

# A Study of the Design of Emotional Points in Speech Drafts Writing

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## ABSTRACT

As it's known to all, language is produced before written words, and speeches are also produced before speech drafts. Speech is not a simple oral expression, but a kind of language art. Many masterpieces that have been handed down for thousands of years are based on reason and emotion, making use of true feelings to move broad masses of readers. However, in the current speech drafts writing, there are many problems, such as empty content, rigid form and affectation, which can not meet the multi-level needs of contemporary social discourse scenes. Therefore, this paper takes the "emotional points" as the starting point, and discusses it from different aspects on the basis of expounding its concept and history. At the same time, this paper briefly analyses the prospects and outlets of emotional points design in the current speech drafts writing.

## 1. Introduction

Speech and speech drafts writing complement each other. In the article, the relationship between the speech and the speaker is not rigidly separated, and the effective interaction between the two can make the emotional points burst out. In *Taibo of Analects of Confucius*, Confucius also put forward the idea of "having a tone of speech, thinking far and disdaining faith"<sup>①</sup>, warning people that they should pay attention to their tone and wording in writing, speaking and life, so as to make people be willing to accept it as much as possible, which is also the key to the "thrilling point".

## 2. Present Situation of Speech Drafts Writing

### 2.1 The Application Context Is Broad

①Confucius, *Analects of Confucius*, Zhonghua Book Company, 2008

Along with the significant improvement of people's living standard, people are no longer satisfied with physical enjoyment, they begin to ask for more high-quality nourishment for the mind. Speeches can be a good choice for such people. Thus, the application context of speeches is becoming broader and boarder. Speakers need to combine different contexts and write different types of texts.<sup>[1]</sup> The extensive application of context determines that in the process of writing, we must choose the most appropriate wording in the current context according to the principle of classification. At present, speech writing is not rigorous enough, often patchwork together, and does not fully consider contextual factors.

### 2.2 The Speech Form Is Rigid

The essence of speech writing process is an interactive process between people and words. Only by constantly optimizing and perfecting, can we create excellent manu-

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scripts. Writing should not be confined to a set pattern either, for rigid writing is both undesirable and frightening. The traditional speech pattern usually begins with “Ah, the motherland” and ends with “Let us begin now, from the side”. Chen Sihe says that habits of mind lead to all kinds of similar patterns in literary creation.<sup>①</sup> However, conventional thinking has greatly imprisoned our creation of text structure, making it difficult for us to move forward and innovate.

### 2.3 The Content Is Formalized and Empty Without Connotation

The content is equivalent to the flesh and blood of the speech, which can not be duplicated and has its uniqueness. However, the current phenomenon of great emptiness is common. According to a survey delivered by Yangjiang. com in 2010, 68 percent of participants admit that their speech content comes from the Internet, and only 16 percent of participants create their own speeches.<sup>②</sup> So how can the same kind of content move people?

### 2.4 Lack of Affection

“Zero style” concept was first put forward by western rhetoric scientist. Mr. Zhu Guangqian once explains that the Zero Degree style is “a kind of collaboration style that is purely objective, no emotion involved, as if ignoring the audience”<sup>③</sup>. Nevertheless, the ultimate goal of speech writing is that the speaker and the audience can achieve emotional touch in hearts, in order to convey the speaker’s own ideas and insights to a wide audience<sup>④</sup> However, in the process of writing a speech, many people tend to ignore the emotional feelings of the potential audience, and simply express a certain emotion over and over again.

## 3. The Design of Emotional Points in Speech Drafts Writing

### 3.1 The Importance of Layout

Speech drafts arrangement includes three elements: the beginning, the main body and the end, which is also the most basic form of the speech structure. Fluency and rhythm are the most basic requirements.<sup>④</sup> Fluency specifically refers to the orderly arrangement of the speech structure of the speech content, which can accurately ei-

ther express the meaning and be cohesive and coherent<sup>③</sup> Only in the presence of fluent speech, can the audience obtain the highest aesthetic experience. The sense of rhythm mainly refers to the ups and downs in the arrangement of the content of the manuscript, and the movement and sound should be effectively combined, both clear and moderate. In the design of emotional points, we should fully consider the psychological feelings of the potential audience, neither too rigid, blunt, mediocre, nor converted too much, or the audience can not accept your ideas.

### 3.2 The Beginning Should Be Exciting and Memorable

Carnegie argues that in any form of speech, the beginning is crucial and cannot be ignored. A good start can quickly shorten the emotional distance between the speaker and the audience.<sup>⑤</sup> Speakers can apply the following strategies. First, using questions to start. Using a series of questions to arouse people’s thinking can quickly attract the attention of the audience, which plays a vital role in the outbreak of emotional savings. To take a simple example, Wen Yiduo, a famous speaker, attracted the attention of the audience by asking questions at the beginning of *The Last Speech*<sup>④</sup>. In addition, an exclamation point was added to the question to make the speech reach the best part at the beginning and resonate with the audience.

Second, using comprehensible stories. Start with a story that everyone can understand, and consciously close the emotional distance in this writing process, so as to reduce the emotional distance with the audience, and this intimacy is the key to thrilling design. For example, the speech delivered by Andre Francois Ponce, the French ambassador to Germany, at the 1950 meeting of German and French mayors began with: “. . . I am glad to take this opportunity to revisit Stuttgart and express my gratitude. . . But where could be more comfortable than Swaben?”<sup>⑤</sup> He always kept the mutual understanding between Germany and France in mind, and he chose and narrated a history of mutual understanding. Such a beginning, no matter in terms of the relationship between the speaker and the audience, or in terms of the relationship between the two countries, has undoubtedly played a role in deepening the relationship. And this closer distance from each other is where the emotional point lies.

### 3.3 A Clear Explanation of the Subject Matter

In order to develop a good opening, the writing body

①Chen sihe, Building a Tower of Spirit -- On Wang Anyi's Novel Creation in the Early 1990s, *Literary Review*, 1998(06):51-61.

②Yang Xinyuan &Li Anxu, A Brief Study of Writing of Speech Drafts, *Comparative Study of Cultural Innovation*, 2017, 1(03):89-92.

③Zhu Guagqian, A Ramble about Argumentation, *People's Literature*, 1962(03):46-48.

④Wen Yiduo, *The Last speech*, 1946

⑤Yang Xinyuan &Li Anxu, A Brief Study of Writing of Speech Drafts, *Comparative Study of Cultural Innovation*, 2017, 1(03):89-92.

must be closely related to the theme of the speech, make multiple points, and interact with the audience with a clear theme. Among them, split type, rational type and progressive type are the main structure. In the design of emotional points, the split type has a strong logic, through the overall arrangement to give people a sense of the whole. This way is more suitable for the audience with strong ability to accept. Progressive type is to advance layer by layer and deepen step by step. It can be seen that this way can better reveal the truth behind things. On the other hand, the rational type is a combination of narration and reasoning, which is easier to mobilize the emotions of the masses. No matter what the structure is, it should be interspersed with multiple high tide points and strong emotions. The speaker's love, hatred, happiness, anger, sorrow and joy are fully expressed in this process, which makes the manuscript extremely appealing.

### 3.4 A Thrilling Ending

The success or failure of the whole speech depends on whether the end of the speech is touching. A wonderful beginning, an unexpected and thought-provoking ending, will certainly bring a kind of spiritual pleasure and satisfaction to the audience. A thoughtful ending can lead to collective thinking and outbursts of certain emotions. Urgent questions, silent answers and thoughtful thinking have struck a responsive chord in the hearts of the audience for freedom. For example, Martin Luther King's *I Have a Dream* ends like this: "When we let freedom ring, when we let it ring from every village and every hamlet. . . ."<sup>①</sup> Through these words, the audience can deeply feel the speaker's yearning for freedom and equality, as well as the passion of his speech, which will inevitably lead to a responsive chord, which will trigger emotional points.

## 4. Modification Means

### 4.1 Rhetorical Device

#### 4.1.1 Parallelism and Dualization

Parallels occur more often and more often than duals, because they provide a more intuitive auditory stimulus to a wider audience, and duals are often bound by rhymes and are not suitable for long paragraphs<sup>[2]</sup> However, the proper use of parallelism can harmonize the effect of rhymes and give people a sense of beauty of rhythm. As Chaplin wrote in his speech at the end of *The Great Dictator*, "Soldiers - don't give yourselves to brutes, men who despise you, enslave you - who regiment your lives,

tell you what to do, what to think and what to feel, who drill you, diet you, treat you like cattle, use you as cannon fodder!"<sup>②</sup> "The reasonable use of parallelism can greatly touch the hearts of the audience. From the inside out, the audience is shocked by this technique of expression, which shows that this is the charm of the parallel technique, which can bring to potential readers.

#### 4.1.2 Repetition and Layering

Repetition is a rhetorical device used according to the needs of expression. The sentence patterns that reverberate repeatedly can greatly enhance the expression of emotion and render a good atmosphere. Although the repetition of a key point or sentence is not lengthy, the emphasis on the theme can cause more thrilling response<sup>[7]</sup> In his speech *I Have a Dream*, Martin Luther King repeated "I dream that one day" six times! The effect of repetition is so obvious that the thrilling point of emotion is pushed to the best part of the emphasis. In terms of rhetoric, language expression needs to combine different levels of combination of different contents and express them in a certain order. Layering rhetoric helps speaker finish the speech from small to big, from light to heavy, making the whole speech a powerful whole.

### 4.2 Multi-Structure Support of Emotional Points in Content

The image in life is an indispensable example in speech writing. As long as the argument is moving and convincing enough, it can arouse the interest of the audience, thus be affirmed by everyone, and finally achieve emotional accordance. The multi-level structure of content supports the multi-angle application of spoken and written language and the classification of typical cases.

#### 4.2.1 Case Selection

In the process of specific writing, it is not allowed to choose cases at will for the sake of vivid content. First of all, the speaker must adhere to the significance of reasoning. The key to choosing a typical case with persuasion lies in the understanding and mining of the case. Only those cases that can move people's hearts can be carried out in people's minds. This is one of the external manifestations of the aesthetic effect of speech. For example, the ancient Greek philosopher Socrates said in his deathbed speech: "My fellow Athenians, it is not difficult to escape death. The hardest thing to avoid is depravity, because it

①Martin Luther King, *I Have a Dream*, 1963

②Chaplin, *The Great Dictator*, 1940

runs faster than death.<sup>①</sup> “Based on this theory, Socrates chose a impressing image example, that is, the expression of reason, the light of philosophy, and witticisms that can move and inspire audiences for thousands of years. Philosophy and inspiration are related, and inspiration is one of the manifestations of emotional points.

#### 4.2.2 Rational Use of Figurative Language

Figurative language can simplify and vitalize abstract and esoteric theories, and make more listeners interested in the speech. Only vivid language can make the whole speech have strong attraction, thus influencing the audience and mobilizing their emotion. For example, Marx delivered a speech in *Das Kapital*: “The capitalists are smiling and valiantly ahead, while the labor owners are flinching, as if they were going to transport their skin to the market, just looking forward to shaving.”<sup>②</sup> Marx used vivid language to profoundly reveal the living conditions of capitalists and ordinary workers, and vividly portrayed the ugliness and cunning of the exploiters and the helplessness and tragedy of the exploited. Humorous language can arouse the deep thinking of the broad audience.

#### 4.2.3 The Use of Long and Short Sentences

The sentences in the speech can be long or short. From a grammatical point of view, short sentences are hasty and powerful, and can express more semantic connotations in a short time. As Mao Zedong wrote in his speech *Reforming Our Study*, “There is no intention of seeking truth from facts, but there is a sense of grandstanding. Gaudy, crisp but not firm... I’m the first in the world, and the ‘imperial ministers’ are everywhere.”<sup>③</sup> The use of short sentences is resolute and powerful, and it is easy to fit in with the mood of the audience. Because of the advantages of short sentences, the academic circle once thought that the writing of speeches can only use short sentences in a certain period of time. In fact, the reasonable use of long sentences can attract the audience and achieve the best part of emotion.

For example, Franklin Delano Roosevelt once said in his speech *The Strenuous Life*, “The timid man, the lazy man, the man who distrusts his country, the over-civilized man, who has lost the great fighting, masterful virtues, the ignorant man, and the man of dull mind, whose soul is incapable of feeling the mighty lift that thrills “stern men with empires in their brains.”<sup>④</sup> Long sentences are easy

to get people into an emotional whirlpool. Of course, the alternate use of long and short sentences will make the manuscript more outstanding.

#### 4.3 The Accumulation and Outburst of Emotion

Speech is not only a way to spread ideas, but also an emotional interaction with the audience. In the speech, we should pay more attention to the emotional communication with the potential audience. Such a scene can often be seen in a successful speech. The speaker infects the audience with warm and sincere words, and the audience also responds to the speaker with thrilled emotion. All these depend on the complete writing, thinking and gestation of the early speech.<sup>[8]</sup> The emotion of writing comes from the author’s profound experience of real life. With the accumulation of emotion, it is inevitable that there will be a flashpoint, and the existence of this point is the responsive chord in the hearts of the audience. It takes time for emotions to accumulate and erupt. In real life, qualitative changes will inevitably take place, while in speech, quantitative changes will also take place. However, we should pay attention to moderate emotion, and the establishment of emotional fusion mechanism which will solve the internal contradiction of emotion. Excessive thrilling expression will lead to audience boredom. Also, too many high tides will make the audience feel bored, causing psychological unease and resistance.

### 5. Conclusion

The writing of the speech is to be able to move people with emotion, and convince people with reasoning finally. In other words, how can you quickly make your interest in the subject equal to that of your audience? How to ignite the inner emotional fire of the audience with a deep understanding of the subject and the material? All of the elements are related to the success or failure of the speech.

Although as we mentioned in the paper, it still remains many problems in people’s speech drafts writing, we also made some processes. What is gratifying is that, in recent years, speeches have begun to spread through modern media, such as the programs like Lecture Room, Super Speakers, I Can I Bibi and Young Chinese Speakers, which combined speeches with modern entertainment. It’s quite a good situation that these various types of speech programs have aroused more people to think about the real society also, nowadays, more and more speech competitions also give people a chance to express themselves through speeches. However, many speakers still can’t master the skills of designing his or her speech drafts, who finally lose the focus of attention of the audiences.

①Socrates, Socrates’ deathbed speech, 399 BC

②Karl Heinrich Marx, *Das Kapital*, Beijing Publishing House, 2007

③Mao Zedong, *Reforming Our Study*, 19 May 1941

④Franklin Delano Roosevelt, *The Strenuous Life*, 10 April 1899

The design of emotional points can partly help speakers who want to attract and infect audiences, who want to inspire and influence the audience achieve their ideal goals.

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