced a new law. (Referring to the monarchy/royal authority)
- ii. The **White House** issued a statement. (Referring to the U.S. President or administration)
- iii. He's a man of the **cloth**. (Referring to a clergyman)
- iv. I've read all of **Shakespeare**. (Referring to Shakespeare's works)

- **Periphrasis:** The use of indirect and circumlocutory speech or writing. It is used to avoid plain or direct language, often for stylistic effect, politeness, or to create a more elaborate description.

Examples:

- i. "The **celestial orb**" instead of "the sun."
- ii. "The **king of the jungle**" instead of "the lion."

- iii. "The **man of the house**" instead of "the husband/father."
- iv. "He **passed to his eternal reward**" instead of "He died."

- **Pleonasm:** The use of more words than are necessary to express an idea; redundancy. It can be used for emphasis, but often considered a stylistic flaw if unintentional.

Examples:

- i. "**Burning fire**"
- ii. "**Free gift**"
- iii. "**Past history**"
- iv. "**Added bonus**"

- **Polysyndeton:** The use of several conjunctions in close succession, especially where they are not grammatically necessary. It slows down the rhythm, creates a sense of overwhelming quantity, or emphasizes each item in a list.

Examples:

- i. I wore a sweater, **and** a hat, **and** gloves, **and** a scarf.
- ii. He is brave **and** honest **and** kind **and** loyal.
- iii. We have ships **and** men **and** money **and** stores.
- iv. The meal was delicious **and** hearty **and** satisfying.

- **Prolepsis:** The anticipation and answering of an objection before it is made. It strengthens an argument by demonstrating foresight and addressing potential counter-arguments.

Examples:

- i. Now, **some of you might say this plan is too expensive**, but consider the long-term benefits.
- ii. **I know what you're thinking** – 'another diet?' – but this one is different.

- iii. **Before you accuse me of being lazy**, let me explain the challenges I faced.
- iv. **One might object that this is impossible**, but I assure you, it can be done.

- **Rhetorical Question:** A question asked merely for effect with no expectation of a real answer. It is used to make a point, provoke thought, or create a dramatic effect, rather than to elicit information.

Examples:

- i. **Are you kidding me?**
- ii. **Who knows?** (Meaning: No one knows.)
- iii. **Is the sky blue?** (Meaning: The answer is obviously yes.)
- iv. **Can anyone deny that?** (Meaning: No one can deny it.)

- **Spoonerism:** A verbal error in which a speaker accidentally transposes the initial sounds or letters of two or more words, often with amusing effect. It is a type of linguistic slip that creates unintentional humor.

Examples:

- i. You have **hissed my mystery** lectures. (Instead of "missed my history lectures")
- ii. It's **shoving leopard**. (Instead of "loving shepherd")
- iii. A **blushing crow**. (Instead of "a crushing blow")
The **queer old dean**. (Instead of "the dear old queen")



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- **Synecdoche:** A figure of speech in which a part is made to represent the whole, or vice versa. It is used to create a concise or evocative image, often highlighting a specific aspect.

Examples:

- All **hands** on deck. (Referring to sailors)
- He bought a new **set of wheels**. (Referring to a car)
- The **pen** is mightier than the sword. (Referring to writing/literature vs. military force)
- We need more **brains** in this project. (Referring to intelligent people)

- **Syllepsis:** A figure of speech in which a word is applied to two others in different senses, or to two others of which it grammatically suits only one. (Very similar to Zeugma, often used interchangeably). It creates a witty or surprising effect by linking disparate ideas or objects with a single word, often playing on literal and figurative meanings.

Examples:

- She **caught** the train and a cold.
- He **took** his hat and his leave.
- You are free to **execute** your laws, and your citizens.
- I **fixed** the car and the problem.

- **Synecdoche:** A figure of speech in which a part is made to represent the whole, or vice versa. It is used to create a concise or evocative image, often highlighting a specific aspect.

Examples:

- All **hands** on deck. (Referring to sailors)
- He bought a new **set of wheels**. (Referring to a car)

- iii. The **pen** is mightier than the sword. (Referring to writing/literature vs. military force)
- iv. We need more **brains** in this project. (Referring to intelligent people)

- **Synesthesia:** The description of one kind of sensory input in terms of another. It creates vivid and imaginative descriptions by blending senses.

Examples:

- i. A **loud color**.
- ii. A **sweet sound**.
- iii. The **warm smell** of coffee.
- iv. Her voice was **smooth** as silk.

- **Tautology:** The saying of the same thing twice in different words, generally considered to be a fault of style. It is a redundant repetition, often unintentional, but can be used for emphasis in some contexts.

Examples:

- i. It's a **free gift**.
- ii. The **circular circle**.
- iii. He is a **single bachelor**.
- iv. To **reiterate** again.

- **Transferred Epithet:** An adjective or adverb grammatically qualifying a noun other than the person or thing it is actually describing. It adds a poetic or evocative quality by transferring a characteristic from a person to an object or action.

Examples:

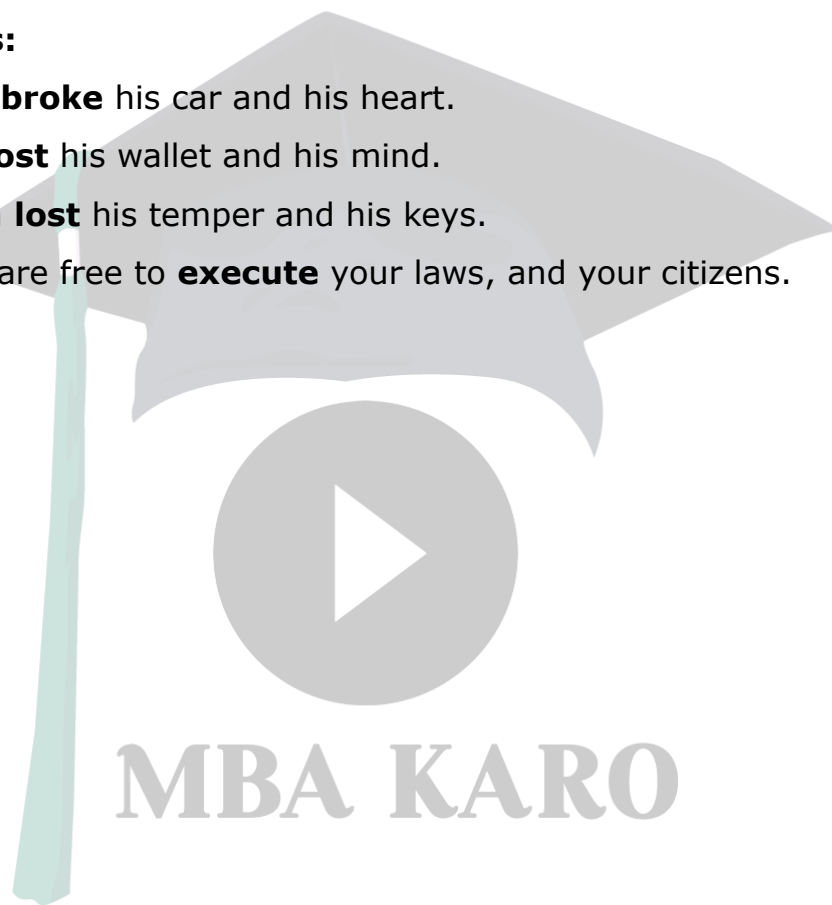
- i. A **sleepless night** (The person is sleepless, not the night.)
- ii. A **furious frown** (The person is furious, not the frown.)

- iii. He spent a **happy day**. (He was happy, not the day.)
- iv. The **wishing well**. (People do the wishing, not the well.)

- **Zeugma:** A figure of speech in which a word (usually a verb or an adjective) applies to two others in different senses. It creates a witty or surprising effect by linking disparate ideas or objects with a single word.

Examples:

- i. She **broke** his car and his heart.
- ii. He **lost** his wallet and his mind.
- iii. John **lost** his temper and his keys.
- iv. You are free to **execute** your laws, and your citizens.





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