

Body Language: Key to Professional Success
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Lecture - 16
Paralanguage

Dear participants welcome to the last week of our discussions on Body Language. In this module we would take up Paralanguage and its connotations in the context of nonverbal aspects of communication. Paralanguage is everything except the meaning of a word in a voice statement. We can say that it is what is left and perceived after detecting the verbal content or the meaning from a speech. Paralanguage as the name suggests, it exists on the periphery of language.


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Paralanguage

- As the name suggests paralanguage exists on the periphery of language. It is what is left and perceived after deducting the verbal content from speech
- Closely aligned to language, it is a component of meta communication. Its elements - such as voice, speed, pitch, pause, rhythm, volume, stress and tone – may modify meaning and add nuances to it
- All oral messages have paralanguage
- It is often described as the 'how' of an utterance and not the 'what' part: most often 'how' we say something is perhaps more crucial than 'what' we say



(Image:
<https://study.com/academy/lesson/paralanguage-definition-examples.html>)



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Paralanguage is considered to be a component of meta-communication. Its elements for example voice, speed, pitch, pause, rhythm, volume, stress and tone modify the meanings of what we have to say and at the same time add nuances to the spoken word. We can understand that all oral messages have a paralinguistic component because every message communicates not only the meaning associated with the literal understanding of the words.

But at the same time how the words have been spoken by a person to add the connotations and feelings in emotional aspects to it. It is, we can say, the how often

utterance where is the language is what of the content it is how we have spoken any word and often we find that how we say is more important than what we say.

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- Paralanguage or Paralinguistics, was developed by George L. Trager, an American linguist in the 1950s
- A close associate of Edward Sapir, Benjamin Lee Whorf and Charles Hockett
- During the 50s he worked at the Foreign Service Institute of the Department of State to train diplomats before they were posted in different countries. He worked with Edward T. Hall – who worked on Proxemics, and Ray Birdwhistle – who had developed Kinesics
- Trager worked on using descriptive linguistics as a model for paralanguage, publishing his findings during 1958-1960s
- His work has laid a foundation for later research, specially in the area investigating interconnections between paralanguage and culture



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Paralanguage of paralinguistics, as an independent field of study was developed by George L Trager and American linguist during the 1950 .George L Trager was a close associate of Edward Sapir, Benjamin Lee Whorf and Charles Hockett other famous linguist of this era. During the 1950 George Trager was working at the foreign service institute of the department of state, in order to train diplomats before they were posted to different planes and here he was working with Edward T. Hall and ray Birdwhistle. As we have already seen ray Birdwhistle had developed the studies of kinesics and Edward T. Hall had worked on Proxemics.


It was in association with these two other people that George Trager developed his understanding of paralinguistics, Trager worked on using descriptive linguistics as a model for paralanguage and his findings were published during 1958 and early 1960s his work has laid foundation for later research in this area particularly in the area of investigating, interconnections between paralanguage in culture. Paralanguage is the study of how a speaker verbalizes a particular content.

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- The prefix 'para-' means beside, side by side - and denotes activities auxiliary to or derivative of that denoted by the base word; ancillary roles requiring more training
- Paralanguage is the systematic study of how a speaker verbalizes. While verbal communication consists of the what, the content of words, paralanguage comprises the how, the way/manner in which the speaker speaks
- Researchers have found that the tone, pitch, quality of voice, and the rate of speaking convey emotions that can be accurately judged regardless of the content of the message
- One can easily make out emotions, feelings, regional and social backgrounds, economic affairs, broad categories of work, also the intellectual level



(image: <https://www.thoughtco.com/paralinguistics-paralanguage-term-1691568>)



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The prefix para means beside or side by side and denotes those activities which are auxiliary to a derivative of that which is denoted by the base word. Paralanguage similarly is everything which is in auxiliary to language. In the ancillary roles we find that the association of the word para required something which needs better training etcetera, for example, as in paramedics. Researchers have found that the tone pitch and quality of voice as well as the rate of speech conveys emotions that can be accurately judged regardless of the content of the message.

In their findings, in association with ray Birdwhistle, various researchers asked participants to recite the English alphabet in such a way that they are able to project a certain mood or emotion to the listener. Alphabet of a language does not convey any content at all it is a most neutral component of any language, but even in this recitation audience were able to almost correctly pinpoint the association of a reading with a particular emotion.


So, these type of researchers led the background to this understanding that when we speak we do not only voice the content projected by the meaning, the lexical meaning of a word but we also project and understanding or we pass on signals related with the emotions and feelings associated with that word or with that situation. On the basis of listening to the other people's voice, we can easily make out not only the emotions and

feelings of the other person, we can also understand certain other aspects of that individual's personality.


We can understand the regional associations and social backgrounds of the person, we can understand the economic affairs of that individual. We can also make a very shrewd guess in assessment of the broad categories of work or the nature of work with which that individual is associated, as well as we can find out a lot about the intellectual level of that person.

And that is why we find the telephonic interviews are still considered to be a successful tool in the process of hiring people. In literature and awareness of different aspects of nonverbal communication has always been there.

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A scene from the movie *My Fair Lady* (1964), an adaptation of George Bernard Shaw's play *Pygmalion* (1912). Shaw's character Prof Higgins, a Phonetics expert, coaches Eliza, a cockney flower girl, and is able to present her as a duchess within months. Satire on learning a British class by learning proper accent, paralanguage



<https://www.youtube.com/watch?v=AK705B3B>

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And understanding of the paralanguage and its significance in our social life has also been a clear literary understanding. In this slide we look at a scene downloaded from the famous movie *My Fair Lady* which was released in 1964. As many of you would know *My Fair Lady* is an adaptation of a play by George Bernard Shaw his play *Pygmalion* which he had written in 1912 and which was first staged in 1913. This play is a satire on the British class system and how our understanding of the British class is based on our capability to use a proper accent during our conversation. Shaw's character Professor Higgins is an expert of phonetics and he tries to coach a cockney flower girl and is able

to pass on this young flower cockney girl as a duchess within a couple of months in his friend circle.

All right Eliza say it again.

The rain in Spain stays mainly in the plane.

The rain in Spain stays mainly in the plane.

Did not say that?

No Eliza you did not say that you did not even say that the ever night before you get in the bed where you use to say your prayers, I want you to say the rain in Spain stays mainly in the plane 50 times ok. Much further with the lord if you learn not to offend the ears (Refer Slide Time: 07:57) now if you are etches Higgin this is going to be (Refer Slide Time: 08:04).

George Shaw (Refer Slide Time: 08:07) give the another chance.

Huh (Refer Slide Time: 08:10) right first time come here Eliza and watch closely. Now you see that flame every time you pronounce that the h correctly the flame will (Refer Slide Time: 08:23) and there maybe you drop your h the flame will remain stationary that is how you know you done it correctly and time your here for here the difference, see better in the mirror. Now listen carefully in heart food helipad and Hampshire hurricanes hardly ever happen. Now you repeat there after me in heart food helipad and Hampshire hurricanes hardly ever happen.

In heart food helipad and Hampshire hurricanes hardly ever happen.

No no no no Eliza no here at all.

Do not you tell that.

No please you start from the very beginning just do this go ha ha ha ha.

Ha ha ha ha.

Go on; go on.


This is a clear indication of how paralinguistics suggest different aspects related with our personality in background. In order to understand paralinguistics we have to understand different signs associated with it and these are volume of voice speed of voice etcetera.



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Signs of Paralinguistics

- Volume of Voice: Whisper, loud voice, shouting. Is it loud enough? Does it show timidity
- Speed of Voice: Neither slow nor fast
- Intonation: Variation of voice or speech; is it a question or exclamation
- Tone: Tells us about the mood and emotion of the speaker
- Pronunciation: Background, regional associations, schooling, financial status
- Articulation: Clarity in the voice suggests competence, confidence
- Pause:
 - Temporary- showing uncertainty, hesitation unease
 - Caesura – planning/control, favor/disfavor, agreement/disagreement
- Punctuation Marks – Do they work in speech also?

Source: <https://www.slideshare.net/meet3012/paralinguistics-42525723>



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The volume of voice shows our feelings if it is a whisper or a loud voice or are we shouting. So, it showcases our feelings and our attitudes as well as our response in a given situation.

A slow voice can show our timidity our diffidence. In the same way the speed of voice suggests our attitudes and our feelings. If it is slow then it suggest our hesitation, our lack of preparedness, our sorrow for instance, if it is fast it can easily indicate our hesitation. Similarly we find that intonation our tone, our pronunciation, and the clarity of articulation are also important. These aspects we would take up in detail in the next few slides. Similarly our understanding of pause as a substitute of the punctuation marks is also important.

Some pauses maybe temporary which may indicate our uncertainty and hesitation, whereas some other, maybe like caesura or the dramatic pauses, which are planned and show our control of the content and our desire to control the audience reaction.

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- Voice is important: it conveys the message, and also complements it. It is a way *how* something is said. By accenting different aspects of an utterance, it modifies the meaning of what is being said and can be a major indication of feelings etc.
Monotonous – Bored
 - Slow Speed, Low Pitch – Depression
 - High Pitch – Enthusiasm
 - High Pitch, Long Drawn Out – Disbelief
 - Ascending Tone – Astonishment
 - Abrupt Speech - Defensive
- Paralanguage is used intentionally or unintentionally; it can be complementary, unconscious or learned (Krueger).
- It can further be divided into three categories: 1. Primary Qualities 2. Modifiers - Qualifiers & Differentiators 3. Alternants



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Our voice quality is important it conveys the message and at the same time it also compliments the understanding of this message. Our voice enables us to say a particular word, our voice enables us to see the content in a particular manner. Voice controls how we say a certain thing. And by accenting different aspects of an utterance it modifies the meaning of what is said and can be a major indication of feelings etcetera. For example all of us know that if we are speaking in a monotonous tone, it suggests a bored attitude. If our voice has low speed and low pitch it shows our depression high pitch is normally associated with enthusiasm and eagerness, high pitch but a long drawn out way of speaking suggest our disbelief, accenting tone suggest astonishment and abrupt speech also shows our defensive attitude. So, these aspects of voice are important in order to understand different paralinguistic features and would be taken up in detail individually.

Paralanguage can be used intentionally also. In most of the situations it is an unintentional use where our feelings and our emotions are automatically transmitted and signal to other people. But it can also be used in an intentional manner in order to complement the communication it can also be learnt to pass on in a particular social situation. Paralanguage can be further divided into three categories as of primary qualities, secondly, modifiers which can be further subdivided into qualifiers and differentiators and thirdly, the alternates.


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1. Primary Qualities

- Primary Qualities refer to the characteristics of voice that differentiate individuals:
 - Timbre, resonance, intensity or volume, tempo, pitch (level, intervals, range), intonation range, syllabic duration, voice register and rhythm etc. , differentiated because of the size of the vocal cords, not only by sex and age, but also geographically (Poyatos 2002)
- These qualities are shaped by biological, physiological, psychological, cultural and social features
- Basically, Primary Qualities are elements that, while being first considered as indispensable constituents of verbal language, may also modify it or alternate with it as paralinguistic phenomena



(Image: <https://www.tonyrobbins.com/love-relationships/watching-your-tone/>)



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In the primary quality of paralanguage we refer to the characteristics of voice that differentiate individuals, the pitch, the volume, the resonance, the intensity or volume the range of the intonation the voice register etcetera these are differentiated because of the size of the vocal cords, they are also differentiated by the gender and also by age and also they are differentiated on the basis of the geography.

These qualities are shaped by biological, physiological, psychological, cultural, and social features. Basically primary qualities and elements that while being first considered as indispensable constitutes of verbal language may also modified or alternate with it as paralinguistic phenomena.

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Voice



- Voice continues to remain the primary tool of communication despite technological developments
- The human voice conveys the meaning or message and heightens the importance of the most difficult element of speech delivery - effective articulation and voice modulation
 - The clearer the voice, the more effectively it will convey the meaning
 - The voice can inform us about the speaker's gender, background, education, training, attitude, temperament
- Aspects under discussion:
 - (A) Pitch Variation, (B) Speed of speech, (C) Pause and (D) Voice Modulation or Waviness



THE HUMAN VOICE

(Image: <https://www.slideshare.net/musicolga26/the-human-voice>)




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Voice continues to remain the primary tool of communication despite various technological developments, we find that the absence of voice hampers our performance and our capability to interconnect with other people. Human voice conveys the meaning or message and heightens the importance of the most difficult element of a speech delivery that is effective articulation and voice modulation.

The clearer the voice the more effectively it will convey the meaning and it also informs us of the speaker's gender, background, education, training, attitude, temperament etcetera. The aspects which we would discuss in detail under it includes pitch, variation, speed of speech, pause and voice modulation or waviness in all those professions where our performance is directly linked with our voice.

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- Any voice which is used for communication has to be first worked on at a physical level to unleash its full natural potential
- This stage of voice training aims to create an optimal and healthy voice for broadcasting, singing, acting and speaking' (Bhardwaj p. 314)



(Images: <http://www.katnagadens.com/our-real-life-tips-that-every-beginner-actor-should-know/>, <https://www.youtube.com/watch?v=afipb3kfu>, <https://www.abhis.net/voice-training-for-speakers/>)

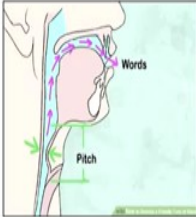
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Voice has to be first worked on at a physical level to unleash its full natural potential. For example in professions like singing acting as well as for professional speakers we find that the voice has to be trained. But in paralanguage we look at those aspects of language which we come across in those professionals where this type of training is not included.


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A. Pitch Variation/Tone

- Pitch refers to the varying intensity of the voice – it refers to what the listener hears as high or low tonal properties, to rising and falling voice patterns (Bhardwaj p. 314)
- The pitch of the human voice is continuously variable, and is necessary to make speech effective
- Those who speak in monotones fail to keep the listener's attention
- Tone is the phonological correlate of pitch and pitch variation; and can serve different purposes across languages, affecting the meaning of a word



(Image: <https://www.wikihow.com/Develop-a-Friendly-Tone-of-Voice>)



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Pitch refers to the varying intensity of the voice. It refers to what the listener is capable of hearing as high or as low tonal properties to rising and falling voice patterns. The pitch of

human voice is continuously variable and it is necessary to make our speech effective. People who speaks in monotones come across as highly monotones speakers and the audience immediately lose interest.

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A single sequence of words can have different meanings depending on the tone pattern with which it is spoken. Whether it is produced or a spoken at a continuous high level, a rising level or at a falling level, pitch variation expresses the intention of the speaker, for example, a person may come across otherwise as a confident person, the facial expressions maybe control the handshake may be strong, but if the voice has streamers then the lack of confidence or tension in the given situation becomes apparent.


particular word communicates our meanings and indicates our feelings towards other person.

Tone of the voice tells us about the attitudes and feelings of the speaker, these signals however should always be taken as a part of the total context of the message and never in isolation. And we must consider these signals as well as the words in totality, the sentences in totality, and combine the interpretation with other kinesics features to fully interpret the significance of an utterance.

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B. Speaking Speed: We speak at different speeds on different occasions and also while conveying different parts of a message

- Speed of speech is measured by the number of spoken words per minute
 - If the speaker's average speed is too slow, the listener becomes bored and impatient
 - On the other hand, if the average speed is too fast, the listener does not have enough time to understand the message and will lose interest



(Image: <http://languagelog.idc.upenn.edu/nli/?p=1725>)


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The speed at which we speak is also important we speak at different speeds on different occasions and also while we convey different parts of a message. The speed of a speed is measured by the number of words which car is spoken with in a minute. If the speaker's average speed is very slow, the listener becomes bored and impatient. On the other hand, if the average speed is too fast the listener does not have enough time to interpret fully the message and therefore, would also end up losing interest. So, the speed of the words has to be measured, it should neither be too fast nor too slow.


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- To make our communication understandable, as a general rule, we should present the easy parts of a message speedily and complicated parts of the information slowly
 - Difficult or highly technical part of the information will be difficult to understand if conveyed rapidly
- Speed also indicates our emotional state:
 - We tend to speak fast in a state of anxiety or urgency
 - We adopt a comfortable speed when we are relaxed
- **Cultural differences in rate of speech** are also apparent. Researchers comment that the speed of Italians and Arabs is much faster in comparison to people of the US
- **Regional differences** also exist within the same country
 - Difference in speech rate causes problems in understanding the intended message

Rate of Speech



(Image: <http://canacopegi.com/keyword/speaking-rate.html>)



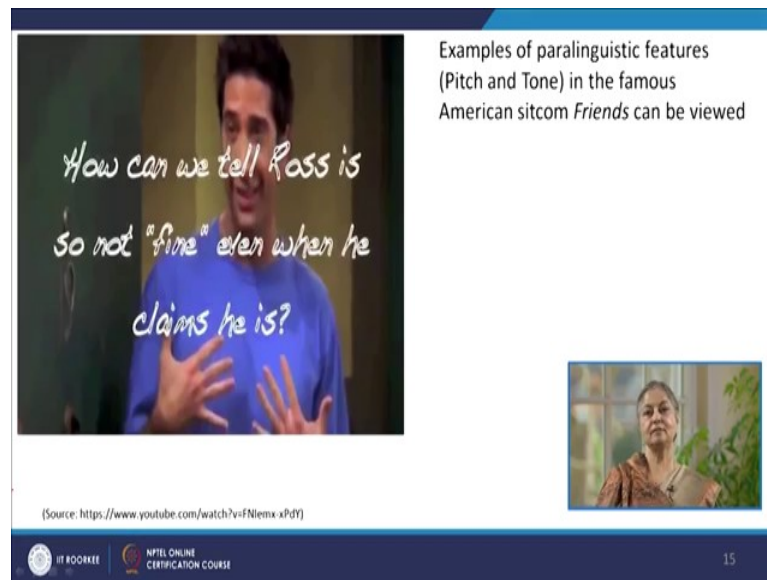
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The speed of this pitch is also related in many ways with the content we have to deliver. Even in official presentation we find that as a general rule we present the easy portions of our message and presentation in a faster speed and the complicated parts of the information are passed on in a slow manner. Because it is thought that understanding of difficult or more technical part of the presentation require better understanding and more focus.

It, at the same time, indicates our emotional state to we tend to speak in a fast manner if we feel anxiety or there is a certain urgency in the communicated message. On the other hand, when we are relaxed our speed also becomes comfortable. The cultural aspects in the rate of speech are also apparent. Researchers have commented on the speed of Italians and people of the Arab country and they comment that they speak in a faster manner in comparison to people of the US.

In the same way we find that the regional differences also exist in the way people speak within the same country. We find that in certain provinces or in certain parts of the country people may adopt a faster pace, whereas in some others people may adopt a slower pace. Difference in speech rate causes problems in understanding the intended message, therefore the speed should always focus on the audience and then the speaker should be able to introduce variations in the speed.

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Examples of paralinguistic features
(Pitch and Tone) in the famous
American sitcom *Friends* can be viewed

How can we tell Ross is
so not "fine" even when he
claims he is?

{Source: <https://www.youtube.com/watch?v=fNl6m-xPdyI>}

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Our paralanguage communicates different messages to the other people on the basis of how we pass on our messages. Examples of these paralinguistic features particularly pitch and tone in the famous American sitcom friends can be viewed where they have been used in a hilarious manner.

You two are happy then I am happy for you I am fine.

Really.

Absolutely I am fine totally fine I do not know why it is coming out all loud and squeaky because really I am fine.

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Examples of paralinguistic features (Pitch and Tone) in the famous American sitcom *Friends* can be viewed

How is Chandler able to clearly convey his sarcasm?

(Source: <https://www.youtube.com/watch?v=FNlemx-xPdY>)

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Joe well I guess Joe you went home and look there is still one box that I have to unpack.

Oh my god.

Oh my god you almost gave me a heart attack.

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Examples of paralinguistic features (Pitch and Tone) in the famous American sitcom *Friends* can be viewed

How does the change in Ross' voice change the meaning of the statement made the second time?

(Source: <https://www.youtube.com/watch?v=FNlemx-xPdY>)

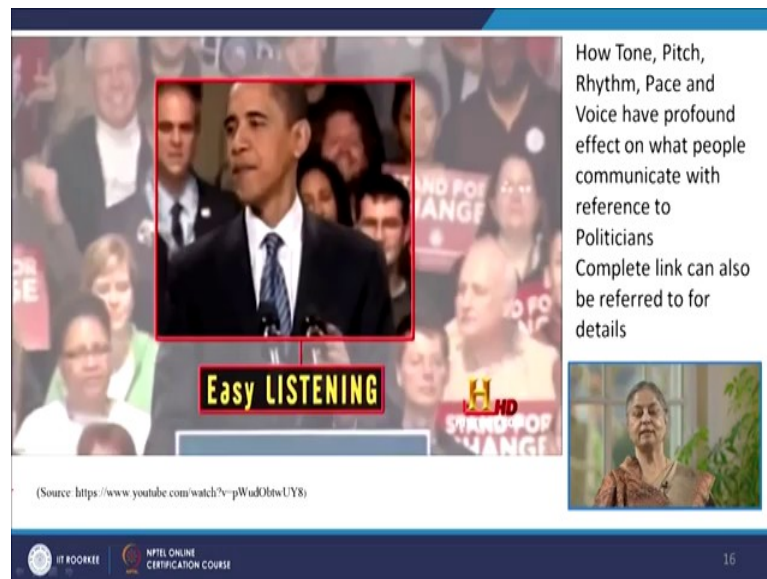
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My best friend and my sister I cannot believe this.

Sorry, but if it is true I love him too.

My best friend I cannot believe this.

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How Tone, Pitch, Rhythm, Pace and Voice have profound effect on what people communicate with reference to Politicians Complete link can also be referred to for details

(Source: <https://www.youtube.com/watch?v=pWudOltwUY8>)

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If the previous video had taken up the hilarious aspects related with paralanguage, the current video in a serious manner suggest how tone, pitch, rhythm, pitch and voice have profound impact on those people who have to communicate with a large audience. The given link can also be further exist in order to listen to the complete video I am showing only certain excerpts from the complete one.

There it is tone and pitch.

We have to choose between change and more of the same.

Its speed.

We have to choose between looking backwards and looking forwards.

And rhythm.

We have to choose between our future and our past past; past; past.

Barack Obama's voice seems very natural, but most politicians work very hard to achieve a sound that impresses the voters.

The word going against.

Body language in particular voice tone have a profound effects on how well you communicate, normally as people rise up the words the more noticeable they are the more or likely they have coaching. So, by variant most politicians at the very top will have talk about there body language and especially their voice tone how deep their voices and how emarginated and slow it is.

Now, I personally think they had ideas, but they were bad ideas they were bad ideas for America all of the.


Female politicians have an additional hurdle to overcome with male words.

(Refer Time: 23:50) their women's voice actually a facts the emotional part of a men's brain. So, we automatically thinks women is so emotion when a speak.

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C. Pause


- The speed of speaking is also accompanied by pause/s
- Unintentional - frequent arbitrary pauses spoil the speech
- Intentional/Caesura - at the right moments, judge where, when and how much
- We should not go on speaking without pausing. A pause can be highly effective in emphasizing the upcoming subject and in gaining the listener's attention
- During a conversation, pauses - called 'non-fluencies' - are often inserted with sounds/utterances like, 'ah,' 'oh,' 'um,' 'you know, etc. A careful use of these non-fluencies can add to the fluency of the speaker and give her time to relax





The right word may be effective, but no word was ever as effective as a rightly timed pause.

Mark Twain

(Image: <https://philipresents.wordpress.com/2012/04/03/the-power-of-the-pause/>)





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A very important aspect which is related with our paralinguistic features is **pause**. The speed of speaking is also accompanied by several pauses these may be unintentional also. Those 'aaa' 'ummm' etcetera. When we are trying to focus on what next to speak are the arbitrary pauses which is spoil the impact of our speech. The pauses which are intentional and are a part of a planned pause at the right moment at to the overall impact and significance of our speech they are very much like the dramatic pauses like caesura.

Caesura is a Latin word for cutting it suggests the break a grammatical boundary a pause which refers to a point of articulation. The word caesura is also used in music to suggest

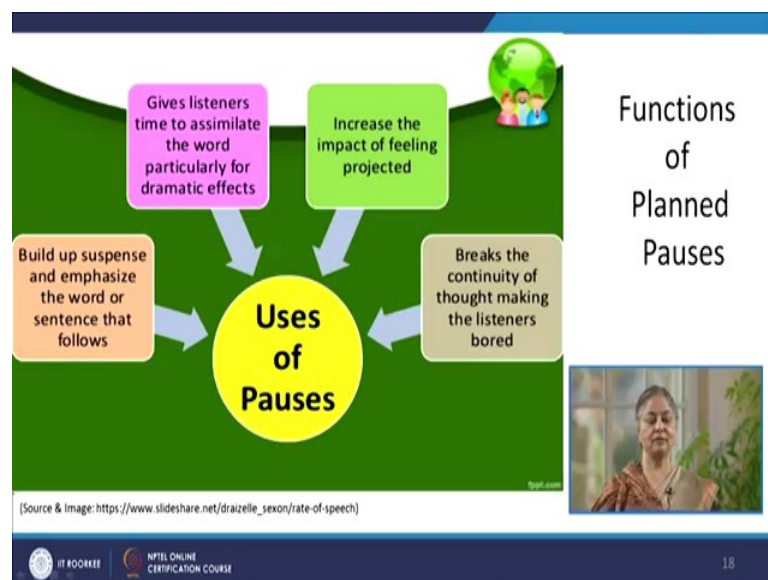
a silent pause. Caesura is often used in poetry, a very interesting example is from a nursery rhyme “Sing a song of six pence/ A pocket full of rye/ Four and twenty blackbirds/ Baked in a pie.”

In formal speech also we find that it suggest our capability to introduce a right pause in such a way that it prepares the audience to receive a significant portion of message.

We can never continually speak without inserting a pause, we can emphasize the upcoming subject with the help of a plant pause then it would enable us to hold the attention of the audience. During a conversation those unintentional pauses those arbitrary pauses which are also called non fluencies are often inserted with sounds and utterances like ‘oh’, ‘uumm’ etcetera. A careful use of these non fluencies can also add to the fluency of the speaker and give a time to relax. But these should always be plant sometimes a good speaker can also train oneself to use them effectively.

For example all those teachers who are unable to answer to a particular question by a student, would deliberately introduced it so that they would keep on listening with these non fluencies and it would give them time to plan. In general we can say that the pause should never be accidental it should always be a part of careful planning in a professional dialogue.

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The functions of plant pauses are displayed in this particular visual, the different ways in which we can use a plant paused are succinctly presented. The build-up suspense and

emphasize the word or sentence that follows, they also give time to the listener to assimilate the word particularly for the dramatic announcement which is likely to follow. They also increase the impact of the projected feeling and bring the continuity of thought making the listeners bored.

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D. Voice Modulation or Waviness

- We should speak loud enough for all the audience to hear. Also learn a proper use of a mike
- As a general rule, the loudness of our voice should be adjusted to the size of our audience
- To maintain audience interest:
 - Be enthusiastic: This will communicate your interest and excitement for your topic and help generate audience interest
 - Exaggerate voice modulation in group situations: Modulation in conversational speaking is difficult to detect when you are speaking in front of an audience. Exaggerate inflection when you are making points or demonstrating some kind of emotion
 - Avoid monotone: Monotone does not necessarily mean speaking in a low, droning voice. Some speakers do speak in a loud monotone




Diagram illustrating voice loudness levels relative to a speaker's head profile. The levels are: shout, loud, normal loudness, soft, and very soft. The x-axis is labeled 'Relative loudness level'.

(Image: <https://therapynights.community/products/shoutout-parkinsons-the-brain-and-your-voice>)




Image of a woman speaking into a microphone, likely demonstrating voice modulation.

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Voice modulation or waviness is important for a clear communication of the message. In general, we can say that we should be loud enough so that the audience can hear us. In large gatherings when we have to use the mike we should have the technical competence to use it properly.

The loudness of our voice with or without a mike should be adjusted to the size of our audience. Further in order to maintain the interest of the audience the voice should be enthusiastic because only an enthusiastic voice would convey our interest and excitement to the audience and it would be in fixtures in this context. In the small groups and particularly in dyadic conversations we do not have to exaggerate voice modulations because it could be easily hurt and understood.


However, in group situations we have to learn to exaggerate the voice modulation and inflections, particularly when we have to demonstrate some kind of emotion or highlight a point. In a large group it is easily lost. At the same time we should avoid monotone a low droning voice always has a soporific impact on the audience and makes them lose whatever little enthusiasm they may have for the interaction.

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- Usually an increased volume means an angry speaker
- A level and measured volume indicates better empathy
- An increased rate of speech could be an indication of impatience or hurry, whereas a decreased rate could imply a reflective attitude (Martin and Chaney p. 58)
 - Loudness or volume, between softness and loudness, can differentiate in correlation often with a lax or tense facial musculature and gesture perfectly congruent with the internal muscular effort – between, for instance, a soft, compassionate apicoalveolar click
 - 'Tz!'; and a loud, angry one, or between a hardly audible prespeech pharyngeal ingressive friction and a loud impatient or annoyed one a meaningful variation in voice volume that can affect many other alternants:
 - "Mr. Winkle returned to the window and sniffed aloud [overwhelmed by emotion]" (Poyatos pp. 436-437, quoting from Dickens)



(Image:
<https://www.everydayhealth.com/heart-health/the-angry-heart-beats-to-a-different-drummer-4684.aspx>)




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An increased volume normally indicates an angry person, on the other hand a level and measured volume of the voice suggest a better empathy the willingness to talk to listen and to negotiate. An increased rate of speech can also indicate a hurry or an impatience on the part of the speaker, whereas a decreased rate could also suggest a reflective attitude.

So, loudness of volume between softness and loudness can differentiate in correlation often with a lax or tense facial musculature and gesture perfectly congruent with the internal muscular effort. Between, for instance, is soft compassionate apico alveolar click.

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- Martin & Chaney: cultural differences in volume of speech are apparent when comparing Middle Easterners and Germans to people from Philippines and Japan
 - Middle Easterners speak loudly because they associate volume with strength and sincerity; speaking softly would convey the impression of weakness
 - Germans, too, feel that using a commanding tone while speaking is important as speaking with authority conveys self-confidence
 - People from Philippines, on the other hand, speak softly; associating speaking softly with education and good manners
 - The Japanese also associate using a soft voice with good manners; speaking in a loud voice suggests that a person lacks self-control (pp. 58-59)
- City Density too conditions the volume



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Cultural differences in volume of speech are also apparent and here I quote from a research by Martin and Chaney. They have found that middle easterners speak loudly because they associate volume with strength and sincerity, speaking softly for them would convey an impression of weakness or in sincerity. Germans also feel according to this research that using a commanding tone is better while a person is speaking, because it would be equated with self confidence.

On the other hand people from Philippines speak softly, associate a soft speech with education and good manners. They have also suggested that the Japanese also associate using a soft voice with good manners and think that speaking in a loud voice suggest that a person is lacking self control, city researchers also find that the volume of a speech is also conditioned by the city density where the people are from a person who has spent lifetime in a density would tend to use my relatively low volume. In comparison to a person who has spent lifetime in a density or tend to use a relatively low volume.


In comparison to a person who has spent a life time in sparsely populated place and those people who are from less populated places tend to use a higher volume.



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2. MODIFIERS: the second paralinguistic category. Encompassing qualifiers and differentiators, are a series of vocal effects produced by factors like the direction and characteristics of respiratory air:

- It is controlled in the vocal bands and how they vibrate, by certain changes in the pharynxes, by the soft palate position, by how articulation is produced in terms of muscular tension and position of the organs, and by the anatomical configuration and shaping of the lips and the lower mandible (jaw) (Poyatos 1979 p. 1112)
- Can be arranged as they appear before the observer, i.e., in contrastive sets
- The terms of these polar pairs can differ by as many degrees as we need for our analysis

- From a middle point Fernando Poyatos prefers to call medium, rather than normal, and distinguishes two groups of modifiers: (Poyatos 2011 p. 93)
A. Qualifiers and B. Differentiators




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Another aspect we have to consider is modifiers. This is the second paralinguistic category and encompassing qualifiers and differentiators are a series of vocal effects produced by factors. For example, like the direction and characteristics of respiratory air. It is controlled in the vocal bands and how do they vibrate by certain changes in the pharynxes by the position of the soft palate, by the articulation as it is produced in terms of muscular tension and position of the organs, also by the anatomical configuration shaping of the lips and the lower jaw. It can also be arranged as they appear before the observer in contrastive sets, but the terms of these polar pairs can differ by as many degrees as we want for our own analysis. From a middle point Poyatos has preferred to call medium rather than normal and distinguishes two groups of modifiers they are qualifiers and. Secondly differentiators .

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- **A. Qualifiers** are modifications of the voice caused not only by changes in the area between the thoracic cavity and the mouth and nose, but also by facial anatomy (Poyatos 2011 p. 293)
- Include breathing effects (e.g., whispery voice), laryngeal effects (e.g., creaky voice, harsh voice, tense voice) and others created by pharyngeal control and nasality
 - Speakers differ from each other in terms of voice quality – we are able to recognize individuals' voice over phone; But they also introduce quite a lot of variation into their voices for particular purposes
 - A considerable amount of research in this field equips us with a better understanding of the meaning of such terms as Creaky voice, Breathy voice and Harshness (Bhardwaj p. 314)



(Image: <https://www.dreamstime.com/stock-photo-vector>
illustrates each other to illustrate intended meaning, the three young men, word mouth communication concept, human studies/1855364
Source: "Vocal Production, Paralinguistic, and Meaning in American")



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Qualifiers are those modifications of the voice which are caused not only by the changes in the area between the thoracic cavity in the mouth and nose but also bifacial anatomy. They include breathing effects, for example whispery voice, laryngeal effects for example, the creaky voice, the harsh voice, the tense voice and others created by pharyngeal control and nasality. Speakers differ from each other in terms of voice quality and we are able to recognize individual voice even on phone because of this capability only.


They also introduce quite a lot of variation into their voices for particular purposes. A considerable amount of research in this field has equipped us with a better understanding of the meaning of such terms as creaky voice, breathy voice and harshness. Even though these words were used earlier in a blanket manner, but now the scientific interpretations have enabled us for a better understanding and connotations of these terms.

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Laryngealized or Creaky Voice

- It is also referred to as a 'glottal fry' because of its frying-like or bubbling quality
- It is phonological in certain languages, but paralinguistically - besides being caused involuntarily by physical exertion, pain or old age - it is used attitudinally:
 - To express boredom, reluctance ('Oh, not now!'), suppressed rage ('How can you!')
 - Affectionate admiration or sympathy ('Oooh, just look at that sweet kitten!')

Coaxing adults, also the affectionate or babyish 'purring' voice (Poyatos 1993, p. 183)



The American actor Vincent Price (1911-1993) is famous for his excellent creaky voice in menacing moments



Source: Wikipedia, Richard "What is that Fry, or Creaky Voice?"
Reupload: 17 Aug. 2018, www.thoughtco.com/what-is-the-creaky-voice/3831981/

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A Laryngealized or creaky voice is also referred to as a glottal fry because of its bubbling quality, a frying like quality. It is phonological in certain languages but paralinguistically also besides being caused involuntarily by physical exertion or pain or old age for that matter, it is also used in an attitudinal manner. For example, it can express boredom reluctance “oh not now” or suppressed rage “how can you”. It can also suggest affectionate admiration or sympathy “just look at that sweet kitten” coaxing adults also the affectionate or babyish purring voice are known as creaky voices.

The American actor Vincent Price is famous for his excellent creaky voice in menacing moments and it has always been referred to by researchers working in this area.


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Breathy Voice

- Breathy voice is associated with passionate speech
- A sigh-like mixture of breath and voice; not quite a full voice
- TV advertisements of perfumes, or the 'smoothness' of fabrics, or with emotional reactions in general, normally use it
 - Often preceded by the inhaling phase of a sigh, as in 'Oh, I love you!'
- It appears also in situations of weariness, facing a difficult decision or question, etc.; often combined with whisperiness in such situations (Poyatos 1993, p. 183)
- Marilyn Monroe was known for her breathy voice



(Image:
<https://www.wsj.com/articles/SB10001424127887323735604578440851083674898>)




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A breathy voice is associated with passionate speech true or false? It is a sigh like mixture of breath and voice it is not quite a full voice so to say. We find it often used in TV advertisements which are based on the sales of perfumes or comments on the smoothness of fabric for example or any advertisement which has emotional reactions associated with it.

It has often produced by the inhaling phase of a sigh "I love you", it appears also in situations of weariness facing a difficult decision or question. It is often combined with a certain whisperiness in this situations. We can quote the example of Marilyn Monroe who is known for her breathy voice.

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- Harshness, a well-known disagreeable, rough voice quality caused by laryngeal strain and tension, extreme vocal-fold contact, irregular vibration and low pitch
 - Synonyms include 'grating', 'metallic', 'raucous', 'rasp', 'rough', 'shrill', 'strident', 'throaty', even 'creaking'
 - Adds the meanings of negative attitudes and feelings like anger, ridicule, rejection, scorn, contempt, cruelty, etc., and violent emotions to verbal languages or paralinguistic alternants
- A husky voice understood as 'dry', and 'rough', it can be perceived positively- as seductively sensual in women, and also as a negative quality if, for instance, it is judged as mannish. For practical purposes, it could be associated with more normal 'deep, soft, whispery voice'
- Hoarse voice could be applied to pathological forms of rough voice. It also seems to imply a quality acquired through negative activities, conveying a poor image of the speaker



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Harshness is related with a disagreeable rough voice it is caused by laryngeal strain and tension, extreme vocal fold contact, irregular vibration and low pitch. In languages we find similar synonyms for example, grating voice metallic voice raucous rasp rough shrill etcetera.

It adds to the meaning of negative attitudes and feelings like anger ridicule etcetera as well as violent emotions to verbal languages or paralinguistic alternates. A husky voice is understood as dry and rough, in some cases it can also be perceived positively as being seductively sensual in the context of certain women. However, it can also be understood as a negative quality in those context where women are being judged as mannish in patriarchal context. For practical purposes it could be associated with more normal deep soft or whispery voice.


Hoarse voice is normally applied to pathological forms of rough voice. It seems to imply a quality acquired through negative activities conveying a poor image or a poor health image of the speaker.

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- **B. Differentiators** mean the modifications of verbal utterances, occurring independently
 - Include sound constructs such as laughter, crying, sighing, gasping, shouting/screaming, etc.
- Most typical differentiators are grouped according to their basic characteristic (especially when one, like laughing, forms a whole class with different nuances and cultural and sub-cultural varieties) and then by degrees (Poyatos 2011 p293)
- Among the more common differentiators are :
 - WHISPERING – mumbling, whispering, muttering, murmuring; LOUD VOICE – screaming, yelling, crying out (open, muffled, hoarse). Also crying, laughing and complaining, coughing. Some modifying factors that might be taken for differentiators are actually caused by the conditioning background, should not be overlooked:
 - Voice may be convulsive because of cold, slurred while speaking with a pipe in mouth



(Image: <https://www.pinterest.com/pin/281788060051289/>)
[?] Source: "Voice of Production, Paralinguistic, and Meaning in American")



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Differentiations are the modifications of verbal utterances which occur independently, but are never devoid of the interpretations associated with language they include sound constructs such as laughter, crying etcetera. Most typical differentiations are grouped according to their basic characteristic and by degrees. The basic characteristics for example, point to those which like laughing form a whole class with different nuances and also possess cultural and subcultural varieties. The more common differentiators include whispering the loud voice crying, laughing, complaining etcetera with various synonyms.

Some modifying factors that might be taken for differentiators are may be caused by the conditioning background and they should not be overlooked. For example, an individual might be speaking with a pipe in mouth or there may be certain health reasons for a particular type of voice quality.


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3. Alternants refer to the vocal sounds that occur independently of verbal utterances

- Impressionistically we would describe them as language-free sighs: voluntary throat-clearings, click, inhalations and exhalations, hisses, throat or nasal frictions, groans, sniffs, snorts, smacks, blows slurps, shudders, gasps, pants, hesitation, breaks, etc.
- Ingressive sounds occur more commonly as paralinguistic alternants (e.g., a grasp of terror, an ingressive ‘fff’ of physical pain)
 - Voluntary (e.g. a tongue click of impatience), as well as, involuntary (e.g., a sudden reaction like ‘Ooh!’ if hurt)
 - Conscious, as well as, totally unconscious
 - While most are single (e.g., ‘Ugh!’, ‘Hm!’; a contemptuous ‘Tsch!’), many are articulated into phenome-like sounds, such as ‘pooh!’, ‘Psst!’, ‘Booh!’, ‘Tz-tz’, ‘Ugh!’



(Image: https://www.youtube.com/watch?v=HWW8Sak_K)




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Alternates refer to those vocal sounds which occur independently of verbal utterances, we can describe them as language free size, voluntary throat clearings, clicks, inhalations and exhalations hisses, blows slurps etcetera.

Ingressive sounds occur more commonly as paralinguistic alternates, for example a grasp of terror an ingressive “fff” of physical pain voluntary as well as involuntary aspects of alternates are visible. For example, a voluntary tongue clicking in impatiens and involuntary reaction ooh if suddenly one is hurt, they may be conscious as well as totally unconscious. While most are single, we find that some are articulated into phenome like sounds such as pooh, booh, tz-tz etcetera.

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- Many other show no clear articulation and consist mainly of audible air frictions, such as a snuffle, a pre-speech pharyngeal ingression, or an egression of impatience (Poyatos 1993 p. 382)
- Differentiators can also be alternants, although alternants do not modify the proper linguistic structure; while differentiators, such as laughter, may cover whole stretches of speech (combined with primary qualities and qualifiers), distorting it
- They differentiate amongst psychological states in, but are not always universal: Spanish "Ay"! English "Ouch"! (Poyatos 2011 p. 293)



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Many other show no clear articulation and consists mainly of audible air frictions such as a snuffle a pre speech pharyngeal ingression or an egression of impatience. Differentiations can also be alternants. Although alternates do not modify the proper linguistic structure, while differentiators such as laughter may cover whole stretches of speech combined with primary qualities and qualifiers distorting it.

They differentiate amongst psychological states in but are not always universal, for example in Spanish we can say ay and in English we can say ouch for the same phenomena. So, we say that paralanguage is an important aspect of nonverbal communication, it passes on a clear understanding of our emotions, moods, background etcetera to the listener. Language is never in neutral commodity paralanguage sensitizes us to the various dimensions language can have.

Thank you.