CHAPTER 3

Mastering Multiple-Choice Questions

- Six routes to correct answers
- What you need to know about:
  grammar
  rhetoric
  sentences
- Word choice and details of diction
- Understanding footnotes
- Passages and sample questions for practice

With the Diagnostic Test behind you, you've tasted the types of questions that will be coming your way on the AP exam. Whether you breezed through the Diagnostic Test or struggled with every question, it's worth your while to look at the following tried-and-true techniques for answering multiple-choice questions:

Untold numbers of students have relied on the following half dozen rules of thumb. You should, too.

FIVE RULES OF THUMB

1. Read each question slowly and carefully. To be sure you understand what a question asks, put it into your own words. Then re-read the question to be sure you haven't misread it.
2. Read the five choices slowly and carefully. Remember that you must select the *best* choice, which could mean that one or more of the incorrect choices may be partially valid. With a stroke of your pencil or an "X" in the margin, eliminate all the choices that are obviously wrong. Then concentrate on the others. Examine each remaining choice for irrelevancies, for absolute words such as *always* and *never*, and for meanings that merely approximate what the passage says. If a question refers you to a specific line or lines in the passage, re-read not only those lines but the two or three lines that come both before and after the designated lines. Knowing the context in which the lines appear can lead you to the correct answer.

3. After you've make your choice, scan the passage for evidence to support your decision. Just before filling the space on your answer sheet, be sure the question number is correct, and re-read the question to check whether you've interpreted every word correctly.
4. If you're stumped by a question, make a tentative guess and put a "?" in the margin. Come back to it later, if you can. Return visits often provide a new perspective that helps you find the answer. Also mark any questions about which you have any doubts.
5. If time remains after you've filled in all the blanks, review your answers, especially those, if any, that gave you trouble. Oh, yes, one more thing: Ridiculous as it may sound, make sure you've put your answers in the right places. Don't blacken a space for question 12 in a space for question 11, etc. (Please don't snicker; it's been done, and not just once.)

TIP

Before choosing your answer, eliminate the other choices.

While taking the model exams in this book, practice these five guidelines. At first, they may seem cumbersome, even nitpicky. But as you grow accustomed to using them, your pace will pick up, and you'll answer questions more quickly and efficiently. That's a promise.

But remember, mastery of test-taking techniques can take you only so far toward earning a top score on the AP exam. What will take you the rest of the way is your knowledge of language and rhetoric.

LANGUAGE AND RHETORIC

All the question-answering techniques in the world won't do you much good without knowledge of the subject matter covered by the exam. Moreover, a book like this can't tell you everything you need to know or should have remembered from years of English classes. But it can hit some of the highlights. That is, it can call your attention to matters regularly included in past AP exams. That's what the following pages aim to do.

English Grammar Questions

Three or four multiple-choice grammar questions customarily turn up on the test. Typically, they ask how a certain grammatical structure, such as a series of compound sentences or a list of adjectives, has been used in a passage to convey meaning or create certain effects.

For example, the following paragraph by the American author Washington Irving is tailor-made for a question about sentence structure—particularly the use of parallelism.

> Her mighty lakes, like oceans of liquid silver; her mountains, with their bright aerial tints; her valleys, teeming with wild fertility; her tremendous cataracts, thundering in their solitudes; her boundless plains, waving with spontaneous verdure; her broad deep rivers, rolling in the solemn silence to the ocean; her trackless forests, where vegetation puts forth all its magnificence; her skies, kindling with the magic of summer clouds and glorious sunshine;—no, never need an American look beyond his own country for the sublime and beautiful of natural scenery.

Notice that the paragraph—except for the clause after the dash—consists of a single sentence composed of a series of nouns and modifiers, most followed by a participle phrase. The effect of this pattern is cumulative. It creates an image of the vastness of America, an idea aided not only by the piling up of visual images but by the repeated used of adjectives such as "tremendous," "boundless," and "broad."

Another type of grammar question asks about the function of certain words. You may, for example, find a question that expects you to know about modifiers, as in

> In line 34, the word "moral" modifies
>
> (A) crowd
> (B) demands
> (C) persuasion
> (D) leadership
> (E) rectitude

Sometimes questions dealing with other matters list grammatical terms among the choices, as in

> In the opening sentence of the passage, the author employs all of the following EXCEPT
>
> (A) an analogy
> (B) irony
> (C) a coordinate clause
> (D) conjunctions
> (E) parallel structure

TIP

To do well, you should be familiar with common everyday grammatical terms and concepts.

Thus, it's important for you to know about types of sentences (*simple, compound, complex;* also *periodic* and *loose* sentences), the parts of speech (*noun, pronoun, verb, adjective, adverb, conjunction, preposition, exclamation*), and parts of sentences (*subject, predicate, object, clauses*).

Chapter 4 (pp. 109–219) reviews several grammatical principles that you should know. A full treatment of English grammar, however, lies beyond the scope of this book. So, if your grammar skills are rusty, spend time with a comprehensive guide to grammar. Bookstore shelves are loaded with them, or borrow one from your English teacher.

Comprehension Questions

Answering questions about an author's rhetorical strategies requires you to know what the passage says. It would be pointless to ask about why the author used a particular sentence structure if you had no clue about the purpose and meaning of the passage. Therefore, the exam often includes comprehension questions. Sometimes a question asks about the meaning of the passage as a whole. Other questions pinpoint particular words in context, and still others may ask about the meaning or significance of certain details. Such questions require you to read closely, of course, but they also serve as a springboard to answering the majority of the questions, which have to do with rhetoric.

Questions About Rhetoric

Questions about rhetoric test your understanding of such concepts as tone, diction, syntax, imagery, irony, figures of speech, theme, point of view, and many other rhetorical concepts. Also, you'll most certainly have a chance to demonstrate your awareness of how certain kinds of sentences reveal an author's intent and convey meaning.

Everything you've ever written can be analyzed in rhetorical terms.

Rhetoric is a broad term. Having come this far in your education, you are already acquainted with many of its varieties. Everything you have ever written or read—from a movie review to a college application—is subject to analysis in rhetorical terms.

In fact, virtually all writing has a rhetorical purpose. If authors aim to describe a place, person, or object, they try to recreate the look, the sound, the smell, the taste, and the feel of things. If their aim is to tell a story, they try to communicate an event or a sequence of events by selecting and arranging particulars, usually in the order they occurred. An author with a point to make takes a position and offers reasons to support it. Whatever the mode, the author's choice of words, syntax (order of words and phrases), sentence sound and structure, the sequence of ideas, the selection of details—all these elements and more are meant to serve the purpose of the whole.

The purpose is often more complex than simply conveying an experience or telling a story. Authors may, for example, want to stimulate certain responses in their readers, who may react to a vivid re-creation of an experience as though they themselves had the experience: they may laugh out loud, become tense or frightened, weep, grow angry. A biographer may want to communicate the facts of his subject's life. A. Scott Berg, for instance, wrote a prize-winning biography of Charles Lindbergh. In doing so, Berg established a tone that revealed his own thoughts about Lindbergh. In laying out the facts about Lindbergh, he also meant to convince the reader that Lindbergh was both an admirable and a reprehensible figure. He wants us to admire and despise the man at the same time, just as he, the biographer, does.

Language molds the reader's attitude toward the subject discussed. And tone determines precisely what that attitude will be.

Of course, a writer's attitude toward the subject is not necessarily identical with the response of the reader. An advertising copywriter for Nike may be totally indifferent to the shoes he crows about, but since his job is to make readers feel a certain way, he purposefully uses words to produce a particular response—namely, to turn readers into consumers of Nike products.

TONE

In the multiple-choice section of the exam, you will certainly need to deal with tone. One of the most common questions asks you to identify the tone of a passage, a sentence, or even a single word or phrase. To answer the question you will need a sense of the narrator's or speaker's attitude toward the subject of the passage. This may differ from the author's attitude, of course. An author may portray a scoundrel in a favorable way, but that doesn't necessarily mean the author has a soft spot in his heart for scoundrels.

Because an author's tone may be complex or may shift part way through a passage or poem, it can be described in innumerable ways, often by one or more adjectives. For example,

Negative

bitter
condescending
contemptuous
disdainful
disgusted
facetious
flippant
indignant
irreverent
mocking
patronizing
pedantic
petty
sarcastic
satiric
scornful
teasing
threatening

Positive

benevolent
compassionate
determined
ecstatic
effusive
elegiac
enthusiastic
hopeful
laudatory
learned
supportive
sympathetic

Neutral

bantering
colloquial
confident
detached
didactic
factual
informal
objective
restrained
scholarly

Words themselves and the manner in which they are expressed work together to establish the tone. Consider the simple question, "Who are you?" Depending on the tone in which the words are expressed, the question may be funny, sassy, inquisitive, challenging. Because the inflection of the speaker's voice is not available to writers, they must rely more on diction—the writer's choice of words, including figures of speech—to establish a tone. The differences between "Shut your mouth," "Please keep still," and "Would you be kind enough not to talk now?" are apparent. In a general sense the three sentences mean the same thing. The tone in each, however, could hardly differ more, because the words chosen to convey the meaning evoke very different feelings.

In essence, tone is the psychological quality of the words.

While the form of sentences significantly influences tone, other rhetorical elements also play a major part, especially diction, metaphors, and other figures of speech such as symbols and allusions. One way an author reveals tone is by the form of sentences.

EXCLAMATORY SENTENCES

An exclamatory sentence expresses a wish, a desire, a command—and is often, but not always, indicated with an exclamation point:

Heads up!
May the Force be with you!
Have a nice day!

Such sentences can express various gradations of begging, beseeching, praying, imploring, apologizing, requesting, advising, commanding, persuading, and so on. "Let the word go forth," intoned John F. Kennedy in his inauguration address, "that

more emphatically. In sentence 1, the main point is stated first but is then pushed into the background by the example of the underpaid worker.

What distinguishes a periodic sentence from its opposite, the *loose* sentence, is that its thought is not completed until the end. In a way, the reader is held in suspense. The loose sentence, in contrast, gives away its "secret" at the start. It follows the most common structure of English sentences: subject-verb, as in *Kevin called,* or subject-verb-object: *He used a cell phone.*

As you probably know, every sentence has a main clause consisting of at least a subject and a verb. That's all a *simple* sentence needs to be complete—a subject and a verb. Even if many modifiers and objects are added, it still remains a *simple* sentence.

For example, both of the following sentences, despite the disparity in their length, are *simple* sentences:

> Berkeley admitted Sarah.
>
> Situated on the eastern side of San Francisco Bay, Berkeley, the University of California's flagship institution, admitted Sarah as a freshman in the class of 2008, to the delight not only of Sarah herself but to the satisfaction of her family, teachers, and friends.

Leaving aside the wordiness and wisdom of including so much miscellaneous information in the second sentence, you still find a simple declarative sentence—*Berkeley admitted Sarah*—lurking within its jumble of modifiers, participles, prepositional phrases, and appositives.

To turn a *simple* sentence into a *compound* sentence, add a conjunction, a word like *and* or *but,* as in

> Berkeley admitted Sarah and she was delighted.

You can infer from this example that a *compound* sentence is made up of at least two simple sentences joined by a conjunction. What is rhetorically noteworthy about a compound sentence is that the author gives more or less equal emphasis to the information in each of the clauses. Clauses of equal rank and structure are called *coordinate clauses* and are joined by *coordinating conjunctions* (*and, but, or, nor, yet, so*) and sometimes by a semicolon with connective words like *however, moreover, nevertheless, otherwise, therefore, consequently,* and others. In this case, whether logical or not, Sarah's acceptance has been given equal importance to her reaction to the news.

If the author's intent, however, is to emphasize Sarah's state of mind, the sentence might best be turned into a *complex* sentence—that is, a sentence that contains both a subordinate and a main clause:

> *Because Berkeley admitted her,* Sarah was delighted. (Subordinate clause italicized)

Here, the cause-and-effect relationship between the two ideas is made clearer. The addition of a subordinating conjunction *because* gives prominence to the information in the main, or independent, clause. (Other widely used subordinating conjunctions include *although, before, even though, while, unless, if,* and *when.*)

The Sound of Sentences

Some AP exam questions may well ask you to consider the sounds found in a passage. For one, you should recognize **onomatopoeia**—words that imitate the sound they describe. Is there a more expressive word than *moan*, for example, to make the sound of . . . well, a moan? Similarly, *murmur* resembles the sound of a murmur. And other words, too—*boom, buzz, clang, crack*, and so on—all echo their sense.

You should also be attuned to **alliteration,** the repetition of initial sounds in words and syllables, as in *Peter Piper picked a peck of pickled peppers.* Sometimes such repetition is for ornament, but authors sometimes use it for emphasis as in such words as *flim-flam* and phrases such as *fickle fortune* and *bed and breakfast.* *(Turn to the Glossary, p. 387, for definitions of other terms related to sound:* assonance, consonance, *and* rhyme.*)*

Unlike rhythm in music, the **rhythm** of prose is more subtle. Rhythmic sentences don't have a foot-tapping beat, but they often possess a graceful combination of sounds, accents, phrases, and pauses. Authors intentionally use rhythm to arouse emotions. In fact, rhythm can have at least as much power as well-chosen words to create an emotional effect. A passage that is meant to create a sense of peace and calm demands a slow, even rhythm, as in this sample of prose from the pen of the American naturalist/writer Edward Abbey. Describing early morning in the desert, he writes:

> The sun is not yet in sight but signs of the advent are plain to see. Lavender clouds sail like a fleet of ships across the pale green dawn; each cloud, planed flat on the wind, has a base of fiery gold. Southeast, twenty miles by line of sight, stand the peaks of the Sierra La Sal, twelve to thirteen thousand feet above sea level, all covered with snow and rosy in the morning sunlight. The air is dry and clear as well as cold; the last fogbanks left over from last night's storm are scudding away like ghosts, fading into nothing before the wind and the sunrise.

In an entirely different mood, Abbey writes on the topic "Transcendence":

> It is this which haunts me night and day. The desire to transcend my own limits, to exceed myself, to become more than I am. How? I don't know. To transcend this job, this work, this place, this kind of life—for the sake of something superlative, supreme, exalting. But where? Again, how? Don't know. It will come of itself . . . like lightning, like rain, like God's gift of grace, in its own good time. (If it comes at all.)

In this passage, the inner turmoil Abbey feels about himself is revealed in the short, choppy phrases, the combination of questions and fragmentary sentences, and the clipped rhythm of his thoughts.

A typical question on the exam may ask about the effects of rhythm in a passage. Perhaps the author intentionally used it to arouse emotions.

Diction

An author's diction, or word choice, is crucial. It determines tone, creates effects, and ultimately conveys meaning the reader.

Diction, or word choice, is one of the elements of style that gives each person's writing a quality that is is uniquely his or her own. Diction determines whether an author has succeeded in communicating a particular message to a particular audience. In the following passage, from an article titled "Fenimore Cooper's Literary Offenses," Mark Twain comments on the diction of a well-regarded American writer.

> Cooper's word sense was singularly dull. When a person has a poor ear for music, he will flat and sharp right along without knowing it. He keeps near the tune, but it is not the tune. When a person has a poor ear for words, the result is a literary flatting and sharping; you perceive what he is intending to say, but you also perceive that he doesn't say it. This is Cooper. He was not a word musician. His ear was satisfied with the *approximate* word. I will furnish some circumstantial evidence in support of this charge. My instances are gathered from half a dozen pages of the tale called *Deerslayer.* He used "verbal" for "oral"; "precision" for "facility"; "phenomena" for "marvels"; "necessary" for "predetermined"; "unsophisticated" for "primitive"; "preparation" for "expectancy"; "rebuked" for "subdued"; "dependent on" for "resulting from"; "fact" for "condition"; . . . "brevity" for "celerity"; "distrusted" for "suspicious"; "mental imbecility" for "imbecility"; "eyes" for "sight"; "counteracting" for "opposing"; . . . . There have been daring people in the world who claimed that Cooper could write English, but they're all dead now.

Apparently, Cooper's diction left much to be desired. In Twain's view, Cooper was insensitive to the connotation of many, many words. "The difference between the right word and the approximate word," wrote Twain, "is the difference between 'lightning' and 'lightning bug.'" Presumably, Cooper's prose is full of bugs. He may well have known the definitions of words, but he had a so-called tin ear when it came to understanding the words in context. He seems deaf to the feelings that words represent, and, therefore, chose his words badly.

Authors usually can select from several possibilities words that are best suited to their purposes. For instance:

> insult/slur, spit/expectorate, complain/gripe, excellent/superior, eat/stuff one's face

The words in each pair mean more or less the same thing, but none is a perfect synonym for another. Some are plain, others are fancy. Some are clinical, euphemistic, or slang; each has a distinct connotation.

Connotation

Words derive their connotation from two sources: people's common experience and an individual's personal experience. Words represent not only ideas, events, and objects, but also the feelings we attach to ideas, events, and objects. Thus, the word *rat* represents a certain kind of rodent—among other things. That is its *denotative* meaning. But a rat also evokes in us feelings of fear and disgust—its *connotation.* What is true of *rat* is also true of countless other words: *mother, home, candy, money, grease, America, dog,* and so on. They all evoke feelings and ideas.

Connotations may change over time, and our personal experience often adds connotative value to words that may at first mean nothing beyond their definition. Scientific words that at one time merely named physical phenomena or technical achievements—*cloning, abortion, www.com*—have since acquired rich connotative meanings.

Really good descriptive writing often gets its power from the author's choice of connotative words. The more closely you read a passage, the more you may enjoy it. Notice how the following passage employs connotation to create a graphic impression of a very agreeable place:

There couldn't be a more idyllic spot in May than Albion, on the Mendocino coast. The land, strung between redwood groves and sea, is lush with flowers. Summer crowds are weeks away, and it's still possible to find a quiet beach or stroll the cliffs above the ocean without seeing another soul. Four miles from the coastal highway, the road narrows, loses its paving, and curves into the woods. A graveled driveway winds to a graceful country house close to a pond and surrounded by park-like grounds. A trellis of interlocking timbers draped with vines leads to the front door of the house. A Chinese lantern hangs overhead. From high on a post a clay mask stares at passersby. Pieces of driftwood lie on a wooden bench weathered to a silver-grey. Attention has been paid to make visitors feel welcome.

In familiar but carefully chosen words the author of the passage has tried to convey how pleased he was to be there—a feeling he wants his readers to share. References to things that most people enjoy and value—redwood groves, flowers, a quiet beach, a country house—create a sense of peace and pleasure.

Metaphorical Language

Because figures of speech often reveal an author's tone, be prepared to deal with questions that refer to the most common figures of speech found in non-fiction prose:

- ✔ Metaphor
- ✔ Simile
- ✔ Allusion
- ✔ Analogy
- ✔ Metonymy
- ✔ Synecdoche

Metaphorical language functions as a means of making comparisons.

As a group, these figures of speech constitute what might be called generally metaphorical language.

When an author can't find the exact words to describe a feeling or to capture experiences that seem almost inexpressible, a metaphor may come to the rescue: "She has a voice of gold," says the music critic, using a metaphor to express not only the beauty of her voice but also its value. Indeed, in a particular context the metaphor could mean that the singer makes big money with her voice. Figures of speech are economical. They condense a lot of thought and feeling into a few words. Ernie Pyle, a famous World War II war correspondent, reported his stories as though they were being told by the average GI lying in a foxhole. He said, "I write from a worm's eye point of view." The idea gives a fresh slant to an old expression and cogently fixes Pyle's position on the battlefield.

In short, figures of speech have the power to make something clearer or move vivid, or to turn a vague impression into something concrete.

Because metaphorical language evokes mental images, it has a good deal to do with the emotional content of a piece of writing. If an author relies on trite, second-hand expressions to convey an idea, using such metaphors as *walking on air* or *life in the fast lane,* you can fairly well conclude that the author may have nothing new or surprising to say. On the other hand, a passage full of fresh metaphorical language may give readers rich new insights and understandings.

Allusion

An allusion—an implied or direct reference to something in history or culture—is, like a richly connotative word, a means to suggest far more than it says. An allusion of a single word or phrase can expand the reader's understanding more completely than a long, discursive comparison. You may know Robert Frost's poem "Out, Out . . . ," a narrative poem that recounts a farmyard accident that takes the life of a young boy. A theme of the poem, the uncertainty and unpredictability of life, is alluded to in the title, which you may know comes from Macbeth's soliloquy upon hearing of his wife's death: "Out, out, brief candle./Life's but a walking shadow, . . ." Macbeth's speech is a reflection on both the tragedy of a premature death and the impermanence of life. While readers unfamiliar with *Macbeth* may read "Out, Out . . . " with insight and pleasure, understanding the allusion to Shakespeare's play enriches the experience.

Literature isn't the only source of allusions. History, religion, politics, sports—almost every human endeavor can spawn allusions. Think of the origin and implications of such metaphorical allusions as a football team that "sinks like the *Titanic*," your "hitting a homerun" on a math test, a scandal termed "Irangate," and an old geezer calling a fitness center his "Fountain of Youth."

TIP

Good writers choose metaphors carefully.

Such metaphors are potent when used well, but metaphorical language that seems inappropriate to the general tone and purpose of the passage will grate on readers and weaken the overall effect that the author has in mind. It also suggests that the author lacks a clear sense of purpose or just doesn't know how to achieve a particular purpose. Take, for example, this attempt to describe how memories of childhood fade with the passing of time:

> As you grow older, your memory of childhood is obliterated like Hiroshima after the bomb.

Isn't it obvious that the author missed the point? After all, memories fade slowly, not cataclysmically. Whatever tone the author may have intended is lost in the incongruity of the simile. A more appropriate way to capture the idea that memories erode gradually might be:

> As you grow older, memories of childhood vanish like sand dunes at the edge of the sea.

Of course, there may be another possibility. Perhaps the author wrote an incongruous metaphor for a particular purpose. To heighten interest, authors often try to surprise their readers. They introduce an inappropriate or contradictory metaphor, for instance, for the sake of contrast. They invent a figure of speech with a connotation that is off kilter in order to create a kind of tension or to make an ironic or amusing comment.

During the Spanish Civil War, Ernest Hemingway, writing a dispatch from the front lines, said of the enemy planes, "If their orders are to strafe the road on their way home, you will get it [be wounded or killed]. Otherwise, when they are finished with their jobs on a particular objective, they go off like bank clerks, flying home." The comparison of deadly fighters and bank clerks may seem frivolous, but it does make the point effectively. Both are eager to scurry away from their jobs as quickly as possible. Moreover, by contrasting bank clerks—generally harmless, well-meaning

functionaries—with ruthless fighters, Hemingway heightens the viciousness of the enemy aircraft strafing the people on the road.

Analogy

Another form of comparison is the *analogy,* usually defined in words like these: *A comparison of two objects or situations that have several common characteristics.* An extended analogy, showing parallels between two unlike things, can simplify a complicated idea and leave a powerful impression on a reader. Consider the tone established in the following excerpt from a speech by President Woodrow Wilson:

> I had a couple of friends who were in the habit of losing their tempers, and when they lost their tempers they were in the habit of using very unparliamentary language. Some of their friends induced them to make a promise that they never would swear inside the town limits. When the impulse next came upon them, they took a street car to go out of town to swear, and by the time they got out of town they did not want to swear . . . . Now, illustrating the great by the small, that is true of the passions of nations.

Wilson used this analogy in support of his position that a country must not jump into a war in the heat of passion. By using colloquial words (e.g., "a couple of friends") and telling a personal anecdote, Wilson established a folksy tone. The analogy, which would be accessible to every listener, draws on everyday experience, and makes good common sense. Wilson, in effect, has taken on the persona of one of the guys. Neither moralistic nor panicky, he creates the image of a fellow whose judgment the country can trust in a crisis.

Metonymy

An author's use of metonymy and synecdoche also contributes to the establishment of tone. Unlike metaphors, which make comparisons, these two figures of speech make substitutions—usually something abstract for something concrete (or vice versa), a container for the thing contained (or vice versa), a part for the whole, a cause for the effect, and so on.

In the statement, "Marv has a good head," the word *head* has been substituted for *brain* (the container for the thing contained). But *head* also means "IQ" or "intelligence"—both abstract concepts that are made more tangible by the use of *head.* To some degree, metonymy can simplify an idea—unlike a metaphor, which tends to complicate a thought—particularly when a concrete substitution is made for an abstraction, as in "Your hands made you rich," in which the word *hands* means occupation, trade, or line of work.

TIP

In general, metonymy tends to bring a kind of vitality to a phrase or idea.

Synecdoche

Synecdoche is a type of metonymy, in which a part is substituted for the whole, or vice versa. Any time you use the word *sail* for ship ("A fleet of a hundred sails"), or call a truck an *eighteen-wheeler,* you are using synecdoche. When Hamlet is about to remove the body of Polonius from Gertrude's bedchamber, he says, "I'll lug the guts into the neighbor room." His synecdoche *guts* clearly stands for corpse, but its connotation also suggests the disdain that Hamlet felt for Polonius. Indeed, both metonymy and synecdoche can be rich with implied meaning.