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**THE MOTIVATIONAL SPEECH: A PRAGMATIC ASPECT (BASED ON THE
MATERIAL OF TED TALK)**

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INTRODUCTION

Language is a backbone of communication process in human life. A person uses language as the most important means of transmitting a message, pursuing various goals: to tell news, motivate a recipient to act, inquire or express feelings, evaluate the actions of others. Being able to formulate language in an appropriate manner and motivate people, are skills that most people are expected to have. The research concerning the problems of speech influence on the mass and individual consciousness came to force due to the development of communication technologies, the globalization of the communication space in modern society. Over the years, speeches have played an important role in education, management and business.

Words have the power to inform, persuade, enlighten and even entertain. Besides, a proper speech uttered by an influential speaker can be even more powerful than a written word. As we know, a speech does not begin at the moment of pronouncing the first word of greeting; it arises much earlier, at the moment when a person feels the need for adequate perception of an interlocutor, the need to correctly understand the information that is to be conveyed. A speech is closely related to pragmatics. It should be noted that pragmatics studies the ways in which native speakers achieve their goals in speech acts. Pragmatic research is carried out only within a certain situation or context that helps identify certain pragmatic meanings of a statement. Therefore, to designate pragmatic peculiarities of a motivational speech we consider the works of such professors as J.R. Searle “Speech acts”, George Yule “Pragmatics”, Bruce Fraser “What are discourse markers?”, Carmine Gallo “Talk Like TED” and others.

The following methods were used to solve the tasks: theoretical analysis of the linguistic literature on the research problem, as well as systematization and generalization of previous research. The descriptive qualitative research method was used in the course work, which was designed to create a relatively coherent picture of the studied phenomena and processes. This method was utilized to

describe the pragmatic aspect of the motivational speech “Your Elusive Creative Genius”.

The relevance of the chosen topic is determined by the need for a comprehensive analysis of pragmatic features a motivational speech in modern English. Current knowledge of pragmatic features in a motivational speech is inconsistent; a striking peculiarity of the study of pragmatics is the account of individual, subjective attitude to a situation, feelings and emotions of speaker, the impact on listeners. Until recently, motivational speech as an object of pragmatic description has not been the subject of close attention of linguists, although in some works researchers have addressed the problem of pragmatics of speech, but it was mostly political speeches of world leaders focused on a certain group of people. Another important factor that determines the relevance of the work is the popularity and demand for the study of motivational speech of popular platforms, because they represent the lingua-pragmatic image of the subject of speeches, realized through an arsenal of different pragmatic markers and influence the audience.

The object of the research: a motivational speech based on TED talk material.

The subject of the research: a pragmatic aspect of a motivational speech.

The purpose of the study is to broaden the existent knowledge of the pragmatic aspect of spoken discourse and to provide an overview of pragmatic features based on the material of TED talk.

The main objectives are:

- to delineate a motivational speech, its main peculiarities and ways of impacting the audience;
- to denote the study of pragmatics and the speech act theory; define their role within the context of a motivational speech;
- to analyze the pragmatic aspect of the motivational speech based on TED Talk by Elizabeth Gilbert “Your Elusive Creative Genius”.

The scientific novelty: this paper is a preliminary attempt to carry out a thorough analysis of the pragmatic aspect of a motivational speech based on TED talk material.

The practical value: The practical significance of the study of the conducted research is that it analyses the motivational speech in terms of pragmatics and deduced hidden influences on the listener. This allows the speakers using a pragmatic aspect to build a qualitative motivational speech in future.

The structure of the study: This research consists of the introduction, two chapters, conclusions, and bibliography (30 items). The total volume is 29 pages.

CHAPTER I. THE MOTIVATIONAL SPEECH AS A MEANS OF INFLUENCING THE AUDIENCE

1.1. The notion of a motivational speech

Researchers identify many types of speeches such as political, pedagogical, religious, media and others. Like other types of discourse, motivational one has a set of characteristics that require comprehensive study. First of all, a motivational speech shapes thoughts and guides a man in the right direction [13, p. 74-75]. If a person is constantly evolving, striving to become better and more successful, it is unfeasible to do without motivation. A motivational speech is a speech designed to impact, reinforce a certain persuasion for the audience to take actions [22 p. 10].

Every motivational speech is an art in itself since it comprises basic elements similar to storytelling. It should have a beginning, a plot, and an end. Each section serves a different purpose, but should be clearly connected with one another. The beginning of a speech is an important component of public broadcasting, designed to capture the attention of listeners, to outline the content perspective. The plot covers the content of a speech; conclusions have to be substantiated and clearly formulated summarizing thoughts expressed in the plot. Psychologists claim that the final words pronounced are in most cases create the utmost impression and leave room for contemplation [12, p. 66].

The finest motivational speeches are the ones that preserve a certain level of motivation for a long time. Moreover, a motivational speech often involves a specific task [17, p. 41]. Despite the circumstances, listeners and activities, it has a responsibility to change people's perceptions of their own difficulties or fears in the future. For the sake of illustration, some of the most thought-provoking motivational speeches are the following: “*Gender Equality*” by Emma Watson, “*Commencement Address at Harvard University*” by J.K. Rowling, “*I Have a Dream*” by Martin Luther, “*Why We Do What We Do*” by Tony Robbins. Speakers skillfully use pauses to express their speech, make it clearer, deeper and maintain the attention of listeners. Gestures and facial expressions enhance the

affectivity of any speech, focus the audience's attention on the importance of information. They are accurate, convincing and used for their intended purpose. All these unique examples of motivational speeches allow their speakers to influence the listeners and encourage them to make positive changes in their lives.

The main task of a speaker is to establish trust with the audience during a speech. The data is frequently familiar to listeners, hence, it is crucial to endow a speech with personalization to make it more distinctive and authentic [25, p. 70-82]. With the intention to grab listeners' attention, create suspense or pique curiosity, speakers constantly refer to dropping questions, quoting scientific researches to lend some credibility and telling engaging stories. To make sure that the contact with the audience is established, the speakers provide a detailed description of a raising issue, which may immensely boost the motivation. Another key point of a successful motivational speech is diction, in other words, a clear expression of sounds. A speaker with poor diction will force the audience to either question the information or omit it. For diction to be expressive and articulate, speakers address diverse practices such as pronouncing patterns at different tempos or using special breathing techniques [22, p. 16-17].

No matter how appealing the topic seems, the audience's attention span is never sustainable enough, thus it calls for need to get familiar with major peculiarities of motivational speeches. It must be supported by the following oratory techniques:

Reception of questions and answers: this technique is similar to a policeman inquiry, a speaker asks questions and responds himself, raises possible doubts and objections, clarifies things and draws certain conclusions;

Transition from a monologue form to a dialogue allows involving individual participants in the discussion process, thus activating their interest;

Method of generating a problematic situation offers listeners a situation that raises the question "Why?", which stimulates their cognitive activity;

Reception of information novelty forces the audience to assume or question the given data;

Reliance on personal experience: such a technique accounts for personal considerations displaying the practical significance of information;

Use of humour and a brief deviation from the topic give listeners the opportunity to ‘relax’;

Reception of a ‘quiet voice’ accounts for such processes as slowing down with simultaneous decrease in volume of a voice aiming at drawing attention to significant points of performance [18, p.15-16].

Special words and expressions that provide feedback are one of the most effective means of contact. These are personal pronouns of the 1st and 2nd person (*I, you, we*), verbs in the 1st and 2nd person (*imagine, we will try to prove, note*), addressing the audience (*dear colleagues, listeners*), rhetorical questions (*Are you interested in my opinion?*). These language means of communication help overcome ‘barriers’, serve to unite a speaker and audience [18, p. 15-16].

All things considered, a favourable motivational speech can help the audience prepare for challenges of fate sensibly and cope with them with courage. The success of any performance is ensured by its deep and comprehensive thinking, selection of necessary words, gestures, intonations, arguments and visual aids. Such comprehensive training helps to gain the audience's attention, convince them of their own rightness, and involve people in active participation in communication. For this purpose, a speaker should not just inform the audience about possible bad or good consequences, but paint them colourfully in the viewer's imagination using a pragmatic aspect of speech to submerge the audience into the appropriate atmosphere.

1.2. The study of pragmatics

The interest in pragmatics as a goal-oriented use of linguistic units that affect human behavior, manifested in the ancient Greek philosophical tradition, still exists. Philosophical ideas contributing to the emergence and development of pragmatics as a branch of semiotics, studying the relationship of signs to their interpreters, were developed in classical philosophy by such thinkers as Plato,

Aristotle, A. Augustine, F. Bacon, T. Hobbes [9, p. 87-99]. In general, there are two directions of studying pragmatic phenomena – the pragmatic potential of language units at the text level and the interaction of communicators in different communicative situations at the level of discourse [28, p. 3-10]. That is why a motivational speech serves as a good example of defining all potential possibilities of language influence on a person. No doubt, explaining why native speakers choose specific communicative units makes it much easier to understand the sociolinguistic and sociocultural aspects of speech. At the same time, the study of pragmatics should not be reduced to the formation of stereotypes about the values, norms of behavior and beliefs of people whose language is being studied [2, p. 45-72]. Pragmatics implies that behind each statement stands a linguistic personality, so it is important to know the personal characteristics of a speaker – age, status, intellectual and emotional state.

Pragmatics is a section of semiotics. It studies features of the use of signs in communication, the relation of signs to the interpreter [21, p. 6-12]. Pragmatic factors include a vast variety of information, which allows one to establish the meaning of linguistic expressions and statements in a directly given situational (pragmatic) context. Pragmatics itself can be designated as language in context, in particular by focusing on the relationship between what we say and what we mean in certain contexts [1, p. 3 –42]. These are such factors as awareness of culture, traditions, history, political situation, etc., that are transformed into the frame-components of a unit of pragmatic charge of a speech act. In addition, the pragmatic factors include the so-called social and cultural norms, various kinds of social institutions, affecting the nature of an interpretation of a statement – the ‘opinion of the majority’ [19, p. 16].

The human factor is a central concept in pragmatics. Pragmatics studies all the conditions under which a person uses language signs, the conditions for adequate choice and use of language units to achieve the ultimate goal of communication – the impact on a partner [3, p. 107]. Understanding the processes of creating pragmatism as a general theory of communication reveals opportunities

compared with the decryption of a secret code, which allows people to better comprehend the meaning as well as perform their tasks more efficiently. A pragmatic meaning is formed by various linguistic, speech and extralinguistic means, means of language code of phonological level (repetition of sounds, pronunciation, stress, etc.), morphological level (affixation, diminutives, lexical-semantic words, dialectisms, professionalisms), syntactic level (various types of sentences, interjections and constructions), means of speech (stress, intonation, tone, pauses), and paralinguistic means (facial expressions, gestures, posture) [16, p. 31].

Therefore, the pragmatics of speech is its ability to produce some kind of effect on a recipient. Each author of a motivational speech selects the linguistic units which possess both a denotative, objective-logical meaning, and a connotative one. Besides, a speaker constructs statements with the aid of grammar to create the necessary semantic connections, at the same time forming the final pragmatic potential. This is the ability to produce a communicative effect.

1.3. The speech act theory: main subdivisions of speech acts

It is impossible not to dwell on the concepts of speech acts while studying pragmatics and considering a motivational speech. A speech act is a purposeful speech action carried out in accordance with the principles and rules of speech behavior [10, p. 23-31]. The sequence of speech acts creates a motivational speech. *The theory of speech acts* occupies a special place in the study of speech activity. The collocation theory of speech acts is used in a finite and wide sense. First of all, it conveys some ideas that are marked at denoting speech activity and is synonymous with the 'speech theory' [27, p. 202-219]. In other words, it is the name of one specific theory that has become widespread abroad and has attracted the attention of scholars working on the problem of speech communications in both theoretical and practical aspects.

The language philosopher Austin was the first to introduce the concept of a 'speech act', and his theory of speech acts was initially further developed by

Searle. Austin points out that, in their ordinary use of language, people do not only build utterances to merely say things about the world, but rather produce utterances in order to do things. In other words, according to Austin, people also use language in order to perform certain actions. Austin distinguished three fundamental dimensions of a speech act which correspond to different acts that a speaker takes part in saying something. These dimensions are: locution, illocution and perlocution [11, p. 17].

Locution contains the articulation of sounds (the act of phonation) and the use of words, and their combination according to the rules of grammar, marking with their help the relevant objects (act of reference), and attributing to these objects the corresponding properties and relations (act of predication).

Illocution is the main force of any speech act and the purpose for using this speech act. After all, every speech act has as its purpose, a question, or answer, information, assurance or warning, order, criticism.

Perlocution is the result that a person seeks to obtain by using a speech act. A speech acts as a perlocutionary act if we consider it in terms of real consequences.

J. Searle distinguished the following types of speech acts: **direct** – the goal of the speaker is speaking regardless of the situation, for example, in the phrase "*Give me a glass of water*"; **indirect** – the speech can have different meanings depending on the context (as in the exclamation "*Oh!*") and when the meaning of the statement is derived from the subtext, hidden content, such as "*Could you open the window?*" (indirect request) [24, p. 72].

J. Searle identifies five types of speech acts: **representatives** or **assertives** where a speaker is obliged to be responsible for the truth of the statement; **directives** where a recipient is forced to take actions; **commissions** that oblige to take certain actions in the future or follow a certain course of action; **expressives** that display the psychological state of the speaker, characterize the degree of his openness; declarations that establish a correspondence between the propositional content of the statement and reality [11, p. 19].

A significant number of classifications is explained primarily by the difficulty of adequate expression of all possible interpretations of illocutionary acts within the pragmatic-analytical approach. Each type of illocutionary utterances has its own internal characteristics, which is a separate topic for a research. It is crucial to mention that each communicative act has two components - a situation and a discourse. A situation is a fragment of an objectively existing reality, a component of which is a verbal act. A discourse is a verbalized speech-thinking activity, the components of which are linguistic (means of language code) and non-linguistic (means of other semiotic systems) components [20, p. 105]. The main constituents of the speech act are *a speaker, an addressee, and a recipient*. They can reflect different objects of reality and relate to each other, which gives grounds to distinguish within the model of the speech act.

To summarize all the above mentioned points, the concept of a 'speech act' as an action performed through utterances is closely related to pragmatics. Speech acts are the realization of a speaker's intention through speech, depending on a certain speech and pragmatic situation. They assist in correlating language and reality and analyzing the state of language in a certain environment. A motivational speech directly depends on a speech act, which may achieve a goal and thus be successful or suffer a setback.

1.4. The pragmatic aspect of a motivational speech: the use of pragmatic and discourse markers

The pragmatic aspect of a motivational speech means that a speaker is able to navigate in a communicative situation and build statements, choosing the most effective means of influencing the interlocutor. Ignoring the pragmatic aspect of speech leads to communicative failures, hence the formation of pragmatic competence is extremely important for language acquisition. From a pragmatic point of view, a motivational speech is considered to be a promising area of research of the subject category, since an addresser has ample opportunities to influence addressees' consciousness. Motivational speeches are delivered in order

to form or change the opinion of the audience or to motivate listeners to take some action. For this purpose specific functional units are extensively implemented; they represent a functional class of lexical expressions that exist in any language and do not contribute to the propositional content of the expression, but highlight aspects of the message that a speaker is intended to convey [15, p. 934]. In linguistics, there are several names that denote these units: discourse markers, discourse particles, discourse connectives, pragmatic markers. The most common term is ‘*discourse markers*’, denoting sequence-dependent particles that distinguish speech units [7, p. 54-59].

The main function of discourse markers is to reflect the connection between segments of discourse, which is manifested in ensuring connectivity [23, p.108-109]. It means that discourse markers are means of cohesion and coherence. Cohesion promotes the formal connection of discourse through grammatical and lexical means, whereas coherence dwells on the semantic organization of the motivational speech as a whole [15, p. 940]. Discourse markers reflect the intentions of an addressee, interpret the speech from a standpoint of a speaker and a listener, give an addressee the opportunity to improve the model of information coverage in the discourse.

For example, consider a sentence from a speech “*How Great Leaders Inspire Action*” by Simon Sinek:

“***Well, as a result,** the way we think, the way we act, the way we communicate is from the outside in*”. The author uses two discourse particles at the beginning of his sentence, emphasizing his point of view on the situation. The usage of opposite markers is frequent to emphasize a certain opposition of text elements to convince a recipient.

For instance, Kelly McGonigal in her motivational speech “*How to Make Stress Your Friend*” uses a great number of such opposite markers as *but, instead*:

“*I have a confession to make, **but first,** I want you to make a little confession to me. **But** I fear that something I’ve been teaching... **But** I have changed my mind about stress. **But** what if you viewed them **instead** as signs that your body was*

energized.” Nevertheless, a discourse marker may have other meanings that are pragmatically oriented and recognizable only in the context of communication.

A bright example is the word ‘*so*’, which indicates not only the causal relationship between individual statements (*I wanted to play war. So we were up on top of our bunk beds.*), but also the beginning of a new conversation (*So one of the very first things we teach people in economics and statistics and business and psychology courses is how, in a statistically valid way, do we eliminate the weirdos.*)

In general, in terms of grammar, discourse markers fall into four classes – linking words, conjunctions, subjunctives, and prepositional expressions (as a result of, because of, despite) [8, p. 223-247]. Although such a classification is quite plain, it helps form an idea of the syntactic nature and functioning of discourse markers in speech.

Units that have a special pragmatic potential have significant differences in grammar, semantics, structure, and scope. According to B. Fraser there are three types of *pragmatic markers*:

- a. ***basic pragmatic markers*** indicate the type of speech act and the illocutionary power of the message (*possibly, I swear, I promise*);
- b. ***commentaries on pragmatic markers*** convey a speaker's attitude to and assessment of the content of the message (*fortunately, sadly, frankly speaking, certainly, possibly, if I am not mistaken*);
- c. ***parallel pragmatic markers***, which have an independent, meaning (*my dear, frankly speaking*) [14, p. 168].

All things considered, pragmatic discourse markers, which are typical primarily for oral communication, organize the interaction of a speaker and a listener, regulate the participation of each of them, set the necessary accents, adding emotions. The analysis of discourse markers in different motivational speeches is relevant, because from the point of view of pragmatics, they help

identify the real intentions of an author and the mechanisms of influence on a listener through the speech.

CONCLUSIONS TO THE CHAPTER I

The process of generating a motivational speech in the conditions of spontaneous public communication by its nature and dynamics of flow is different from the process of generating a written speech. If a public speech lacks a preparatory stage, the process of generating utterances happens simultaneously with the process of considering things to be pronounced.

A motivational speech is the process by which a speaker conveys a message designed to reinforce a certain belief in the audience, modify it, or motivate the audience to take actions. The theory of speech acts proves that the basic unit of communication is not a sentence, but the performance of certain actions, such as statements, requests, questions, orders, greetings. Speech acts are always correlated with a personality of a speaker, and their sequence creates a motivational discourse.

The properties of language units are realized in speech through the prism of communicative-pragmatic guidelines or intentions of a speaker. It is due to the correctly chosen strategy and tactics of communication that the ambiguity of the language unit acquires pragmatic relevance based on context enhancing. The pragmatic function is best performed by lexical units that are able to evoke an emotional response. The vocabulary, that establishes a special aesthetic impression, also has a regulatory ability to carry out the impact more efficiently.

CHAPTER II. THE DISPLAY OF THE PRAGMATIC ASPECT OF THE MOTIVATIONAL SPEECH

2.1. The online-platform TED talk as the main source

A speech does not necessarily have to be live to evoke a certain reaction from a recipient. In the light of recent events, it appears to be quite efficient and relevant to have a speech recorded and uploaded to YouTube for the audience to take delight [16, p. 270– 276]. TED talks turn out to be one of the most authoritative platforms today for the publication of video content. TED, which stands for Technology Entertainment Design, is a private, non-profit foundation in the United States [29]. TED videos vary tremendously, hence one might encounter such topics as supporting business, restoring a coral reef, the future of the media and much more. The distinctive peculiarity of these videos is performance in the form of a motivational speech having a pragmatic aspect as the main tool of convincing the audience. A motivational speech is always pragmatically defined, because it is produced by a person who does not only organize verbal material to reveal the relevant content (not only invests a certain syntactic and semantic content into the speech), but also expresses a personal attitude [4, p.179–194].

The annual TED conferences in Long Beach / Palm Springs and Oxford bring together some of the world's most brilliant thinkers and personalities, with each speaking live to sophisticated audiences for 18 minutes and sharing their “ideas worth spreading”. Today, www.TED.com has a collection of over 1000 best TED and partner conference talks that anyone is free to view [30].

Popular motivational lectures are designated as “*talks*”; the Oxford Dictionary interprets this concept as “an informal address or lecture”, Macmillan's dictionary contains the following definition: “an informal lecture about a subject”. It is worth paying attention to how this explanation describes the main principle of this popular motivational speech platform – an informal presentation, which is strikingly different from the canons of a scientific lecture [5, p. 215–226]. The speech should not only have scientific novelty, but also be comprehensible to the

average recipient, regardless of gender, age, national, religious affiliation, etc. The pragmatics of a popular public lecture is aimed at popularizing science in society, forming a certain opinion in the mind of broad masses.

The main characteristic feature of motivational speeches is informative conciseness. It should be noted that the duration of speeches is limited, which forces an author of a speech to estimate each word and avoid deviating from the presentation of the main idea. Here is a number of great motivational speeches renowned by spectators: *“How to live passionately—no matter your age”* by Isabel Allende, *“The power of vulnerability”* by Brené Brown, *“How great leaders inspire action”* by Simon Sinek, *“Your body language may shape who you are”* by Amy Cuddy and others. Some fragments of these lectures are aimed at inspiring, revealing the identity of the authors. The story of a person, brand or company success often becomes a harmonious component of a motivational speech. A successful outcome is achieved by means of various pragmatic markers that attract the attention of the audience.

To recap, TED talk platform is the main source of different kinds of motivational discourses that have positive influence on the audience due to the usage of pragmatics. TED speeches have gained a great deal of attention and made a significant contribution to the development of public speeches.

2.2. The pragmatic aspect of the motivational speech by Elizabeth Gilbert “Your Elusive Creative Genius”

The integrity of a motivational speech lies in the unity of its topicality, namely, the main idea or problematics of a speech, and semantic parts of different structures and size. A speech may impact any listener if only it possesses clear semantic connections that reflect the consistency in the presentation of thought. As a basis for our investigation, we have analyzed the motivational speech by Elizabeth Gilbert. As far as the performance is concerned, it combines all the necessary characteristics for further research. E. Gilbert inspires people to overcome their fear of manifesting creativity; shares crucial recommendations

concerning emotional states, eluding burnouts, accepting failures, etc. One of the most remarkable performances done by this particular author is a motivational speech “Your Elusive Creative Genius”.

This research was conducted with the help of descriptive qualitative research method, which is designed to create a relatively coherent picture of the studied phenomena and processes. This method was utilized to describe the pragmatic aspect of the motivational speech “Your Elusive Creative Genius”. In the course of the research, we have analysed the major features of motivational discourse (statements, phrases, words) spoken directly by the author, her presentation of information and interaction with the audience.

In the introduction part, the author summarized the history of the issue, prepared a favourable psychological basis for the perception of speech. The first words were plain, accessible, and clear; for the sake of capturing the audience’s attention, the speaker resorted to personalization, that is the story from her own experience. In the plot of the speech the main data is presented, the provisions are consistently clarified, the arguments sound rather convincing, and the listeners are brought to the mandatory conclusions. To achieve such effect, the speaker uses the rhetorical questions: *You know, is it rational? Is it logical that anybody should be expected to be afraid of the work? And the question that I want to ask everybody here today is – are you guys all cool with that idea? Are you comfortable with that?* In the concluding part, E. Gilbert repeats the central idea of the motivational speech, summarizes the most important statements and provides instructions to the audience such as: *“If the divine, cockeyed genius assigned to your case decides to let some sort of wonderment be glimpsed, for just one moment through your efforts, then “Olé!” And if not, do your dance anyhow”*. It should be stated that all parts of the speech are closely interconnected. The coherence of the speech is provided by cohesion, retrospection and protection; speech acts transmit information.

E. Gilbert addresses various types of speech acts in order to create a motivational discourse. In our paper, we have already mentioned the fact that there

exists a great number of classifications of speech act types. While analysing the motivational speech by E. Gilbert, we have taken the classification of J.R. Searle and J. Austin to serve a basis for further research.

In the first place, we have regarded the classification by J.R. Searle. To illustrate the following examples are provided:

Representatives (assertives): *“The Greeks famously called these divine attendant spirits of creativity ‘demons’. Socrates, famously, believed that he had a demon who spoke wisdom to him from afar. The Romans had the same idea, but they called that sort of disembodied creative spirit a genius.”* – the speaker is responsible about the truth of these sentences informing us about some facts that she found out in different sources. It is not based on her thoughts, but the ideas of Greeks, Romans and Socrates. Illocutionary predicates are verbs *to state, assert, consider, inform, consider, report, answer* and others. In the given examples the speaker uses such verbs as *believe* and *call* to indicate affiliation sources.

Commissions: *“I would prefer to keep doing this work that I love. And, you know, if we think about it this way, it starts to change everything.”* – the utterance suggests that the aim of the speaker is to relate the performance of a future action or behavior to herself. There are no commissions in the speech built with the help of future tenses or the construction “to be going to”, though. The overall effect is enhanced due to the intonation and expressiveness of the speaker’s pronunciation.

Directives: *“Don’t be daunted. Just do your job. Continue to show up for your piece of it, whatever that might be. If your job is to dance, do your dance.”* – this bright example displays the intention of the speaker to encourage the listener to perform a certain action. The vocabulary of directive speech acts is neutral, but the words of youth jargon, slang, compression are used. Paralinguistic means help convey speech acts more vividly, in the video it is clearly traced through smiles, laughter, gestures, facial expressions, which complement speech.

Expressives: *“Oh my!; Wow!; No way!; Thank you”* and others. Finishing the speech, E. Gilbert said *“Thank you”* to put a dot in the performance and show her gratitude, emotional state. The illocutionary purpose is to express the

psychological state given by the condition of sincerity in relation to the propositional content.

Declarations. *“But, the tricky bit comes the next morning, for the dancer himself, when he wakes up and discovers that it’s Tuesday at 11 a.m., and he’s no longer a glimpse of God.”* – this utterance demonstrates that the next morning will not be the same as the previous one, some changes are declared. The communicative-intentional content of the declaration consists of proclamation and approval. The vocabulary of the declarative statement is more official.

In addition, in her motivational talk, E. Gilbert tends to apply **direct** and **indirect** speech acts. For instance: *“Just do your job!”* – is an example of a direct speech act. The intention of the speaker is expressed explicitly through the use of the imperative. This sentence is considered direct because the linguistic semantics of it corresponds to the illocutionary orientation. Moreover, in direct speech acts, the illocutionary force coincides with the structural-semantic type of expressions.

Besides, it is important to highlight indirect speech acts. For example: *“You know, is it rational? Are you comfortable with that?”* These questions may have different meanings depending on the context. The goal is not to get an answer, but a responsive reaction that acts as a response. The indirect speech act is based on what the speaker says, and what she exactly means; there is a ratio and interaction of semantic and pragmatic values.

J. Austin, analysing speech acts, noted that the same statement may contain several acts (locution, illocution, perlocution). Hence, a person does not only utter words, but also performs a range of actions. These three types of speech acts according to J. Austin are found in the motivational speech “Your Elusive Creative Genius”.

The speaker builds phonetically and grammatically correct statements with a certain embedded semantic meaning and reference. When the speaker says: *“I am a writer. Writing books is my profession but it’s more than that, of course.”* – first appears the sound; the context does not matter. Locution is an aspect of a speech act in which something is voiced. By uttering this statement, the speaker conveys

information that she is a writer by profession. The pragmatic component of the meaning of the statement reflect the communicative goal of the speaker. Transmitting information (illocution) is not the same as transmitting sound (locution). Perlocution is an aspect of the speech act associated with the expectation of a certain reaction to the transmitted information. With the reference to the same example, we may admit that the speaker wants to interest the audience, explains the further direction of the motivational speech and expects attention from the listeners.

All things considered, we have driven to the conclusion that it is inadmissible to account for different speech acts in the locution, illocution and perlocution acts with this distinction. These are just different aspects of the same speech act.

One more aspect worthy of consideration is presupposition. Pragmatics defines a presupposition as a relevant use of expression in a particular linguistic and situational context that ensures the success of implementation of speech acts and the creation / interpretation of motivational discourse. A set of all presuppositions of a person forms its outlook, enables communication with other people. For instance: *“Like my dad was a chemical engineer and I don’t recall once in his 40 years of chemical engineering anybody asking him if he was afraid to be a chemical engineer, you know?”* The listeners are not familiar with the speaker’s father, so it is necessary to mention his profession to continue talking about stereotypes and reputations of all chemical engineers. In case the speaker failed to mention that fact, it would lead to misunderstanding. The absence of joint presupposition makes it impossible for mutual understanding of people accompanying communication. It is necessary to immerse the listeners into the speaker’s background as E. Gilbert does in her motivational speech “Your Elusive Creative Genius”. The absence or ignorance of presuppositions transforms the utterances or discourse as a whole into inappropriate, insincere, unnatural, provocative statements that are hardly able to bring success.

The key component of the pragmatic aspect of any speech is use of pragmatic and discourse markers. To evaluate these, we have addressed the classification by Fraser.

Basic pragmatic markers indicating the main message of the sentence and the speaker's intentions: “*I believe this and I feel that we must teach it.*” – the collocations *I believe*, *I hope* and others are performatives which are used before statements to brighten them up and make them more polite.

Commentary pragmatic markers determining the direction of new information: “*...which is great, because the Romans did not actually think that a genius was a particularly clever individual. And how are we to relate to it in a way that will not make us lose our minds, but, in fact, might actually keep us sane? And there’s probably people in this audience who would raise really legitimate scientific suspicions about the notion of, basically, fairies who follow people around rubbing fairy juice on their projects and stuff.*” – the purpose of these markers is to help the addressee assess the relevance of the statements. Besides, commentary pragmatic markers give the speaker's opinion on the content of the message, such as her own attitude, assessment, level of confidence in the words: “*This is how I’ve started to think, and this is certainly how I’ve been thinking in the last few months.*” One more bright example of commentary pragmatic marker that indicates the source of information can be the sentence: “*So when I heard that I was like — that’s uncanny, that’s exactly what my creative process is like.*” Discourse markers of this type signal that the sender uses some background knowledge.

Parallel pragmatic markers complementing the basic messages: “*So that’s reassuring, you know.*”; “*So stay with me, because it does circle around and back.*”; “*So, she’s running to the house and she’s looking for the paper and the poem passes through her.*” The marker ‘so’ at the beginning of the sentences shows the change of communicative roles. Besides, parallel pragmatic markers introduce vocative markers and markers of solidarity. E. Gilbert addresses the audience informally, in a friendly way using a vocative marker ‘everybody’: “*And*

the question that I want to ask **everybody** here today is are you guys all cool with that idea?"; "If your work was brilliant, you couldn't take all the credit for it, **everybody** knew that you had this disembodied genius who had helped you." The speaker also expresses solidarity with the recipient: "So that's reassuring, **you know**."; "Like that, **you know**."; "...**you know** — I'm not at all comfortable with that assumption." In the examples given, the pragmatic markers of solidarity create the necessary pragmatic effect – they demonstrate the rapprochement between the speaker and her listeners. The main reasons for the use of discourse marker 'you know' are the desire of the speaker to give emotional color to the speech, the mental state of the author, her pragmatic intentions, social status and the level of education.

Therefore, these pragmatic markers encode both the strength and the content of the message. At the semantic level, the pragmatic markers constitute the following groups:

Additional discourse markers that signal the introduction of a statement, the fulfillment of which complements the content of the previous one: "Like, they come up to me now, all worried, **and** they say."; "**And** I also think it's dangerous, **and** I don't want to see it perpetuated into the next century." In these sentences 'and' combines parts of a sentence into a single whole as a result of the previous statement. 'Also' can be used too: "It is **also** my great lifelong love and fascination," but in this case to provide new information that is a consequence of the previous one.

The ratio between the causes and consequences of the proposals can be seen in the following sentences: "**Because** you look at it even from an inch away. **Because** it makes as much sense as anything else I have ever heard in terms of explaining the utter maddening capriciousness of the creative process."; "**Because** in the end it's like this..." These units specialize in signaling that the propositional content of the statement logically follows the content of the previous statement, acting as a consequence. Removing a discourse marker from a sequence does not affect the content of the two sentences. However, the lack of a lexical key for the

addressee to identify the relations between sentences can complicate the interpretive process.

Conditional discourse markers determine the content of the circumstance of this situation in the combination with the previous one. The examples of such markers are: “*I think it’s better if we encourage our great creative minds to live. If your work was brilliant, you couldn’t take all the credit for it...*” They are used to denote a situation, a phenomenon that may take place depending on other situations, phenomena.

Opposite markers are presented in the following sentences: “*Writing books is my profession but it’s more than that, of course.*”; “*We, writers, we kind of do have that reputation, and not just writers, but creative people across all genres, it seems...*”; “*And “Olé!” to you, nonetheless. I still have maybe another four decades of work left in me.*”; “*And instead of panicking, he just stopped.*” These units ‘nonetheless’, ‘but’, ‘still’, ‘instead’ act as indicators of the relations with negative polarity: both in translation and in the original, the content of the second sentence in sequence is opposed to the content of the first. In other words, opposite pragmatic markers combine the content of one statement with the content of another, which conveys a violation of the recipient's expectations. They help the listener understand the sentence where the conceptual information is located, introducing a shade of contrast that contributes to the procedural meaning of determining the sentence interpretation process where nominative units function to name and communicate objects, processes, and qualities.

The group of semantic markers of the temporal relation includes such elements as *eventually*, *first*, *after*, *then* and others. For instance: “*And then the Renaissance came and everything changed.*”; “*And then there were these times...*”; “*And his whole work process changed after that.*” These markers indicate the chronological sequence of events, as well as signal the exceptional communicative importance of the reported fact.

The last group of pragmatic markers that are frequently used by E. Gilbert in her motivational speech is so-called **hesitation markers**. They usually mark the

disfluency of the speaker, some pauses, interruptions. The speaker does not produce separate sounds like *oh*, *emmm* in order to fill the space between lines and think what to say next. It means that she is completely fluent in her speech, but she very often uses the marker ‘**you know**’ to attract attention of the listeners to the message of the motivational speech. For example: “*It just didn’t come up like that, you know?*”; “*Because you look at it even from an inch away and, you know I’m not at all comfortable with that assumption.*”

All things considered, a motivational discourse absorbs a significant part of communication and has a high degree of argument for expressing a certain point of view, justification or refutation of thought or receiving approval from the audience. Since any motivational speech may have a significant impact on society, the analysis of this concept is very important. This research helps understand the pragmatic aspect of motivational speech “Your Elusive Creative Genius” by E. Gilbert, the usage of presuppositions, pragmatic markers and different speech acts. The speaker uses presuppositions, which produce assumptions of possible knowledge of addressees, their experience, judgment of the world, a specific situation. Pragmatic markers frequently occur in the analysed motivational speech. The pragmatic aspect is a full reflection of people’s attempts to express their attitude towards the surrounding environment. The speaker from the standpoint of linguistic pragmatics – is a creator of judgement, the source of emotions, manifestation of culture.

CONCLUSIONS TO THE CHAPTER II

In our today's rapidly changing society, TED talk platform serves to be the main source of a motivational discourse that may precipitate diverse kinds of influence on the audience due to the usage of pragmatics. The tasks of the pragmatic impact of a popular public lecture in most cases are performed by its verbal part. Therefore, our study of the linguistic side of the popular lecture turns out to be relevant. The analysis of motivational speech "Your Elusive Creative Genius" by Elizabeth Gilbert has proved that the main means of achieving the pragmatic goal are the widespread use of speech acts and pragmatic markers.

Based on the research, we conclude that the core features of pragmatics in a motivational speech allow a speaker to significantly expand the use of linguistic tools in order to achieve a required pragmatic goal.

CONCLUSIONS

The pragmatic aspect of a motivational speech depends on participants of communication and relationships between them. A speaker picks linguistic means with the maximum accuracy aiming at delivering the communicative intention. The strategy of speech behavior dictates the choice between explicit and implicit expression.

The pragmatic aspect of a motivational speech depends on participants of communication and relationships between them. A speaker picks linguistic means with the maximum accuracy aiming at delivering the communicative intention. The strategy of speech behavior dictates the choice between explicit and implicit expression.

The research conducted on the basis of TED talk motivational speech “Your Elusive Creative Genius” by E. Gilbert reveals basic features of the pragmatic aspect. Considerable care must be taken concerning the connection between a speaker and a listener, which is formed under the influence of actions and words of a speaker, since it is bilateral interaction. The general design of motivational speech has always to do with a certain recognizable image of a speaker. The allocation of pragmatic ties in the motivational speech is intensified with the involvement of the pragmatic aspect of the speech. The basis for textual-pragmatic ties creates a communicative act closely connected with the process of decoding the speech with a recipient.

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