

The Study of Pleonasm in Some Selected Texts of Shakespeare's Drama: Julius Caesar

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Abstract

Pleonasm is the use of more words rather than necessary or it is the repetition of the same words for emphasizing. Pleonasm can be viewed as a repetition of words in order to reinforce the idea for understanding. Pleonasm in most cases there is misunderstanding, mishearing or there is unknown and misfound a mean of communication. e.g. **Muna sees the beautiful view with her eyes**. So, in this sentence the superfluous phrase is (with her eyes) because it repeats the idea of (seeing).

It is hypothesized that the increasing of using the pleonasm expressions is just a superficially whereas the words, phrases and the additional sentences are not a useless according to aforementioned.

The aim behind using pleonasm is the emphasis about something that the speaker wants to shed lights on it. The present study proposes the following hypothesis: Pleonasm in English has two types: syntactic and semantic and each one has its own sub-types.

The study ends up with the conclusion that pleonasm is sometimes used. Pleonasm is used unconsciously by the speaker because he is backed to his style of speaking.

Key words: pleonasm, syntactic pleonasm, semantic pleonasm

دراسة للتطويل في بعض النصوص المختارة لمسرحية شكسبير : يوليوس قيصر

رسل داود سلمان النصراوي

قسم هندسة الطاقة/كلية الهندسة/المسيب/جامعة بابل/بابل -العراق

الخلاصة

التطويل: هو عبارة عن استخدام عدة كلمات لنفس المعنى أكثر من الضرورة أو هو تكرار لكلمات مختلفة من أجل التأكيد . يستخدم التطويل من أجل تعزيز فكرة ما بسبب عدم فهم الكلام أو عدم سماعه بصورة جيدة أو ربما يكون هنالك انعدام في التواصل فكري أو انعدام وسيلة التواصل الاجتماعي. على سبيل المثال: ترى منى المنظر الجميل بعينها، ان العبارة الزائدة (بعينها) هي لتكرار فكرة النظر.

تم الافتراض بان الزيادة في استخدام التعبيرات التطويلية في الظاهر فقط حيث ان العبارات والجمل الاضافية هي ليست عديمة الجدوى كما ذكرت مسبقاً.

ان الهدف من استخدام التطويل هو للتأكيد على شيء يريد المتكلم ان يسلط الضوء عليه .

تحاول هذه الدراسة عرض الفرضيات الآتية:

التطويل نوعين هما : التطويل النحوي والدلالي، وكل نوع منهما له عدة انواع فرعية، تنتهي الدراسة بالاستنتاجات التي توصل اليها الباحث .

يستخدم التطويل في بعض الاحيان من دون قصد من قبل المتكلم او يعزو ذلك الى اسلوبه في الكلام.

الكلمات الدالة: التطويل، التطويل النحوي، التطويل الدلالي .

1. Introduction

Pleonasm is a term which can be viewed as a repeating word in order to emphasize a specific idea. Pleonasm can be understood as useless words or phrases which are not necessary in order to emphasize something and it is also used to achieve specific linguistic effects such as: social, poetic and literary [1].

Pleonasm is so common that their users or the native speakers do not know that they used it. Sometimes, pleonasm is used unintentionally by the speaker or it can be used as stylistic affairs through the stretch of speaking.

The researcher takes some texts of Shakespeare's Drama: Julius Caesar to analyze the types of pleonasm to analyze syntactic and semantic pleonasm. Syntactic pleonasm has a number of sub-types (over inflection, multiple negation, multiple affirmation, double possession, multiple quality gradation), while semantic pleonasm has the following sub-types (overlap, proximity).

To achieve the aim of the study, the literature about pleonasm and its types is surveyed and some texts from Shakespeare's plays are analyzed.

Pleonasm is understood as useless word or a phrase but it can also be an unmarkable use of an idiom. This study aims to identify the pleonastic phrases that can help to reveal the hidden meaning even if some words are lost and investigating how the pleonastic expressions are realized in the chosen texts. It is hypothesized that syntactic and semantic pleonasm can be applicable to the Shakespeare's Drama by analyzing it discursively. The researcher uses the data analysis with such a study by presenting samples from the text in order to clarify the term of pleonasm. The current study is hoped to be useful for the researchers who are involved in such a field of linguistics.

2. Theoretical Background

Pleonasm can be defined as the use of more words than are necessary in order to emphasize something that the writer or the speaker wants to do. In addition, pleonasm is illustrated as ("an expression in which the structural reasons information is explicit more than once which is not necessary for communication") [2, p207]. These words are redundant, such as: " **burning fire** ", " **black darkness** ". Sometime it is called **tautology** (that is the repetition of words or the phrases that repeats a meaning with different through semantically similar words, e.g. " **free gift** ") or the **redundancy** (means the information that is expressed more than once) e.g. **forever** and **ever**, **past history**. So, the concept of pleonasm, tautology and redundancy can be viewed the same, meaning of the use of unnecessary many words or as Crystal manifests the term pleonasm [3, p390] in the same context as the redundancy which broadly speaking that refers to the presence of unnecessary feature ("in order to identify a linguistic unit"). [4].

Moreover, pleonasm may serve a rhetorical strategy to emphasize on an idea or image which is used unintentionally, it is also used as a **stylistic fault** or **erroneous**, as illustrated by some linguists such as: Cheney: Skillin and Gay, or pleonasm can be considered as **an odd** and **anomalous** phenomenon as stated by Cruse and Leech while Murphy and Kosketa [5, p121] illustrate that pleonasms are semantically odd because they function as another quality which can be considered as a part of the definition of the constitute they modifier.

1- " **I kicked it with my foot** ".

Here, the meaning of verb 'kick' includes the fact that it is done with someone's foot [6, p 128]. This prepositional phrase adds nothing to the sentence therefore it is an odd.

Some authors have a different point of view, they propose it as a '**sign of stupidity**' or **absurdity**. [7,p126] , [8].

2- : **Black darkness** . [<http://www.thought.co.com/pleonasm/>9].

On the other hand ,some pleonasms are used intentionally also for emphasis , e.g. an exasperated mother tells her untruly child , ("**never ,ever do that again**") [1].

2.1. Types of Pleonasm

There are two types of pleonasm as given below:-

2.1.1. Syntactic Pleonasm

This type of pleonasm can be occur when the grammatical language makes functional words which are optional, such as:-

3- " **I know you will come** "

4- "**I know that you will come** "

In the previous example ,the conjunction "**that**" is optional. There is no need to use it. So, both sentences are grammatically correct ,however,the conjunction "**that**" is pleonastic [4 خطأ! مرجع الارتباط التشعبي غير صالح].

Syntactic Pleonasm can be divided into several types as follows:-

A : Over Inflection : May be clarified as a result of convention in many languages. It is intended to use more words than needed in order to express a single grammatical propriety , as in :

5- "**When there is it but one man only**". (Act 1, Scene 2)

In the previous example '**one man**' is a pleonastic 'over inflection' ,the noun and the number must express the same.

B : Multiple Negation : The negation may be repeated for emphasis in some languages as in the English sentence:-

6- "**there isn't wrong with that** "

The literal interpretation of this sentence would be as follows:-

7- "**there is not nothing wrong with that** "

8- "**there is something wrong with that** ". So, the intended meaning, in fact, is the opposite:

9- "**there is nothing wrong with that** " or "**there isn't anything wrong with that** " . That, the repeated negation is used pleonastically for emphasis [10].

In the sentence "**I don't not like it**", the repeated negation may be used to convey ambivalence ("**I neither like nor dislike it**") or even affirmation ("**I do like it**").

Rhetorically, it can be difficult to distinguish litotes Euphemism {**occurs in the form of rhetorical device through which the gravity or force of an idea is softened or minimized by a double negation as in the reference to someone as being not attractive** ,}

10- "**No worse place**" In the Shakespeare's play (Act 1, Scene 1) [10], from pleonastic double negation, a feature which may be used for ironic effect. Although the use of "double negations" is used for emphasis but sometimes it is discouraged in standard English, it is mandatory in other languages like Spanish or French, e-g the Spanish phrase "**No es nada**" (**its nothing**) contains both a negative verb ("**No es**") and another negative, the word nothing ("**No es**"). [10].

C : Multiple Affirmation : Affirmation can be used in English in order to add an affirmative statement, just as repeated negation can add emphasis to a negative one. If it is said something along the lines of , **I do love you** , with a stronger intonation as the verb (do) , so , they put a double affirmation into use.

This is backed to all languages, by default, automatically express these sentences in the affirmative and must then alter the sentences in one way or another to express the opposite. Therefore, the sentence: (**I love you**) is already affirmative , and adding the

extra (**do**) only which adds emphasis (**I do love you**)[11,p272]and it is intended to add emphasize without changing the meaning of the statement [1],(Do) for Crystal [3,p357] is a pleonastic.

D : Double Possession : The double genitive can be seen in the following phrase:-

11- afraid of mine

Although this phrase seems pleonastic but has been analyzed as either a partitive genitive or an appositive genitive.

E : Multiple quality gradation : In English, different degrees of comparatives and superlatives are created through changing the adjective:

12- (" **prettier**", " **faster** ") or a syntactic construction.

13- (" **more complex**", " **most impressive** "). Thus, it is possible to combine both forms for additional emphasis, e-g: " **more bigger**" or " **best** ".

This may be considered ungrammatical, but for the English speakers, it can viewed as informal speech.

14- " **The most unkindest cut of all** "

Not all the uses of constructions such as " **more bigger** " are pleonastic , however , some speakers who use such utterances do so in an attempt , albeit a grammatically unconventional one, to create non-pleonastic construction : A person who says " **Y is more bigger than Y** " may, in the context of a conversation featuring a previous comparison of some object **Z** with **Y**, means " the degree by which **X** exceeds **Y** in size is greater than the degree by which **Z** exceeds **Y** in size ". This usage amounts to the treatment of " bigger than **Y** " as a single grammatical unit, namely an adjective itself admitting of degrees , such as : " **X is more bigger than Y** " is equivalent " **X is more bigger than -Y than Z** ".

So, another common way to express this is: " **Y is even bigger than Z**"[3,p357].

2.1.2. Semantic Pleonasm

Semantic pleonasm can be clarified as a style and usage than of grammar. So, in order to avoid a confusion with syntactic pleonasm, linguists call this **redundancy**, a more important phenomenon for rhetorical linguists. [1];[12,p 9].

The semantic pleonasm takes various forms :-

1) **Overlap**: One word of semantic component is subsumed by the other. [12,p8] views overlap as " **one word is a hyponym of another** ". This sub-type can be achieved when one employs another word.

15- " **Receive a free gift with every purchase** "

16- " **I ate a tuna fish sandwich** "

In the previous examples , (**a free gift / a tuna fish**) can be considered as an overlap because there is no need to say (**a free gift**) because it is already free, the same thing for the second one (**a tunafish**) because tuna is already fish and there is no need to say (**tuna fish**) but it can be said, (**free for gift or fish for tuna**), thus these sentences are used pleonastically[<http://en.wikipedia.org/wiki/pleonasm/1>].

There are a setoff types of overlap semantic pleonasm as proposed by Kumar [13,p127] :

A-unnecessary modifiers: personal opinion , free gift , and past memories.

17- " **Dry bones can harm no one.** ". The adjective (dry) is unnecessary because it is implied by (bones).

B-unnecessary pairs, through which each the paired words is good enough : first and foremost , full and complete, various and sundry.

18- " **inaudible and noiseless foot of mine.** " [13 ,p127] :

Here ,the paired words are sufficient enough so, if we delete the words "inaudible" or "noiseless" the sentence will be completed.

C-unnecessary broadening of a definition: (attractive in appearance, small in size, and expensive cost).

The following terms ("appearance, size and cost") are needless. They are superfluous in which their hyponyms ("attractive, small, and expensive")are very adequate[13 ,p127].

2) Proximity: a phrase may have words which add nothing, or nothing logical or relevant to the meaning.

19- " I am going down south ".

South is not really **down**; it is just drawn that way on maps by convention.

20- " you can't seem to face up to the facts".

Here, in this sentence the facts cannot be seen, it is not something animate in order to face it but it is something you can feel it. In most cases, some words are repeated in the same phrase for emphasis about something the speaker wants to emphasis on.

3. Data Analysis

1- *When they are in great danger I recover them (Act 1 , Scene1)*

Cobbler describes himself to Flavius that he is a surgeon to old shoes and he repairs them when they are in great danger (being old).

It is an overlap semantic pleonasm , there is no need to add the adjective (great) to the noun (danger).

2- *As proper men as ever trod upon neat's leather. (Act 1 , Scene 1)*

It is said by Cabbler to Flavius about his neatly handwork of shoes .It is a porxilitysemantic pleonasm, there is no need to say proper men ,the impeded meaning is (the right person in the right place) so, it is pleonastic.

3-*Why dost thou lead these men about the streets? (Act 1, Scene 1)*

These words are uttered by Cobbler to Flavius about Creaser's victories by people in the streets.

It is a syntactic pleonasm ,multiple affirmative by using (do) , so it is pleonastic, the writer uses the verb 'do' in order to achieve the emphasis.

4- *Truly, Sir, to wear out their shoes, to get myself into more work.(Act 1, Scene 1)*

Cobbler responses to Flavius about repairing the people's shoes when they used repeatedly, Cobber will be more benefit.

It is a syntactic pleonasm/ multiple quality gradation by using the adjective (More) to exaggerate at work because the work is the same if the 'more' is used or not .

5- *knew you not Pompey? Many a time and oft . (Act 1, Scene 1)*

Murellus , is one of the Tribunes of the critical of Caesar talks to Cobbler. He defends the public commoner people. It is proximity semantic pleonasm by using the word (many a time), the implied meaning is the additional time. Therefore, it is a pleonastic.

6- *To see great Pompey pass the streets of Rome . (Act 1 , Scene 1)*

Murellus also talks about the Pompey's people and how they pass the streets of Rome.

It is an overlap semantic pleonasm by using the adjective (great), it has the implied meaning of the powerful state so, it is used pleonastic ally.

7 - *And do you now put an your best attire ?*

8 -*And do you now cull out a holiday?*

9 - *Do you now strew flowers in his way ,*

10 -*That comes in triumph over Pompey's blood . (Act1 ,Scene 1)*

Here , Murellus speaks about people' s happiness and how they celebrate the victory by hanging the attires and flowers throughout the streets of Rome .

It is a multiple affirmation syntactic pleonasm by using the affirmative (do) in the previous phrases to emphasize what is aforementioned.

Syntactic pleonasm/over inflection by using the phrase (that's comes), there is no need to use the conjunction (that) because it is already coming.

11-Go, go good country men, and for this fault Flavius praises the poor country men and their effort to their support the Caesar . (Act1 ,Scene 1)

Murellus talks to Flavius and orders him to send people to fight the enemy and support the Caesar .

The repetition of the words is pleonastic for emphasis (go , go)

12- Do Kiss the most exalted shores of all . (Act 1 , Scene 1)

Flavius speaks to Marulius about the love of Rome's shores .

Syntactic pleonasm / multiple quality gradation by using the quantifier word (most) is used pleonastically.

13-Go you down that way towards the Capitol . (Act 1 , Scene 1)

Flavius tells Marulius and orders him to go to the Capitol(the center of the government).It is a proximity semantic pleonasm by using the noun (down) .It is unnecessary to use (down) to refer the way.

14- If you do find them decked with ceremonies .(Act 1 , Scene 1)

Flavius orders Marulius to go to the Capitol and decked with ceremonies .

Affirmative syntactic pleonasm by using the affirmative(do)to emphasize about the finding of them .It is a pleonastic.

15-When he doth run his course Antonio . (Act 1 , Scene 2)

Caesar tells Antonio to go through a specific way.It is an affirmation syntactic pleonasm by using(do) to emphasize the impeded meaning about the going in a specific way .

16-I pray you , do . (Act 1 , Scene 2)

Cassius tells Brutus that he prays to make the things go in the right way .

It is an affirmative syntactic pleonasm , it is unnecessary to use affirmative (do). It has a pleonastic function.

17-I am not gamesome : I do lack some part . (Act 1, Scene 2)

Brutus tells Cassius that he is not a playful man as Antony's spirits.

It is affirmative syntactic pleonasm by using (do) to emphasize something that the writer wants to shed light on it .

18- Brutus, I do observe you now of late. (Act 1 , Scene 2)

Cassius tells Brutus that he knows his reality too late .

Affirmative syntactic pleonasm is employed here .The affirmative (do) is used by the writer pleonastic ally to add further pleonasm to the phrase.

19-You bear too stubborn and too a strange head . (Act 1, Scene 2)

Cassius speaks to Brutus and tells him that he is a very strange man.

Syntactic pleonasm /(overlap / proximity) is employed here. There is no need to say ' too stubborn ' and ' too strange ' , (too) adds nothing to the adjectives(stubborn, strange). Additionally ,these adjectives are used pleonastic ally,.

20-By means whereof this breast of mine hath buried.(Act 1 Scene 2)

Cassius describes his breast to Brutus as a burial through which he puts his thoughts and secrets inside it .

Pleonasm is used in the previous lines .It is a possession Syntactic Pleonasm (breast of mine) .There is no need to add the possessive pronoun(mine) to (breast) because it is already his breast when he refers to it by using the conjunction (this).

21- That of yourself which you yet knew not of. (Act1, Scene2)

Cassius tells Brutus that he knows him from inside ,he knows his spirit very well.

Using the pronouns (yourself / you)for emphasis to indicate his internal feelings.

22- To stale with ordinary oaths my love . (Act 1 , Scene 2)

Cassius tells Brutus not to be jealous because Cassius is a commoner laughter and he is not stale with him .

Proximity syntactic pleonasm(Ordinary oaths) is used pleonastically, the writer uses the word (ordinary)to oath which does not enrich the phrase

23- To every knew protester. if you know. (Act 1 , Scene 2)**24- That I do fawn on men and hug them hard .(Act 1, scene 2)**

Cassius tells Brutus that he is a gentleman even to the protesters that they hate him and he fawns and hugs them hardly. Pleonasm used in the sentence is (protester) , it is syntactic pleonasm / quality gradation by using the word (protester) to add the emphasis to the sentence.

The affirmative (do) is used to add more certainty to the phrase. However , the type of pleonasm is syntactic pleonasm/affirmation (do) .

25- If it be aught toward the general goods, (Act 1 , Scene 2)

Brutus tells Cassius about the ethical things that the person should has in order to treat people in a good and honorable way .

It is an overlap Semantic Pleonasm(general goods) .However ,it is pleonastic sentence in order to fulfill the function of emphasis. The implied meaning of (general goods) is the person's internal ethics .

26- For let the gods so speed me as I love .(Act 1 , Scene 2)

Brutus tells Cassius about the moral things and one should take into consideration the people's welfare in his eyes and heart and therefore the gods will reward him .

The type of pleonasm is an overlap Semantic Pleonasm. (So) is used pleonastically, the pleonastic sentence which is employed here to achieve the function of emphasis .

27- The name of honor more than I fear death. (Act 1 , Scene2)

Brutus speaks with Cassius about the honor in serving the state and people.It is Syntactic Pleonasm /(Multiple quality gradation) by using the adjective (more) to add more emphasis and pay attention to the fear of death.

28- As well as I do know your outward favor . (Act 1 , Scene 2)

Cassius tells Brutus that he knows him very well and talks with him about the honor .

It is an affirmative Syntactic Pleonasm by using (do)in the previous sentence which is unnecessary to add (do) and it adds nothing to the sentence .

29- Leap in with me into this angry flood . (Act 1 , Scene 2)

Cassius describes the Caesar's furious as angry flood .

A proximity Semantic Pleonasm (angry flood) .The adjective (angry) implies the hidden meaning of unstable and irrational person ,in this way ,it is a pleonastic.

30- The torrent roared, and we did buffet it . (Act 1 , Scene 2)

Cassius tells Brutus that they become as a torrent roared to clean Rome from the enemies and buffed for it .

An affirmative Syntactic Pleonasm ,here ,(did)is unnecessary used by the writer and it does not enhance the sentence. It is a pleonasm.

31- Did lose his luster . I did hear him groan; (Act 1 , Scene 2)

Cassius wanders if Caesar loses his luster or not in Rome because he hears him groan.

It is an affirmation Syntactic Pleonasm (did), as the previous sentence, there is no need to say (did hear) the meaning of the sentence is completed without using did, thus it is a pleonastic phrase.

32- Another general shout ! (Act 1, Scene 2)

Brutus speaks with Cassius about Caesar's shout and describes it as "general". It is a proximity Semantic Pleonasm by using the adjective (general) to shout. As for shout, there is not such a various types of (shout) whether general or special. So, it is a pleonasm.

33- I do believe that these applauses are

34- For some new honors that are heaped an Caesar. (Act 1, Scene 2)

Brutus tells Cassius that he believes of the courtesies and compliments which are addressed toward the Caesar.

It is an affirmation Syntactic Pleonasm by using (do) between the subject and the verb. Thus, it is already pleonasm.

It is a proximity Semantic Pleonasm by adding the adjective (new) to the noun (honors). Additionally, it is unnecessary to add new, therefore, it is a pleonastic.

By using the conjunction (that) which is grammatically unnecessary. The type of pleonasm is over inflection Syntactic Pleonasm.

35- Why should that name be sounded more than yours ? (Act 1, Scene 2)

36- Write them together, yours is a fair name ; (Act 1, Scene 2).

Cassius tells Brutus why the name of Caesar is repeated as a savior of Rome without your name (Brutus). So, Cassius utters such words trying to conspire against the Caesar.

The pleonasm, that is used here, is a Syntactic Pleonasm/Multiple quality gradation by using the adjective (more) to fulfill the function of pleonasm. So, (more) adds the power of emphasis to the sentence.

The type of pleonasm is a proximity Semantic Pleonasm by using the adjective (fair) to the noun (name) in order to make an emphasis. This sentence is a pleonasm.

37- That he is grown so great? Age, thou are shamed! (Act 1, Scene 2).

Here, Cassius decreases Caesar that he ascends on the people upon the shoulders of deprived people and feeds from their meats.

It is a proximity Semantic Pleonasm by using the adverb (So) to the adjective (great) to add the function of emphasis.

38- But it was famed with more than one man ? (Act 1, Scene 2).

Cassius tells Brutus about Caesar reputation and how it is widespread through Rome.

It is over inflection syntactic pleonasm (one man), grammatically the number agrees the noun, there is no need to say one man. This sentence is pleonastic.

39- That her wide walks encompassed but one man ?

40- When there is in it but only one man . (Act 1, Scene 2).

Cassius speaks with Brutus and tells him that the name of Rome becomes connected with only one person, only one man and through him Rome becomes famous.

As the previous sentence, it is over inflection Syntactic Pleonasm by using (one man), so it repeats the meaning of emphasis to the sentence.

41- That you do love me, I am nothing jealous ; (Act 1, Scene 2)

Brutus talks with Cassius that if he loves him really or it is just the benefit to make a conspiracy against the Caesar.

It is an affirmation Syntactic Pleonasm(do) to affirm his desire of love .It is a pleonastic sentence.

Multiple negation (nothing jealous) .

42-*Have struck but thus much show of fire from Brutus. (Act 1, Scene 2)*

Cassius tells Brutus that his weak words burn the fire inside him .

The kind of pleonasm is an overlap Semantic Pleonasm(show of fire) that the writer describes it so , he personifies the fire as if it is a human who makes a show .This sentence permits the pleonasm to penetrate within the implying meaning.

43-*Yound Cassius has a lean and hungry look , (Act 1, Scene 2)*

Caesar suspects about Cassius's behaviors and tells Antony about his feelings towards him .

It is a proximity Semantic Pleonasm (a lean and hungry look) .It is the implying meaning of the conspiracy. The pleonasm exists in the sentence.

44- *Whiles they behold a greater than themselves , (Act 1, Scene 2)*

Caesar tells Casca that such men whom Cassius one of them are very dangerous because they have smiley faces while their hearts hide bad things against me and Rome.

It is a quality gradation Syntactic Pleonasm by using unnecessary adjective (greater) to achieve the function of pleonasm.

45- *That Caesar looks so sad. (Act 1, Scene 2)*

Brutus tells Casca that Caesar looks very sad about the disloyalty of men .

The type of pleonasm is a proximity semantic pleonasm by adding the adverb(So) to the adjective(sad) to make an emphasis..

46- , and then the people fell a shouting . (Act 1, Scene 2)

Casca tells Brutus about the hypocrite people when they choose Caesar and holds him the throne and then they make a conspiracies against him .

The kind of pleonasm is an over inflection Syntactic Pleonasm(fell shouting) .The writer adds the unnecessary verb to the noun (shouting) so, the pleonasm occurs here .

47- *but to my thinking he was very loath to lay fingers off it (Act 1, Scene 2)*

Casca tells Cassius that Brutus is very bad man, he did everything in order to reach his aim . He does not deserve the crown and puts his fingers on it.

It is a proximity Semantic Pleonasm. The adverb(very) is added to the adjective (loath) since it implies the meaning of the disgusting thus , this idea supports the idea of pleonasm.

48- *but for mine own part it was Greek to me . (Act 1, Scene 2)*

Casca tells Cassius that Cicero speaks Greek .The pleonasm that is employed here is a possession syntactic pleonasm by using the possessive pronoun (mine own) to the noun (part) .This idea is used to ascertain the idea of possessing. So, in this way , the writer paves the way to make an emphasis. It is a pleonastic sentence.

49-*There is more foolery yet , if I could remember it .(Act 1, Scene 2)*

Casca tells Cassius that Murellus and Flavius , for pulling scarves off Caesars images, both of them stay silence , and there are many foolish deeds are committed as Casca remembers . It is quality gradation syntactic pleonasm , the author uses the adjective (more) to the noun(foolery) to employ the idea of insanity. However , the pleonastic sentence is used to fulfill the act of emphasizing.

50-*Did I go through a tempest dropping fire. (Act 1 , Scene 2)*

Casca speaks with Cicero how he will go through the unstable weather .

The act that is employed here is an affirmative Syntactic Pleonasm(did). By using the imperative (did) to enrich the sentence with emphasis.

It is a proximity Semantic Pleonasm (dropping fire) .There is no need to say dropping fire so, it is a pleonastic sentence.

51-Why,saw you anything more wonderful?(Act 1 , Scene 3)

Cicero talks with Casca if he sees a wonderful things. It is a quality gradation Syntactic Pleonasm(more wonderful). It is unnecessary to use the adjective(more wonderful) so ,this sentence is a pleonastic one.

52-He doth, for he did bid Antonio.(Act 1,Scene3)

Casca tells Cicero that Antonio must go tomorrow to the Capitol. The act of pleonasm is an affirmation Syntactic Pleonasm. Shakespeare uses the unnecessary verb(did) which adds an emphasize to the noun (bid) to achieve the function of pleonasm.

53-Those that have known the earth so full of faults . (Act 1 , Scene 3)

Cassius tells Casca that on the earth all people commit faults and sins.

It is a proximity Semantic Pleonasm (full of faults) which implied the meaning of the sins. It is also an Overlap by adding the adverb (so) to the adjective (full) .So, both the previous sentences are used pleonastically .

54- The breast of heaven , I did present myself . (Act 1 , Scene 3)

Cassius describes the bad weather conditions to Casca when the lightning glows just like the heaven when it is opened .

An affirmation Syntactic Pleonasm(did) to achieve the emphasis to the sentence .The sentence is a pleonasm.

The kind of pleonasm is a proximity Semantic Pleonasm (breast of heaven). Shakespeare personifies the heaven as a human who has a breast, it implies the meaning of the progress .Pleonasm is used to add an emphasis to the sentence .

4- Conclusions

Pleonasm can be understood as useless or unnecessary words or phrases in order to emphasize something and it is also used to achieve specific linguistic effects such as: social, poetic , or literary.

Pleonasm can be viewed as a repetition of words in order to reinforce the idea for understanding because sometimes there is something misunderstand , misheard or it is unknown and misused in communication.

Pleonasm is so common that their users or the native speakers do not know that they are used it.

CONFLICT OF INTERESTS

There are no conflicts of interest

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