Understanding the linguistic characteristics of the Great Speeches

A sociolinguistic project

A master thesis
by Kristian Mouritzen
Supervised by Anne Fabricius

Abstract

This dissertation attempts to find the common traits of great speeches. It does so by closely examining the language of some of the most well-known speeches in world. These speeches are presented in the book *Speeches that Changed the World* (2006) by Simon Sebag Montefiore. The dissertation specifically looks at four variables: The beginnings and endings of the speeches, the use of passive voice, the use of personal pronouns and the difficulty of the language. These four variables are based on the advice given by speechwriter Richard Dowis in his book *the Lost Art of the Great Speech* (2000). The variables are analysed and the results prove a number of things, the most interesting being, first, that there are patterns in the way speeches are begun and ended. Secondly that passive voice is quite common in speeches despite Dowis' advice. Thirdly, that the subjective pronouns are significantly more represented in speeches compared to other genres and fourthly, that the language of the speeches should be neither too simple nor too difficult.

Acknowledgement

This dissertation would not have been completed if not for the assistance and participation of people around me. Many have contributed to the process, but a few individuals deserve special acknowledgement and to know that I am indebted to them.

First, to moon of my life, Michelle Vang, for loving me endlessly, despite being awoken at midnight to talk about grammar.

Secondly, to my supervisor and sounding board, Anne Fabricius, for believing in me even when I didn't.

Thirdly, to my friend, Rasmus Villumsen, for patiently teaching me the value of statistics.

Lastly, to miss Ferdinand, for breaking me out of my academic cell from time to time.

You all made this possible.

Table of contents

1 Introduction

Speeches are strange phenomena. On one hand they are, as their name indicates, just speech, regular oral communication with no more influence than lunchroom conversation. On the other hand, speeches have an inherent power to sway masses and change the world. Speeches can topple dictators and inflame wars. They can make us feel great or small, make us cry, laugh or froth with anger. A good speech can make us want to take action, just as a bad speech can make us cringe away from the speaker. Great speeches hold universal truths and are often quoted for generations. Their words are fixed in our minds, "*I have a dream*", "*the only thing we have to fear is fear itself*", "*Ich bin ein Berliner*". These words have made history and changed our conception of the world. The question however remains: what constitutes a speech? And even more interestingly, what constitutes a *great* speech? Is it the words themselves that make a good speech a great one, or is it the context in which it is given? This dissertation seeks to investigate some of these questions through a linguistic approach as a way to answer the main research question, which is considered:

What constitutes a great speech?

This question, however, is too wide-ranging to be exhaustingly answered in this thesis and therefore a more specific one is needed. Since the thesis mainly uses linguistic methods, this in itself narrows the field somewhat. It excludes, at least to some extent, looking at the historical causality as well as looking more closely at the orators themselves. But even within a subcategory such as linguistics, there exist a number of ways to approach the topic. To limit the subject even further, the elements for examination are chosen based on secondary literature that regards speeches as a genre. More precisely the thesis draws inspiration from literature that instructs its readers in how to write a good speech.

This means that the actual speeches will be compared with the advice given by secondary literature. This approach has two benefits. First, it will give an idea of

where to look for whatever makes speeches different from other types of communications. Second, it allows a comparison between claims of the instructional texts and the actual speeches. This means that this paper will be able to say something about the speeches, and the instructional texts. This, however, also means that the analysis will not try to embrace the genre of 'the speech' as a whole, but rather look at some of the elements that may be vital to it. This results in the actual research question becomes something far more precise:

Based on instructional texts, what makes a speech great from a linguistic point of view?

This question opens a number of other questions, such as which speeches are suitable for a corpus, which in turn creates the need for a definition of a good speech. Further it opens the question as to which variables from the instructional literature should be investigated, and what to compare the potential results to. This line of questioning is part of the process that this thesis attempts to determine to finally be able to answer the research question. However, there are many methods of approach to such a question, and thus, a specification is needed.

2 Method and Methodology

The following chapter seeks to clarify the principles by which the research of the thesis is conducted. This is done both on a theoretical level as well as more specific description of the approach applied in this research.

2.1 Sociolinguistics

Working sociolinguistically means looking at language in its context. This is based on the idea that language is dependent on several factors. These include the speaker, the audience and the situation in which it is spoken, as well as the socially-generated and historical conventions governing the speech type. Any change in any one of these factors may affect language use: for instance, a speaker's language can change significantly from the context of speaking with

one group of people, to speaking with another (Tagliamonte 2006:2). This way of viewing language in use identifies it as a social action rather than simply an act of communication and this to such a degree that Tagliamonte writes, "*some researchers would argue that, since speech is obviously social, to study it without reference to society would be like studying courtship behaviour without relating the behaviour of one partner to that of the other*" (Tagliamonte 2006:3). Thus, language cannot, and should not, be separated from its context, since it is the relationship between the two that creates the meaning and significance of the language use. However, because of the vast number of social factors influencing language, this also means that the field is an extremely broad one. It can, according to Tagliamonte, be divided into two main directions: Sociolinguistics and the sociology of language (Tagliamonte 2006:3). Sociolinguistics focuses mainly on the language in the social context, while the sociology of language focuses on the social interpretation of language. In this way, the two directions have quite different approaches to language and context, but together they describe the dialectic relationship between the two. This dissertation will mainly be working sociolinguistically in terms of comparing language data sets in different contexts, but since the main theorist, Dowis (2000), has an approach to language that, even though he might not be aware of it, is somewhat related to the sociology of language, it is relevant to mention this approach as well.

Tagliamonte further specifies that her approach can be defined as variationist sociolinguistics (Tagliamonte 2006:4). This subcategory focuses on "*the study of interplay between variation, social meaning and the evolution and development of the linguistic system itself*" (Tagliamonte 2006:5). Variationists view language as heterogeneous, which simply means that language changes, not just over time, but also in different social contexts as explained above. What is more interesting, however, is that this change does not happen randomly. Instead, changes happen according to certain patterns, which may or may not be immediately visible, but which create 'orderly heterogeneity' (Tagliamonte 2006:6). It is those patterns that sociolinguistics have the ability to find and analyse, as the variationist believes that different forms never have the exact same function in

sociolinguistic terms (Tagliamonte 2006:10). Variationists use quantitative approaches in finding and organising those patterns in language.

2.2 The Quantitative Approach

If one thing becomes clear when working in the field of humanities, it is that humans lack the ability to draw statistically logical conclusions based on experience alone. We are misled by emotions, distortion of memories and a general inability to relate facts to our perception of reality. This is especially true when it comes to processing large bodies of information and turning them into applicable knowledge. As an example, many people are far more afraid of sharks than they are of dogs, even though dogs annually kill approximately 24.990 more people worldwide (Internet Source: 1). Admittedly, media coverage has a large influence on this distortion of reality, but it shows a picture of how easily our sense of statistics is fooled. This is the reason why the quantitative approach is essential when working with large bodies of text. Tagliamonte writes that:

> The advantage of the quantitative approach lies in its ability to model the simultaneous, multi-dimensional factors impacting on speaker choices, to identify even subtle grammatical tendencies and regularities in the data.
> (Tagliamonte 2006:12)

In other words, it enables seeing otherwise inaccessible data. As an example of this inaccessibility, one need only to try remembering how many times the word 'speech' has been used in thesis so far. Presumably this data will be inaccessible to most readers. With a quantitative approach it is possible to answer such questions accurately. It is, however, not the number of times a word may occur that is interesting to the sociolinguist, but rather the patterns that becomes visible when their use is compared to the context (Tagliamonte 2006:12). This means that the source from which the data is collected is a large influence on the data that can be extracted.

2.3 Sources for Data Collection

Obviously, when working with a quantitative approach, it is essential to have access to a large number of texts so as to be able say anything general (more on this in section on *Statistical Significance*). However, gaining access to such sources of text is more complicated than it might appear. This is due to the fact that language, as mentioned above, is affected by its context, and thus even the variationist's presence may affect the language in a specific situation. This makes it hard to access people's everyday language, and Tagliamonte explains this challenge as 'tapping the vernacular' (Tagliamonte 2006:8). What this means is that the variationists must attempt to gain access to people's language, without influencing it by being part of the context themselves (Tagliamonte 2006:8f). Tagliamonte describes several methods of doing this, but these will not be explained here as this dissertation uses a quite different approach to data collection.

It is, however, worth pointing out the difference between working with the vernacular and working with the corpus of this dissertation. While the vernacular is, in theory, the raw and more intuitive spoken language, the corpus of this dissertation is something quite different. In opposition to the vernacular, the speeches that make up the corpus are very likely to have existed in some written form before they were delivered. This means that each word can be assumed to have been chosen with great care and thus the language one should expect in them is very different from the language found in everyday speech. This does not mean that the variationistic sociolinguistic method does not apply. Rather, the act of giving a speech should be viewed as part of the context that affects the language used, which may create patterns in the language. As a result there is no risk of the variationist contaminating the data by his/her presence, but other confounding factors may apply (more on this in the section on *Delimitation and Potential Confounding Factors)*.

2.4 Patterns

As explained, variationists are essentially looking for patterns in the language that become visible when large bodies of texts are analysed and compared (Tagliamonte 2006:13). Sometimes these patterns become apparent simply through reading the texts and other times they are found by researching specific variations. Such research may arise from previous research, a personal hunch or, as is the case of this dissertation, from secondary literature (Tagliamonte 2006:14). This dissertation uses the claims of Dowis' speechwriting guide, as the research's point of departure and it is his claims that will be compared to the corpus. Enough room will, however, be left to discuss any significant findings even if they are not mentioned by Dowis, as long as they are relevant for answering the research question.

What makes looking for patterns somewhat daunting is that it takes a lot of legwork before any potential pattern emerges from it, and thus using this approach is a leap of faith. The variationist hopes to find something interesting, but can never truly know until it is found. Tagliamonte, however, reassures her readers that "*it never ceases to amaze [her] what patterns underlie linguistic variables that one has no inkling of in the beginning*" (Tagliamonte 2006:14) and continues with the statement, "*There will be patterns*" (Tagliamonte 2006:14). Nevertheless, finding a pattern does not necessarily equal something general about the corpus and therefore it is necessary to be able to prove its significance. A pattern's significance can be proven or rejected through testing it statistically.

2.5 Statistical Significance

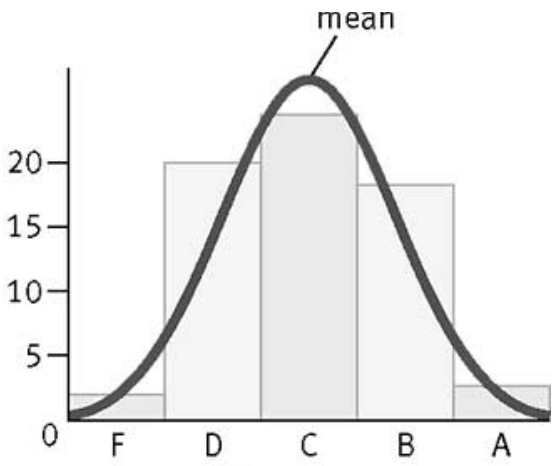
Statistical significance is an interesting aspect of working with any hard science since it addresses the possibility of patterns appearing simply by chance (Meyerhoff et al. 2015:128). When working with any dataset, there is a chance that the given data is a result of random coincidence rather than being representative of the source from which the data has been extracted. The smaller

the data set, the more it will be affected by such randomness (Meyerhoff et al 2015:128f). Meyerhoff et al. explains this in the following example.

> We've all experienced weather that was somehow unseasonable: for instance, Laurel remembers a particular January day in Philadelphia when the temperatures reached 72° F (22° C). Should an outside observer conclude from this observation that January is the warm season in that city? Not at all – looking at more data points reveals that this day was a fluke […] Our original dataset of one observation was subject to an error introduced by chance.
> (Meyerhoff et al. 2015:128f)

Therefore one should ideally obtain as many data points as possible to reduce the influence of chance. However, reality often sets some limitation of access to data, either by the actually existence of data or by the time it takes to extract it. This means that chance often plays a noteworthy role in the statistics based on a data set, and this too is the case for the analysis of this dissertation. It is however possible to test for the influence of chance to see to what degree it influences the data. This can be done in several ways, but the one adopted by this thesis is checking the distribution of the data. This is done by processing the data in a t-test (Samuels et al. 2012:223ff). Ideally, the test results in the distribution of that data forming a bell curve, sometimes referred to a normal curve, shown below.

Figure 1: Bell curve



If this is the case it shows that the majority of the data is grouped around the mean and flattens out on both sides. This help to strengthen the data's significance since it proves that it is not just a single data point affecting the whole set by being completely different from the others, and neither the mean lying between two curves (Samuels et al. 2012:225f). An expanded version of this method will be used to verify the significance of the data presented in the analysis. This includes, data distribution, standard deviation and p-value. In addition to simple statistics this thesis uses the programs *Systat 13* and *Primer 5* for the more complicated formulas.

2.6 Grammar

Considering the approach adopted for the thesis, the potential for English grammar contributing to further understanding the complex nature of the speech as a genre should be clear. As a result of this, it is reasonable to further specify the source of grammar on which the dissertation is based. The main understanding of grammar comes from *A Handbook of English Grammar* (Preisler 1997), a book that is "*designed to give account for how language is used*" (Preisler 1997:5). This approach to grammar is well suited for this paper since it is centred on language in use. The subtitle of the book reads "*on functional principles*" and specifies the book's focus on explaining the function of grammar rather just describing it as textual structures. This may help clarify why some features are prominent in the speeches and help explain the patterns discovered through the analysis.

The method of this chapter creates a foundation that enables a closer look at the speeches in a structured way.

3 The Subject of Study

This chapter discusses the implications and challenges of working with speeches as the subject of study.

3.1 What is a Speech?

On the surface, a speech is a monologue, given by a single person to a crowd, many with the purpose of promoting for some sort of change. This dissertation attempts to create a corpus that can serve as representative for speeches as a genre. Most people are familiar with genre as a literary term that describes specific forms of literary texts, and the majority will most likely be able to tell a poem from a novel and comedy from tragedy. Genre, however, is not just used within the area of fiction; it can also be used when describing non-fictional texts. It is a way of categorising different types of communication, and while this sounds fairly intuitive, there are numerous ways of doing so. This thesis will be using the definition presented by Miller (1984).

In the article *Genre as a Social Action* (Miller 1984), Miller presents her theory of identifying and analysing genres. Miller stand on the shoulders of a number of theoreticians, some dating back to ancient Greece, but what separates Miller from many of the others is that she examines the connection between genre and recurrent situations (Miller 1984:151). This aspect of the genre theory is relevant for this thesis in the attempt to examine the similarities of different speeches.

Miller explains how specific situations form rhetorical actions and that this relationship can be described as 'demand' and 'response' (Miller 1984:152). When a situation occurs, it creates a frame for what kind of rhetorical response is appropriate. When, for example, two persons accidentally collide on the street, an apology might be the anticipated response rather than a lecture in Newton's laws of motion. Such anticipations are based on experience and this experience is, in turn, gained by patterning recurring situations (Miller 1984:152). An example of a recurring situation could be a wedding. Every wedding is unique in its composition of people, location and length. Some weddings are big; some are small; some happen in churches; some at a town hall. Nevertheless, each wedding will have some common factors, and these factors make it possible to

classify them as similar. This creates the anticipation of a specific response, which constitutes the rhetorical genre. Miller explains it like this, "*Rhetorical genres stem from organizing principles found in recurring situations which generate discourse characterized by a family of common factors*" (Campell & Jamieson in Miller 1984:153). If two situations look alike, so will the forms of the responses, which Miller calls a situated rhetorical action.

> *Thus, inaugurals, eulogies, courtroom speeches, and the like have conventional forms because they arise in situations with similar structures and elements and because rhetors respond in similar ways, having learned from precedent what is appropriate and what effects their actions are likely to have on other people*
> (Miller 1984:152)

This process of learning what is appropriate ensures that the genres continuously are reproduced and thus reinforced. However, Miller explains that at the same time this way of understanding genres means that one must understand them as dynamic and evolving (Miller 1984:153). Where other genre theories have explained genres as a closed set of frames in which any text must fit, Miller instead sees them as an open and indefinite set. She finds that one should not "*attempt to provide a framework that will predict or limit the genres that might be identified*" (Miller 1984:153), but rather "*explain […] certain aspects of the way social reality evolves*" (Miller 1984:153). This means that because the world is evolving, so must the genres, "*with new members evolving, old ones decaying*" (Miller 1984:153). Each text must be classified on its own terms rather than categorized in an already defined set. According to Miller there are several methods of classifying genres, but all of these have either been unclear or lead to a closed set of genres (Miller 1984:154). Another problem is that none of them have connected the genres with a situated rhetorical action. She suggests that the classification should be made on the grounds of the rhetorical practice, thus creating an open set that adapts to the actions of the orators. "*This approach insists that the 'de facto' genres, the types we have names for in everyday language, tell us something important about discourse*" (Miller 1984:155), but at the same time this approach does not limit the genres to the 'de facto' genres that we

know of today. As mentioned earlier a genre does not spring into existence simply because a rhetorical action has been observed. What is essential is the recurrence of the situation. "*Recurrence is implied by our understanding of situations as somehow 'comparable,' 'similar,' or 'analogous' to other situations*" (Miller 1984:156). But Miller is at the same time aware of the fact that true recurrence cannot be.

> 'Objective situations are unique' – they cannot recur. What recurs cannot be a material configuration of objects, events, and people, nor can it be a subjective configuration, a 'perception,' for these, too, are unique from moment to moment and person to person
> (Miller 1984:156)

Instead, she explains that it is on an intersubjective level that the recurrence takes place.

> Situations are social constructs that are the result, not of 'perception,' but of 'definition.' Because human action is based on and guided by meaning, not by material causes, at the center of action is a process of interpretation. Before we can act, we must interpret the indeterminate material environment; we define, or 'determine' a situation
> (Miller 1984:156)

In other words, people have a need for classifying and do so by comparing similarities. While this in theory creates an infinite number of possible situations, the actual number of types is relatively small (Miller 1984:157). This is due to the fact that most of the time, when we are presented by a new situation, we classify it as something we are already familiar with, and while it is possible for new types to evolve, it rarely becomes necessary (Miller 1984:157).

When attempting to classify a genre, one must look to the fusion of the substance and form. Miller suggests that "*form is perceived as the ways in which substance is symbolized*" (Miller 1984:159). In other words, form has the ability of "*arousing*

and fulfilment of desires" (Burke in Miller 1984:159). The form leads the receiver to anticipate the response to a given situation and thus it becomes part of a process of 'acting-together' between the sender and the receiver. Therefore the form can be seen as a type of meta-information telling the receiver what to anticipate from the genre (Miller 1984:159). One of the problems of categorising genre, however, is that genres exist on different levels of abstraction (Miller 1984:162). "*The term 'genre' might under differing circumstance be applied to the class of all public addresses in society, to the class of all inaugural speeches, or to the class of all American presidential inaugurals*" (Miller 1984:162). This means that a rhetorical situation's genre might shift and change depending on what level of abstraction it is classified under.

This dissertation works with a corpus based on the book *Speeches that Changed the World* (Sebag Montefiore, 2006) and, based on Miller's theory, it becomes clear that the texts that make up the corpus have been brought together because of their genre similarities. Their specific genre can be said to be *Speeches that Changed the World* in which all texts have been created as a response to a demand of change. On a more abstract level, the texts gathered are simply speeches and this too can be supported by their similar context. This should not be understood as a postulate that Queen Elizabeth and Martin Luther King had a lot in common, but merely that the general conditions of delivering a speech are comparable. And thus simply having the word 'a speech' in our vocabulary helps constitute the genre. Based on this understanding of genre, it is possible to choose a corpus that can represent the genre of speeches.

3.2 Choosing a Corpus

Before introducing Dowis' statements regarding speechwriting, it is necessary to have a corpus that can be compared to his claims. As the title of his book, *The Lost Art of the Great Speech*, indicates, Dowis promises his readers that following his advice will lead to writing a great speech. As a result of this, the corpus should optimally consist of only objectively great speeches. This however may be a utopian idea since the idea of finding a corpus without some kind of

subjectivity is naïve and because the very existence of true objectivity is debated. Instead, it is meaningful to look at the purpose of the speech as a genre. According to Dowis the purpose of texts can be divided into six categories: to entertain, to inform, to inspire, to motivate, to advocate and to persuade (Dowis 2000:17). Most texts contain elements from several of these categories, but most often one or two of the categories are more prominent. In the case of speeches, all the categories can be central since speeches are a broad genre. A CEO may speak with the sole purpose of *informing* his/her employees of the company's annual accounts and a birthday speech may be purely *entertainment*. But entertainment is, according to Dowis, rarely the main purpose of a speech (Dowis 2000:17). More commonly, the orator speaks to somehow influence his/her audience. This can be either in an attempt to change their mind by *advocating* a cause, or *persuading* them to see a cause from his/her point or view, or it can be through a more direct approach where the orator *inspires* or *motivates* his/her audience to take some action. All of these will, if successful, instigate some kind of change, whether this is a change of mind or a change of conduct.

With this in mind it is possible to get closer to an operational definition of objectivity in regards to creating a corpus of great speeches. Greatness can be argued to be equal to success, and since a successful speech results in change, the effectiveness of a speech can to some extent be measured by the magnitude of the consequences the speech instigates. Thus, the more a speech changes, the greater it can be said to be. This dissertation, however, does not seek to investigate the historical impact of speeches, but will instead use the work of others for this purpose. This leads to the book *Speeches that Changed the World* (Sebag Montefiore 2006), which, as the title indicates, contains speeches that, allegedly, was so successful that they managed to influence the entire world.

3.3 Speeches that Changed the World

The book is a collection of speeches that has all in some way changed the world. In the introduction Sebag Montefiore writes that,

> This wonderful collection of speeches contains uplifting hymns to democratic freedom that encapsulate the principles of decency and liberty that we cherish, good words that enlightened the world. But we also read some of the most despicable speeches that darkened the horizons of the free world.
> (Sebag Montefiore 2006:3)

It ranges from speeches by Jesus and Queen Elizabeth I, to more contemporary ones by Elie Wiesel and George W. Bush and contains speeches with origins from all over the world. However, since this dissertation concentrates on the language of the speeches, some of the speeches are more suitable for the purpose than others. Therefore some of the speeches have been discarded since they pose complications in regards to a language analysis.

3.4 Criteria for Selection

The reduction in speeches has been made on the basis of three criteria: age, nationality and number.

3.4.1 Age

As mentioned the speeches range from Jesus to Bush, spanning more than 2000 years, and with an understanding of language as changing over time, this poses an obvious problem. While it is impossible to completely avoid diachronic change, there have been some major changes in this time period, which make the comparison between the speeches meaningless for the purpose of finding common features. The most obvious changes are the movement from Old English to Middle English, from Middle English to Early Modern English and lastly from Early Modern English to Late Modern English. Late Modern English stretches from approximately year 1800 up until today (Internet Source: 2). This means that the period contains the majority of the speeches and based on this, the speeches that date before the 1800 have not been included in the analysis.

3.4.2 Nationality

Like age, the second criterion has also something to do with the language. As mentioned, the speeches and orators have origins all over the globe and this doubtless affects the language. Some of the speeches were originally given in other languages and have later been translated to English to make them more accessible. Others were given in English, but by people who did not have English as their first language. Both of these cases pose a problem to a language analysis. A translation of a speech is problematic because the words are not the orator's, but rather a translator's attempt to convey the meaning of the original speech, and while there are many skilful translators, it is nigh impossible to translate any text without changing some of the meaning, even if the general message remains the same. Therefore, any text that has been translated is excluded from the final analysis. This too is the case for any speech delivered by a non-native speaker of English since this might affect choice of words, either as a result of a limited vocabulary or because of their first language influences their English. Thus orators such a Hitler and Stalin are excluded from the analysis, while Gandhi and Nehru are included due to India's use of English as a state language.

3.4.3 Number

The last criterion is necessary because some of the speakers are represented with more than one speech in *Speeches that Changed the World*. Churchill and John F. Kennedy etc. have several speeches in the book, but to ensure such overrepresentation does not influence the statistical analysis, only one speech per orator will be included in the final analysis.

By using these three criteria as a method of limiting the number of speeches, the list has been reduced from 55 speeches to 24. However, only excerpts of the speeches appear in the Sebag Montefiore's book and therefore the full-length texts have been acquired from other sources. To avoid any confusion each speech has been added to the appendix in the same version as has been used for the analysis. For a quick overview, see the next section.

3.5 Speeches in Context

The following section contains a short description of the speeches that make up the corpus. Each holds a brief description of the speaker as well as the context in which the speech was given. These descriptions are based on Sebag Montefiore's work (2006). Finally each speech is given a number of tags corresponding with the description, to create categories they may share with other speeches. This categorisation is done to reveal potential patterns between similar speakers and contexts. Subsequently to this presentation of speeches, they will be referred to by their number rather than their given title. This is partially for convenience, but also because their nature as oral texts means that many of them did not actually have a title when they were delivered. The titles they are presented by are often just some of the most memorable words from the speech rather than a title deliberately chosen by the speaker. Most of the titles are quite undisputable, but others vary from transcript to transcript. The titles used below are in accordance with those used by Sebag Montefiore.

Speech 1
Title: *We are all republicans, we are all federalists*
Speaker: Thomas Jefferson
Date: 4th March 1801
Context: Jefferson's presidential inaugural address is a speech that relays a simple message of reduced governmental expenses and equal respect for everyone in accordance with the Declaration of Independence to which he was the author.
Tags: Inaugural, Male, President, American.

Speech 2
Title: *Gettysburg Address*
Speaker: Abraham Lincoln
Date: 19th November 1863
Context: The speech was given at a ceremony of dedicating a military cemetery in Gettysburg, Pennsylvania. It was given a few months after Lincoln issued the Emancipation Proclamation and it speaks of continuing the fight for freedom and a unified United States of America.
Tags: Male, President, American, War.

Speech 3

Title: *I am here as a soldier who has temporarily left the field of battle*
Speaker: Emmeline Pankhurst
Date: 13th November 1913
Context: Emmeline Pankhurst fought for women's right to vote for many years. She was originally British, but this particular speech was given in the United States after a year of imprisonment for violent demonstrations.
Tags: Female, Inequality, British.

Speech 4

Title: *There is no salvation for India*
Speaker: Mohandas Gandhi
Date: 4th February 1916
Context: Gandhi's speech is an appeal to the let India return to its own cultural roots in terms of language and tradition. He sought to detach India from the British rule and regain independence.
Tags: Male, Indian, Freedom.

Speech 5

Title: *The world must be made safe for democracy*
Speaker: Woodrow Wilson
Date: 2nd April 1917
Context: Wilson held this speech to the congress of the United States, which became the starting signal for American involvement in the First World War.
Tags: Male, War, President, American

Speech 6

Title: *I believe in the law of love*
Speaker: Clarence Darrow
Date: April 1926
Context: Darrow was a lawyer who in this speech defends a black man accused of murdering a white. Darrow managed to win the case by stating that it was a case of racism rather than murder.
Tags: Inequality, Male, American.

Speech 7

Title: *Peace for our time*
Speaker: Neville Chamberlain
Date: 30th September 1938
Context: This speech was given at 10 Downing Street after Chamberlain returned from negotiations in Germany. It promises peace between Germany and Britain, a peace that was broken only a year later when Britain joined the Second World War.
Tags: Male, War, British, Prime Minister, Politics.

Speech 8

Title: *I have nothing to offer but blood, toil, tears and sweat*
Speaker: Winston Churchill
Date: 13th May 1940
Context: This speech was delivered the same year Churchill was elected prime minister and served to uplift the British spirit in the face of the Nazi threat.
Tags: Male, War, British, Prime Minister.

Speech 9

Title: *The only thing we have to fear is fear itself*
Speaker: Franklin D Roosevelt
Date: 4th March 1933
Context: This was Roosevelt's inaugural speech, in a time where the great depression still roamed the United States. It shows his ability to lead a nation through crisis, and became a step in recovering the American economy.
Tags: Male, American, President, Politics, Inaugural.

Speech 10

Title: *I am personally going to shoot that paper-hanging sonofabitch Hitler*
Speaker: George S. Patton Jr.
Date: 5th June 1944
Context: On the eve of D-Day renown general Patton spoke to inspire the US Third army before the battle that ended up turning the tide of war.
Tags: Male, War, American.

Speech 11

Title: *At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom*
Speaker: Jawaharlal Nehru
Date: 14th August 1947
Context: This speech was held when India was given independence from the British colonial rule. Nehru was elected prime minister and worked toward creating a modern India
Tags: Male, Indian, Prime Minister, Politics.

Speech 12

Title: *The reason that we did this job is because it was an organic necessity.*
Speaker: J. Robert Oppenheimer
Date: 2nd November 1945
Context: Oppenheimer was the head physicist who led the construction of

the first atomic bomb. The speech was given after Japan had surrendered as a result of the bomb being used. Oppenheimer speaks against such warfare and advocates unity among all.
Tags: Male, War, American, Politics.

Speech 13

Title: *I just left your fighting sons in Korea. They are splendid in every way.*
Speaker: Douglas MacArthur
Date: 19th April 1951
Context: MacArthur gave this speech as he retired from long military service. His speech criticises the strategy used in the Korean War.
Tags: Male, War, American.

Speech 14

Title: *Free at last!*
Speaker: Nelson Mandela
Date: 2nd May 1994
Context: This speech was given when Mandela was released from prison after serving thirty years for being part of the revolution against apartheid. After being freed he was elected president and this was his first public speech as such.
Tags: Male, South African, President, Inequality.

Speech 15

Title: *These were all good men*
Speaker: Eamon de Valera
Date: 10th April 1966
Context: Born American, de Valera was a central figure in the Irish rebellion against Great Britain. For many years he served as president of the republic of Ireland and his speech advocates making Ireland completely independent and returning to its roots.
Tags: Inequality, American[1], Male, Politics, President.

Speech 16

Title: *Ask not what your country can do for you*
Speaker: John F. Kennedy
Date: 20th January 1961
Context: This speech was J. F. K.'s inaugural address as president. It tells of a new generation taking the reigns of the United States, and promises that it will be a strong country. It also emphasises that each man and woman must contribute.
Tags: Male, American, President, Politics, Inaugural.

[1] Note that while de Valera was both American and president, he was not the president of USA, but rather of The Republic of Ireland

Speech 17

Title: *I have a dream*

Speaker: Martin Luther King

Date: 28th August 1963

Context: This speech took place by the Lincoln Memorial in Washington, where thousands had gathered to hear King. It demands equality and civil rights to the blacks of the United States, and does so in a gospel inspired tone.

Tags: American, Male, Inequality, Politics.

Speech 18

Title: *You can't hate the roots of a tree, and not hate the tree*

Speaker: Malcolm X

Date: 14th 1965

Context: Malcolm X speaks of the issue of being African-American. According to him, you can never truly be American if you consider yourself African, because of the negative attitude toward Africans as a lesser people.

Tags: American, Male, Inequality.

Speech 19

Title: *I have been far ofterner discriminated against because I am a woman than because I am black*

Speaker: Shirley Chisholm

Date: 21st May 1969

Context: Chisholm's speech regards both the disadvantage of being black and being a woman and was a part of establishing equal rights regardless of colour and gender.

Tags: Female, American, Inequality, Politics.

Speech 20

Title: *There can be no whitewash at the white house*

Speaker: Richard Nixon

Date: 30th April 1973

Context: In this speech Nixon denies any involvement in the Watergate-scandal and accepts responsibility of dealing with the situation.

Tags: American, Male, Politics, President.

Speech 21

Title: *Hate, ignorance and evil*

Speaker: Chaim Herzog

Date: 10th November 1975

Context: At a UN General Assembly, Herzog addressed the religious conflict in the Middle East where Muslims were persecuting Jews.

Tags: Male, British, Inequality.

Speech 22

Title: *Mr Gorbachev, tear down that wall*

Speaker: Ronald Reagan

Date: 12th June 1987

Context: This speech was held at the Brandenburg Gate in West Berlin. Here, Reagan requested the leader of the Soviet Union to tear down the wall separating East and West Berlin and unite the city once again.

Tags: Male, American, President, Politics.

Speech 23

Title: *The time for negotiation has arrived*

Speaker: F. W. de Klerk

Date: 2nd February 1990

Context: This speech signalled the officially end of apartheid. Further it unbanned the African National Congress and promised to free several imprisoned members including Nelson Mandela.

Tags: South African, Male, President.

Speech 24

Title: *A great people has been moved to defend a great nation*

Speaker: George W. Bush

Date: 11th September 2001

Context: Following the terror attack on the World Trade Center, Bush initiated the war on terror, which greatly influenced the US foreign Policy.

Tags: American, Male, President.

(Sebag Montefiore 2006)

These speeches will form the main body of data within this research, but they will not stand completely alone.

3.6 Comparative Corpus

When working with a specific genre such as speeches, determining the characteristics of the genre can only truly be accomplished by comparing it to other genres. Comparing one genre to another highlights the common features between the two, but even more so, the places in which they differ. If one, for example, wants to investigate whether the passive voice is a common feature of speeches, it is necessary to have some point of reference to compare its occurrence to. This, however, is somewhat problematic since the choice of

comparative corpus will inevitably affect the results of a comparison. If the language of speeches were compared to the language of fairy tales it would yield different results than if it was compared to everyday spoken language. This means that the choice of comparative corpus is key to obtaining meaningful results and makes it important to know what kind of results are desired. Comparing two genres that are obvious dissimilar will highlight some obvious differences, while comparing genres that are more closely related will show more covert differences. The more two genres are alike the more refined differences will be made visible in the comparison.

One way of getting a sense of two genres' similarity is through looking at their purposes and the communication situations. Genres with the same purpose are likely to utilise the same means and are therefore likely to have similarities in their language. Likewise, the more similar the relationship between sender and receiver is, the more likely it is that the applied language will be akin. This is supported by Miller's theory.

In the case of speeches, the genre is in many ways closely related to everyday speech; they are both oral communication and a comparison is likely to unveil some interesting dissimilarities since one is carefully planned words, while the other has more of a mind-to-mouth origin. However, when looking at the purpose of those genres they seem far apart. While the speeches, as argued, are often about persuasion and inspiration, everyday speech spans over all of Dowis' categories and just as often seems to be pure entertainment or passing of information. Based on purpose, everyday speech would need to be divided into subgenres to meaningfully be compared with the *Speeches that Changed the World*.

Instead, this dissertation looks to a genre that has more similarities in terms of purpose and communication situation. Instead of comparing the speeches to another oral genre, they will be compared to a written one since it is highly probable that the speeches, at least to some extent, were constructed as a written product before they were given. In this dissertation the *Speeches that*

Changed the World will be compared to newspaper editorials since these two genres have a number of factors in common. First, they share the purpose of trying to incite some kind of change. Editorials are part of opinion journalism and defined by their subjectivity, mirroring the main editor's or the newspaper's values. Through their subjective account of a story, they seek to influence their audience to change their mind or their behaviour. This is very similar to the way an orator engages his/her audience, and just as the orator holds a monologue to his/her audience, so does the editorial represent a person, or in some cases a number of persons representing an institution, communicating with a large audience through a one-way medium.

Based on the argumentation above, a corpus was compiled for this dissertation to serve as a comparison to the *Speeches that Changed the World*. The corpus is compiled of 24 editorials from the New York Times (Internet Source: 3), all gathered during April 2016. All 24 editorials can be found in the appendix. The number of editorials is the same number as speeches in the main corpus, and this allows for a reasonable comparison as both corpora will face the same potential insecurities in terms of representation.

3.7 Delimitation and Potential Confounding Factors

Conducting a research like the one in this thesis, it is impossible to encompass everything that might somehow influence the subject. Therefore this section will list some of the factors that have either not been included or whose presence potentially can have confounded the data.

The first one is all that which surrounds the speeches. This paper regards the speeches mainly as just texts, and by doing so, excludes a number of other factors that unquestionably have had an influence in gaining the chosen speeches their status. These factors include the pronunciation, articulation and gesticulation the orators have used. Likewise, the contexts of the speeches as well as the personalities of the speakers are only used superficially. Had these factor been included it would no doubt have yielded some different results.

The choice of corpus is needless to say also a delimitating factor. *Speeches that Changed the World* are certainly some of the most well-known speeches globally, but they are also very different from the speeches one would except to hear at a wedding or a funeral. This means that it is not a broad sample of data, but rather a narrow cut in the high end in the sense that they have already been through a selection process, done by Sebag Montefiore, leaving only the ones considered the best. This should be held in mind when reviewing the results of the analysis.

Another factor that might be considered confounding, regards the use of quotations within the speeches. Some of the orators use quotes to fortify their claims. Either to respond to a postulate made by others or to use others' words to support their own claims. Regardless of the use, such quotes are considered part of the orator's choice of words for the purpose of the analysis, since it is the orator who has chosen to include them.

Lastly, the comparative corpus has a flaw in being written text which is not meant to be spoken, while the speeches are, as argued, a combination of the two. This means that while the comparative corpus may unveil some differences or similarities with the corpus, others might have been revealed if the comparative corpus had been composed of texts more related to speaking.

Readers of this thesis should be aware of all the limitations presented above.

4 Theory

The following chapter is an introduction to the theory that will be tested on the corpus. As mentioned earlier, the claims in this thesis originate from Dowis' instructional text, and thus, part of the analysis will be to operationalise and test his claims. This separates the theory chapter somewhat from the typical theory, as it should be viewed not only as theory, but also as a subject of study. This approach is somewhat similar to the approach Poplack et al. uses to examine the subjunctive in spoken Quebec French (Poplack et al. 2013). She compares the recommended use of subjunctive from varies grammars with the actual use in the spoken language. By doing so she proves that the recommended use and actual use are not in accordance. Likewise, this thesis investigates the differences between the claims of Dowis' prescriptive approach and a descriptive one achieve by examining the speeches.

4.1 Introduction to the Secondary Literature

When trying to determine the unique traits of a genre, there are, as mentioned, many approaches available. One may have a hunch of a specific trait playing a vital part and can set out to test it as a hypothesis. Another way is to read through the texts and see what springs to mind and what appears as a reoccurring element. The third way, and the one applied in this dissertation, is to look into secondary literature that deals with the genre.

When researching speeches, one is met with large number of how-to books with many different approaches and levels of complexity. Compared to other more elitist genres, speeches are in many ways a genre that is common property. Many will at some point in their life be challenged with giving a speech, whether in their professional life or at some social event. This means that the demand on literature containing guides and advice is widespread. As a part of the research for this paper, a large number of such books were perused for the purpose of finding descriptions that could be used to identify traits of the genre. The

contents of these books varied a great deal, ranging from *Can you say a few words*' (Detz 2006) very specific instructions on what to say at specific occasions, to Crick's more rhetorical and philosophical approach in *Rhetorical Public Speaking* (Crick 2011). However, from a linguistic point of view, the majority of these books lacked detailed guidance when it came to the specifics of the language, such as tense, time, voice and general choice of words. Most such chapters where presented with a degree of vagueness that left much interpretation to the reader, which is the case with the following quote from Crick, "*make a clear claim*" (Crick 2011:8). An advice such as that is doubtless useful, but it fails to explain how this is actually done in linguistic terms. Another problem of the guidebooks was their focus on the delivery of the speech rather than the production, and thus many books were discarded simply due to having an approach to speechwriting that did not correspond with the needs of this dissertation.

One book, however, stood out from the rest. *The Lost Art of the Great Speech* by Richard Dowis held all the vague advice described above, but in addition it contained some more specific pieces of linguistic advice, detailed enough to form the foundation for an analysis of speeches as a genre. Four of these were selected for being tested to see whether they corresponded with the corpus of speeches. These four variables, which Dowis claims to be important in writing a great speech, are presented below.

4.2 Variable 1: Openings and Closings

Dowis presents the opening and closing of a speech as the most important parts of the speech, and therefore these elements are especially interesting to examine further.

4.2.1 Openings - The First Few Words

The beginning of a speech is maybe the most crucial part since it needs to captivate its audience and establish the speaker's credibility (Dowis 2000:58).

Dowis explains that the opening is the speaker's 'grace period' where the audience is most attentive and gives a speaker a chance to prove that he/she is worth listening to (Dowis 2000:58). Therefore a weak opening can influence the remaining speech and the speaker might lose his/her audience completely. Obviously, there are as many different openings as there are speeches, but according to Dowis, all openings can be divided into five general categories: novelty openings, dramatic openings, question openings, humorous openings and reference openings (Dowis 2000:63).

4.2.1.1 Novelty Openings

Novelty openings are when the speaker begins by introducing his/her audience to something completely new (Dowis 2000:64ff). This might be something simple such as, "*My time as king has come to an end*" or something more dramatic as, "*Judgement day has come*". This may seem a good way to start a speeches, but counter-intuitive as it may seem, novelty openings are, according to Dowis, far from the most common opening (Dowis 2000:68). Instead new information is often introduced later in the speech.

4.2.1.2 Dramatic Openings

Giving a speech has similarities to being on stage in a theatre and a speaker may to great effect apply some of the drama that is associated with the theatrical world. A dramatic opening uses this technique to captivate its audience (Dowis 2000:66). This ranges from the very simple to the absurdly extravagant. From using suspense by saying, "*Let me warn you that what I am about to discuss is not for the faint of heart*" (Dowis 2000:66), to appearing in a cloud of smoke. Some of such openings will certainly not fit any context and the speaker must be aware of the possibility of undermining the seriousness of a situation by applying too much drama.

4.2.1.3 Question Openings

In these kinds of openings, the speaker asks the audience a question. This can be either a rhetorical question or one to which he/she expects an answer (Dowis 2000:66f). These openings can be used to minimize the distance between the speaker and the audience by encourage dialogue, or they may set the stage for the speaker to answer his/her own question.

4.2.1.4 Humorous Openings

Starting out with a joke or a humorous comment can help the audience into the right frame of receiving the speaker's message (Dowis 2000:67). However, opening with humour has more than one caveat. First off, it is important that the message that the speaker wants to convey should be perceived in a somewhat humorous light (Dowis 2000:67). Therefore a humorous opening would be inappropriate if the speaker wants to talk about a serious subject such as war or racism. Secondly, a speaker should take care not to undermine his/her own authority and expertise within the area of which he/she is speaking (Dowis 2000:68).

4.2.1.5 Reference Openings

According to Dowis, the reference opening is the most common type of opening, which may be explained by its broad definition. "*In a reference opening, the speaker makes a reference of some sort and uses the reference as a kind of launching pad for the speech*" (Dowis 2000:68). He further explains that this reference "*of some sort*" can be a lot of different things. A reference may be to a specific location, a date, a literary work or a person etc. (Dowis 2000:75f). The reason why these very different references are categorized together is that the speaker uses them all for relating his/her speech to something that might help him set the stage (Dowis 2000:68). This type of opening is powerful in its ability to make audiences perceive the speech from a certain perspective and thus supports the speaker in achieving his/her goal.

It is important to mention that not all openings fall strictly into one category alone. Some might be both questioning and humorous while others might be both novelty and dramatic.

4.2.2 Closings – The Final Words

The opening is, according to Dowis, a very crucial part of the speech. However, while the first few words are important, so are the last ones. Dowis states that "*if you do not devote the necessary time and thought [to the closing], you might miss a good chance to add additional impact to you message*" (Dowis 2000:186). He further explains that a closing should "*relate directly to the purpose of the speech*" (Dowis 2000:186) in a way that the orator fulfils the audience's expectations as well as make the intended impact. This can be by making them act or feel in a certain way and can be accomplished in several different ways. Dowis describes eight types, which he claims can contain most closings (Dowis 2000:187). These are summary closings, wrap-up closings, direct appeal closings, thesis closings, reference closings, inspirational closings, humorous closings and anecdotal closings (Dowis 2000:187). These different types are described below.

4.2.2.1 Summary Closings

In a summary closing, the speaker gives a brief summary of the high points of the speech (Dowis 2000:187f). This closing brings nothing new to the table, but instead focuses on ensuring that the message of the speech is fresh in the audience's mind. Further it allows the speaker to create a simplified mini-version of his/her speech, which the audience can easily understand and remember. Thus, summary closings force the speaker to be clear and concise in his/her message.

4.2.2.2 Wrap-up Closings

Like the summary closing, the wrap-up closing does not add anything new to the speech. Instead it seeks to tie together the different parts of the speech in a way that creates coherence between elements that have previously been presented

separately (Dowis 2000:188f). This can have great impact on the audience when suddenly they are presented with the bigger picture, but may create confusion during the speech if the audience fails to see how different elements are relevant to each other.

4.2.2.3 Direct Appeal Closings

Closing with a direct appeal is different from the other closings because it adds something that might be completely new to the audience. Instead of simply adding more information to the speech, a direct appeal attempts to make the audience participate in a certain action (Dowis 2000:187). This can be anything from simply spreading the word, to starting a revolution. This type of appeal may hold special interest if viewed in the speeches' historical contexts since it may be able to verify the speech's actual impact through the audience's actions.

4.2.2.4 Thesis Closings

This type of closing is closely related to the summary closing, but instead of summarising the entire speech, it only repeats the speaker's thesis or the main point of the speech (Dowis 2000:187). It ensures that the main point is clear to the audience and that they leave with it fresh in mind.

4.2.2.5 Reference Closings

Like the reference opening, the reference closing is a broad category whose common ground is that it refers to something (Dowis 2000:187). This might be the date, the weather, a person, an event etc. The list is close to inexhaustible, thus making this type of closing very diverse.

4.2.2.6 Inspirational Closings

Like the direct appeal, an inspirational closing seeks to influence the audience directly, but rather than making them take a certain action, it attempts to make them feel in a specific way. Inspirational closings may consist of a moving anecdote or a quote (Dowis 2000:187&189f). An inspirational closing might

instil the audience with a feeling of courage, outrage or fear, and while these feelings might eventually lead to action, the speaker does not tell the audience directly how to act.

4.2.2.7 Humorous Closings

A humorous closing is a light-hearted way of ending a speech by telling a joke and using it as closing point (Dowis 2000:187). Because of the nature of humour this kind of closing may not be appropriate for all subjects (Dowis 2000:166). It may, however, serve as a way of showing that there is still hope after a particular ominous speech or it may be used simply to end with a laughing audience, which in turn might make the speech more memorable (Dowis 2000:167).

4.2.2.8 Anecdotal Closings

This type of closing ends a speech with an anecdote (Dowis 2000:187). Anecdotes can either be personal or borrowed from someone else, but they share the ability to make the subject of the speech more tangible to the audience (Dowis 2000:159).

As with the openings, it is important to note that a closing may contain elements from several categories and therefore these categories should only be seen as rough guidelines.

4.2.3 Research of Openings and Closings

Openings and closings are one of the less linguistic variables in the speeches, as they operate independently of the grammar and engage the speeches on a more general level. They are included in this dissertation to determine whether there are any structural patterns in the construction of a great speech. Compared to the other variables, openings and closings require more interpretation in terms of determining what type they belong to. This means that rather than looking at structure and function of the sentences, it is the meaning of the texts that is central in this part of the analysis. Not just the very first and last clauses are

examined, but rather the paragraphs as a whole are carefully examined to determine their exact purpose. This results in each of the speeches being classified with a type of opening and closing. Below is an example of King's *I have a dream*.

Table 1: Openings and closings in Speech 17

	Excerpt	Type
Opening	Five score years ago, a great American, in whose symbolic shado	Reference
Closing	*Free at last! Free at last! Thank God Almighty, we are free at last!*	Inspirational

(Speech 17)

This, in turn, will be inserted into a matrix of the possible openings and closings and compared with the other speeches.

As mentioned above, many of the openings and closings will have elements from more than one category, and therefore they are categorised based on the most dominant and clearly represented variable. This does, however, mean that it may be affected, to some extend, by the subjectivity inherent to any interpretation.

4.3 Variable 2: Passive Voice

The second variable is the passive voice, a grammatical structure that has become something of a black sheep in today's writing. This is true to such an extent that *Microsoft Office's Word* underlines it with green, which usually indicates unsound grammar, and the user is asked to "*consider revising*". Dowis partially support this approach to the passive voice and states that an orator should choose the active voice over the passive because "*an active voice sentence is stronger, more vigorous and more interesting*" (Dowis 2000:93). However, 'strong', 'vigorous' and 'interesting' are hardly objective terms and therefore it is interesting to look at what properties the passive voice has in terms of grammar.

A passive clause is created by making the patient (that which is acted upon) the subject and inserting a form of 'to be' before a main verb in the past participle. The agent (that which acts) of the passive clause can then be either omitted or

turned into an adverbial introduced by 'by' (Preisler 1997:67). Thus, an active clause such as "*he read the text*" will in a passive voice be "*the text was read (by him)*". In many situations, both passive and active clauses are grammatically correct, but there is a significant difference in the function of the two. Preisler explains that passive clauses have three main functions (Preisler 1997:67). First, they can be used in cases where the agent is unknown to either the speaker or the audience, or when the agent is considered unimportant. Secondly, they can be used to emphasise the agent by putting it in an end position. Lastly, it can be used to emphasise the patient by putting it in initial position (Preisler 1997:67).

Clearly, this shows that the use of passive can have an impact on the meaning of the clause and therefore hardly should be avoided completely. Dowis, however, claims that "*good writers and speakers tend to prefer the active voice*" (Dowis 2000:93), but adds that the passive voice is "*often appropriate and sometimes preferable*" (Dowis 2000:93). This leaves the reader of his book somewhat in doubt. On one hand a speaker should avoid the passive, but on the other hand it should be used when appropriate. Unlike Preisler, Dowis does not explain when it might be appropriate, and thus it becomes a matter of discussion.

This lack of specificity makes it particularly interesting to investigate by whom and how the passive voice is used in the corpus. First off, it will be interesting to look at the number of passive clauses, but the results of such a research will only truly prosper when compared to the comparative corpus. However, looking into the use of the passive voice might also reveal a pattern that can explain Dowis' "*when appropriate*" in more scientific way.

4.3.1 Research of Passive Voice

Distinguishing the passive voice from other grammatical structures is not without challenges. In some cases, the copular quality of ´to be´ makes it impossible to determine whether a clause is in passive voice or if the form of 'to be' is followed by an adjective. As an example "*We were horrified*" (Speech 4) can both be interpreted as "*We were horrified by someone*" and as "*our state of mind =*

horrified". As described above, the passive voice is defined by a form of 'to be' followed by a main verb in the past participle and this definition will be used for identifying the passive. This means that the extractions are made completely on strictly formal grounds, which in turn circumvents the issue of the ambiguity portrayed in the example above. Any form of 'to be' followed by a word that might function as a verb in the past participle will thus be part of the analysis.

Each speech will be examined to determine the number and uses of passive voice. This will result in a list of the clauses where the passive verbs phrases occur. Below is an example of the passive voice as it appears in King's *I have a dream*.

Table 2: Passive in Speech 17

Excerpt	line	Form
black men as well as white men, would be guaranteed the "una	21	Be
knowing that somehow this situation can and will be changed	82	Be
will be transformed into an oasis of freedom and justice	93	Be
I have a dream that my four little children will one day live in a	96	Be
I have a dream that one day every valley shall be exalted	105	Be
and every hill and mountain shall be made low	106	Be
the rough places will be made plain	106	Be
and the crooked places will be made straight	107	Be
"and the glory of the Lord shall be revealed and all flesh shall se	107	Be
and we will not be satisfied until	71	Be
We can never be satisfied as long as the Negro is the victim of t	63	Be
We can never be satisfied as long as our bodies, heavy with the	64	Be
We cannot be satisfied as long as the negro's basic mobility is fi	66	Be
We can never be satisfied as long as our children are stripped o	67	Be
We cannot be satisfied as long as a Negro in Mississippi cannot	69	Be
It is obvious today that America has defaulted on this promisso	23	Are
We can never be satisfied as long as our children are stripped o	68	Are
No, no, we are not satisfied	71	Are
We hold these truths to be self-evident, that all men are created	87	Are
One hundred years later, the life of the Negro is still sadly cripp	11	Is
One hundred years later, the Negro is still languished in the cor	14	Is
And there will be neither rest nor tranquility in America until t	43	Is
have come to realize that their destiny is tied up with our desti	56	Is
And they have come to realize that their freedom is inextricably	57	Is
This momentous decree came as a great beacon light of hope to	7	Been

(Speech 17)

This method will give an overview of the truth behind Dowis' claim by showing what role passive voice plays in the corpus. Subsequently, the same process will be repeated with the comparative corpus so that a comparison between the two

corpora is possible. This will give an idea whether the agued avoidance of the passive voice is a distinct trait of speeches, or if it is a more common trait shared by the comparative corpus.

4.4 Variable 3: Language Difficulty

Einstein once said that "*everything should be as simple a possible, but not simpler*" (Internet Source: 4) and while this quote is somewhat vague in regards to the actual degree of simplicity, it shares some similarity with how Dowis views the optimal language of speeches. He explains that language first and foremost is a way of communicating and that this purpose must always be the main goal of public speaking (Dowis 2000:88). This means that the speaker should always focus on conveying his/her message to the audience. Having a large vocabulary and a linguistic prowess allows a speaker to express himself with a precision and conciseness that enables efficient communication (Dowis 2000:88). However, a large vocabulary does not in itself ensure that the communication becomes efficient, in fact, quite the opposite might occur (Dowis 2000:88f). Dowis points out that a good speechwriter must not only have a large vocabulary, but also know how and when to use it. He compares a speechwriter's vocabulary to the toolbox of a mechanic.

> A mechanic might have hundreds of tools, but he doesn't feel the need to use all of them for every job, and he doesn't always reach for the most sophisticated tool in his box just because it's there
> (Dowis 2000:88)

In much the same way, a speechwriter should not use unnecessarily complicated words if he/she can make due with simpler ones. Dowis refers to Orwell's famous rewriting of a passage from *the Book of Ecclesiastes*.

The original

> I returned and saw under the sun, that the race is not to the swift, nor the battle to the strong, neither yet bread to the wise, nor yet riches to men of understanding, nor yet favour to men of skill, but time and chance happeneth to them all.

(Dowis 2000:90)

Orwell's rewrite

> Objective considerations of contemporary phenomena compel the conclusion that success or failure in competitive activities exhibits no tendency to be commensurate with innate capacity, but that a considerable element of the unpredictable must invariably be taken into account.
> (Dowis 2000:90)

The original version uses a quite simple language with few extravagant words and is both easy to understand and read. Orwell rewrite, however, uses complex synonyms that make the text almost illegible thus mocking the scholarly writing practice and at the same time showing the power of simplicity. It is this simplicity that Dowis advocates for when he writes:

> You don't have to use long words when you speak or write. Most of the time, you can make your points quite well with short ones. In fact, big words may get in the way of what you want to say. And what's more, when you use short words, no one will need to look them up to learn what they mean.
>
> Short words can make us feel good. They can run and jump and dance and soar high in the clouds. They can kill the chill of a cold night and help us keep our cool on a hot day. They fill our hearts with joy, but they can bring tears to our eyes as well. A short word can be soft or strong. It can sting like a bee or sing like a lark. Small words of love can move us, charm us, lull us to sleep. Short words give us light and hope and peace and love and health — and a lot more good things. A small word can be as sweet as the taste of a ripe pear, or tart like plum jam.
> Small words make us think. In fact, they are the heart and the soul of clear thought.
>
> When you write, choose the short word if you can find one that will let you say what you want to say. If there is no short word, then go ahead and consider the utilisation of a sesquipedalian expression as a viable alternative, but be cognisant of the actuality that it could conceivably be incumbent upon many of your perusers to expand, by consulting a dictionary or perhaps an alternative lexicon of particularised patois, copious amounts of their invaluable time in attempting to

> determine the message you are endeavoring to impart to them through the instrumentality of your missive.
> (Dowis 2000:89)

This is a fairly long quote explaining something quite simple, but it is included here for its aesthetic beauty and to be used as an example below. The quote exemplifies how simple words often are sufficient to express an idea and that more complex words should only be used when they cannot be simplified. This refers back to Einstein's quote of writing as simple as possible, "*but not simpler*". Dowis furthermore supports his advocacy for simplicity by explaining that some of the most memorable speeches are remembered because of their simple messages put into simple words (Dowis 2000:90). Among others, he mentions MacArthur's *Old soldiers never die* and King's *I have a dream*. Hence, a great speech should according to Dowis use a simple language in order to be remembered and avoid any unnecessary use of complex language.

4.4.1 Research of Language Difficulty

Though Dowis does take a few reservations in his claim, he overall declares that good speeches are composed of simple language. In the analysis, this claim will be compared to the corpus to see whether it, in reality, correlates with the great speeches. However, before this is possible, it is necessary to define what simple language really is. For this purpose the following will examine readability formulas and how they can be used to determine a text's simplicity and ease with which it is read and understood.

Readability formulas use a variety of ways to calculate a text's readability and there are many different formulas; each using a slightly different approach to the calculations. Therefore results can vary depending on which one is applied to a text. This thesis uses *Online Utility's Readability Calculator* (Internet Source: 5), a tool that combines several of these formulas in an attempt to get as clear a result as possible. The tool combines the following formulas: *Flesch-Kincaid Grade Level*, *The Coleman-Liau Index*, *The SMOG Index* and *the Automated Readability*

Index (Internet Source: 5). The texts are processed through these formulas and are graded on the following parameters: Number of characters, number of words, number of sentences, average number of characters per word, average number of syllables per word and average number of words per sentence. Based on these parameters, the processed text is given an overall reading grade between 0 and 100, 100 being the easiest to read and 0 being the hardest. This number corresponds with a suggested reading age and difficulty shown in the table below.

Table 3: Reading easy

Score	School level	Difficulty
90-100	5th grade	Very easy
80-90	6th grade	Easy
70-80	7th grade	Fairly easy
60-70	8th and 9th grade	Plain English
50-60	10th to 12th grade	Fairly difficult
30-50	College	Difficult
0-30	College graduate	Very difficult

(Internet Source: 6)

As an example, the first half of Dowis' quote above has been graded below starting at "*You don't have to use long words*" and ending at "*In fact, they are the heart and the soul of clear thought*". The results are as follows:

Table 4: Reading ease of Dowis' quote part one

Number of Characters	721
Number of words	205
Number of sentences	15
Average number of charactes per word	3,52
Average number of syllables per word	1,09
Average number of words per sentence	13,7
Reading ease	100,5

This grading lies just above the presented scale indicating that the text would be easily understood by 5th graders and maybe ever younger students. To compare, the last part of his quote, starting at "*If there is no short word*", is graded below.

Table 5: Reading ease of Dowis' quote part two

Number of Characters	405
Number of words	77
Number of sentences	1
Average number of charactes per word	5,26
Average number of syllables per word	1,92
Average number of words per sentence	77,0
Reading ease	-33,95

This part of the text breaks the lower levels of the scale, indicating that this text would be difficult even to college graduates. Lastly, this entire section, *Language Difficulty*, stripped of quotes and figures, has been graded below.

Table 6: Reading ease of the Language Difficulty section

Number of Characters	3418
Number of words	690
Number of sentences	30
Average number of charactes per word	4,95
Average number of syllables per word	1,66
Average number of words per sentence	23,0
Reading ease	42,98

The section is graded as suited for college, which must be considered appropriate for a dissertation.

It is, however, worth noting that these formulas are purely mathematical and cannot measure the actual difficulty of a text. The precision of the average number of syllables per word, in particular, seems questionable since syllables are units of pronunciation rather than grammar and therefore never readable from an orthographic representation. This means that the formula is more likely to be counting the number of vowels separated by consonants than actually counting the syllables. This may result in a word such as 'rhyme' to be considered disyllabic rather than monosyllabic. The reason why this unreliable factor is still present in this thesis is that it is used in the algorithm that calculates the total reading ease, and while it is obviously a confounding factor, the scores can still be used a general indicator of a text's difficulty.

4.5 Variable 4: Personal Pronouns

'Connect with your audience' is one of the pieces of advice that can be found in almost any guide to speechwriting. Many speechwriting guides, however, hardly offer more than that single line, and it becomes the speaker's task to figure out exactly how this connection can be made. This vagueness is of course appropriate, in the sense that every audience is different and therefore the speaker must adjust to them accordingly. However, for an inexperienced speaker the vagueness offers little help in actually creating the connection. As an example, Crick gives a rhetorical explanation in his chapter on ethos (Crick 2011:130). Here he explains that after the speaker has established his/her own persona by telling and showing the audience what kind of person he/she is, or appears to be, the speaker has to establish a second persona – that of the audience (Crick 2011:134). This second persona he calls the *evoked audience*, and much like the first persona creates an image of the speaker, the second one creates an image of the audience (Crick 2011:134f). The idea is to "*create an attractive image of unity that makes members of an audience desire to be part of it by acting collectively toward the same end*" (Crick 2011:134). Both Crick and Dowis explain that this feeling of unification is most commonly evoked by referring to the audience with a noun, which describes them as a homogenous group (Crick 2011:134 & Dowis 2000:62). Examples may include 'Citizens of Dublin', 'Americans' or as King said, 'Negros'. Obviously, the ways of unifying the audience are highly dependent on the context into which an orator is speaking. This in turn means that when one tries to say something more general about speeches, there is small chance that the same unifiers will be used in different contexts and therefore this is not suitable for the analysis. It would, however, be interesting to examine whether a pattern of unifiers emerge when speeches of similar context are examined. Do presidents of the United States use the same unifiers when addressing the nation? And if so, are there other patterns to be found here?

The second half of connecting to the audience, and the one that is subject of analysis in this thesis, is by the use of personal pronouns (Dowis 2000:91f). By

saying 'you' about the audience and 'I' about him/herself, the speaker appears more interested in the audience and seems more like he/she is having a conversation with the audience rather than giving them a lecture (Dowis 2000:91). Therefore Dowis claims that a speaker always should strive to use personal pronouns over generic ones (Dowis 2000:91f). According to him, "*You can achieve this effect*" (Dowis 2000:91) is far more powerful than "*One can achieve this effect*" (Dowis 2000:92).

4.5.1 Research of Personal Pronouns

It is evident that the use of personal pronouns is important according to Dowis. Therefore this claim will be operationalised and made testable. Dowis focuses mostly on the first, second and third person subjective pronouns, 'I', 'you' and 'we', but this dissertation will further include both the objective ones, as well as those in genitive. This is done to broaden the results and to uncover as many potential patterns as possible. Below is an excerpt of the pronoun enumeration of King's speech *I have a dream*

Table 7: Personal pronouns in Speech 17

Excerpt	Line	Form
I am happy to join with you today in what will go down in history as the greatest de	3	You
"When will you be satisfied?"	62	You
I am not unmindful that some of you have come here out of great trials and tribulati	74	You
Some of you have come fresh from narrow jail cells	75	You
. And some of you have come from areas where your quest	76	You
quest for freedom left you battered by the storms of persecution and staggered by t	76	You
You have been the veterans of creative suffering	78	You
I say to you today, my friends	83	You
I am happy to join with you today in what will go down in history as the greatest de	3	I
But there is something that I must say to my people	46	I
I am not unmindful that some of you have come here out of great trials and tribulati	74	I
I say to you today, my friends	83	I
, I still have a dream	84	I
I have a dream that one day this nation will rise up and live out the true meaning of	86	I
I have a dream that one day on the red hills of Georgia	89	I
I have a dream that one day even the state of Mississippi	92	I
I have a dream that my four little children will one day live in a nation where they w	95	I
I have a *dream* today!	98	I
I have a dream that one day, down in Alabama	99	I
I have a *dream* today!	104	I
I have a dream that one day every valley shall be exalted	105	I
This is our hope, and this is the faith that I go back to the South with.	109	I
My country 'tis of thee, sweet land of liberty, of thee I sing	117	I
, they were signing a promissory note to which every American was to fall heir	19	They
And they have come to realize that their freedom is inextricably bound to our freed	57	They
where they will not be judged by the color of their skin	96	They
a check that will give us upon demand the riches of freedom and the security of just	28	Us
Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterne	48	Us
The marvelous new militancy which has engulfed the Negro community must not le	55	Us
Let us not wallow in the valley of despair, I say to you today, my friends	83	Us
I am happy to join with you today in what will go down in history as the greatest de	4	Our
In a sense we've come to our nation's capital to cash a check	17	Our
When the architects of our republic wrote the magnificent words of the Constitution an	18	Our
Now is the time to lift our nation from the quicksands of racial injustice to the solid	34	Our
The whirlwinds of revolt will continue to shake the foundations of our nation until t	44	Our
In the process of gaining our rightful place, we must not be guilty of wrongful deeds	47	Our
Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterne	49	Our
We must forever conduct our struggle on the high plane of dignity and discipline	50	Our
We must not allow our creative protest to degenerate into physical violence	51	Our
The marvelous new militancy which has engulfed the Negro community must not le	55	Our
as evidenced by their presence here today, have come to realize that their destiny is	57	Our
And they have come to realize that their freedom is inextricably bound to our freed	58	Our
We can never be satisfied as long as our bodies, heavy with the fatigue of travel	63	Our
We can never be satisfied as long as our children are stripped of their self-hood and	68	Our
Louisiana, go back to the slums and ghettos of our northern cities	81	Our

(Speech 17)

As evident from the table above, each use of pronoun has been recorded with the excerpt in which it appears and the line number it is found on. This enables an overview of the use of pronouns, both sorted by their form, as well as by the point they appear in the speech. As part of the analysis, the data from all the speeches will be compared in different constellations to unlock any potential patterns (more on this in the analysis).

5 Analysis

This chapter contains the analyses of the four variables presented in the theory chapter. Each analysis is divided in two parts. First, a presentation and processing of the raw data as well as illustrations of the results, then a section on the deductions and implications based on those results. This analysis compares the data of all the speeches and editorials instead of regarding them individually, however, the data of the individual speeches and editorials can be found in the appendix.

5.1 Analysis of Variable 1: Openings and Closings

The analysis begins with the different openings and closings found in the speeches. This analysis is bases on Dowis' classification of different openings and closings and the speeches have been categorised to fit within this classification system rather than the other way around. This method obviously makes it impossible to disprove Dowis' claim, that all speeches falls within one of these classes, but enables testing his other claims within this system.

Once again, it is worth to note that the categorisations, while grounded on Dowis' theory, have been performed based on a subjective assessment and reasoning. This will no doubt influence the results, but as a general note it has been fairly clear into which category each opening and closing belonged. Returning to King as an example of analytical judgment, he starts his speech by saying, "*Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation*" (Speech 17). In this quote is both a reference to a time, a hundred years ago, a man, Abraham Lincoln, and to an event, the signing of the Emancipation Proclamation. While these might be different reference, they all belong in the category of reference openings. This is a clear example, compared to more ambiguous cases such as Churchill's closing "*Let us go forward together with our united strength*" (Speech 8). This quote could be argued to be both inspirational, in its attempt to bolster the unity and hope of the British

people, and a direct appeal since it encourages the people to act. In this case the closing were judged to be mostly a direct appeal because of its attempt to engage the audience in 'going forward', even though this is meant metaphorically.

This part of the analysis is not compared to the comparative corpus since the two corpora were considered too different in terms of structure. Therefore a comparison was expected to yield no meaningful results.

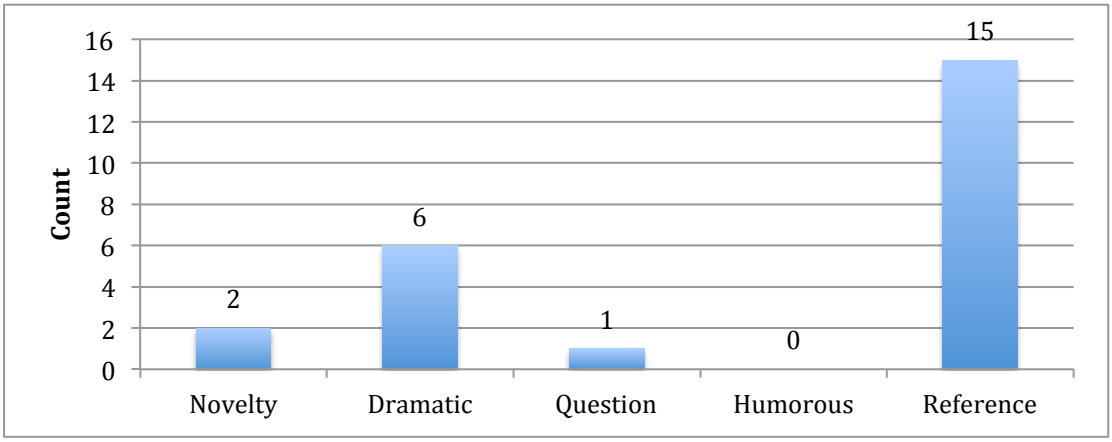
Table 8: Openings and closings of speeches

	Novelty	Dramatic	Question	Humorous	Reference
Speech 01		1			
Speech 02					1
Speech 03		1			
Speech 04		1			
Speech 05					1
Speech 06					1
Speech 07	1				
Speech 08					1
Speech 09		1			
Speech 10					1
Speech 11		1			
Speech 12	1				
Speech 13		1			
Speech 14					1
Speech 15					1
Speech 16					1
Speech 17			1		
Speech 18					1
Speech 19					1
Speech 20					1
Speech 21					1
Speech 22					1
Speech 23					1
Speech 24					1
TOTAL	2	6	1	0	15

	Summary	Wrap-up	Direct appeal	Thesis	Reference	Inspirational	Humorous	Anecdotal
Speech 01						1		
Speech 02						1		
Speech 03						1		
Speech 04					1			
Speech 05						1		
Speech 06			1					
Speech 07			1					
Speech 08			1					
Speech 09						1		
Speech 10						1		
Speech 11						1		
Speech 12		1						
Speech 13		1						
Speech 14			1					
Speech 15			1					
Speech 16			1					
Speech 17						1		
Speech 18			1					
Speech 19	1							
Speech 20			1					
Speech 21						1		
Speech 22						1		
Speech 23			1					
Speech 24						1		
TOTAL	1	2	9	0	1	11	0	0

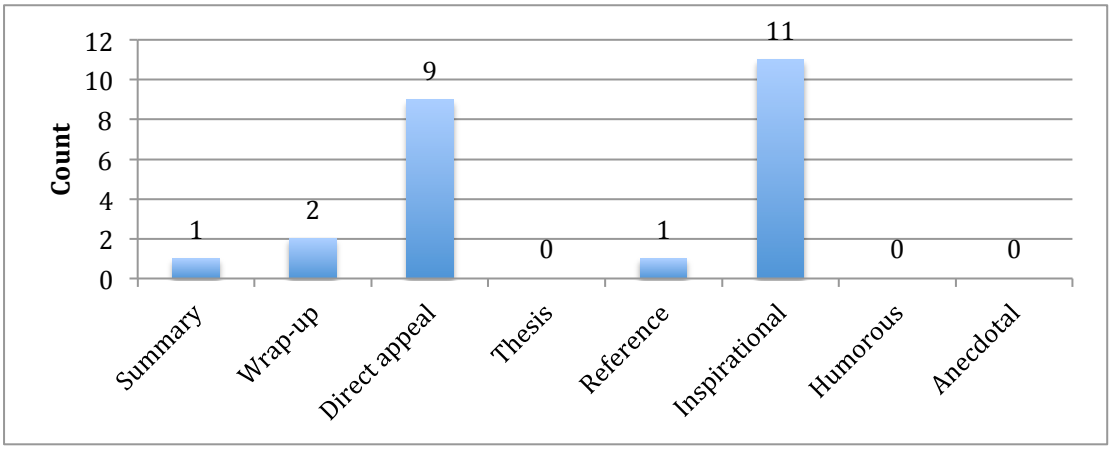
Below the data from the openings has been presented in a bar diagram.

Figure 2: Bar chart of openings in speeches



Likewise, the data of the closings is presented below.

Figure 3: Bar chart of closings in speeches



5.1.1 Deductions

Based on the data presented above, it becomes obvious that a certain pattern is present within the speeches. As Dowis claims, the reference opening is by far the most used (62,5%). This may be explained by the fact that the majority of the speeches are responses to some happening in the world and a reference to such an event is often appropriate to explain why the orator is addressing his/her audience. Once again, it should be mentioned that the reference opening is by far the broadest of the openings as it may refer to a number of things.

The second most common opening is the dramatic (25%) and this may suggest that giving a great speech is about more than just the words. A certain amount of theatrical flair may indeed prove effective when addressing the masses.

Turning to the closings, it is clear that direct appeal (37,5) and inspirational closings (45,8%) are the most favoured. This again may be contributed to the choice of corpora. As mentioned earlier, the corpora focuses on speeches that resulted in some kind of change, and this appeal to change is represented in the speeches by the orator attempting to encourage the audience in some way. There is reason to suspect that this need for encouragement results in the overrepresentation of the direct appeal and inspirational closings.

It is noteworthy that not a single orator uses humour in neither their openings nor their closings. This may be a general tendency in speeches, but is more likely to suggest that corpus is composed of a specific kind of speeches. The speeches in the corpus all regard quite serious matters and this is no doubt part of explaining the lack of humour. Had the corpus instead contained speeches from birthdays and anniversaries the distribution would doubtless have been different.

The analysis shows that when trying to instigate change, one should follow a certain pattern. First, the problem should be identified by making a reference, then an argument for the cause should be made, and finally, the audience should be told what to do or how to feel. This pattern seems to be the success criterion for the majority of the speeches.

5.2 Analysis of Variable 2: Passive Voice

This part of the analysis regards the use of passive voice in speeches. It presents the data extracted from both the speeches and editorials and compares these with the purpose of testing Dowis' claim that the passive voice, in speeches, should be disregarded in favour of the active voice. Below, the raw data is presented in two separate tables followed by a statistical processing of the

numbers. Finally, a number of deductions based on the processed data are presented. To compensate for the varying length of both the speeches and editorials the processed numbers have been standardised by using the passive verb phrase per 1000 words rather than per speech.

Table 9: Passive voice in speeches

	Passive clauses per speech	Passive clauses per 1000 words
Speech 01	16	9,2
Speech 02	5	18,1
Speech 03	46,0	18,9
Speech 04	32,0	10,8
Speech 05	65	17,6
Speech 06	2	4,5
Speech 07	3	17,8
Speech 08	19	25,8
Speech 09	24	12,7
Speech 10	16	9,5
Speech 11	8	7,2
Speech 12	32	9,4
Speech 13	16	9,7
Speech 14	4	5,8
Speech 15	1	1,7
Speech 16	12	8,7
Speech 17	26	15,5
Speech 18	21	9,7
Speech 19	12	13,8
Speech 20	30	10,8
Speech 21	50	12,4
Speech 22	27	39,2
Speech 23	102	19,4
Speech 24	10	16,5

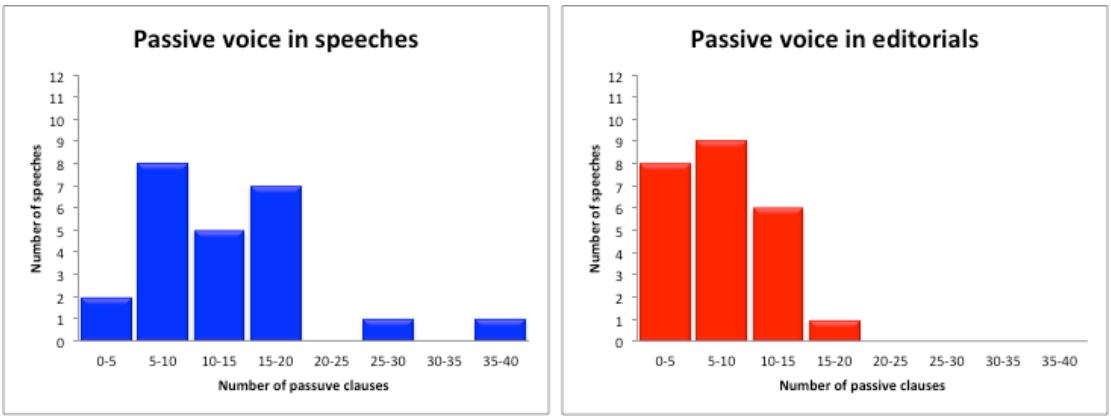
Table 10: Passive voice in editorials

	Passive clauses per editorial	Passive clauses per 1000 words
Editorial 01	0	0,0
Editorial 02	3	7,7
Editorial 03	3,0	5,5
Editorial 04	6,0	12,1
Editorial 05	9	12,4
Editorial 06	3	6,4
Editorial 07	4	8,9
Editorial 08	1	2,2
Editorial 09	9	11,8
Editorial 10	3	8,2
Editorial 11	2	3,2
Editorial 12	2	4,0
Editorial 13	3	5,8
Editorial 14	10	16,1
Editorial 15	5	9,2
Editorial 16	1	1,9
Editorial 17	0	0,0
Editorial 18	4	8,9
Editorial 19	8	13,0
Editorial 20	8	13,5
Editorial 21	4	10,0
Editorial 22	7	9,9
Editorial 23	2	2,9
Editorial 24	2	4,6

Represented in a histogram as below, the difference becomes obvious between the data from the speeches and that of the editorials.

A histogram differs from a regular bar diagram by representing the data points in groups along the x-axis. This is done within specific intervals to show the distribution of the subject of study. In the case below, the x-axis shows the number of passive clauses in intervals of five. The y-axis shows the number of data points that fall within these intervals. In the case below, it is the number of speeches that fall within the intervals that is represented along the y-axis. This makes it possible to check, for example, how many speeches use passive voice between 15-20 times. This information can be found in the fourth point along the x-axis. Here, the bar stretches up to seven on the y-axis, meaning that seven speeches contain between 15 and 20 cases of passive voice.

Figure 4: Histogram over passive voice



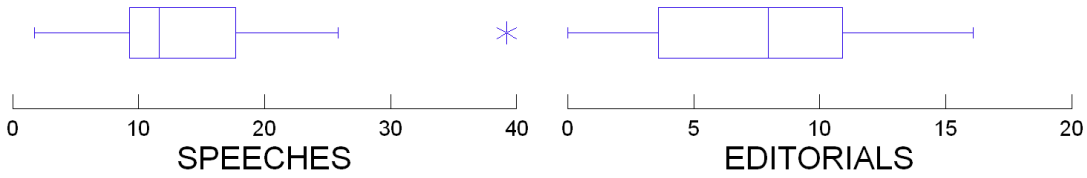
	SPEECHES	EDITORIALS
N of Cases	24	24
Minimum	1,700	0,000
Maximum	39,200	16,100
Range	37,500	16,100
Interquartile Range	8,400	7,300
Arithmetic Mean	13,529	7,425
Standard Deviation	7,758	4,489

The table below the histograms shows the data in pure numbers. The 'N of Cases' represents the total number of speeches and editorials, respectively. The 'Minimum' and 'Maximum' shows the upper and lower range of collected data. This means that the speech with the fewest cases of passive voice has 1,7 per

1000 words, while the editorial with the fewest has none. Likewise, the speech with the most cases of passive per 1000 words has 39,2, while the editorial has 16,1. The 'Range' describes the span from minimum to maximum, which means that since the editorials ranges from 0, the range is equal to the maximum. The '(Arithmetic) mean' is simply the mean of the all data points. As evident, the mean of passive voice is 82% higher in the speeches when compared to the editorials. The 'Standard deviation' is an expression of how widespread the data is in relation to the mean. It is found by subtracting the mean from each of the data points, then squaring these numbers. The square root of the total of these numbers is then divided by the 'N of cases' -1, resulting in the standard deviation (Samuels et al. 2012:60). With the passive voice, the standard deviation of the speeches are slightly higher than that of the editorials, which means that numbers provided by this test is slightly more unreliable.

One of the reasons for the higher standard deviation among the speeches is Speech 22 by Ronald Reagan. This speech uses an amount of passive voice that sets it apart from the others. It even uses 52% more passive voice than the closest follower. This means that it, as a single speech, affects the overall picture to such a degree that it may distort the data. It can be verified by testing for outliers. This is done by first finding the median, illustrated by the vertical line in the box below. After this is done, the median of the numbers on each sides of that line is found. These are called the quartiles, Q1 and Q3, respectively, and are illustrated by the beginning and end of the box below. That enables the finding of the 'interquartile range' (IQR), which is found by subtracting Q3 from Q1. These numbers can be used to identify outliers mathematically through putting up fences. Fences are found by the formulas Q1 - 1,5 x IQR = Lower fence and Q3 + 1,5 x IQR = Upper fence. The fences are illustrated below by the endpoints of the blue horizontal line. Anything that falls outside these points can be considered an outlier, and can be disregarded in further analysis. It is, however, worth mentioning that outliers often are interesting subjects of study since they differ significantly from the rest of the data (Samuels et al. 2012:46ff).

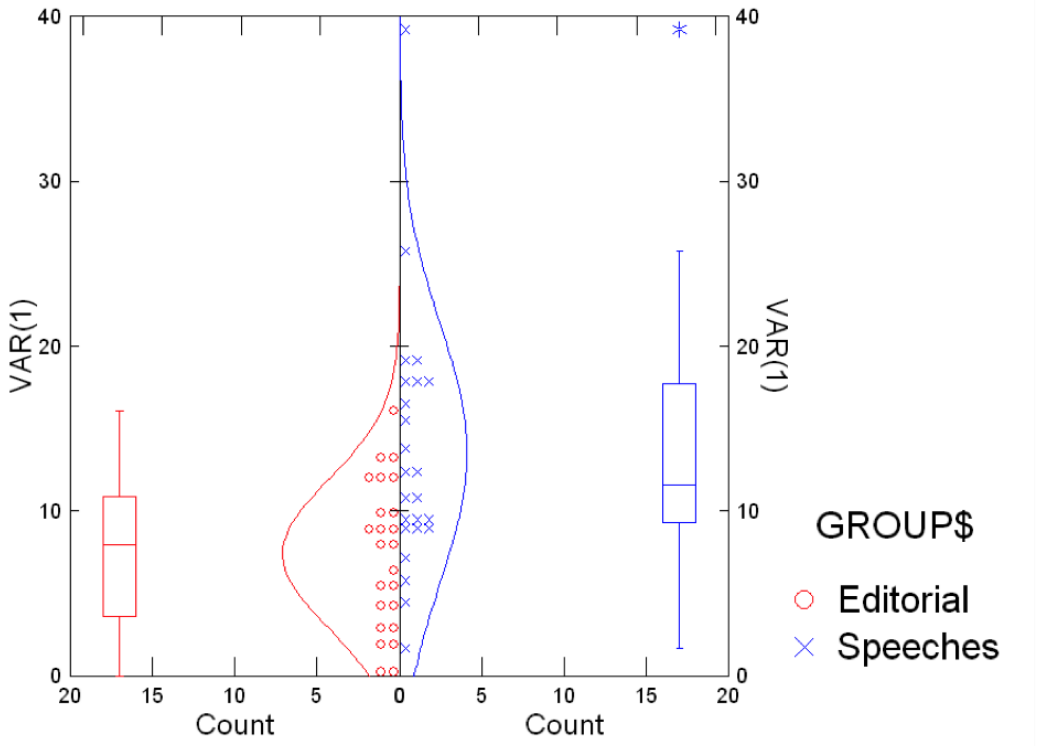
Figure 5: Box plot over passive voice



As suspected, Speech 22, here symbolised with a asterisk, can indeed be considered an outlier by having a use of passive voice that is uncharacteristic for the speeches overall. This means it can be disregarded when comparing the speeches and the editorials. By doing so the mean is reduced to 13,3 and the standard deviation falls to 5,7. This, however, is still quite high, meaning that the mean might actually lie close to 50% higher or lower and this must be regarded as quite significant.

When compared with the editorials, the picture becomes clearer. Below is a t-test where both groups have been compared.

Figure 6: Two-sample t-test over passive voice



The figure shows that both groups have a normal distribution, evident from the bell curves. Nevertheless, it is clear that the two groups have very different distributions, as the curves spread over different areas. The numeral result of the t-test on the two groups is as follows:

Variable	GROUP$	95,00% Confidence Interval	p-Value
VAR(1)	Editorial		0,002
	Speeches		

It shows that there is a significant difference between the means of the two groups. The mean of the speeches are 79% higher than that of the editorials, which clearly shows that passive voice is more common in the speeches than in editorials. Further the p-value describes how probable it is that the two groups appear dissimilar due to chance. Commonly statistic significance is interpreted as below 0.05, meaning 5% chance, and with a low 0,2%, the groups' dissimilarity is indisputable.

5.2.1 Deductions

The data presented above enables the following deductions: First, the passive voice is used far more in the speeches than it is in the editorials. This means that with the chosen comparative corpus, Dowis' claim to avoid passive voice has little basis in facts. Thus, avoiding the passive voice should not be considered a trait of speeches as a genre. Furthermore, it is worth mentioning that some of the most memorable words used in some of the speeches are actually in passive voice. Some of these examples are even considered the name of the speeches, as is the case with Woodrow's *The World Must be Made Safe for Democracy* as well as Bush's *A Great People has been Moved to Defend a Great Nation*. This proves that great words can indeed be said in a passive voice and assures that it is safe to ignore Word's wavy green line. Agentive is doubtless an important part of a great speech, but the use of passive shows that the ability to hide the agent also

serves a purpose. A classic example of purposefully used passive is found in the sentence "*mistakes were made*". Here the agent is hidden and fault cannot be directed at him/her.

In fact, it may be just the significant use of agentive in form of personal pronouns that creates the need of passive voice when the agent is unknown or the orator wants to mask him. This thesis would explain why passive is more common in the speeches than in the editorials who has far less agentive, more on this in the analysis of personal pronouns.

The second and most important deduction is the matter of the significant standard deviation among the speeches. This does not only prove that it would be unwise to rely too much on this data, but also that the use of passive voice is not something that is necessarily determined by the genre. The high standard deviation shows a great span between the use of passive and this might indicate that it is a trait of personal style or specific contexts rather than something bound to genre.

5.3 Analysis of Variable 3: Language Difficulty

This part of the analysis regards the difficulty of the language used in the corpora. On the following pages, the collected data is presented in two separate tables. The values of each speech and each editorial can be found in those tables, but this analysis will mainly concern the overall readability, which is the product of combining the other values.

Table 11: Reading difficulty in speeches

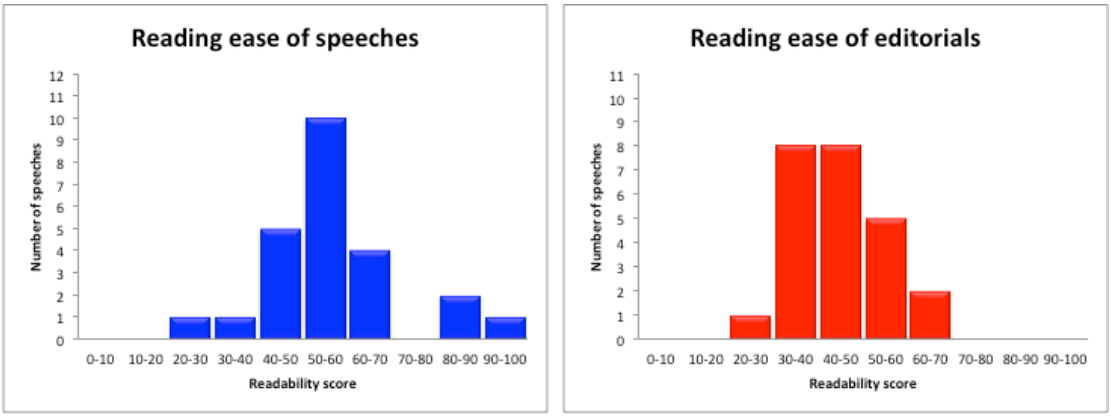
	Number of characters	Number of words	Number of sentences	Average number of charctes per word	Average number of syllables per word	Average number of words per sentence	Reading ease
Speech 01	8245	1740	39	4,74	1,58	44,62	28,23
Speech 02	1194	276	11	4,33	1,4	25,09	63,05
Speech 03	10348	2435	90	4,25	1,48	27,6	54,24
Speech 04	12556	2952	168	4,25	1,47	17,57	94,96
Speech 05	17038	3683	103	4,63	1,57	35,7	40,12
Speech 06	1697	442	29	3,84	1,3	15,24	81,31
Speech 07	742	163	6	4,55	1,52	27,17	50,54
Speech 08	3235	737	33	4,39	1,51	22,33	56,18
Speech 09	8847	1887	85	4,69	1,6	22,2	48,77
Speech 10	6877	1691	135	4,07	1,35	12,53	80,2
Speech 11	4872	1114	49	4,37	1,49	22,73	58,07
Speech 12	15460	3422	133	4,52	1,54	25,73	50,61
Speech 13	7800	1651	75	4,72	1,63	22,01	46,65
Speech 14	3064	694	41	4,41	1,5	16,93	62,75
Speech 15	2703	593	22	4,56	1,52	26,95	51,08
Speech 16	5940	1383	53	4,3	1,45	26,09	58,01
Speech 17	7272	1674	82	4,34	1,47	20,41	62,04
Speech 18	9539	2169	129	4,4	1,49	16,81	64,02
Speech 19	4108	872	47	4,71	1,62	18,55	50,72
Speech 20	12670	2780	107	4,56	1,57	25,98	47,57
Speech 21	18853	4029	169	4,68	1,61	23,84	46,51
Speech 22	12572	688	141	4,68	1,56	19,06	55,17
Speech 23	27120	5268	243	5,15	1,78	21,68	34,13
Speech 24	2848	606	37	4,7	1,58	16,38	56,19

Table 12: Reading difficulty in editorials

	Number of characters	Number of words	Number of sentences	Average number of charctes per word	Average number of syllables per word	Average number of words per sentence	Reading ease
Editorial 01	3341	687	50	4,86	1,6	13,74	57,55
Editorial 02	1964	391	14	5,02	1,71	27,93	33,74
Editorial 03	2670	541	23	4,94	1,75	23,52	35,18
Editorial 04	2544	496	20	5,13	1,71	24,8	36,68
Editorial 05	3677	728	33	5,05	1,74	22,05	37,32
Editorial 06	2341	469	23	4,99	1,65	20,39	46,52
Editorial 07	2180	450	18	4,84	1,62	25	44,78
Editorial 08	2132	455	19	4,69	1,55	23,95	51,26
Editorial 09	3950	760	34	5,2	1,75	22,35	35,99
Editorial 10	1743	367	19	4,75	1,68	19,32	45,46
Editorial 11	3240	627	31	5,17	1,79	20,23	34,65
Editorial 12	2433	502	28	4,85	1,62	17,93	51,96
Editorial 13	2596	515	20	5,04	1,66	25,75	40,08
Editorial 14	3191	620	26	5,15	1,77	23,85	32,94
Editorial 15	2757	541	34	5,1	1,7	15,91	46,5
Editorial 16	2314	520	36	4,45	1,5	14,44	64,95
Editorial 17	2122	468	16	4,53	1,57	29,25	44,64
Editorial 18	2318	450	23	5,15	1,68	19,57	44,66
Editorial 19	3232	616	25	5,25	1,82	24,64	27,73
Editorial 20	2808	593	33	4,74	1,64	17,97	50,21
Editorial 21	2034	399	20	5,1	1,73	19,95	39,86
Editorial 22	3571	704	38	5,07	1,71	18,53	43,71
Editorial 23	3169	679	61	4,67	1,56	11,13	63,59
Editorial 24	1911	435	16	4,39	1,49	27,19	53,02

The reading ease can be presented in a histogram to visualise the distribution, which make the different distributions visible, even to the naked eye.

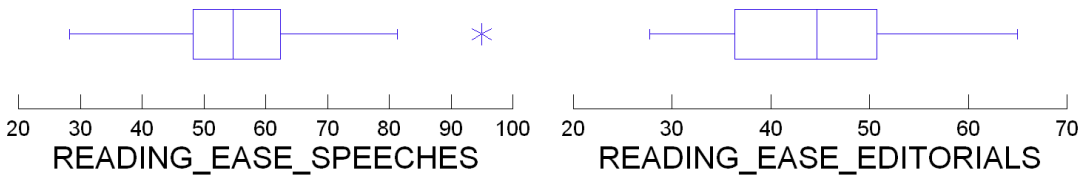
Figure 7: Histogram over reading ease



	READING_EASE_SPEECHES	READING_EASE_EDITORIALS
N of Cases	24	24
Minimum	28,230	27,730
Maximum	94,960	64,950
Range	66,730	37,220
Interquartile Range	14,225	14,400
Arithmetic Mean	55,880	44,291
Standard Deviation	14,544	9,576

The mean of the speeches' reading easy score is 26% higher than that of editorials and the standard deviations of both are low. It is however worth checking for outliers, both to get a more precise results, but also to see if any of the speeches stands significantly out from the others. This process was effected as described under the analysis of the passive voice. The results are shown below.

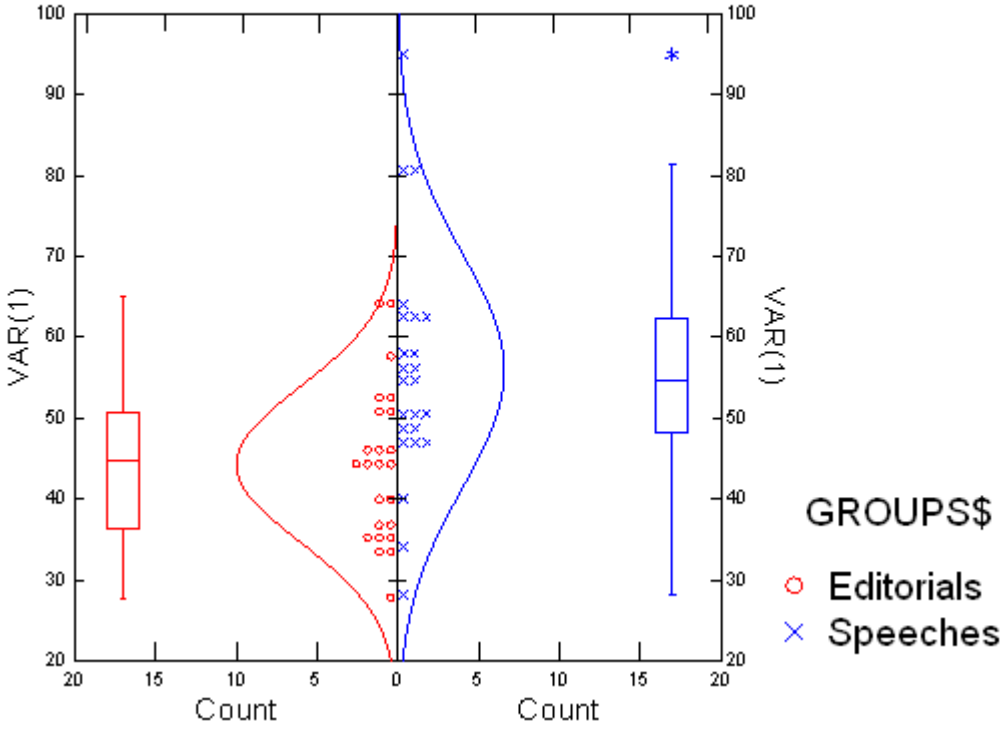
Figure 8: Box plot over reading ease



As was the case with the passive voice, a single speech was found to be an outlier, visualised by an asterisk. In this test it was Speech 04 by Gandhi that was found significantly dissimilar to the others. Excluding this speech changes the mean of the speeches to 54,2 and the standard deviation to 12,2, which means that the data can be considered quite reliable. None of the editorials were found to be outliers.

When disregarding the outlier and putting the data to a t-test, the results are as shown in the graph below.

Figure 9: Two-sample t test over reading ease



As with the passive voice, the test shows that both data sets have a normal distribution made evident by the two bell curves. The p-value of the t-test however shows that they are far from alike.

Variable	GROUPS$	95,00% Confidence Interval	p-Value
VAR(1)	Editorials		0,002
	Speeches		

A p-value of only 0,002 is the equivalent of the two groups being 0,2% alike which is extremely close to 0. This means that it is safe to say that the two groups are very dissimilar.

5.3.1 Deductions

Gandhi scores a staggering almost 95 points in reading easy, which according to table presented in the theory chapter categorises his speech as very easy to read. However, as proven above, his speech is the odd one out and is not representative for the group. This might be due to the fact that Gandhi's first language was Hindi and though he had a formal education in English, the audience who he addressed did not. In fact, he apologises in his speech for having to speak English rather than Hindi since the speech concerns returning India to the native culture and language. This might be the reason that his speech stands out from the others.

The general mean of the speeches scores 11 points more than the editorials, which means that by pure comparison they are easier to read, and with a relatively low standard deviation this data can be considered reliable.

Nevertheless, when compared to the table of reading ease, the speeches still fall within the category of 'Fairly difficult', a category that is suggested for 10th to 12th graders. This result seems to contradict Dowis' claim that it takes simple language to write a great speech. Instead, it would seem that a speechwriter should seek somewhere toward the middle of the scale. This might be explained by the fact that many of the speeches were intended for the common man and that the orators might have sought to emulate the language of the average person in the audience. This strategy might have been chosen rather than using an over simplistic language which might have been perceived as patronising. This hypothesis would however have been easier to defend had the result been

closer to 'plain English' as this must be considered an equivalent of the average spoken language. It must, however, be considered that Dowis and the readability scale may not use the same definition of simplicity, even though Dowis quote proved to be in accordance with the extremes of the readability scale.

5.4 Analysis of Variable 4: Personal Pronouns

This part of the analysis regards the investigation of the personal pronouns used in the speeches. The pronouns have been examined in two different ways. First, by the overall number of personal pronouns, excluding third person singular, then by the number of the individual pronouns. Each method delivers distinctive results, which are presented on the following pages. The number of pronouns have been standardised by counting them per thousand words to compensate for the different lengths of the speeches and editorials.

Table 13: Pronouns in speeches

		I	You	We	They	Me	Us	Them	My	Your	Our	Their	Mine	Yours	Ours	Theirs	Total
Speech 1	In speech	21,0	7,0	10,0	5,0	4,0	10,0	9,0	7,0	7,0	23,0	6,0	0,0	0,0	0,0	0,0	109,0
	Per 1000 words	12,1	4,0	5,7	2,9	2,3	5,7	5,2	4,0	4,0	13,2	3,4	0,0	0,0	0,0	0,0	62,6
Speech 2	In speech	0,0	0,0	10,0	3,0	0,0	3,0	0,0	0,0	0,0	1,0	1,0	0,0	0,0	0,0	0,0	18,0
	Per 1000 words	0,0	0,0	36,2	10,9	0,0	10,9	0,0	0,0	0,0	3,6	3,6	0,0	0,0	0,0	0,0	65,2
Speech 3	In speech	21,0	44,0	32,0	51,0	2,0	9,0	11,0	6,0	5,0	8,0	18,0	0,0	0,0	1,0	0,0	208,0
	Per 1000 words	8,6	18,1	13,1	20,9	0,8	3,7	4,5	2,5	2,1	3,3	7,4	0,0	0,0	0,4	0,0	85,4
Speech 4	In speech	82,0	24,0	52,0	21,0	13,0	21,0	8,0	12,0	4,0	32,0	16,0	0,0	0,0	0,0	0,0	285,0
	Per 1000 words	27,8	8,1	17,6	7,1	4,4	7,1	2,7	4,1	1,4	10,8	5,4	0,0	0,0	0,0	0,0	96,5
Speech 5	In speech	25,0	2,0	47,0	14,0	1,0	17,0	14,0	3,0	2,0	40,0	32,0	0,0	0,0	0,0	1,0	198,0
	Per 1000 words	6,8	0,5	12,8	3,8	0,3	4,6	3,8	0,8	0,5	10,9	8,7	0,0	0,0	0,0	0,3	53,8
Speech 6	In speech	26,0	8,0	1,0	0,0	0,0	0,0	1,0	1,0	3,0	0,0	5,0	0,0	0,0	0,0	0,0	45,0
	Per 1000 words	58,8	18,1	2,3	0,0	0,0	0,0	2,3	2,3	6,8	0,0	11,3	0,0	0,0	0,0	0,0	101,8
Speech 7	In speech	1,0	0,0	4,0	0,0	0,0	0,0	0,0	1,0	0,0	6,0	0,0	0,0	0,0	0,0	0,0	12,0
	Per 1000 words	5,9	0,0	23,7	0,0	0,0	0,0	0,0	5,9	0,0	35,5	0,0	0,0	0,0	0,0	0,0	71,0
Speech 8	In speech	21,0	2,0	5,0	0,0	0,0	4,0	0,0	5,0	0,0	6,0	0,0	0,0	0,0	0,0	0,0	43,0
	Per 1000 words	28,5	2,7	6,8	0,0	0,0	5,4	0,0	6,8	0,0	8,1	0,0	0,0	0,0	0,0	0,0	58,3
Speech 9	In speech	19,0	1,0	26,0	13,0	6,0	6,0	2,0	6,0	0,0	29,0	11,0	0,0	1,0	0,0	0,0	120,0
	Per 1000 words	10,1	0,5	13,8	6,9	3,2	3,2	1,1	3,2	0,0	15,4	5,8	0,0	0,5	0,0	0,0	63,6
Speech 10	In speech	16,0	30,0	16,0	12,0	0,0	2,0	6,0	4,0	10,0	4,0	6,0	0,0	1,0	0,0	0,0	107,0
	Per 1000 words	9,5	17,7	9,5	7,1	0,0	1,2	3,5	2,4	5,9	2,4	3,5	0,0	0,6	0,0	0,0	63,3
Speech 11	In speech	0,0	0,0	36,0	2,0	0,0	16,0	4,0	0,0	0,0	14,0	2,0	0,0	0,0	0,0	0,0	74,0
	Per 1000 words	0,0	0,0	32,3	1,8	0,0	14,4	3,6	0,0	0,0	12,6	1,8	0,0	0,0	0,0	0,0	66,4
Speech 12	In speech	16,0	10,0	36,0	22,0	8,0	9,0	6,0	2,0	0,0	27,0	13,0	0,0	0,0	0,0	0,0	149,0
	Per 1000 words	4,7	2,9	10,5	6,4	2,3	2,6	1,8	0,6	0,0	7,9	3,8	0,0	0,0	0,0	0,0	43,5
Speech 13	In speech	26,0	4,0	8,0	6,0	6,0	2,0	1,0	11,0	1,0	22,0	2,0	0,0	0,0	0,0	0,0	89,0
	Per 1000 words	15,7	2,4	4,8	3,6	3,6	1,2	0,6	6,7	0,6	13,3	1,2	0,0	0,0	0,0	0,0	53,9

Table 14: Pronouns in speeches (continued)

		I	You	We	They	Me	Us	Them	My	Your	Our	Their	Mine	Yours	Ours	Theirs	Total
Speech 14	In speech	12,0	13,0	14,0	0,0	2,0	5,0	1,0	4,0	5,0	11,0	3,0	0,0	0,0	0,0	0,0	70,0
	Per 1000 words	17,3	18,7	20,2	0,0	2,9	7,2	1,4	5,8	7,2	15,9	4,3	0,0	0,0	0,0	0,0	100,9
Speech 15	In speech	0,0	0,0	13,0	4,0	0,0	2,0	1,0	0,0	0,0	10,0	12,0	0,0	0,0	0,0	0,0	42,0
	Per 1000 words	0,0	0,0	21,9	6,7	0,0	3,4	1,7	0,0	0,0	16,9	20,2	0,0	0,0	0,0	0,0	70,8
Speech 16	In speech	4,0	7,0	30,0	1,0	0,0	0,0	5,0	3,0	3,0	20,0	2,0	1,0	0,0	0,0	0,0	76,0
	Per 1000 words	2,9	5,1	21,7	0,7	0,0	0,0	3,6	2,2	2,2	14,5	1,4	0,7	0,0	0,0	0,0	55,0
Speech 17	In speech	15,0	8,0	32,0	3,0	0,0	4,0	0,0	5,0	1,0	17,0	8,0	0,0	0,0	0,0	0,0	93,0
	Per 1000 words	9,0	4,8	19,1	1,8	0,0	2,4	0,0	3,0	0,6	10,2	4,8	0,0	0,0	0,0	0,0	55,6
Speech 18	In speech	13,0	72,0	34,0	47,0	8,0	26,0	12,0	1,0	7,0	19,0	6,0	0,0	0,0	0,0	0,0	245,0
	Per 1000 words	6,0	33,2	15,7	21,7	3,7	12,0	5,5	0,5	3,2	8,8	2,8	0,0	0,0	0,0	0,0	113,0
Speech 19	In speech	6,0	1,0	2,0	7,0	1,0	0,0	2,0	0,0	0,0	0,0	2,0	0,0	0,0	0,0	0,0	21,0
	Per 1000 words	6,9	1,1	2,3	8,0	1,1	0,0	2,3	0,0	0,0	0,0	2,3	0,0	0,0	0,0	0,0	24,1
Speech 20	In speech	82,0	14,0	20,0	6,0	7,0	5,0	5,0	33,0	1,0	10,0	4,0	0,0	1,0	0,0	0,0	188,0
	Per 1000 words	29,5	5,0	7,2	2,2	2,5	1,8	1,8	11,9	0,4	3,6	1,4	0,0	0,4	0,0	0,0	67,6
Speech 21	In speech	23,0	10,0	17,0	16,0	2,0	7,0	8,0	6,0	2,0	17,0	10,0	0,0	0,0	0,0	0,0	118,0
	Per 1000 words	5,7	2,5	4,2	4,0	0,5	1,7	2,0	1,5	0,5	4,2	2,5	0,0	0,0	0,0	0,0	29,3
Speech 22	In speech	34,0	12,0	28,0	7,0	3,0	4,0	2,0	9,0	6,0	9,0	2,0	0,0	0,0	0,0	0,0	116,0
	Per 1000 words	49,4	17,4	40,7	10,2	4,4	5,8	2,9	13,1	8,7	13,1	2,9	0,0	0,0	0,0	0,0	168,6
Speech 23	In speech	38,0	2,0	17,0	11,0	1,0	11,0	3,0	7,0	3,0	34,0	20,0	0,0	0,0	0,0	0,0	147,0
	Per 1000 words	7,2	0,4	3,2	2,1	0,2	2,1	0,6	1,3	0,6	6,5	3,8	0,0	0,0	0,0	0,0	27,9
Speech 24	In speech	7,0	2,0	6,0	5,0	2,0	3,0	2,0	0,0	1,0	19,0	2,0	0,0	0,0	0,0	0,0	49,0
	Per 1000 words	11,6	3,3	9,9	8,3	3,3	5,0	3,3	0,0	1,7	31,4	3,3	0,0	0,0	0,0	0,0	80,9

Table 15: Pronouns in editorials

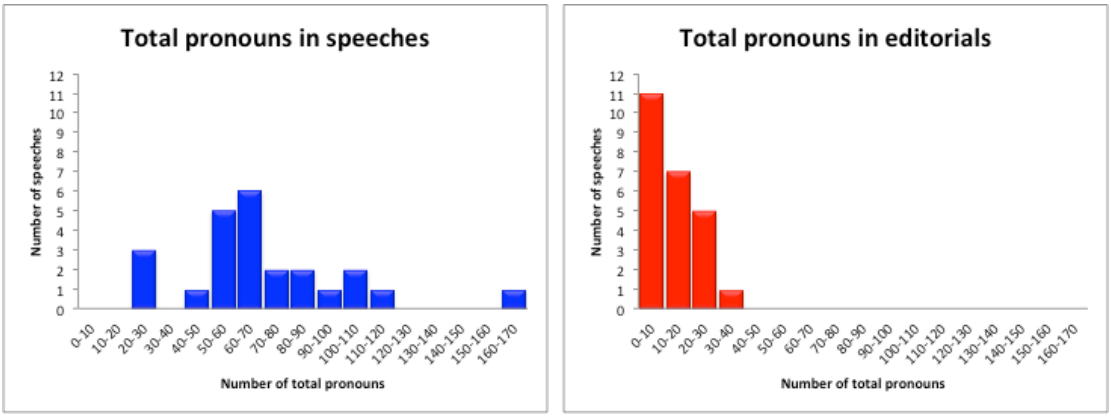
		I	You	We	They	Me	Us	Them	My	Your	Our	Their	Mine	Yours	Ours	Theirs	Total
Editorial 01	In Editorial	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	3
	Per 1000 words	0,0	4,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	4,4
Editorial 02	In Editorial	0	0	0	4	0	0	1	0	0	0	3	0	0	0	0	8
	Per 1000 words	0,0	0,0	0,0	10,2	0,0	0,0	2,6	0,0	0,0	0,0	7,7	0,0	0,0	0,0	0,0	20,5
Editorial 03	In Editorial	0	0	0,0	1	0,0	0	1	0	0	1	0	0	0	0	0	3
	Per 1000 words	0,0	0,0	0,0	1,8	0,0	0,0	1,8	0,0	0,0	1,8	0,0	0,0	0,0	0,0	0,0	5,5
Editorial 04	In Editorial	0	2	1,0	2	0,0	0	0	0	0	2	3	0	0	0	0	10
	Per 1000 words	0,0	4,0	2,0	4,0	0,0	0,0	0,0	0,0	0,0	4,0	6,0	0,0	0,0	0,0	0,0	20,2
Editorial 05	In Editorial	3	3	2,0	0	0,0	0	0	0	0	0	2	0	0	0	0	10
	Per 1000 words	4,1	4,1	2,7	0,0	0,0	0,0	0,0	0,0	0,0	0,0	2,7	0,0	0,0	0,0	0,0	13,7
Editorial 06	In Editorial	0	0	1,0	0	0,0	1	0	0	0	0	3	0	0	0	0	5
	Per 1000 words	0,0	0,0	2,1	0,0	0,0	2,1	0,0	0,0	0,0	0,0	6,4	0,0	0,0	0,0	0,0	10,7
Editorial 07	In Editorial	0	0	0,0	5	0,0	0	1	0	0	0	5	0	0	0	0	11
	Per 1000 words	0,0	0,0	0,0	11,1	0,0	0,0	2,2	0,0	0,0	0,0	11,1	0,0	0,0	0,0	0,0	24,4
Editorial 08	In Editorial	0	0	0,0	0	0,0	0	0	0	0	0	0	0	0	0	0	0
	Per 1000 words	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
Editorial 09	In Editorial	0	0	0,0	1	0,0	0	2	0	0	0	7	0	0	0	0	10
	Per 1000 words	0,0	0,0	0,0	1,3	0,0	0,0	2,6	0,0	0,0	0,0	9,2	0,0	0,0	0,0	0,0	13,2
Editorial 10	In Editorial	0	0	0,0	2	0,0	0	0	0	0	0	2	0	0	0	0	4
	Per 1000 words	0,0	0,0	0,0	5,4	0,0	0,0	0,0	0,0	0,0	0,0	5,4	0,0	0,0	0,0	0,0	10,9
Editorial 11	In Editorial	0	0	0,0	2	0,0	0	1	0	0	0	2	0	0	0	0	5
	Per 1000 words	0,0	0,0	0,0	3,2	0,0	0,0	1,6	0,0	0,0	0,0	3,2	0,0	0,0	0,0	0,0	8,0
Editorial 12	In Editorial	0	0	3,0	2	0,0	0	2	0	0	2	2	0	0	0	0	11
	Per 1000 words	0,0	0,0	6,0	4,0	0,0	0,0	4,0	0,0	0,0	4,0	4,0	0,0	0,0	0,0	0,0	21,9
Editorial 13	In Editorial	0	0	0,0	0	0,0	0	2	0	0	0	1	0	0	0	0	3
	Per 1000 words	0,0	0,0	0,0	0,0	0,0	0,0	3,9	0,0	0,0	0,0	1,9	0,0	0,0	0,0	0,0	5,8

Table 16: Pronouns in editorials (continued)

		I	You	We	They	Me	Us	Them	My	Your	Our	Their	Mine	Yours	Ours	Theirs	Total
Editorial 14	In Editorial	0	0	0,0	3	0,0	0	1	0	0	0	0	0	0	0	0	4
	Per 1000 words	0,0	0,0	0,0	4,8	0,0	0,0	1,6	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	6,5
Editorial 15	In Editorial	0	0	0,0	6	0,0	0	2	0	0	0	5	0	0	0	0	13
	Per 1000 words	0,0	0,0	0,0	11,1	0,0	0,0	3,7	0,0	0,0	0,0	9,2	0,0	0,0	0,0	0,0	24,0
Editorial 16	In Editorial	3	0	0,0	1	1,0	0	0	4	0	0	0	0	0	0	0	9
	Per 1000 words	5,8	0,0	0,0	1,9	1,9	0,0	0,0	7,7	0,0	0,0	0,0	0,0	0,0	0,0	0,0	17,3
Editorial 17	In Editorial	1	2	0,0	0	0,0	0	1	0	0	0	0	0	0	0	0	4
	Per 1000 words	2,1	4,3	0,0	0,0	0,0	0,0	2,1	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	8,5
Editorial 18	In Editorial	0	0	0,0	0	0,0	0	0	0	0	0	4	0	0	0	0	4
	Per 1000 words	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	8,9	0,0	0,0	0,0	0,0	8,9
Editorial 19	In Editorial	0	0	0,0	0	0,0	0	0	0	0	0	1	0	0	0	0	1
	Per 1000 words	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	1,6	0,0	0,0	0,0	0,0	1,6
Editorial 20	In Editorial	2	1	1,0	3	1,0	1	3	1	2	0	4	0	0	0	0	19
	Per 1000 words	3,4	1,7	1,7	5,1	1,7	1,7	5,1	1,7	3,4	0,0	6,7	0,0	0,0	0,0	0,0	32,0
Editorial 21	In Editorial	0	0	0,0	0	0,0	0	1	0	0	0	1	0	0	0	0	2
	Per 1000 words	0,0	0,0	0,0	0,0	0,0	0,0	2,5	0,0	0,0	0,0	2,5	0,0	0,0	0,0	0,0	5,0
Editorial 22	In Editorial	0	0	2,0	0	0,0	0	3	0	0	2	4	0	0	0	0	11
	Per 1000 words	0,0	0,0	2,8	0,0	0,0	0,0	4,3	0,0	0,0	2,8	5,7	0,0	0,0	0,0	0,0	15,6
Editorial 23	In Editorial	1	0	0,0	4	0,0	0	3	0	0	0	3	0	0	0	0	11
	Per 1000 words	1,5	0,0	0,0	5,9	0,0	0,0	4,4	0,0	0,0	0,0	4,4	0,0	0,0	0,0	0,0	16,2
Editorial 24	In Editorial	0	0	0,0	1	0,0	0	0	0	0	0	3	0	0	0	0	4
	Per 1000 words	0,0	0,0	0,0	2,3	0,0	0,0	0,0	0,0	0,0	0,0	6,9	0,0	0,0	0,0	0,0	9,2

When the overall number of pronouns is put in a histogram, it is clear that the majority of the data from the speeches is centred on the mean.

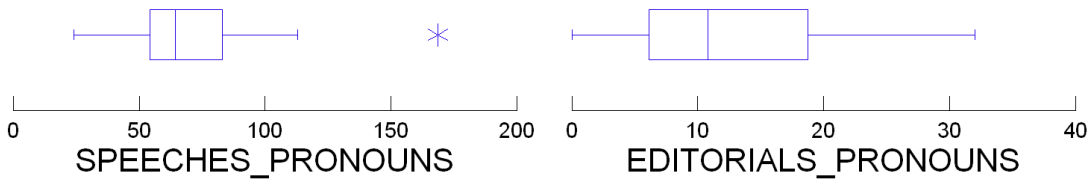
Figure 10: Histograms over pronouns



	SPEECHES_PRONOUNS	EDITORIALS_PRONOUNS
N of Cases	24	24
Minimum	24,083	0,000
Maximum	168,605	32,000
Range	144,522	32,000
Interquartile Range	28,710	12,600
Arithmetic Mean	69,959	12,667
Standard Deviation	31,003	8,092

However, looking at the deviation, it once again becomes obvious that the range of pronouns used both in the speeches and the editorials are substantial. This suggests that testing for outliers may yield useful results. The box plots below show those results.

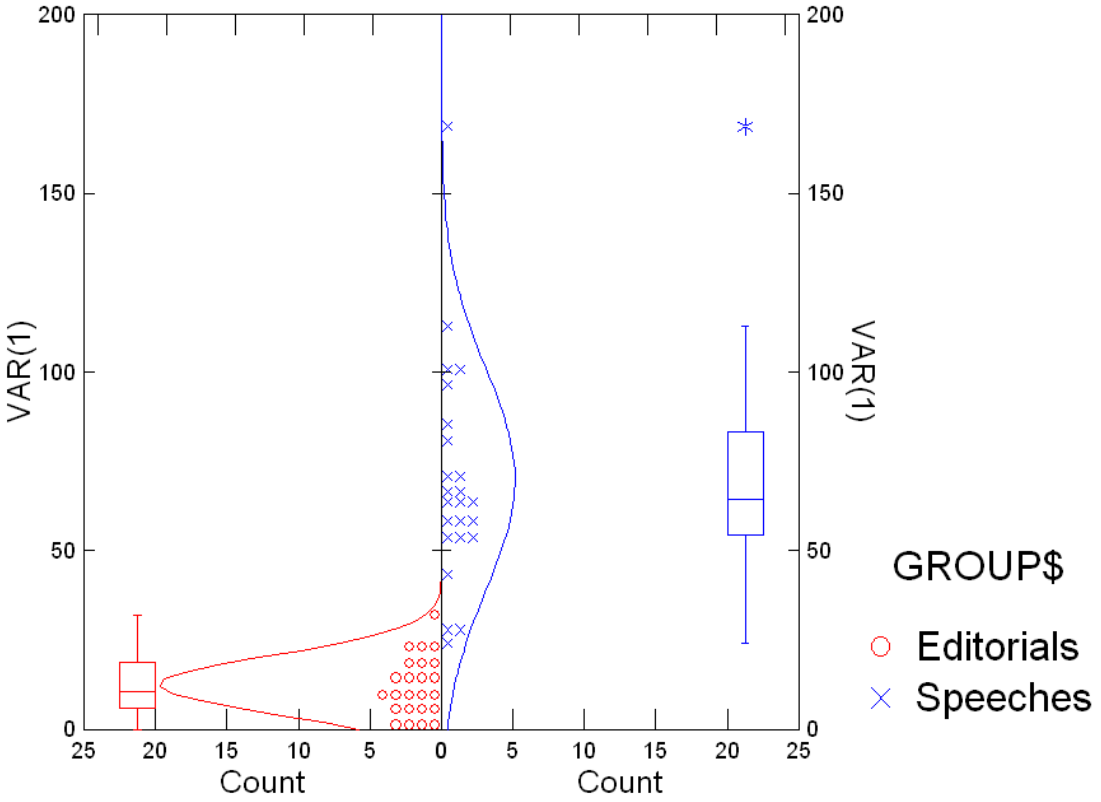
Figure 11: Box plot over pronouns



As shown by the asterisk in the box plot over the speeches, a single speech can be considered an outlier by being significantly different from the other speeches.

The outlier is speech 22 by Ronald Reagan. Removing this changes the mean to 62,9 and the standard deviation to 23,5, which must still be considered unsatisfying in terms of reliability. No outliers were found when processing the editorials, which mean that no changes are made to their values. Putting the new numbers to a t-test, results in the following graphs.

Figure 12: Two-sample t-test over pronouns



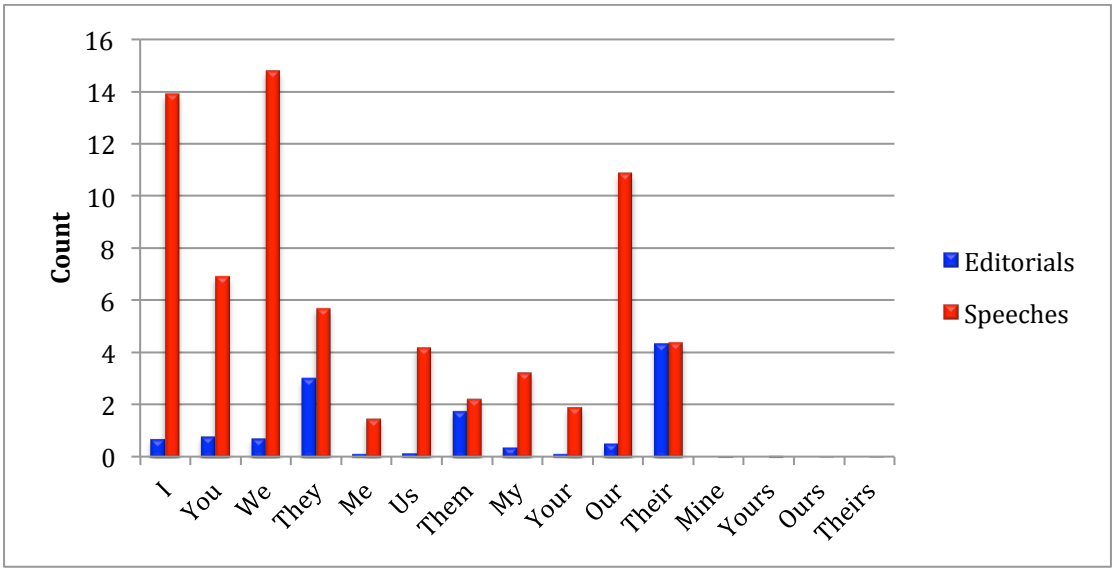
Once again, the two bell curves bears witness of a normal distribution in both the speeches and the editorials. However, it is clear even to the naked eye that the two curves are completely dissimilar. Looking at the numbers of the t-test, this becomes even clearer.

Variable	GROUP$	95,00% Confidence Interval	p-Value
VAR(1)	Editorials		0,000
	Speeches		

The p-value of the t-test is ascribed as 0,000, which means that the two groups are as different as night and day. Allegedly, a 1 would eventually emerged if the

decimals were allowed to stretch into infinity since the groups have some overlap, but nevertheless it is safe to say that they are very different from one another. This at least is the case when compared on the total number of pronouns, but it might look different when the specific pronouns are compared. Below is a bar diagram showing the average use of the specific pronouns in both the speeches and in the editorials.

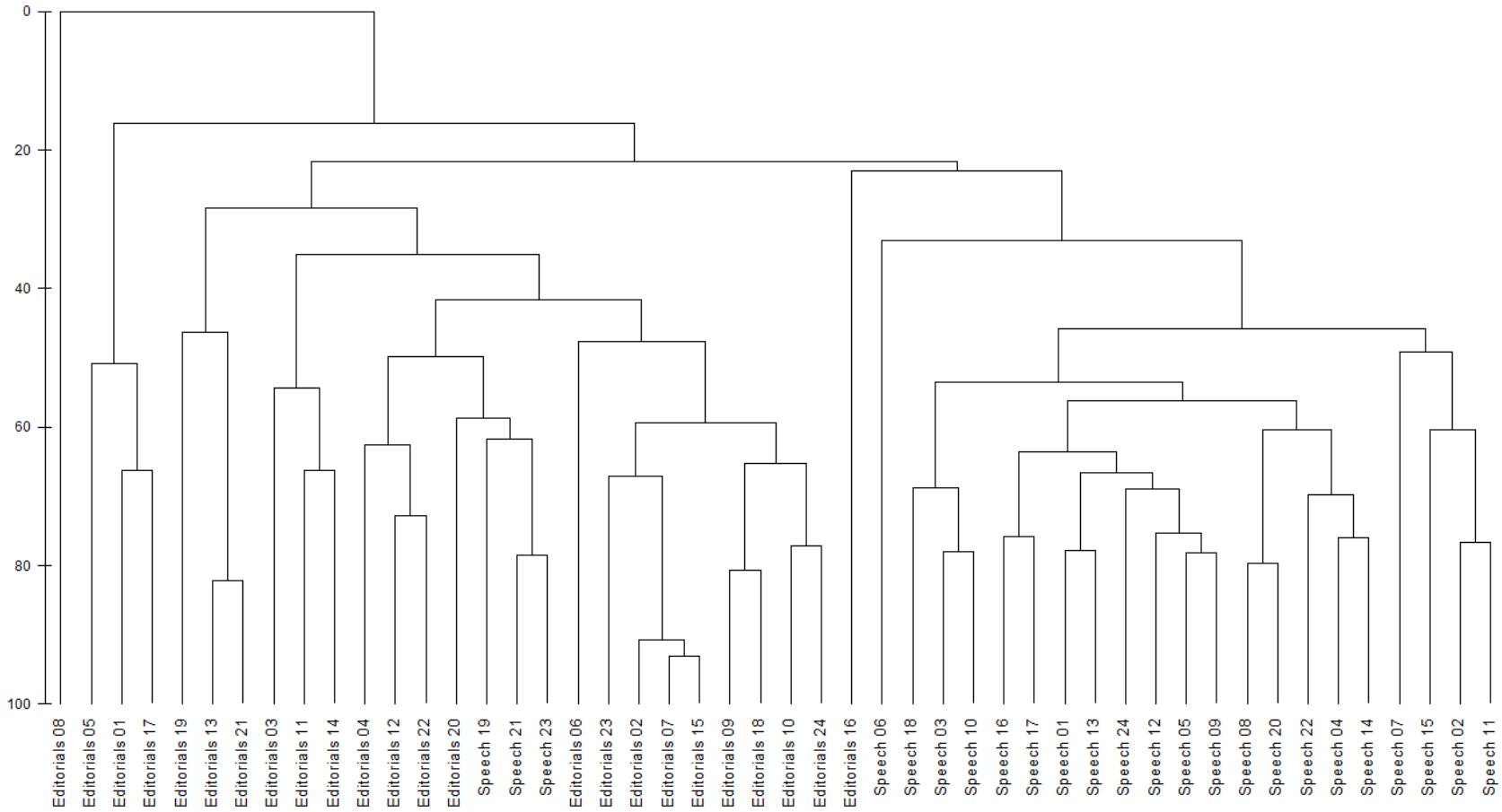
Figure 13: Bar diagram over specific pronouns



The graph gives a better overview of which pronouns contribute to the dissimilarity of the two groups. It is worth mentioning that 'you' which can both be objective and subjective, in the speeches, are distributed with 65,2% being subjective and 34,8% objective. It is, however, unclear whether Dowis advocates using both forms or just the subjective one. Further, no attempt was made to distinguish the generic 'yous' from the specifics ones as this would have been impossible due to the limited access to the context of the speeches.

The graph on the next page shows the similarity between the different texts by creating boxes for each of them. It enables a comparison of the individual speeches and editorials based on their use of specific pronouns. The level on which two boxes are connected corresponds with the y-axis, which shows how many percent of their pronoun distribution the two share.

Figure 14: Dendrogram showing similarity between specific pronouns



From this graph, it is possible to deduce the following. First, the two most similar texts in terms of pronouns are editorial 7 and 15. The two most similar speeches are number 8 and number 20 by Churchill and Nixon respectively. The most unique text is editorial number 1 which shares 0% with any other text. Secondly, the general differences between the two groups become clear by the way the majority of the speeches are grouped in the right side while the editorials are grouped at the left. Lastly, it is remarkable that speech number 19, 21 and 23 are located in the midst of the editorials, showing that their use of pronouns is more alike the editorials than the other speeches.

The numbers created in making the graph contains other interesting data. This shows that the average dissimilarity between the two groups is 80,2%, which certainly is significant. Further it shows exactly how much each of the pronouns contributes to this similarity. This is shown in the table below.

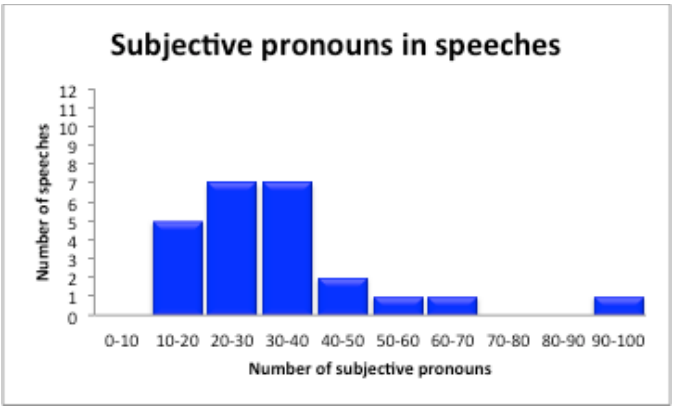
Table 17: Pronouns contributing to dissimilarity

Pronoun	Average Abundance Speeches	Average Abundance Editorials	Contribution to Dissimilarity
We	14,8	0,72	21,18%
I	13,91	0,7	19,18%
Our	10,91	0,53	16,58%
You	6,95	0,77	8,81%
They	5,71	3,01	8,22%
Their	4,41	4,32	6,73%
Us	4,22	0,16	6,19%
My	3,26	0,39	4,95%

This clearly shows that 'we', 'I' and 'our' are the biggest contributors to the dissimilarities, together contributing close to 57%. 'You', 'they', 'their', 'us' and 'my' also contribute some, but the rest of the pronoun contribute with less than 1%.

The high number of the subjective pronouns made it reasonable to look further into the subjectivity of the speeches and therefore the histogram below was created.

Figure 15: Histogram over subjective pronouns in speeches



	SUB_PRON
N of Cases	24
Minimum	10,300
Maximum	98,800
Range	88,500
Interquartile Range	16,650
Arithmetic Mean	32,858
Standard Deviation	19,427

This histogram compares the subjective pronouns of the speeches, that is 'I', 'we' and the subjective 'you'. As is both evident from the histogram and the numbers below it, this path of research was quickly disproved as the distribution of data is widespread and the standard deviation is higher than when non-subjective pronouns were included. It means that while the speeches use more subjective than the editorials, the data is to unreliable to say anything definitive about speeches though there appears to be a tendency.

5.4.1 Deductions

From the presented data, it is indisputable that personal pronouns in general are far more common in the speeches than in the editorials. Further it is clear that the pronouns 'I', 'we' and 'our' are significantly more used in the speeches than in the editorials. This supports Dowis' claim of those pronouns being used to connect with the audience. It is however worth noting that Dowis does not

include 'our' in his suggestions, despite it seeming to be just as significant as 'I' and 'we' and far more so than 'you'. This suggests that his advice is more based on gut feelings than on statistical research. While the test cannot show any clear tendency of subjective pronouns in the speeches, the lack of subjective pronouns in the editorials might suggest that they seek to avoid a visible agency in their texts. Admittedly there are some cases of 'you', 'I' and 'we' which could suggest agentive, but all the occurrences of those in the editorials are within direct quotes, with the exception of one occurrence in Editorial 1 which reads, "*He's [Trump] always said privately that he's learned from negotiations that you start from the far end*" (Editorial 1). This is an indirect quote and thus does not show the agentive of the editors, despite using 'you' in subjective form. While it may seem unfair to exclude quotations in the editorials when including them in the speeches, the avoidance of agentive could be supported by the fact that the data shows the number of third person pronouns being far more similar between the two groups with the quotations excluded.

Another interesting fact is the general avoidance of genitive 2 i.e. the possessive pronouns 'mine', 'yours', 'ours' and 'theirs'. Only a single case of genitive 2 is represented in the editorials and surprisingly few in the speeches, in fact so few that they are barely visible in the bar diagram. This cannot be claimed to be a trait of the two genres without further proof since it may be a general tendency of the English language.

The data furthermore points to a few specific speeches, which invites to further investigation. This is namely Speech 22 by Ronald Reagan, which proved significantly dissimilar to the other speeches, both in regard to pronouns, but also in regard to the use of passive voice. This may be explained by the nature of the speech. Reagan was on a diplomatic mission to reunite the two Berlins when he delivered this speech. Considering Dowis' claim that the use of pronouns creates connection, it seems plausible that Reagan used the extensive number of pronouns as a method of unifying the city. When at the same time his use of passive exceeds any other speech, it might be explained by the fact that when he delivered the speech, the political situation was volatile. He might have used the

passive voice to avoid placing blame on the Soviets in an attempt to avoid waking their hostility. This hypothesis seems plausible, but would require additional work to prove, which is something this dissertation cannot encompass.

This too is the case of speech 8 and speech 20 which proved to be very similar in terms of the use of pronouns and might hint that Nixon may have been inspired by Churchill, who, after all, was known as a great speaker even back then. This, however, is beyond the extent of this thesis.

6 Discussion

On basis of the analysis, several questions arise. The first one is whether these speeches can actually be considered representative for a genre. The low p-values confirmed that the speeches were very different from the editorials, but at the same time the analysis proved that the deviations of the data was extraordinarily high considering Miller's theory of genres' supposed similarity. Assuming that Miller is correct, the recurrence of situations should result in similar responses as described in the genre chapter. However, the high deviations of data show that the speeches are not very similar. This can have a number of reasons, the first being that the chosen linguistics variables might simply not be where the speeches' familiarity is clear. This could mean that if the paper had been examining other structures, the result might have been clearer in proving Miller's theory.

Another possible reason is that the genre of speeches is so broad that it could be including members, which only have similarities on a more basic level than their grammatical structure. This could be supported by the fact that the deviation of language difficulty was relatively low, meaning that this may fairly safely be attributed as a trait of the genre. The small range of diversion of the openings and closings may further support this claim. If this is indeed the case, it may pay off to divide the corpus into smaller fragments and by doing so creating potential subgenres. One way of doing so is by looking closer at their context and categorising them accordingly, as was done with the tags in the chapter introducing the speeches. Revisiting these tags makes it clear that there are lots repetitions of some of the tags. Obviously nationalities are repeated numerous times, but also the tags of inequality, war and presidents are abundant. Being aware of this, two things spring to mind. First, that this certainly gives great foundation for creating a number of subgenres. Second, that the *Speeches that Changed the World* may have been more selective than first assumed. Admittedly, women's rights in America and independence in Africa are two very different topics, and thus the tags may group the speeches together a bit roughly, but it is

obvious that there is an overrepresentation of speeches about inequality and speeches held by American presidents. To test the hypothesis that the genre of speeches were simply too broad to yield precise results, the tags were tested to see if any patterns would arise. Below is a matrix comparing the relevant speeches to each other.

Table 18: Matrix of similarity among American presidents

	Speech 01	Speech 02	Speech 05	Speech 09	Speech 16	Speech 20	Speech 22	Speech 24
Speech 01								
Speech 02	81,2							
Speech 05	86,2	86,5						
Speech 09	88,9	92,2	90,1					
Speech 16	82,9	90,8	88,0	91,1				
Speech 20	88,5	90,7	88,1	97,1	89,8			
Speech 22	55,1	67,7	59,6	64,5	61,8	64,8		
Speech 24	78,9	92,0	83,3	89,8	87,1	90,1	73,2	

The numbers in the matrix where two speeches meet express their similarity in a percentage based on their use of passive, total use of pronouns and their language difficulty. The high percentages show that within this subgenre of American presidents, the similarity is much higher than the speeches overall. The only speech that really stands out is speech 22, but that was already deemed an outlier in the analysis. Similar matrixes were made for other tags, and yielded similar results. This can be argued to fortify the assumption that the high deviations of the analysis were due to the chosen genre being too broad, and it leaves the suspicion that the investigated linguistic elements simply were too specific in a too vague genre, which therefore left unequivocal results.

7 Conclusion

From a linguistic point of view, a great speech contains a number of features common to the genre. Some of these have been found through the analysis of Dowis' claims.

First, the structure of a speech has been proven to follow a certain pattern in regards to openings and closings. A speech typically opens with a reference to an event, a person or a date. This reference is used as a launching pad for the speech, both to set the tone and to explain why the orator is addressing the audience. This brings the speech to an argumentative part where the orator elaborates on the topic at hand. Conclusively, the orator either attempts to inspire the audience or tries to convince them to take a certain action. This pattern of structure should likely be considered a pattern of a subgenre since it may not be valid in every type speech. Turning to Miller's theory, it seems likely that the *Speeches that Changed the World* use this pattern consistently because their contexts, in broad terms, are comparable, and therefore, so must the responses be.

When it comes to the choice of voice, Dowis claims that the passive should only be use "*when appropriate*", and to some extent this seems to match the results of the descriptive analysis. Passive voice certainly has a place in the speeches, but it varies too much to be considered an unequivocal trait of the genre. This means that it would be wrong to say that it should be avoided completely, but at the same time it is not a necessary part of a great speech. Instead, it should be used when it is meaningful to obscure the agent or to put emphasis on either the agent or the patient.

The general difficulty of the speeches was proven to be fairly high, based on the readability scale. This contradicts Dowis' advocacy for simplicity and may clue that an orator should rather try to emulate the language of his/her audience, than aim for the lowest common denominator. This hypothesis is further

supported by the Gandhi's use of simple language when addressing his fellow Indians, to whom English is a second language.

The last variable examined is the use of personal pronouns. The analysis showed that personal pronouns were, in accordance with Dowis' claim, far more present in the speeches than in the comparative corpus. Especially 'I', 'we' and 'our' distinguished themselves, which supports the claim that they serve to create a feeling of coherence between the orator and the audience. Internally in the speeches, however, the use of subjectivity seemed to be less clear. That the subjective pronouns are a trait of the genre is clear, but how much they should be used could not be determined without uncertainty.

As a result, it is advisable to take any instructional text with a grain of salt as some of the claims are unsupported by the actual practice of the speeches.

8 Further Work

It feels appropriate including a section on further work since this thesis is far from exhausting the potential of the subject. As mentioned earlier, there are a number of linguistic traits that could be examined like the ones this thesis has. The corpus is a great resource and no doubt plenty more of information could be extracted through different approaches and analyses. Further it would be interesting to examine some of the speeches excluded in this paper and compare them to the rest of the corpus. This includes the non-native speaking orators as well as the translated speeches to see how they differ from the main corpus. Similarly, it would be interesting to examine some of the orators who have more than one speech represented in the book to see if a personal style could be determined through these. As mentioned earlier, Speech 22 could be examined in further detail, to uncover why it stand out from the rest. Finally, the corpus could be used as a standard for creating a guide to writing a great speech, which, in contrast to Dowis' book, would be based on facts rather than intuition.

9 Literature

9.1 Books

Crick, Nathan (2011) *Rhetorical Public Speaking,,* 1st edition, Pearson.

Detz, Joan (2006) *Can you say a few word – How to prepare and deliver a speech for any special occasion*, 1st edition, St. Martin's Griffin, New York

Dowis, Richard (2000) *The lost art of the great speech – How to write one, how to deliver it,* Ama publications

Meyerhoff, Miriam, Schleef, Erik, MacKenzie, Laurel (2015) *Doing Sociolinguistics – a practical guide to data collection and analysis*, 1st edition, Routledge

Preisler, Bent (1997) *a handbook of English grammar – On functional principles,* 2nd edition, Aarhus University Press

Samuels, Myra L., Witmer Jeffrey A., Schaffner, Andrew (2012) *Statistics in life science* 4th edition, Pearson Education

Sebag Montefiore, Simon (2006) *Speeches that Changed the World*, Quercus Publishing.

Tagliamonte, Sali A. (2006) *Analysing Sociolinguistic Variation* 1st edition University press Cambridge.

9.2 Articles

Miller, Carolyn R. (1984) *Genre as a social action* in Quarterly Journal of Speech vol. 70, pg. 151-167

Poplack, Shana, Lealess, Allison, Dion, Nathalie (2013) *The evolving grammar of French subjunctive,* in de Gruyter Mouton pg. 139-195

9.3 Internet Sources

Internet Source: 1, *KLS News***,** Visited: 14/06 - 2016

https://www.ksl.com/?sid=29721017&nid=711

Internet Source: 2, *English club***,** Visited: 14/06 - 2016

https://www.englishclub.com/english-language-history.htm

Internet Source: 3, *New York Times,* Visited: 14/06 - 2016

http://topics.nytimes.com/top/opinion/editorialsandoped/editorials/index.html

Internet Source: 4, Brainy quotes, Visited: 14/06 - 2016

http://www.brainyquote.com/quotes/quotes/a/alberteins103652.html

Internet Source: 5**,** *Readability calculator***,** Visited: 14/06 - 2016

http://www.online-utility.org/english/readability_test_and_improve.jsp

Internet Source: 6**,** *Flesch scale of readability***,** Visited: 14/06 - 2016

http://www.mang.canterbury.ac.nz/writing_guide/writing/flesch.shtml