

Public Speaking
Prof. Binod Mishra
Department of Humanities and Social Sciences
Indian Institute of Technology - Roorkee

Lecture: 31
Elocution and Recitation

Good morning friends and welcome back to NPTEL online certification course on Public Speaking. Today we are going to talk about elocution and recitation. Dear friends you might be thinking why there should be a lecture on elocution and recitation. You can answer yourself and can get your own question answered if you think of a successful speaker a successful speaker who left an indelible imprint on your mind was not only because of the content or the matter that he had brought with him but more because of elocution and recitation.

At times you very much envy a speaker who recites many poetic lines in his speech, talk or presentation and creates admiration in the hearts of the audience members. Dear friends, all this is because of the use of elocution and recitations which actually help every word to ooze its meaning in a very spontaneous manner. One might call it a sort of dramatics but then in truth, as we have already talked about in some of the previous lectures that words do not have meaning.

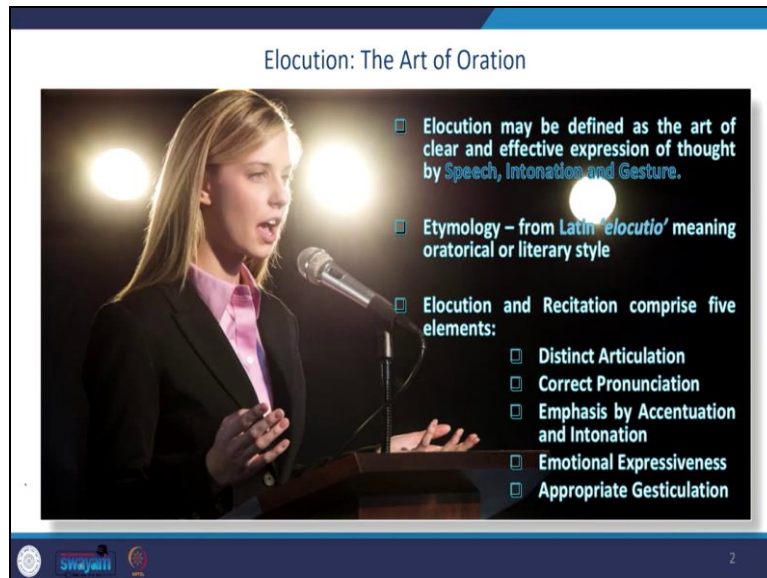
Actually speakers provide meaning to words and how do they provide meaning to words? this is only because of elocution and recitation. Hence, elocution and recitation are very important for a successful speaker. In this regard, I think it will not be a sort of exaggeration if we discuss the nuances of illusion and let me remind you of some of the famous speakers who also learnt the art of illocution before they could become famous.

One such name is Demosthenes, the great Greek statesman, and all times great orator who practiced vocal gymnastics by the roaring and the roaring sea it is said that he learned rhetoric by studying the speeches of previous great orators. Not only Demosthenes for that matter, even another famous speaker and speech maker named Cicero, who was actually a Roman statesman, lawyer scholar and philosopher and also an accomplished speaker orator studied oratory for 30 years. And for that he travelled many Asian countries to hear the models of elocution. So, those many of you who actually want to be a speaker who can be

remembered must also learn the art of elocution and recitation. Because it is elocution and recitation that not only provides weight to your speech but also allows your words to express their meaning the way they are articulated.

Now, you all might be curious to know, how is elocution an art? We have already been saying that public speaking is a performative art and since something is to be performed, naturally this performance actually requires a sort of elocution or the way a person speaks.

(Refer Slide Time: 05:29)



The slide is titled "Elocution: The Art of Oration". It features a photograph of a woman with blonde hair, wearing a black blazer over a pink shirt, speaking into a microphone at a podium. To the right of the photo is a list of bullet points. At the bottom left of the slide are logos for Swinburne University of Technology and other institutions. At the bottom right is the number "2".

- Elocution may be defined as the art of clear and effective expression of thought by **Speech, Intonation and Gesture.**
- Etymology – from Latin '*elocutio*' meaning oratorical or literary style
- Elocution and Recitation comprise five elements:
 - Distinct Articulation
 - Correct Pronunciation
 - Emphasis by Accentuation and Intonation
 - Emotional Expressiveness
 - Appropriate Gesticulation

Now, elocution can be defined as the art of clear and effective expression of thought by speech intonation and gesture though we have already discussed on all these topics a little bit. But in this lecture we are going to talk about these things in details so that you can get a new sort of confidence and conviction. Now where did this word elocution come from it? Actually, it came from the Latin *elocutio* which actually means oratorical or literary style.

Now what actually is so significant about this oratorical or literary style. In fact, to tell you the truth elocution and recitation comprise 5 elements and what are these 5 elements distinct articulation. What do we mean by distinct articulation? I mean whatever you want to say should be articulated clearly correct pronunciation, of course, speakers from all over the world--- they become accomplished only when their pronunciations are accomplished and they are understandable.

Then, when you talk about pronunciation, it is also not out of the context to talk about how proper pronunciation takes place. Why do as a child you were trained to learn how to recite a

poem? And when your teacher might have been training you he or she should have told you how to give at certain places some amount of emphasis, some amount of accent, this is actually called accentuation and intonation.

We have already touched upon these things in some of the lectures. And then why does a particular speaker make you spellbound? Because when he or she speaks emotions are also wrapped in their words phrases and sentences. So, emotional expressiveness. Emotional expressiveness helps get the words their proper meaning and, of course, the last but not the least is appropriate gesticulation.

What do we mean by gesticulation? When we speak a particular word as we have already discussed during our Non- verbal lecture that we also need to be aware of our gestures but when you speak a particular sentence or a particular word, you also want to demonstrate it by providing a sort of gesticulation, my dear friend. Now you might all be also curious to know that if we have to have a lot of emphasis on elocution and then where is the difference between elocution and speech.

(Refer Slide Time: 09:03)

The slide is titled "Elocution versus Speech". It features a central blue box with two columns of text. To the left of the box is a vertical pink arrow pointing upwards labeled "ELOCUTION". To the right is a vertical pink arrow pointing downwards labeled "SPEECH".

ELOCUTION

- Elocution is the manner of delivering speech.
- It is a study into the art of effective, acceptable, and emphatic oration.

SPEECH

- Speech is a spoken expression of ideas and opinions.
- The knowledge of elocution is pre-requisite for delivering an effective speech.

Elocution versus Speech

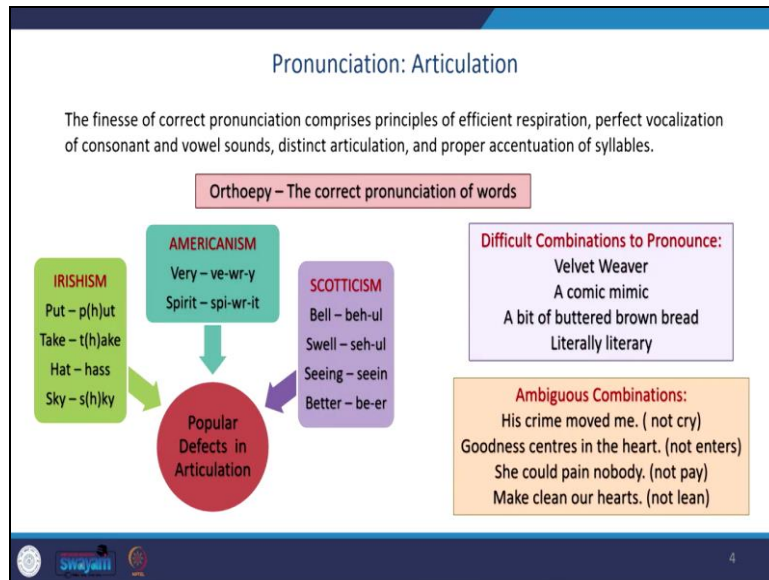
- ❑ Public Speaking, or the skill of oration involves twin constituents:
 - ❑ **The matter, or, the Speech**
 - ❑ **The manner, or, the Art of Elocution**
- ❑ **Matter** is the native unquarried rock, whereas, **manner** is the tool to transform it into 'a sculptured palace'.
(Alexander Melville Bell, *The Principles of Elocution*)
- ❑ Thus, **manner or elocutionary art**, is the manifestation of all matter.

At the bottom left of the slide, there are logos for "Swayam" and "SWAYAM". At the bottom right, the number "3" is displayed.

In fact, while going through a book by Alexander Melville Bell and the book is titled *The Principles of Elocution* in that book this author says that public speaking skill requires two constituents and what are these two constituents matter and manner. So, what you bring as a sort of content or material is the matter and the way you actually present it is actually called the manner.

So, the difference is crystal clear. Elocution is the manner of delivering speech and speech is the spoken expression of ideas and opinions. When we talk about elocutions, it is actually a study into the art of effective elaboration, effective articulation whereas the knowledge of elocution is very much important for delivering an effective speech.

(Refer Slide Time: 10:03)



Now when we talk about pronunciation, of course, we have been saying that if spelling is a national laws pronunciation is an international loss, fine? Now, when it comes to pronunciation and that also from an accomplished speaker so what cares should be taken into consideration? The very first is that in order to pronounce certain words certain phrases correctly, you actually require an efficient respiration.

I mean where you provide the breath where you hold your breath, where you actually let your breath come out. You might have when you as a child might have been trained to speak certain words, you could have seen how the teacher might have been telling you that there are certain words, certain syllables which are accented. There are certain which are unaccented. So, proper vocalization of Vocoids and Contoids. Meaning thereby, vowel sounds and consonant sounds their proper articulation and proper accentuation are the way you provide some amount of emphasis. Now, you will find that at times there are certain you know difficulties there are certain defects in pronunciation and these defects actually vary from one country to another. In this regard, one must have actually the art of mastering the correct pronunciation which is called Orthoepy, fine.

So, here we can have some examples, you will you can find that some sounds because when we talk about pronunciation we first ought to understand sounds. And when we speak certain sounds you will find because of some reason or the other there are certain sounds which are not properly pronounced certain sounds have got, say for example, if we say 'p' sound in certain conditions when it is Irishisms this 'pa actually has a slight h' sound that is why this put as foot.

And that actually-- it is in a way of whispering like when we talk about some Americanism you will find that the word spirit is *sp-wri-t*, fine. So, you will find that there are certain differences again when you go to Scottish, there you will find swell at times becomes *seh-ul* whole seeing becomes *see-in* and this also this difference you can find when you speak a word in isolation or when the word is used in a sentence.

At times you will find if there are sounds which are very much resembling with each other again you can come across some sort of difficulty. Say for example, when you say Velvet Weaver, a comic mimic, a bit of buttered brown bread. Now see, since there is a repetition of certain sounds. So, we actually, at times, we fail to pronounce them literary literally, fine. So, now how can we do it properly---- simply by providing some amount of space or by making some amount of pause.

Sometimes certain combinations become very ambiguous. Say for example, if a sentence like this is said-- She could pain nobody. If the sentence is spoken, it may appear as if you did not say *pain nobody*, rather it will appear as if you said-- not pay. She couldn't pay no body. Fine. Make clean our hearts. Because there are repetitions, of k sound. So, make clean and something is lost. That is why everyone who actually wants to be an accomplished speaker has to have a little bit of practice in terms of pronunciation where he can understand the differences of accentual patterns.

(Refer Slide Time: 14:44)

Pronunciation: Accent

- Every word of more than one syllable has at least one *stressed* syllable, made prominent by a forceful vocal effort – termed as '**accent**'.
- The accentuation of syllables in a word or words and phrases in a sentence ought to be distinctly indicated in pronunciation.

Examples of Primary Accent on:

1st Syllable – Wayward, Temporary
 2nd Syllable – Away, Remember,
 3rd Syllable – Recommend, Anatomical
 4th Syllable – Superintend, Epigrammatic
 5th Syllable – Personification,
 Impracticability

IF THE GH SOUND IN ENOUGH IS PRONOUNCED "F"
 & THE O IN WOMEN MAKES THE SHORT "I" SOUND
 & THE TI IN NATION IS PRONOUNCED "SH"
 THEN THE WORD

"GHOTI"

IS PRONOUNCED JUST LIKE

"FISH"

WELCOME TO THE ENGLISH LANGUAGE

5

Now many of you might be thinking though most of you might be knowing as well are that accent and unaccent. There are certain syllables a word a sound fine syllables all these are basic things but you will find that every word which has got more than one syllable will have at least one syllable stressed or accented, fine. And the accentuation of these syllables of words or phrases in a sentence has actually to be indicated clearly, obviously, fine so that every word is spoken out in such a distinct way that clarity is not lost. English is actually such a language that at times these same words will have a different sort of pronunciation and you know the primary accents and the secondary accents in certain words you will find that if we say a word like **Wayward**, **temporary**, Wayward, temporary. But sometimes when you take a word having more syllables remember, recollect, epigrammatic.

Now you can find how the accentual pattern changes---- personification, personification. Now see. So, this actually is a rigorous exercise and all of you can devote some hours to it when you learn some sounds and you can also find with the help of a good dictionary or a good teacher or certain software in a language lab, you can learn this. Now, here let us see an example where we already know that *gh* sound when we put *gh* sound in some of the words towards the end.

Say for example, when we say enough. So, the word is *gh* and the sound is 'f'. So, if the *gh* sound in enough is pronounced 'f' and o in women makes the short e sound and the t in nation is pronounced 's', then the word *ghoti* will be pronounced as fish. At times it can create laughter but then English is such a language which has to be spoken and words have to be pronounced very clearly.

Now a little bit about the principles of accentuation the same word whether it is a noun or a verb but when you pronounce them there you can find a sort of difference. Say for example a word like object, object. Object can be a noun, object can be a verb. Object- object is not it? Conduct—conduct, is not it and there are many prefixes where when we begin a word with In-, Re-, mis, ab, some articles some prepositions here you do not find the words to be accented. Indiscipline- indiscipline, fine, repeat fine.

So, there is there is no accent here but when you pronounce some words which also can have its opposite you will find the accent lies or shifts to the syllable of difference for example mortality immortality, is not it? Assent- accent fine. So, these accents can be in words, can be in sentences also.

(Refer Slide Time: 19:01)

Principles of Accentuation

Accent in Words

- ❑ For the words used as both noun and verb, the noun form retains stress on the first syllable, and the verb has the second syllable as accented. (*object* – noun; *object* – verb)
- ❑ Prefixes (such as *in, re, mis, ab*), articles, pronouns, prepositions and conjunctions are generally non-accented.
- ❑ In case of opposite words, the accent is shifted to the syllable of difference. For example – *assent* - *dissent*; *mortality* – *immortality*.

Sentential Accent

- ❑ In the pronunciation of sentence, words are grouped into accentual groups. The accent lies on the principle word in a phrase and on the prominent idea in a sentence.
- ❑ In a sentence, words that express new ideas are accented, and those stating previously implied facts are unaccented.
- ❑ In case of antithetical ideas, the accent is on the words expressing the factor of contradiction.

Swayam 6

In the pronunciation of sentence words are actually grouped into accentual groups and the accent lies either on the principal word or sometimes on the idea sometimes the idea which actually expresses the factor of contradiction or opposition. Now, in one of the lectures perhaps I might have talked about the intonation here I simply can provide a sort of single touch where we can say that intonation makes a sentence or a conversation effective because there is a variation at times there may be a rising tone.

There may be a falling tone there may be a compound tone. So, when you are actually to attract the attention of a hearer, naturally we start our rising tone--- Are you going? Fine. But

if the same sentence is spoken in a different manner-- Are you going are you going fine you can find the difference.

(Refer Slide Time: 20:11)

Intonation

Intonation is a cultivated conversational effect achieved by an appropriate rising and falling of pitch of the voice while speaking. The **melody of speech** results from the contrasting of tones.

| RISING TONE ↗ | FALLING TONE ↘ | ↘ COMPOUND TONE ↗ |
|--|---|---|
| <ul style="list-style-type: none">▪ To command attention of the hearer▪ To express continuity, doubt, surprise, inquiry, or deference in a statement▪ To convey attractive sentiments – pity, love▪ E.g. – Are you going? | <ul style="list-style-type: none">▪ To signal the completion of a statement▪ To express conviction, assurance, assertion, or command▪ To convey repulsive emotions – contempt, disgust, reproach▪ E.g. – I must go, at once. | <ul style="list-style-type: none">▪ Compound Rising (Fall-Rise tone) – To convey warning, antithesis to interrogation▪ E.g. - Don't fail to report! (Warning)▪ Compound Falling (Rise-Fall tone) – To convey sarcasm, scorn, antithesis to affirmation▪ E.g. – You will find out! (Threat) |

7

And when there is a falling tone it actually completes a statement it provides a sort of assurance assertion and command sometimes to convey repulsive emotions such as contempt disgust reproach we have to use falling tone. Say for example, *I must go at once* but sometimes the tone becomes compound of course this entire talk of intonation and pronunciation and all can take a complete course.

But here we shall simply be having a passing or touching references. Sometimes when there is a compound rising then perhaps you are warning somebody and saying--- Do not fail to meet me. Sometimes it is compound falling you can say---“ you will find out.” But if it is a sort of warning then you say--- *do not fail to report* but if it is to convey some amount of sarcasm or antithesis then you will say you will find out, fine.

So, you will find that all these actually bring a sort of variation. Intonation can be very useful when you speak sentences and in the book that I mentioned it has been said that it can be broadly classified into three categories---- assertive sentences, integrative and imperative. But remember that the reader must not be misled by mere rhetorical construct of the sentences. Simply by the construction you cannot say that this false in this line.

(Refer Slide Time: 22:00)

Intonation in Sentences

Sentences can be broadly classified into three categories:

- ❖ **Assertive Sentences** – They usually take a **falling tone**, except when they do not communicate information or absoluteness.
- ❖ **Interrogative Sentences** – They take a **rising tone**, except when they do not imply doubt or question. Questions that cannot be answered in a “yes” or “no” take falling tone.
- ❖ **Imperative Sentences** – They take a **falling tone** when they are absolute (as in command), and a **rising tone** when they appeal (as in supplication).

Remark: The reader mustn't be misled by the mere rhetorical construct of the sentences. Interrogative constructions may imply assertiveness and declarative construction may be interrogative in sense.

For instance, **Cassius says to Brutus:**

“I said an elder soldier – not a better – Did I say better?”
 (Assertive in sense, hence would take a **falling tone**)

“You do not love me, Brutus.”
 (Interrogative in implication, hence would take a **rising tone**)

8

Now for example, we can take some lines here. “I said an elder soldier-- not a better- did I say better?” Now, look at the construction of the sentence. This sentence appears fine if we take into consideration the sense or the meaning, the sentence is assertive though by construction it is interrogative. So, it will take a falling tone. Again, even if a sentence is assertive and the way you provide tone and sense, it can appear to be a sort of interrogative- “You do not love me Brutus.” Now what is the meaning the meaning is interrogative. So, the implication is interrogative and that will actually take a rising tone- You do not love me Brutus. Fine. So, construction- wise it appears that it is assertive but actually implication wise it is interrogative.

(Refer Slide Time: 22:55)

Punctuation and Pausing

| | | | |
|--|--|--|---|
| <ul style="list-style-type: none"> • To separate words or clauses in a sentence • To disjoin explanatory clauses from the principal clause | <ul style="list-style-type: none"> • At the conclusion of a dependent clause • At the end of a series of connected sentences | <ul style="list-style-type: none"> • To join in one period sentences which are complete in themselves • After recurrence of semicolons | <ul style="list-style-type: none"> • After the completion of an independent sentence • After a series of collateral sentences |
| Comma | Semi-colon | Colon | Period |

➤ A pause is regarded as a more eloquent device than words.

➤ Unbroken eloquence fails to sustain the attention of the hearer; appropriate pausing rivets the audience's attention and allows them time to reflect on the delivered message.

➤ **Remark:** Oratorical pausing does not always coincide with the grammatical punctuation marks in a sentence.

9

Now, when we come to writing, there are certain indication marks provided by punctuation and that actually can help our reader understand the sense and the tone, say for example,

punctuation marks like comma, semicolon, colon and period--- all these can help and can enable readers to stop, to pause because appropriate pausing can rivet the attention and allow the time to reflect on delivered message.

But in spoken, this cannot have something of a sort of accomplishment unless and until you know the art of elocution. Now, in one of the lectures we perhaps spent some time on pauses but remember when you are speaking as an orator, pauses actually play a very important role. It is actually pauses as Mark Twain had said that ‘nothing was as important as a rightly timed pause.’

(Refer Slide Time: 24:08)

Pauses in Oration

Pausing is of two types:

- **SENTENTIAL:** Indicated by the marks of punctuation and the syntactical structure of the sentence.
- **RHETORICAL:** Directed by the sense and feeling of the sense implied by the sentence.

| TYPES OF RHETORICAL PAUSES | EXAMPLES |
|---------------------------------------|---------------------------------------|
| After the subject of a sentence | Honesty is a virtue. |
| In case of the inversion of a subject | The strongest of Gods was Hercules. |
| After words of emphasis | Simon is a good boy. |
| To arrest the attention | The sentence was death. |
| Expressive pauses | ...And the winner is Edward. |

Difference between Sentential Punctuation and Oratorical Pausing:

The sky—**is** changed!—**and** such a change!
 —O—night,
 And storm, and darkness!—**ye** are wondrous strong,
 — Yet lovely in your strength,—**as** is the light
 Of a dark eye—**in** woman! —Far along, —
 From peak to peak, the rattling crags among
 — Leaps the live thunder! —
Thunder among the Alps by Byron

10

So, pause helps you derive the meaning and that can be there. There can be different ways sometimes after the subject of a sentence--- **Honesty is a virtue**. Fine. Sometimes you invert the subject and then you can say-- **The strongest of Gods was Hercules**, fine. Sometimes when you provide a sort of qualifier to a noun then you can say-- **Simon is a good boy**. Fine? Now you can find how this shifts, how the changes take place because of the pauses.

There can be differences between sentential punctuation and oratorical pausing. So, say for example, here some lines of a poem by Lord Byron----

The sky- is changed and -such change -O night-
 And storm and darkness- ye are wondrous strong
 -Yet lovely in your strength -as is the light
 Of a dark eye -in a woman -Far along
 -From peak to peak the rattling cracks among
 -Leaps the life thunder.

So, there can be end number of examples and moreover when we talk about elocution should we not also realize the quality of the voice? And the quality of the voice is also very important, not only the voice but the tone and the timing. So, there can be six qualities of voice as discussed fine in the book by Alexander Melville. Pure quality--- what can be a pure quality the voice that has got a pure quality will appear like very natural.

(Refer Slide Time: 20:11)

| Quality of the Voice | | | |
|--|--|---|--|
| <p>PURE QUALITY The natural human voice For conversations, narratives, descriptions. "Because you flourish in worldly affairs, Don't be haughty, and put on airs," - Saxe</p> | <p>THE OROTUND Round and Full To express grandeur, sublimity "On you noble English, Whose blood is set from fathers of war proof; Cry, Heaven for Harry, England and St. George!" - Shakespeare</p> | <p>THE PECTORAL Low-pitched and slow Expresses despair, anger "Macbeth - Still it cried, Sleep no more, to all the house: Glamis hath murdered sleep; and therefore Cawdor shall sleep no more - Macbeth shall sleep no more!" - Shakespeare</p> | <p>THE GUTTURAL Explosive resonance in throat For anger, hatred, contempt "How like a fawning publican he looks! I hate him for he is a Christian;" - Shakespeare</p> |

As in one of the poems by Saxe, an American poet, who says—"Because you flourish in worldly affairs/ do not be haughty and put on airs." So, very natural. So, quality of voice can be Orotund that is a like round and it can express grandeur, it can express sublimity. Let us take a line from Shakespeare's King Henry V--- "On you noble English, / Whose blood is set from fathers of war proof; Cry heaven for Harry, England and St. George!"

Then there can be another quality which is pectoral quality and in pectoral the muscles of the chest are raised and pitch is low, slow. It can express despair anger. Again we are reminded of Shakespeare's *Macbeth* where Macbeth said---- "Still it cried sleep no more to all the house/ Glamis hath murdered sleep; and therefore Cawdor shall sleep no more./ Macbeth shall sleep no more." Then there is guttural--- which is related to our throat where there can be an explosive resonance in throat. And this can help you express your anger hatred and contempt let us take one line from Shakespeare's *The Merchant of Venice*--- "How like a fawning publican he looks/ I hate him for he is a Christian."

(Refer Slide Time: 27:14)

Contd...

| | | |
|---|--|--|
| <p style="text-align: center;">THE PLAINTIVE Low-pitched and emotional Language of pity, grief <i>"Farewell, O my Laughing Water! All my heart is buried with you!"</i> - Longfellow</p> | <p style="text-align: center;">THE ASPIRATE Whispered vocalization Expresses secrecy, fear <i>"I fear thee ancient mariner! I fear thy skinny hand! And thou art long and lank and brown, As is the ribb ' d sea sand."</i> - Coleridge</p> | <p style="text-align: center;">THE FALSETTO High pitched, shrill Expresses terror, pain, anger <i>"I'll not endure it — Duke or no Duke — I'll be a Duchess, Sir !"</i> - Honeymoon</p> |
|---|--|--|

12

Then we can have Plaintive which actually denotes the language of pity----“Farewell, O my Laughing Water! All my heart is buried with you.” This is from one of the poems by H.W Longfellow, fine? And again there can be another quality of voice that is Aspirate--- the Aspirate is in whispers as we can take a line from Coleridge's *The Ancient Mariner* where it is said---“ I fear the ancient mariner! I fear thy skinny hand! And thou art long and lank and brown/ As is the ribbed sea sand.”

And then the last is the Falsetto which is always in a high pitched thrill but it can express terror pain anger---“ I will not endure it duke or no duke I will be a Duchess sir.”

(Refer Slide Time: 28:09)

Modulation: Pitch of the Voice

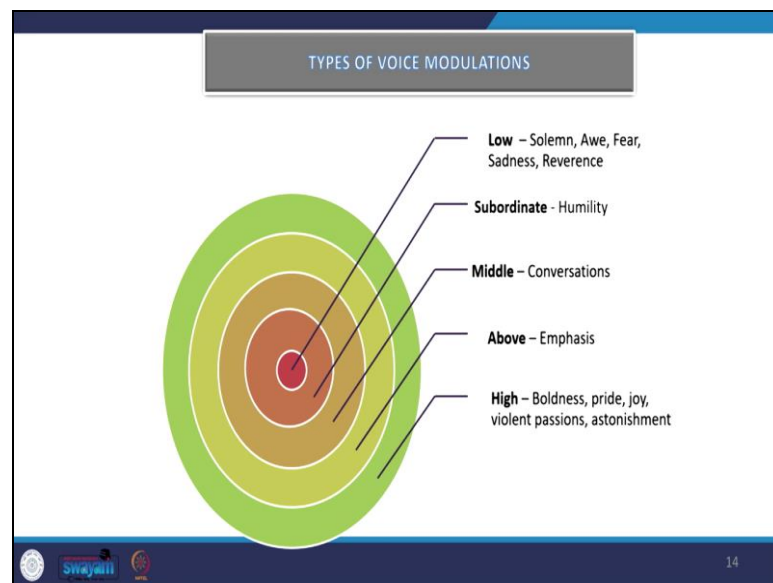
- ❑ Modulation, also referred to as pitch, is **the degree of elevation or depression of sound**. Transitions in pitch is the key to effective elocution
- ❑ Modulation produces a **pleasing variety** in speech.
- ❑ A change in pitch distinguishes:
 - ✓ The important passages
 - ✓ Questions from answers
 - ✓ Quotations
 - ✓ Change of sentiment
 - ✓ Explanatory Clauses
 - ✓ Parenthetic matter
 - ✓ Introduction of a new subject
 - ✓ Commencement of paragraph
 - ✓ Different speakers in dialogues

13

So, not only is the voice important the quality of voice important but modulation also important. Modulation is when you raise your pitch or the degree of elevation or depression

of sound because these actually can provide a sort of variety and the variety will be pleasant. You can find that if one uses modulation properly, one can differentiate certain important passages from the other are then quotations from another. Then sometimes the change of sentiment sometimes the speakers reference in dialogues, then commencement of a new all these can be brought forth only with the help of modulation or the pitch of the voice.

(Refer Slide Time: 28:55)



You can also find that it is only our modulation that can help, fine? when you want to express something of a sort of reverence, it will be low. Humility-- it will be subordinate, in conversation naturally it is middle and emphasis will be above, fine. When you are going to go put emphasis. And then when somebody is trying to express some amount of baldness astonishment it will, of course, be high .You can read it at your own pleasure and can practice.

(Refer Slide Time: 29:31)

Vocal Energy: Force and Time

- **Force** : The quality of voice that depends on **pressure applied on breath** while vocalization of the sound.
- Force is an entirely different quality from pitch of the voice. A low pitch may be uttered with extreme force, or a high key with a feeble force.
- The **five degrees** of discernible forces for oration are as follows:

FEEBLE WEAK

MODERATE

VEHEMENT ENERGETIC

- **Time**: The rate of syllabic and sentential utterance. The five types of oratory speed are:

Rapid – Violent Passion, Haste, Fear

Quick – Joy, Distaste, Decision, Humour

Moderate – Common Conversation

Slow – Veneration, Awe, Solemnity, Grief, Meditation

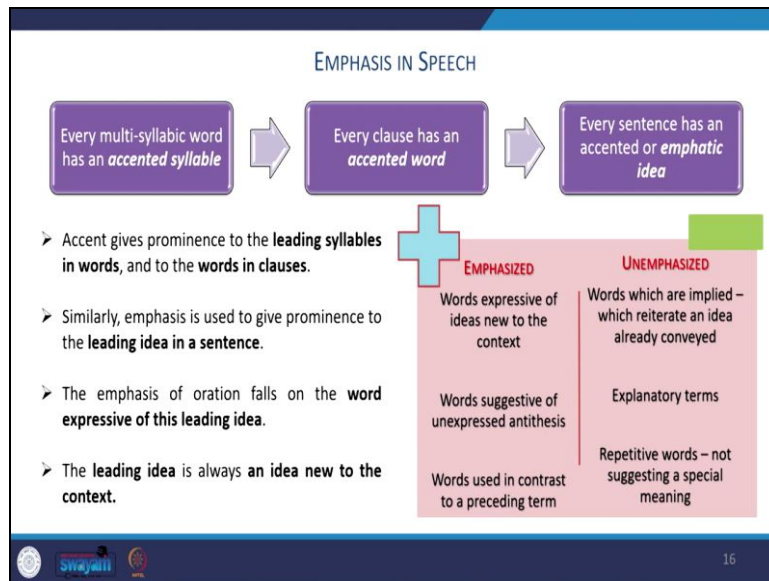
Tardy – Emotions of Love, Delight, Gloom

15

Now you might also be thinking that is vocal energy also important for an authentic elocution? Of course, not only vocal energy but force and time are also important, my dear friend. Force is the way you apply something to the quality of your voice by taking a breath fine. It can at times be weak, can be moderate, can be energetic, can be chuckling, fine. Now as a public speaker you will have numerous moments when you are going to express something which can have a sort of violent passion.

And you will find, so this actually can result out of the way you have provided time to the syllabic and sentential utterance. When it is violent passion, naturally it will be rapid sometimes, if you are going to express something--- joy, distress, decision, humour ---it will be quick, conversation will be middle or common and veneration will be slow meditation and of course, emotions of love delight and gloom will have tardy time.

(Refer Slide Time: 30:49)



Now when a speaker speaks he provides emphasis in speech and the emphasis actually helps him provide some amount of prominence to the leading syllables, sometimes to an idea, sometimes to a word. So, when you emphasize on something, you will find the words express new ideas. But when you do not want to emphasize, then words are simply implied, and it is expressed in low tone.

Sometimes when you want to express unexpressed antithesis again you emphasize but when you explain it is unemphasized. If words are in contrast, then again emphasis is there, but repetitive words are often considered not to suggest any special meaning. There are emotional expressions also which can be seen the way our voice provides the quality; you can whisper your voice can be hoarse you can sometimes become monotonous. Sometimes you can provide a sort of tremor, chuckle all these are meanings very different. Say for example if somebody wants to chuckle naturally one is trying to provide the emotion of triumph delight and merriment.

(Refer Slide Time: 32:06)

Emotional Expressiveness

- ❑ An emphatic elocution comprises not only graceful and distinct articulation, but also a **sympathetic sensibility** accompanied with utterances.
- ❑ Emotional expressiveness enables the reader **to make the sound an echo to the sense**, thereby relaying its proper effect.

| VOICE QUALITY | EMOTIONAL EXPRESSIONS |
|---------------|--|
| WHISPER | SECRECY, CUNNING, APPREHENSION OF EVIL, FEARFUL SUSPENSE |
| HOARSENESS | AGONY, DESPAIR, HORROR |
| MONOTONE | REFLECTION, GLOOM, MELANCHOLY |
| TREMOR | ANXIETY, EAGERNESS, INTENSE EMOTION |
| CHUCKLE | TRIUMPH, DELIGHT, MERRIMENT |
| RHYTHM | MUSICALITY, ALTERNATION |
| PROLONGATION | ADMIRATION, LONGING |
| STOP | MEDITATION, ANXIOUS WATCHFULNESS, TERROR |

17

Sometimes somebody wants to say something which is harsh like agony despair and horror are the voice quality will be harsh.

(Refer Slide Time: 32:19)

Gestures

- ❑ The proper gesticulation of the body is crucial for contributing to the full impressiveness and effectiveness of a vocal expression.

In a passionate expression, **Looks** are first, **Gestures** second, and **Words** the last. The management of gesture involves:

- ❑ **Attitude**: The Head – firm; Neck – upright; Chin – horizontal; Chest – held up; Shoulders – levelled; Arms - relaxed; Feet – moderately apart.
- ❑ **Motion** – All movements should be graceful in action and definite in expressiveness.

GESTURES

DIRECTIVE

To carry the eye of the spectator to the objects spoken of
E.g. – Lo!; Behold!; Yon; This; That

ILLUSTRATIVE

To convey the idea they illustrate
E.g. – Acting the raising of sword while speaking of it for a battle-scene

EMOTIVE

The speaker's feelings with respect to the object spoken of should find expression in his delivery

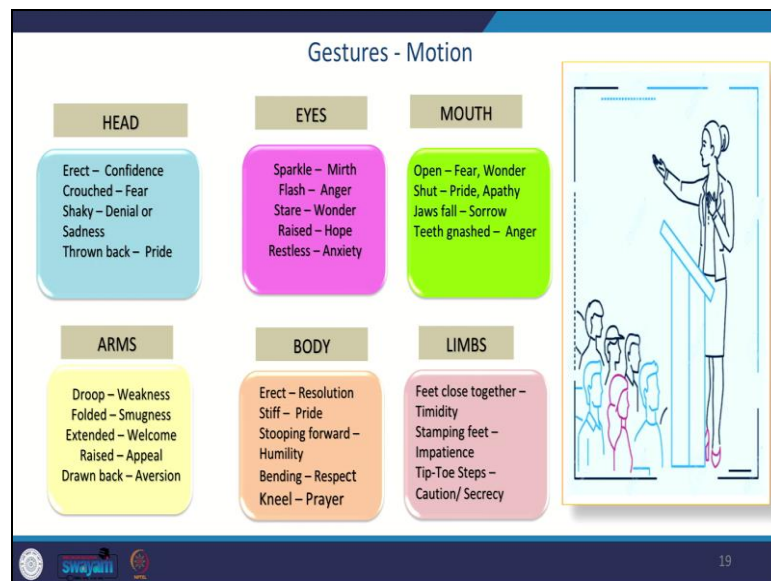
18

So, and all these, as I have been saying, they are actually combined with our gestures. Now as a speaker when you appear near the dais, you will find the first look first look that your audience gives you at the looks, the second in the gesture and it is only words which come to the third. So, what do you want to say sometimes when you say--- this, that, is not it. So, by saying all these you are expressing your attitude and motion is not it sometimes you want to illustrate.

So, the idea that you want to illustrate and naturally say for example, if somebody tries to say the raising of the sword while speaking of a battle scene, naturally the hands will go up and

then the speakers feeling which come into the category of emotive. So, with respect to the object or the subject that you are expressing that should find expression in one's delivery.

(Refer Slide Time: 33:23)



Now here you can have all the major parts of your body that also have a major role to play in providing the emotions to the sentences or to the words that you have spoken. Right from your head to your limbs I mean when you want to say something and you want to express confidence the head will be erect, pride the head will be thrown back but when you are shaky it actually expresses denial.

The same is true of your eyes when you want to express mirth happiness there will be a sparkle in the eyes of the speaker. When you are expressing wonder, naturally there will be stirring we have some way or the other discussed these things in our lecture on non- verbals. So, this you can simply try to re-emphasize and re-establish what we discussed. Now body at times can be erect , sometimes in order to sow your humility you can stoop.

If you are in a moment of supplication or prayer, naturally you will be kneeling again the same is true of your hands we have already talked about the movement of hands and then handsets and all. So, when somebody tries to show impatience the feet will be stamped.

(Refer Slide Time: 34:43)

Graceful Gestures

The Do's

- ✓ Gestures should **appropriately suit** the action to the word (utterance).
- ✓ All parts of the body should blend in a **harmonious complement** of the gesticulating part.
- ✓ The weight of the body should be **sustained by one foot** - shifting alternately to the other.
- ✓ In **unimpassioned** subject the gesture **coincides** with vocal accent; in **violent** emotions gesture **precedes** the words.

The Don'ts

- ✗ Gestures should **not imitatively** suit the action to the word (utterance).
- ✗ Gesticulating should not be practised as a mechanical art; it must **seem natural**.
- ✗ **Inexpressive** and unnecessary gestures should be avoided
- ✗ Gestures should **not** be used to depict the **obvious literal meaning**, or for ideas that are sufficiently expressed in language.

20

Now when we are attaching meanings through our gestures, I mean as a public speaker we need to understand that we need to be aware of graceful gestures. Graceful gestures lend meaning to your words and it also provides a sort of harmonious complement of the gesticulating part, whereas on the other hand, when you try simply to imitate gestures that can also not work, inexpressive and unnecessary gestures tend to be avoided by a careful and authentic speaker.

Gestures should not be used to depict the obvious literal meaning for ideas which are sufficiently expressed in language because we have already said that through non-verbal cues we actually supplement what we have said in words or what has been left incomplete. So, we try to compensate for that through our non-words.

(Refer Slide Time: 35:52)

Acing the Art of Elocution

READING

- ❑ Hold the book in the left hand and turn pages with the right.
- ❑ Hold the book flatly open, so as to not cover your face.
- ❑ Address the eye to your hearers at times.
- ❑ Pronounce one thought at a time - don't run-on.

ORATION

- ❑ Take your position with grace; pause and bow before starting.
- ❑ Don't be in a haste to begin, assume a leisurely grace.
- ❑ Imagine being surrounded by the imagery of your subject.

RECITATION

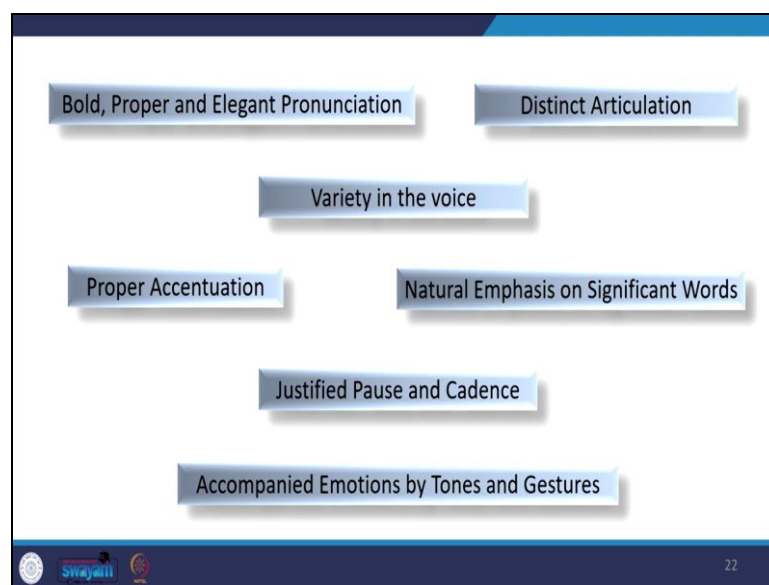
- ❑ Harmonize your voice with the poet's rhythm.
- ❑ Make the sound an *echo to the sense*.
- ❑ Accommodate pronunciation to suit the rhythm.

21

Now in order to ace the art of elocution you need to practice reading you need to practice oration and you also need to practice recitation, my dear friend. Because when all these great scholars they are practiced in front of the mirror and they have recited at times. So, you can also do like that and you should see, you should confirm yourself that your sound echoes and see to it that the pronunciation that you can make that should actually suit the rhythm.

My dear friends, elocution is difficult though, it is actually challenging but at the same time it is rewarding. Those who simply think that speaking is simply to speak, perhaps try to skip over the fact

(Refer Slide Time: 36:42)

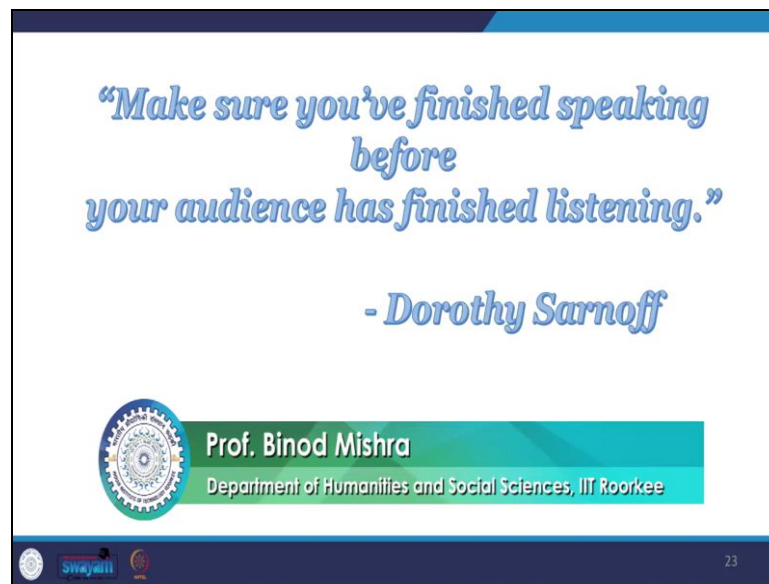


that all the famous speakers of the world have practiced for years and years together taking lessons in elocution and recitation in order to become a good speaker in order to become an established speaker. So, to become an effective speaker as in a public speaking situation, one needs to see that one is bold, one's pronunciation is elegant. The articulation is distinct there is actually a variety in the voice.

Because variety is the spice. Through variety you can bring even the sleeping audience members to life. If there is proper accentuation made on the words and phrases and sentences that will actually allow you to lend meaning naturally by providing emphasis on significant words. And of course, we have already talked about the importance of silence and pauses in speech. So, see to it that your pauses are justified and there is a sort of cadence.

It should actually be accompanied by emotions, not only by emotions but by tones, but by gestures and by proper gesticulations. My dear friends, practice in elocution and recitation even though it may appear to be very easy affair but it is difficult but nothing can be difficult if one takes the vow or the conviction that one will practice it to perfect oneself as a speaker. So, my dear friends, one should always remember that elocution is a matter of practice. And all those good speakers who today are accomplished once have given their nights and days to elocutions and recitation.

(Refer Slide Time: 38:41)



So, before we come to wind up this talk, let us take a quote by Dorothy Sarnoff, an anthropologist who says---“Make sure you have finished speaking before your audience has finished listening.” With this let me come to the end of this talk. Thank you very much. I wish you all a good day.