МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЗАПОРІЗЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

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ДІЛОВА РИТОРИКА І МІЖКУЛЬТУРНА КОМУНІКАЦІЯ

Курс лекцій для здобувачів ступеня вищої освіти магістра спеціальності
«Міжнародні відносини, суспільні комунікації та регіональні студії»

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Курс лекцій «Ділова риторика і міжкультурна комунікація» має на меті формування у студентів алгоритмів ефективних мовленнєвих комунікацій та усвідомленого володіння мовленням у професійних ситуаціях, що сприятиме загальному розвитку мисленнєвих, нормативних мовленнєвих умінь і комунікативних навичок студентів та їхньої підготовці до ефективних контактів на рівні міжособистісної ділової комунікації та міжкультурної комунікації.

Видання призначене для аудиторної та самостійної роботи студентів і містить тексти лекцій та питання для самоконтролю засвоєння навчального матеріалу, список основної та додаткової літератури, посилання на корисні інформаційні ресурси з відповідної тематики, а також глосарій основних понять.

Курс лекцій викладається англійською мовою і призначений для здобувачів ступеня вищої освіти магістра спеціальності «Міжнародні відносини, суспільні комунікації та регіональні студії».

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ЗМІСТ

ВСТУП

Інтеграція України до Європейського та міжнародного соціально-економічного, культурно-інформаційного та освітнього простору вимагає конкурентоспроможних фахівців, які володіють іноземною мовою в різних сферах професійної діяльності. Це пов'язано з різкою зміною комунікаційної, і, відповідно, мовної ситуації у суспільстві, з політичними демократичними процесами. Сучасному фахівцю дуже важливо вміти будувати своє усне висловлювання, розуміти і адекватно реагувати на чужу мову, переконливо відстоювати власну позицію, дотримуючись мовних і етико-психологічних правил поведінки.

У процесі професійної діяльності фахівці-міжнародники користуються усним мовленням для того, щоб планувати роботу, погоджувати зусилля, перевіряти й оцінювати результати; для засвоєння, придбання та передачі інформації; нарешті, для впливу – впливу на погляди і переконання, вчинки інших, щоб змінити ставлення до певних фактів і явищ дійсності. Тому підготовка висококваліфікованих і компетентних фахівців у галузі міжнародних відносин, для яких іноземна мова (особливо англійська) є інструментом реалізації діалогу культур та вирішення зовнішньополітичних завдань країни, є неможливою без навчання культурі усної вербальної комунікації.

Метою викладання навчальної дисципліни «Ділова риторика і міжкультурна комунікація» є формування у студентів алгоритмів ефективних мовленнєвих комунікацій, навичок та вмінь усвідомленого володіння мовленням у професійних ситуаціях, що сприятиме загальному розвитку мисленнєвих, нормативних мовленнєвих умінь і комунікативних навичок студентів та їхньої підготовці до ефективних контактів на рівні міжособистісної ділової комунікації та міжкультурної комунікації.

Оволодіння теоретичними знаннями та необхідними практичними навичками ділової риторики та міжкультурної комунікації, особиста комунікативна культура та вміння спілкуватися у професійних ситуаціях є передумовою продуктивних міжкультурних контактів і усвідомленого використання навичок публічного мовлення. Тому основними завданнями вивчення дисципліни «Ділова риторика і міжкультурна комунікація» є:

- систематизувати знання про особливості субкультур та культур націй і народів світу; природу міжкультурних нерозумінь й конфліктів і засобів їх подолання, методів і прийомів досягнення позитивного результату міжкультурної комунікації; специфіки ділового спілкування, особливостей комунікативно-мовленнєвих ситуацій, характерних для діяльності фахівця у галузі міжнародних відносин; основних категорій, розділів і законів риторики, основних прийомів удосконалення майстерності мовлення як засобу вирішення фахових завдань; закономірностей логіки мовлення, основних видів ораторських промов, професійно значущих мовленнєвих жанрів, теорії техніки мовлення;

- розвинути культурну сприйнятливість, здатність до правильної інтерпретації різноманітних видів комунікативної поведінки; практичні навички участі у полемічному діалозі, навички критичного аналізу мовлення і мовленнєвої поведінки;
- розширити комунікативну компетенцію і забезпечити засвоєння технологій риторичної діяльності та форм ефективної переконуючої комунікації у професійно і соціально-значущих ситуаціях; правил и прийомів логічної побудови монологічного тексту, мовленнєвого впливу, основ аргументації;
- сприяти вихованню свідомого ставлення до публічного мовлення, мислення, культури.

Отримані під час вивчення курсу знання щодо методів і прийомів ведення ефективної бесіди з фахової проблематики, логічно правильного, точного, етичного й емоційного вираження думки в словах відповідно до змісту та умов комунікації, використання полемічного мистецтва досягнення позитивного результату міжкультурної комунікації створюють підґрунтя для формування професійної комунікативної компетенції фахівців у галузі міжнародних відносин.

Курс «Ділова риторика і міжкультурна комунікація» є вибірковою навчальною дисципліною і викладається у формі лекцій англійською мовою і практичних занять, які представлені питаннями для обговорення, конкретними ситуаціями, практичними вправами, завданнями для самостійної та індивідуальної роботи з усіх основних тем курсу. Навчальний матеріал, який представлено в даному навчальному виданні, має сприяти не тільки формуванню іншомовної комунікативної компетентності студентів, а і поглибленому розвитку навичок самостійної роботи: вміння адекватно розуміти і критично оцінювати інформацію, порівнювати і прогнозувати явища, що створює перспективи для забезпечення високої якості підготовки магістрів спеціальності «Міжнародні відносини, суспільні комунікації та регіональні студії».

PREFACE

In recent years practitioners in a wide variety of fields – scientific cooperation, academic research, business, management, education, health, culture, politics, diplomacy, law, development, and others – have realised how important intercultural communication is for their everyday work. Fast travel, international media, and the Internet have made it easy for us to communicate with people all over the world. The process of economic globalisation means that we cannot function in isolation but must interact with the rest of the world for survival. The global nature of many diverse problems and issues, such as the environment, law, governance of the Internet, poverty, war and international terrorism, calls for cooperation between nations.

Since important decisions in business, politics, education, health, and culture effect citizens of more than one nation, the question of whether communication between people of different nations is effective and whether all parties emerge with the same understanding is of crucial importance.

Communicating effectively as a professional requires conceptual knowledge about how to explain complex and specialized information and how to persuade an audience in many different fields, social contexts, and media. Moreover, young professionals need to know how to analyse audiences and attend to differences in discourse conventions, how to analyse and produce specialized genres and forms of argumentation, and how to compose, evaluate, and integrate oral, written, visual, and digital modes of communication.

Having considered all the knowledge and skills necessary for successful communication in different fields, the aims of Professional Rhetoric and Intercultural Communication course are as follows:

- to build the algorithms of effective communication, form the students' skills of conscious use of speech in professional situations, which will enhance general development of power of apprehension, speech capabilities and communication skills of the students and their training for effective contacts at levels of interpersonal professional communication and intercultural communication in the Ukrainian and English languages;
- to develop the practical skills of participation in debates, critical analysis of monologue and dialogue speech samples, speech behaviour.

Knowledge, understanding and skills (competences) acquired while studying this course, such as knowledge of the cultures, audiences and differences in discourse conventions, specialized genres and forms of argumentation, understanding of the relationship between culture, contexts of communication and language use, insight into the roles and conventions governing behaviour within specific intercultural environments, critical awareness of their own and others' beliefs and values, sensitivity towards cultural stereotypes, capacity for analysing and producing speeches create the grounds for effective professional communication in the English language.

LECTURE 1
WHAT IS PROFESSIONAL RHETORIC AND INTERCULTURAL COMMUNICATION?

Key terms: professional rhetoric, intercultural communication, professional activity, culture, cultural identity, cultural background, language

1.1 The subject of Professional Rhetoric and Intercultural Communication

The world today is characterized by an ever growing number of contacts resulting in communication between people with different linguistic and cultural backgrounds. This communication takes place because of contacts within the areas of business, military cooperation, science, education, mass media, entertainment, tourism and many other professional areas.

In all these contacts, there is communication which needs to be as constructive as possible, without misunderstandings and breakdowns. Here the research on the nature of linguistic and cultural similarities and differences as well as on the ways of persuasion through effective speaking and writing can play a positive and constructive role. Our economy and society in general are becoming increasingly knowledge and information based; the ability to communicate effectively and persuasively is more essential to success than ever before.

Professional rhetoric refers to the study and use of written, spoken and visual language for professional purposes. It investigates how language is used to organize and maintain social groups, construct meanings and identities, coordinate behaviour, mediate power, produce change, and create knowledge. Rhetoricians often assume that language is constitutive (we shape and are shaped by language), dialogic (it exists in the shared territory between self and other), closely connected to thought (mental activity as "inner speech") and integrated with social, cultural and economic practices. Rhetorical study and written literacy are understood to be essential to civic and professional life.

Rhetoric itself is about putting together good arguments – communication for the means of persuasion. But professional rhetoric in the era of globalisation is impossible without deep knowledge of intercultural communication.

Intercultural communication is a discipline that studies communication across different cultures and social groups, or how culture affects communication. It is used to describe the wide range of communication processes and problems that naturally

appear within an organization or social context made up of individuals from different religious, social, ethnic, and educational backgrounds.

1.2 Why study Professional Rhetoric and Intercultural Communication?

Professional Rhetoric will help you in a wide range of issues in the field of your professional activity.

Magnify your influence as a professional. Every day you have dozens of interactions where you need to influence people. Your ability to persuade others through language is key to your influence as a professional. Studying rhetoric will equip you with the linguistic tools to make you more persuasive in your dealings with others and thus expand your circle of influence.

Protect you from intellectual despotism. Studying rhetoric puts up a defensive shield around your brain, allowing you to see through the smoke and mirrors, filter out external messages and follow your own inner compass.

Empower you for rigorous and constructive debate (and grants insight on what constitutes one). A man should know how to discuss and debate with vigour, intelligence, and civility. Sadly, many professionals today never learned this essential skill. Learning professional rhetoric will give you the tools you need to take part in more constructive discussions.

The study of intercultural communication is about the study of communication that involves, at least in part, cultural group membership differences. It is about acquiring the necessary knowledge and dynamic skills to manage such differences appropriately and effectively. It is also about developing a creative mind-set to see things from different angles without rigid pre-judgement.

One of the most important reasons for studying intercultural communication is that **it increases our awareness of our own culture** – our cultural identity and cultural background. And it helps us avoid ethnocentrism (tendency to think our own culture is superior to other cultures).

Another important reason to study intercultural communication is **the constant demographic shifts** countries and communities experience. For example: immigrants, refugees or undocumented individuals.

Workplace & Economic Globalization is another important reason for studying intercultural communication. To effectively compete in a global market, we must understand how business and cultural practices are conducted in other countries.

Creative Problem Solving is the reason which is essential to any professional activity. According to creativity research, we learn more from people who are different than us than from those who are similar to us. Small group research suggests the quality of ideas produced in ethnically diverse groups have significantly higher outcomes than ethnically homogeneous groups. This is due to the synergistic perspective, which means combining the best of all cultural approaches in solving professional problems [1].

The last but not least is **Global and Intrapersonal Peace**. Respect is fundamental to peace, global and intrapersonal. Peace building is closely connected

to intrapersonal peace building. It we are at peace with ourselves, we will hold more respect for others.

1.3. Historic overview of Rhetoric and Intercultural Communication

Rhetoric and intercultural communication as human activities are ancient. Professional Rhetoric and Intercultural Communication as an academic discipline is, however, relatively new.

Humans have studied and praised rhetoric since the early days of the written word. The Mesopotamians and Ancient Egyptians both valued the ability to speak with eloquence and wisdom. However, it wasn't until the rise of Greek democracy that rhetoric became a high art that was studied and developed systematically.

Many historians credit the ancient city-state of Athens as the birthplace of classical rhetoric. Because Athenian democracy marshalled every free male into politics, every Athenian man had to be ready to stand in the Assembly and speak to persuade his countrymen to vote for or against a particular piece of legislation. A man's success and influence in ancient Athens depended on his rhetorical ability. Consequently, small schools dedicated to teaching rhetoric began to form. The first of these schools began in the 5th century B.C. among an itinerant group of teachers called the Sophists.

The Sophists would travel from polis to polis teaching young men in public spaces how to speak and debate. The most famous of the Sophists schools were led by Gorgias and Isocrates. Because rhetoric and public speaking were essential for success in political life, students were willing to pay Sophist teachers great sums of money in exchange for tutoring. A typical Sophist curriculum consisted of analysing poetry, defining parts of speech, and instruction on argumentation styles. They taught their students how to make a weak argument stronger and a strong argument weak.

Sophists prided themselves on their ability to win any debate on any subject even if they had no prior knowledge of the topic through the use of confusing analogies, flowery metaphors, and clever wordplay. In short, the Sophists focused on style and presentation even at the expense of truth.

The negative connotation that we have with the word "sophist" today began in ancient Greece. For the ancient Greeks, a "sophist" was a man who manipulated the truth for financial gain. It had such a pejorative meaning that Socrates was executed by the Athenians on the charge of being a Sophist. Both Plato and Aristotle condemned Sophists for relying solely on emotion to persuade an audience and for their disregard for truth. Despite criticism from their contemporaries, the Sophists had a huge influence on developing the study and teaching of rhetoric.

While the great philosopher Aristotle criticized the Sophists' misuse of rhetoric, he did see it as a useful tool in helping audiences see and understand truth. In his treatise, The Art of Rhetoric, Aristotle established a system of understanding and teaching rhetoric.

In The Art of Rhetoric, Aristotle defines rhetoric as "the faculty of observing in any given case the available means of persuasion." While Aristotle favoured

persuasion through reason alone, he recognized that at times an audience would not be sophisticated enough to follow arguments based solely on scientific and logical principles. In those instances, persuasive language and techniques were necessary for truth to be taught. Moreover, rhetoric armed a man with the necessary weapons to refute demagogues and those who used rhetoric for evil purposes. According to Aristotle, sometimes you had to fight fire with fire.

After establishing the need for rhetorical knowledge, Aristotle sets forth his system for effectively applying rhetoric:

- Three Means of Persuasion (logos, pathos, and ethos).
- Three Genres of Rhetoric (deliberative, forensic, and epideictic).
- Rhetorical topics.
- Parts of speech.
- Effective use of style [2].

The Art of Rhetoric had a tremendous influence on the development of the study of rhetoric for the next 2,000 years. Roman rhetoricians Cicero and Quintilian frequently referred to Aristotle's work, and universities required students to study The Art of Rhetoric during the 18th and 19th centuries.

Rhetoric was slow to develop in ancient Rome, but it started to flourish when that empire conquered Greece and began to be influenced by its traditions. While ancient Romans incorporated many of the rhetorical elements established by the Greeks, they diverged from the Grecian tradition in many ways. For example, orators and writers in ancient Rome depended more on stylistic flourishes, riveting stories, and compelling metaphors and less on logical reasoning than their ancient Greek counterparts.

The first master rhetorician Rome produced was the great statesman Cicero. During his career he wrote several treatises on the subject including On Invention, On Oration, and Topics. His writings on rhetoric guided schools on the subject well into Renaissance.

Cicero's approach to rhetoric emphasized the importance of a liberal education. According to Cicero, to be persuasive a man needed knowledge in history, politics, art, literature, ethics, law, and medicine. By being liberally educated, a man would be able to connect with any audience he addressed.

The second Roman to leave his mark on the study of rhetoric was Quintilian. After honing his rhetorical skills for years in the Roman courts, Quintilian opened a public school of rhetoric. There he developed a study system that took a student through different stages of intense rhetorical training. In 95 AD, Quintilian immortalized his rhetorical education system in a twelve-volume textbook entitled Institutio Oratoria.

Institutio Oratoria covers all aspects of the art of rhetoric. While Quintilian focuses primarily on the technical aspects of effective rhetoric, he also spends a considerable amount of time setting forth a curriculum he believes should serve as the foundation of every man's education. In fact, Quintilian's rhetorical education ideally begins as soon as a baby is born. For example, he counsels parents to find their sons nurses that are articulate and well-versed in philosophy.

Quintilian devotes much of his treatise to fleshing out and explaining the Five Canons of Rhetoric. First seen in Cicero's De Inventione, the Five Canons provide a guide on creating a powerful speech. The Five Canons are:

- inventio (invention): The process of developing and refining your arguments.
- dispositio (arrangement): The process of arranging and organizing your arguments for maximum impact.
- elocutio (style): The process of determining how you present your arguments using figures of speech and other rhetorical techniques.
- memoria (memory): The process of learning and memorizing your speech so you can deliver it without the use of notes. Memory-work not only consisted of memorizing the words of a specific speech, but also storing up famous quotes, literary references, and other facts that could be used in impromptu speeches.
- actio (delivery): The process of practicing how you deliver your speech using gestures, pronunciation, and tone of voice.

During the Middle Ages, rhetoric shifted from political to religious discourse. Instead of being a tool to lead the state, rhetoric was seen as a means to save souls. Church Fathers, like St. Augustine, explored how they could use the "pagan" art of rhetoric to better spread the gospel to the unconverted and preach to the believers.

During the latter part of the Medieval period, universities began forming in France, Italy, and England where students took classes on grammar, logic, and (you guessed it) rhetoric. Medieval students poured over texts written by Aristotle to learn rhetorical theory and spent hours repeating rote exercises in Greek and Latin to improve their rhetorical skill. Despite the emphasis on a rhetorical education, however, Medieval thinkers and writers made few new contributions to the study of rhetoric.

Like the arts and sciences, the study of rhetoric experienced a re-birth during the Renaissance period. Texts by Cicero and Quintilian were rediscovered and utilized in courses of study; for example, Quintilian's De Inventione quickly became a standard rhetoric textbook at European universities. Renaissance scholars began producing new treatises and books on rhetoric, many of them emphasizing applying rhetorical skill in one's own vernacular as opposed to Latin or ancient Greek.

The rejuvenation of rhetoric continued through the Enlightenment. As democratic ideals spread throughout Europe and the American colonies, rhetoric shifted back from religious to political discourse. Political philosophers and revolutionaries used rhetoric as a weapon in their campaign to spread liberty and freedom.

In the 18th and 19th centuries, universities in both Europe and America began devoting entire departments to the study of rhetoric. One of the most influential books on rhetoric that came out during this time was Hugh Blair's Lectures on Rhetoric and Belles-Lettres. Published in 1783, Blair's book remained a standard text on rhetoric at universities across Europe and America for over a hundred years.

The proliferation of mass media in the 20th century caused another shift in the study of rhetoric. Images in photography, film, and TV have become powerful tools

of persuasion. In response, rhetoricians have expanded their repertoire to include not only mastery of the written and spoken word, but a grasp of the visual arts as well.

For the proper name of the field "Intercultural Communication" credit is often given to American anthropologist Edward T. Hall, who used it for the first time in his book The Silent Language in 1959. The book is sometimes called "the field's founding document" [3].

Prior to publishing the book, Hall was a staff member at the Foreign Service Institute, USA (1951-1955), where he, together with his colleagues, worked out what can be called the first original paradigm for Intercultural Communication. Main elements of Hall's paradigm for Intercultural Communication were [3]:

- systematic empirical study and the classification of nonverbal communication (defined as communication that does not involve the exchange of words)
- emphasis, especially in nonverbal communication, on the out-of-conscious level of information-exchange
- focus on intercultural communication, not as earlier on macrolevel monocultural studies
- a non-judgmental view toward and acceptance of cultural differences
- participatory training methods in Intercultural Communication.

The beginning of Intercultural Communication was for applied purposes rather than for theoretical considerations: Training was the main issue. The first target audience comprised American diplomats and development personnel whose intercultural skills had to be improved.

From the Foreign Service Institute, Intercultural Communication teaching and training spread to the universities and other organizations. University courses were given and academic textbooks in Intercultural Communication started to appear in the USA in a larger scale in the 1970s. In Europe, the first university courses in Intercultural Communication took place in the 1980s.

From the earlier, more applied focus on teaching and training, Intercultural Communication has in the recent decades developed and matured also as an academic field with its own theory building.

1.4 The interdisciplinary and academic fields of intercultural communication

To understand and to study intercultural relations and communication, various perspectives are necessary. Intercultural Communication is therefore an interdisciplinary field of inquiry. The primary academic disciplines involved in Intercultural Communication studies are: Psychology, Anthropology, Sociology, Linguistics and Communication.

The scope of Intercultural Communication and the main contributions of the various fields can be seen as follows [4]:

- perception, interpretation, attribution (psychology, linguistics, communication)
- verbal communication (linguistics, communication)
- nonverbal communication (communication)
- communication styles (linguistics, communication)

- values (psychology, anthropology, sociology)

Researchers from these disciplines have worked in the past, basically, from their own perspectives, with their own focuses and with their own methods. In general, they have not learned complementary theoretical approaches, and hardly any dialogue between researchers of different scientific orientations has existed. Actual "intercultural" communication between the representatives of the various disciplines has therefore often been problematic, with each discipline claiming its legacy to the field.

In the past decade, in particular, Intercultural Communication has more strongly emerged as an independent field. In order to qualify as an independent academic field, certain criteria need generally to be fulfilled. There need to be a considerable number of:

- professional researchers working in the field
- scientific societies
- publications, journals
- congresses
- academic subjects and professorships

These criteria are today fulfilled in Intercultural Communication. A further traditional criterion for an independent academic field has been that it has its own theory/theories and method(s). This criterion is a more complicated one for Intercultural Communication because of its multidisciplinary roots. However, the field is progressing in establishing a new theoretical framework or paradigm. In its theory building, Intercultural Communication:

- borrows theories from other fields (e.g. psychology, attribution theory)
- applies theories from intracultural communication (e.g., Gudykunst's Anxiety-Uncertainty Management [AUM] theory from the Uncertainty Reduction theory [URT])
- forms new theories (Kim's work combining adaptation and communication theories) [5].

Depending on the research goals and focuses, Intercultural Communication uses both functionalist (social science)/etic and interpretive (humanist)/emic approaches. Increasingly, studies involve multisource data, and mixed methodology, as the realization of the complexity of studying intercultural interactions and the need for a dialogue, increase, in the research community.

1.5 Definitions of culture. Culture in the field of "Intercultural Communication"

Culture has been and is being studied in many fields. Therefore, there are many definitions of culture depending on from which perspective the researchers approach it.

Below there are some definitions. Please try to think from what kind of academic, or other, background the authors of these definitions come from, and what their focus in the studies of culture is:

"Culture is communication" (Edward T. Hall, [6]).

"Culture is the collective programming of the mind" (Geert Hofstede, [7]).

"Culture is how things are done here" (John Mole, [8]).
"All communication is more or less cross-cultural" (Deborah Tannen [9]).
"Culture is a kind of storehouse or library of possible meanings and symbols" (Ron Scollon [10]).

The word 'culture' stems from the Latin "colere", translatable as to build on, to cultivate and to foster. In the early stages of the philosophical debate about what is "culture", the term often refers to the opposite of "nature", whereas "culture" was referring to something constructed willingly by men, while "nature" was given in itself.

Since the 18th century, the word "culture" emerged more in the sense of "products that are worthy": the term was used to describe elite and high-culture concepts, particularly in continental Europe.

Equally, during the mid-nineteenth century, the concept of mass culture and popular culture emerged. In the words of Stuart Hall, "culture" is "both the means and values which arise among distinctive social groups and classes, on the basis of their given historical conditions and relationship, through which they "handle" and respond to the conditions of existence"[11].

Another view of culture, focuses on culture as a set of values and attributes of a given group, and the relation of the individual to the culture, and the individual's acquisition of those values and attributes: in the words of Geert Hofstede: "the collective programming of the mind" [7]. Fisher defines culture as :"It is shared behaviour, which is important because it systematises the way people do things, thus avoiding confusion and allowing co-operation so that groups of people can accomplish what no single individual could do alone. And it is behaviour imposed by sanctions, rewards and punishments for those who are part of the group" [12].

In the field of Intercultural Communication we will adopt the definition of culture as the totality of the following attributes of a given group (or subgroup): shared values, believes and basic assumptions, as well as any behaviour arising from those, of a given group. Culture is understood, in this context, as collectively held set of attributes, which is dynamic and changing over time.

A group can thereby be various forms of social constructions: it is not merely any nation, but also supranational and international groups are possible, and often clearly distinguishable.

The individual and the culture in which he lives is a complex set of relationships. On the one hand, the individual determines its culture; on the other hand, it is determined by its culture. By contributing to the culture around him, the individual is part of the cultural change.

Returning to our initial discussion of what constitutes a "culture", various concepts are often displayed as the basic differentiation of cultures [13]:

- national character / basic personality;
- perception;
- time concept;
- space concept;
- thinking;

- language;
- non verbal communication;
- values;
- behaviour: norms, rules, manners;
- social groupings and relationships.

Thus, we can conclude that culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving.

Culture in its broadest sense is cultivated behaviour; that is the totality of a person's learned, accumulated experience which is socially transmitted, or more briefly, behaviour through social learning. A culture is a way of life of a group of people – the behaviours, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next.

We also shall remember that culture is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions. Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artefacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action.

1.6 Language and culture

The influence and power of language is meaningful to cultural and ethnic group members. In each speech community – ethnic, racial, cultural or gender-related – language use is of vital importance. Each speech community has its norms, forms and codes for communication. The interactions of a group of people vary in many respects: in frequency and value of speaking, interpretation of speaking performances and shared language forms. The speech community maintains the norms and rules of communication, but it may gradually change them. On the other hand, in every speech community there is a degree of individual deviation from the norms. Not all group members communicate in the same way.

The group members share a speech code, a system of symbols, signs, meanings and rules in a specific situation and interaction. Several aspects, like the relationship, age, gender, social status and generation, affect communication. Likewise, the proportion of verbal and nonverbal communication varies in different speech communities.

Rules of speaking determine what is appropriate and inappropriate in a situation with particular communication partners. We are automatically aware of what to say and not to say, and in what a way.

Rules of interaction help a person to know how to act towards others in a particular situation.

Language is not only used as a means of communication, but also as a marker or indicator the speaker's cultural identity. The identity is communicated through a particular language use during interaction (discourse markers). Certain types of expressions are used to express belonging to a group, but likewise they are sometimes used to exclude, separate or discriminate.

Intercultural communication takes place when interacting participants represent a different communication system. Differences may occur in verbal and nonverbal communication, for instance, eye contact, gestures, touch, pauses, turn-taking or use of time. They are potential sources of clashes or conflicts in intercultural communication. In a case of an intercultural communication clash, there may occur feelings of confusion, tension, embarrassment and frustration.

Questions for self-assessment

1. What does Professional Rhetoric investigate?
2. What does the study of Intercultural Communication involve?
3. Give the reasons why study Professional Rhetoric and Intercultural Communication?
4. Creative problem solving is the reason which is essential to any professional activity. Why?
5. What city is considered to be the birthplace of classical rhetoric?
6. Who were the Sophists? What was the main field of their activity?
7. What involves the negative connotation that we have with the word “sophist” today? Why?
8. Explain Aristotle’s definition of rhetoric.
9. What was Cicero’s approach to rhetoric?
10. Who was the author of the Five Canons of Rhetoric? What are they?
11. Which events caused another shift in the study of rhetoric in the 20th century?
12. Enumerate the main elements of Hall's paradigm for Intercultural Communication. What are the primary academic disciplines involved in Intercultural Communication studies?
13. What is the scope of Intercultural Communication?
14. What were the main contributions of the various fields to Intercultural Communication?
15. Give the definition of “culture”?
16. What constitutes a “culture”?
17. Give the definition of “language”?
18. When does Intercultural communication take place?

LECTURE 2
VERBAL COMMUNICATION

Key terms: language, verbal communication, oral communication, written communication, formal and informal communication, high context and low-context communication, communication styles, positive and negative politeness, contextualization cues, perception, interpretation and evaluation.

Verbal and nonverbal communications are part of the complete interaction process and, in practice, are inseparable. However, we will look at verbal and nonverbal communication as distinctive objects of study. Verbal communication, i.e. what is being said or written, has traditionally been the focus of Linguistics. Nonverbal communication, i. e. how something is being said or written or done, is one of the focuses of Communication science.

2.1 The role of language in verbal communication

Because of the various functions it can perform, language has a great role in communication. Whatever codes we use to convey our message within a fixed frame of reference in a given language, they serve different functions. The basic functions of language can be grouped into three categories: descriptive, expressive and social [14].

- Descriptive Function: Under descriptive function, we can include travel writing (description of places), biography, autobiography and writing about other people, diary and personal letters, technical and scientific works. We can also include the verbal description of people, places and things under this head. While attempting descriptive writing or speaking, it is essential that the writer or speaker has obtained all necessary information about the object of writing or speaking.
- Expressive Function: Under expressive function, we have interjections, exclamations, use of special words and phrases for emphasis. Using interjections, we can express satisfaction, excitement, surprise, pain, hurt and disgust. In order to lay emphasis, we either use a word with a stress or use an extra word/phrase to add emphasis (You have never been fair to us at all). We also use question tags, rhetorical questions, auxiliary ‘do’, fronted negation (Starting a sentence with a negative word: Never have I seen a fool like you) to put emphasis on a statement or a particular idea.

- Social Function: Under social function of language we can include functions like greeting people, bidding farewell to people, giving a command or order, asking a question, making a request, advising, offering a suggestion, expressing agreement or disagreement, accepting or declining an invitation, expressing wishes, thanks, apologies, regrets, condolences, sending seasonal greetings, offering help, giving instructions, expressing obligation, expressing the necessity for doing something, expressing certainty. Under each function, we have multiple sub-functions. For example, under the function 'request', we have 'request for permission', 'request for help', 'formal request', 'informal request', etc. When we choose a particular language function, we need to use the code that is appropriate for that function. The words, structures and sentences used to perform a particular function do differ from the words, structures and sentences used to perform a different function. While expressing a polite request, for instance, we use 'could' or 'would' whereas for formal requests we use 'may' and for making informal requests we use either 'can' or 'will'.

Another important point to be noted in regard to the use of language for communication is that the language we use should be simple enough for the receiver to understand the message intended but at the same time it should not be jerky. Too many small sentences in a passage also spoil its beauty. If we use long and complex sentences with a lot of ideas packed into one sentence, the receiver/addressee will be confused and the message will not be properly transmitted. Therefore the best way is to maintain a balance between the two. Small sentences connected with suitable connectors impart clarity, conciseness and grace to a passage and make it worth reading/listening.

While performing a particular language function, we actually have a purpose in our mind. In order to see the purpose translating into action, we need to use the words, structures and sentences that are grammatically correct, socially acceptable and meaningful. Moreover, we must try to understand whether the receiver has the same competence as us to receive the message, process it, understand the import inherent in it and wherever possible, provide the necessary feedback to the sender regarding the effectiveness of the message being transmitted.

2.2 Types of verbal communication

Verbal communication consists of two primary types, oral and written communication.

Oral communication is the process of expressing information or ideas by word of mouth. Oral communication is the process of verbally transmitting information and ideas from one individual or group to another. Oral communication can be either formal or informal. Examples of informal oral communication include:

- face-to-face conversations;
- telephone conversations;
- discussions that take place at business meetings.

More formal types of oral communication include:

- presentations at business meetings;

- lectures;
- different kinds of speeches in various professional areas.

With advances in technology, new forms of oral communication continue to develop. Video phones and video conferences combine audio and video so that workers in distant locations can both see and speak with each other. Other modern forms of oral communication include podcasts (audio clips that you can access on the Internet) and Voiceover Internet Protocol (VoIP), which allows callers to communicate over the Internet and avoid telephone charges. Skype is an example of VoIP.

Oral communication is more personal and less formal than written communication. If time is limited and a business matter requires quick resolution, it may be best to have a face-to-face or telephone conversation. There is also more flexibility in oral communication; you can discuss different aspects of an issue and make decisions more quickly than you can in writing. Oral communication can be especially effective in addressing conflicts or problems. Talking things over is often the best way to settle disagreements or misunderstandings. Finally, oral communication is a great way to promote employee morale and maintain energy and enthusiasm within a team. Despite the many benefits of oral communication, there are times when written communication is more effective. For example, you may want to exchange important information that needs to be documented.

Written communication involves any type of message that makes use of the written word. Some of the various forms of written communications that are used internally for professional purposes include:

- memos;
- reports;
- bulletins;
- job descriptions;
- employee manuals;
- emails;
- instant messages.

Examples of written communications generally used with clients or other businesses include:

- email;
- internet websites;
- letters;
- proposals;
- telegrams;
- faxes;
- postcards;
- contracts and agreements;
- advertisements;
- brochures;
- news releases.

Among the advantages of written communication are:

- no need for personal contact – you can tell transfer information or data through an email instead of explaining it face-to-face;
- it saves money – you can send an email instead of calling long distance;
- written proof – provides written proof in case of a dispute.

There are also some disadvantages, which should be taken into consideration when choosing the type of communication. They are as follows:

- delay in communication – it may take a while to get to the intended recipient;
- lack of secrecy – once it is on paper, anyone can read it;
- it can be costly – if the sender and receiver are located close to each other, you still have to spend money on paper or Internet service.

2.3 Low and high context communication processing

The concepts of high-context communication and low-context communication originate from Edward T. Hall and are widely used today. They refer to how people communicate in different cultures. Differences can be derived from the extent to which meaning is transmitted through actual words used or implied by the context.
In low-context communication, verbal communication gets emphasized. Information is coded in words that are expected to correspond relatively accurately to what is meant. Nonverbal communication is generally not very contradictory to verbal communication. Anger or sadness, for instance, can visually be seen and verbally heard.

Low context implies that a lot of information is exchanged explicitly through the message itself and rarely is anything implicit or hidden. People in low context cultures such as the UK tend to have short-term relationships, follow rules and standards closely and are generally very task-oriented.

In high-context communication, only a part of information is expressed verbally. A great portion of a message is being "read" from the context: the person, his appearance and nonverbal behaviour, personal history, the communicative situation, and the interaction process. These kinds of messages are often called **metamessages**. Metamessages are interpreted with the help of certain cues which carry cultural meanings. A smile, for instance, is a cue for interactional interpretation. In many cultural contexts it may mean well-being or happiness; in some cultures, a smile is also being used in certain situations to express embarrassment or even hate (e.g., China, Japan). Differing interpretations of these contextual cues can be a source of intercultural misunderstandings.

For verbal communication, **rhetorical organization** can be a contextual cue. In Anglo-Saxon cultures, for instance, people expect the main points of a presentation to be mentioned at the very beginning of the presentation.

Understanding whether your international colleagues are high context or low context will help you to adapt your communication style and build stronger relationships with them.

When communicating in a professional area within a high context culture such as Mexico, Japan or the Middle East, you might encounter the following:

- misunderstanding when exchanging information;
- impression of a lack of information;
- large amount of information is provided in a non-verbal manner, e.g. gestures, pauses, facial expressions;
- emphasis on long term relationships and loyalty;
- "unwritten" rules that are taken for granted but can easily be missed by strangers;
- shorter contracts or agreements since less information is required.

When doing business in a low context culture such as Germany, Switzerland or the US, on the other hand, you might find the following:

- all meaning is explicitly provided in the message itself;
- extensive background information and explanations are provided verbally to avoid misunderstandings;
- people tend to have short-term relationships;
- people follow rules and standards closely;
- contracts or agreements tend to be longer and very detailed.

High and low context cultures usually correspond with polychronic and monochronic cultures respectively. The table below shows some general preferences of people from high context and low context cultures.

High Context	Low Context
Indirect and implicit messages	Direct, simple and clear messages
Polychronic	Monochronic
High use of non-verbal communication	Low use of non-verbal communication
Low reliance on written communication	High reliance on written communication
Use intuition and feelings to make decisions	Rely on facts and evidence for decisions
Long-term relationships	Short-term relationships
Relationships are more important than schedules	Schedules are more important than relationships
Strong distinction between in-group and out-group	Flexible and open

2.4 Communication styles

Communication style is interaction of individuals with another through their behaviour.

In Intercultural Communication studies, the following styles of verbal communication have, among others, been identified [15]:

- direct / indirect communication style;
- elaborate / exacting / succinct communication style;
- personal, or person-centred/contextual communication style;
- instrumental/affective communication style.

These styles are present in all cultures, and the use of different styles varies depending on the context (e.g., formal or informal situation, personal distance or current relationship of the interactants). Culturally, one particular style might however be considered more appropriate in a given situation.

Direct and indirect communication style. In direct communication style, both parties, the speaker/writer and the listener/reader, expect explicit verbal expression of intentions, wishes, hopes, etc. (e.g., "I am hungry", "I love you"). In indirect communication style the speaker/writer expresses his/her thoughts implicitly, or using hints or modifiers (e.g. "perhaps", "maybe"). The listener/reader is expected to monitor the nonverbal communication, to read contextual cues, to relate what has been stated to all information available about the speaker/writer and the situation at hand in order to read the real meaning.

Communication styles have been associated with cultural values: direct style with individualism and indirect style with collectivism. Indirect communication is often used in situations where mutual harmony is considered important for maintaining good relationships. This is the case in collectivistic cultures, where people in general feel more mutual interdependency than in individualistic cultures. Open criticism, for instance, would be inappropriate in public situations, for face-saving reasons. In some Asian cultures, for example, indirectness is also considered to be an elegant style of communication. Training for paying attention to minimal cues and considering the feelings of the others start in early childhood. Nevertheless, there are communicative situations where communication is very direct. Increasing industrialization, urbanization, and lately, globalization, influence communication behaviour, also in Asia. There are considerable differences in directness and indirectness also between the generations.

Indirect communication can tell about achieved harmony also in individualistic cultures. To be able to communicate successfully indirectly, mutual rapport and understanding is needed. This is often the case in old established relationships (e.g., working partners).

In intercultural studies where cultural groups are compared, or when people compare themselves to others, Northern Europeans often come out as being very direct and straightforward. However, these kinds of assumptions should been seen in relative terms.

We should remember that all features and phenomena can be found in all cultures, and there are no "typical" individuals. The use of directness and indirectness varies, depending on whether the situation is formal or informal, or how close or distant the interlocutors feel to be to each other.

Elaborate, exacting and succinct communication style. These three verbal stylistic variations describe the quantity of talk in everyday conversations in different cultures.

The elaborate style distinguishes itself by a rich, expressive language, which uses a large number of adjectives describing a noun, exaggerations, idiomatic expressions, proverbs and metaphors. This style is mainly used in cultures of the

Middle East such as Iran, Egypt, Lebanon and Saudi-Arabia which are moderate on uncertainty avoidance dimensions and are high- context cultures.

The exacting style can be found in low-context cultures which are low to moderate on uncertainty avoidance dimension. These are mainly North American and North European cultures. It says that neither more nor less information is required to communicate a message. The speaker just uses those words, which describe exactly the speakers' intention. No additional words or paraphrases are required. Finally, the succinct style refers to the use of understatements, pauses and silences. This style is used in cultures high in uncertainty avoidance and high-context.

Arab cultures tend to use, as we have said, an elaborate language style. It must be chosen because a simple statement could mean the opposite. "If an Arab says exactly what he [or she] means without the expected assertion, other Arabs may still think that he [or she] means the opposite. For example a simple 'No' by a guest to the host's request to eat more or to drink more will not suffice. To convey the meaning that he [or she] is actually full, the guest must keep repeating 'No' several times, coupling it with an oath such as 'By God' or 'I swear to God'.

To Western listeners using mainly the exacting style, the elaborate style may sound exaggerated or even extreme, radical and aggressive. An Arab trying to show his / her point of view towards a topic, may fill his / her statements with many words, metaphors etc., which show in Arab countries firmness and strength on an issue. Vice versa the Arab listener may not understand a simple, clearly pronounced message in the way it is meant by the speaker, but exactly the opposite, due to the necessity of additional expressions in Arab culture.

When these two verbal stylistic variations clash in a conversation, a communicative breakdown may occur and, furthermore, the differences are considered to be an important factor, which complicates the relationship.

The message is clearly spoken out with precise words and there is generally no need to use additional words etc. This style is mainly used in low uncertainty avoidance and low-context cultures like that of the United States, where "the lack of shared assumptions requires the American speaker to verbalise his or her message to make his or her discrete intend clear and explicit." The verbal message contains the message to a great extent. These cultures can handle new situations confrontatively without verbal elaborations or understatements, due to the values of honesty and openness.

In contrast, especially to the elaborate style, members of high-context and high uncertainty avoidance cultures use the succinct style, where explicit verbal information does not contain all of the information which is supposed to be transmitted. As the communication pattern of high-context cultures depends heavily on the non-verbal aspect, the verbal message is considered as only a part of the message being communicated. Silence, indirectness, understatements and pauses, too, carry a meaning. The Japanese for instance have developed haragei, or the 'art of the belly', for the meeting of minds without clear verbal interaction. Japanese leaders are actually supposed to perform haragei rather than having verbal abilities.

Silence, or ma, is a very important aspect in high-context and high uncertainty avoidance cultures. Whereas members of low-context cultures feel rather uncomfortable when silence occurs in everyday conversation, the Japanese have even developed “aesthetics of silence”.

Personal or person-centred/contextual style. Like directness and indirectness, personal and contextual communication styles also are related in intercultural studies to individualism and collectivism. These styles also express cultural differences in power distance (hierarchy).

Person-centred or personal communication style is informal and emphasizes the individual and equalitarian relationships. The person-centeredness is reflected, for instance, by the use of the pronoun *I*.

Members of individualistic, low-context cultures tend to see every individual as equal which is also reflected in their language. North Americans for example prefer a first-name basis and direct address. Using titles, honorifics etc. is avoided. They are conscious about equalising their language and their interpersonal relations.

Differences of age, status and sex are no reasons to use different language styles.

Therefore they use in their speech the personal style which reflects an egalitarian social order where both, speaker and listener, have the same rights and both use the same language patterns. A person-oriented language stresses informality and symmetrical power relationships.

The contextual style is status and role oriented. Formality and asymmetrical power distance is often emphasized. Personal pronouns are not often used. All information does not need to be explicitly expressed. Yet common background knowledge is assumed, or in essential parts conveyed during the interaction, often indirectly.

They are members of collectivistic, high-context cultures who find themselves during a conversation in certain roles which can depend on the status of the interlocutors. In the Korean language, for example, there exist different vocabularies for different sexes, for different degrees of social status or intimacy. Using the right language style in a conversation is a sure sign for a learned person. In the Japanese honorific language, there are not only differences in vocabulary but also differences in grammar. If one fails in choosing the right words it is considered an offence.

As we can see, formality is essential in human relations for the Japanese which is in sharp contrast to the North Americans. They are likely to feel uncomfortable in some informal situations. For them, formality “allows for a smooth and predictable interaction”. Therefore they employ the verbal contextual style. The contextual style is heavily based on a hierarchical social order and is a rather role-centred language.

Instrumental/affective style. These dimensions refer to how and to which extent language is used in verbal exchange in order to persuade the interlocutor. That includes the speaker’s attitude toward his listeners.

The instrumental style is goal-oriented in verbal exchange and employs a sender-oriented language. Speaker and listener are clearly differentiated. The former transmits an information, idea or opinion while the listener is the receiver of the

message. The speaker tries to persuade his or her listener in a confrontational setting with arguments in the step-by-step process viewing himself or herself as "an agent of change". Even if the listener is not ready to accept his counterpart's opinion and maybe contradicts, the speaker will go on talking in order to achieve a change in the listener's attitude.

The instrumental style is dominant in individualistic, low-context cultures.

By contrast, the affective style is process-oriented in verbal exchange and uses a receiver-oriented language. The roles of speaker and listener are rather integrated than differentiated and are interdependent. The speaker is not only expected to transmit his or her message, but at the same time to be "considerate about other's feelings". That means that he or she is supposed to be aware of the listener's reactions, to interpret them and finally to adjust himself or herself to his or her listener. Hence, the speaker is transmitter and receiver at the same time. On the other hand, the listener is supposed to "catch on quickly" to the speaker's position, before the speaker must pronounce his intention clearly or logically. He or she is therefore expected to pay attention not only to what is said but also to how something is said. Both sides are supposed to use their "intuitive sense" For example, for Koreans this intuitive sense is reflected in the concept of 'nunchi'. It enables the Koreans to detect whether the interlocutor is pleased with the conversation or not by interpreting the other's facial expression. In case that one side notices that the other one does not agree with his or her idea, it is most likely that he or she refuses to talk any further. This is in a sharp contrast to speaker using the instrumental style, who would carry on arguing in order to change his or her listener's attitude.

As the instrumental style is based on the 'erabi' worldview, the affective style reflects the 'awase' or 'adjustive' point of view. It says that "human beings will adapt and aggregate themselves to the environment rather than change and exploit it, as the speaker attempts to adjust himself or herself to the feelings of his or her listeners.

Awase is the logic not of choosing between but of aggregating several alternatives." The affective style is dominant in collectivistic, high-context cultures.

2.5 Cultural speaking rules

Communication is culturally patterned. Speaking rules in different cultures have been studied more systematically since 1960s, particularly in ethnography of speaking (or ethnography of communication), founded by Dell Hymes.

A typical example of this approach is the following characterization of speaking rules, proposed by Donal Carbaugh [16]:

- Do not say the obvious!
- When you speak say something worth of everybody´s attention!
- Do not bring forth conflicting or questionable issues! Try to keep harmonious relationships!
- Be personally committed in what you are saying!
- What you say forms a basis for the subsequent interactions!

These rules are very demanding. Speech becomes deliberate and perhaps scarce. When people using these kinds of rules meet others from different cultures, such as mainstream Americans, misunderstandings are possible.

Carbaugh goes further in describing that in the USA there are many cultures, each with their own speaking patterns and rules. According to him, in general it is important for the Americans to be able to express oneself by speaking. Everyone has the right to speak and to be heard. The social worth of the speech is less important than its personal significance. In these kinds of circumstances the amount of speech is large, and the topics of conversation are often personal experiences, thoughts and feelings. This may contribute to members of cultures representing other speaking patterns perceiving the Americans as being "superficial" [16].

Conversation has been a particular focus of linguists and discourse analysts for several decades. In intercultural studies many regularities of conversation and joint features have been found. Conversation is like a ball game: It has its own rules. The participants need to know how to open conversation, to respond appropriately, to maintain conversation and to finish it. Turn giving and taking has been found to be systematic and is signalled by, for example, nonverbal means (e.g., eye contact, body position) or paralinguistically (e.g., intonation). In intercultural encounters, different conversational rules can cause misunderstandings. Pauses between turns, for instance, have been found to be longer in Finnish than in German conversation. This may lead to turn taking by Germans, which might be perceived by Finns as rude interruptions. Overlapping speech is common in Southern European conversation and is perceived as involvement and a sign of presence. In many Finnish contexts, overlapping speech is perceived as impolite.

2.6 Politeness

Politeness is one of the central features of human communication. It is a human phenomenon, yet expressed differently in different cultures. Politeness is communicated both verbally and nonverbally. One of the well-know classifications of linguistic politeness is that of Brown and Levinson [17]. They talk about positive and negative politeness.

Positive politeness refers to an atmosphere of inclusion and mutuality created by linguistic means such as compliments, encouragement, joking, even the use of "white lies." Small talk is one expression of positive politeness; that is, creating linguistically a connection to other people.

Negative politeness involves respecting the privacy of other people and leaving a "back door" open, that is showing some reservation. The use of distance-creating linguistic devices (e.g., passive forms), irony, or general vagueness is characteristic for this kind of linguistic politeness.

There are two kinds of linguistic politeness strategies: involvement strategies and independency strategies. These strategies reflect the general human social needs to be connected to other people, yet to be independent and unique.

Some examples of involvement strategies include:

- Paying attention to the other person or taking care of him/her (e.g., "You have a beautiful dress"; "Are you feeling better today?").
- Being optimistic ("I believe that we will make it").
- Being voluble (speaking as such already indicates a willingness to participate).
- Using the other person´s language or dialect.

Some examples of independency strategies include:

- Giving the other person the possibility to retreat ("It would have been nice to have a cup of coffee together but you must be busy").
- Speaking in general terms ("The rules of the company require…...").
- Not speaking much.
- Using your own language or dialect.

The core of politeness, in all cultures, is to take other people into consideration, to take care. This can, however, be done in different ways. In the Finnish social context, leaving somebody in peace, respecting his/her privacy may be considered as polite in certain contexts (e.g., in times of sorrow or illness). In some other cultures, this kind of behaviour could be judged as impolite, or even rude. Politeness norms and behaviours are culturally and socially learned, and misunderstandings are therefore interculturally common.

2.7 Perception, interpretation and evaluation

The interpretations people make about each other during an interaction are results of simultaneous functioning of various messages: verbal, paralinguistic and nonverbal. The information conveyed by these messages is present in a certain context. The context and earlier information about the other and all relevant aspects related to the situation influence interpretations.

During interactions, people process a large number of verbal and nonverbal cues, so-called **contextualization cues.** On the basis of these cues they make interpretations about each others´ intentions and their mutual relationship. Effective communication depends on how well people perceive each others´ intentions and how they interpret the messages. The perceptions, i.e. what is perceived and how it is interpreted are culturally learned. One's own culture provides the measure for which something is evaluated, for instance, as being "beautiful" or "ugly", "polite" or "impolite".

People are, in their own culture, not particularly conscious of contextualization cues (sometimes also called orientation cues). When all parties seem to understand each other, and there is no obvious miscommunication, interpretation processes are not paid attention to. If misunderstandings occur, their origin is difficult to pinpoint. There is no widely accepted language for talking about, for instance, someone's conversational style.

Important contextualization cues in oral communication are, for instance, intonation, pitch or loudness. These are metamessages that tell how to interpret the verbal message. Decisive is not only WHAT is said but HOW something is said.

Linguistic awareness of cultures and recognition of cultural differences can be developed [18]. According to Müller-Jacquier, linguistic awareness of cultures (LAC)

means that "all cultural differences are ´hidden´ in linguistic manifestations. These expressions of cultural difference are found in all languages and they can be classified in different grammatical and lexical categories or even expressed non-verbally. ... There is a source of mutual misunderstanding when these linguistic indicators or manifestations are not perceived by the interactors" [18; 53].

Müller-Jacquier [18] has elaborated LAC criteria for the analysis of communicative events. There might be cultural differences in interpretation along the following criteria:

- social meaning, lexicon;
- speech acts, speech act sequences;
- organization of discourse, conventions of discourse;
- choice of topic;
- directness/indirectness;
- register;
- paraverbal factors;
- nonverbal means of expression;
- culture-specific values/attitudes;
- culture-specific behaviour (including rituals);
- behaviour sequences.

Questions for self-assessment

1. What are the basic functions of language?
2. Explain the essence of a descriptive function?
3. Give the definition of the language expressive function?
4. What does a social function of language include?
5. Give the examples of formal and informal oral communication.
6. What does written communication involve?
7. What does the low-context concept imply?
8. Give a definition of a high-context communication.
9. Provide the examples of high- and low-context cultures.
10. What is metamessage?
11. What have communication styles been associated with?
12. What is the difference between direct and indirect communication styles?
13. Give the main characteristics of the elaborate, exacting and succinct communication styles.
14. What dimensions are personal and contextual communication styles related to in intercultural studies?
15. What kind of language does the instrumental style employ?
16. What are the roles speaker and listener in the affective style?
17. Give the definitions of positive and negative politeness.
18. What are the two kinds of linguistic politeness strategies? Give the examples.
19. What does the term “contextualization cue” imply?
20. What are the major LAC criteria by Müller-Jacquier? When do we use them?

LECTURE 3
NONVERBAL COMMUNICATION

Key terms: nonverbal communication, proxemics, distance zones, kinesics, gestures, facial expression, body language, oculesics, haptics, vocalics, paralanguage, pitch, volume, speaking rate, tone of voice, verbal fillers, chronemics, biological time, personal time, physical time, cultural time, polychronic and monochronic orientation, personal presentation, artefacts, environment.

3.1 The definition and functions of nonverbal communication

Nonverbal communication involves those nonverbal stimuli in a communication setting that are generated by both the source [speaker] and his or her use of the environment and that have potential message value for the source or receiver [listener]. Basically it is sending and receiving messages in a variety of ways without the use of verbal codes (words). It is both intentional and unintentional. Most speakers / listeners are not conscious of this.

Nonverbal communication includes but is not limited to:

- touch
- glance
- eye contact (gaze)
- volume
- vocal nuance
- proximity
- gestures
- facial expression
- pause (silence)
- intonation
- dress
- posture
- smell
- word choice and syntax
- sounds (paralanguage)

Broadly speaking, there are two basic categories of non-verbal language:

- nonverbal messages produced by the body;
- nonverbal messages produced by the broad setting (time, space, silence).

Basically, nonverbal communication is one of the key aspects of communication (and especially important in a high-context culture). It has multiple functions:

- to repeat the verbal message, e.g. point in the direction while stating directions;
- to accent a verbal message, e.g. verbal tone indicates the actual meaning of the specific words;
- to complement the verbal message but also to contradict it, e. g. a nod reinforces a positive message (among Americans); a “wink” may contradict a stated positive message;
- to regulate interactions (non-verbal cues covey when the other person should speak or not speak);
- to substitute for the verbal message (especially if it is blocked by noise, interruption, etc.), i.e. gestures (finger to lips to indicate need for quiet), facial expressions (a nod instead of a yes).

Non-verbal communication is especially significant in intercultural situations. Probably non-verbal differences account for typical difficulties in communicating.

3.2 Proxemics

Proxemics is the study of human use of space and the effects that population density has on behaviour, communication, and social interaction. Proxemics is one among several subcategories in the study of nonverbal communication, including haptics (touch), kinesics (body movement), vocalics (paralanguage), and chronemics (structure of time).

Edward T. Hall, the cultural anthropologist who coined the term in 1963, defined proxemics as "the interrelated observations and theories of humans’ use of space as a specialized elaboration of culture". In his foundational work on proxemics, The Hidden Dimension, Hall emphasized the impact of proxemic behaviour (the use of space) on interpersonal communication. According to Hall, the study of proxemics is valuable in evaluating not only the way people interact with others in daily life, but also "the organization of space in [their] houses and buildings, and ultimately the layout of [their] towns". Proxemics remains a hidden component of interpersonal communication that is uncovered through observation and strongly influenced by culture [19].

One aspect of proxemics has to do with how close we stand to others. The distance may vary based on cultural norms and the type of relationship existing between the parties.

Edward T. Hall specified four distance zones which are commonly observed by North Americans [19].

- Intimate distance – 0 to 18 inches (up to 46 cm). This zone extends from actual touching to eighteen inches. It is normally reserved for those with whom one is intimate. At this distance the physical presence of another is overwhelming. Those who violate intimate space are likely to be perceived as intruders. An

example of intimate distance is two people hugging, holding hands, or standing side-by-side. People in intimate distance share a unique level of comfort with one another. Those who are not comfortable with someone who approaches them in the intimate zone will experience a great deal of social discomfort or awkwardness.

- Personal distance – from 18 inches to 4 feet (from 36 cm to 122 cm). This zone is used for conversations with friends, to chat with associates, and in group discussions. Although it gives a person a little more space than intimate distance, it is still very close in proximity to that of intimacy, and may involve touching. Like intimate distance, if a stranger approaches someone in the personal zone, he or she is likely to feel uncomfortable being in such close proximity with the stranger.
- Social distance – from 4 to 12 feet (2.1 to 3.7 m). Social distance is used in business transactions, meeting new people and interacting with groups of people. Social distance has a large range in the distance that it can incorporate. From 4 to 12 feet, it is clear that social distance depends on the situation. Social distance may be used among students, co-workers, or acquaintances. Generally, people within social distance do not engage in physical contact with one another. People may be very particular about the amount of social distance that is preferred. Some people may require much more physical distance than others. Many times, if a person comes too close to another individual, the individual is likely to back up and give himself the amount of space that he feels more comfortable in.
- Public distance – from 12 to25 feet (7.6 m) or more. Extending outward from twelve feet a speaker becomes formal. This zone is used for speeches, lectures, and theatre; essentially, public distance is that range reserved for larger audiences.

This system provides useful insight into the constructive use of space for various interactions. It should be noted, however, that appropriate distance is determined by a myriad of variables including the situation, the nature of the relationship, the topic of conversation, and the physical constraints which are present.

The distances mentioned above are horizontal distance. There is also vertical distance that communicates something between people. In this case, however, vertical distance is often understood to convey the degree of dominance or sub-ordinance in a relationship. Looking up at or down on another person can be taken literally in many cases, with the higher person asserting greater status.

To categorize, explain, and explore the ways people connect in space biometric concepts are used. These variations in positioning are impacted by a variety of nonverbal communicative factors, listed below. They are as follows:

- Kinesthetic factors: This category deals with how closely the participants are to touching, from being completely outside of body-contact distance to being in physical contact, which parts of the body are in contact, and body part positioning.

- Haptic code: This behavioural category concerns how participants are touching one another, such as caressing, holding, feeling, prolonged holding, spot touching, pressing against, accidental brushing, or not touching at all.
- Visual code: This category denotes the amount of eye contact between participants. Four sub-categories are defined, ranging from eye-to-eye contact to no eye contact at all.
- Thermal code: This category denotes the amount of body heat that each participant perceives from another. Four sub-categories are defined: conducted heat detected, radiant heat detected, heat probably detected, and no detection of heat.
- Olfactory code: This category deals in the kind and degree of odour detected by each participant from the other.
- Voice loudness: This category deals in the vocal effort used in speech. Seven sub-categories are defined: silent, very soft, soft, normal, normal+, loud, and very loud.

3.3 Kinesics

Kinesics is the interpretation of body motion communication such as facial expressions and gestures, nonverbal behaviour related to movement of any part of the body or the body as a whole. The equivalent popular culture term is body language, a term Ray Birdwhistell, considered the founder of this area of study, neither used nor liked (on the grounds that what can be conveyed with the body does not meet the linguist's definition of language).

Kinesics was first used in 1952 by Ray Birdwhistell, an anthropologist who wished to study how people communicate through posture, gesture, stance, and movement. Birdwhistell estimated that no more than 30 to 35 per cent of the social meaning of a conversation or an interaction is carried by the words [20].

Gestures, the movement of arms and hands, are different from other body language in that they tend to have a far greater association with speech and language. Whilst the rest of the body indicates more general emotional state, gestures can have specific linguistic content.

Gestures have three phases: preparation, stroke and retraction. The real message is in the stroke, whilst the preparation and retraction elements consist of moving the arms to and from the rest position, to and from the start and end of the stroke.

Gestures can be divided into categories according to the functions they perform [21]:

- **Emblems** are specific gestures with specific meaning that are consciously used and consciously understood. They are used as substitutes for words and are close to sign language than everyday body language. For example, holding up the hand with all fingers closed in except the index and second finger, which are spread apart, can mean 'V for victory' or 'peace' (if the palm is away from the body) or a rather rude dismissal if the palm is towards the body.

- **Iconic gestures or illustrators** are closely related to speech, illustrating what is being said painting with the hands, for example when a person illustrates a physical item by using the hands to show how big or small it is. Iconic gestures are different from other gestures in that they are used to show physical, concrete items. Iconic gestures are useful as they add detail to the mental image that the person is trying convey. They also show the first person or second person viewpoint that the person is taking. The timing of iconic gestures in synchronization with speech can show you whether they are unconscious or are being deliberately added for conscious effect. In an unconscious usage, the preparation for the gesture will start before the words are said, whilst in conscious usage there is a small lag between words and gesture (which can make the speaker appear manipulative).
- **Metaphoric gestures.** When using metaphoric gestures, a concept is being explained. Gestures are in three-dimensional space and are used to shape and idea being explained, either with specific shapes such as finger pinches and physical shaping, or more general waving of hands that symbolizes the complexity of what is being explained.
- **Regulators** are used to control turn-taking in conversation, for example in the way that as a person completes what they are saying, they may drop their arms, whilst a person wanting to speak may raise an arm as if to grasp the way forward.
- **Affect displays.** Gestures can also be used to display emotion, from tightening of a fist to the many forms of self-touching and holding the self. Covering or rubbing eyes, ears or mouth can say 'I do not want to see/hear/say this'. Holding hands or the whole body can indicate anxiety as the person literally holds themself. Self-preening can show a desire to be liked and can indicate desire of another.
- **Beat gestures** are just that, rhythmic beating of a finger, hand or arm. They can be as short as a single beat or as long as needed to make a particular point. Beating and repetition plays to primitive feelings of basic patterning, and can vary in sense according to the context. A beat is a staccato strike that creates emphasis and grabs attention. A short and single beat can mark an important point in a conversation, whilst repeated beats can hammer home a critical concept.

Facial expression is integral when expressing emotions through the body. Combinations of eyes, eyebrow, lips, nose, and cheek movements help form different moods of an individual (e.g. happy, sad, depressed, angry, etc.).

A few studies show that facial expression and bodily expression (i.e. body language) are congruent when interpreting emotions. Behavioural experiments have also shown that recognition of facial expression is influenced by perceived bodily expression. This means that the brain processes the other's facial and bodily expressions simultaneously. Subjects in these studies showed accuracy in judging emotions based on facial expression. This is because the face and the body are

normally seen together in their natural proportions and the emotional signals from the face and body are well integrated.

Emotions can also be detected through **body postures**. Research has shown that body postures are more accurately recognised when an emotion is compared with a different or neutral emotion. For example, a person feeling angry would portray dominance over the other, and their posture would display approach tendencies. Comparing this to a person feeling fearful, they would feel weak, submissive and their posture would display avoidance tendencies, the opposite of an angry person [22].

Sitting or standing postures also indicate one's emotions. A person sitting till the back of their chair leans forward with their head nodding along with the discussion implies that they are open, relaxed and generally ready to listen. On the other hand, a person who has their legs and arms crossed with the foot kicking slightly implies that they are feeling impatient and emotionally detached from the discussion.

In a standing discussion, a person stands with arms akimbo with feet pointed towards the speaker could suggest that they are attentive and is interested in the conversation. However, a small difference in this posture could mean a lot. Standing with arms akimbo can be considered rude in some cultures.

Open and expansive nonverbal posturing can also have downstream effects on testosterone and cortisol levels, which have clear implications for the study of human behaviour.

3.4 Oculesics

Apart from focusing on face, people in an interaction pay attention to eyes of the other person. Like face, eyes are highly expressive and send multiple messages during communication. Oculesics is the study of eye movement, eye behaviour, gaze, and eye-related nonverbal communication.

There are four aspects involved with oculesics [23].

1. **Eye contact.** There are two levels of eye contact: direct eye contact and indirect eye contact. Eye contact means mutual gaze, where the sender as well the receiver in communication looks at each other simultaneously. Maintaining eye contact signals genuineness. Avoiding eye contact is perceived to be deceptive, dishonest and shifty.

   In some cultures interacting without eye contact is considered to be rude and inattentive. Americans, for instance, prefer direct looking into the eyes of the other person to suggest straight-forwardness in communication, whereas the Japanese, the Koreans and most of the South Asians, including the Indians, are not taught to look directly at someone. These people are all culturally controlled in terms of their behaviour to avoid direct eye contact. Direct eye contact in most of the South Asian cultures is considered a weakness, and may indicate sexual overtones. Despite cultural variations, in professional communication, maintaining eye contact always means genuineness. Having said this, we should also understand that shy and timid people, in any culture, cannot hold eye contact for more than

just a few seconds without glancing away. It does not signify that the shy person is dishonest**;** it only shows that the person is intimidated by who s/he is interacting with.

2. **Eye movement.** Eye movement occurs voluntarily or involuntarily. It can include changing eye direction, changing focus, or following objects with the eyes. In voluntary dimension, you maintain eye contact with an intention and purpose. It can have such communicative functions as to indicate friendliness, to dominate, to show respect, to evince interest, and to give comfort.

   The duration, that is, how much or how less time a person takes to maintain the eye contact indicates the interest or disinterest in the relationship. Similarly, the frequency, that is, the number of times the eyes meet or do not meet also indicate the level of relationship, whether formal or informal, distant or intimate. Most romantic relationships develop with longer and frequent eye contact. Nonetheless, when there is a misunderstanding, the eye contact is avoided – people literally do not see eye to eye!

   Expressively, while we maintain eye contact with the one we like, we avoid eye contact with strangers. That is why, even in physically close situations as while traveling in crowded local trains we look up instead of facing a stranger eye to eye. However, with a known acquaintance if we avoid eye contact, it implies lack of interest. If you observe children, you will note that they are very sensitive towards eye contact. Even a baby on the lap of her mother will not let her mother's attention deviate from her. If the baby sees that her mother is watching television or turning her face away to talk to another, then she will even go to the extent of pulling the chin of the mother and make her maintain eye contact with her. It is also interesting to note how news readers on television create the illusion that they maintain eye contact with the viewers while, actually, they look at the news scrolled on the screen in front of them.

   Similarly, good speakers, by appropriate modulation of their eye contact, manage to give the feel of looking at all the audience. Therefore, keep this in mind that whenever you deliver a speech you should voluntarily try to maintain eye contact with your audience. Only then will they develop interest in your speech. If you avoid eye contact, very soon your audience will lose interest in the subject. Moreover, avoiding eye contact indicates to the audience that you lack in confidence or you are not thoroughly prepared for the speech.

3. **Pupil Dilation.** Pupillary response is change in the size of the pupil, voluntarily or involuntarily. This change happens at the appearance of real or perceived new objects of focus, and even at the real or perceived indication of such appearances.

   Individuals' pupil dilates when they experience attraction for something or somebody. When the pupils dilate, the eyes appear enlarged in size. Research indicates that when the pupils dilate it shows that the individual is interested in somebody and at the same time, the individual also looks attractive due to the dilation. The interest may be on a food item, dress material, or a person.

   Another interesting aspect of involuntary dimension is that it also involves pupil contraction. When the pupil contracts, it indicates boredom or lack of

interest. If you develop the habit of observing the dilation and contraction of pupils of your audience and learn to modify appropriately your communication message, you will become effective both at professional and interpersonal levels.

4. **Gaze Direction.** Gazing deals with communicating and feeling intense desire with the eye, voluntarily or involuntarily.

   Perceptions and displays of emotions vary across time and culture. Some theorists say that even with these differences, there can be generally accepted "truths" about oculesics, such as the theory that constant eye contact between two people is physically and mentally uncomfortable.

3.5 Haptics

Haptics is the study of touching and how it is used in communication. As such, handshakes, holding hands, back slapping, high fives, brushing up against someone or pats all have meaning.

Touching is the most developed sense at birth and formulates our initial views of the world. Touching can be used to sooth, for amusement during play, to flirt, to express power and maintain bonds between people. Touching can carry distinct emotions and also show the intensity of those emotions. Touch can signal anger, fear, disgust, love, gratitude and sympathy depending on the length and type of touching that is performed. Many factors also contribute to the meaning of touching such as the length of the touch and location on the body in which the touching takes place.

There are five haptic categories [24]:

1. **Functional/professional** which expresses task-orientation. Donald Walton stated in his book that touching is the ultimate expression of closeness or confidence between two people, but not seen often in business or formal relationships. Touching stresses how special the message is that is being sent by the initiator. "If a word of praise is accompanied by a touch on the shoulder, that's the gold star on the ribbon," wrote Walton [25; 224].
2. **Social/polite** which expresses ritual interaction. A study by Jones and Yarbrough regarded communication with touch as the most intimate and involving form which helps people to keep good relationships with others. For example, Jones and Yarbrough explained that strategic touching is a series of touching usually with an ulterior or hidden motive thus making them seem to be using touch as a game to get someone to do something for them [26].
3. **Friendship/warmth** which expresses idiosyncratic relationship.
4. **Love/intimacy** which expresses emotional attachment. Public touch can serve as a 'tie sign' that shows others that your partner is "taken" [27] When a couple is holding hands, putting their arms around each other, this is a 'tie sign' showing others that they are together. The use of 'tie signs' are used more often by couples in the dating and courtship stages than between their married counterparts according to Burgoon, Buller, and Woodall.[28]
5. **Sexual/arousal** which expresses sexual intent.

The amount of touching that occurs within a culture is also culturally dependent. Significantly, meanings about touch are imposed by culture; so, there are

universals and many variations. Certain things practiced as a good symbol in one culture need not be the same in another culture. In fact, it could even mean exactly the opposite. Look at the situation of a male guest visiting the lady of the house. In Latin American culture, the touch could be quite proximate, and hugging is normal and considered to symbolize a warm welcome to the guest. In European culture, either a firm handshake or a gentle kiss is permissible. In the traditional Indian culture, usually it amounts to saying Namaste. The touch is very much minimized here. In case of an Arab, the guest is not allowed even to see the female host.

Similarly, in India, it is normal to see boys walking hand in hand, or keeping one's hand over the shoulder of the other, especially when the other person is a very close friend. However, in the Western culture, this intimate gesture can be misunderstood for a homosexual act. Also, in India, touching the feet of elders is seen as an act of showing respect and seeking blessings. However, in the US, such a gesture will be treated slavish and will cause embarrassment to the receiver.

Touch has its therapeutic value. Touch is used to comfort not only a crying baby, but also an adult in distress. A gentle pat on the shoulder is given as an encouragement to an adult. In emotional situations, people give a hug or a shoulder for the other person to cry. However, touch is so powerful that it can also be intimidating when you touch somebody without developing intimacy with the person. So, touch has to be used discretely – you can use it to make the other person feel good, comforted, as well as to feel threatened. In professional communication, it is important that you learn to develop a firm and warm handshake, though there are subtle cultural variations to it. Americans, for instance, use a very firm, solid grip, whereas those in the Middle East and South Asia prefer a gentle grip. For most of them, a solid grip suggests aggressiveness. Nevertheless, in formal situations, it should neither be the dead fish nor the knuckle grinder handshake! In the dead fish hand shake, the receiver feels as if s/he is touching a cold, dead fish that slips from hand quickly. It indicates nervousness or lack of interest. Whereas, the knuckle grinder hand shake is at the other extreme. The receiver feels so uncomfortable because the giver is literally grinding the knuckles of him/her. The giver, in his/her overenthusiasm, presses the receiver's hand so tightly to express warmth ignoring obviously the discomfort it causes to the receiver. Hence, both extremes should be avoided and only a firm handshake should be given.

3.6 Vocalics

Vocalics is the study of paralanguage, the vocalized but nonverbal parts of a message which includes the vocal qualities that go along with verbal messages, such as pitch, volume, rate, vocal quality, and verbal fillers [29; 69–70].

Pitch helps convey meaning, regulate conversational flow, and communicate the intensity of a message. Even babies recognize a sentence with a higher pitched ending as a question. We also learn that greetings have a rising emphasis and farewells have falling emphasis. Of course, no one ever tells us these things explicitly; we learn them through observation and practice. We do not pick up on some more subtle and/or complex patterns of paralanguage involving pitch until we

are older. Children, for example, have a difficult time perceiving sarcasm, which is usually conveyed through paralinguistic characteristics like pitch and tone rather than the actual words being spoken. Adults with lower than average intelligence and children have difficulty reading sarcasm in another person's voice and instead may interpret literally what they say [29; 26].

Paralanguage provides important context for the verbal content of speech. For example, **volume** helps communicate intensity. A louder voice is usually thought of as more intense, although a soft voice combined with a certain tone and facial expression can be just as intense. We typically adjust our volume based on our setting, the distance between people, and the relationship. In our age of computer-mediated communication, TYPING IN ALL CAPS is usually seen as offensive, as it is equated with yelling. A voice at a low volume or a whisper can be very appropriate when sending a covert message or flirting with a romantic partner, but it wouldn't enhance a person's credibility if used during a professional presentation.

Speaking rate refers to how fast or slow a person speaks and can lead others to form impressions about our emotional state, credibility, and intelligence. As with volume, variations in speaking rate can interfere with the ability of others to receive and understand verbal messages. A slow speaker could bore others and lead their attention to wander. A fast speaker may be difficult to follow, and the fast delivery can actually distract from the message. Speaking a little faster than the normal 120–150 words a minute, however, can be beneficial, as people tend to find speakers whose rate is above average more credible and intelligent [30; . When speaking at a faster-than-normal rate, it is important that a speaker also clearly articulate and pronounce his or her words. A higher rate of speech combined with a pleasant tone of voice can also be beneficial for compliance gaining and can aid in persuasion.

Our **tone of voice** can be controlled somewhat with pitch, volume, and emphasis, but each voice has a distinct quality known as a vocal signature. Voices vary in terms of resonance, pitch, and tone, and some voices are more pleasing than others. People typically find pleasing voices that employ vocal variety and are not monotone, are lower pitched (particularly for males), and do not exhibit particular regional accents. Many people perceive nasal voices negatively and assign negative personality characteristics to them [29; 71]. Think about people who have very distinct voices. Whether they are a public figure like President Bill Clinton, a celebrity or a fictional character, some people's voices stick with us and make a favourable or unfavourable impression.

Verbal fillers are sounds that fill gaps in our speech as we think about what to say next. They are considered a part of nonverbal communication because they are not like typical words that stand in for a specific meaning or meanings. Verbal fillers such as "um," "uh," "like," and "ah" are common in regular conversation and are not typically disruptive. As we learned earlier, the use of verbal fillers can help a person "keep the floor" during a conversation if they need to pause for a moment to think before continuing on with verbal communication. Verbal fillers in more formal settings, like a public speech, can hurt a speaker's credibility.

The following is a review of the various communicative functions of vocalics:

- **Repetition.** Vocalic cues reinforce other verbal and nonverbal cues (e.g., saying "I'm not sure" with an uncertain tone).
- **Complementing.** Vocalic cues elaborate on or modify verbal and nonverbal meaning (e.g., the pitch and volume used to say "I love sweet potatoes" would add context to the meaning of the sentence, such as the degree to which the person loves sweet potatoes or the use of sarcasm).
- **Accenting.** Vocalic cues allow us to emphasize particular parts of a message, which helps determine meaning (e.g., "She is my friend," or "She is my friend," or "She is my friend").
- **Substituting.** Vocalic cues can take the place of other verbal or nonverbal cues (e.g., saying "uh huh" instead of "I am listening and understand what you're saying").
- **Regulating.** Vocalic cues help regulate the flow of conversations (e.g., falling pitch and slowing rate of speaking usually indicate the end of a speaking turn).
- **Contradicting.** Vocalic cues may contradict other verbal or nonverbal signals (e.g., a person could say "I'm fine" in a quick, short tone that indicates otherwise)

3.7 Chronemics

Chronemics refers to the study of how time affects communication. Time can be classified into several different categories, including biological, personal, physical, and cultural time [29; 65-66].

Biological time refers to the rhythms of living things. Humans follow a circadian rhythm, meaning that we are on a daily cycle that influences when we eat, sleep, and wake. When our natural rhythms are disturbed, by all-nighters, jet lag, or other scheduling abnormalities, our physical and mental health and our communication competence and personal relationships can suffer. Keep biological time in mind as you communicate with others. Remember that early morning conversations and speeches may require more preparation to get yourself awake enough to communicate well and a more patient or energetic delivery to accommodate others who may still be getting warmed up for their day.

Personal time refers to the ways in which individuals experience time. The way we experience time varies based on our mood, our interest level, and other factors. Think about how quickly time passes when you are interested in and therefore engaged in something. I have taught fifty-minute classes that seemed to drag on forever and three-hour classes that zipped by. Individuals also vary based on whether or not they are future or past oriented. People with past-time orientations may want to reminisce about the past, reunite with old friends, and put considerable time into preserving memories and keepsakes in scrapbooks and photo albums. People with future-time orientations may spend the same amount of time making career and personal plans, writing out to-do lists, or researching future vacations, potential retirement spots, or what book they're going to read next.

Physical time refers to the fixed cycles of days, years, and seasons. Physical time, especially seasons, can affect our mood and psychological states. Some people experience seasonal affective disorder that leads them to experience emotional

distress and anxiety during the changes of seasons, primarily from warm and bright to dark and cold (summer to fall and winter).

Cultural time refers to how a large group of people view time. Polychronic people do not view time as a linear progression that needs to be divided into small units and scheduled in advance.

The monochronic orientation involves focusing on one task or one issue at a time, and bringing that to completion before starting a new one. Plans how to carry out the task have, in general, been made in advance. Completion of the task takes preference over the personal relationships in monochronic time orientation. Monochronic people tend to schedule their time more rigidly and do one thing at a time.

In the polychronic orientation, several tasks and issues can be dealt with simultaneously. No exact plans have been made in advance; changes and surprises can be accommodated at a short notice. In polychronic systems, involvement of people and completion of transactions are preferred to adherence to pre-set schedules.

Polychronic people keep more flexible schedules and may engage in several activities at once.

A polychronic or monochronic orientation to time influences our social realities and how we interact with others.

Additionally, the way we use time depends in some ways on our status. For example, doctors can make their patients wait for extended periods of time, and executives and celebrities may run consistently behind schedule, making others wait for them. Promptness and the amount of time that is socially acceptable for lateness and waiting vary among individuals and contexts.

Chronemics also covers the amount of time we spend talking. Conversational turns and turn-taking patterns are influenced by social norms and help our conversations progress. We all know how annoying it can be when a person dominates a conversation or when we can't get a person to contribute anything.

3.8Personal presentation, artefacts and environment

Personal presentation involves two components: our **physical characteristics and the artefacts** with which we adorn and surround ourselves. Physical characteristics include body shape, height, weight, attractiveness, and other physical features of our bodies. We do not have as much control over how these nonverbal cues are encoded as we do with many other aspects of nonverbal communication.

These characteristics play a large role in initial impression formation even though we know we "shouldn't judge a book by its cover." Although ideals of attractiveness vary among cultures and individuals, research consistently indicates that people who are deemed attractive based on physical characteristics have distinct advantages in many aspects of life. This fact, along with media images that project often unrealistic ideals of beauty, have contributed to booming health and beauty, dieting, gym, and plastic surgery industries. While there have been some controversial reality shows that seek to transform people's physical characteristics, like Extreme Makeover, The Swan, and The Biggest Loser, the relative ease with

which we can change the artefacts that send nonverbal cues about us has led to many more style and space makeover shows [30].

Aside from clothes, jewellery, visible body art, hairstyles, and other political, social, and cultural symbols send messages to others about who we are. In the United States, body piercings and tattoos have been shifting from subcultural to mainstream over the past few decades. The physical location, size, and number of tattoos and piercings play a large role in whether or not they are deemed appropriate for professional contexts. Many people with tattoos and/or piercings make conscious choices about when and where they display their body art.

Hair also sends messages whether it is on our heads or our bodies. Men with short hair are generally judged to be more conservative than men with long hair, but men with shaved heads may be seen as aggressive. Whether a person has a part in their hair, a mohawk, faux-hawk, ponytail, curls, or bright pink hair also sends nonverbal signals to others.

Jewellery can also send messages with varying degrees of direct meaning. A ring on the "ring finger" of a person's left hand typically indicates that they are married or in an otherwise committed relationship. A thumb ring or a right-hand ring on the "ring finger" doesn't send such a direct message. People also adorn their clothes, body, or belongings with religious or cultural symbols, like a cross to indicate a person's Christian faith or a rainbow flag to indicate that a person is gay, lesbian, bisexual, transgender, queer, or an ally to one or more of those groups. People now wear various types of rubber bracelets, which have become a popular form of social cause marketing, to indicate that they identify with the "Livestrong" movement or support breast cancer awareness and research.

The objects that surround us send nonverbal cues that may influence how people perceive us. The environment in which we interact affects our verbal and nonverbal communication. This is included because we can often manipulate the nonverbal environment similar to how we would manipulate our gestures or tone of voice to suit our communicative needs. The books that we display on our coffee table, the magazines a doctor keeps in his or her waiting room, the placement of fresh flowers in a foyer, or a piece of mint chocolate on a hotel bed pillow all send particular messages and can easily be changed. The placement of objects and furniture in a physical space can help create a formal, distant, friendly, or intimate climate. In terms of formality, we can use nonverbal communication to convey dominance and status, which helps define and negotiate power and roles within relationships. Fancy cars and expensive watches can serve as symbols that distinguish a CEO from an entry-level employee. A room with soft lighting, a small fountain that creates ambient sounds of water flowing, and a comfy chair can help facilitate interactions between a therapist and a patient.

In summary, whether we know it or not, our physical characteristics and the artefacts that surround us communicate much.

Questions for self-assessment

1. What does nonverbal communication involve?

2. Enumerate the major functions of nonverbal communication.
3. What does proxemics deal with?
4. How many distance zones did Edward T Hall (1966) specify?
5. What is the most comfortable distance to speak to a stranger?
6. Which distance zone is usually used for public speaking?
7. Give a short description of each zone
8. When are the biometric concepts used in proxemics? What are they?
9. Gestures can be divided into categories according to the functions they perform: describe these categories.
10. How can emotions be detected through body postures?
11. What are the aspects involved with oculesics? Describe them.
12. What are the reasons of pupil dilation?
13. Give the definition of haptics.
14. What are the five categories of haptics?
15. Give the examples of culturally dependent amount of touching.
16. Explain the therapeutic value of touch.
17. What does the term vocalics imply?
18. What does pitch convey?
19. Give the reasons for adjusting the voice volume in intercultural communication.
20. How do the speaking rate and tone of voice influence the process of communication?
21. Define verbal fillers.
22. Explain the communicative functions of vocalics.
23. What is the chronemics' field of study?
24. What is the difference between biological time and personal time?
25. What does cultural time refer to?
26. How does polychronic or monochronic orientation to time influence the process of communication?
27. What components does personal presentation involve?
28. What massages do artefacts send?

LECTURE 4
WHAT IS RHETORICAL COMMUNICATION?

Key terms: rhetorical communication, rhetorical argument, rhetorical communication model, source, channel, receiver, encoding process, transmission, decoding process, feedback, noise, rhetorical situation, context, audience, extemporaneous speeches, impromptu speeches, manuscript speeches, memorized speeches, types of public speaking; ceremonial, demonstrative, informative and persuasive speaking, ethos, pathos, logos.

Rhetorical communication centres on our ability to influence and control others. Without the ability to influence or control our lives in any fashion, we are at risk of being little more than pawns to others. If we can effectively communicate using rhetorical skills then we increase our chances of success in whatever field we work. This could be one of the strongest assets you can acquire while in college – the ability to reason and argument rhetorically.

Rhetorical argument is not blaming someone. Today it is commonly used in a most pejorative way; making rhetoric sound like little more than name-calling and childish arguing. What we want to do with good rhetorical reasoning is to win over an audience – which can be any onlookers, television viewers, an electorate or each other.

Our society tends to admire the straight shooters, the ones who follow their gut regardless of what anyone thinks. Unfortunately, those people rarely get their way in the end. Aggressive loudmouths often win temporary victories through intimidation or simply talking others to exhaustion; it's the subtler, eloquent approaches that lead to long-term commitment. You succeed in an argument when you persuade your audience. Do not confuse good rhetoric with "argument by the stick." This is essentially fighting or intimidation. It never persuades; it only inspires revenge. Persuasion tries to change your mood, your mind, or your willingness to do something. So the basic difference between an argument and a fight: an argument when done skilfully, gets people to want to do what you want. You fight to win, you argue to achieve agreement.

The skilled rhetorician relies on desire, understanding, and experience. We first must want (desire) to achieve something. Then we must study or work (understanding) to learn our trade. And finally, only through applications and time (experience) can be refine our understanding and turn it into influence and control.

4.1 The meaning of rhetorical communication

Aristotle defined rhetoric as "the faculty (ability) of observing in any given case the available means of persuasion." [2]. In other words, communicators must consider the widest possible variety of materials for inclusion into the message. The communicator must decide what to leave in and what to leave out. Each audience and each topic have needs and material must be sought to fill those needs. And the "all available means of persuasion" portion of the definition suggests that care has to be given as to how the message is organized, the patterns of reasoning used, the language or style of communicating and the delivery (if done orally) [32].

Another definition of rhetoric is described as the use of common ideas, conventional language, and specific information to change the listeners' feelings and behaviours. The story that rhetoric tells is always a story told with a purpose, never told for the sake of its own sake.

Given this last definition of rhetoric, it involves five basic factors [31]:

- The speaker ties to exact change by using language rather than non-symbolic forces (like guns or torture).
- The speaker must come to be regarded as a helper rather than an exploiter.
- The speaker must convince the listener that choices need to be made.
- The speaker must narrow the listeners' options for making these choices.
- The speaker must become subtle by not specifying the details of the policies advocated.

Communication, in general, is defined differently by different people. But recurring concepts think of the message as the "sending a communication," transferring messages from one place to another, or one person stimulating meaning in the minds of others.

There are three main types of communication, which are of concern for intercultural intercourse:

- Accidental: no intention to stimulate meaning; but meaning was communicated, nonetheless. Probably through tone of voice and nonverbal communication this most often occurs. This is easy to do this with people from other cultures.
- Expressive: emotions and motivations are critical here. There is usually an intention of communicating with another in this case.
- Rhetorical: the communicator gives thought to the intended message and stimulates the receiver in a manner designed to achieve a specific result. The use of verbal and nonverbal messages is frequently required.

Rhetorical communication is goal-oriented; meaning that it seeks to create a specific meaning in the mind of the audience. We typically will continue communicating until we achieve the desired result. But sometimes we don't get what we want no matter how clear or goal-oriented our communication was. In such cases we give up readjust our goals. A smart communicator recognizes when it's time to change tactics. Just keeping our heads down and ploughing ahead despite evidence to the contrary suggests more stubbornness than intelligence.

4.2 The rhetorical communication model

The rhetorical communication model centres on the **source, the channel and the receiver** (Fig. 4.2) [33]**.** It does not occur within a vacuum but rather all communication operates within an environment or context that affects the receiver and sender. Every source has to conceive of the idea to be expressed; must determine the intent toward the receiver; and determine what meaning that is hoped to stimulate in the receiver's mind. You've got to think about those three acts before saying or writing anything. Once you've got an idea, whether it's pro, con, or neutral toward the receiver, and the meaning you want the audience to come away with, you can then move to crafting the actual message through the encoding process.

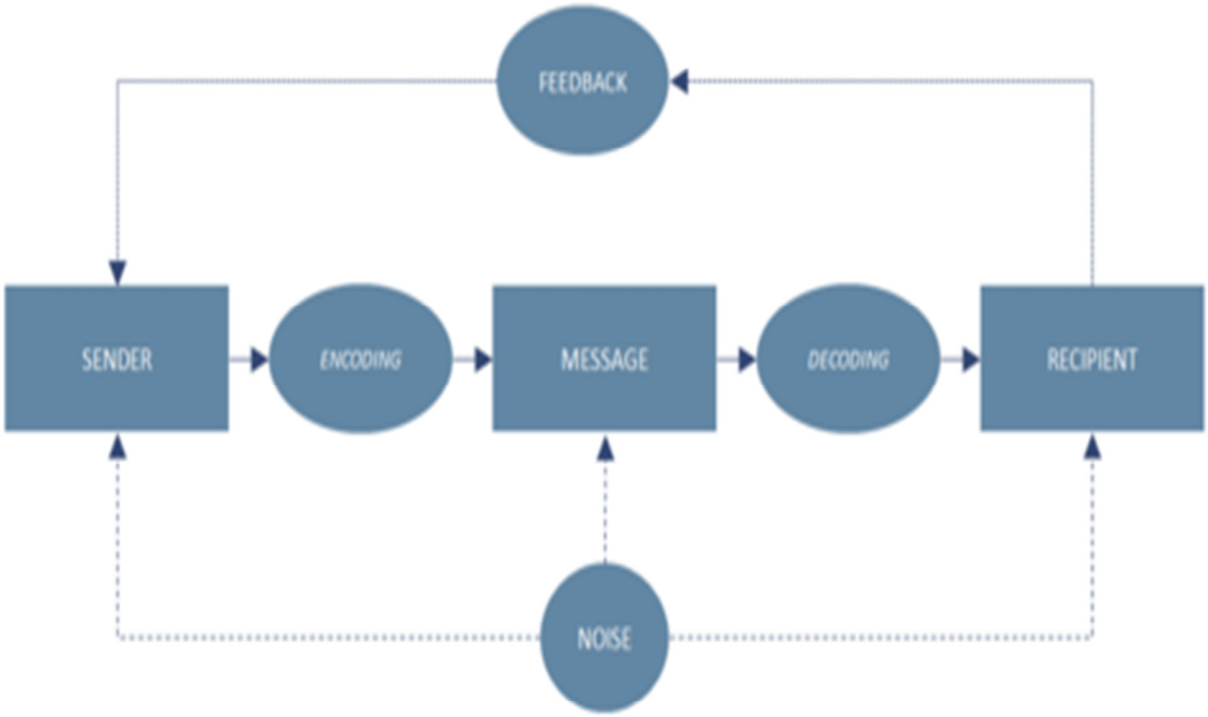

Fig. 4.2 The rhetorical communication model

The encoding process. We must consider our audience and how they will likely react to our message. Take the idea you've got and turn it into something that the receiver can understand. What to consider: disposition (arrangement), invention, and style. We arrange the ideas in an order or pattern that will increase our odds of success. We choose our words in a manner that will resonate with the receiver. All audience members have a frame of reference, which is the sum total of their life's experience. The better we understand that collective frame of reference, the more likely our message will resonate with them. But if we craft our message to suit our needs or interests, we are likely to fail. We must stay focused on the receiver-centred reality of this. Ignoring the receiver is not rhetorical communication. In short, we create the idea, we arrange our ideas, and then select our words to say it.

Transmission. Primary channel may be written or oral. In some cases, the channel may be visual as well.

The decoding process. It is very subjective. What/how we decode is largely based on our frame of reference, how we see the world. The elements we move through are:

- **Hearing and/or seeing** – sometimes one or the other; sometimes both.
- **Interpretation** – receivers determine what they think the sender means. This may be correct or not; no guarantees on accuracy.
- **Evaluation** – we decide how we feel about the message; its personal significance or meaning to us, and frequently influenced by our backgrounds and life experiences (our frames of reference).
- **Response** – any kind of reaction to the message; may be overt (verbal or visual reaction) or covert (how we feel).

Once the message has been decoded with the response, the rhetorical communication has ended, the process is complete.

Other elements of the rhetorical communication model that affect the success or failure of the message are as follows:

- **Noise** – anything that interferes with the message's intended meaning in the mind of the receiver. There are different types of noise.

Physical noise: loud sounds may be a distraction though seldom occurs and usually can be rectified. Noise can occur in either the sender or source just as it can in the receiver (*internal noise via daydreaming or other mental distractions*). The more "noise" the receiver experiences, the less likely the message received will be the one intended. *Improper encoding* occurs when the speaker does not understand how to correctly invent, arrange or use language (style). In short, the intended message will be dramatically different from the actual message. For example, a public speaker who is unprepared, speaks in a monotone, has too many "um's" "er's" and such, or in any way presents a poorly organized and delivered message.

- **Feedback channel** – feedback from the receiver to the source, however, is not an essential part of the rhetorical communication process. It can occur only when the two are in proximity with each other. Published documents provide feedback for readers but only via letters and after time. Public speeches, however, can generate feedback immediately. Feedback-induced adaptation allows the speaker to react to and adjust a message based on immediate audience reactions. Because of this option, person-to-person communication has a greater chance for success than does written messages. Caveats: we may misinterpret feedback and thus, adapt improperly and damage our chances for success. Or some people cannot adapt their message regardless of the feedback and are doomed to failure.

4.3 The rhetorical situation

The circumstances in which you give your speech or presentation are **the rhetorical situation** [34]. By understanding the rhetorical situation, you can gauge the best ways to reach your listeners and get your points across. In so doing, you will make the transition from your viewpoint to that of your audience members.

Remember that without an audience to listen and respond to you, it is really not much of a speech. The audience gives you the space and time as a speaker to fulfil your role and, hopefully, their expectations. Just as a group makes a leader, an audience makes a speaker. By looking to your audience, you shift your attention from an internal focus (you) to an external (them/others) emphasis. This "other-orientation" is a key to your success as an effective speaker.

Several of the first questions any audience member asks himself or herself are, "Why should I listen to you?" "What does what you are saying have to do with me?" and "How does this help me?" We communicate through the lens of personal experience and it's only natural that we would relate what others say to our own needs and wants, but by recognizing that we share in our humanity many of the same basic motivations, we can find common ground of mutual interest. Generating interest in your speech is only the first step as you guide perception through selection, organization, and interpretation of content and ways to communicate your point. Your understanding of the rhetorical situation will guide you as you plan how to employ various strategies to guide your listeners as they perceive and interpret your message. Your awareness of the overall process of building a speech will allow you to take it step by step and focus on the immediate task at hand.

The rhetorical situation involves three elements: **the set of expectations inherent in the context, audience, and the purpose of your speech or presentation** [34]. This means you need to consider, in essence, the "who, what, where, when, why, and how" of your speech from the audience's perspective.

Context. As we consider the rhetorical situation, we need to explore the concept in depth. Your speech is not given in a space that has no connection to the rest of the world. If you are going to be presenting a speech in class, your context will be the familiar space of your classroom. Other contexts might include a business conference room, a restaurant where you are the featured speaker for a dinner meeting, or a podium that has been set up outdoors for a sports award ceremony.

The time of your speech will relate to people's natural patterns of behaviour. If you give a speech right after lunch, you can expect people to be a bit sleepy. Knowing this, you can take steps to counter this element of the context by making your presentation especially dynamic, such as having your audience get up from their seats or calling on them to answer questions at various points in your speech.

You can also place your topic within the frame of reference of current events. If you are presenting a speech on the importance of access to health care for everyone, and you are presenting it in October of an election year, the current events that exist outside your speech may be used to enhance it. Your listeners might be very aware of the political climate, and relating your topic to a larger context may effectively take into consideration the circumstances in which your readers will use, apply, or contemplate your information.

Audience. The receiver (i.e., listener or audience) is one of the basic components of communication. Without a receiver, the source (i.e., the speaker) has only himself or herself in which to send the message. By extension, without an audience you cannot have a speech. Your audience comes to you with expectations,

prior knowledge, and experience. They have a purpose that makes them part of the audience instead of outside playing golf. They have a wide range of characteristics like social class, gender, age, race and ethnicity, cultural background, and language that make them unique and diverse. What kind of audience will you be speaking to? What do you know about their expectations, prior knowledge or backgrounds, and how they plan to use your information? Giving attention to this aspect of the rhetorical situation will allow you to gain insight into how to craft your message before you present it.

Purpose. A speech or oral presentation may be designed to inform, demonstrate, persuade, motivate, or even entertain. You may also overlap by design and both inform and persuade. The purpose of your speech is central to its formation. You should be able to state your purpose in one sentence or less, much like an effective thesis statement in an essay. You also need to consider alternate perspectives, as we've seen previously in this chapter. Your purpose may be to persuade, but the audience after lunch may want to be entertained, and your ability to adapt can make use of a little entertainment that leads to persuasion.

4.4 Types of speeches in rhetoric

Public speaking is the art of using words to share information with an audience. It includes speaking to audiences of any size, from a handful of seminar participants to millions of people watching on television.

There are four types of speeches that most speakers utilize in delivering a speech.

1. **Extemporaneous speeches** are speeches that are carefully prepared and practiced by the speaker before the actual speaking time. A speaker will utilize notes or an outline as a guide while they are delivering the speech. The notes or outline will usually include any quotes and sources the speaker wants to cite in the presentation, as well as the order the information in the speech should be delivered in. The speech is delivered as if the speaker is having a conversation with the audience. Since the speaker is not reading the entire speech, the extemporaneous speaker uses the notes as a guide only – a sort of memory trigger – and the speaker will also be able to respond to the audience since her head isn't trapped by reading every word on a paper.

This is the type of public speaking you should strive to use for your informative and persuasive speeches as this is most practical type of public speaking – the type you are most likely use in a real life situation when you might be asked to give a formal presentation. It used to be a pretty standard technique of putting your notes or outline on notecards – those 3" by 5" recipe cards. The idea was that the palm of your hand can hold 3 by 5 inch cards and they will not be distracting to an audience – in fact, if you hold them just right, an audience almost can't see what is in your hand. Since the cards are relatively small, you would need several note cards for a ten minute speech (probably around five at least). With the advent of computers, it is easier to use a single sheet of computer paper with an outline or list of notes to speak off of.

2. **Impromptu speeches** are speeches that are delivered without notes or a plan and without any formal preparation – they are very spontaneously delivered. This is one of the most nerve wracking situations for most students to find themselves in because there isn't a plan or agenda to follow – they just have to get up and speak without any "thinking" time. They are afraid of not knowing what to say when they get up in front of the audience so they might make a fool of themselves. The reality is that this is the type of public speaking you are the most prepared for. Your daily life is filled with impromptu experiences and conversations. Every phone conversation and discussion amongst friends is impromptu by its very nature – even if we "practice" our conversations, they are still impromptu in their delivery. So, while most students are nervous about impromptu speeches, they are the type they are the most prepared for from their daily experience.

3. **Manuscript speeches** are speeches that are delivered with a script of the exact words to be used. If they have to give a speech, most students prefer to have every single word in front of them so they can basically "read" the speech to the audience. While this is very reassuring for a speaker and they feel like they won't "forget" anything if they have every word in front of them, manuscript speaking is one of the worst traps to fall into for a speaker. The speaker who utilizes a complete manuscript will often spend more time looking at the script than at the audience. By doing this, the speaker is unable to react to the audience or respond to the audience members questions. Therefore, the manuscript becomes a trap for the speaker.

4. **Memorized speeches** are speeches that are committed to memory. The speaker completely memorizes the text of a speech and then delivers the speech from memory without reliance on notes or an outline. This is a very fearful speaking situation for most people because they fear they will forget what they had planned on saying when they get in front of the group – and, they might make a fool of themselves in front of the audience if they forget what to say. This type of speaking is not very common to daily living unless you are in a profession like acting. Most of us memorize very little in our daily lives – we don't even have to remember telephone numbers since we have cellular phones!

Mastering public speaking requires first differentiating between the primary types of public speaking: **ceremonial, demonstrative, informative and persuasive.** The four basic types of speeches are: to inform, to instruct, to entertain, and to persuade. These are not mutually exclusive of one another. You may have several purposes in mind when giving your presentation. For example, you may try to inform in an entertaining style. Another speaker might inform the audience and try to persuade them to act on the information.

However, the principle purpose of a speech will generally fall into one of four basic types:

1. **Ceremonial speaking**. Most people will give some sort of ceremonial speech during their lifetime. These speeches mark special occasions. They are common at weddings, graduations and funerals – as well as large birthday celebrations and office holiday parties. Ceremonial speaking typically involves a toast and is personal with an intimate emotional connection to people hearing it.

2. **Demonstrative speaking**. Science demonstrations and role playing are types of demonstrative speaking. This type of public speaking requires being able to speak clearly and concisely to describe actions and to perform those actions while speaking. A demonstrative speaker may explain the process behind generating power while cycling to power a toaster, for example. The idea behind demonstrative speaking is that the audience members leave with the knowledge about how to do something.

3. **Informative Speaking**. With informative speaking, the speaker is trying simply to explain a concept to the audience members. College lecture courses involve informative speaking as do industry conferences and public officials sharing vital information. In this type of speaking, the information is what is important. The speaker is not trying to get others to agree with him or to show them how to do something for themselves. Rather he is disseminating vital information.

4. **Persuasive Speaking**. Persuasive speaking tends to be the most glitzy. Politicians, lawyers and clergy members use persuasive speaking. This type of speaking requires practicing voice inflections and nuances of language that will convince the audience members of a certain viewpoint. The persuasive speaker has a stake in the outcome of the speech. Politicians, for instance, may want votes or a groundswell of support for a pet project, while lawyers are trying to convince a jury of their position – and clergy members are trying to win others over to their faith. The persuasive speaker uses emotional appeals and strong language in speeches.

4.5 The means of persuasion in rhetoric

Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker; the second on putting the audience into a certain frame of mind; the third on the proof, or apparent proof, provided by the words of the speech itself.

Below we cover the basics of the three means of persuasion, namely **ethos, pathos and logos**, and offer a few suggestions on how to implement them into your rhetorical arsenal.

Ethos. If you wish to persuade, you need to establish credibility and authority with your audience. A man may have the most logical and well-thought-out argument, but if his audience does not think he is trustworthy or even worth listening to, all his reasoning will be for naught.

In rhetoric, a speaker's *ethos* consists of appearing knowledgeable about the topic he is speaking about and being a man of good character. It is often thought that a speaker could only appeal to his ethos within the speech itself and that an orator should spend the first part of his speech establishing his credibility. The classical rhetoricians believed that developing one's ethos and credibility with the audience began even before the speaker opened his mouth. Audiences naturally approach speakers with some suspicion, so they will look to his past for evidence that he is trustworthy and knowledgeable about what he is speaking about.

A speaker or writer can use *ethos* in several ways. First, you can simply begin your speech or text by referring to your expertise on the subject. Share how long you've studied the subject, mention how many articles you've published and where

you published them, and refer to awards or recognition you have received in relation to the subject at hand.

A nuanced way to establish credibility and rapport with your audience is to *downplay* your accomplishments. People do not like a braggart or one-upper. In some cases, having a highfalutin resume might hinder people from trusting you. A bit of modesty can go a long way to getting the audience to trust and like you, and consequently, be persuaded by what you have to say.

Another powerful way to establish ethos with your audience is to find common ground with them. Human beings are social animals. We have a tendency to trust others that are like us (or at least appear like us). You can establish common ground by acknowledging shared values or beliefs. You can establish common ground by simply recognizing a shared history. You see this all the time with presidential candidates. They will visit a state they have no immediate connection to, but they will find some story from their distant past that connects them to the state. Maybe their great-great-grandfather passed through the area in a covered wagon. That commonality, however slight or silly it may be, helps the audience feel connected to the speaker, and, consequently, makes him more trustworthy.

Living a life of virtue is perhaps the best way to develop ethos. The very hint of hypocrisy will doom even the most eloquent speech. Conversely, when you are virtuous, honest, and earnestly committed to that which you speak of, this inner-commitment will tinge each word you utter with sincerity. The audience will feel the depth of your commitment and will listen far more intently then when they know it is mere claptrap.

To sum it up, ethos can be used as a supplement to reason or even independently, in which case it becomes a misleading method too. It is used to amplify the speaker's beliefs by portraying him as both honest and skilful. It can also be used towards the people or the speaker's adversaries. Its basic forms are [32]:

- **Ethos of the sender:** The speaker praises himself, refers to influential people who support him or recalls occasions and events that supposedly prove his worth.
- **Ethos of the receiver:** The speaker attempts to flatter people and to instil a sense of responsibility in them. E.g.: *"This is our country's most difficult hour. Remember your values and your principles and stand up to it; support our government!"*
- **Ethos of the adversary:** It involves attacks on one's rivals, with real or sycophantic accusations. It is not a critique against one's views and beliefs, but against one's character and life choices. E.g.: *"How dares the Prime Minister talk about our public schools? His children attend an expensive private school!"*
- **Appeal to authority:** The speaker refers to well-known and well-respected people, usually quoting them. Thus, he attempts to establish a certain connection between himself and great personalities, enhancing his prestige.

Pathos. Men have a tendency to dismiss the power of emotion. A lot of speakers think they should only persuade through pure reason and logic. But in a battle between emotion and rationality, emotion usually wins. This is not cynicism; it is just an acknowledgment of the reality of human nature. *Pathos* occurs when a

speaker attempts to instil fear, anxiety, trust, hope, optimism, pessimism or any other – positive or negative – feeling in people. It can be used either reasonably, as a necessary supplement of reason (since politics is not only about pure reason, but also about pride, culture and history), or unduly and overly, in which case it functions only as a populist technique.

What specific things can you do to inject some more emotion into your arguments? **Metaphors and storytelling are powerful tools of persuasion.** People are more likely to remember stories than facts because stories tap into our emotions. Next time you give a presentation, instead of just slapping up some bar charts and bullet points in a PowerPoint presentation, make the extra effort to weave those facts and figures into an engaging story with conflicts and a cast of characters. There are several more techniques, which can be used for persuasion:

- **Figurative language:** symbolism, rhetorical questions, sublimity.
- **Scaremongering:** constant references to enemies, conspiracies, plots and perils.
- **Humour and irony.**
- **Emotional narrations and descriptions.**

You can also call upon several figures of speech that are designed to provoke an emotional response. Here is a sampling of the dozens most used (The detailed description of figures of speech is given in Lecture 6).

- **Antithesis**: figure of balance in which two contrasting ideas are intentionally juxtaposed, usually through parallel structure, e.g. "I have a dream that my four little children will one day live in a nation where they will *not be judged by the colour of their skin* but *by the content of their character.* I have a dream today!" – Martin Luther King
- **Aposiopesis:** breaking off suddenly in the middle of speaking, usually to portray being overcome with emotion.
- **Assonance:** figure of repetition in which different words with the same or similar vowel sounds occur successively in words with different consonants, e.g. "I feel the *need*, the *need* for *speed*."
- **Conduplicatio:** the repetition of a word or words in adjacent phrases or clauses, either to amplify the thought or to express emotion, e.g. "So I ask you tonight to return home, to say a *prayer* for the family of Martin Luther King – yeah, it's true – but more importantly to say a *prayer* for our own country, which all of us love **–** a *prayer* for understanding and that compassion of which I spoke." – Robert Kennedy.
- **Enargia**: a vivid description which can be inherently moving, especially when depicting things graphic in nature.
- **Energia**: the vigour with which one expresses oneself, can obviously be emotionally affecting.
- **Epistrophe**: figure of repetition that occurs when the last word or set of words in one sentence, clause, or phrase is repeated one or more times at the end of successive sentences, clauses, or phrases, e. g. "…and that government *of the people*, *by the people*, *for the people*, shall not perish from the earth." – A. Lincoln.

Logos. Finally, we come to *logos*, or the appeal to reason. It was believed *logos* to be the superior persuasive appeal and that all arguments should be won or lost on reason alone. However, it was recognized that at times an audience would not be sophisticated enough to follow arguments based solely on scientific and logical principles and so the other appeals needed to be used as well.

Appealing to reason means allowing "the words of the speech itself" to do the persuading. This can be accomplished through making inferences using deductive reasoning, usually in the form of a formal syllogism. You start with two premises and end with a conclusion that naturally follows the premises. Syllogisms are a powerful rhetorical tool. It is hard to manipulate and argue against a formally laid out, sound syllogism.

In addition to formal logic, a rhetorician should be adept in informal logic. What's informal logic? Well, there is no clear cut answer. Philosophers still debate what exactly makes up informal logic, but a rough answer would be that informal logic encompasses several disciplines from formal logic to psychology to help individuals think more critically about the input they receive every day.

Questions for self-assessment

1. What is the essence of rhetorical communication?
2. What elements are included in the rhetorical communication model?
3. What are the constituents of the decoding process?
4. When does the improper encoding occur?
5. Describe the essence and types of noise.
6. Give the definition of the rhetorical situation.
7. The rhetorical situation involves three elements. What are they?
8. Which type of public speaking should you use for your informative and persuasive speeches?
9. What is one of very fearful speaking situations for most people?
10. What is the purpose of ceremonial speaking?
11. Who uses persuasive speaking most often?
12. What are the most powerful tools of persuasion?
13. What type of figure of speech is antithesis?
14. What is a vivid description which can be inherently moving called?
15. What are logos, ethos and pathos?
16. How do ethos, pathos and logos relate to topics (topoi) of rhetoric? How do they fit together?
17. Are logos, ethos and pathos employed in normal day-to-day conversations or just used in speeches?
18. Why do people use logos?
19. How can you use ethos in public speaking?

LECTURE 5
BASIC ELEMENTS OF PROFESSIONAL RHETORIC IN PUBLIC SPEAKING

Key terms: invention, arrangement, style, memory, delivery, audience, evidence, means of persuasion, timing, stasis, topoi, credibility, statement of facts, division, proof, refutation, correctness, clarity, propriety, ornateness,

5.1 Basic elements of professional rhetoric

The five basic elements of professional rhetoric are grounded on the canons of rhetoric and constitute a system and guide on crafting powerful speeches. It is also a template by which to judge effective rhetoric. The five canons were brought together and organized by the Roman orator Cicero.

The five basic elements of professional rhetoric are as follows [32]:

1. **Invention:** the process of developing and refining your arguments.
2. **Arrangement:** the process of arranging and organizing your arguments for maximum impact.
3. **Style:** the process of determining how you present your arguments using figures of speech and other rhetorical techniques.
4. **Memory:** the process of learning and memorizing your speech so you can deliver it without the use of notes. Memory-work not only consisted of memorizing the words of a specific speech, but also storing up famous quotes, literary references, and other facts that could be used in impromptu speeches.
5. **Delivery:** the process of practicing how you deliver your speech using gestures, pronunciation, and tone of voice.

5.2 Invention

Invention, according to Aristotle, involves “discovering the best available means of persuasion” [2] It may sound simple, but invention is possibly the most difficult phase in crafting a speech or piece of writing as it lays the groundwork for all the other phases; you must start from nothing to build the framework of your piece. During the invention phase, the goal is to brainstorm ideas on what you’re going to say and how you’re going to say it in order to maximize persuasion. Any good orator or writer will tell you they probably spend more time in the invention step than they do any of the others.

Pondering the following elements can increase the effectiveness of your invention [35].

- **Your audience.** One of the key factors in crafting a persuasive piece of rhetoric is tailoring your message to your specific audience. Find out to the best of your ability the overall demographics and cultural background of your audience. What does your audience fear? What are their desires? What are their needs? This information will help you decide what sorts of facts to incorporate into your rhetoric as well as help you determine which means of persuasion would be the most effective to employ.
- **Your evidence.** When planning your speech, collect any and every type of evidence you can find. Evidence could be facts, statistics, laws, and individual testimonies. It is always good to have a nice blend, but remember different audiences are persuaded by different types of evidence. Some people need cold, hard facts and statistics in order to be persuaded. Others find the testimony of peers or a reputable authority to be more convincing. Part of getting to know your audience is figuring out what kinds of evidence they will find most credible and compelling.
- **The means of persuasion**. This is the time to determine which of the three persuasive appeals you'll use in your speech. Ideally, you'd have a nice mixture of all three, but again, different audiences will be better persuaded by different appeals. Using pathos (appeal to emotion) to convince a room full of scientists that you have discovered cold fusion probably will not get you very far. A focus on logos would work much better. Again, it is all about suiting your rhetoric to your audience.
- **Timing.** People are receptive to certain ideas at different times depending on context. The importance of timing cannot be underestimated. Present a cost-cutting idea at work the same day five of everyone's favourite employees were laid off, and you will get an icy, hostile reception. Present it six months later and people will actually listen.

Another aspect of timing is the *duration of your speech or writing*. In some instances a long, well-developed and nuanced speech is appropriate; other times, a shorter and more forceful presentation will be more effective. Again, it often depends on your audience and the context of your speech.

Abraham Lincoln was a master of timing. His Gettysburg Address is one of the most famous speeches in history. Many people do not know that Lincoln actually was not the keynote speaker that day; rather, that honour fell to renowned orator, Edward Everett. Everett delivered a two hour speech that displayed some of the finest skill in oration and rhetoric; he held the audience in rapt attention. Lincoln took to the stand and ***delivered his address in less than five minutes****. While the contemporary audience was not overly impressed, Everett knew he had been witness to greatness. He wrote Lincoln, "I should be glad if I could flatter myself that I came as near to the central idea of the occasion, in two hours, as you did in two minutes." And of course, 150 years later, no one quotes Everett or even remembers he spoke at Gettysburg, but everyone remembers Lincoln and is familiar with his words.*

- **Format of argument.** So you have a vague idea of what you are supposed to write or talk about. The hard part is taking that vague idea and organizing it into a concrete theme or thesis.

There are some techniques to help with developing the format and theme for our arguments, which is where we turn next.

1. **Stasis.** Stasis is a procedure designed to help a rhetorician develop and clarify the main points of his argument. Stasis consists of four types of questions a speaker asks himself. They are:

- Questions of fact: What is it exactly that I'm talking about? Is it a person? An idea? A problem? Does it really exist? What's the source of the problem? Are there facts to support the truth of this opinion?
- Questions of definition: What's the best way to define this idea/object/action? What are the different parts? Can it be grouped with similar ideas/objects/actions?
- Questions of quality: Is it good or bad? Is it right or wrong? Is it frivolous or important?
- Questions of procedure/jurisdiction: Is this the right venue to discuss this topic? What actions do I want my reader/listener to take?

These questions may sound completely elementary, however, when you are struggling to get your mind around an idea for a speech, stasis has an almost magical way of focusing your thinking and helping you develop your argument.

2. **Topoi (Topics of invention).** Topoi, or topics, consist of a set of categories that are designed to help a speaker find relationships among ideas, which in turn helps organize his thoughts into a solid argument. Below there are a few of the common topics that are especially helpful in forming arguments [35].

- **Definition**. Definitions are vital. Whoever can dictate and control the meaning of a word or idea, will typically win. Politicians know this and spend a lot of energy working to frame and define the debate in their own terms and with their own spin. The topic of definition requires an author to determine how he would classify the idea, what its substance is, and to what degree it has that substance.
- **Comparison.** It is a great way to explore and organize. But the real power of comparison lies in its ability to help you develop powerful analogies and metaphors that stick with your audience.
- **Cause and effect.** You could use cause and effect as an effective way to persuade your listeners that it's not a good idea. Using strong, factual evidence, present some of the possible detrimental effects of implementing the ordinance (i. e. expensive for businesses, extra costs to city government to regulate, etc.)
- **Circumstance.** This topic looks at what is possible or impossible based on circumstances. With the topic of circumstance, you can also attempt to draw conclusions on future facts or events by referring to events in the past. "I know the sun will rise tomorrow because it has risen every day for thousands of years," is a very simple example of the topic of circumstance in action.

Stasis and the topoi are just starting points in helping you organize your thoughts and arguments.

5.3 Arrangement

Arrangement is simply the organization of a speech or text to ensure maximum persuasion. Generally a speech is divided into six different parts. They are:

1. Introduction.
2. Statement of facts.
3. Division.
4. Proof.
5. Refutation.
6. Conclusion.

Introduction. There are two aspects of an effective introduction: 1) introducing your topic and 2) establishing credibility.

Introducing your topic. In your introduction, your main goal is to announce your subject or the purpose of your speech – to persuade, to teach, to praise, etc.

Your introduction is crucial for the success of your speech. In the first few seconds, your audience will determine whether your speech is worth listening to. If you cannot grab their attention right off the bat, you have lost them for the remainder of the speech.

So how can you announce your subject in a way that grabs your audience's attention? You have the old ways: start off with a quote, ask a rhetorical question, or state some shocking fact relating to your topic. Those are decent ways to introduce your topic, but they're overdone. Some men also try to open with a joke, but most of the time it falls flat, the credibility of the speaker takes a nose dive, and the audience begins tuning the speaker out.

The best way to start a speech is to tell a captivating story that draws readers in and engages them emotionally. Journalists do this all the time. They always try to find a human angle to any story no matter how tangential the connection.

Establishing credibility. Quintilian taught that it was during the introduction that a rhetorician should use the persuasive appeal of ethos. Ethos is an appeal to your character or reputation to persuade your audience. No matter how logical your argument is, if people do not think you're trustworthy or a credible source, you'll have no sway with them.

Statement of facts. The statement of facts is the background information needed to get your audience up to speed on the history of your issue. The goal is to provide enough information for your audience to understand the context of your argument. If your rhetoric is seeking to persuade people to adopt a certain course of action, you must first convince the audience that there really is a problem that needs to be addressed.

Do not just dryly list off a bunch of facts. Make them interesting to read or listen to. Create a story. Narrate.

While the statement of facts is primarily used to inform your audience, with some subtle tweaking, you can use your facts to persuade as well. It does not mean you should make up facts out of thin air, but you can emphasize and deemphasize facts that support or hurt your argument.

Division. After stating your facts, the most effective way to transition into your argument is with a summary of the arguments you are about to make. Think of the division as your audience's roadmap. You are going to take them on a journey of logic and emotion, so give them an idea of where they are heading, so it is easier to follow you, e.g. "I have three points to make tonight."

Proof. Now comes the main body of your speech. This is when you will make your argument. In the proof section, you want to construct logical arguments that your audience can understand and follow. When you construct your arguments, be sure to relate back to the facts you mentioned in your statement of facts to back up what you say. If you are suggesting a course of action, you want to convince people that your solution is the best one for resolving the problem you just described.

Refutation. After you have crafted a strong and convincing argument for your case, it is time to highlight the weaknesses in your argument to your audience. This might seem surprising. Why on earth would we go out of our way to show our audience possible reasons our argument is faulty? While at first blush this tactic would seem to be counterproductive, sharing the weaknesses of your arguments will actually make you more persuasive in two ways [36].

First, it gives you a chance to pre-emptively answer any counterarguments an opposing side may bring up and resolve any doubts your audience might be harbouring. Bringing up weaknesses before your opponent or audience takes the bite out of a coming counterargument. And some people will already have objections they are mulling over in their heads; if you don't address those objections, your audience will assume it is because you can't, that you have something to hide, and that they're right after all.

Second, highlighting the weaknesses in your argument is an effective use of ethos. No one likes a know-it-all. A bit of intellectual modesty can go a long way to getting the audience to trust and like you, and consequently, be persuaded by what you have to say. Recognizing that your argument is not iron-clad is an easy way to gain the sympathy and trust of your audience.

Conclusion. The goal of your conclusion is to sum up your argument as forcefully and as memorably as possible. Simply restating your facts and proof will not cut it. If you want people to remember what you said, you have to inject some emotion into your conclusion. In fact, the conclusion of a speech is when one should liberally use pathos or the appeal to emotion. Perhaps, the best example of an amazingly effective, emotion-filled conclusion is the finish to Martin Luther King Jr.'s "I Have a Dream" speech. His words: "Free at last! Free at last! Thank God Almighty, we are free at last!" still brings tears to eyes and chills to spines, forever searing the memory of the speech in the minds of those who hear it.

5.4 Style of speech

When people give persuasive speeches, the focus is usually on what they are going to say. While it is important that you have something substantive to say, it is also important how you present your ideas. Style will help you present your ideas and arguments so people will want to listen to you.

There are five features of style you should take into consideration while preparing for public speaking.

1. Correctness. Correctness means speaking in accordance with the rules and norms of one's language. An effective communicator uses words correctly and follows the rules of grammar and syntax. Why? First, correct usage ensures clear and precise communication. And second (and, perhaps, more important), correctly using language establishes credibility (or ethos) with an audience because it indicates the speaker or writer is well-educated, understands the nuances of language, and pays attention to details. When someone catches language mistakes in a speech or piece of text, the thought often arises, "If the author can't even follow the basic rules of grammar or even take the time and effort to review them, why should I trust what he has to say?"

When you're attempting to persuade others, try to avoid anything that would distract your audience from your argument. Do not give them a reason to discredit you by being lazy with correct grammar and usage.

2. Clarity. It is hard to be persuasive when people cannot even understand what you are trying to say. Clear and simple speech ensures that your message never gets lost between you and your audience.

Unfortunately, many people think to be persuasive they need to "look smart" by using big words and complex sentence structures. The reality is that the simpler you speak, the more intelligent you seem to others. A study done at Princeton University manipulated the complexity of the vocabulary and writing style of documents and gave them to students. Over and over again, the simpler versions were rated as coming from a more intelligent writer than the more complex drafts.

Clear and simple speaking is actually quite difficult to do. It requires you to think hard about your topic, get at its core, and then put that core in terms that your audience can understand. Here are a few tips on speaking with greater clarity:

- Speak so an 8th grader can understand. If an 8th grader can understand your speech, then chances are an adult of average education can too. Practice this by taking complex legal/ethical issues or scientific theories and writing a short blurb that could be put in an 8th grade textbook. If you get stumped with pen and paper in hand, grab an 8th grader and talk the issue through with them face to face. It is amazing what keeping this rule in mind can do to help make you a clearer communicator.
- Use strong verbs. Avoid *is, are, was, were, be, being, been.* So instead of saying "Diane was killed by Jim," say, "Jim killed Diane." Shorter, clearer, and punchier. Although sometimes you cannot do so without the sentence sounding worse than before.
- Keep average sentence length to about 20 words. Sentence length is one of the biggest factors in determining how easy it is to understand what you are saying. Ideas can get lost in super long sentences. While you should avoid really long sentences as much as possible, you do not want all your sentences to be just five words each either. That makes your speaking sound choppy and rushed. Shoot for

an average of about 20 words a sentence. And mix sentences of varying lengths together.

- Do not use a five dollar word when a fifty cent word would work just as well. If you have a choice between a fancy word and a plain word, go with the plain word.

3. Evidence. We are not using "evidence" in the sense of facts you provide to prove a logical argument. The quality of evidence is a way to measure how well language reached the emotions of an audience through vivid description. Remember that most people are persuaded more by emotion (pathos) than by logic (logos). One of the best ways to elicit an emotional response from people is to appeal to their physical senses by using vivid descriptions.

For example, you are making the case to your city legislator that your city needs to devote more funds towards fighting childhood hunger. Instead of starting your speech or letter by spouting off a bunch of dry facts, it would be more persuasive to tell a story of a specific child who is a victim of hunger. In your story, describe the conditions this child is living in – the smells, the sights, the sounds. Describe the pangs of hunger that gnaw on his stomach every night while he lies crying softly, curled in ball on a urine-soaked mattress. That is the quality of evidence in action.

4. Propriety. Propriety is the quality of style concerned with selecting words that fit with the subject matter of your speech and ensuring they're appropriate for your audience and for the occasion. Simply put, propriety means saying the right thing, at the right place, at the right time.

5. Ornateness. Ornateness involves making your speech or text interesting to listen to or read by using figures of speech and manipulating the sound and rhythm of words. Classical rhetoricians focused on incorporating different figures of speech to decorate their speeches [37].

5.5 Memory and speech

Memorising your speech. We always lend more credence to speakers who give their speeches (or at least appear to) from memory. You just need to look at the guff President Obama caught a few years ago when it was revealed that he almost never speaks without the help of a teleprompter. He relies on it whether giving a long speech or a short one, at a campaign event or a rodeo. And when the teleprompter malfunctions, he often flounders. This reliance on an oratorical safety net potentially hurts Obama's ethos in two ways. First, whether fairly or not, when people know that a speaker needs a "crutch" for their speeches, it weakens their credibility and the confidence the audience has in the speaker's authenticity. And second, notes put distance between the speaker and the audience. As a television crewman who also covered Clinton and Bush put it in reference to Obama's use of the teleprompter: "He uses them to death. The problem is that he never looks at you. He is looking left, right, left, right – not at the camera. It's almost like he is not making eye contact with the American people."

Think back to the speakers you have heard personally. Which ones seemed more dynamic and engaging? The man with his nose buried in his notes, reading

them verbatim from behind the lectern…or the one who seemed like he was giving his speech from the heart and who engaged the audience visually with eye contact and natural body language? I'm sure it was the second type of speaker. It pays to memorize your speech.

There are some methods developed by ancient rhetoricians, which can help to memorise speeches and are based on mnemonic devices (techniques that aid memory). The most famous and popular of these mnemonic devices is the *"method of loci"* technique.

To use *the method of loci*, the speaker concentrates on the layout of a building or home that he is familiar with. He then takes a mental walk through each room in the building and commits an engaging visual representation of a part of his speech to each room. So, for example, the first part of your speech is about the history of the Third Punic War. You can imagine Hannibal and Scipio Africanus duking it out in your living room. You could get more specific and put different parts of the battles of the Third Punic War into different rooms. The method of loci memory technique is powerful because it is so flexible.

When you deliver your speech, you mentally walk through your "memory house" in order to retrieve the information you're supposed to deliver. Some wordsmiths believe that the common English phrase "in the first place" came from the method of loci technique. A speaker using the technique might say, "In the first place," in reference to the fact that the first part of his speech was in the first place or loci in his memory house.

The next element we should consider for public speaking **is making the speech memorable.** This entails organizing your oration and using certain figures of speech to help your audience remember what you said. What good is spending hours memorizing a persuasive speech if your listeners forget what you said as soon as they walk out the door?

For our communication to be truly persuasive and effective, we need to ensure that our audience remembers what we have communicated to them. The first step in getting people to remember what you have said is to have something interesting to say.

Once you have formulated an interesting message, follow the basic pattern set forth in the arrangement to make your speech or text easy to follow and thus easy to remember. Give a solid introduction where you set out clearly what you plan on sharing with your audience. You can say something as simple as, "*Today, I'm going to discuss three things. One…. Two…. Three…"*

Throughout your speech, stop and give your audience a roadmap of where you are at in your speech. If you have just finished the first part of your speech, say something like, *"We've just covered…. We'll now move on to my second point..."* This constant reviewing of where you have been and where you have left to go will help burn the main points of your speech into the minds of your audience.

As we already know, telling a captivating story is one of the best ways to draw your audience in and help them remember your message. Harness the power of story by weaving in anecdotes that bolster your point throughout your speech or text.

Another tool to make your rhetoric more memorable is figures of speech. A well-executed figure of speech can assure that your audience remembers what you have said. Take Churchill's famous "We Shall Fight on the Beaches" speech. Most people can remember segments of this speech after hearing or reading it just once because Churchill masterfully used the figure of speech of anaphora. But figures of speech will be discussed in our next lecture.

Storing up quotations, facts, stories and anecdotes is another technique included in the canon of memory that could be used at any time for future speeches or even an impromptu speech. A master orator always has a treasury of rhetorical fodder in his mind and close at hand.

We can use commonplace books to help facilitate the collection process. There is a benefit in carrying a pocket notebook, and many famous men made pocket notebooks a part of their everyday arsenal. A pocket notebook can be a storehouse for all the ideas you generate each day and for all the interesting thoughts and bits of advice you hear and read from other people.

There is another tool to collect and organize all the information – Evernote. Evernote is a free notetaking software that allows you to organize just about anything. At the end of each day you can take the notes that you have made in your pocket notebook and type them into Evernote. Whenever you are working on a speech, you can run a search through Evernote to see if you have anything in your personal library of quotes, figures, and stories. It makes putting together a speech much easier than starting from scratch.

5.6 Speech delivery

While style focuses primarily on what sort of language you use, delivery focuses on the mechanics of how you impart your message. Mastering delivery can help a speaker establish ethos with his audience. Delivery can also help an orator use pathos, or emotion, to persuade. A well placed pause or a slammed fist can elicit a desired emotion from your audience in order to make your point.

Modern audiences have a tendency to be suspicious of a speaker that appears too well-polished. A charismatic speaker who can deliver a rousing speech is often seen as a silver-tongued deceiver with ulterior motives, someone who is masking his true intent with a flashy presentation. We saw this play out in the 2004 U.S. presidential election between John Kerry and George Bush. Many political commentators agreed the John Kerry had a hard time connecting with voters because he came off as too polished, stiff, and cerebral in debates and speeches. Bush, on the other hand, despite his occasional speaking gaffes, or perhaps because of them, was often seen as more down-to-earth because his delivery was more rough and unpolished. He seemed authentic and approachable, and thus trustworthy. Some cultural commentators saw the election of Obama in 2008 as a victory over this suspicion for "elitism" and charismatic orators.

How you approach your delivery will need to be determined during the invention stage of your speech. Find out to the best of your ability the overall demographics and cultural background of your audience. What does your audience

fear? What are their desires? What are their needs? This information will help you decide if you should use a more sophisticated and polished delivery or if you should go with a more informal approach.

President Franklin Delano Roosevelt was a master of understanding the importance of tailoring your delivery according to time, place, and audience. When FDR took office during the Great Depression, he instituted regular "Fireside Chats," where he would address the country on the radio to discuss what the government was doing and why. If you listen to him, say, explain the need to close banks for a banking holiday, you can hear how his delivery sounds much like a kindly grandfather patiently explaining a complicated issue in a very simple and easy to understand manner. His delivery conveys warmth, comfort, and confidence. It is easy to understand how, in a time where there was "nothing to fear but fear itself," many Americans, in a practice foreign to most of us today, had a picture of FDR hanging in their home as if he were part of the family.

Now, if you listen to FDR's speech after the bombing at Pearl Harbour, you can hear a much different, but still very effective kind of delivery. The nation was reeling with shock, worry, and anger, and FDR, now speaking with great force, manages to convey righteous indignation and supreme confidence.

Like FDR, Reagan knew how to effectively vary his delivery. He could often be humorous and folksy but knew how to convey sincerity and solemnity when the situation called for it, such as after the Challenger exploded.

Here are a few key tips for increasing the effectiveness of your oratorical delivery.

1. Master the pause. Most people are so nervous when they get up to speak that they rush through the whole thing. But they are losing out on employing one of the most powerful oratorical techniques – the pause. A pause can add a bit of dramatic flair to a statement or it can help the audience really drink up an idea. The key with a pause is timing. Use it only in spots where it will be effective – places where you really want to highlight what comes after the pause. "*Hello (pause) my (pause) name is (pause),"* would not be such a time. Practice inserting pauses in your speech to find what works.

2. Watch your body language. When you are speaking, your voice is not the only thing talking. Your body is also communicating. Your posture, head tilt, and the way you walk on stage all convey a message. Some occasions may require that you carry yourself in a more formal and stiff manner, while other occasions will require a more laid-back approach.

3. Vary your tone. Nothing will put your audience to sleep faster than a visit from android man from the year 2050. Short-circuit the flat, monotonous robot voice and keep things interesting by adding vocal inflections as you speak. Use inflections to reveal that you're asking a question, being sarcastic, or conveying excitement. You might even exaggerate your inflections when delivering a public speech as many people have a tendency to get timid in front of an audience.

4. Let gestures flow naturally. If used effectively, hand gestures can give added emphasis to your words. If used incorrectly, you will end up looking like an octopus

having a seizure. Do not overthink hand gestures; just let them flow naturally. You might want to have someone watch you practice the speech to make sure your gesticulations are not distracting. If they are, adjust accordingly, but do not obsess about it; they are part of what makes you unique as a speaker.

5. Match your speed with your emotion. How fast or slow you speak can affect the emotion you are trying to convey. There are six different speech speeds and the corresponding emotions they are meant to elicit. They are as follows:

- **Rapid:** haste, alarm, confusion, anger, vexation, fear, revenge, and extreme terror.
- **Quick or brisk**: joy, hope, playfulness, and humour.
- **Moderate:** good for narration, descriptions, and teaching.
- **Slow:** gloom, sorrow, melancholy, grief, pity, admiration, reverence, dignity, authority, awe, power, and majesty.
- **Very slow:** used to express the strongest and deepest emotions.

6. Vary the force of your voice. Force is the strength and weakness of voice. Varying the force of your voice can help express different emotions. Anger, ferocity, and seriousness can be conveyed with a strong, loud voice. This does not mean you need to shout. You just need to put a little more oomph in your voice. A softer voice can convey reverence, meekness, and humility. Varying the force of your voice can also help draw listeners into your speech. For example, by speaking softly, your audience has to work a bit more to hear you. It is almost like you are telling a secret to your audience which is a great way to emphasis a point you are making and to connect with your listeners. Like all tactics, this must be used sparingly…don't make the audience strain to hear your whole speech.

7. Enunciate. It is easy to trip over your tongue and slur words together when you are speaking in public. But really focus on enunciating your words as this will make you easier to understand. I have a tendency to mumble and slur words together. A trick that has helped me overcome this is practicing speaking while holding a pencil underneath my tongue. It forces your tongue to work harder as it restricts tongue movement. When you remove the pencil from underneath your tongue, you will be amazed at how much easier it is to enunciate without the obstruction. Tongue twisters help with enunciation, too.

8. Look your audience in the eye. When you look people in the eye, you make a connection. But how can you look an entire audience in the eye? Well, if there are hundreds of people in your audience, you cannot. But you can at least make eye contact with a couple of them. As you go through your speech, work your way across the room making eye contact with several different people in the audience. You will get a strong connection with those people you look in the eye, but you will also give everyone else a chance to look you in the face which can help build a connection. Maintain contact for a few seconds. If it is too short, you will seem nervous and shifty. If you look too long, you will start creeping people out.

Questions for self-assessment

1. What is the process of developing and refining your arguments referred to as?

2. What does memory-work consist of?
3. What does the process of practicing how you deliver your speech involve?
4. Give the definition of style.
5. What is important to know about the audience?
6. Why is timing important?
7. What is stasis?
8. What does stasis involve?
9. Which common topics are especially helpful in forming arguments?
10. What are the elements of arrangement?
11. How can you announce your subject in a way that grabs your audience's attention?
12. Why is establishing credibility essential?
13. Why should we show our audience possible reasons of our argument to be faulty?
14. What are the main rules of speaking with greater clarity?

LECTURE 6
RHETORICAL DEVICES AND ARGUMENTATION IN PUBLIC SPEAKING

Key terms: rhetorical devices, figures of speech, alliteration, allusion, anaphora, antistrophe, antithesis, hyperbole, hypophora, litotes, mesodiplosis, metaphor, metonymy, parallelism, personification, repetition, simile, synecdoche, tricolon, claim, assumption, prejudice, concession, deductive and inductive arguments, rhetorical syllogism, enthymeme, logical fallacies

6.1. Rhetorical devices: their importance and categories

We have already mentioned the power of rhetorical devices in provoking the emotional response of the audience (pathos). In this lecture we are to discuss their use in public speaking. Rhetorical devices can be also referred to as stylistic devices or figures of speech. They make your speeches more interesting and lively and help you to get and keep your listener's attention.

A rhetorical device is any language that helps a speaker achieve a particular purpose (usually persuasion, since rhetoric is typically defined as the art of persuasion). But "rhetorical device" is an extremely broad term, and can include techniques for generating emotion, beauty, and spiritual significance as well as persuasion.

Rhetorical devices are just like artistic techniques – they become popular because they work. For as long as human beings have been using language, we've been trying to persuade one another and evoke emotions. Over time, we have developed a huge variety of different techniques for achieving these effects, and the sum total of all such techniques is encapsulated in our modern lists of rhetorical techniques. Each rhetorical device has a different purpose, a different history, and a different effect!

Since the term is so broad, there are countless ways to categorize rhetorical devices. For example, we might group them by function: e.g. persuasive devices, aesthetic devices (for creating beauty), or emotional devices. We could also group them according to the types of writing they belong to, etc.

6.2. Rhetorical devices in public speaking.

Speakers use rhetorical devices to emphasize their ideas, help their listeners to remember the important points, arouse an emotional response in an audience. Below

there are definitions and examples of the rhetorical devices, which are most often used in public speaking.

ALLITERATION. It is repetition of initial consonant sound. The initial consonant sound is usually repeated in two neighbouring words (sometimes also in words that are not next to each other). Alliteration draws attention to the phrase and is often used for emphasis.

Examples:

1. "Somewhere at this very moment a child is being born in America. Let it be our cause to give that child a **happy home**, a **healthy** family, and a **hopeful** future." — Bill Clinton, 1992 Democratic National Convention Acceptance Address
2. for the **greater good** of ... – Europeans–Working Together – Address by the Taoiseach (14 Jan 2004)
3. **safety** and **security** – Europeans–Working Together – Address by the Taoiseach (14 Jan 2004)
4. share a **continent** but not a **country** – Inauguration Speech George W. Bush
5. "Our party ...has always been at its best when we've led not by **polls**, but by **principle**; not by **calculation**, but by **conviction** ..." – Barack Obama

Repetition of initial consonant sounds means that only the sound must be the same, not the consonants themselves.

Examples:

1. **k**iller **c**ommand
2. **f**antastic **p**hilosophy
3. A **n**eat **kn**ot **n**eed **n**ot be re-**kn**otted.

If neighbouring words start with the same consonant but have a different initial sound, the words are not alliterated.

Examples:

1. a Canadian child
2. honoured and humbled (the 'h' in honoured is silent).

ALLUSION. It is an indirect reference to a person, event or piece of literature. Allusion is used to explain or clarify a complex problem. Note that allusion works best if you keep it short and refer to something the reader / audience is familiar with, e.g.:

- famous people
- history
- (Greek) mythology
- literature
- the bible

If the audience is familiar with the event or person, they will also know background and context. Thus, just a few words are enough to create a certain picture (or scene) in the readers' minds. The advantages are as follows:

- We don't need lengthy explanations to clarify the problem.
- The reader becomes active by reflecting on the analogy.
- The message will stick in the reader's mind.

Examples:

1. the Scrooge Syndrome (allusion on the rich, grieve and mean Ebeneezer Scrooge from Charles Dickens "Christmas Carol")
2. The software included a Trojan Horse. (allusion on the Trojan horse from Greek mythology)
3. Plan ahead. It was not raining when Noah built the Ark. (Richard Cushing) (allusion on the biblical Ark of Noah)

Many allusions on historic events, mythology or the bible have become famous idioms.

Examples:

- to meet one's Waterloo (allusion on Napoleons defeat in the Battle of Waterloo)
- to wash one's hands of it. (allusion on Pontius Pilatus, who sentenced Jesus to death, but washed his hands afterwards to demonstrate that he was not to blame for it.)
- to be as old as Methusalem (allusion on Joseph's grandfather, who was 969 years old according to the Old Testament)
- to guard sth with Argus's eyes (allusion on the giant Argus from Greek mythology, who watched over Zeus' lover Io.)

ANAPHORA. It is a successive clauses or sentences start with the same word(s). The same word or phrase is used to begin successive clauses or sentences. Thus, the listener's attention is drawn directly to the message of the sentence.

Example:

1. **"Every** child must be taught these principles. **Every** citizen must uphold them. And **every** immigrant, by embracing these ideals, makes our country more, not less, American." – Inauguration Speech George W. Bush.
2. **"If we** had no winter, the spring would not be so pleasant; **if we** did not sometimes taste of adversity, prosperity would not be so welcome." – Anne Bradstreet.
3. **"A man without ambition** is dead. **A man with ambition** but no love is dead. **A man with ambition** and love for his blessings here on earth is ever so alive." – Pearl Bailey.
4. "But **one hundred years later**, the Negro still is not free. **One hundred years later**, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. **One hundred years later**, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. **One hundred years late**r, the Negro is still languished in the corners of American society and finds himself an exile in his own land" – Martin Luther King, Jnr.
5. "But in a larger sense, **we cannot** dedicate, **we cannot** consecrate, **we cannot** hallow this ground". – Abraham Lincoln
6. "**For us**, they packed up their few worldly possessions and travelled across oceans in search of a new life. **For us,** they toiled in sweatshops and settled the West; endured the lash of the whip and ploughed the hard earth. **For us,** they fought and died, in places like Concord and Gettysburg; Normandy and Khe Sahn" – Barack Obama

Anaphora is often used in conjunction with parallelism or climax.

ANTISTROPHE (also known as Epistrophe). A figure of speech that repeats the same word or phrase at the end of successive clauses, i.e. the direct opposite of **ANAPHORA.**

Examples:

1. “Government of **the people**, by **the people**, for **the people**". – President Abraham Lincoln.
2. “The time for the healing of the wounds **has come**. The moment to bridge the chasms that divide us **has come”.** – Nelson Mandela.
3. “I say to them tonight, there's not a liberal **America** and a conservative **America**, **there's the United States of America**. There's not a black **America** and white **America** and Latino **America** and Asian **America**; **there's the United States of America”**. – President Obama.
4. “It was a creed written into the founding documents that declared the destiny of a nation: **Yes, we can.** It was whispered by slaves and abolitionists as they blazed a trail towards freedom through the darkest of nights: **Yes, we can.** It was sung by immigrants as they struck out from distant shores and pioneers who pushed westward against an unforgiving wilderness: **Yes, we can”.** – Barack Obama.

ANTITHESIS. It is contrasting relationship between two ideas. Antithesis emphasises the contrast between two ideas. The structure of the phrases / clauses is usually similar in order to draw the listener's attention directly to the contrast.

Examples:

1. “That's one **small step** for a man, one **giant leap** for mankind”. – Neil Armstrong.
2. “I have a dream that my four little children will one day live in a nation where they will not be judged by the **colour of their skin but by the content of their character”**.– Martin Luther King, Jr.
3. “We must learn to **live together as brothers or perish together as fools**”. – Martin Luther King, Jr.
4. “The success of our economy has always depended not just **on the size of our Gross Domestic Product, but on the reach of our prosperity** ...”. – Barack Obama.
5. “The world **will little note, nor long remember**, what we say here, but **it can never forget** what they did here”. – Abraham Lincoln, Gettysburg Address.

CLIMAX (also called gradatio). A figure of speech where words or phrases are arranged in order to increase importance or emphasis. It is often used with **PARALLELISM** because it offers a sense of continuity, order, and movement-up the ladder of importance.

Examples:

1. “Veni, vidi, vinci”. – Julius Caesar ("I came, I saw, I conquered").
2. “And from the crew of Apollo 8, we close with good night, good luck, a merry Christmas, and God bless all of you, all of you on the good earth”. – Frank Borman, Apollo 8 astronaut.
3. “And now I ask you ladies and gentlemen, brothers and sisters, for the good of all of us, for the love of this great nation, for the family of America, for the love of

God; please make this nation remember how futures are built". – Mario Cuomo, Governor of New York.

HYPERBOLE is deliberate exaggeration. Used sparingly, hyperbole effectively draws the attention to a message that you want to emphasise.

Examples:

1. I was so hungry, I **could eat an elephant.**
2. I have told you **a thousand times.**

Note: Don't overuse the hyperbole; otherwise it may not have the effect you want.

HYPOPHORA. A question raised and answered by the author / speaker. The speaker raises a question and also gives an answer to the question.

Hypophora is used to get the audience's attention and make them curious. Often the question is raised at the beginning of a paragraph and answered in the course of that paragraph. Hypophora can also be used, however, to introduce a new area of discussion.

Examples:

1. "Why is it better to love than be loved? It is surer". – Sarah Guitry.
2. "How many countries have actually hit […] the targets set at Rio, or in Kyoto in 1998, for cutting greenhouse-gas emissions? Precious few. – The Economist, Volume 364, August 31-September 6, 2002.
3. "When the enemy struck on that June day of 1950, what did America do? It did what it always has done in all its times of peril. It appealed to the heroism of its youth". – Dwight D. Eisenhower.
4. "But there are only three hundred of us," you object. Three hundred, yes, but men, but armed, but Spartans, but at Thermoplyae: I have never seen three hundred so numerous". – Seneca.

LITOTES. It is a form of understatement which uses the denied opposite of a word to weaken or soften a message. It applies a negative to the opposite of what you want to say in order to emphasise something. It is normally used when you want to emphasize something in a modest or understated way, but it can be a great technique for deflecting criticism and handling objections.

We use it unthinkingly in everyday language. Examples:

Not bad	Good
You're not wrong	You're right
He's no oil painting	He's ugly
I'm not as young as I was	I'm getting old
She's not the sharpest knife in the drawer	She's a bit slow
He's not the friendliest person you'll ever meet	He's very unfriendly
As an option, it's not without risk	It's risky
OK, I'll admit; I am not completely ignorant on this subject	I'm a world expert

Here are a few examples from the great and the good:

1. "I've **never** been **called a man of few words". –** Joe Biden.
2. "We made a difference. We made the city stronger, we made the city freer, and we left her in good hands. All in all, **not bad, not bad at all". –** Ronald Reagan, Farewell Address to the Nation.
3. "I am not **unmindful** that some of you have come here out of great trials and tribulations". – Martin Luther King, Jr.
4. "We are **not amused**. – Queen Victoria.
5. "They are out by a factor of one million. Which is **not a trivial error**". – Richard Dawkins.

President Nixon's statement *"I am NOT a crook"* probably planted the thought that he was in not a few people's brains. They'd have picked up, *"Nixon …. crook.* He'd have been better using a variant of, *"I am an honest man,"* as Tony Blair did when being questioned in a *"cash for favours"* scandal (not cash to him personally, but to his party) when he said, *"I'm a pretty straight kinda guy."*

The same would be true with President Clinton's famous statement, *"I did NOT have sexual relations with that woman…"*. He'd have been better off saying, *"My relationship with Miss Lewinsky was purely platonic ..."*

President Bush was pretty good at using this. A reporter once quizzed him on the negative reception given to American troops in Iraq. He could have said, *"We didn't foresee the negative reaction from some sectors of Iraqi society."* Instead, he said, *"I think we are welcomed. But it was not a peaceful welcome."* What people register is …….. welcomed. ……. peaceful welcome.

MESODIPLOSIS. The repetition of the same words in the middle of successive sentences:

Examples:

1. "Today in America, a teacher spent extra time with a student who needed it, and **did her part to** lift America's graduation rate to its highest level in more than three decades. An entrepreneur flipped on the lights in her tech start-up, and **did her part to** add to the more than eight million new jobs our businesses have created over the past four years. An autoworker fine-tuned some of the best, most fuel-efficient cars in the world, and **did his part to** help America wean itself off foreign oil". – President Obama, 2014 SOTU
2. "American leadership **depends on** a military **so strong** that no one would think to engage it. Our military strength **depends on** an economy **so strong** that it can support such a military. And our economy **depends on** people **so strong**, so educated, so resolute, so hard working, so inventive, and so devoted to their children's future, that other nations look at us with respect and admiration:. – Mitt Romney.
3. "... **you** can get ahead, no matter where **you** come from, what **you** look like, or who **you** love." – Barack Obama.
4. "Because in those eyes, they will see what **my parents saw** in me, and what **your parents saw** in you." – Marco Rubio.

METAPHOR. A comparison made by equating one thing with another, showing that two unlike things have something in common.

Examples:

1. “Through much of the last century, America's faith in freedom and democracy was **a rock in a raging sea.** Now it is **a seed upon the wind**, taking root in many nations.” – George W. Bush, Inauguration Speech.
2. “From Stettin in the Baltic to Trieste in the Adriatic an **iron curtain** has descended across the Continent.” – Sir Winston Churchill.
3. “You shall not press down upon the brow of labour this **crown of thorns**, you shall not **crucify mankind upon a cross of gold.” –** W.J. Bryan, arguing against the introduction of the Gold Standard.
4. “It came as a **joyous daybreak** to end the **long night of their captivity.” –** Martin Luther King Jr.
5. “The **torch has been passed** to a new generation of Americans.” – President J.F. Kennedy.
6. “**The mother of all battles**.” – Sadaam Hussein.
7. “The Presidential Oath has been spoken during **rising tides of prosperity** and the **still waters of peace**. Yet, every so often the oath is taken amidst **gathering clouds and raging storms**.” – Barack Obama.

METONYMY (unlike metaphor) uses figurative expressions that are closely associated with the subject in terms of place, time or background. The figurative expression is not a physical part of the subject.

Examples:

1. The White House declared … (White House = US government / President)
2. The land belongs to the crown. (crown = king / queen / royal family / monarchy)
3. Empty pockets never held anyone back. Only empty heads and empty hearts can do that. (Norman Vincent Peale)
4. (empty pockets = poverty; empty heads = ignorance / dullness / density; empty hearts = unkindness / coldness)
5. the spit-and-polish command post (meaning: shiny clean) – National Geographic: Kashmir: Trapped in Conflict, Vol. 196, No. 3; September 1999 (pp. 2-29)

PARALLELISM. It is a parallel sentence structure. Successive clauses or sentences are similarly structured. This similarity makes it easier for the listener to concentrate on the message.

Examples:

1. “The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.” – William A. Ward.
2. “The mistakes of the fool are known to the world, but not to himself. The mistakes of the wise man are known to himself, but not to the world.” – Charles Caleb Colton.
3. “Tell me and I forget. Teach me and I may remember. Involve me and I will learn.” – Benjamin Franklin.
4. "In 1931, ten years ago, Japan invaded Manchukuo – without warning. In 1935, Italy invaded Ethiopia – without warning. In 1938, Hitler occupied Austria – without warning. In 1939, Hitler invaded Czechoslovakia – without warning. Later in 1939, Hitler invaded Poland – without warning. And now Japan has attacked

Malaya and Thailand – and the United States – without warning." – Franklin D. Roosevelt.

5. "Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty." – John F. Kennedy.
6. "We have seen the state of our Union in the endurance of rescuers, working past exhaustion. We've seen the unfurling of flags, the lighting of candles, the giving of blood, the saying of prayers – in English, Hebrew, and Arabic." – George W. Bush.
7. "Our workers are no less productive than when this crisis began. Our minds are no less inventive, our goods and services no less needed." – Barack Obama.

PERSONIFICATION. Attribution of human characteristics to animals, inanimate objects or abstractions. Animals, inanimate objects or abstractions are represented as having human characteristics (behaviour, feelings, character etc.). Personification can make a narration more interesting and lively.

Examples:

1. Why these two countries would remain at each other's throat for so long? – National Geographic: Kashmir: Trapped in Conflict, Vol. 196, No. 3; September 1999 (pp. 2-29)
2. I closed the door, and my stubborn car refused to open it again.
3. The flowers nodded their heads as if to greet us.
4. The frogs began their concert.

REPETITION means repeating words or phrases. Words or phrases are repeated throughout the text to emphasise certain facts or ideas.

Example:

America, at its best, matches a commitment to principle with a concern for civility (вежливость). A civil society demands from each of us good will and respect, fair dealing and forgiveness. […]

America, at its best, is also courageous. Our national courage […]

America, at its best, is compassionate. In the quiet of American conscience, we know that deep, persistent poverty is unworthy of our nation's promise. […] – Inauguration Speech George W. Bush

SIMILE is a direct comparison. Two things are compared directly by using 'like' (A is like B.).

Other possibilities are for example:

A is (not) like B
A is more/less than B
A is as … as B
A is similar to B
A is …, so is B
A does …, so does B

Examples:

1. "We're going to go through them **like crap through a goose**." – General George Patton.

2. “Seeing John Major govern the country is **like watching Edward Scissorhands try to make balloon animals**.” – Simon Hoggart.
3. “It's **like being savaged by a dead sheep.” –** Labour politician Dennis Healey on being verbally attacked by Tory minister Sir Geoffrey Howe.
4. “Damian McBride … clearly disapproved of Gordon (Brown's) decision to appoint me as Chancellor. He used to look at me **like the butler who resented the fact that his master had married someone he didn’t approve of**.” – Alistair Darling (ex-UK Chancellor of the Exchequer).
5. “(General de Gaulle) ... had a face **like a llama surprised in the bath**.” – Winston Churchill.

SYNECDOCHE. It is using a part instead of the whole or vice versa. Synecdoche is some kind of generalization or specification that uses a part, a member or a characteristic of what is meant. The following possibilities are common:

- Part used instead of the whole, e.g.: Turning our long boat round […] on the last morning required all hands on deck … (hands = people);
- Whole used instead of a part, e.g.: Troops halt the drivers (troops = soldiers);
- Specific term used instead of a general one, e.g.: Kashmir is their Maui, Aspen, and Palm Springs all rolled into one. (Note: For people from the US, every place represents a certain kind of holiday destination: Maui is a typical island in the sun, Aspen a typical ski resort, Palm Springs an attractive city with museums, theatres, shopping malls and festivals. Using the places instead of what they stand for is shorter, and the reader knows exactly that Kashmir combines everything you would expect to find in Maui, Aspen and Palm Springs);
- General term used instead of a specific one, e.g.: The animal came closer. (animal = a certain animal, e.g. a dog, dolphin, snake);
- Material used instead of the product, e.g.: She wore gold around her neck. (gold = chain).

TRICOLON. The use of words, phrases, examples, or the beginnings or endings of phrases or sentences in threes.

Examples:

1. “Government of the people, by the people, for the people.” – President Abraham Lincoln.
2. “Never in the history of human endeavour has so much been owed by so many to so few.” – Sir Winston Churchill.
3. “Tell me and I forget. Teach me and I may remember. Involve me and I will learn” – Benjamin Franklin.
4. “The God-given promise that all are equal, all are free, and all deserve a chance to pursue their full measure of happiness.” – Barack Obama.

6.3 The definition and types of argument

An argument is not a fight or a debate. When we think of an argument we might imagine a disagreement between people, when in fact, an argument may not imply discord at all. An argument might even be creative, productive and educational. It involves reasonable minds seeking the best solution to a problem or conflict. An

argument is a search for truth and a desire to resolve unnecessary messes. Difficulty arises in that there is always tension between truth and persuasion [38]

Every act of communication attempts to persuade a particular audience to understand an idea or point of view put forth by the communicator. Thus, argument is the process of persuading an audience to understand and/or behave in an intended manner. Aristotle, the ancient Greek Godfather of rhetoric, described speech and writing as distinct entities. The art and science of persuading through speech he called dialectic and persuading through writing he called rhetoric. They overlap considerably.

Argument, in its most basic form, can be described as a claim (the arguer's position on a controversial issue) which is supported by reasons and evidence to make the claim convincing to an audience. All of the forms of argument described below include these components.

- Debate, with participants on both sides trying to win.
- Courtroom argument, with lawyers pleading before a judge and jury.
- Dialectic, with people taking opposing views and finally resolving the conflict.
- Single-perspective argument, with one person arguing to convince a mass audience.
- One-on-one everyday argument, with one person trying to convince another.
- Academic inquiry, with one or more people examining a complicated issue.
- Negotiation, with two or more people working to reach consensus.
- Internal argument or working to convince yourself [39].

6.4 Claims. Types of claims

A claim is the concise summary, stated or implied, of the argument’s main idea. Many arguments have more than one claim. Claims must be credibly supported through the process of argumentation to be persuasive. Aristotle noted that the kinds of claims most speakers make fall into one of three categories. Although many scholars say there are four (or more) types of claims, they are essentially breaking these three types into smaller chucks, which does not seem necessary in most cases.

There are:

- claims to determine the nature or quality of a thing, person, event, etc. (evaluation, reviews, definitions, eulogies, etc.);
- claims to determine the significance of facts—past and scientific (forensics);
- claims to determine future actions (recommendations, policy proposals, etc.).

An assumption is an unstated opinion that is part of the argument. Nearly all arguments contain assumptions. Part of the process of critical reading must is uncovering assumption. *A belief* (religious, moral, cultural, ethical) is not an argument. Neither are personal likes or dislikes. These cannot be argued and should not be considered part of argument. Beliefs are based on certain assumptions or axioms which need not be proved (and are also not successfully argued).

Prejudice is an uninformed opinion because it is based upon insufficient or unexamined evidence. Human beings have many prejudices. However, a prejudice

that persists in the face of overwhelming evidence to the contrary may suggest a person's unwillingness to search for truth and may even indicate a severe mental or emotional handicap and inability to reason.

An implicit argument is not stated outright, but rather the conclusion should be understood based on the claims, appeals and reasoning made by the author. An explicit claim or conclusion is clear and obvious. The author expresses all detail in a way that leavei no doubt to the intended meaning.

Concession. When you concede a point in an argument, you are saying that you actually agree with your opponent on a particular issue. Remember that this is not a sign of weakness. In fact, you are strengthening your ethos appeal because you seem a reasonable person willing to see more than one side of the argument.

Refutation. When you deliberately, directly attack an opponent's argument, point by point, you are said to be "refuting" the argument.

Anticipating and addressing counter-arguments. When making an argument, you must remain aware of what points your opponents will likely take exception to. If you can anticipate what the likely objections will be, and then address them in your argument, you will likely strengthen your position.

6.5 Deductive and inductive arguments

Deductive and inductive reasoning represent the two basic ways of presenting an argument. *Deductive reasoning* begins with a generalization and progresses to a specific case. *Inductive reasoning* begins with a specific case or observation and progresses toward a generalization. Since the type of reasoning used determines how claims are made and supported, understanding the differences between inductive and deductive reasoning is necessary for responding critically to written arguments.

Example:

Deductive: When it rains, John's old car won't start. It's raining. Therefore, John's old car won't start. – Applies a broad generalization to a specific case.

Inductive: John's old car won't start. It's raining. Therefore, John's old car won't start when it's raining. – Uses a specific case to reach a generalization.

What we think of as formal logic is typically deductive. In our everyday reasoning, however, we more often use inductive reasoning.

The table below demonstrates the main differences between deductive and inductive reasoning.

	Deductive Reasoning	Inductive Reasoning
Premises	Stated as facts or general principles ("It is warm in the summer in Spain.").	Based on observations of specific cases ("All crows Knut and his wife have seen are black.").
Conclusion	Conclusion is more special than the information the premises provide. It is reached directly by applying logical rules to the premises.	Conclusion is more general than the information the premises provide. It is reached by generalizing the premises` information.
Validity	If the premises are true, the conclusion must be true.	If the premises are true, the conclusion is probably true.
Usage	More difficult to use (mainly in logical problems). One needs facts which are definitely true.	Used often in everyday life (fast and easy). Evidence is used instead of proved facts.

Table 4.5 Deductive vs. Inductive reasoning

A deductive argument is an argument that is intended by the arguer to be deductively valid, that is, to provide a guarantee of the truth of the conclusion provided that the argument's premises are true. This point can be expressed also by saying that, in a deductive argument, the premises are intended to provide such strong support for the conclusion that, if the premises are true, then it would be impossible for the conclusion to be false. An argument in which the premises do succeed in guaranteeing the conclusion is called a (deductively) valid argument. If a valid argument has true premises, then the argument is said also to be sound. All arguments are either valid or invalid, and either sound or unsound; there is no middle ground, such as being somewhat valid.

Here is a valid deductive argument:

It's sunny in Singapore. If it's sunny in Singapore, then he won't be carrying an umbrella. So, he won't be carrying an umbrella.

The conclusion follows the word "So". The two premises of this argument would, if true, guarantee the truth of the conclusion. However, we have been given no information that would enable us to decide whether the two premises are both true, so we cannot assess whether the argument is deductively sound. It is one or the other, but we do not know which. If it turns out that the argument has a false premise and so is unsound, this won't change the fact that it is valid.

Here is a mildly strong inductive argument:

Every time I've walked by that dog, it hasn't tried to bite me. So, the next time I walk by that dog it won't try to bite me.

An inductive argument is an argument that is intended by the arguer to be strong enough that, if the premises were to be true, then it would be unlikely that the conclusion is false. So, an inductive argument's success or strength is a matter of degree, unlike with deductive arguments. There is no standard term for a successful inductive argument, but this article uses the term "strong." Inductive arguments that are not strong are said to be weak; there is no sharp line between strong and weak. The argument about the dog biting me would be stronger if we couldn't think of any relevant conditions for why the next time will be different than previous times. The argument also will be stronger the more times there were when I did a walk by the dog. The argument will be weaker the fewer times I have walked by the dog. It will

be weaker if relevant conditions about the past time will be different next time, such as that in the past the dog has been behind a closed gate, but next time the gate will be open.

An inductive argument can be affected by acquiring new premises (evidence), but a deductive argument cannot be. For example, this is a reasonably strong inductive argument:

Today, John said he likes Romona.

So, John likes Romona today.

but its strength is changed radically when we add this premise:

John told Felipé today that he didn't really like Romona.

6.6 Rhetorical Syllogisms

The enthymeme is also known as the *rhetorical syllogism*. A normal syllogism has 2 premises and a conclusion. For example one could say the following:

All Men are Mortal (premise)

Socrates is a Man (premise)

Therefore Socrates is a Mortal (conclusion)

This is a valid and sound syllogism. Validity refers to when the conclusion follows from the premises, and a sound argument is a valid argument plus the premises are true. In the rhetorical syllogism one line or more is implied, and therefore not explicitly stated. For example, in the following truncated syllogism the premise "Socrates is a Man" is implied, and still the premises and the conclusion are clear.

All Men are Mortal (premise)

Therefore Socrates is Mortal (conclusion)

But the enthymeme is not simply based on syllogistic logic, although syllogistic logic is a very important part of it. The enthymeme also tugs at the emotions. Lastly it appeals to ones sense of what is right or wrong (e.g., ethics).

The enthymeme is a popular technique of demagogues. People are persuaded to accept as true false beliefs against their will. While such a thing may not seem possible, when one examines the enthymeme one can see why this is so. Central to the enthymeme is understanding *logos*, *pathos* and *ethos* (e.g., logic, emotion and ethics).

First of all, the logical aspect is clear. The syllogism is a tried and true method in logic. But this is not only what makes the enthymeme so treacherous.

One's emotions are engaged. This is so first of all because with the enthymeme that is used, the *auditor* (e.g., the listener) agrees with the premises, agrees with the logical structure, and therefore is compelled to believe that the enthymeme, or truncated syllogism, is in fact valid and sound. Most importantly the auditor themselves supply the missing premise or conclusion. This makes their belief integral in the enthymeme. This fact of agreement with the enthymeme elicits an emotional response, a satisfaction that one's beliefs are validated by logic. Also the enthymeme can also elicit an emotional response when being compelled to accept false premises based on flawed information which may be favourable to the auditor.

Finally this affirmation, this confirmation of the auditor to this unsound truncated syllogism convinces the auditor to agree with the *rhetor* (e.g., the rhetorician) about issues that concern society. The auditor is convinced that this truncated syllogism appeals to them directly and is enshrined in logic, and the auditor can then go so far as to believe that the false agreement with this syllogism goes on to validate oneself and their standing in the community (e.g., ethos).

An Example of an Enthymeme. Former President George H. W Bush offered the following enthymeme when opposing the Civil Rights Bill of 1991. He explicitly states the observation only.

Observation: The bill will promote the use of quotas in the workplace.

Generalization: Quotas give unearned opportunities to minorities.

Inference: White's opportunities will unfairly be given to minorities if the bill passes.

His audience was his fellow Republicans composed disproportionately of whites compared to the Democratic Party. Yet this enthymeme could have a very different meaning if given to an audience composed of minorities.

For example:

Observation: The bill will promote the use of quotas in the workplace.

Generalization: Quotas insure that earned opportunities will be given to minorities.

Inference: Minorities will be treated fairly in the hiring process.

Enthymemes are persuasive independent of the facts of the matter. But it is only ethical when the truncated premise or conclusion is used with the full knowledge of the auditor, that is, where the meaning of the missing premise or conclusion is clearly understood. The facts in the world, determine if the enthymeme not only appears to be ethical, but in fact is ethical.

6.7 Logical fallacies

Informal fallacies are arguments that are fallacious for reasons other than a flaw in the structure of the argument. Below we list several of the most used informal fallacies to look out for when taking part in a debate [40].

Red herring: an attempt to change the subject to divert attention from the original issue. You can see countless examples of this when you watch presidential candidates debate. Example: "Yes, I would absolutely make the wars in Afghanistan and Iraq a priority. But with the unemployment rate as high as it is, we really need to concentrate on domestic issues and creating jobs, and under my plan…."

Ad hominem: attacking the person instead of the argument. The goal is to discredit the argument by discrediting the person advocating the argument. Ad hominem attacks are popular in online discussions, especially when tempers flare. "Well, you're wrong because you're clearly an idiot!" That sort of blatant insult is easy to spot. Harder to detect are arguments that go something like, "Well, I don't believe what Politician X has to say about the tax plan because he has said some absolutely crazy things in the past." It may be true that Politician X has proven himself to be a nut job on a variety of issues, and this may affect his ethos, but it does

not logically disprove what he has to say about the tax plan. He might be wrong on everything but this one issue.

***Argumentum ad populum* –** concluding an argument is true simply because lots of people think it's true. We see this on commercials all the time: "9 out of 10 doctors recommend Acme Brand Toothpaste," or "3 million Brand X Customers Can't be Wrong! Buy Brand X Today."

Appeal to authority - concluding an argument is true because a person holding authority asserts it is true. "Doctor Who is an expert in quantum physics. If he says time travel is possible, then it must be true!"

Appeal to emotion - instead of appealing to reason, the arguer uses emotions such as fear, pity, and flattery to persuade the listener that what he says is true. Wartime propaganda posters are a good example of an appeal to emotion:

Appeal to motive - a conclusion is dismissed by simply calling into question the motive of the person or group proposing the conclusion. You will often see political organizations use this tactic. "The conclusion of Company X's positive report on the safety of natural gas fracking can't be true because they funded the research and have an interest in ensuring there is a positive report." Sure, Company X may have an interest in getting a positive result for natural gas fracking, but just because they have that motive doesn't mean the conclusion they reached is necessarily false. Suspect, yes, but not false.

Appeal to tradition – concluding an argument is true because it has long been held to be true.

Argument from silence – reaching a conclusion based on the silence or lack of contrary evidence. Example: "Aliens must not exist because we haven't made contact with them."

Reductio ad Hitlerum – comparing an opponent or their argument to Hitler or Nazism in an attempt to associate a position with one that is universally reviled. People seem to use this one a lot on the web. Example: "You know who else was a vegetarian? Hitler. Therefore, vegetarianism is bad."

Strawman – an argument based on an misrepresentation of an opponent's position. It's called a strawman because the person sets up a false point (the strawman) that the original arguer never made and expends all his energy attacking *it*, instead of the actual premises of the original argument. Example: "Senator Smith wants to cut funding for the new Air Force fighter jet because he says it's wasteful spending. I disagree with the Senator's stance. Why does Senator Smith want to leave our country defenceless?" Instead of debating whether the jets are actually government waste, the arguer ignores that point and instead substitutes a misrepresented version of the senator's position, i.e. the senator wants to leave our country defenceless.

Appeal to hypocrisy - an argument that a certain position should be disregarded or is wrong, based on the fact that the proposer of the position fails to act in accordance with that position. Example: "Your point that entitlement programs should be eliminated is moot based on the fact that you've received Pell Grants and used food stamps while in college." Sure, it's hard to take someone seriously when

they're simultaneously using government programs and arguing for their elimination, but just because a guy doesn't practice what he preaches, doesn't automatically make what he's preaching false. Instead, the debate should be focused on the pros and cons of government programs themselves.

Slippery Slope: Slippery slopes occur when a person asserts that a relatively small step will lead to a chain of events that result in a drastic change. Example: "If we legalize same sex marriage, what will stop us from legalizing marriage between humans and robots? Or humans and animals?"

Cherry Picking: Fallacy that occurs when a person only uses data that confirms a particular position, while ignoring a significant portion of related cases that contradict that position. For example, a person might argue that a vegan diet prevents cancer while ignoring cases of cultures that eat only meat and have very low cancer rates.

Begging the Question; Fallacy that occurs when the conclusion of an argument is assumed in one of the premises. It's also often called circular reasoning. If one's premises entail one's conclusion, and one's premises are questionable, one is said to beg the question.

Post hoc ergo propter hoc: Latin for "after this, therefore because of this." A fallacy that occurs when someone reaches a conclusion of causation because an event followed another event. Example: "It started to rain after my ice cream cone fell on the ground. Therefore, my ice cream falling on the ground caused it to rain."

False Dilemma: A fallacy that occurs when two conclusions are held to be the only possible options, when in fact there are other options. Example: Senator A: "We either have to cut education spending or else we'll have a huge deficit this fiscal year." Senator B: "Hmmm…there are other options. You could raise taxes or even cut spending in other programs and agencies."

It is important to remember that **rhetoric is fundamentally about persuasion**, and not only about crafting arguments that are perfectly logical. If we were not allowed to use informal fallacies in our rhetoric, two of the three means of persuasion would be off limits – ethos (appeal to the speaker's character) and pathos (appeal to emotions). Both are informal logical fallacies.

Politicians understand that human beings are persuaded more by emotion than by reason. That is why you see politicians use informal fallacies all the time.

Use appeals to emotion or character, but always have some actual facts and sound reasoning to back up those appeals.

Questions for self-assessment.

1. Give a definition of a rhetorical device.
2. Why do speakers use rhetorical devices?
3. What are the most often used figures of speech? Why?
4. What are the figures of speech most difficult to use?
5. What kind of rhetorical devices do politicians prefer?
6. Enumerate the figures of repetition.
7. Give a list of figures of comparison?

8. How is indirect reference to a person, event or piece of literature called?
9. What is the difference between metonymy and metaphor?
10. Explain the essence of synecdoche.
11. How can we describe an argument?
12. What components does an argument include?
13. Enumerate the types of claims.
14. What is deductive / inductive reasoning? Explain the difference.
15. Explain the essence of a rhetorical syllogism.
16. What is a logical fallacy?
17. List the most used informal fallacies.

GLOSSARY

absent history	Any part of history that was not recorded or that is missing. Not everything that happened in the past is accessible to us today, because only some voices were documented and only some perspectives were recorded.
activity dimension	In semantics, the extent of alertness, liveliness, or energy that a word evokes. (See evaluative dimension and potency dimension.)
Afrocentricity	An orientation toward African or African American cultural standards, including beliefs and values, as the criteria for interpreting behaviors and attitudes.
age identity	The identification with the cultural conventions of how we should act, look and behave according to our age.
Anglocentrism	Using Anglo or White cultural standards as the criteria for interpretations and judgments of behaviors and attitudes.
Apartheid	A policy that segregated White and Black people in South Africa.
Ascription	The process by which others attribute identities to an individual.
Assimilation	A type of cultural adaptation in which an individual gives up his or her own cultural heritage and adopts the mainstream cultural identity. (See cultural adaptation.)
Attitudes	An individual's dispositions or mental sets. As a component of intercultural communication competence, attitudes include tolerance for ambiguity, empathy, and nonjudgmentalness. (See also tolerance for ambiguity, empathy, and nonjudgmental.)
avoiding style	A conflict management strategy characterized in U.S. cultural contexts by a low concern for the self and others. In some other cultural contexts, however, this strategy may be seen as tactical in maintaining harmonious relationships.
Avowal	The process by which an individual portrays him- or herself.
Bilingual	The ability to speak two languages fluently or at least competently.
Chronemics	The concept of time and the rules that govern its use.
class identity	A sense of belonging to a group that shares similar economic, occupational, or social status.
co-cultural group	Nondominant cultural groups that exist in a national culture, such as African American or Chinese American.
code switching	A technical term in communication that refers to the phenomenon of changing languages, dialects, or even accents.

cognitive consistency	Having a logical connection between existing knowledge and a new stimulus.
Collectivistic	The tendency to focus on the goals, needs, and views of the ingroup rather than individuals' own goals, needs, and views. (Compare with individualistic.)
colonial histories	The histories that legitimate international invasions and annexations.
Colonialism	(a) The system by which groups with diverse languages, cultures, religions, and identities were united to form one state, usually by European power; (b) the system by which a country maintains power over other countries or groups of people to exploit them economically, politically, and culturally.
Communication	A symbolic process whereby reality is produced, maintained, repaired, and transformed.
communication accommodation theory	The view that individuals adjust their verbal communication to facilitate understanding.
communication ritual	A set form of systematic interactions that take place on a regular basis.
communication style	The metamessage that contextualizes how listeners are expected to accept and interpret verbal messages.
complementarity principle	A principle of relational attraction that suggests that sometimes we are attracted to people who are different from us.
compromise style	A style of interaction for an intercultural couple in which both partners give up some part of their own cultural habits and beliefs to minimize cross-cultural differences. (Compare with consensus style, obliteration style, and submission style.)
compromising style	A conflict management strategy that involves sharing and exchanging information to the extent that both individuals give up something to find a mutually acceptable decision.
conceptual equivalence	The similarity of linguistic terms and meanings across cultures. (See also translation equivalence.)
Conflict	The interference between two or more interdependent individuals or groups of people who perceive incompatible goals, values, or expectations in attaining those ends.
Confrontation	Direct resistance, often to the dominant forces.
conscious competence	One of four levels of intercultural communication competence, the practice of intentional, analytic thinking and learning.
conscious incompetence	One of four levels of intercultural communication competence, the awareness that one is not having success

	but the inability to figure out why.
consensus style	A style of interaction for an intercultural couple in which partners deal with cross-cultural differences by negotiating their relationship. (Compare with compromise style, obliteration style, and submission style.)
contact cultures	Cultural groups in which people tend to stand close together and touch frequently when they interact—for example, cultural groups in South America, the Middle East, and southern Europe. (See noncontact cultures.)
contact hypothesis	The notion that better communication between groups is facilitated simply by putting people together in the same place and allowing them to interact.
core symbols	The fundamental beliefs that are shared by the members of a cultural group. Labels, a category of core symbols, are names or markers used to classify individual, social, or cultural groups.
Creole	The form of language that emerges when speakers of several languages are in long-lasting contact with each other; creole has characteristics of both languages.
critical approach	A metatheoretical approach that includes many assumptions of the interpretive approach but that focuses more on macrocontexts, such as the political and social structures that influence communication. (Compare with interpretive approach and functionalist approach.)
cross-cultural training	Training people to become familiar with other cultural norms and to improve their interactions with people of different domestic and international cultures.
cultural adaptation	A process by which individuals learn the rules and customs of new cultural contexts.
cultural-group histories	The history of each cultural group within a nation that includes, for example, the history of where the group originated, why the people migrated, and how they came to develop and maintain their cultural traits.
cultural imperialism	Domination through the spread of cultural products.
cultural space	The particular configuration of the communication that constructs meanings of various places.
cultural studies	Studies that focus on dynamic, everyday representations of cultural struggles. Cultural studies are multidisciplinary in nature and committed to social change.
cultural texts	Cultural artifacts (magazines, TV programs, movies, and so on) that convey cultural norms, values, and beliefs.
cultural values	The worldview of a cultural group and its set of deeply held beliefs.
Culture	Learned patterns of behavior and attitudes shared by a

	group of people.
culture brokers	Individuals who act as bridges between cultures, facilitating cross-cultural interaction and conflict.
culture industries	Industries that produce and sell popular culture as commodities.
culture shock	A relatively short-term feeling of disorientation and discomfort due to the lack of familiar cues in the environment.
D.I.E. exercise	A device that helps us determine if we are communicating at a descriptive, interpretive, or evaluative level. Only descriptive statements are nonjudgmental.
Deception	The act of making someone believe what is not true.
Demographics	The characteristics of a population, especially as classified by age, sex, and income.
Dialectic	(a) A method of logic based on the principle that an idea generates its opposite, leading to a reconciliation of the opposites; (b) the complex and paradoxical relationship between two opposite qualities or entities, each of which may also be referred to as a dialectic.
dialectical approach	An approach to intercultural communication that integrates three approaches – functionalist (or social science), interpretive, and critical – in understanding culture and communication. It recognizes and accepts that the three approaches are interconnected and sometimes contradictory.
Dialogue	Conversation that is "slow, careful, full of feeling, respectful and attentive" (Wilmot & Hocker, 2001, p. 257).
Diaspora	A massive migration often caused by war, famine, or persecution that results in the dispersal of a unified group.
Discourse	The ways in which language is actually used by particular communities of people, in particular contexts, for particular purposes.
Discrimination	Behaviors resulting from stereotypes or prejudice that cause some people to be denied equal participation or rights based on cultural group membership, such as race.
distance zones	The area, defined by physical space, within which people interact, according to Edward Hall's theory of proxemics. The four distance zones for individuals are intimate, personal, social, and public. (See also proxemics.)
Diversity	The quality of being different.
diversity training	The training meant to facilitate intercultural communication among various gender, ethnic, and racial groups in the United States.

dominating style	A conflict management strategy whereby an individual achieves his or her goal at the expense of others' needs.
electronic colonialism	Domination or exploitation utilizing technological forms.
Emic	A term stemming from phonemic. The emic way of inquiry focuses on understanding communication patterns from inside a particular cultural community or context. (Compare with etic.)
Empathy	The capacity to "walk in another person's shoes."
Enclaves	(a) The territories that are surrounded by another country's territory; (b) cultural minority groups that live within a larger cultural group's territory.
Equivalency	An issue in translation, the condition of being equal in meaning, value, quantity, and so on.
Ethics	Principles of conduct that help govern behaviors of individuals and groups.
ethnic identity	(a) A set of ideas about one's own ethnic group membership; (b) a sense of belonging to a particular group and knowing something about the shared experience of the group.
Ethnocentrism	(a) An orientation toward one's own ethnic group; (b) a tendency to elevate one's own culture above others.
Ethnography	A discipline that examines the patterned interactions and significant symbols of specific cultural groups to identify the cultural norms that guide their behaviors, usually based on field studies.
ethnography of communication	A specialized area of study within communication. Taking an interpretive perspective, scholars analyze verbal and nonverbal activities that have symbolic significance for the members of cultural groups to understand the rules and patterns followed by the groups. (See interpretive approach.)
Etic	A term stemming from phonetic. The etic inquiry searches for universal generalizations across cultures from a distance. (Compare with emic.)
evaluative dimension	In semantics, the value-oriented associations of a word—whether the word has a good or bad meaning for us. (See activity dimension and potency dimension.)
explanatory uncertainty	In the process of cultural adaptation, uncertainty that stems from the inability to explain why people behave as they do. (See cultural adaptation.)
exploratory phase	The second phase of relational development, in which people try to discover commonalities in the other by seeking information about them. (See also orientation phase and stability phase.)

eye contact	A nonverbal code, eye gaze that communicates meanings about respect and status and often regulates turn-taking during interactions.
facial expressions	Facial gestures that convey emotions and attitudes.
field studies	Formal investigations conducted by researchers in the target culture. The purpose of field studies is to gain insiders' insights.
fight approach	A trial-and-error approach to coping with a new situation. (Compare with flight approach.)
flight approach	A strategy to cope with a new situation, being hesitant or withdrawn from the new environment. (Compare with fight approach.)
folk culture	Traditional and nonmainstream cultural activities that are not financially driven.
functional fitness	The ability to function in daily life in many different contexts.
functionalist approach	A study of intercultural communication, also called the social science approach, based on the assumptions that (1) there is a describable, external reality, (2) human behaviors are predictable, and (3) culture is a variable that can be measured. This approach aims to identify and explain cultural variations in communication and to predict future communication. (Compare with critical approach and interpretive approach.)
gender identity	The identification with the cultural notions of masculinity and femininity and what it means to be a man or a woman.
global nomads	People who grow up in many different cultural contexts because their parents relocated.
global village	A term coined by Marshall McLuhan in the 1960s that refers to a world in which communication technology unites people in remote parts of the world.
grand narrative	A unified history and view of humankind.
Heterogeneity	Consisting of different or dissimilar elements.
high-context communication	A style of communication in which much of the information is contained in the contexts and nonverbal cues rather than expressed explicitly in words. (Compare with low-context communication.)
high culture	The cultural activities that are considered elite, including opera, ballet, and symphony. (Compare with low culture, or popular culture.)
Honorific	A term or expression that shows respect.
hyphenated Americans	U.S. Americans who identify not only with being U.S. citizens but also as members of ethnic groups.

Identity	The concept of who we are. Characteristics of identity may be understood differently depending on the perspectives that people take – for example, social psychological, communication, or critical perspectives.
identity management	The way individuals make sense of their multiple images concerning the sense of self in different social contexts.
Immigrants	People who come to a new country, region, or environment to settle more or less permanently. (Compare with sojourners.)
Incompatibility	A state of incongruity in goals, values, or expectations between two or more individuals.
Individualistic	The tendency to emphasize individual identities, beliefs, needs, goals, and views rather than those of the group. (Compare with collectivistic.)
integrating style	A conflict management strategy characterized by the open and direct exchange of information in an attempt to reach a solution acceptable to both parties.
Integration	A type of cultural adaptation in which individuals maintain both their original culture and their daily interactions with other groups. (See also cultural adaptation.)
intercultural alliances	Bonds between individuals or groups across cultures characterized by a shared recognition of power and the impact of history and by an orientation of affirmation.
intercultural communication	The interaction between people of different cultural backgrounds.
intercultural competence	The ability to behave effectively and appropriately in interacting across cultures.
intercultural conflict	Conflict between two or more cultural groups.
intercultural identity	Identity based on two or more cultural frames of reference.
intercultural relationships	Relationships that are formed between individuals from different cultures.
Interdisciplinary	Integrating knowledge from different disciplines in conducting research and constructing theory.
Interlanguage	A kind of communication that emerges when speakers of one language are speaking in another language. The native language's semantics, syntactics, pragmatics, phonetics, and language styles often overlap and create a third way of communicating.
Intermediary	In a formal setting, a professional third party, such as a lawyer, real estate agent, or counselor, who intervenes when two parties are in conflict. Informal intermediaries may be friends or colleagues who intervene.

international conflicts	Conflicts between two or more nations.
Interpellation	The communication process by which one is pulled into the social forces that place people into a specific identity.
Interpretation	The process of verbally expressing what is said or written in another language.
interpretive approach	An approach to intercultural communication that aims to understand and describe human behavior within specific cultural groups based on the assumptions that (1) human experience is subjective, (2) human behavior is creative rather than determined or easily predicted, and (3) culture is created and maintained through communication. (Compare with critical approach and functionalist approach.)
Intimacy	The extent of emotional closeness.
Knowledge	As an individual component of intercultural communication competence, the quality of knowing about oneself (that is, one's strengths and weaknesses), others, and various aspects of communication.
language acquisition	The process of learning language.
language policies	Laws or customs that determine which language will be spoken, when and where.
lingua franca	A commonly shared language that is used as a medium of communication between people of different languages.
linguistic knowledge	Knowledge of other languages besides one's native language or of the difficulty of learning a second or third language.
long-term refugees	People who are forced to relocate permanently because of war, famine, and oppression.
low-context communication	A style of communication in which much of the information is conveyed in words rather than in nonverbal cues and contexts. (Compare with high-context communication.)
low culture	The non-elite activities seen as the opposite of high culture – for example, movies, rock music, and talk shows. In the past, low culture was considered unworthy of serious study. With the rise of cultural studies, however, the activities that are associated with low culture have become important representations of everyday human lives. (Compare with high culture. See also popular culture.)
Macrocontexts	The political, social, and historical situations, backgrounds, and environments that influence communication.
Marginalization	A type of cultural adaptation in which an individual

	expresses little interest in maintaining cultural ties with either the dominant culture or the migrant culture. (See cultural adaptation.)
masculinity/femininity value	A cultural variability dimension that concerns the degree of being feminine – valuing fluid gender roles, quality of life, service, relationships, and interdependence – and the degree of being masculine – emphasizing distinctive gender roles, ambition, materialism, and independence.
media imperialism	Domination or control through media.
Mediation	The act of resolving a conflict by having someone intervene between two parties.
melting pot	A metaphor that assumes that immigrants and cultural minorities will be assimilated into the U.S. majority culture, losing their original cultures.
Metamessage	The meaning of a message that tells others how they should respond to the content of our communication based on our relationship to them; also known as tonal coloring.
Metaphor	Figure of speech that contains implied comparisons, in which a word or a phrase ordinarily and primarily used for one thing is applied to another.
Migrant	An individual who leaves the primary cultural context in which he or she was raised and moves to a new cultural context for an extended time. (See also immigrant and sojourner.)
minority identity	A sense of belonging to a nondominant group.
Mobility	The state of moving from place to place.
model minority	A positive stereotype that characterizes all Asians and Asian Americans as hardworking and serious and so a "good" minority.
modernist identity	The identity that is grounded in the Western tradition of scientific and political beliefs and assumptions – for example, the belief in external reality, democratic representation, liberation, and independent subjects.
Motivation	As an individual component of intercultural communication competence, the desire to make a commitment in relationships, to learn about the self and others, and to remain flexible.
multicultural identity	A sense of in-betweenness that develops as a result of frequent or multiple cultural border crossings.
Multilingual	The ability to speak more than two languages fluently or at least competently.
national history	A body of knowledge based on past events that influenced a country's development.

national identity	National citizenship.
Nativistic	Extremely patriotic to the point of being anti-immigrant.
nominalist position	The view that perception is not shaped by the particular language one speaks. (Compare with relativist position and qualified relativist position.)
noncontact cultures	Cultural groups in which people tend to maintain more space and touch less often than people do in contact cultures. For instance, Great Britain and Japan tend to have noncontact cultures. (See contact cultures.)
Nonjudgmental	Free from evaluating according to one's own cultural frame of reference.
Norms	The rules that people follow or the standards to which they adhere as members of a culture.
obliging style	A conflict management strategy characterized by playing down differences and incompatibilities while emphasizing commonalities.
obliteration style	A style of interaction for an intercultural couple in which both partners attempt to erase their individual cultures in dealing with cultural differences. (Compare with compromise style, consensus style, and submission style.)
orientation phase	The first phase of relational development, in which people use categorical or noninterpersonal information, including social role, age, and similarity to others. (See also exploratory phase and stability phase.)
Pacifism	Opposition to the use of force under any circumstances.
Paradigm	A framework that serves as the worldview of researchers. Different paradigms assume different interpretations of reality, human behavior, culture, and communication.
Perception	The process by which individuals select, organize, and interpret external and internal stimuli to create their view of the world.
Performative	Acting or presenting oneself in a specific way so as to accomplish some goal.
Phonetics	The study of the sound system of a language.
Pidgin	A mixed language incorporating the vocabulary of one or more languages, having a very simplified form of the grammatical system of one of these, and not used as the main language of any of its speakers.
political histories	Written histories that focus on political events.
popular culture	A new name for low culture, referring to those systems or artifacts that most people share and that most people know about, including television, music, videos, and popular magazines.

Postcolonialism	An intellectual, political, and cultural movement that calls for the independence of colonialized states and also liberation from colonialist ways of thinking.
postmodern cultural spaces	Places that are defined by cultural practices—languages spoken, identities enacted, rituals performed—and that often change as new people move in and out of these spaces.
potency dimension	In semantics, the degree to which a word evokes a strong or weak reaction.
power distance	A cultural variability dimension that concerns the extent to which people accept an unequal distribution of power.
Pragmatics	The study of how meaning is constructed in relation to receivers and how language is actually used in particular contexts in language communities.
predictive uncertainty	A sense of uncertainty that stems from the inability to predict what someone will say or do.
Prejudice	An attitude (usually negative) toward a cultural group based on little or no evidence.
Processual	Refers to how interaction happens rather than to the outcome.
Proxemics	The study of how people use personal space.
proximity principle	A principle of relational attraction suggesting that individuals tend to develop relationships with people with whom they are in close contact.
qualified relativist position	A moderate view of the relationship between language and perception. This position sees language as a tool rather than a prison.
qualitative methods	Research methods that attempt to capture people's own meanings for their everyday behavior in specific contexts. These methods use participant observation and field studies.
quantitative methods	Research methods that employ numerical indicators to capture and ascertain the relationships among variables. These methods use survey and observation.
racial identity	Identifying with a particular racial group. Although in the past racial groups were classified on the basis of biological characteristics, most scientists now recognize that race is constructed in fluid social and historical contexts.
regional identity	Identification with a specific geographic region of a nation.
Regionalism	Loyalty to a particular region that holds significant cultural meaning for that person.
relational learning	Learning that comes from a particular relationship but

	generalizes to other contexts.
relational messages	Messages (verbal and nonverbal) that communicate how we feel about others.
relativist position	The view that the particular language individuals speak, especially the structure of the language, shapes their perception of reality and cultural patterns.
religious identity	A sense of belonging to a religious group.
rhetorical approach	A research method, dating back to ancient Greece, in which scholars try to interpret the meanings or persuasion used in texts or oral discourses in the contexts in which they occur.
Sapir-Whorf hypothesis	The assumption that language shapes our ideas and guides our view of social reality. This hypothesis was proposed by Edward Sapir, a linguist, and his student, Benjamin Whorf, and represents the relativist view of language and perception. (See relativist position.)
Segregation	The policy or practice of compelling groups to live apart from each other.
self-disclosure	Revealing information about oneself.
self-knowledge	Related to intercultural communication competence, the quality of knowing how one is perceived as a communicator, as well as one's strengths and weaknesses.
self-reflexivity	A process of learning to understand oneself and one's position in society.
semantic differential	A way of measuring the attitude or affective meaning of a word, based on three dimensions – value, potency, and activity.
Semantics	The study of words and meanings.
Semiosis	The process of producing meaning.
Semiotics	The analysis of the nature of and relationships between signs in language.
Separation	A type of cultural adaptation in which an individual retains his or her original culture while interacting minimally with other groups. Separation may be voluntary, or it may be initiated and enforced by the dominant society, in which case it becomes segregation.
short-term refugees	People who were forced for a short time to move from their region or country.
Signifiers	In semiotics, the culturally constructed, arbitrary words or symbols that people use to refer to something else. (See semiotics.)
Signs	In semiotics, the meanings that emerge from the combination of signifiers and signifieds.

similarity principle	A principle of relational attraction suggesting that individuals tend to be attracted to people whom they perceive to be similar to themselves.
social conflict	Conflict that arises from unequal or unjust social relationships between groups.
social movements	Organized activities in which individuals work together to bring about social change.
social positions	The places from which people speak that are socially constructed and thus embedded with assumptions about gender, race, class, age, social roles, sexuality, and so on.
social reproduction	The process of perpetuating cultural patterns.
Sojourners	People who move into new cultural contexts for a limited period of time and for a specific purpose, such as for study or business.
source text	The original language text of a translation. (See also target text.)
stability phase	The last phase of relational development, in which interactions are more intense and active, and conversations have more depth and breadth.
Status	The relative position an individual holds in social or organizational settings.
Stereotypes	Widely held beliefs about a group of people.
submission style	A style of interaction for an intercultural couple in which one partner yields to the other partner's cultural patterns, abandoning or denying his or her own culture.
symbolic significance	The importance or meaning that most members of a cultural group attach to a communication activity.
Syntactics	The study of the structure, or grammar, of a language.
target text	The new language text into which the original language text is translated. (See also source text.)
textual analysis	Examination of cultural texts such as media – TV, movies, journalistic essays, and so on.
tolerance for ambiguity	The ease with which an individual copes with situations in which a great deal is unknown.
Translation	The process of producing a written text that refers to something said or written in another language.
translation equivalence	The linguistic sameness that is gained after translating and back-translating research materials several times using different translators.
Transnationalism	The activity of migrating across the borders of one or more nation-states.
Transpection	Cross-cultural empathy.
U-curve theory	A theory of cultural adaptation positing that migrants go

	through fairly predictable phases – excitement/anticipation, shock/disorientation, adaptation in adapting – to a new cultural situation.
uncertainty avoidance	A cultural variability dimension that concerns the extent to which uncertainty, ambiguity, and deviant ideas and behaviors are avoided.
uncertainty reduction	The process of lessening uncertainty in adapting to a new culture by seeking information.
unconscious competence	One of four levels of intercultural communication competence, the level at which an individual is attitudinally and cognitively prepared but lets go of conscious thought and relies on holistic cognitive processing.
unconscious incompetence	One of four levels of intercultural communication competence, the "be yourself" level at which there is no consciousness of differences or need to act in any particular way.
Variable	A concept that varies by existing in different types or different amounts and that can be operationalized and measured.
W-curve theory	A theory of cultural adaptation that suggests that sojourners experience another U-curve upon returning home.
Worldview	Underlying assumptions about the nature of reality and human behavior.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

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