



普通高等教育英语“十二五”规划教材

The Art of English Public  
*Speaking*

英语演讲艺术

刘诺亚 陆金燕 → 著



华中科技大学出版社

<http://www.hustp.com>



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中国·武汉

## 内 容 提 要

作者将十余年来收集珍藏的影视演讲资料倾心奉献!本书宗旨:老师快乐地教,学生快乐地学!本书摒弃了国内传统教材例证和演讲材料过于严肃正式、过于冗长、用词生僻、难度过大、枯燥沉闷的缺点,以大量的影视英语演讲视频和文字材料作为例证,贯穿全书。本书同时配光盘一张,为教师授课和学习者自学提供了极大的方便。每章后还为课堂内外提供了“一分钟演讲”训练话题,都是近年来国内热点话题和大型演讲比赛的题目。本书可供英语专业和非英语专业学生作为教材使用,也是英语爱好者享受英语文化的精神食粮和练习听力、口语的良师益友。

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# 序

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## 英语演讲艺术

刘诺亚是我欣赏的学生。他在大学读书时非常勤奋,有思想,有个性,毕业时我还给他推荐过工作,给我留下非常深刻的印象。大学毕业后他一直在荆楚理工学院执教,作为一所地方性高校,虽然学术平台不如国内一流的学府,但他志存高远,勤奋有加,经过十数年教学和科研的磨炼,其思想更加成熟,功底更加深厚。他的勤奋、思想的闪光点和学术功底就体现在他准备付梓的《英语演讲艺术》一书中。

《英语演讲艺术》是诺亚在十多年的英语演讲教学和竞赛培训实践中,经过不断总结经验和心得体会,反复修改完成的。该书内容系统全面,从演讲的概念和重要性到演讲稿各环节的准备,从演讲者的语言、声音到体态语技巧,从演讲中的幽默到演讲与修辞的关系,从特殊场合的演讲到演讲比赛,等等。我自己也研究过法庭的演说艺术,并且研读了国内不少关于演讲的教材、专著和文章,但是相比之下,阅读诺亚的这本书稿时,我更能感受到一种扑面而来的清新而独特的气息。

首先,这本书时尚新潮,别具一格。与其他教材相比,它最大的特色和亮点就是突破传统,以影视演讲作品为分析和学习的主要例证,这在国内英语演讲教学和研究领域填补了一项空白,开拓了新方向。语言学习不能脱离文化,影视作品中体现出来的生动有趣的各种文化场景和真实活泼的语言引人入胜,令人乐此不疲。我相信让人耳目一新、短小精悍的影视演讲更能让人感受语言与文化的魅力,享受英语学习带来的快乐、自信和成就感,更能激发学习者的欲望,让学习过程和氛围轻松活泼。引人注意的是书中最新的例子更新到了2011年的美国MTV音乐奖、2012年发行的电影作品和2012年美国电影金球奖和奥斯卡颁奖典礼上的演讲。同时,书中使用了大量多样化的影视演讲文字和视频资料,可

以看出作者对英语影视文化比如片名、剧情、演员、角色、年份等信息了如指掌,如数家珍,对其研究和运用的广度和深度令人佩服。

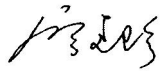
其次是创新性和前沿性。该书是国内第一本详细探讨英语演讲中的幽默问题的教材;结合影视英语演讲范例,涉及幽默的定义、幽默在演讲中的功能、使用方法和误区。在“英语演讲与修辞”一章中,作者所引用的例证大多也是发布在新闻媒体和电影中的演讲片段。在“特殊场合英语演讲”一章中,作者列出多达21种英语文化特殊场合的演讲,这是前所未有的。同样,所用的例子几乎全是影视中的英语演讲。就语言层面来说,影视作品的优点是:它们为我们展示了风格多样、文体各异的语言特色。严肃场合中用词正式、句式和篇章结构严谨的例子,如《空军一号》里,美国总统的演讲铿锵有力,一气呵成,用词、句式都是高阶段英语学习者的典范材料。其中一句结构精致的“Real peace is not just the absence of conflict; it's the presence of justice.”能引起我们强烈的共鸣。有的例子让我们也体会到了非正式场合口语化、生活化的语言魅力,少数演讲中甚至出现了粗俗的俚语和禁忌语,比如在一次课堂辩论演讲中,一个女生用了“haul my ass to the kitchen”来表达“屁颠屁颠地奔向厨房”之意。对英语学习者来说,了解学习这种语言的重要性和必要性在于,这才是英美人在生活中实际使用的、真正的、活的、地道的语言,而且是在课堂上和课本上学不到的语言。

再次是可读性和实用性。本书语言浅显易懂,深入浅出,理论紧密联系实际,而且图文并茂,例证生动。本书还有很多方便教学者和学习者的人性化的地方,比如:对重难点生词提供汉语注释,提供配套的视频、音频光盘,每章后提供“一分钟演讲”的训练话题,还有作者自选自译、非常实用且针对性强的名人名言集,等等。作者的辛劳勤恳及良苦用心,可见一斑。

最后是通用性。本书既可供英语专业和非英语专业学生作为教材使用,也是英语爱好者享受英语文化熏陶的精神食粮和练习听力、口语的良师益友。

华中科技大学出版社的刘平编辑是很有眼光的。相信这本书出版后一定会受到广大师生和读者的欢迎。

是为序。

  
2012.4.27

(华中师范大学外国语学院院长、博士生导师)  
二零一二年阳春于抑扬斋

# 前言

## 英语演讲艺术

演讲作为一种口语传播活动,从古希腊开始便在人类文明的经济、政治、军事、文化、生活等领域中发挥着重要的作用。对现代人来说,较高的演讲能力更是成功交际的必要手段。随着英语学习者对国际交流场合中英语沟通技能的重要性认识逐步加深,对培养和提高演讲技能的兴趣和需求越来越强烈,也随着英语交流技能在大学生综合素质中的重要性更加突显,越来越多的大学开设了英语演讲课,并逐步从英语专业课堂走出来,作为公共选修课步入大众视野,受到了广大非英语专业学生的欢迎。放眼全国,各级各类英语演讲比赛在学校和社会各行各业如火如荼地举行,包括 CCTV 和 China Daily 在内的主流媒体主办的全国大型英语演讲比赛进一步推动了英语演讲的火热发展态势。在过去的十多年里,我一直给英语专业学生主讲“英语演讲学”这门课,与此同时,辅导大学生参加各类大型比赛,并多次参与英语演讲教学培训研讨会。2011 年,开始在全校范围开设“影视中的英语演讲艺术”公共选修课,报名学习的人数大大超过了一个班的预期,多达 130 人,也见证了同学们的学习热情和对知识的渴求。

新世纪对具有创新能力的高素质人才的需求,迫使我们必须更新教育观念,树立创新意识,对教学内容与课程体系不断进行改革完善。在目前的大学英语课堂学习中存在诸多问题,其一是不重视口语表达和交流。即使有“说”的练习,也只是为了练语言而练语言,语言交际能力训练仍然处于表面状态。在语言的实际运用中,我们不能仅仅停留在语言的基本技能训练和基础知识学习这一层面。就英语演讲来说,还需要提高批判性思维和综合分析能力,借助非语言手段来辅助、感染和增强语言的说服力和社会交际能力。因此,英语演讲对学习者的综合技能和素质的要求给我们带来了新的挑战,也提供了新的机遇。

作为一门国内新兴的课程,英语演讲课在课程设置、培养方案、教材等方面

还存在着很多不足,需要在各方面加强研究,吸收营养,来促进英语演讲教学的健康快速发展。最重要的首先是教材问题。虽然英语演讲的普及和对英语演讲的进一步研究为我们提供了越来越多的资源,但市面上合适的教材相对不足,演讲资源仍然匮乏。在多年的演讲教学中,笔者使用了好几种版本的演讲学教材,大多不尽如人意。在开设演讲学课程的大学或学院(对象不管是英语专业还是非英语专业的学生,是选修课还是必修课)一般都是以每学期 36 学时,即每周 2 学时的进度来安排课程计划,但是从市面上已经出版的几种教材来看,有的内容过于繁杂,有的内容过少,深度、宽度不够,有的编排体例不利于课堂学习。

演讲教材中例证材料单一陈旧和课堂教学模式老化也是一个大问题。从现有的演讲教材来看,绝大多数例证采用的是名人演讲和政论演讲,这些演讲的艺术技巧和语言魅力确实是我们学习的典范,但它们几乎都千篇一律,过于严肃正式,过于冗长,用词生僻,咬文嚼字,致使课堂气氛沉闷,这样的课堂让学生又回到了讲生词、学语法的传统学习模式中去,很容易导致他们疲惫和厌倦。而优秀影视作品中的演讲精巧短小,活泼生动,是语言学习的好素材,让学习者乐于学,愿意学。演讲课既是一门学习者提高个人素质、语言技能和沟通能力的课程,更是一门学习者享受快乐、提高自信的课程。它应该把学生从枯燥乏味的英语课堂中解脱出来,从为备考而学习的压力中释放出来,让他们不是为了学英语而学习,而是因为喜欢英语而学习。只有学生能快乐地学,教师能快乐地教,才能真正体现英语演讲课的魅力和价值。

为了突出自身的教学理念和特点,也正如 David Hume 所说的“一个演讲教学者应当主要以范例来演示”(Stephen Lucas, 2011),从 2006 年开始,我把收集的影视演讲视频和文字材料大量引入课堂教学中作为讲解范例,深受学生欢迎。这也是编写本书的初衷。

《英语演讲艺术》的主要特色是:

1. 讲究实用,重点突出,语言力求简洁易懂,避免啰唆和烦琐。
2. 不罗列艰深难懂的理论 and 堆砌生涩的词汇,注重讲授方法和技巧,同时指出实践中的误区和陷阱。这些都尽量用条目的形式,清晰易懂地列出,而不采用大段连篇累牍的文字叙述。
3. 书中所涉及的演讲范例以影视演讲作品为主,少量引用了国内外其他场合的优秀演讲。
4. 为方便教师在课堂上组织和指导学生进行有针对性的演讲训练,每章后面都布置了“一分钟演讲”的题目,多为近来社会和校园热点话题。

本书不仅可以作为英语专业和非英语专业大学生课堂内外学习的教材,也

是英语爱好者的良师益友和趣味学习伴侣。

在撰写过程中,我参考和引用了一些专著和教材的内容以及一些国内外演讲范文和材料,在此对相关作者及著作权人一并表示感谢。

因笔者水平有限,时间仓促,肯定还存在不足和谬误之处,恳请专家学者和使用本书的老师同仁和同学们提出宝贵的批评和建议,以期将来修订和完善。

作 者

2012 年 5 月

于荆楚理工学院

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The Art of English Public Speaking

I would like to express my sincere gratitude to the following people to whom I owe a great deal upon the completion of this book; without them, this book wouldn't have been possible. They are:

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The list will surely go on in the future when the readers will spot and kindly tolerate the errors in and defects of this book and offer their opinions and suggestions to help me improve it.

# 致 谢

为写好并尽快完成本书，我夜以继昼，不敢稍有懈怠，送走了无数个月落星沉，虽殚精竭虑犹乐在其中。书稿能如期完成我倍感幸运，充满了感激。我首先要感谢我的恩师，华中师范大学外国语学院院长、博士生导师廖美珍教授在百忙之中欣然拨冗为我作序，他鸿儒硕学的气质和翩翩风度令高山仰止；感谢我的恩师——湖北工业大学叶朝成教授，他的人格魅力和学术造诣对我影响深远，让我受益终身；感谢我的老师彭家海教授在我成书过程中提出宝贵的建议并给予无私的援助；感谢华中科技大学出版社的编辑刘平先生，本书得以顺利出版受益于他独特的视野和创造性的思想；感谢荆楚理工学院及外国语学院的领导和同事对我的支持；感谢我的朋友，荆楚理工学院国际学院院长付华军和我的同事曾艳山老师，他们用实际行动演绎了友情的真实含义。感谢张双武老师对我的热情帮助和建议。

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当然我还要感谢即将阅读此书，能够发现和容忍里面的谬误和不足之处并给我提出批评和建议的读者。在将来，随着本书的改进和完善，这个名单还会不断扩展。

刘诺亚

2012年5月11日

# 目 录 (Contents)

## 英语演讲艺术

|                                                           |       |
|-----------------------------------------------------------|-------|
| <b>Chapter 1 Public Speaking: An Overview (公众演讲: 综述)</b>  | (1)   |
| 1.1 Introducing Public Speaking                           | (1)   |
| 1.2 Importance of Public Speaking                         | (6)   |
| 1.3 Features of English Speeches in Films                 | (12)  |
| 1.4 The Importance of Learning Public Speaking from Films | (21)  |
| <b>Chapter 2 Preparing a Public Speech (演讲稿的准备)</b>       | (23)  |
| 2.1 Selecting Our Topic                                   | (23)  |
| 2.2 Supporting What We Have to Say                        | (35)  |
| 2.3 Organizing the Body of Our Speech                     | (53)  |
| 2.4 Beginning of Our Speech                               | (66)  |
| 2.5 Ending of Our Speech                                  | (81)  |
| 2.6 Outlining Our Speech                                  | (92)  |
| 2.7 Rehearsing Our Speech                                 | (97)  |
| <b>Chapter 3 Varieties of Public Speaking (演讲的种类)</b>     | (99)  |
| 3.1 Speaking Informatively                                | (99)  |
| 3.2 Speaking Persuasively                                 | (107) |
| 3.3 Speaking from Manuscript                              | (114) |
| 3.4 Speaking from Memory                                  | (115) |
| 3.5 Speaking Extemporaneously                             | (115) |
| 3.6 Speaking Impromptu                                    | (116) |
| 3.7 Answering Questions                                   | (120) |

|                                                                        |       |
|------------------------------------------------------------------------|-------|
| <b>Chapter 4 Language in Delivery(演讲的语言因素)</b>                         | (124) |
| 4.1 Conquering Speaking Anxieties                                      | (124) |
| 4.2 Rhetoric and Public Speaking                                       | (127) |
| 4.3 Public Speaking and Daily Conversation                             | (149) |
| <b>Chapter 5 Vocal Factors in Delivery(演讲的声音因素)</b>                    | (153) |
| 5.1 Vocal Factors and Nonverbal Communication                          | (153) |
| 5.2 Pronunciation; Say the Words Correctly!                            | (154) |
| 5.3 Articulation; Speak Clearly!                                       | (155) |
| 5.4 Volume; We Must Be Heard!                                          | (158) |
| 5.5 Pitch & Intonation; Make Our Voice Varied!                         | (159) |
| 5.6 Tone; Be Consistent with the Subject Matter!                       | (160) |
| 5.7 Rate; Don't Speak Too Fast!                                        | (160) |
| 5.8 Pause; Let It Sink in!                                             | (161) |
| 5.9 Vocal Variety; Speak Like Singing a Song!                          | (166) |
| 5.10 Microphone and Vocal Effectiveness;<br>Adjust It before Speaking! | (166) |
| <b>Chapter 6 Body Language in Delivery(演讲的体态语因素)</b>                   | (168) |
| 6.1 Body Language and Nonverbal Communication                          | (168) |
| 6.2 Functions of Nonverbal Factors                                     | (172) |
| 6.3 Managing Our Body Language                                         | (173) |
| <b>Chapter 7 Using Humor in Delivery(演讲中的幽默)</b>                       | (181) |
| 7.1 The Importance of Humor in Our Speech                              | (181) |
| 7.2 How to Be Humorous in Public Speaking?                             | (189) |
| 7.3 The Pitfalls of Using Humor in Public Speaking                     | (196) |
| 7.4 Enjoy a Speech                                                     | (198) |
| <b>Chapter 8 Tools and Aids in Delivery(演讲中的辅助工具和手段)</b>               | (200) |
| 8.1 Using Tools to Aid Our Speech                                      | (200) |
| 8.2 Advice on Handling Aids and Tools                                  | (205) |
| <b>Chapter 9 Speaking on Special Occasions(特殊场合的演讲)</b>                | (208) |
| 9.1 Introducing & Presenting                                           | (209) |
| 9.2 Award Giving                                                       | (213) |
| 9.3 Award Receiving                                                    | (214) |
| 9.4 Toasting                                                           | (218) |

|                                                      |                                                    |              |
|------------------------------------------------------|----------------------------------------------------|--------------|
| 9.5                                                  | Tribute .....                                      | (221)        |
| 9.6                                                  | Eulogy .....                                       | (223)        |
| 9.7                                                  | Job Interview .....                                | (226)        |
| 9.8                                                  | Debating .....                                     | (227)        |
| 9.9                                                  | Press Conference .....                             | (228)        |
| 9.10                                                 | School Opening & Valedictory Speech .....          | (231)        |
| 9.11                                                 | Commencement Speech .....                          | (233)        |
| 9.12                                                 | Election Campaign .....                            | (235)        |
| 9.13                                                 | Lobbying & Soliciting .....                        | (236)        |
| 9.14                                                 | Inauguration Address .....                         | (241)        |
| 9.15                                                 | Business Presentation .....                        | (242)        |
| 9.16                                                 | Opening & Closing Ceremony .....                   | (246)        |
| 9.17                                                 | Sermon .....                                       | (247)        |
| 9.18                                                 | Farewell .....                                     | (251)        |
| 9.19                                                 | Class Speech .....                                 | (252)        |
| 9.20                                                 | Court Opening & Summation .....                    | (255)        |
| 9.21                                                 | Wedding Hosting .....                              | (259)        |
| <b>Chapter 10</b>                                    | <b>English Speaking Competitions(英语演讲比赛)</b> ..... | <b>(262)</b> |
| 10.1                                                 | English Speech Evaluation .....                    | (262)        |
| 10.2                                                 | Topic-assigned Speech .....                        | (269)        |
| 10.3                                                 | Unprepared Speech .....                            | (270)        |
| 10.4                                                 | The Q & A Session .....                            | (274)        |
| 10.5                                                 | Debating .....                                     | (278)        |
| <b>Selected Maxims &amp; Mottos(最好的格言警句精选)</b> ..... |                                                    | <b>(287)</b> |
| <b>References</b> .....                              |                                                    | <b>(305)</b> |

# Chapter 1

## Public Speaking—An Overview

### 公众演讲：综述

Every time we have to speak, we are auditioning for leadership. —James Humes  
每次开口讲话都是对我们领导能力的一次面试。□ 詹姆斯·休斯

You can have brilliant ideas, but if you can't get them across, your ideas won't get you anywhere. —Lee Iacocca  
你可以有很多优秀的思想,但如果不会表达,那也是徒劳。□ 李·艾科卡

#### 本章要点

- 公众演讲的定义
- 公众演讲的重要性
- 影视作品英语演讲的特点
- 学习影视作品英语演讲的意义

## 1.1 Introducing Public Speaking

### 1.1.1 Definition of public speaking

Imagine the following situations: a new member introduces himself to others upon joining a club; a job applicant presents himself in front of a panel of interviewers; a student gives a presentation in classroom; a teacher speaks to the class; a master hosts a ceremony; a corporate manager runs a staff meeting; a guest introduces an award winner who then subsequently gives an acceptance speech; the head of a nation addresses the media or the citizens on some

issue... All these occasions engage us in a certain form of social event—Public Speaking, which, to be exact, is often mistaken as public speech. What is the difference? A public speech is a more general term which may refer to either the written form or the oral form of a speech, but public speaking, more often than not, applies to only the oral form of speech on a public occasion.

From a literal perspective, public speaking refers to a social act in a public place, both verbally and nonverbally, to expound a theme or express one's views, emotions and ideas on a specific topic, with the purpose of passing on information, or achieving propaganda and agitation. So in this sense, and first of all, public speaking is a form of communication and exchange of ideas.

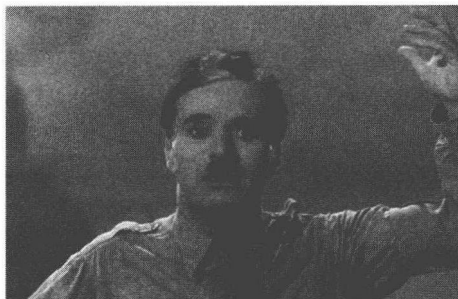
From a rhetorical view, public speaking is the art of ruling the minds of men by acting both verbally (expressing in spoken words) and nonverbally (expressing in ways other than using spoken words). Aristotle (384BC—322BC) discussed the relationship between speaking and rhetoric in his iconic *Rhetoric*. According to him, rhetoric is the faculty of discovering in the particular case all the available means of persuasion. It is the process of developing a persuasive argument, and oratory (public speaking) is the process of delivering that argument. (Clark, D. L., 1957). Aristotle produces his classic theory of *mastering* of the art in three areas that calls for the power of logical reasoning (logos), a knowledge of character (ethos), and a knowledge of the emotions (pathe).

Technically speaking, public speaking is a social science of public propaganda, which, in theology, is called Homiletics—the branch of theology that deals with sermons and homilies, or simply the art of preaching. With a term oratory to define the art and the practical methodology to deliver it, combining moral ethics, social politics and literary art, a public speaking process involves seven elements:

- Speaker, the message bearer;
- Message itself;
- Audience, the message receiver;
- Channel: the manners of delivery;
- Context: the settings of the event;
- Interference from the setting and the audience;
- Feedback loop: how the speaker and listener interact.

This is a system of talking, expressing and communicating, which indicates the nature of a public speaking process.

*The Great Dictator* (《大独裁者》, 1940)



(Charlie Chaplin addresses on peace and love)

“I’m sorry but I don’t want to be an Emperor—that’s not my business—I don’t want to rule or conquer anyone. I should like to help everyone if possible, Jew, gentile(非犹太人), black man, white. We all want to help one another. Human beings are like that.

We want to live by each other’s happiness, not by each other’s misery. We don’t want to hate and despise(鄙视)one another. In this world there is room for everyone and the good earth is rich and can provide for everyone. The way of life can be free and beautiful. But we have lost the way. Greed has poisoned men’s souls—has barricaded(阻碍)the world with hate; has goose-stepped(走正步, 挺进)us into misery and bloodshed. We have developed speed but we have shut ourselves in; machinery that gives abundance has left us in want(匮乏). Our knowledge has made us cynical(愤世嫉俗的), our cleverness hard and unkind. We think too much and feel too little. More than machinery we need humanity; more than cleverness we need kindness and gentleness.

Without these qualities, life will be violent and all will be lost. The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for(迫切需要)the goodness in men, cries out for universal brotherhood for the unity of us all. Even now my voice is reaching millions throughout the world, millions of despairing men, women and little children, victims of a system that makes men torture and imprison innocent people. To those who can hear me I say ‘Do not despair’.

The misery that is now upon us is but the passing of greed, the bitterness of men who fear the way of human progress, the hate of men will pass and dictators die and the power they took from the people, will return to the people and so long as men die, liberty will never perish. . .

Soldiers—don't give yourselves to brutes(暴徒), men who despise you and enslave you—who regiment(控制) your lives, tell you what to do, what to think and what to feel, who drill(训练) you, diet you, treat you like cattle, use you as cannon fodder(炮灰). Don't give yourselves to these unnatural men, machine men, with machine minds and machine hearts. You are not machines. You are not cattle. You are men. You have the love of humanity in your hearts. You don't hate—only the unloved hate, the unloved and the unnatural. Soldiers—don't fight for slavery, fight for liberty.

In the seventeenth chapter of Saint Luke(圣经:路加福音), it is written 'the kingdom of God is within man'—not one man, nor a group of men—but in all men—in you, the people.

You the people have the power, the power to create machines, the power to create happiness. You the people have the power to make life free and beautiful, to make this life a wonderful adventure. Then in the name of democracy, let's use that power—let us all unite. Let us fight for a new world, a decent world that will give men a chance to work that will give you the future and old age and security. By the promise of these things, brutes have risen to power, but they lie. They do not fulfill their promise, they never will. Dictators(独裁者) free themselves but they enslave the people. Now let us fight to fulfill that promise. Let us fight to free the world, to do away with national barriers, to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness. Soldiers—in the name of democracy, let us all unite!"

This is a classic speech, involving not only speaking, but also acting; not only verbally, but also nonverbally, made by the hairdresser played by Charlie Chaplin in *The Great Dictator* (1940). It exemplifies all the elements in a communication process: the speaker—the hairdresser; the audience—the Nazi troops and the whole world; the message—"let us all unite to build a new world"; the channel—delivery method and lastly; the feedback—the stirred emotion of the audience. We can feel the power in the end, where the