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Martin Luther King Jr's Delivery Style in Political Context: A Critical Discourse Analysis

Abstract

The effect(s) of delivery style may be in the form of punctuation and accentuation of speech, or they may be of subtler nature like adding emotion and force to utterance(s). This article then, investigates the position of paralinguistic factors: pace of delivery, pitch, intensity and pause pattern in King Martin Luther's speech "Have a Dream" in political context. These factors carry attitude, psychological condition and emotional state of the speaker to the audience and affect their attitudes and emotions. These factors have been called the factors of delivery style because they can be used only in spoken language. These factors are the physical properties of speech and thus they are observable. These factors, then will be analyzed and studied with the help of van Dijk Model of CDA to answer To what extent the ideology of Martin Luther King Jr is reflected through the paralinguistic choices "I Have Dream". In terms of the findings, the analysis found that persuasion is not the result of the use of the persuasive strategies in words and syntax alone as delivery style also plays an important role in persuasion. Pace of delivery along with pitch intensity and pause pattern are the main components of political speech delivery style for persuasive end. Moreover, the delivery style adds certain effect to other rhetorical strategies. Martin Luther King Jr. is a master of speech delivery style as he makes the best persuasive use of pace, pause, pitch and intensity in his speech.

Keywords: Political Discourse, Persuasion, Paralinguistic Features, CDA.

Introduction

Persuasion is not the result of the use of the persuasive strategies in words and syntax alone as delivery style also plays an important role in persuasion. The delivery style adds certain effect to other rhetorical strategies. These effects may be in the form of punctuation and accentuation of speech, or they may be of subtler nature like adding emotion and force to utterance. Voice, body movement, gesture, eye contact and energy play crucial role in the performance of a public speech (Nowak 2004: 5-55). As the focus

of this research is only on the linguistic part of the performance of speech, speech and its components will be chosen for further discussion.

Aristotle attaches very high importance to delivery style of a speech. He recognized the importance of volume, pitch change, and rhythm in the delivery of speech. He says:

It is a matter of how the voice should be used in expressing each emotion, sometimes loud and sometimes soft or intermediate, and how the pitch accents [*tonoi*] should be intoned, whether as acute, grave, or circumflex, and what

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rhythms should be expressed in each case; for [those who study delivery] consider three things, and these are volume, change of pitch [*harmonia*], rhythm. (Aristotle translated by Kennedy 2007: 195).

Aristotle feels that these things are necessary in the delivery as these delivery techniques are capable of changing the opinion of the audience because the audience are mostly corrupt and become biased towards the orator whose style they like (ibid: 197-98). In voice, the speaker needs to have audible volume with proper pitch variation, clarity in speech with complete pronunciation of words, moderate pace with variation and pauses, and emphasis with pitch change, volume variation and lengthening of vowel in the words he emphasizes (Nowak 2004: 5-14). A speaker should use proper periods and pauses in speech otherwise his speech will become tiresome and boring. The periods should be placed in such a way that meaning is not distorted and the audience grasps the utterance easily (Kennedy 2007: 215). Pauses are essential components of a speech as they are helpful for both speaker and the audience. A pause helps the speaker in getting a moment to guess the response of the audience. A pause gives the listener time to connect to the words and grasp their meaning. In the happy moments of pauses the meaning happens and a common ground emerges (Nowak 2004: 5-14).

The present work focuses on the study of deliberative public speech, which affects audience's attitude and behavior regarding some issue. Public speech has been an area of study of discourse analysts, behavioural psychologists, and rhetoricians. The study aims to study the speech delivery style in terms of pace, pitch, intensity and pause patterns with a view to understanding the relationship of these paralinguistic factors with persuasive strategies, which enable the public speaker to affect the attitude and behavior of the audience as the speaker desires. Particularly, the study tries to find the different patterns of pace, pitch, intensity and pause in different units of Martin Luther King Jr. speech "I have a dream"? On the basis of van Dijk's model of CDA. The reason behind employing van Dijk's model of CDA is that we believe that political discourse is an ideological discourse designs for certain persuasive purpose(s).

This closing speech was live telecast on major television networks. On the steps of the Lincoln Memorial, King invoked the name of Lincoln in his 'I Have a Dream' speech. This speech is credited with mobilizing supporters of desegregation and prompted the 1964 Civil Rights Act. The next year, King was awarded the Nobel Peace Prize. Hence, the speaker and his speech in particular is researchable and deserve

a critical investigation to the use of paralinguistic features on the basis of van Dijk's thoughts of Critical Discourse Analysis (CDA). In the study of language, discourse can be defined as the use of speech pattern in social context within a community (Sipra & Rashid, 2013).

Simply, the major focus of a critical analysis is to evaluate the things¹, as social practice (i.e., the speech) that presented in social / political context. In doing so, the analysis breaks down the data into pieces in order to uncover overt or more often, covert inequalities in social relationships. Social practice 'implies a dialectical relationship between a particular discursive event and the situation(s), institution(s), and social structure(s) which frame it' (Fairclough and Wodak, 1997: 258).

Literature Review

Meaning is not essentially inherent in a word or expression but it is given to the words and expressions by a shared understanding of a linguistic community, and paralinguistic cues play a major role in attributing some meaning to them. Even a pause can significantly affect the meaning of an utterance. Furthermore, Roman orthographic system does not have such notations through which the paralinguistic features can be represented in written texts. As language is primarily spoken and the spoken discourses, such as drama, conversation, and public speech, cannot be analyzed impartially without considering its phonological and paralinguistic features, as a change in tone and occurrence of pause can significantly change the meaning of an utterance. Hence, takes care of paralinguistic features in political speeches is necessary in view the purpose and the nature of the current work.

1. Pace of Delivery

The pace of delivery in different units of speech has been studied in terms of words delivered per second in order to understand the variation in pace in different units of speech. This variation of pace makes an important contribution in the speech delivery style of a speaker and it adds to the meaning of the speech. The aim of studying the pace patterns was to understand the ways in which the political speakers varied their pace in different parts of their speeches.

¹The linguistic analysis of connected writing and speech, and recently visual.

2. Pitch

Pitch may be defined as frequency of vibration of vocal cords per second. Pitch is measured in hertz. In this research the term 'pitch variation' has been used to denote the difference between the pitch recorded in two subsequent MUUs. Pitch variation was studied in different MUUs as pitch affects the meaning of an utterance.

Pitch variation is also related to the speaker's attitude towards the audience and has some emotive connotations. Pitch and pitch variation have been studied in order to see their relation with various sub-intentions and strategies in the speeches and their emotive connotations.

3. Intensity

The term 'intensity' has been used to denote the loudness of a sound, which is affected by the breath force used in speaking a particular utterance. The mean intensity of each MUU in every speech has been calculated in terms of decibel (dB) per second with the help of PRAAT. The pattern of intensity of sound and its variations have also been studied with an aim to get a better understanding of speech delivery styles of the select speakers, as intensity makes an important component of the delivery style of a speech and also affects the meaning of an utterance.

4. Pause

The length of pauses in the speech has been analyzed and studied in order to understand its effect on meaning and style in a speech.

A pause is defined as a period of silence that punctuates the stretches of utterance. Speech is an event that takes place in real time domain and a well-timed pause communicates more meaning than words. Hence, pauses are complementary to speech in nature. These pauses give the speaker time for gathering thought and studying the verbal and non-verbal feedback from the audience. The audience use these pauses for decoding and analyzing the meaning of the utterance. Orators vary the length and position of pauses on the basis of information structure. Pauses, normally, occur between all topical units and directly after the topic-introducing phrase or clause (Swerts & Geluykens 1994: 37).

What is absent sometimes becomes more significant than what is represented through words. So, the words can be seen as directing attention to the meaning which they themselves fail to capture. Silences and pauses help the

listener to arrive at the meaning what the words strive to communicate (Mortley 1986: 110). Variation in pause length saves the speech from being monotonous and also affects the emotions of the audience.

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is a type of analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality (van Dijk 2001: 352).

Critical Discourse Analysis presupposes the presence of inequality and power difference in society. The elite and the powerful class, group or individual, always try to 'dominate' and 'control' the weaker class, group or individual. This control may pertain to action and cognition, which means, that the dominant group may limit the freedom of action of others, and also influence their way of thinking (van Dijk 1993: 254).

More effective control is cognitive, which is enacted by persuasion, dissimulation, and manipulation. For this purpose, the elite use different techniques in their communication and behaviour. CDA focuses on the discursive strategies that legitimize and 'naturalize' the social order and relations of inequality (Fairclough 1985 cited in van Dijk, 1993: 254). Many times dominance is hegemonized when the dominated class accepts this inequality as natural and legitimate.

Mostly those who have access to discursive resources become dominant. (van Dijk 1993: 255). Thus, the more access to various discourse genres, contexts, participants and audience, the more powerful the social groups, institutions and elites are. Similarly, lack of power of a group or society can also be measured by its lack of access to discourse (van Dijk 1993: 256). There are many ways of enacting this power. One way of enacting this power is through the control of the occasion, time, place, setting and absence of participants. Less powerful people are less quoted and less spoken about (van Dijk 1993: 260).

On the basis of the shared code and linguistic culture, the speakers or the writers use language for making their intention clear. "Language makes links between itself and the situation; and discourse becomes possible because the speaker or writer can produce a text and the listener or reader can recognize one" (Halliday 1971:334).

The purpose of CDA is to analyze and expose how social inequalities are enacted and expressed through language, and thus to generate consciousness and to bring about the change.

Thus, it can be deduced that CDA is not neutral, unbiased and scientific as a CDA analyst often has clear social, economical or political motives (Wodak 2006: 4-5; Wodak & De Cillia 2006: 713-714). A CDA analyst approaches a text with a clear ideology and sees in the text only what he wants to see.

Methodology and Data Collection

Public speech and rhetoric remained a neglected art for centuries. In the modern age it again caught the attention of the scholars and orators. The main reason of this sudden popularity of the study of public speech and persuasive use of language is the democratization of most of the countries and globalization in the field of trade and commerce. Public speech plays very important role in getting a person elected as a public representative. Hence, this art became very necessary for political leaders.

A lot of research has been done in the area of political discourse analysis. Most of these researches used the framework of Critical Discourse Analysis and tried to explore the speeches in terms the factors like dominance, inequality, and subjugation (Long 2011; Alfayez 2009; Murlikrishnan 2011) and a few others tried to use a mixture of Aristotelian and CDA approach (Wells 1996). All these researchers treated the public speeches as a written text in their analysis and did not attach any importance to the paralinguistic factors like pace, pitch, pauses, and intensity, which considerably affect meaning in a speech. Furthermore, they approached the speeches with a pre-conceived notion of CDA, which hardly permitted them to think without a bias. So, there is still scope of researching the public speeches of select powerful politicians, with a view to understanding their paralinguistic strategies, which they have used in persuading the masses and influencing their decisions.

The present work focuses on the study of deliberative public speech, which affects audience's attitude and behavior regarding some issue. Public speech has been an area of study of discourse analysts, behavioural psychologists, and rhetoricians. The study aims to study the speech delivery style in terms of pace, pitch, intensity and pause patterns with a view to understanding the relationship of these paralinguistic factors with persuasive strategies, which enable the public speaker to affect the

attitude and behavior of the audience as the speaker desires.

Particularly, the study tries to find the different patterns of pace, pitch, intensity and pause in different units of Martin Luther King Jr. speech "I have a dream"? On the basis of van Dijk's model of CDA. The reason behind employing van Dijk's model of CDA is that we believe that political discourse is an ideological discourse designs for certain persuasive purpose(s).

Martin Luther King Jr., has been selected for the purpose of the study. Popularity and availability of recorded his speeches were the criteria of selecting his speeches. A brief introduction to the speech is given below. "I have a Dream" is the most famous speech of Martin Luther King Jr., the leader of the movement for racial equality in America in 1950s and 1960s. This speech was delivered before assembled masses at Lincoln Memorial on 28th August, 1963. The following year he was awarded the Nobel Peace Prize.

This speech won huge support of the masses for the movement and prompted the 1964 Civil Rights Act. These speech has been retrieved from authentic websites. The speech titled 'I have a Dream' of Martin Luther King Junior has been downloaded from the website www.americanrhetoric.com.

This speech ranks the first among the 100 best speeches in American history. This speech has been given the first rank among 100 best speeches of the 20th century in the list published on www.americanrhetoric.com

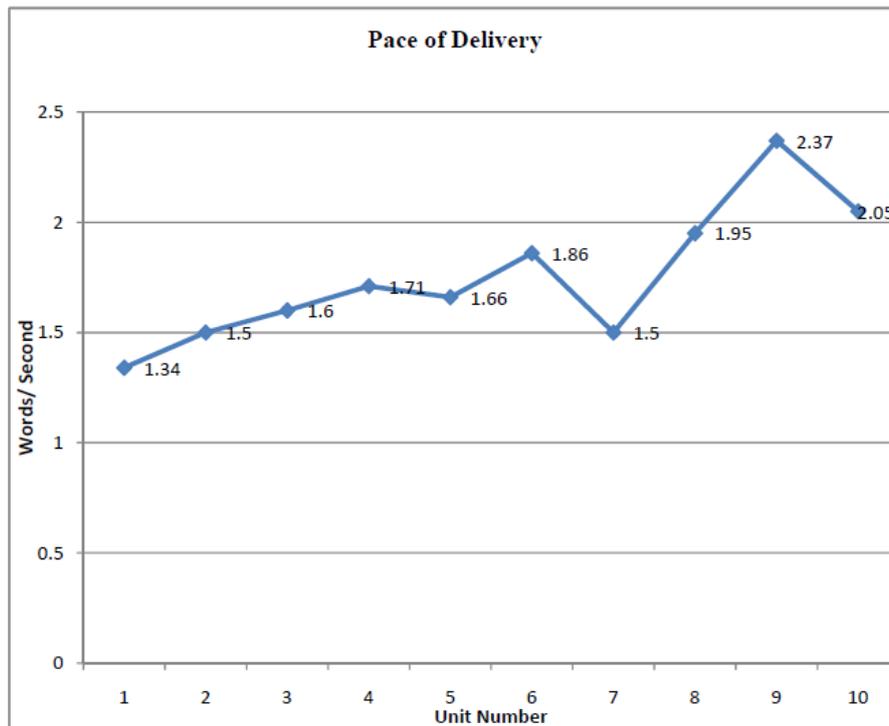
Findings and Discussions

This section sheds light on the use of paralinguistic factors of pace of delivery along with pitch intensity and pause pattern in Martin Luther King Jr's "I Have Dream".

Pace of Delivery

The pace of delivery is a very important factor of the speech delivery style. The pace of delivery gives some hints about how a speaker sees himself in a discourse situation and how he sees the issues involved in the discourse. The pace of delivery has been studied in terms of words delivered per second.

When we studied the pace patterns in all 10 units of King Jr.'s speech, a variation in pace of delivery has been observed in various units of this speech. The pace of delivery in terms of words uttered per second has been found constantly increasing with exceptions of unit 7 and unit 10 as we can see in the graph below.



Martin Luther King Jr. begins his speech with a slow pace as he tries to connect to the audience and establish his common ground with them. He seems to be in no hurry and completely in self-control, which shows his gravity and maturity. He delivers unit 1 of the speech in a slow pace of 1.34 words per second. As he feels connected to the audience, he increases his pace slowly and strategically. In unit 2, his average pace is 1.5 words per second and in unit 3 and unit 4 he further accelerates it reaching an average of 1.6 words per second and 1.71 words per second respectively. However, unit 5 sees a small dip in pace as it slightly comes down to 1.66 words per second. These are the units in which King Jr. tries to amplify his issue and stir the emotion of anger. But this slight dip in unit 5 is momentary and again in unit 6, the speaker speeds up his delivery hitting a speed of 1.86 words per second. This pattern of pitch seems to hint that the strategies of the emotion of anger and amplification seems to be associated with fast pace.

In unit 7 the pattern of pace seems changed as the pace drops to 1.5 words per second. This drop in pace may be explained considering that in this unit the speaker introduces a completely new theme and his emotions of anger and revenge have subsided. Some regard that a new speech within a speech starts in this unit. This unit is so important that the speech is titled after the frequent repetition of "I have a dream" in this unit. Moreover, the orator assumes the role of a visionary prophet and tries to reestablish his gravity and seriousness in this unit. This gravity

is established with the help of slow pace and prophetic tone so his prophetic exhortation is slow and effective.

Again in Unit 8, which is an extension of the theme of unit 7, the pace of delivery increases to 1.95 words per second as the audience is swept in a surge of enthusiasm, hope and emotion. Unit 9 is delivered in a top pace of 2.37 words per second. The speaker is in full enthusiasm and he motivates the audience to keep hope and agitate for equality. The pauses are short and utterance units are long lending high tempo to this speech unit. In the concluding speech unit, the pace slightly comes down to 2.05 words per second. The speaker wonderfully controls his pace of utterance units with proper location of pauses. As he reaches the end of the speech, the audience knows nothing but to applaud on the success of the speech and the speaker. The general observation indicates that the pace of delivery shows a rising pattern as four units after unit 5 have a higher pace than the average 1.754 words per second.

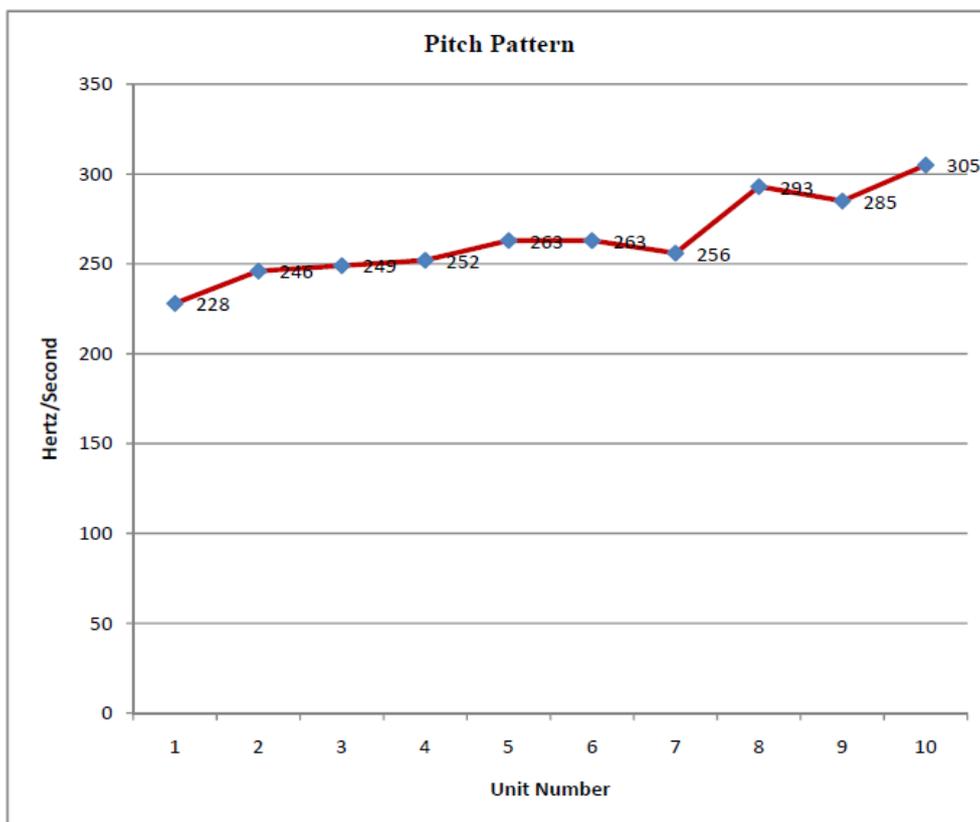
Pitch

The study of pitch pattern is very important for the study of speech delivery style. The main function of pitch is the accentuation of certain parts in speech. Certain parts of the utterance are focused upon by the use of pitch prominence (Brown and Yule 1983:164). Furthermore, pitch may also be found related to moods and emotions of the speaker. So the patterns of pitch were analyzed with a view to getting some insight into the pitch distribution in the delivery of

different units and observing their association with various persuasive strategies.

When the pitch pattern was studied in different units of speech, a pattern of constant rise in pitch was found in the sequence of speech units. The lowest mean pitch has been

recorded in unit 1 of the speech, while the highest pitch has recorded in the last speech unit. King Jr. starts his speech with a gravity of low pitch in his voice, as we can see in the graph below.



In unit 1, the mean pitch is recorded 228 Hertz, which is far below the mean pitch of the entire speech, which is 264 Hertz per second. Low pitch has traditionally been associated with gravity and power. So the use of low pitch in the first unit may indicate that the speaker has certain gravity in his personality and he is in complete self-control. Connecting to the audience, establishing trustworthiness, and introducing the issue are the main sub-intentions in this unit. The gravity of low pitch is suitable for establishing trustworthiness and connecting the audience. Low pitch also leaves a scope for pitch rise when the speaker would like to appeal to emotions in the subsequent units of the speech.

In unit 2 of the speech, a slight pitch rise is seen as the mean pitch is recorded 246 Hertz, which is 18 Hertz below the mean pitch of the speech. The speaker seems to warm up the audience in this speech unit stirring their anger slowly by describing cheque metaphor in intermediate pitch. The orator has already established his connection with the audience in unit 1. Now he slowly raises his pitch to add some force to his speech. Amplification of the issue and appealing to emotion of anger are the

main sub-intentions in this unit. This rise in pitch can also be associated with these sub-intentions as high pitch seems to add force to the rhetorical strategies used for the purpose of realizing these sub-intentions.

In unit 3 the pitch further rises slightly and the mean pitch is recorded 249 Hertz per second, which is 15 Hertz below the mean pitch of the full speech. This unit is also related to the sub-intentions of amplification of the issue and appeal to emotion of anger. The rise in pitch again gives the hint that these sub-intentions require force, which is added by high pitch. Similarly, in unit 4 and unit 5 a constant pitch rise is seen, and the mean pitch is recorded 252 Hertz and 263 Hertz respectively. In these units the speaker appeals to emotion of anger by mentioning social injustice to the Negro community. The mean pitch of unit 6 is the same as that of the previous unit. The high pitch can again be attributed to the emotion of anger and forceful demand for justice and equality.

In unit 7 the pitch drops to 256 Hertz. The similar pattern is seen in the pace of delivery also. This phenomenon may be attributed to the prophetic tone and content of this unit. This unit

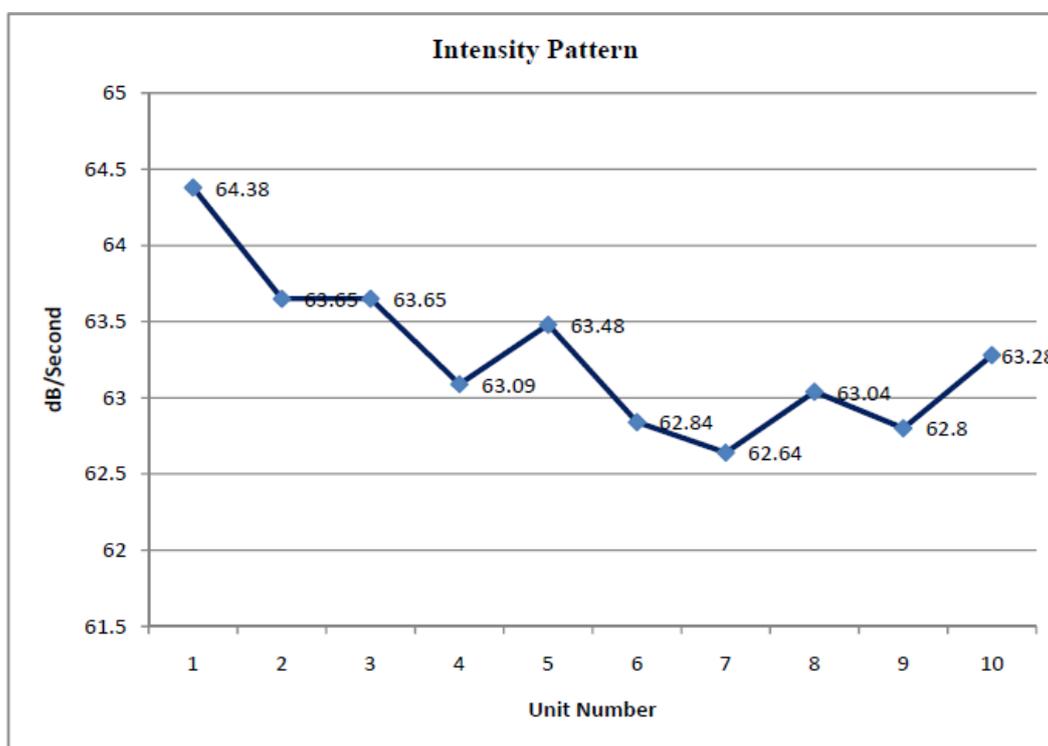
does not stir the emotion of anger in which high pitch is required. In unit 8 the pitch shoots to 293 Hertz per second, which is 29 Hertz above the average mean pitch of the speech. In unit 9 the mean pitch is recorded 285 Hertz, which is 21 Hertz above the average mean pitch while in the last unit the pitch shoots to 305 Hertz, which is 41 Hertz above the average. This sharp rise in pitch may be attributed to surge of emotion and enthusiasm.

Intensity

The intensity of speech also makes a significant contribution in the speech delivery style of a speaker. It indicates the force that the speaker invests in the delivery of speech units. The force added by increasing the intensity of speech affects the reception and interpretation of a particular utterance. Since the intensity of speech may carry the attitudes and emotions of the speaker and it also contributes in punctuation

and accentuation, the study of intensity variation in the delivery of different speech units may yield some interesting results.

The patterns of intensity of speech have been studied in Martin Luther King Jr.'s 'I Have a Dream' speech in order to understand the intensity distribution in the delivery of different speech units. An attempt has also been made to relate the variation of intensity with various persuasive strategies used for realizing various sub-intentions in the speech. When the intensity of voice in different units of King Jr.'s speech was studied, a pattern of falling intensity was noticed as the speaker progressed in his speech. The highest intensity has been recorded in unit 1 and the lowest intensity has been recorded in unit 7. It is interesting to note that this phenomenon is reverse to the patterns of pace and pitch, which show a rising tendency. as we can see in the graph below.



Martin Luther King Jr. begins his speech with a high intensity and a low pitch and pace. In this unit the mean intensity is recorded 64.38 dB which is far above the mean intensity of the entire speech, which is 63.285 dB. This high intensity indicates that the orator has a high level of energy in the opening part. In unit 2 and unit 3 a sharp fall in intensity of voice can be observed as it is recorded 63.65 dB and in unit 4 the intensity further drops and is recorded 63.09 dB.

This high intensity in the opening parts of the speech can be explained in relation to the pitch patterns and the pause patterns. King Jr.

uses low pitch and slow pace in the opening units in order to show his gravity, seriousness and confidence. For showing himself relaxed and in complete self-control his pauses are frequent and long. Low pitch requires a forceful air-stream and long pauses give the speaker enough time to charge his lungs with fresh air which is extremely required for high intensity of voice. From this discussion it can be deduced that intensity is reversely related to pitch in the delivery of speech. In addition to this, persuasive intention of showing gravity and seriousness in

tone for establishing trustworthiness may also be associated with high intensity.

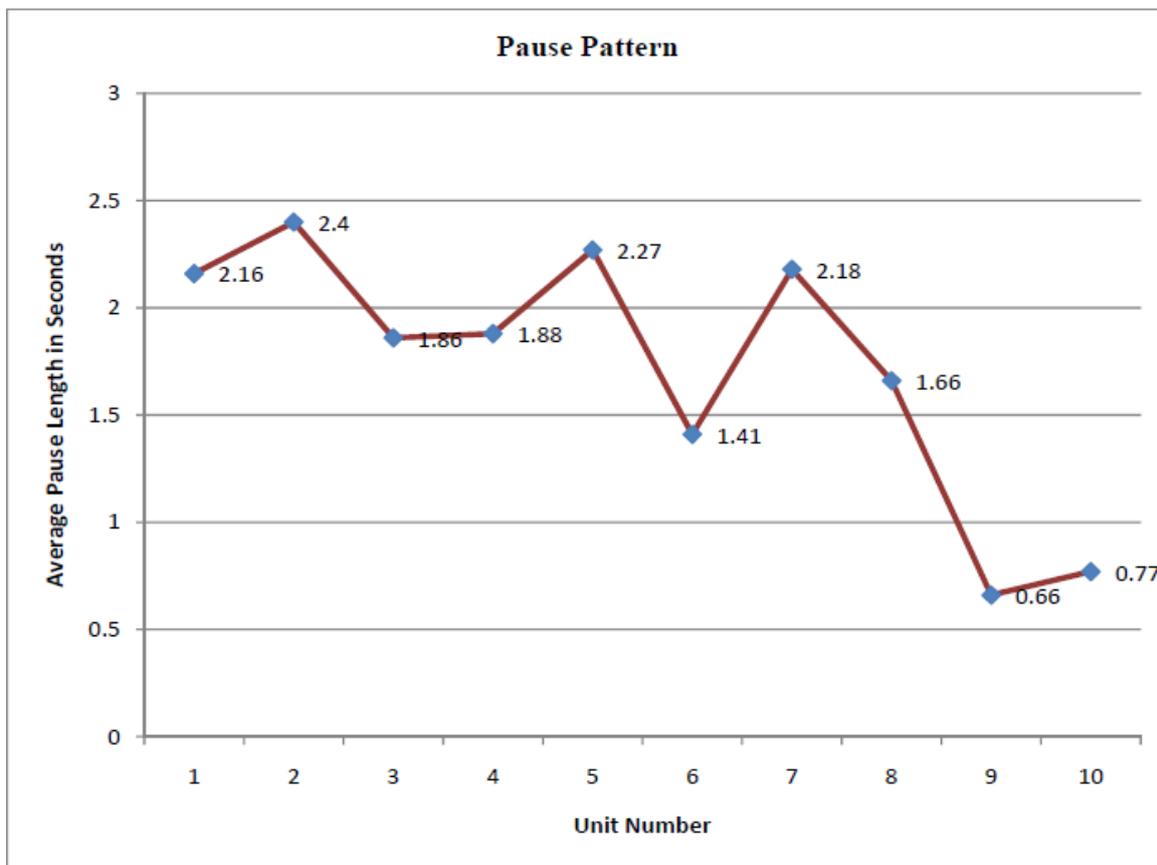
A rise in intensity is recorded in unit 5, which proves only a temporary phenomenon as again in unit 6 intensity drops to 62.84 dB from 63.48 dB. In unit 7 the lowest intensity of 62.64 dB has been recorded and in unit 8 the intensity is recorded 63.04102 dB, which indicates a slight rise. A low intensity of 62.8 dB is recorded in Unit 9, which rises to 63.28 dB in Unit 10 as the speaker uses all his reserve energy in it. Since energy is directly related to breath-force, it is high when the speaker is fresh and charged with high level of energy in the beginning of the speech. As he progresses in his speech, his energy level falls and as a result intensity falls. Since the speaker has to charge his lungs with fresh air every time, if he increases his pace and decreases the number of pauses, the intensity is sure to fall.

Pause

Pauses make a very important component of the style of delivery of a speech. Pauses not only punctuate the speech but also add to the meaning of an utterance. A well placed pause speaks more than words and the pauses

sometimes convey what the words fail to express. In addition to this, these pauses give the audience time to digest the speaker's message, and the speakers utilize this time to gather thought and plan the next strategy in their speech. The length and patterns of pauses mark the speech delivery style of the speakers. In the speeches like political speeches, the pause length and pause patterns become so prominent that they become the chief defining factor of their speech delivery style. So, it can be fruitful to invest efforts in the study of pause patterns in the speeches of the orators in this work for getting insight into their speech delivery styles.

The patterns of pauses were studied in Martin Luther King Junior's 'I Have a Dream' speech. All the silences before and after the minimal utterance units were extracted with the help of PRAAT and their distribution in terms of mean length was studied in all ten units of the speech. The pause length was studied including clapping pauses as they make a part of speech and affect speaker's enthusiasm. Even when these clapping pauses were removed, no great difference was seen in the pause patterns. A tendency of decreasing pause length has been observed as the speaker advances in his speech, as we can see in the graph below.



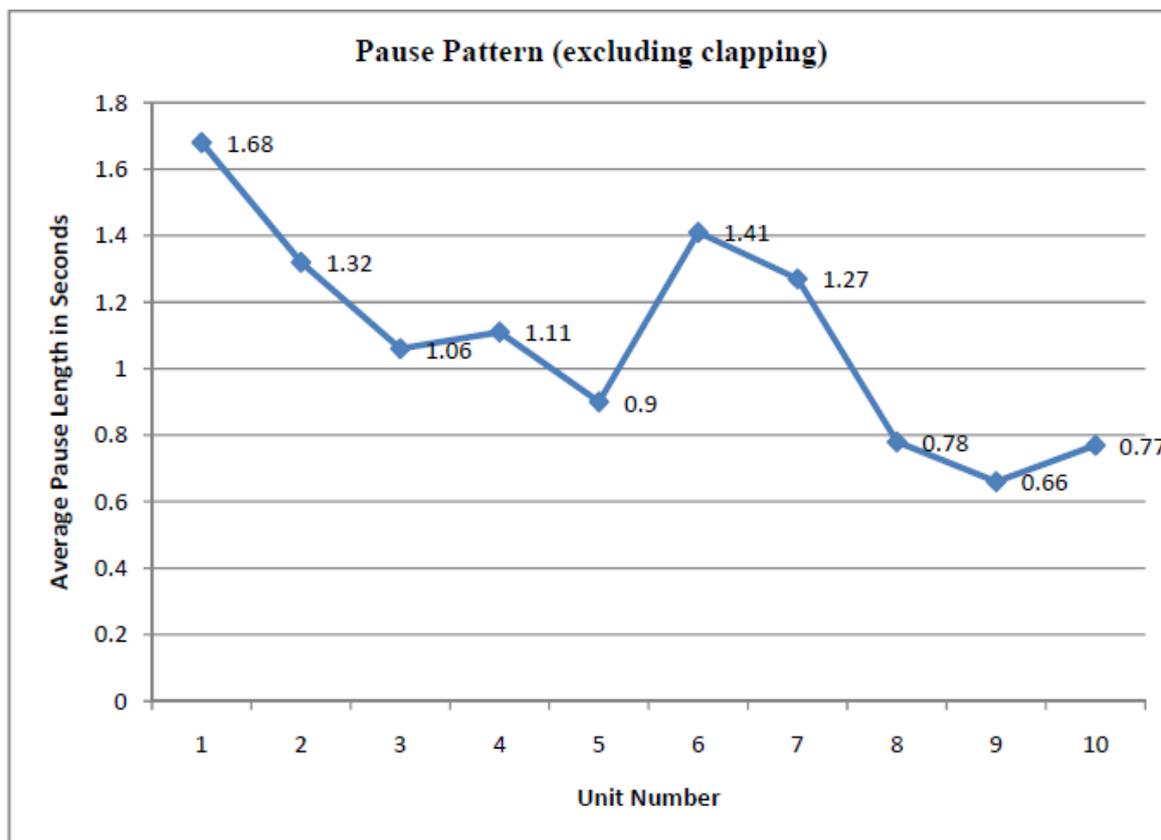
Unit 1 comprises total 22 pauses and the average pause length in this unit is 2.16 seconds, which is far higher than 1.69 seconds,

the average pause length of the entire speech. An increase in the length of pauses has been observed in unit 2. In this unit the average pause

length is 2.4 seconds, which is the longest average pause length among all ten units. In unit 3 and unit 4 the pause length considerably decreases and it is recorded 1.86 seconds and 1.88 seconds respectively.

This phenomenon can be described in relation to the sub-intentions and their strategies in the speech. In unit 1 the main focus of the speaker is upon establishing rapport with the audience by establishing his trustworthiness. Long and frequent pauses show that the speaker is calm, composed and thoughtful, which in turn contributes in establishing his trustworthiness. Furthermore, longer pauses are required for connecting to the audience. The long pauses give the audience more time to process the speech and interpret its meaning. It also slows down the pace, which again contributes in facilitating better comprehension. These long pauses help the orator also as he utilizes these silences in analyzing the audience and their feedback and plan his strategies.

When the orator feels properly connected to the audience, he accelerates his pace and the length of his pauses naturally decreases. Short pauses can be associated with the emotion of anger as unit 4 and 5 deal with stirring emotion of anger and then controlling it. In unit 5, the average pause length again reaches 2.27 seconds due to a long clapping pause of 9.73 seconds that comes in the end of this unit, excluding which the average pause length is 1.84 seconds. The average pause length in unit 6 is recorded 1.41 seconds. Unit 7 has an average pause length of 2.18 seconds, which may be attributed to the long clapping pause of 10.45 seconds in the opening of this speech unit. When this long clapping pause is excluded, the average pause length comes down to 1.72 seconds. An average pause length of 1.66 seconds is recorded in unit 8, while in unit 9 it falls far below and reaches its lowest to 0.66 seconds. In unit 10 also the pause length is extremely short as it is recorded 0.77 seconds, as we can see in the graph below.



We see in figure 3.6 the average pause length is quite high in the delivery of unit 6. This unit deals with the emotion of sorrow as the speaker sympathizes with the sufferings of the Negro community. This pattern of long pauses can be associated with sympathizing and the emotion of sorrow. In unit 7 also the average pause length is long. From this unit begins the dream of Martin Luther King Jr. Many think that

this narration of dream is a speech within a speech. Since unit 7 begins the speech within a speech, the use of longer pauses is in conformity with the pause pattern in unit 1 and 2.

In terms of connecting the use of paralinguistic strategies for persuasive end, the table below clarifies how the speaker employed that.

No.	Sub-Intentions	Paralinguistic strategies	Persuasive end
1.	Connecting to the audience	Low Pitch Moderate pace	Sharing goal Showing association Thanking Addressing by name or designation
2.	Establishing Trustworthiness	Intermediate pitch Moderate pace	Naming trustworthy people Quoting from trustworthy sources Mentioning previous good actions Gravity in delivery style
3.	Introducing the issue	Intermediate pitch Moderate pace	Referring to history Referring to past situation
4.	Stating the issue	Intermediate pitch Moderate paces	Using direct statement Using indirect statement
5.	Elaborating the issue	Rising pitch Moderate pace	Describing component Describing reason or result
6.	Amplifying the issue	Rising pitch Increasing pace	Contrasting Repetition Using metaphor Using amplifying words
7.	Mass appeal	Fast pace and high pitch (anger, enthusiasm) Moderate pace and low pitch (sorrow)	Using emotionally charged words Using emotive incidents and actions Using emotive metaphors Using emotive paralinguistic strategies
8.	Appeal to emotion		Direct suggestion Indirect suggestion
9.	Suggesting action		Showing need Showing urgency
10.	Reasoning the suggested action		Showing hope Visualizing result Appealing to sense of dignity
11.	Motivating the audience	Fast pace Pitch lowering towards the end	Restating the central issue and suggestion Summarizing Appeal to action

Conclusion

From this analysis the following things can be deduced regarding the speech delivery style of Martin Luther King Jr. Slow pace has been used in the opening units as the speaker wanted to connect to the audience and establish is gravity and trust worthiness. Slow pace can be associated with self-control, confidence and gravity. As the speaker felt connected he increased his pace to add force to his speech. Fast pace also seems to be associated with the strategies of motivation and enthusiasm and arousing emotion of anger.

The analysis of the pitch patterns in this speech of Martin Luther King Jr. leads us to certain observations. This analysis hints that King Jr.'s style of delivery is marked with rising tendency in pitch. He starts his speech with low pitch and as he progresses in his speech his pitch constantly rises. The second observation is about relation between pitch and the strategies for realizing sub-intentions. Low pitch seems to be associated with gravity, seriousness and

formality, which are associated with the intention of establishing trustworthiness. The association of high pitch has been observed with the sub-intentions of amplification of the issue, appeal to emotion of anger, and motivation and encouragement.

In terms of intensity, it seems to be inversely related to pace and pitch. No consistent relation between intensity variation and persuasive strategies has been observed. Perhaps, a different type of testing technique is required to study the relationship between intensity and the strategies of amplification and emotion. On the basis of the analysis above, it can be safely commented that the speaker tried to connect to the audience in the beginning of the speech so he used comparatively longer pauses and as he advanced in his speech he increased his pace and decreased the length of pauses. In addition to this long pauses seem to be associated with the gravity and composure of the speaker and also with sympathizing and emotion of sorrow. There seems to be an

association between short pauses and emotion of anger and enthusiasm. Pause length and pace of delivery are inversely related.

To sum up, the following observations regarding speech delivery styles in terms of pace, pitch, intensity and pause pattern can be made:

- A rising tendency in the pace of delivery was noticed in the subsequent units of the speech. The orator started his speech with moderate pace as they tried to connect to the audience and establish common grounds with them. When he felt connected, he accelerated their pace in the subsequent units of speech.
- A falling tendency in the length of pauses was noticed as the speaker progressed in his speech. Comparatively longer pauses were used in the beginning and the pauses grew shorter as the speaker progressed in his speech. Hence, pace of delivery and pause length were found inversely related.
- Lower pitch and slower pace were found related to gravity, formality and emotion of sorrow, and higher pitch and faster pace were found related to emotion of anger, enthusiasm and motivation, and encouragement

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