
The Emotion in the Form:

Prosodic Modules of an Inspirational Political Address

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Introduction

Inspirational political rhetoric remains one of the most powerful instruments of leadership and social control (Brown & Van Riper, 1966, p. 80). Through emotional identification with his audience an orator directs and modifies their perception and evaluation of the reality and activates “common” attitudes, values, desires and goals. Thus, he mobilizes public opinion (Atkinson, 1984, p. 1) and urges a “course of future action” for the virtual “common good” (Corcoran, 1979, p. 42). The analysts of oral political rhetoric emphasize the importance of melody and rhythm as factors determining and enhancing the final effect of a rhetorically strong message in public speaking (Atkinson, 2004; Brown & Van Riper, 1966; Hayakawa, 1941; Henn, 1934; Oliver & Cortright, 1970; Van Dijk, 1995). Max Atkinson claims that “skillful public speaking can be readily recognized even in those ... whose languages we do not understand” (Atkinson, 1984, p. 4). However, the study of oral text prosodic form remains one of the biggest challenges for researchers (Couper-Kuhlen, 2006), and speech prosody that gives “the fine sense of ... music” and “harmonizes” the speech structure remains the least studied (Croll, 1966, p. 327) component of the fifth, least cultivated (Austin, 1966 [1806], p. x), part of rhetorical theory—the art of delivery.

The studies of oral political address have provided some descriptions of the role of prosody and rhythm in enhancing the effect produced by the rhetorical devices used in speech, for example in the arrangement of “three-part lists” and parallel structures followed by applause (Atkinson, 1984, p. 63; Leith & Myerson, 1989, pp. 23–25), or in the accomplishment of “prominence” in public speaking (Nida, 1990, pp. 39–41). Researchers have also noticed that specific pitch-range parameters mark the public speaking mode, where an ascending pitch-range may be used “in certain kinds of rhetorical climax” (Crystal & Davy, 1969, pp. 32–33, 227; Greene & Brizel, 2002). David Crystal argues that speech melody, loudness, tempo, rhythm, and tone of voice serve as distinctive indicators of the status and role of the speaker, and there are some linguistic conventions that determine prosodic patterns for each genre of speech (Crystal, 2000, p. 41). Nevertheless, the research in the field has not yet offered any information on the patterns of prosodic fluctuations in the manifestation of, as Lev Vygotsky calls it, the unique “emotion” of a rhetorical art form (Vygotskiy, 1986, pp. 53, 189). There is no data on “the melodic curve” (Vygotskiy, 1986, p. 181) that harmonizes the whole text and determines the expressive intonation and emotional coloring of its units (Bakhtin, 1986, pp. 86–87).

This paper is an attempt to study prosodic modules that shape inspirational political addresses. We define prosodic modules as pitch-range patterns marking the shifts in the direction, level and range of pitch fluctuations in speech progression. The results of acoustic analysis (with the application of *Speech Station 2000* software) are used to provide more accurate descriptions of the prosodic fluctuations in speech. We base our research on the assumption that the form of a discourse and its substance are inseparable, and that the prosodic structure of speech units is connected with the purpose they must achieve in the rhetorical argumentation (Perelman & Olbrechts-Tyteca, 1969 [1958], pp. 142–143). Our goal is to check the validity of the hypothesis that the types of prosodic modules and their clustering correlate with the place and function of the compositional-pragmatic part they shape in speech dynamics. The article also discusses how the speech's prosodic macro-structure can project the orator's identity and identification (De Fina, Schiffrin, & Bamberg, 2006, pp. 3–8). The theoretical basis for the research is drawn from rhetorical, generic, and linguistic theories. The study involves the compositional-pragmatic, auditory, and instrumental-acoustic analyses of the original recordings of the “*I Have a Dream*” address by Martin Luther King Jr. (Greene & Brizel, 2002; King, 1990) and the “*Ich bin ein Berliner*” address by John Fitzgerald Kennedy (Kennedy, 1988; Waldman, 2003). Perfection and power of the content and sound form of the addresses make them canonical examples of inspirational political oratory in the American rhetorical tradition (Atkinson, 1984; Greene & Brizel, 2002).

Inspirational Political Address

Inspirational political address can be defined as an integration of two rhetorical genres: epideictic, or ceremonial, and deliberative, or persuasive. The nature and power of such integration of genres finds explanation in the theory of rhetorical argumentation. Perelman and Olbrechts-Tyteca (1969 [1958], pp. 49–51, 142–143) argue that:

The speaker tries to establish a sense of communion centered around particular values recognized by the audience, and to this end he uses the whole range of means available to the rhetorician for purposes of amplification and enhancement... Epideictic oratory has significance and importance for argumentation, because it strengthens the disposition toward action by increasing adherence to the values it lauds... Before even starting to argue from particular premises, it is essential that the content of these premises should stand out against the undifferentiated mass of available elements of agreement: the choice of premises can be identified with their presentation. Effective presentation that impresses itself on the hearers' consciousness is essential not only in all argumentation aiming at immediate action, but also in that which aspires to give the mind a certain orientation, to make certain schemes of interpretation prevail, to insert the elements of agreement into a framework that will give them significance and confer upon them the rank they deserve.

A political rhetorician uses the knowledge of what can move the audience and employs the arsenal of rhetorical and literary devices to “produce both impact and appeal” (Nida, 1990) through the dynamic images of positively and negatively defined “virtual” realities (Campbell, 1982, pp. 77–80). The power of rhetoric, therefore, is “due to the combination of cognitive and affective impact upon the audience” (Corcoran, 1979, p. 46; Hayakawa, 1941, pp. 88–89). The orator modifies the audience's perception of present and future and “makes present to them what he thinks is true, just, and virtuous” (Hyde & Smith, 1993, p. 81). Reference to the accepted and affirmed common values makes the audience more emotionally responsive to what the speaker describes.

The orator does not only make a strong impression but, also, facilitates movement and change in the emotional state of the listeners. He enhances the perception of the present reality as “threatening” or “shameful” and stimulates the desire to replace it with an “appealing” one from the virtual future that he makes present. Citing Wagner’s words on the effects of music, we can suggest that the sound of speech can also help “materialize” thoughts and images, “give forth their emotional contents as no longer merely recollected, but made present” (Wagner, 1964, p. 222). Perelman and Olbrechts-Tyteca (1969 [1958], pp. 174–175) claim that “the simplest way of creating this presence” in speech is “by repetition” or by “accentuation of certain passages either by tone or by pausing”. Hence, the images aimed at the modification of reality perception should be “put into motion” to “move” the listeners.

It is also important to mention that the socio-political context and setting of the event in space and time, the size, emotions and expectations of the audience, the image and goals of the speaker can affect the topic, content, emotion and form of the address, and determine its effectiveness.

Political or social confrontation creates “emotional anticipation” for someone who can address the “burning issues” of the time: someone confident, strong, and noble. A charismatic speaker with a resonant voice can uplift the spirit of the audience and transform them into a new community with common goals and values. People would be driven by the desire to share the speaker’s confidence and delight “to belong to a value structure greater than, or in addition to, materialism” (Davies & Wheeler, 1981, p. 18). On the other hand, huge crowds of people electrified with common desires, fears and hopes can influence the orator and his speech. Hence, we can say that the sound form of a successful inspirational speech reflects the dynamics of the collective emotion steered by the speaker. The dynamic pattern of the enhanced emotional energy is reflected in the sound form of any effective inspirational speech. Martin Luther King’s “*I Have a Dream*” address and John Fitzgerald Kennedy’s “*Ich bin ein Berliner*” address can serve as examples of this type of speech.

The idea about the similarity of the expressive means used in the art of public speaking and in music allows the author to hypothesize that, as in music, there might be some recurring rhythmic and melodic patterns shaping the dynamics of a public address, as Greene and Brizel argue:

The brilliant communicator uses words not as markers for denotative meaning but rather as vehicles to carry the emotional content that will, in fact, generate changes in thought, feeling, or action. The word *emotion* says it all, but “e-motion” is how it should be spelled. “E”, the first letter in “energy”, in “motion” ... King, John Kennedy, and Churchill wrote symphonies with their words. ... There is direction and movement that turns sounds and words into emotion, grabbing us by the heart, and taking us with them (Greene & Brizel, 2002, p. vii).

Previous experimental phonetic research of American political oratory conducted by the author has shown that there are some recurring patterns of prosodic fluctuations in inspirational speech dynamics that match its communicative-pragmatic strategy (Sayenko, 2000, pp. 182–183).

The Rhetorical Situation and Communicative-pragmatic Structure of Martin Luther King’s “*I Have a Dream*” Address

Martin Luther King’s “*I Have a Dream*” speech delivered at the March on Washington for Jobs and Freedom on August 28, 1963 can serve as a canonical example of an inspirational political speech (Greene & Brizel, 2002, p. 76). It was delivered at a time of strong social confrontation at the height of the civil rights movement, by a charismatic leader to an estimated 250,000–400,000 black and white people, at the Lincoln Memorial. The goal of the speech was to contribute to the

unification of “various fractions of the civil rights movement with labor unions and other activists” and to advocate for nonviolent but active and forceful actions. In a broader context it was also aimed at the “Establishment” and the prejudiced “white moderate” who was “more devoted to order than to justice” (Greene & Brizel, 2002, pp. 71–76). The speaker’s voice is resonant and powerful. He delivers his address in a formal, public speaking mode with conviction and passion. Rich modulations of tone, “exaggerated” patterns of intonation and projected space-filling voice signal that the speaker is addressing a great number of people in an open space (Atkinson, 2004).

The address represents a dynamic pattern of emotional tensions and relaxations. The speaker moves the audience through a series of psychological states: a state of nostalgic hope, despair, injustice, raised hope, urgency, determination, magnified injustice, satisfaction, increased hope, and unrestrained joy (Cooper, 1989, p. 106). Negative images are balanced with the stronger positive ones: fear with confidence, danger with courage, challenge with determination, despair with hope, violence with spiritual power, until the images from the “desired reality” replace the old ones and become “present”. Textual tension that results from the “conflicting” emotional energy pulling in different directions develops in curves and reaches its highest point at the climax.

I have defined the basic pragmatic structure of an inspirational address by elaborating the idea of Teun A. van Dijk (1981, pp. 10–15) about the existence of a pragmatic macro-structure of any successful global speech act which is based on the shift in feelings, attitudes and judgments in the audience, and taking into consideration Miller’s (1956) suggestion that the operational memory span is limited by about seven “chunks” of information¹. The emotional pattern of the text is a function of its communicative-pragmatic structure that can be limited to the following basic parts (Sayenko, 2000), (pragmatically dominant, prosodically emphasized parts are in bold):

1. Introduction-Identification (Identification with the audience and common values);
2. Problems/Negative Visualization (Directing attention to the negative, painful and shameful, situation);
3. Restoration of Confidence (Arguing the right and duty to change the situation);
4. **Motivation** (Urging to change the situation for the desired one);
5. Restoration of Moral Principles and Values (Strengthening adherence to common values);
6. **Inspiration/Visualization** (Transformation of the reality into the desired one);
7. **Commitment** (Mobilization for action);
8. **Determination/Visualization** (Call for action to make the desired future present).

This basic chain structure is similar to the pattern known as Monroe’s Motivated Sequence: “attention, need, satisfaction, visualization, and action” (Oliver & Cortright, 1970, pp. 130–132)². However, in the case of inspirational speech, motivation is always based on high moral principles and common good, not only on self-interest, inspiration is supported by common values and desires (brotherhood, freedom, happiness), commitment is based on faith in a better future for all and the anticipation of joy when it becomes present.

The parts of the text macrostructure are enlarged and enhanced by several parallel and chain substructures with recurring propositions and warrants. The pragmatic macrostructure of the text develops in a spiral progression. The parts of the pattern of reasoning (premises, evidence and

¹ Miller (1956) proposes to define the term *chunk* as a familiar unit of information that can include a number of *bits* of information. He argues that immediate memory span is limited by the number of these familiar units.

² The authors make reference to the following work: A. H. Monroe. *Principles and Types of Speech*, 5th ed. (Chicago: Scott, Foresman and Company, 1962).

conclusion) are repeated and enriched through the speech.

The emotional pattern of the text is a function of its communicative-pragmatic macrostructure. The pragmatic macrostructure of the address is realized through a hierarchical pattern of its semantic foci that accumulate the meaning and energy of the parts they represent (Novikov, 1983, pp. 34–40). The foci at the highest level of hierarchy acquire “symbolic” meaning and form a dynamic emotional pattern of the speech contents. This emotional pattern of the most emphasized pragmatic foci of the whole speech remains in memory as a component of the “residual message” (Phillips, Kougl, & Kelly, 1985, p. 146), the rhetorical matrix of the address. The focal units, resonating in minds, trigger the memory of images and emotions associated with their sound, and can unfold the meaning involving the larger structures.

Prosodically emphasized speech segments in the focal fragments of the speech include the terms that “bring about communion” and widely shared “value judgments” (Perelman & Olbrechts-Tyteca, 1969 [1958], pp. 164–166) (e.g., *I have a dream, all of God’s children, all men are created equal, dignity, discipline, destiny, black men and white men, sisters and brothers, brotherhood, let freedom ring, free at last*), and the words representing the images of “mounting”, “height” and “God terms” (Burke, 1984 [1969], pp. 299–307) (e.g., *every hill and mountain, from every hill and every molehill, from every mountainside, the glory of the Lord, thank God Almighty*).

In “*I Have a Dream*”, not only are the same ideas restated several times in the course of the message, but the same textual segments are repeated from two to nine times, framing, enhancing and foregrounding the focal fragments, and setting the dynamic rhythmic pattern of prosodic fluctuations in the whole address.

Prosodic Modules of the “*I Have a Dream*” Address

The opening phrase sets the key tone and rhythm for the whole address. It is shaped by a sequence of basic prosodic modules characterized by level melodic patterns with little fluctuations in pitch, within 200–230 Hz³, on strongly and weakly stressed syllables, and a stress-time heartbeat rhythm (a short pause within a phrase is marked with |, longer pause separating phrases—with ||):

I am happy to join with you today | in | what will go down in history | as the greatest demonstration for freedom | in the history of our nation ||.

The orator starts in a temperate tone and gradually carries his listeners along with him to more dynamic emotional parts of the speech returning to the temperate basic tone, however, in the reasoning parts of the address. This exertion of control and “reason in the midst of passion”, as Blair describes it, “has a wonderful effect both to please and to persuade” (Blair, 1990, p. 103). As the tension grows and moves in its ups and downs in the dynamics of the speech, basic modules form rhythmic patterns with other prosodic modules that reflect the energy potential of the functional part they shape. This prosodic macro-rhythm is supported by repetitions and parallel phrases that organize, frame, and stimulate the dynamics of the speech.

Emphatic modules characterized by a widened pitch range and falling tones on the final stressed syllables are used to highlight and emphasize the semantic foci of the parts: Problems, Restoration of Confidence, and Restoration of Moral Principles and Values. The emotional dynamics of these parts is restrained, and the speaker catches up with the dynamics of the wave-like flow of energy only in the linking fragments that make reference to more emotional issues. Emotionally dominant

3 The average male voice pitch is 100–120 Hz; in public speaking mode the base tone of voice may be raised to 200 Hz.

parts of the text, i.e. Motivation, Inspiration, Determination, are marked by the greatest fluctuations in pitch level and range, voice energy, tempo and pauses.

In the Motivation part of the text, framing repetitions (underlined) are shaped by descending melodic modules within the range of 350–200 Hz, which makes them sound more forceful, with power and determination:

Now is the time | to make real the promises of Democracy. || Now is the time | to rise from the dark and desolate valley of segregation | to the sunlit path of racial justice. || Now is the time | to lift our nation from the quicksands of racial injustice | to the solid rock of brotherhood. || Now is the time to make justice a reality | for all of God's children ||.

The longest and pragmatically most important (Perelman & Olbrechts-Tyteca, 1969 [1958], p. 143) Inspiration fragment with eight repetitions of “I have a dream” is marked by the widest range of prosodic fluctuations (12 semitones) and the longest (from 8 to 13 seconds) interrupting applause. The contrast in the sound and emotion of the repetitions in this fragment is described by Barber and Watson (1988, pp. 94–96) in the following paragraph:

Over and over again, King appealed to an America that did not yet exist. ‘I have a dream,’ he whispered; ‘I *have* a dream,’ he thundered; ‘I have a *dream*,’ he promised. And with each ringing ‘dream’ came a murmuring tide from the thousands ... — ‘Yes, Reverend ... a dream ... we’re with you.... That’s right, yes, yes, yes ... ’
‘Yes, I have a dream,’ he proclaimed, to an audience beyond the mall, beyond Washington, to the great majority in whose hands the future of justice in America lay ...

The force of inertia of the rhythm pushes the text forward and speeds it up in the longer segments between the repetitions. Variation in the length of the segments between the repetitions is not chaotic. They form relatively symmetric patterns based on simple, mirror, or spiral symmetry with special emphasis on the segments in strong positions (initial, final, harmonious center) (Cheremisina-Yenikolopova, 1999) of the address and its parts. The speech tension grows in curves to its climax, like a rising sea. The rising-falling pattern of pitch fluctuations based on golden section symmetry (known as a harmonizing pattern in music) (Clynes, 1986, p. 187) allows the gradual growth of energy tension to be almost twice as long as the period of relaxation, which matches the psychological pattern of emotional elevation. This pattern is described by Wagner (1964, pp. 198–213) as preparedness of “the highest pitch of emotional utterance”:

... This enhancement to the highest pitch of emotional utterance could only have been reached precisely in an ascension of the verse into the melody ... to make these accents impress the hearer's feelings as forcibly as we want to express in them our own feelings we dwell on them with sharply lifted voice.

... The mood being so definitely prepared for a sudden change, as if itself to summon it.

We can trace patterns of dynamic symmetry in the distribution of the emphasized segments in the focal phrases of the most uplifting parts of the text (Inspiration, Commitment, Determination). The patterns of golden section (underlined) may be shaped by one or more ascending or emphatic modules, an emphatic elevated module, and a closing descending module (melodic peaks are in bold), for example:

I have a dream that one day **every valley** shall be exalted, | every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight,

and the glory of the Lord shall be revealed, | and **all flesh** shall see it together ||.

A dynamic symmetry pattern may organize a phrase into one peak (in bold print) climaxing structure, as in the following example:

With this faith | we will be able to work together, to pray together, to struggle together, to go to jail together, | **to stand up for freedom together**, | knowing that we will be free one day ||.

In the last pragmatically dominant phrase of the speech, organized by a dynamic symmetry pattern, three repetitions are interrupted by the segment “thank God Almighty” that is placed at the peak of the last wave of energy in the whole address:

Free at last! | Free at last! | Thank **God Almighty**, | we are free at last!

The pitch rises from 250 Hz to 410 Hz and reaches its peak at the point of golden section on the words “God Almighty”. Iambic rhythm and pauses shape the rising curves of energy and move it forward. Long syllables and pauses contribute to the solemnity and sublimity of the message.

King’s goal is to inspire for the non-violent movement. Speech segments in the strong positions, initial and final, form a message: “I am happy” ... “we are free at last”. The most emphasized phrase in all the address is “I have a dream”. This phrase accumulates the dominant emotion of the speech and acquires a symbolic meaning of hope, faith, inspiration, confidence, and commitment.

To sum up, the fluctuations of pitch range and level follow the dynamic pattern of the speech energy flow. Higher pitch level is associated with strong, active feelings: positive feelings with pitch peaks, negative feelings with lower areas of the high pitch zone (Vitt, 1985). Focal segments of the first part of the text are marked by a widened pitch range and slowed down tempo. Negative emotional reactions and demands are expressed with emphatic falling tones (mid-fall and high-fall). Positive emotional states are marked by high-rising tones in a higher pitch zone. Emotionally contrastive speech parts are characterized by a wider range and greater fluctuations in pitch.

The results of the study show that the prosodic modules shaping the speech’s dynamics are of five main types that can be labeled as *basic*, *emphatic*, *ascending (or rising)*, *descending (or falling)*, and *emphatic elevated*. Each of them has its distinctive prosodic characteristics and role in the textual dynamics (See Table 1).

The basic module is characterized by a level melodic pattern with small fluctuations in pitch on strongly and weakly stressed syllables, and a stress-time heartbeat rhythm. The emphatic module is marked by the rise of the voice pitch level and greater fluctuations in pitch and intensity on the focal words. The ascending module is characterized by the ascent in pitch and acceleration in tempo. The descending module is marked by the descent in pitch, and slowing down or deceleration in tempo. The emphatic elevated module is characterized by a sharp ascent in pitch and acceleration in tempo. The length of the modules may be different. They do not necessarily correlate with the syntactic structure of the speech and may be realized in one or several syntagms. The use of each type of module and their clustering seems to be predetermined by the pattern of the energy flow in the whole speech (See Table 2).

Table 1

Prosodic characteristics of modules in "I Have a Dream" Address

Modules (Symbol)	Prosodic Features			
	Pitch Range Fluctuations (Hz)	Tempo (syl/sec)	Duration (sec)	Following Pause (sec)
Basic (B)	200–230	2–5	3–6	1–6
Emphatic (E)	240–350	3–4	2–3	1–2
Ascending (R)	250–350	2.5–5	2–4	0–2
Descending (F)	350–200	3–4	2–4	1–6
Emphatic Elevated (H)	350–410	3–6	1–2	0.5–13

Table 2

Distribution of prosodic modules in "I Have a Dream" Address

Modules	Parts of Speech						
	I	II	III	IV	V	VI	VII
Basic	+	+	+	+	+	+	+
Emphatic		+	+	+	+	+	+
Ascending					+	+	+
Descending		+	+	+	+	+	+
Emphatic Elevated				+	+	+	+

At the beginning of the speech only the basic modules of the opening are used. With the growth of the textual tension, more emphatic modules play their role, forming a heavy rhythm that marks the urgency of the problems. Strong emotional reaction to the challenges is reflected in the appearance of a succession of the ascending modules in the sequences. The Inspiration/Visualisation, Commitment and Determination/Visualization parts are marked by the use of emphatic elevated modules. Any module added to a sequence balances the given portion. Emphatic elevated (H) and ascending (R) modules are unstable and require to be balanced out with descending modules. Used at the climax, emphatic elevated modules may be balanced out by applause.

Prosodic modules shaping the curves of the energy flow in the text come in rhythmically arranged sequences. Clusters of the prosodic modules shaping the zones of emotional tension and relaxation in the dynamics of the speech are rhythmically arranged and organized in harmonious patterns (See Table 3).

Table 3

Sequences of prosodic modules in "I Have a Dream" Address

Parts of Speech	Sequences of Prosodic Modules
I	B+B+B
II	E+B+E+B+E+B; B+E+B
III	E+B+E+B+E+B; B+E+B
IV	F+B+F+B+F+B+F
V	B+B+F+B; E+B+E+B+E+E+H; R+R+R+F; B+B+E+R+F
VI	B+E+E+R+E; R+F+R+F+R+F; R+F+R+F+F+R+F+H; E+F+E+R+F+E+R+H; R+R+R+H
VII	F+R+F; F+R+R+R+H+F
VIII	R+B+R+F+R+H+F+H; E+E+H+F

Similar prosodic modules have been traced in the structure of another political speech of inspirational genre—John Fitzgerald Kennedy's address "*Ich bin ein Berliner*" delivered in West Berlin on June 26, 1963 (Kennedy, 1988; Waldman, 2003).

The Communicative-pragmatic and Prosodic Structure of John Fitzgerald Kennedy's "Ich bin ein Berliner" Address

In June 1963 the future of West Berlin was still uncertain. Therefore, Kennedy's visit was electrifying to West Berliners. The city stood still as millions of Berliners waited along the route to greet him. From his motorcade, Kennedy could see the devastation of East Berlin. He was so shaken by what he saw, that, as he rode in his limousine, he inserted stronger, more emotional, more defiant language into his speech. The President addressed the vast crowd in the Rudolf Wilde Platz. As far as he could see there was a mass of faces chanting "Kenned-dy, Kenne-dy." The speech was brief, but it delivered a deeply moving and powerful message that reverberated globally (Greene & Brizel, 2002, pp. 65–70; Kelley, 1980, p. 182).

In "Ich bin ein Berliner" address, Kennedy boosts the morale of the German people, offering them hope and his personal guarantee of support. The President moves the adoring audience through the stages of strong identification, enhanced confidence, defiance, challenge, determination, increased hope, conviction, and reinforced identification (Greene & Brizel, 2002, pp. 65–70).

The basic communicative-pragmatic structure of the address follows the pattern of inspirational speeches, with some rearrangement in the order of the parts. The President places the Problems part after the Restoration of Confidence and Motivation parts. He also omits the Determination (Call for action) part. Thus, the communicative-pragmatic structure of the address has the following basic parts (pragmatically dominant, prosodically emphasized parts are in bold):

1. Introduction-Identification (Identification with the audience);
2. **Restoration of Confidence** (Boosting the audience's confidence);
3. **Motivation** (Identification with the audience's plight. Urging for defiance);
4. Problems and Challenges (Directing attention to the painful and shameful situation);
5. Restoration of Moral Principles and Values (Strengthening adherence to common values, human rights and justice);
6. Commitment (Commitment to the course of freedom);
7. **Inspiration/Visualization** (Transformation of the reality into the desired one. Reinforcement of the identification with the audience).

Pragmatically dominant parts of the speech (Restoration of Confidence, Motivation, and Inspiration/Visualization) are marked by the use of two short phrases in German: *Ich bin ein Berliner* and *Laßt sie nach Berlin kommen*. These phrases function as the pragmatic foci of the whole speech and reinforce the President's identification with the audience.

Kennedy sets a friendly, conversational tone of the whole speech in the opening statement of the Introduction part:

I am proud | to come to this city | as the guest of your distinguished Mayor, | who has symbolized | throughout the world | the fighting spirit | of West Berlin ||.

Using basic modules with pitch variation in a relatively wide range of 230–180 Hz (with weakly stressed syllables pronounced at a lower pitch level), pausing at frequent intervals and emphasizing the words *proud*, *fighting spirit*, *democracy*, *freedom*, *progress* with rising tones, the President allows the audience to grasp the main points of his speech. He also sends a double message, of support to Berliners and a warning to the Soviets, mentioning that he came to Germany with General Clay, Berliners' hero, and emphasizing that the General "will come again if ever needed." The audience responds with bursts of applause.

Kennedy starts the next part, Restoration of Confidence, speaking into applause. He raises his voice, and uses an emphatic module, on the first segment “two thousand years ago”; then repeats it in the temperate basic tone. Using parallel rhythmic phrases, the President flatters Berliners putting them on the same level as great Romans. Using a descending module and slowed down tempo, with emphasis on every word of “civis Romanus sum” cadence, Kennedy makes the phrase sound as a symbol of confidence and strength. He pronounces the phrase “Ich bin ein Berliner” with an ascending module and rhythmic “hammer strokes” on each word, conveying the feeling of confidence and pride. Saying “I am a Berliner” in German, Kennedy reinforces his “oneness” with the audience (Greene & Brizel, 2002, p. 68), and invites 11 seconds of the following applause and chants.

Two thousand year ago, | two thousand years ago | the proudest boast was | “civis Romanus sum.” || Today, | in the world of freedom, | the proudest boast is | “Ich bin ein Berliner.” ||

The most elevating part of Kennedy’s address is Motivation, with *Let them come to Berlin* cadence. He builds up the emotional uplift of the crowd by repeating this phrase five times in six short, punchy sentences and uses his voice to play each phrase differently, as Greene and Brizel (2002, p. 68) describe it:

The first time, it sounds like a suggestion; the second, a stronger suggestion; in the third, a taunt; the fourth time, it is delivered in a stunning, crowd-pleasing German; and the fifth time, a fist pounding English reiteration—a virtual demand.

In this rhythmic fragment with five repetitions (in bold print), the President identifies with the Berliners’ plight and refutes the imaginary opponents in the argumentation that Germans have the right and motivation for defiance. Emphatic, descending, basic modules, and a low level emphatic module with five heavy strokes on every short word of the phrase in German, form a macro tempo-rhythmic pattern that climaxes with a sharp rise in voice pitch (from 200 to 295 Hz) and acceleration in tempo (from 3 to 4 syllables per second) on the fifth repetition *Let them come to Berlin* shaped by an emphatic elevated module. Kennedy pronounces the final *Let them come to Berlin* “speaking into applause”, and joins the emotionally aroused crowd, thus demonstrating his emotional reaction to the situation, defiance, and confidence. He identifies emotionally and reinforces the crowd’s desire for change.

There are many people | in the world | who really don’t understand, | or say they don’t, | what is the great issue | between the free world | and the Communist world. || **Let them come to Berlin.** || (Applause) There are some who say, | there are some who say, | that communism | is the wave of the future. || **Let them come to Berlin.** || (Applause) And there are some who say, | in Europe and elsewhere, | we can work with the Communists. || **Let them come to Berlin.** || (Applause) And there are even a few | who say | that it is true | that communism | is an evil system, | but it permits us to make | economic progress. || **Laßt sie nach Berlin kommen.** || (Applause) **Let them come to Berlin.**|| (Applause)

Having brought the audience to a climax, Kennedy takes them back to the substance of the speech in the fourth part, Problems and Challenges. The President addresses many audiences: the audience in the Plaza, West and East Germans, the Soviet leadership, the Europeans, and the American audience at home. He is extending a message of compassion and understanding for West Berliners and is offering support to the East Berliners listening on the other side of the wall. A powerful indictment of communism is contrasted with a candor in describing democracy and

praising West Berliners (Greene & Brizel, 2002, p. 69). Clusters of basic, emphatic, ascending and descending modules with pitch fluctuations within the range of 180–230 Hz and emphasis on the key words: *wall, besieged, vitality, force, hope, determination, offence against humanity* mark this part of the address. In the next part, Restoration of Moral Principles, the President insists that, for the sake of “real, lasting peace in Europe”, the audience, West Berliners, West Germans, and all Europeans should support the (East) Germans who are denied the rights of “free men”. He uses emphatic and descending modules, and emphasizes the words *real, lasting peace in Europe, never, free, freedom, this generation* and *earned the right to be free* to reinforce this persuasive message. Rhythmic succession of emphatic falling tones makes it sound like a serious warning.

In the Determination part, Kennedy uses the word *beyond* four times introducing four balanced phrases. The clusters of ascending and descending modules form a rhythmic poetry-like pattern. The President asks his audience and all West Germans to contribute to the advance of freedom for “all people”, to look “beyond the wall to the day of peace and justice”, “beyond yourselves and our selves to all mankind”. Rising-falling rhythmic pattern with gradually declining energy makes this part more idealistic and suggestive than forceful. The fifth and the sixths parts of the speech do not invite any applause from the audience.

Table 4

Distribution of prosodic modules in “Ich bin ein Berliner” Address

Modules	Parts of Speech						
	I	II	III	IV	V	VI	VII
Basic	+	+	+	+	+	+	+
Emphatic		+	+	+	+	+	+
Ascending		+		+	+	+	+
Descending		+	+	+	+	+	+
Emphatic Elevated			+				

In the Inspiration/Visualization part, Kennedy reassures the audience that the day “when the city will be joined as one” will come. He emphasizes every word of the segment “when that day finally comes” in a wider range descending module and follows it up with one more stroke of high fall on “as it will” to express his conviction. Kennedy relieves the tension of the phrase with the images of the virtual reality of “satisfaction”, using emphatic and basic modules. The audience answers with 13 seconds of the longest applause. The President ends the speech raising his voice and emphasizing the initial segment “all free men” by an emphatic module and the repetition of “all”. He returns to the theme of pride, with which he began the speech, and ties it directly to the “Ich bin ein Berliner” theme; this time making it even more personal. Not only “all free men” are Berliners, but Kennedy himself is also a proud “Berliner” (Greene & Brizel, 2002). The last phrase of the address is organized by a rhythmic pattern of short basic modules.

All, | all free men, | wherever they may live, | are citizens of Berlin. || And, therefore, | as a free man, | I take pride | in the words | “Ich bin ein Berliner.” ||

Kennedy does not use emphatic elevating modules in the second half of his address (See Table 4). Clusters of basic, emphatic, ascending and descending modules, within a relatively narrow pitch range of 180–240, make the second half of the speech sound emotionally more reserved than the Motivation part—the most emotionally charged and uplifting in the speech dynamics.

The goal of the President is to identify with the audience emotionally, to motivate them for defiance, boosting their confidence and offering them his personal support. But Kennedy, obviously,

does not intend to raise the million people crowd to attack the Berlin Wall. He demonstrates control and confidence, and uses short, balanced, rhythmic phrases to make his points. Kennedy frames his address with the theme of “pride”. Segments in the strong positions of the text, initial and final, deliver a message: “I am proud” ... “Ich bin ein Berliner”. The most emphasized phrase in all the speech is “Let them come to Berlin”.

The phrases “Ich bin ein Berliner” and “Let them come to Berlin” accumulate the dominant emotion of the speech and acquire a symbolic meaning of pride, confidence, and defiance.

The Speeches’ Prosodic Macro Structure and the Orators’ Identity

Even those who do not understand English can recognize both speeches, “*I Have a Dream*” and “*Ich bin ein Berliner*”, as examples of inspirational political rhetoric with immediate elevating effect (Atkinson, 1984). Both of the speakers have a deep, resonant voice and can be identified as charismatic, confident, mature and strong leaders who can speak with sincerity, compassion, and conviction (Kelley, 1980, pp. 179–187; Tusing & Dillard, 2000). However, it is also obvious that we are listening to two different orators. Not only the voice timbre and accent, speech topic and content, but also each speech’s melodic and rhythmic form can project the identity of the speaker. Comparison of the speeches’ prosodic macro patterns allows drawing some provisional conclusions about the way prosodic modules can project the speakers’ identity through the discourse.

The basic difference in the sound of King’s and Kennedy’s addresses lies in the dominant emotion they build up in their speeches, and in their individual style of delivery, which can signal who they are and what they feel.

The dominant emotion in King’s address is inspiration for action, commitment. He builds up an emotional argument for the unified, nonviolent but active and forceful actions, by evoking pity, shame, anger, calm, pride, and hope (Hyde & Smith, 1993, p. 94). King’s address resembles gradually rising waves of a powerful flow. The dominant emotion of Kennedy’s speech is confidence. He evokes pride, indignation, anger, pity, calm, and hope, to enhance confidence.

King speaks in an “old fashioned” oration style, starting quietly and building the argument to the climax. He gradually increases pitch range, and both level and range, of the modules shaping the focal fragments of his speech. Stress-time rhythm switches to metric rhythm in the uplifting segments of the text. The voice pitch fluctuates from 200 to 400 Hz (12 semitones) through the text. Prosodic modules shaping emotionally charged parts of the text cluster in rhythmic, harmonious macro patterns. Starting from the Inspiration part we can tell that King speaks without notes (Greene & Brizel, 2002, p. 79) and goes with the waves of the emotional energy flow to higher and higher peaks, without rest. He builds up a succession of climaxing harmonious patterns of prosodic modules, with emphatic elevated modules marking the peaks of emotional elevation. His “speech starts to sing” and really sounds like a symphony.

Kennedy exemplifies a new “sound bite” era in political rhetoric. He constructs one resonant remark after another and uses short words and clauses to make his points. Frequent pauses segment his speech into short units of 1–3 stressed syllables that form a stress-time poetry-like rhythm (Barney, 1999; Humes, 2002, p. 122). Basic and emphatic modules, with normal or increased pitch range, are predominantly used throughout the address. Most of the phrases start at a higher pitch, and decline to the lower pitch level. The range of prosodic fluctuation through the speech is narrower than in King’s address, from 180 to 250 Hz (6 semitones), with the widest range, from 180 to 300 Hz (9 semitones), in the most uplifting Motivation part. Focal phrases are pronounced in German and prosodically marked with emphasis on each word and with contrast in tempo and

rhythm. Emphatic elevated module is used only in the Motivation part as a marker of the emotional climax and the highest voice pitch peak of the address. Emphatic and descending modules highlight most of the focal phrases, clauses, and words. Emotionally charged fragments of the speech sound more like a rhythmic poem than a song.

Prosodic modules used in the focal parts of the address can cue the listeners about some aspects of the orator's identity through the speech. King starts his address in a powerful manner, filling the air with the energy of his resonant, steady, voice. He speaks in a slowed down stress-time rhythm, and uses basic modules with little fluctuations in pitch. The sound of his voice conveys solemnity and the seriousness of the occasion. He speaks as the leader of a powerful movement who can voice their claims.

King projects and voices several identities through his speech to evoke and control emotional response in the audience (Vereshchagin, 1999, p. 94). He identifies with Negroes in their desperate response "We refuse to believe". King voices the irritated opponents with the falling cadence of "When will they be satisfied?", and identifies with the "devotees of civil rights" giving a warning answer, with confidence and indignation, in a set of emphatic, ascending and descending modules on "We will never be satisfied". He identifies with the audience, urging for change with forceful "Now is the time" repetitions. King identifies with different fractions of the movement with high-pitched, softly and slowly spoken, sympathetic "I am not unmindful ...", and fosters Negroes' identification with "white brothers" using uplifting ascending modules on "their destiny is tied up to our destiny". With elevating "I have a dream", King sounds as a spiritual leader, a profit who sees "the Promised Land". He identifies with the aspirations of all Americans with an emphatic, ascending, and climaxing "I have a dream". King reinforces his identification with all Americans repeating and emphasizing the words "all" and "all of God's children" with an emphatic elevated module. In the Commitment part, he projects energy, confidence and commitment with harmonious clusters of ascending and descending modules framed by punchy repetitions of "With this faith", and constructs a new identity of the movement. Citing the words of the patriotic song "My country 'tis thee ...", he reinforces his emotional, symbolic identification with all Americans. In the Determination/Visualization part, King sounds as a powerful leader moving the country to freedom. In the closing phrase, marked by the highest peak of energy, King identifies with the joy of all free Americans of the virtual future. The speech is framed by the basic module of the first segment "I am happy" and descending module of the final words "we are free at last", which marks a shift in the projected identity from a hopeful "I" (as one of the activists of the movement) to "we" as all happy Americans of the future. The longest multiple interrupting applause signal that the audience emotionally identifies with the orator. King's speech gradually constructs a new, non-violent but powerful, identity of the movement. Moreover, the "I Have a Dream" address reinforces King's own identity as a powerful inspirational orator and political leader.

Kennedy introduces himself as "proud" and a "guest". Variations in pitch and rising tones make his speech sound energetic and friendly. Declaring that he is "proud" to come "as a guest" Kennedy constructs a new flattering, dignified identity for West Germans who can make the President of the strongest and most respected country in the world proud to be their guest. Acknowledging General Clay, a true hero to Berliners, and emphasizing that the General "will" come again, Kennedy identifies himself as a guarantor of American support. The following witty remark "if ever needed", pronounced in a more casual, conversational tone after a pause, at a lower pitch level, relieves the tension of the theme, and projects his charisma, friendliness, and confidence. In the Restoration of Confidence part, Kennedy reinforces his identification with West Berliners using an ascending cadence on a short phrase "Ich bin ein Berliner", in their own language, and making it sound with

pride and confidence as an echo of the great Romans' "civis Romanus sum", thereby constructing new, flattering, identity of West Berliners and all Germans. In five climaxing repetitions of "Let them come to Berlin", Kennedy emotionally identifies with the audience expressing the emotional reactions (in English and in German) to a variety of arguments against defiance. Emphatic modules with hammering strokes on every word and emphatic elevated module project their common indignation, anger, defiance and confidence. The audience signals its identification with the orator's emotions with bursts of applause after each of his answers in English to imaginary (voiced as naïve, uncertain, or pragmatic) arguments in support of communism, and signals, with stormy applause, their identification with the answer in German. Kennedy identifies with East Germans making their language sound with pride, and using emphatic and falling modules to project empathy and offer support. With high ascending modules, the President constructs a new identity for Europeans, as free men and proud citizens of Berlin. Closing his speech, he identifies himself as a Berliner, repeating the phrase "Ich bin ein Berliner" with declining basic tone, and projecting "satisfaction". With these words in German he both reinforces his identification with Berliners and identifies himself as their (and other freedom fighters') supporter.

Comparison of the two speeches shows that some of the themes (*rights, freedom, all free men*) and emotions (pity, anger, confidence, hope) of "*Ich bin ein Berliner*" address echo in "*I Have a Dream*" speech delivered two months later, however in a different context. King identifies with Kennedy's idealistic aspirations and his pledge to the world to fight for "freedom". He echoes the President's words arguing the rights of Negroes as "free men", thereby constructing a new identity of "free men" as "all of God's children."

Discussion

Instrumental analysis of King's "*I have a Dream*" address and Kennedy's "*Ich bin ein Berliner*" address show that there are at least five prosodic modules shaping each speech: *basic, emphatic, ascending, descending, and emphatic elevated*. Each of them has its distinctive pitch-range characteristics and role in the textual dynamics. However, not only the pragmatic potential and structure of the address, but also the orator's individual style of speaking predetermine the choice of modules, and variations in their prosodic shape and sequences. Furthermore, the degree to which the prosodic organization of each separate phrase carries the emotional impulse of the whole speech may be different depending upon the dynamic pattern of the address and its parts. The length of the modules and their clustering is ruled by the regulations of rhythm and by the emotional dynamics of the whole address. Although fluctuations in pitch are recognized as the leading markers of the emotional and attitudinal coloring of speech, other prosodic parameters (variations in tempo, rhythm, pauses, amplitude, and voice timbre) may affect the perception of the message. Therefore, finalization and description of the complete set of prosodic modules employed in political rhetoric would require further analysis of the joint work of all prosodic parameters in their formation, and the study of other highly successful examples of political oratory not only in the American, but also in other linguistic and cultural traditions.

The research data suggest that the same words and phrases may acquire different emotional coloring, and therefore different meaning, when shaped by different prosodic modules in speech dynamics. However, more detailed study of the meaning transformation mechanisms used in inspirational speech and their correlation with the mechanisms of meaning construction used in other discourse practices dominant in various ideological and cultural contexts would be necessary to understand the role of oral rhetoric in the public opinion control and change.

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