



有效進行談話

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eBook

第一部分：在公開場合發言——迅速輕鬆的方法

：「真有能迅速輕鬆，學習在公開場合發言的好方法？還是說，那只不過又是一個誇大不實、引人好奇的標題？」

不，我沒有誇張。我確實希望與您分享一個重要的秘密——一個能讓您更輕鬆在公開場合發言的方法。我在哪裡發現這個秘密？在某本書裡？不是。在某個教授在公開場合發言的大學課程裡？不是，我甚至沒聽過這個話題。其實我是歷經千辛萬苦才發現它——逐步、緩慢且痛苦。

如果在我大學時期，有人曾告訴我如何有效發言與寫作，我就能為自己省下數年的時間，以及徒勞無功且令人心碎的努力。比如：我曾寫過一本關於林肯的書，在寫這本書時，我自己白白浪費至少一年的時間，如果能早知道我將透露給您的重大祕密，或許就能省下這些時間。

當我利用兩年的時間嘗試寫一本小說時，相同的事情再次發生。

當我在寫一本關於公開演講的書，事情又再度發生——因為我並不知道成功寫作與發言的祕訣，於是又蹉跎一年的時間。



可能的話，投入幾年的時間做準備

我不停在您眼前透露的這些無價祕密，究竟是什麼？那就是：談論一些您經由長期研究或經驗，也能侃侃而談的事。談論一些您瞭解，且您也知道自己瞭解的事。切勿只利用十分鐘或十小時準備發言：有時間的話，花上十個禮拜或十個月，十年？那更好。

談論一些讓您感興趣的事，一些您深切期盼能傳達給聽眾的事。為了進一步說明我的意思，我以一名住在紐澤西州羅瑟爾鎮的家庭主婦Gay Kellogg為例。Gay Kellogg在紐約參

加我們其中一個課程前，從未曾在公開場合裡發言。她當時非常恐懼，害怕公開演說可能是一項遠超出她能力所及的艱難技巧。然而，在課程的第四堂課中，她進行了一場即席演說，並令觀眾為之入迷。我請她以「我生命中最大的遺憾」為演說主題，隨後Gay Kellogg便發表那場感動人心的演說。聽眾幾乎無法忍住淚水，我明白，我的淚水也忍不住奪眶而出，她的演說內容如下：「我生命中最大的遺憾就是從未感受過母愛。我母親過世時，我才一歲，我是由幾個阿姨與親戚接連帶大，他們總是專注於自己的孩子，因此常忽略我。我就像他們生命中的過客，他們以似乎有些為難的表情迎接我的到來，之後又高興地看著我離去。可能的話，投入幾年的時間做準備，他們從不曾對我感興趣，或給我任何關愛。我知道沒有

人想要我，即使只是個孩子，我還是能感覺到。因為寂寞，我經常哭著入眠，我心中最深切的渴望就是有人能要求看看我學校的成績單。但從沒人這麼做，沒有人在乎。作為一個孩子，我所渴望的不過是愛——但從來沒人給我。」

Gay Kellogg花了十年準備這場演說？不，她花了二十年。打從孩提時期哭著入眠開始，她一直在準備。從她因為沒人要求看她的學校成績單而感到心痛開始，她一直在準備。難怪她能談論這個話題，她心裡一直無法抹去那些早期的回憶。Gay Kellogg在她內心深處重新發現

一個充滿悲痛記憶與感受的倉庫，她不需要為那些記憶加油添醋。她不需要用心準備那場演說，她所必須做的只有讓自己壓抑的感覺及回憶，如同石油從井裡出現般衝出表面。

耶穌曾說：「我的束縛是從容的，我的擔子是輕盈的。」良好的演說其實一點也不費力，無效的演說通常是死命且矯揉造作寫下及背誦。良好的演說通常是從您內心湧出的言語，如同泉水一般。很多人會談論我游泳的方式，我在水中掙扎讓自己精疲力竭，速度卻只有游泳好手的十分之一。拙劣的演說者就如同拙劣的游泳者，在緊張與緊繃之下什麼都施展不開，最後一事無成。

對您的主題感到興奮

如果發言內容已深切激勵他們，即使是說話能力平庸的人也能發表超水準的演說。我在數年前為布魯克林商會授課時曾目睹一個明顯的例子，那是我這輩子無法忘懷的案例。事情的經過如下：

我們當時正在進行一堂專門討論即席演說的課程，在全班成員到齊後，我要求他們以「如果有的話，宗教的問題在哪裡」為主題發表演說。

有一位成員（順帶一提，他是一名高中肄業的男性）對聽眾做了一件這些年來我訓練人們在公開場合發言時，從未在其他演說者身上看到的事。他的演說極為感人，演說結束時教室裡每一個人均起立默哀。

這名男子談論了自己生命最大的悲劇：他母親的逝世。他心力交瘁、深受打擊且傷心欲絕。他說，當他出門時，即使天氣晴朗，對他而言也彷彿徘徊在迷霧中，他一心想死。走投無路之下，他去了教會並跪下朗誦玫瑰經，接著一股強大的平靜降臨在他身上——一股順從般的神聖平靜：「這不是我的意志，而是你的行使。」

對您的主題感到興奮

向全班發表完這場演說後，他以一種獲得啟示般的聲音表示：「宗教沒有錯！神的愛沒有錯。」

那場演說所帶來的情緒衝擊，我永遠無法忘懷。當我為他那場感人的演說表示祝賀之意時，他回答：「是的，我沒有做任何準備。」

準備？好吧，如果他不曾準備那場演說，我不知道何謂準備。當然，他的意思是他事先未曾被告知為此主題發表演說。我很高興他沒有，因為如果他事前被告知，他的演說可能便會大打折扣。他可能會為了進行精彩的演講而辛苦準備，並過於矯揉造作。反之，他和Gay Kellogg在數年後做的一樣——他起身開啟自己的心扉，像一個人在與另一個人交談般說話。

事情的真相是當他跪下來哭泣並朗誦玫瑰經時，他已在準備那場演說。生活、感受、思考、忍耐著「狂暴命運的矢石交攻」——無論在演說或寫作方面，這便是未經設計的最佳準備。any preparation.”

檢視您的內心深處，尋找談論的主題

初學者知道必須在內心深處尋找主題嗎？他們明白嗎？他們甚至根本就沒聽說這件事！他們大概都是在雜誌裡找尋主題，像是我記得自己有一天曾在地鐵遇到其中一名女性學員，因為在課程中幾乎毫無進展而感到沮喪。我問她前一週演說的內容，我發現她談到墨索里尼是否應獲准入侵衣索比亞。她在《時代雜誌》上有讀到相關的文章，她讀了那篇文章兩次。我問她是否對那件事有興趣，她回答：「沒有。」我接著問她為什麼要選那個主題。「嗯，」她說：「我必須找件事，所以才選了那個。」試看：一名試著談論衣索比亞戰爭裡墨索里尼的女子，卻承認自己對該主題所知甚少，甚至根本沒有興趣，她忽略了演說時自己已取得談論權利。經討論後，我對她說：「如果你的演說內容是自己的見聞，我會以尊重的態度仔細聆聽，但我或其他人都不會想聽你自己都不感興趣的話題，例如像墨索里尼入侵衣索比亞。你對這個話題的瞭解太少，不足以贏得我們的注意和尊重。」

發自內心的談話一而非書本

許多進行公開演說的學員就像她一樣，想從書本或雜誌找到演說主題，而不是透過自己的知識與信念。幾年前我曾在美國全國廣播公司(NBC network)舉辦的校際演講比賽擔任評審，包括我在內的三名評審皆未親眼見到演講者。我們在無線電城的8G播音室聽著他們演說。噢，我真希望公開演說課程的每位師生能親眼目睹我在播音室裡發生的事。第一位演講者的演說主題是「站在十字路口的民主」，下一位則談論「如何避免戰爭」。難過的是，顯然他們只是背誦精心排練過的內容，播音室中的來賓及評審都難以將注意力放在他們身上，其中一名評審是Willem Hendrik Van Loon。他開始畫起一位參賽者的漫畫時，每個人都站起來看著他，忽略那場業餘「演說」，那些瀰漫在空氣中、背誦出來的內容。發自內心的談話一而非書本不過接下來那名演講者卻立即引起我的注意。那是一名耶魯大學的大四學生，他談論大學院校的種種問題，他早已取得談論這個話題的權利，我們帶著尊重聆聽他的內容。那名獲得冠軍的演講者卻是這樣開頭：「我剛從一間醫院趕來，我一個朋友因為一場車禍而身受重傷。大多數的交通事故都是由年輕一代所造成，而我正是年輕一代的一員，我想和你們說說這些事故的原因。」播音室裡的每個人都安靜聽他說話，他說的是現實，而不是發表演講。他談論的是他有權利談論的事，而且是發自內心。

熱切渴望交流

但要提醒各位的是，僅取得談論一個話題的權利並不能發表一場高超的演說，還必須加上另一個元素——在演說中至關緊要的元素。簡而言之就是除了取得談論的權利，我們必須深切渴望傳達我們的信念，及將感受傳遞給聽眾。

為了說明這一點，假設要求我談論種玉米與養豬，我在密蘇里州的玉米田及養豬場花了二十年功夫，所以我肯定已經擁有談論此話題的權利，但我卻未特別渴望談論這個話題；假設我被要求談論我在大學受的教育有哪些問題，談論這個主題對我來說幾乎勝券在握，因為我已掌握良好演說的三大基本要求。第一，我能談論自己已取得權利談論的事。第二，我具有將深切的感受與信念傳達給他人的渴望。第三，我能從經驗中舉出明確且令人信服的例子。

Gay Kellogg談到她生命中最大的遺憾，也就是永遠不知道母親對她的愛，她不但經由痛苦取得談論該話題的權利，也對和大家談論此事具有深切的情感渴望。那名在布魯克林商會的課程提及母親過世的學員亦為如此——「這不是我的意志，而是你的行使。」

渴望及有能力說服和將情感傳遞給聽眾的人，不斷改寫著歷史。要是約翰·衛斯理(John Wesley)沒有那樣子的渴望

與能力，可能就永遠無法創立遍及全球的教派。如果隱士彼得(Peter the Hermit)沒有那樣的渴望與能力，可能

無法激發世界的想像力，讓歐洲成為聖地，而發生無用且血腥的十字軍東征。如果希特勒沒有將仇恨與痛苦傳遞給聽眾的先天能力，便無法奪取德國政權，讓全世界陷入烽火連天的戰爭局面。

談論自己的經驗

現在您已準備好做至少多場的出色演說——除了您之外，全世界沒有人能進行的演說，因為沒有人能完全擁有跟你相同的經驗。這些主題包括哪些？我不知道，但你確實擁有。所以，在接下來的幾週裡，隨身帶一張紙並記下所有您能想到，且準備好透過經驗談論的主題，例如「我生命中最大的遺憾」、「我最大的志願」及「我（不）喜歡學校的原因」，您將會對發現自己的主題清單迅速增長而感到極為訝異。

在此告知您一則好消息：您的演說能力是否進步，多半取決於您是否選擇適當的演說主題，而非您是否天生具備演說能力。您只要如同Gay Kellogg所做的一樣，便能輕鬆發表一場出色的即席演說：談論一些深刻影響著您，一些您已思考二十年的經驗。但如果您嘗試發表關於「墨索里尼入侵衣索比亞」或「站在十字路口的民主」的演說，可能永遠無法感到輕鬆

談論自己有感而發的經驗

談論自己的經驗顯然是培養勇氣與自信最快的方式，但在您獲得一些經驗後，您會想要談論其他主題。哪些主題？由何處獲取這些主題的靈感？答案是無所不在。例如我曾在課堂上要求紐約電信公司的主管記下當週想到的所有演講題材。當時是十一月，其中一人看到日曆上印著感恩節的紅字，便談論許多值得感恩的事；另一個人看到街上有幾隻鴿子，也啟發一個構想。那個人發表一場關於鴿子的演說，我永遠不會忘記。但當晚的得獎者是一名學員在地鐵上看到一隻臭蟲爬過一名男子衣領的學員。那名學員發表的演說，在二十年後我仍記憶猶新。

攜帶一本塗鴉簿

為何不學學十八世紀最具影響力的作家之一的伏爾泰 (Voltaire)？他在口袋裡隨身攜帶一本「塗鴉簿」，用來記下瞬間想法及構想的手冊。您何不攜帶一本「塗鴉簿」？像是如果您被無禮的職員激怒時，便可在塗鴉簿記下「無禮」這個詞。然後試著回想兩、三件其他與無禮有關的明顯事件，選出最佳案例並告訴我們應如何應對。轉眼間！您已經可以對「無禮」這個主題進行兩分鐘的演說。一旦您開始找尋演說話題，您將發現它們無所不在，在家裡、辦公室、街上，到處都有題材。

別試圖談論「原子彈」這一些驚天動地的問題，找一些簡單的事－任何事都行，讓構想發生在您身上，而非讓您取得構想，例如我最近在這門課程中聽到一名來自芝加哥名為瑪莉．李爾的學員，談論有關「後門」的話題。讀到這裡您可能會覺得她的談話會很無聊，但如果您和我一樣聽到這場演說，您一定也會喜歡，因為她本人對「後門」的主題極為興奮。事實上，我之前從未聽過有人帶著如此開朗的熱情談論油漆後門一事！我在這裡想說明的重點是，若您已透過細察或經驗取得談論的權利，並能帶著興奮與渴望告知我們，幾乎所有話題都能成為演說主題。

「歌頌一些簡單的事」

關於後門的著名演說！

「四年前，當我搬進現在住的公寓時，那扇後門漆著單調的灰色，感覺很糟。每當打開後門，總會有一股沮喪感。所以我買了一罐漂亮的藍色油漆，在門上、門框及內側紗門都漆上油漆。那是我見過最精緻的藍色調。此後，每當我打開後門，就彷彿看到天堂。」

「我那一晚發了這輩子最大的脾氣，我回家後發現房子的油漆工撬開我的紗窗，並將美麗的藍色後門漆上最醜陋的油灰色，我大可掐死那名油漆工。」

「透過各家的後門，你可以講述比透過前門更多關於每一家的事。前門美化的目的往往只是為了門面，後門卻能揭露祕密。一扇不修邊幅的後門，透露出不修邊幅的家務；但若後門漆上愉悅的顏色，而且幾個上過漆、依序排放的垃圾桶旁放置了數盆開花植物，表示門內住著一個帶有豐富想像力的有趣人物。我已經買了一罐漂亮的藍色油漆，也迫不及待期待下週六的到來，要再一次讓我家的後門變得愉悅且鼓舞人心。」

以上就是演講的內容。有大量的範例能讓以下演講者展

露實力：

- (a) 已透過細察和經驗，取得談論該話題的權利
- (b) 對該話題感到興奮
- (c) 渴望將其想法與感受傳遞給聽眾



How to Prepare and Deliver Your Talks

Here are 8 principles that will help immensely in preparing your talks:

I. Make brief notes of the interesting things you want to mention.

II. Don't write out your talks.

Why? Because if you do, you will use written language instead of easy, conversational language; and when you stand up to talk, you will probably find yourself trying to remember what you wrote. That will keep you from speaking naturally and with sparkle.

III. Never, never, never memorize a talk word for word.

If you memorize your talk, you are almost sure to forget it; and the audience will probably be glad, for nobody wants to listen to a canned speech. Even if you don't forget it, it will sound memorized. You will have a faraway look in your eyes and a faraway ring in your voice. You won't sound like a human being trying to tell us something.

If, in a longer talk, you are afraid you will forget what you want to say, then make some brief notes and hold them in your hand and glance at them occasionally. That is what I usually do.

IV. Fill your talk with illustrations and examples.

By far the easiest way to make a talk interesting is to fill it with examples. To illustrate what I mean, let's take this booklet you are reading now. Approximately half of those pages are devoted to illustration. First, there is the illustration of Gay Kellogg's talk about the suffering she endured as a child. Next, the illustration of the speaker on "What, If Anything, Is Wrong with Religion?" Next, the example of the woman who tried to talk on Mussolini's invasion of Ethiopia. That is followed by the story of the four college students in a speaking contest over the radio—and so on. My biggest problem in writing a book or preparing a speech is not to get ideas, but to get illustrations to make those ideas clear, vivid, and unforgettable. The old Roman philosophers used to say, "Exemplum docet" (the example teaches). And how right they were!

For example, let me show you the value of an illustration. Years ago, a congressman made a stormy speech accusing the government of wasting our money by printing useless pamphlets. He illustrated what he meant by saying the government had printed a pamphlet on "The Love Life of the Bullfrog." I would have forgotten that speech years ago if it hadn't been for that one specific illustration, "The Love Life of the Bullfrog." I may forget a million other facts as the decades pass, but I'll never forget his charge that the government wastes our money by printing and giving away pamphlets such as "The Love Life of the Bullfrog!"

Exemplum docet. Not only does the example teach, but it is about the only thing that does teach. I have heard brilliant speeches which I promptly forgot because there were no examples to make

them stick in my memory.

V. Know far more about your subject
that you can use.

Ida Tarbell, one of America's most distinguished writers, told me that years ago, while in London, she received a cable from S.S. McClure, the founder of McClure's Magazine, asking her to write a two-page article on the Atlantic Cable. Miss Tarbell interviewed the London manager of the Atlantic Cable and got all the information necessary to write her five-hundred word article. But she didn't stop there. She went to the British Museum library and read magazine articles and books about the Atlantic Cable, and the biography of Cyrus West Field, the man who laid the Atlantic Cable. She studied cross sections of cables on display in the British Museum, and then visited a factory on the outskirts of London and saw cables being manufactured. "When I finally wrote those two typewritten pages on the Atlantic Cable," Miss Tarbell said, as she told me the story, "I had enough material to write a small book about it. But that vast amount of material which I had and did not use enabled me to write what I did write with confidence and clarity and interest. It gave me reserve power."

Ida Tarbell had learned through years of experience that she had to earn the right to write over five hundred words about the Atlantic Cable. The same principle goes for speaking. Make yourself something of an authority on your subject. Develop that priceless asset known as reserve power.

VI. Rehearse your talk by conversing
with your friends.

Will Rogers prepared his famous Sunday night radio talks by trying them out as conversation on the people he met during the week. If, for example, he wanted to speak on the gold standard, he would wisecrack about it in conversation during the week. He would then discover which of his jokes went over, which remarks elicited people's interest. That is an infinitely better way to rehearse a talk than to try it out with gestures in

front of a mirror.

VII. Instead of worrying about your delivery,
find ways of improving it.

Much harmful, misleading nonsense has been written about delivery of a speech. The truth is that when you face an audience, you should forget all about voice, breathing, gestures, posture, emphasis. Forget everything except what you are saying. What listeners want, as Hamlet's mother said, is "more matter, with less art." Do what a cat does when trying to catch a mouse. It doesn't look around and say: "I wonder how my tail looks, and I wonder if I am standing right, and how is my facial expression?" Oh, no. That cat is so intent on catching a mouse for dinner that it couldn't stand wrong or look wrong if it tried—and neither can you if you are so vitally interested in your audience and in what you are saying that you forget yourself.

Don't imagine that expressing your ideas and emotions before an audience is something that requires years of technical training such as you have to devote to mastering music or painting. Anybody can make a splendid talk at home when angry. For example, if somebody hauled off and knocked you down this instant, you would get up and make a superb talk. Your gestures, your posture, your facial expression would be perfect because they would be the expressions of genuine anger. And remember, you don't have to learn to express your emotions. You could express your emotions superbly when you were six months old. Ask any mother.

Watch a group of children at play. What fine expression! What perfect emphasis, gestures, posture, communication! Jesus said: "Except ye become as little children, ye cannot enter the kingdom of heaven." Yes, and unless you become as natural and spontaneous and free as little children at play, you cannot enter the realm of good expression.

VIII. Don' t imitate others; be yourself.

I first came to New York to study at the American Academy of Dramatic Arts. I aspired to be an actor.

I had what I thought was a brilliant idea, a shortcut to success. My campaign to achieve excellence was so simple, so foolproof, that I was unable to comprehend why thousands of ambitious people hadn' t already discovered it. It was this: I would study the famous actors of that day—John Drew, E. H. Sothern, Walter Hampden and Otis Skinner. Then I would imitate the best points of each one of them and make myself into a shining, triumphant combination of all of them. How silly! How tragic! I had to waste years of my life imitating other people before it penetrated my thick Missouri skull that I had to be myself, and that I couldn' t possibly be anyone else.

To illustrate what I mean: A number of years ago,

I set out to write the best book on public speaking for business people that had ever been written. I had the same foolish idea about writing this book that I had formerly had about acting: I was going to borrow the ideas of many other writers and put them all in one book—a book that would have everything. So I got scores of books on public

speaking and spent a year incorporating their ideas in my manuscript. But it finally dawned on me once again that I was playing the fool. This hodgepodge of other people' s ideas that I had written was so synthetic, so dull that no business people would ever stumble through it. So I tossed a year' s work into the wastebasket, and started all over again. This time I said to myself: "You' ve got to be Dale Carnegie, with all his faults and limitations. You can' t possibly be anybody else." So I quit trying to be a combination of other people, and rolled up my sleeves and did what I should have done in the first place:

I wrote a textbook on public speaking out of my own experiences and observations and convictions.

Why don' t you profit by my stupid waste of time? Don' t try to imitate others.