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PHONETIC CHARACTERISTICS OF THE OSCAR WINNERS' EMOTIONAL SPEECH (EXPERIMENTAL RESEARCH OF THE ACADEMY AWARDS CEREMONY)

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INTRODUCTION

The annual Oscar award ceremony is an event that almost the entire world pays close attention to. Every year millions of people watch the ceremony on their TVs, holding their breath waiting to find out who wins the awards this year. From the perspective of the award winners, however, this event is even more exciting, as someone wins their Oscar for the first time, someone wins their fifth one, and someone makes history by becoming the first specific kind of person to win a particular award. Oscars are also a big social platform, so a lot of the speech givers use the opportunity to speak about important issues.

The field of study is the study of Phonetics and emotionality, as well as the speeches of Oscar winners.

The relevance of the study is based on the importance of Oscars as a reflection of the world's history and the insufficient amount of research on the influence of various factors on the linguistic peculiarities of speech. Given the fact that the ceremony attracts the attention of 10 to 20 million people from the entire world yearly, it's safe to say that it's a huge medium for message broadcasting that's used in order to talk about acute problems that are happening in the corresponding period of time.

The aim of the work is a comprehensive study of the phonetic characteristics of Oscar winners' emotional speech and the influence of various factors such as gender, age, nationality, race and the global situation on it. Achieving this goal involves the following **tasks**:

- Analysis of the individual phonetic characteristics of Oscar winners' speech.
- Analysis of the background information of Oscar winners.
- Correlation drawing between the former and the latter.

The object of study is the various factors like gender, age, nationality, race and the global situation that influence the phonetic and emotional characteristics of speech.

The subject of study is the speeches given by the winners of Oscars.

Research methods used in this work are the research method which consists of exploration of the phonetic characteristics of the emotional speech given by Oscar winners. Another method is the method of correlation which is researching whether the age, gender, award category or job and the first language of the winners influence the peculiarities of their speech in terms of phonetics and emotionality. One more method is the descriptive method used for the description of the data collected.

The practical significance of the work is that its materials can contribute to the understanding of the influence of different factors on the way that speech is produced in terms of phonetics and emotionality. It can also be used for tracing the development of historical events through the years, as well as the global problems that were acute in certain time periods.

The material for the research is based on the 60 Oscar speeches of the 20th century and 60 speeches of the 21st century and was picked based on the principle of diversity in terms of speech givers' age, first language and the category or job for which the award was received.

The structure of the work consists of an introduction, two chapters with three and four subchapters respectively, summary, list of references and appendices.

I. EMOTIONALITY IN THE CONTEXT OF LINGUISTICS

1.1 Study of phonetics

Language is the primary medium of human communication, and linguistics is the study of language as a whole. As subfields of this subject, monolingual and comparative linguistics are occasionally differentiated. In the first instance, researchers carefully examine each distinct dialect of a single language, classifying them and studying them separately.

Comparing various phrases is a key component of comparative linguistics. Such research may simultaneously seek to identify discrepancies between various dialects as well as commonalities between them. The study of language is carried out via phonetics and related fields, such as lexicology. Semantics is the primary field of study for meaning. [26]

Linguistics studies human language in all of its dimensions. It deals with sophisticated and abstract ideas in certain instances, such as syntax, and the brain processes involved can only be speculated at, not observed or evaluated. Data and patterns may be easier to understand in other fields of linguistics, such as the study of social or regional diversity in language. However, unless we are examining written language, we can only acquire data for linguistic research through analysing spoken language. [42, p.10]

Phonetics is a field or linguistics that studies language's sound design, or its sound and intonation structure. The speaker delivers the notion through the process of language communication, and the listener perceives it through the sound envelope of the language, that is, with the assistance of the language's sound structure. It is difficult to comprehend a language without first learning how to pronounce it correctly. Phonetics is the study and description of all phonetic ways of expressing meaning in language, both from the standpoint of their semantic significance and their articulation and sound. [22, p. 87]

The study of speech sound analysis dates back to at least 500 BCE, to the work of Sanskritic grammarians. However, this time constraint undermines the concept of ongoing interaction with the issue. However, the interest in phonetics has grown and faded according to local conditions, meaning that, for example, the legacy of phonetic studies in the Graeco-Roman period was rather limited, and in Europe in the first millennium CE, virtually any phonetic study was conducted, and if it did, little trace of it has remained. In India, on the other hand, the proficiency of phoneticians such as Pāṇini and Patanjali resulted in work that is similar to closely related research in twentieth-century linguistics. [37, p.105]

Particularly from the seventeenth century CE onwards, the use of phonetic notions in ideas for orthographic changes in various languages led to a diverse sequence of ideas for change, some more workable than others. However, it typically also demonstrated the researchers' own perception of the value of the phonemic idea. The advancement of physiological and acoustic instruments in physics and medicine proved to be advantageous for phonetics, particularly in the nineteenth and later centuries. [45]

In the 1960s and 1970s, linguistics and phonetics saw a slow but steady improvement owing to the work of a group of Oxford scholars who were committed to the field's advancement, notably Christopher Ball. In 1980, a Phonetics Laboratory was established; Anthony Bladon was chosen as its first Director and transferred from the Phonetics Laboratory at the University College of North Wales, Bangor, research funding, supplies, and a research student. The Laboratory, which was first founded in 2008 as a separate department of the University, was one of the parts that went into creating the new Faculty of Linguistics, Philology, and Phonetics. [29, p.6]

Through the years, numerous researches have been made on different matters of interest regarding phonetics. A series of books called “Oxford Introductions to Language Studies”, edited by H.G.Widdowson, features a book called “Phonetics” by Peter Roach. In it, the author describes in detail what Phonetics is as a science,

explains the basic principles and notions studied by it, the physiological aspect of sound-to-speech formation, and much more.

There is a wide diversity of various speech sounds in the world's languages, and we need to understand how these speech sounds are produced. The most important thing to remember is that all of the sounds we use in speaking are created by moving air. Speech is frequently referred to as 'modified breathing' because, with the exception of a few instances, the act of speaking begins with the air inside the speaker's chest leaving from the lungs, via the throat and mouth, and out into the open air.

When we create this airflow without restricting it in any way, the action is simply what we refer to as "breathing out," or a "sigh" if we do it loudly enough to produce sound (which can convey many different meanings). However, when talking, we often alter the airflow using our articulators to create sounds. By doing this, we create syllables, which are composed of a series of vowels and consonants. Syllables may begin with one or more consonants and often end with a vowel. [42]

Each spoken sound is categorized as a vowel or a consonant. Vowels are categorized according to three characteristics: height, backness, and roundedness. All vowels are voiced without any specific impediments or constrictions in the vocal tract, and they are voiced the majority of the time. Height and backness indicate where the tongue is in the mouth when making a certain sound, whereas roundedness characterises the contour of the lips during sound production.

Consonants can be categorized according to three characteristics: position of articulation, method of articulation, and phonation/voicing. Contrary to vowels, blockages in the vocal tract are the main characteristics of consonants. When we pronounce a consonant, we often either completely restrict airflow or at least partially constrict it. [30]

The entire vowel and consonant feature set may be classified into four main categories: major class characteristics, method features, place features, and laryngeal features.

Syllabic, vocalic, approximant, and sonorant are the four primary class characteristics. Physically, these four aspects have little in common, yet they influence the overall type of a phone. Syllabic sounds are those that can be used to form the nucleus of a syllable. These sounds can serve as the "root" of a syllable.

Vocalic sounds are defined as vowels and glides or semi-vowels. Because glides resemble vowels, they need this characteristic to set them apart from other consonants. [31]

The term "approximant feature" refers to a phonetic class that contains a subset of consonants as well as semi-vowels, rhotics, and laterals. Due to poor articulatory accuracy, neither the mandatory closure for stops nor the fricative-like aerodynamic properties needed to form a turbulent airstream are retained by the consonants. The opening of the organs, poor articulation, both, or none of these occurrences alone, contributes to the outflow of non-turbulent airstream. [36]

Any speaking sound that causes a non-turbulent airflow is referred to as "sonorant." The approximant phones are a superset of sonorants. Nasal consonants are also considered sonorants.

The four manner characteristics are continuant, lateral, nasal, and strident. The usage of the articulators to alter airflow as it leaves the lungs is described by these characteristics.

The phones that are continuant include a partial obstruction of the airway, which might be caused by the tongue, a partially closed mouth, or a combination of these. The flow of air must be constant and must occur throughout time. Every vowel, glide, liquid, and fricative is continuant.

Lateral sounds are those produced by air moving along the sides of the tongue (instead of over the top of it). Fricatives and lateral approximants are lateral. The sounds that allow air to flow via the nasal cavity are known as nasal sounds.

Strident sounds are distinguished by high-frequency noise. All affricates are strident, as are fricatives at the following articulation points: labiodental, alveolar, palato-alveolar, retroflex, and uvular.

There are various location characteristics, some of which are dependent. Place characteristics explain where the major articular is positioned in the mouth to make a specific sound. Labial, round, coronal, anterior, dispersed, dorsal, high, low, back, pharyngeal, advanced tongue root are the location characteristics.

Certain characteristics are indented to denote dependent features. A dependent feature, such as round, can be given a specification only if its parent feature has one.

The phones that must be produced with the lips are called labial phones, and they are articulated at the labial and labiodental points described in the last paragraph. Additionally, because they may have a round definition, glides and vowels are regarded as labial. A phone must first be labial in order to be spherical. The lips must be shaped like an O to produce round sounds. The front of the tongue must be articulated to produce coronal sounds. Distributed and anterior are two dependent characteristics of the coronal. The term "anterior phone" refers to a phone made with the tongue's tip at the front of the mouth. Distributed phones are those with a broad spread of the tongue (the articulation is made with the blade of the tongue).

Dorsal sounds are those produced by articulating the tongue's rear half. Dorsal has three dependent features: high, low, and rear, which all pertain to the physical placement of the tongue in the mouth. The high characteristic indicates that the tongue body is elevated and determines the height of the tongue body in the mouth. Similar to the high feature, the low feature describes the height of the tongue body in the mouth and denotes a sunken tongue. The rear specification describes the

horizontal position of the tongue body in the mouth during sound generation, in contrast to high and low.

In languages where there is a tenseness contrast of vowels, vowels can have a pharyngeal specification. Advanced tongue root is a dependent characteristic of the pharyngeal. The advanced tongue root characteristic shows if the tongue's root has been advanced, however what it truly gives is a distinction between tensed and untensed vowels.

The term "laryngeal" denotes the characteristics having to do with how the larynx is used to produce sound. Three laryngeal characteristics exist: voiced, aspirated, and glottalized.

The voiced phones are those in which the vocal folds vibrate. Aspirated phones have a greater airflow outward. Aspiration is used for all voiceless fricatives as well as the voiced glottal fricative. Vowels can aspirate when spoken in a "breathy voice," and stops can aspirate when a voiceless stop occurs at the beginning of a stressed syllable. Glottalization occurs on the glottal stop and the implosive consonants. The implosive consonants are created simultaneously by pulmonic ingressive and egressive airflows.

These traits are all distinct combinations, and each one correlates to a single speech sound. This implies that we can provide a feature matrix containing the essential details to identify the sound in question. [31]

The airstream process explains how the vocal tract moves air to make sound. This process can be:

- pulmonic: air is forced up the airway from the lungs and out the mouth or nose;
- glottalic egressive, commonly known as "ejective," which requires raising the glottis to compress the air column;
- glottalic ingressive: also referred to as "implosive," this process expands the air column rather than contracting it, the opposite of glottalic egressive;

- lingual ingressive: also known as "clicks," this type of sound is produced by lowering the tongue while allowing air in the mouth to rarefy. [30]

In an article called “Formation of phonetic skills in students of non-linguistic specialties” by I.V.Stohnii, which was published in the collection of scientific works "Scientific Bulletin of the National Academy of Statistics, Accounting and Auditing (NASAA)", the author talks about the methods and principles of learning and teaching when it comes to students whose field of studies isn’t connected to languages. She also talks about the complications that can arise while studying sound systems of languages.

The compilation of alphabets and orthographies for unwritten languages, the modification of existing alphabets and orthographies, work on enhancing diction, and educating deaf-mutes are all highly dependent on the knowledge of phonetics. Different approaches can be taken to studying the language's sound system:

1. Research on how a given language's sounds are articulated and perceived (physiological phonetics).

2. Examining how speech sounds affect how thoughts are expressed and how they distinguish between different words' meanings (phonology).

3. Evaluation of the physical characteristics of speech sounds and description (acoustic phonetics).

4. Research on how the phonetic structure of the language has changed during the course of its historical history (historical phonetics).

5. Research of phonetic phenomena applying the experimental research methodology (experimental phonetics). [22, p.87]

Another essential field of interest for the linguists in terms of phonetics is the study of accents. Although there has only lately been a reliable and objective method of measuring degrees of difference, linguists are able to officially and accurately define, transcribe, and classify the differences and similarities across accents. Saying

that two varieties are similar is one thing, but determining how similar they are is quite a different one. On the other hand, historical linguistics has recently placed a strong emphasis on the development of quantitative methods for comparing and classifying languages. However, these methods have typically been used to address issues with language family membership at rather high levels in the family tree, rather than at the level of specific accents.

For centuries, different English dialects have been described and compared, but up until recently, the majority of comparative dialectological research has concentrated on how the dialects differ, whether this involves comparing phonemic systems, phonotactic restrictions, allophony patterns, lexical incidence, or sociolinguistic and situational preferences. [45, p.140]

All higher cognitive linguistic structures that make up a language's whole system are built upon its phonemic system. At the phonological level, this information includes not only the list of phonemic units but also the rules governing the combination of phonemes into morphemes, the sequential probabilities operating in phoneme strings, the correspondence rules linking acoustic cues with phonemic categories, phonemic categories with articulation, and articulation with phonemic categories. [33]

Phoneme sequences that are conceivable in a language are defined by phonotactic restrictions. The area of phonology known as phonotactics deals with a language's limitations on the permitted phoneme combinations (contrastive sound segments). It is primarily concerned with the freedoms and limitations that languages permit in terms of syllable structure, sound sequences within a syllable, or the components of a syllable. The phonotactic restrictions differ between languages. According to Riitta Välimaa-Blum, the allowed and prohibited sequences in the language are indicated by the positive and negative phonotactic restrictions, respectively. The permitted combinations include both sequences that are likely to happen and those that really do. Now, the issue of phonotactic restrictions in

cognitive phonology in general and those of the negative ones in particular comes into consideration. [47]

The collection of distinguishing traits was established using two different approaches. The predictability of a form element on the basis of another element, or "allophony," is viewed as "negative evidence," whereas lexical contrast based on a formal difference is considered "positive evidence" for the phonological status of a form element. Default and redundancy rules are used to collect predictable and redundant information instead of storing it in the phonological, underlying representation. [32, p.1111]

Lexical co-occurrence is an essential indicator of word connection. To assess predicted co-occurrence counts, existing techniques mainly depend on global unigram frequencies. There are various co-occurrence methods for word association since lexical co-occurrence is a significant marker of word association. A lexical co-occurrence may refer to a pair of words that appear together in many different documents, or it could refer to a pair of words that, while appearing together in fewer documents overall, do so near to one another. [28, p.1059]

Language and accent have a significant impact on the establishment of social groupings. Because communication is primarily a social activity, the social element of language is an important method of identifying similarities and variances in language usage. People's shared views and preferences are mirrored in their language use, which may be seen through numerous linguistic elements like memes, style, and word choices. The social factor is also evident in sentiment expression, particularly on social media. Many factors on social media platforms encourage the adoption of comparable phrases among social groups. [39, p.99]

As a result, we can see that phonetics is an integral branch of linguistics which has been a subject of scholars’ interest for many centuries. Despite the infinite amount of works dedicated to various problems related to phonetics, the assumption that the field has already been studied up and down is simply erroneous since there

are still many matters that haven’t been researched at all or don’t have enough scientific data, with new ones appearing every day as languages aren’t static and keep evolving, creating new questions for scientists to find answers to.

1.2 Emotional speech as a constituent of Phonetics

Emotional language is a communication style that aims to disseminate emotionally coloured judgements about a specific piece of reality. A person's stance towards things and occurrences in the surrounding environment is expressed through emotions. It has an ambiguous impact on communication because, on the one hand, it allows the emotional component of the human being to be released, but on the other hand, it creates significant difficulties because an excess of emotional means in communication can provoke a personal conflict and, as a result, lead to a loss of productive interaction. [10, p.159]

Although the emotional and emotive vocabulary of various Indo-European and non-Indo-European languages has been studied and is still being studied quite actively, it is still a hot topic in linguistic debates and falls into the category of concepts that are deemed to have not been sufficiently studied and lack a common interpretation and terminological expression. Emotiogenic knowledge is a body of information about feelings that can be used as a reflection tool, a way to learn more about the world, or even as the subject of reflection. Not only is the semantic quality of emotiogenic information linked to human feelings, but it is also shaped by them. [19, p.177]

Explanatory dictionaries have a significant number of emotions documented. However, psychologists differentiate between essential or basic emotions, the number of which fluctuates between schools of thought. It is widely recognised that feelings can be classified based on their axiological sign (positive or negative) and modality. (joy, interest, sadness, etc.). Emotions can be expressed in two ways: verbally (via words) and nonverbally. (facial expressions, gestures, pantomime, etc.). The semantics of linguistic tools used for verbalization represent emotional assessments of reality. They are coded in the form of components that create the emotionality of the word - the capacity to replicate the experience of verbal expression of certain emotional attitudes of subjects to what this word-image conveys in the proper typed circumstances.

Scholars speculate that there may be a link between the presence of a particular sound in a word and its meaning, eliciting a particular meaning in speakers' thoughts and generating symbolic meanings for sounds in general, including speaking sounds. Emotions can be expressed syntactically through the use of exclamatory, interrogative, elliptical, reversed phrases, and interjectional components. Sometimes the same expressive element can represent multiple emotional states, making it more difficult to mediate emotions in speech. [13, p.1]

However, verbal emotional speech communicates more than just the syntactic and semantic meaning of words. To transmit and decipher the complete spoken message, both the speaker and the audience use a variety of signals known as "prosodies." Prosodic cues serve a linguistic purpose by structuring discourse and dialogue, indicating focus, and conveying information about the speaker's gender, age, and physical condition as well as their opinions, feelings, and attitudes towards the subject at hand, their dialogue partner, or the context. [38, p.1]

While some scholars believe that only genuine emotional expressions captured in real life, such as those made during a sporting event or a mishap, when a person responds totally casually and honestly should be studied, others suggest that it is possible to analyse the prosody of the emotions portrayed by actors since even a professional actor can’t avoid stereotypical features that are common in most people who experience one or more emotions in real life.

While listeners can typically grasp the intended emotions with a fair amount of speed, the mistake rate is also high, in part because it has been found that some emotions are more easily grasped by listeners than others. The easiest vocal emotions to recognise are those of rage and sorrow, while moderate recognition is given to fear and happiness, and the least recognition is given to disgust. Prosodic perception influences the understanding of an emotional state because prosody is always coordinated with facial movements. Variations in voice rely on the speaker's chosen speaking technique. The same voice alteration helps the speaker achieve various

communicative goals, and vice versa, multiple voice modulations can use the same rhetorical strategy because voice modulations are multifunctional by nature.

It is important to keep in mind that affective or emotional prosody can be seen in both verbal and non-verbal parts of speech that enable for and support the understanding of emotional content. It consists of a distinctive vocal tone that is expressed through variations in pitch, loudness, timbre, tempo, and stops. It can operate independently of semantic data and in conjunction with vocal material. The precision of perception varies on the sort of emotion being expressed, but emotional prosody in speech can be identified or interpreted somewhat less accurately than facial expressions. [12, p.349]

Pitch and temporal traits typically play the largest role in creating a prosodic portrait of the character. The expression of emotions like excitement, dissatisfaction, hesitation, surprise, regret, disappointment, indignation, admiration, approval, irritation, mockery, delight, irony, provocativeness, and playfulness is characterised by a certain combination of prosodic components, with positive emotions typically lacking more obvious prosodic characteristics than negative ones. The most striking prosodic differences can be found in ironic, humorous speech as well as in expressions of outrage, exhilaration, and mocking. [7, p.149]

Using different techniques of speech in terms of pitch, speed, intonation and emotion can be beneficial in various fields. For example, the discursive strategy of "creating a group identity" is implemented through the slow speaking rate, raised elevated pitch, and alternation of ascending and dropping last tones. The declarative speech act's illocutionary power is indicated by the slow speech rate and substantial segmentation of the speech flow into syntagms. There are instances where prosodic design serves as the sole predictor of indirect illocution because verbal formal-structural markers of illocutionary power are absent. [4, p.168]

Alternation of falling and rising kinetic tones; varying the tempo and volume; a significant degree of division of the speech stream into intonation groups; parallelism

of the rhythmic structure of intonation groups and their intonation models; varying the timbre of the speakers' voice; emphatic selection by prosodic means of intensifying adverbs are all most common means of prosodic layout for video presentations to ensure successful communication. [4, p.173]

When the speaker can’t find words, the gaps are filled with emotive gestures that traditionally capture the emotionality of the situation. The speaker's observation of cooperative maxims is indicated by their slow speech, which also identifies direct acts of assertiveness with the illocutionary forces of description, categorization, statements, definitions, etc. [4, p.168]

The opening of the speech, with its slow tempo and high-pitched emotional exclamations, is a sign of politeness in establishing relations as well as expressive illocution, fulfilling the primary requirement for the success of expressives—the condition of the speaker's honesty. At the same time, a slowed speech rate and a declining high terminal tone can be used to gauge emotive illocution and courtesy of reconciliation. Additionally, a mixture of ascending and declining kinetic tones with alternately moderate and accelerated cadence and moderate and increased loudness is one of the indicators of politeness in relationship building. [4, p.168]

The challenges of the contemporary world necessitate new methods to management that reject competing leadership ideals in favour of engagement and impact, the efficacy and constructiveness of which is established by emotional intelligence. Interaction success is defined by the character of connections formed during interactions, which is determined by emotional intelligence. The capacity to take into account feelings and the details surrounding them and use them to strengthen your reasoning process is known as emotional intelligence. Four abilities make up emotional intelligence: the ability to perceive emotions, support thought processes, use emotions, understand emotions, and manage emotions. These four abilities serve as the basis for human competencies in relation to emotional experiences and manifestations, both one's own and those of others. These qualities have become essential for efficient leadership in the modern world. [6, p.52-53]

Speaking in front of an audience is meant to reduce nervousness and boost confidence. Learning how to face our fears while speaking in front of an audience can help us in other circumstances as well. Then, we discover how to prepare a useful piece of knowledge. The amplifier is the primary focus of good speakers. Giving demonstrations that are deliberate, well-planned, understandable, and interesting must be a top priority. We will benefit from having the ability to produce communications that adhere to the standards in both work and private contexts. Although many individuals have excellent ideas, not everyone is adept at explaining them to others. When we talk in front of an audience, we learn how to present our information in the most effective way possible. [44]

A verbal explanation of an emotional condition conveyed in direct speaking is referred to as expression. For its explication, the unit of vocal expression is an expression officially equivalent to a phrase generated by a person in a certain emotional state. Expression, which appears as an amplification of the expressiveness of what is conveyed and heightens the statement's effect, is founded on a complex of mental, social, and language factors. Its ability to communicate the content more clearly and to impart the intensity of the content is revealed by the fact that it is recognised as an emotionality-driven by-product and an integral part of the semantic structure.

Features of articulation and tone are used as phonetic methods of conveying feelings. The difference between speakers and viewers of intonation constructions with modal meaning serves as evidence for their presence. The primary sources of information about the affective nature of words can be regarded as fiction and motion pictures. [9, p.182]

Contrary to a popular misconception, emotionality is a trait shared by both males and women. The qualitative and formal signs of gender differentiation in the emotional realm include the production of particular emotions and in the use of distinctive speech techniques for objectifying them respectfully. The choice of

expressive linguistic tools and their degree of use make a difference. Men use stylistic methods to elicit emotions, whereas women use them to communicate them.

Nonverbal communication, which frequently precedes verbal contact, often reflects specific gender traits. A social product known as nonverbal speech is linked to gender defined male or female behaviour. A grin is one example of non-verbal communication and is favoured by people who identify as feminine. Maintaining eye contact is another trait that more women use than males. Powerful, aggressive, strong, and determined movements are what define men. For instance, a guy will raise his fist to threaten and his middle finger to demonstrate disdain. [8, p. 85]

Emotional contrast studies have revealed that different cultures treat emotions differently, endowing the manifestations of individual emotions with a social connotation, which affects education and socialisation and, as a result, perception of the world, social organization, and the embodiment of certain elements in the structure of the meaning of emotional vocabulary. Nonverbal emotional expression through facial expressions, mannerisms, and behaviour is not ubiquitous, but rather relies on societal development, which serves as a cultural standard that defines an appropriate situation. As a result, society sets a set of rules that govern how a person expresses acceptable feelings in a given situation while concealing undesirable emotions. [16, p. 82]

However, in cinema, emotional characteristics do not always coincide with the characteristics of the country to which the motion picture pertains. Thus, for example, contrary to the stereotype of the British as a people who are reserved in the expression of their feelings, the language of the British cinema is characterised by emotionality and expressiveness. [1, p. 19]

In the film industry, usage of emotions plays a vital role for several major reasons. One of the primary reasons people watch movies is to feel. Both intrinsic (pleasurable in and of themselves) and extrinsic (sensations that result in social

interaction, positive meta-emotions, or other useful outcomes) factors contribute to the viewers' enjoyment of the motion picture.

For audiences to follow the story, audiences need narrative knowledge that emotions provide. In everyday life, our emotions direct our focus to important environmental details; in film, the emotions evoked serve a similar purpose, frequently directing our focus to details that the movie establishes as crucial to comprehending the story. Additionally, emotions help the movie's narrator develop characters' affections and antipathies. Finally, viewer preferences for one story outcome over another are influenced by emotions. Storytellers both arouse and rely on narrative feelings like curiosity, tension, and expectation. In conclusion, the feelings of the viewer contribute to their understanding and perception of the story.

The viewer's perception of a story is coloured by emotions and affects, which give it qualities like vibrancy, enchantment, excitement, revulsion, tension, fascination, sadness, and happiness. A physical reaction to an emotion or affect may include crying, laughing, squirming in one's position, or having an accelerated pulse. A narrative movie is not just a cerebral or cognitive activity; it is also an affective and emotional experience, which is made possible by emotions.

All of the cerebral processes that go along with watching a motion picture as a perceptive experience are closely related to emotions. Ideas are affected by feelings and emotions. Emotions and affects play a part in the formation of both societal memory and personal memory because they make ideas and pictures salient and unforgettable.

Emotions can also be employed rhetorically. People frequently rely on their emotions to provide direction when making assessments and choices. The immediate purpose of feeling and affect is to transform watching movies into an engaging experience rather than simply a cerebral endeavour. Such encounters might become ingrained in viewers' minds over time and turn into models for thinking and acting. [41, p.5-7]

An experiment dedicated to the research of the difference between real and acted emotional speech conducted in 2006 by Tilburg University showed that, depending on whether they read positive or negative phrases, subjects in the actual emotion condition felt either positively or negatively, while those in the acted emotion condition felt neutral afterward. In a subsequent perception study, it was discovered that acted emotions, particularly unpleasant ones, were more powerfully felt than actual emotions. This raises concerns regarding the value of using actors for researching genuine emotions because it indicates that they may overact and that they do not truly experience the emotion that is being acted. [49]

Another research, dedicated to the correlation between age and emotional understanding, found that it's important for adults to keep their capacity for emotional understanding as they age. However, neuropsychological data indicates that senior people may have emotional processing issues. There is no proof that getting older makes it easier to comprehend emotions because you have more experience reading emotional signals. The ability to recognise sad and furious facial emotions as well as the ability to infer mental states from images of eyes show some signs of age-related deficits. This could indicate a particular impairment in how older people perceive certain elements of facial emotion. [40]

In the hands of populists, emotional speech can be a powerful weapon, as they can use religion to appeal to the complicated and deep emotions that their particular constituencies have about religion and cultural identification. Vertical rage is most frequently directed at elites, whom populists may accuse of betraying or assaulting "the people" and their faith or religious or civilised identity. Similarly, populists may incite or capitalise on pre-existing religious intolerance, as well as positive emotions like respect for one's own religious heritage or identity and worry that it might be lost. In these ways, religion turns into a helpful instrument for populists, particularly when it is used to provoke or abuse public emotions that, in turn, lead to a demand for populist solutions. [50]

To conclude, emotional speech is a multifaceted issue, with different aspects that affect it each in its own significant way. From a superficial point of view it may seem that emotional speech is just the change of voice, which is often accompanied by corresponding facial expressions and gestures, however, looking closer, we can see that it goes much deeper than that. Cultural and national background, age, gender, religion, they all affect the way that emotions are produced and percepted. It is worth noting that emotional speech is a matter that combines two sciences - linguistics and psychology, and it is not possible to regard it from just one study's perspective in order to receive profound results.

1.3 Methodology of research

The methodology of this research is built in order to achieve the most accurate results possible. First of all, the material selected for the analysis is diverse in terms of age, national and cultural background, as well as award and job categories. Because of the fact that early awards ceremonies weren't broadcasted, the selection of the material was based on its availability.

Second of all, the material is divided into four chapters: two of them are dedicated to male and female winners of the 20th century, and the other two are dedicated to respective winners of the 21st century. The gender division method was chosen based on the fact that the Oscar award categories are divided that way; the division by the centuries was chosen in order to determine whether there are any patterns in the changes of phonetic characteristics of Oscar winners' emotional speech on the chronological level. After the material for the research is chosen, it is analysed for its peculiarities.

The main characteristics that are analysed are:

- **Tempo** – whether the analysed speech is *fast*, *moderate* or *slow*, and whether the speaker *accelerates*, *decelerates*, does *both* or *doesn't change* the tempo.
- **Perceived loudness** – whether the analysed speech is *quiet*, *moderate* or *loud*, and whether the speaker increases its loudness (*crescendo*), decreases it (*diminuendo*), does *both*, or speaks at the *same level* of loudness. In cases of varied levels of loudness the **prominence** is also analysed to determine whether it's done with sharp contrast (*staccato*) or soft (*legato*).
- **Pitch range** – whether the analysed speech is *high*, *low* or in the *middle*, and whether the pitch variety is *wide*, *narrow* or *monotone*. In cases of varied pitch variation its **sharpness** is also analysed to determine whether it's done with sharp contrast (*spiky*) or soft (*glissando*).
- **Rhythmicality** – whether the speaker's regularity of stress is *rhythmic* or *arhythmic*.

- **Tension** – whether the analysed speech is *slurred*, *lax*, *tense*, *precise* or has *tension changes*.
- **Pauses** – whether the speaker uses *silent* pauses, *voiced* pauses or *both*. The length of pauses is also analysed to determine whether they are *brief*, *unit*, *double*, *treble*, or if there are pauses of *different length*. [43, p.4]

Those characteristics, in different combinations, allow us to determine the emotional state of the speaker, making up four main speech patterns: anxious, tense, relaxed and confident. The former two have some similar characteristics, and show that the speaker is under stress, whether it is caused by the anxiety of being on stage or the importance of the message that they are trying to deliver through their speech. Contrary to that, the latter two patterns, also having similar characteristics, show that the speaker is having a good time and is enjoying the moment.

Of course, each speaker is different and has their own speech manner, and those characteristics don't correspond to just one speech pattern. For example, it can't be said that the speaker is anxious just because they frequently change their speech's tempo or voice their pauses. However, characteristics like this one, as well as wide pitch and loudness variations do indicate a higher level of emotionality, as opposed to, for example, monotone speech. The usage of voiced pauses and sharp pitch and volume contrasts typically indicate the anxious emotional speech pattern, but not necessarily. The level of tension is an important element, however, it can't be regarded on its own as it may change as the speech progresses. For example, the tension may be slurred at the beginning if the speaker wasn't expecting to receive an award, thus being a short instance, and become lax when the speaker regains their composure. This is why the characteristics need to be regarded in a combination that they appear in order to accurately determine the emotional state.

To accurately determine the individual characteristics of speech, I used Speech Analyzer by SIL International and Cubase AI 10 by Steinberg. The former allowed me to research the loudness and pitch changes, as well as pause lengths. The latter I

used to determine tempo and rhythmic changes, as well as clean the samples from background noises such as audience clapping.

After each speech is analysed individually and the speech pattern for each speaker is determined, the background information about speech givers is collected. This data includes: gender, age, category of the received award or job (including cases where the receiver (the speaker in fact) is not the actual recipient, or where the award is honorary), as well as the first language of speech giver. The latter is included since the speeches are normally given in English, meaning that there could potentially be similar patterns between the individuals for whom English is not their first language. Another aspect that is researched is the subject of the speech and, in cases where the award is connected to a motion picture, the subject of the respective film, as this can have an integral influence on which emotional speech pattern the speaker would implement.

After all of the background information is collected, it is then compared to the speech patterns of the respective speech givers. In order to provide a better understanding for the research, each subchapter's, as well as the conclusion's analysis results are accompanied by respective charts that show the data found during the research visually. These charts can be found in the APPENDICES part of the paper.

II. PHONETIC CHARACTERISTICS OF THE OSCAR WINNERS' EMOTIONAL SPEECH

The Oscars, usually referred to as the Academy Awards, are prizes given to filmmakers for outstanding artistic and technical achievement. The Academy of Motion Picture Arts and Sciences (AMPAS) bestows them yearly in appreciation of outstanding contributions to film as judged by the Academy's voting membership. Many people consider the Academy Awards to be the most prestigious and important honours in the American and international entertainment industries. The Oscar statuette has an Art Deco-styled depiction of a knight.

Typically held in February or March, a live, televised Hollywood ceremony presents the major award categories. It is the world's first and oldest entertainment awards show. The first Academy Awards ceremony took place in 1929, the second in 1930 was the first to be aired on radio, and the first to be broadcast on television was held in 1953.

2.1 Phonetic characteristics of the male Oscar winners' emotional speech in the 20th century

The 20th century saw the beginning of the art of cinematography. It created the foundation for what we can nowadays see on the screens of our TVs, laptops, phones and, most importantly, at the cinemas. This long era went through five generations of film industry representatives, a lot of whom left such significant footprints on the history of cinema that their works are discussed even many decades after they were released.

It also saw The Golden Age of Hollywood, which is a time period between the early 1930s through the late 1940s when Hollywood was at the peak of its popularity and reigned the film industry in terms of both critical and commercial success. With the introduction of sound pictures, Hollywood had its Golden Age, which saw increased profitability due to the increasing usage of movie theatres.

People from all over the world went to Hollywood at this time to pursue careers as actors or actresses. This period is regarded as being extremely successful in terms of filmmaking because of the vast number of high-quality films that were produced each year as a consequence of the inflow.

In this subchapter, the age of Oscar speech givers is **between 29** and **75**. The youngest is *Isaac Hayes*, an American singer, actor, songwriter, and composer who won an Oscar in the category of **Music (Song--Original for the Picture)** for the film *Shaft* in 1971. The oldest is *Henry Fonda*, an American actor who received an **Honorary** award for his achievements in 1980. This subchapter features speeches given by winners of the following jobs and categories: **Actor in a leading role**, **Actor in a supporting role**, **Cinematography**, **Music**, **Producer – Best Picture**, **Honorary Award**, **Director** in the category of a **Short Animated Film**, **Director** in the category of **Best Picture** and **Director** in the category of **Foreign Language Film**. The subchapter features 18 speeches of winners whose first language is **English** and 12 speeches of winners whose first languages include **Spanish, Cantonese, Dutch, Khmer, Czech, French, Ukrainian, Croatian, Swedish** and **Italian**.

In terms of tempo, about equal amount of speeches were **fast** and **slow**, while only four of them – by cinematographer *Vittorio Storaro*, actor *Alec Guinness*, who received an honorary award, producer *Ronald L. Schwary* and musician *Lionel Richie* – were of **moderate** tempo. The majority of speech givers **accelerated** their speech tempos, while six speech givers, including *Storaro*, actors *John Wayne* and *Gene Hackman*, directors *Steven Spielberg* and *Roberto Benigni*, as well as musician *Stevie Wonder*, **decelerated** their tempos.

Most of the speeches started off with a **low** level of loudness, with a slightly smaller amount of them being **quiet** and only *Schwary's* and *Guinness's* speeches were at a **moderate** level. *Schwary* eventually **decreased** it. The majority of those whose speeches were **loud** at the beginning **decreased** the level of loudness towards

the end, with only four of them, including *Storaro*, actors *Al Pacino* and *Haing S. Ngor*, as well as director *Roberto Benigni*, **increasing** it. On the contrary, the majority of those whose speeches were **quiet** at the beginning **increased** the level of loudness towards the end, with only actors *Daniel Day-Lewis* and *Ben Kingsley* **decreasing** it. In terms of loudness contrast, about an equal number of speakers used **staccato** and **legato** techniques.

An equal number of winners started off their speech at **low** and **high** pitch. Six of them, including actor *Anthony Quinn*, musicians *Isaac Hayes* and *Lionel Richie*, producer *Branko Lustig*, cinematographer *Sven Nykvist* and honorary award receiver Canadian Minister of Communications *Marcel Masse*, had **no pitch changes**, while an equal number of speech givers had **narrow** and **wide** pitch varieties. The majority of the speakers used the **glissando** technique for pitch contrasts.

The regularity of stress in the vast majority of cases was **rhythmic**, with only six of them, including actors *Frank Sinatra*, *Gene Hackman*, *Ben Kingsley*, *Haing S. Ngor* and *Al Pacino*, as well as director *Roberto Benigni*, being **arhythmic**.

In terms of tension, in the majority of cases it was **precise**, while seven of speeches had the **tense** one and six of them had the **slurred** one, with only five cases, including cinematographer *James Wong Howe*, actors *Walter Matthau*, *Jack Nicholson* and Jack Palance (who is also known under his real name Volodymyr Palahniuk), as well as *Marcel Masse*, being **lax**.

Most of the speech givers used both **silent** and **voiced** pauses, with **unit** and **double** ones being the most commonly used pause lengths. **Silent** pauses were used in all speeches except for the one given by actor *Frank Sinatra*. **Brief** pauses were only used by *Vittorio Storaro*, *James Wong Howe*, *Jack Palance* and *Roberto Benigni*, and only *Henry Fonda* used **treble** pauses in a few instances.

As a result of the analysis of the speeches in this subchapter I was able to determine that seven speeches correspond to the **anxious** emotional speech pattern,

including actors *Frank Sinatra*, *Gene Hackman*, *Haing S. Ngor*, *Daniel Day-Lewis* and *Al Pacino*, musician *Lionel Richie* and director *Roberto Benigni*.

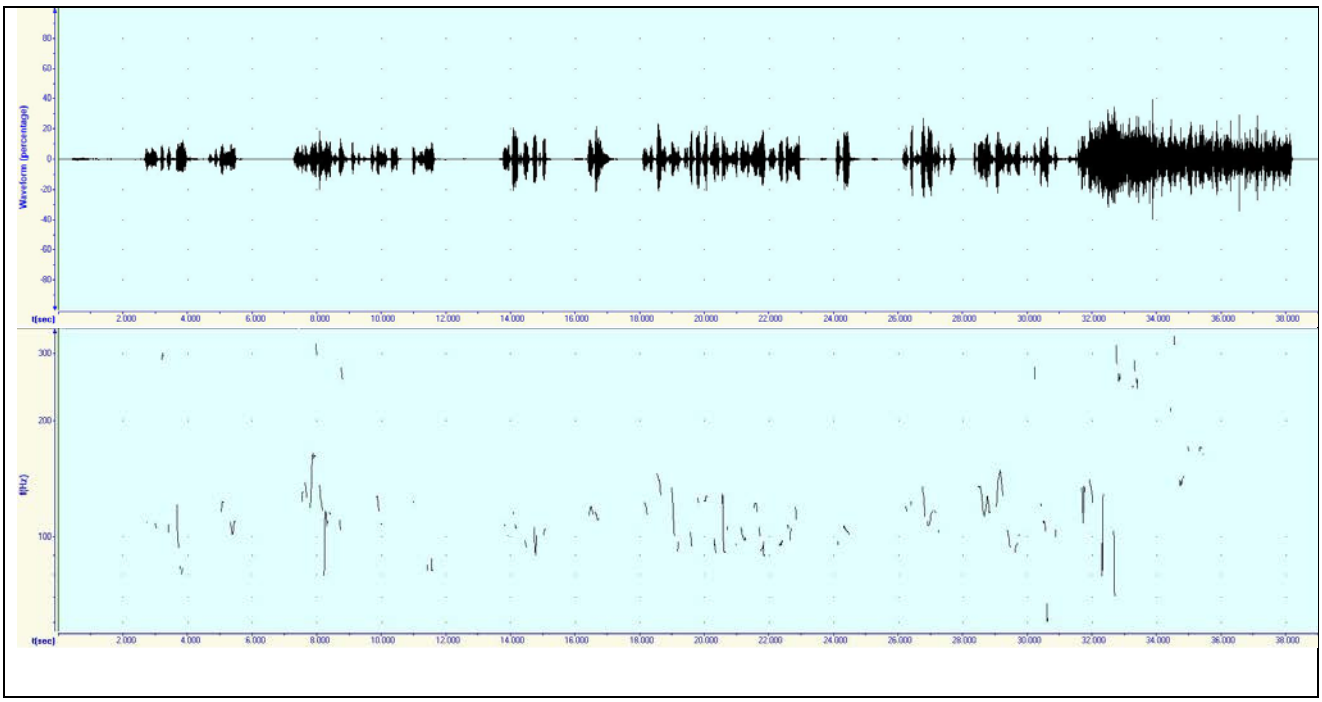
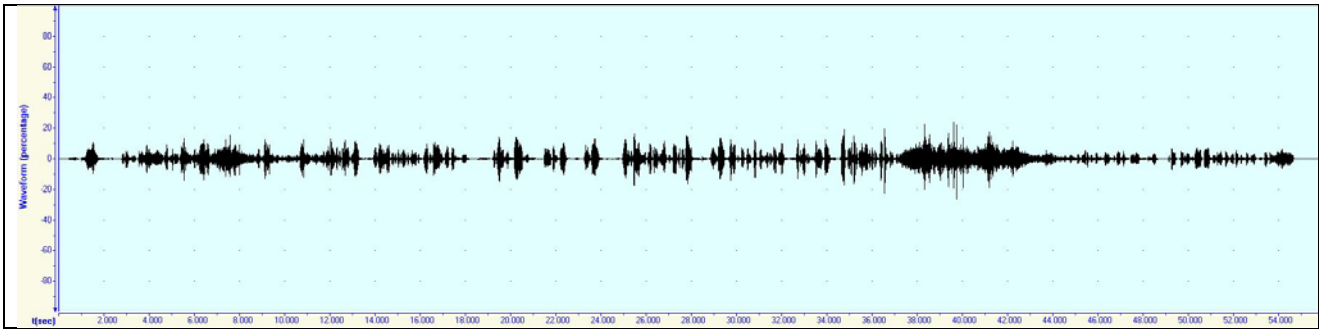


Figure 1. Spectrogram and intonogram of a speech corresponding to the anxious pattern. Speech sample: Frank Sinatra [83]

Five speeches correspond to the **relaxed** emotional speech pattern, including cinematographer *James Wong Howe*, actors *Walter Matthau*, *Jack Nicholson* and *Jack Palance*, and Canadian Minister of Communications *Marcel Masse*.



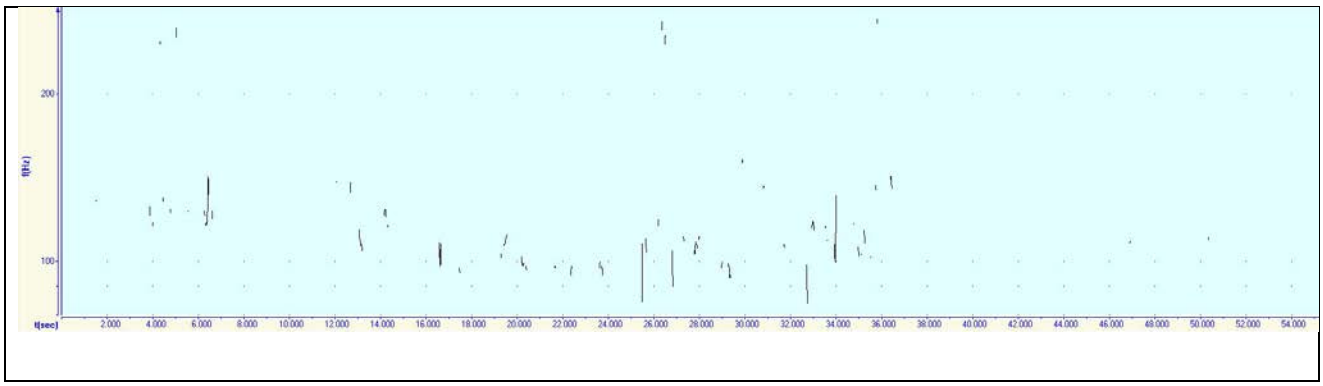


Figure 2. Spectrogram and intonogram of a speech corresponding to the relaxed pattern. Speech sample: Jack Nicholson [100]

Eleven speeches correspond to the **tense** emotional speech pattern, including actors *Humphrey Bogart*, *Anthony Quinn*, *John Wayne*, *Ben Kingsley* and *Henry Fonda*, musicians *Isaac Hayes* and *Stevie Wonder*, directors *Co Hoedeman* and *Steven Spielberg*, and producers *Gerald R. M*olen and *Branko Lustig*.

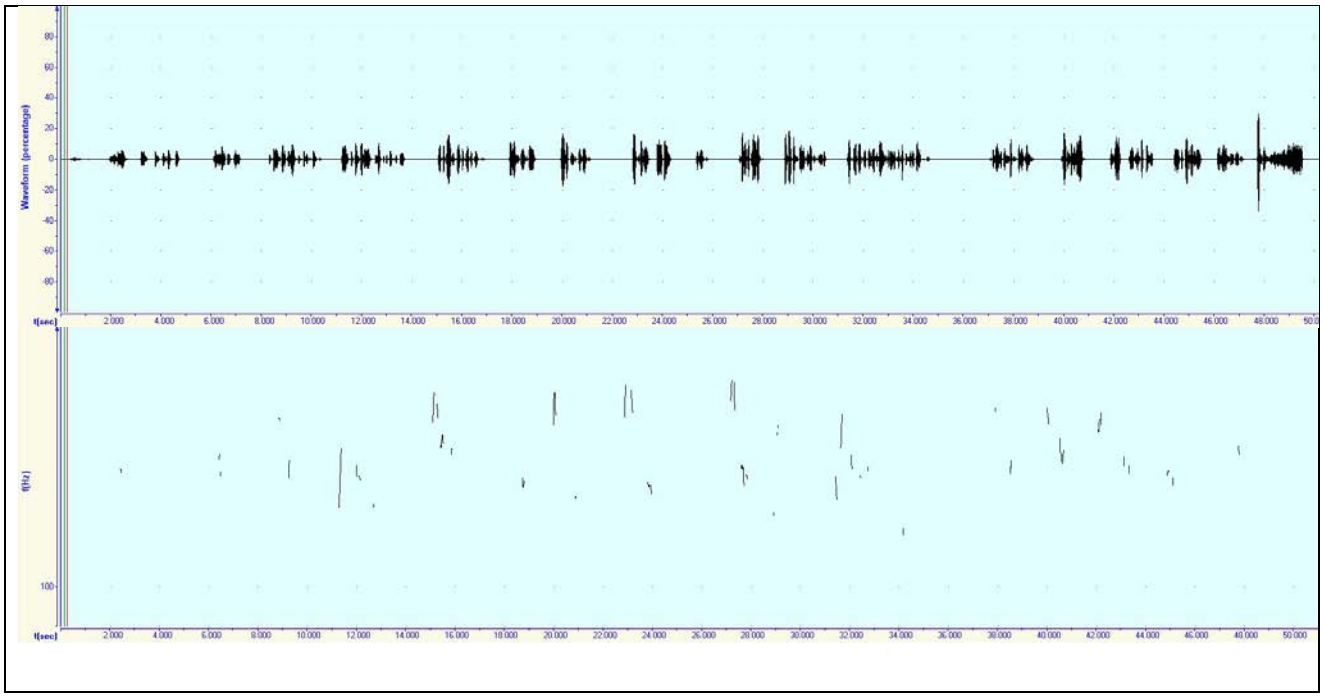


Figure 3. Spectrogram and intonogram of a speech corresponding to the tense pattern. Speech sample: Branko Lustig [146]

Finally, seven speeches correspond to the **confident** emotional speech pattern, including cinematographers *Sven Nykvist* and *Vittorio Storaro*, actors *José Ferrer*, *Alec Guinness* and *Jeremy Irons*, producer *Ronald L. Schwary* and director *Miloš Forman*.

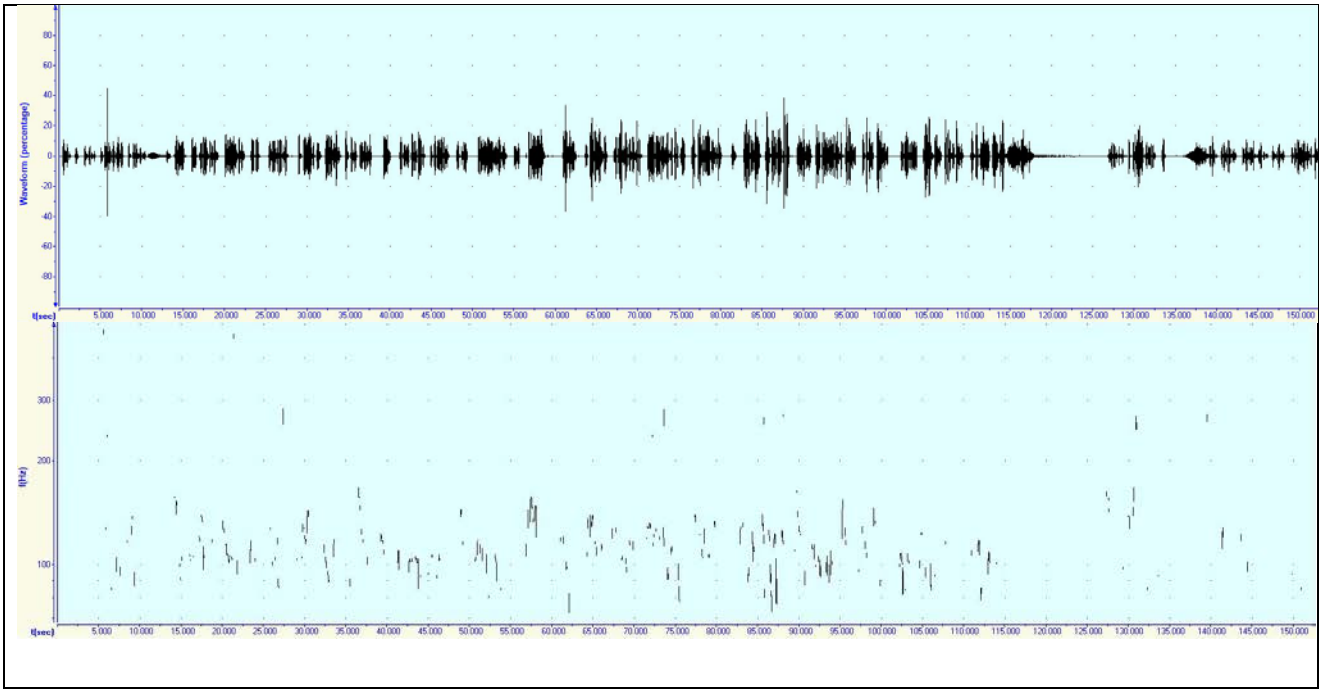


Figure 4. Spectrogram and intonogram of a speech corresponding to the confident pattern. Speech sample: Alec Guinness [52]

The first category in the background information is age. Ten speech givers fell into the range of **20-40 years old**, including *Isaac Hayes* (29), *Daniel Day-Lewis* (32), *Stevie Wonder* (34), *Lionel Richie* and *Ronald L. Schwary*, both of whom were 36 years old at the time, *Co Hoedeman* (37), *José Ferrer*, *Frank Sinatra* and *Jack Nicholson*, all of whom gave their speeches at the age of 38, and *Ben Kingsley* (39).

Fourteen of the speech givers fell into the range of **40-60 years old**, including *Anthony Quinn* and *Gene Hackman*, who were 41 years old, *Jeremy Irons* (42), *Haing S. Ngor* (44), *Roberto Benigni* and *Walter Matthau* (both 46), *Vittorio Storaro* and *Steven Spielberg* (both 47), *Humphrey Bogart*, *Miloš Forman*, *Marcel Masse* and *Al Pacino*, who were 52 years old, *James Wong Howe* (56) and *Gerald R. Molen* (58). Finally, six of the speech givers fell into the range of **above 60 years old**, including *Branko Lustig* and *Sven Nykvist* (both 61), *John Wayne* (62), *Alec Guinness* (65), *Jack Palance* (72) and *Henry Fonda* (75).

In terms of the first language, as I've mentioned before, **English** was and is the first language for 18 speech givers, including *Humphrey Bogart, Frank Sinatra, John Wayne, Isaac Hayes, Gene Hackman, Jack Nicholson, Henry Fonda, Ronald L.*

Schwary, Stevie Wonder, Lionel Richie, Daniel Day-Lewis, Jeremy Irons, Steven Spielberg, Gerald R. Molen, Alec Guinness, Ben Kingsley, Walter Matthau and *Al Pacino*.

Spanish was the first language for the Puerto Rican actor *José Ferrer*, and the Mexican actor *Anthony Quinn*. **Cantonese** was the first language for the Chinese cinematographer *James Wong Howe*. **Dutch** is the first language for the Dutch filmmaker *Co Hoedeman*. **Khmer** was the first language for the Cambodian actor *Haing S. Ngor*. **Czech** was the first language for the Czechoslovakian director *Miloš Forman*. **French** was the first language for the Canadian Minister of Communications *Marcel Masse*. **Ukrainian** was the first language for the American actor *Jack Palance* born *Volodymyr Palahniuk*, whose parents were Ukrainian immigrants. **Croatian** was the first language for the Croatian film producer *Branko Lustig*. Finally, **Italian** is the first language for the Italian director and actor *Roberto Benigni*, as well as the Italian cinematographer *Vittorio Storaro*.

As for the speech themes, most of the speech givers expressed their **gratitude** to their families and crew, and this was the main subject in the speeches of *James Wong Howe, Jeremy Irons, José Ferrer, Isaac Hayes, Ronald L. Schwary* (who even invited his film's director Robert Redford to join on stage to celebrate the award together [138]). *Jack Nicholson* thanked his colleagues before proceeding to throw shade at his agent: "last but not least, my agent, who about ten years ago advised me that I had no business being an actor. Thank you." [100]

Some were simply in **disbelief** at the fact that they won, for example, *Frank Sinatra* – "...this is a whole new kind of thing."[83]. *Roberto Benigni* spoke about how winning an Oscar was the happiest moment of his entire life [120].

Some of the speech givers spoke about their **career journey**, namely *Gene Hackman, Humphrey Bogart, John Wayne, Henry Fonda, Stevie Wonder, Anthony Quinn, Walter Matthau, Alec Guinness* and *Vittorio Storaro*. *Storaro*, namely, spoke about how the movie he received the award for "...represents for me the result of

twenty years of collaboration with Bernardo Bertolucci. A long, difficult, hard journey that was so made beautiful by a travelling guide, by a friend like Bernardo."[157] *Lionel Richie* spoke about how him winning an Oscar "represents a dream come true."[145] *Jack Palance* spoke about when he was making his first movie, the producer told him he was going to win an Oscar – "Can you believe it? Forty-two years later he was right."[101]

Several speech givers referred to the **subjects of their films**. *Daniel Day-Lewis* spoke about the character he received the award for, Christy Brown, who had severe cerebral palsy and tried to actually live [14]. *Steven Spielberg*, *Gerald R. Molen* and *Branko Lustig* also spoke about their motion picture [146]. They collectively produced the film *Schindler's List*, which centres on Oskar Schindler, a German manufacturer who, during World War II, employed more than a thousand predominantly Polish-Jewish immigrants at his factories, preventing them from becoming victims of the Holocaust [21]. *Branko Lustig* spoke about his own experience as a Holocaust survivor in his speech. Another film subject-related speech was given by *Ben Kingsley* – the film that he received the Oscar for was an epic historical film based on the life of Mahatma Gandhi, the leader of the twentieth-century Indian independence fight against the British Empire [5], and *Kingsley* thanked the crew for making this film happen [62]. *Haing S. Ngor* spoke about the situation in his homecountry [88], namely about the Khmer Rouge regime in Cambodia, which is also what the film that he received the award for is about [17].

Some speech givers spoke about the various aspects of the cinematographic **community**. For example, *Marcel Masse* spoke about how great of an honour it was for the National Film Board of Canada to receive an Oscar-level recognition. He also switched to French, where he spoke about how glad the Canadians are to be able to share their films with the world [158]. *Co Hoedeman*, a Dutch filmmaker based in Canada, spoke about how important it is that filmmakers from all over the world can "...express themselves and put their feelings on film, express themselves culturally, pioneer in all kinds of animation and film techniques."[148] *Miloš Forman*, who won

an Oscar for Amadeus, spoke about how he is “very proud because this is an American movie on which a lot of Czechoslovakian artists and technicians collaborated.”[133] *Al Pacino* spoke about how vital the recognition is for the encouragement of younger generations – “I can't forget the kids out there who may be thinking tonight that if he can do it, I can do it.”[56] *Sven Nykvist* thanked his crew before thanking “the American cinematographers who have been so nice to me and in accepting me and my work.”[153]

As a result of the analysis of the phonetic characteristics of emotional speeches, it is now possible to compare the emotional speech patterns to the background information of the speech givers.

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **age** of the speech giver, the analysis showed that *50%* of the speech givers’ ages fell into the range of **40-60 years old**. *33.3%* of the speech givers’ ages fell into the range of **20-40 years old**, while *16.7%* of the speech givers’ ages fell into the range of **above 60 years old**. [Chart №1]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for the *72.2%* of speech givers **English is their first language**, with the other *27.8%* of speech givers having **other languages** as their first ones. [Chart №2]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the category of the **received award or job**, the analysis showed that *33.3%* of the speech givers received the award in the category of **actor in a leading role**, while *16.7%* of them received the respective award in a **supporting role.** *33.4%* of the speech givers received the award for either **music** or **directing** categories. *11.1%* of the speech givers are **producers**, winning the award for **Best Picture**. Finally, *5.6%* of the speech givers received the **honorary award**. [Chart №3]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the main theme of the speech, the analysis showed that *38.9%* of the speakers talked about their **journey throughout** their **career**. *33.3%* of the speech givers referred to the **subject of the film** they received the award for. *22.2%* of the speakers were split equally between those that spoke about the **cinematographic community** and those that **couldn't believe that they won**. Only for *5.6%* of the speakers whose speeches corresponded to the anxious and tense speech patterns the main speech theme was **gratitude**. [Chart №4]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *41.7%* of the speech givers' ages fell into the range of **40-60 years old**, while *33.3%* of the speech givers' ages fell into the range of **20-40 years old**. The remaining *25%* of the speech givers' ages fell into the range of **above 60 years old**. [Chart №5]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *58.3%* of the speech givers **English is not** their **first language**, while only for *41.7%* of the speech givers **it is**. [Chart №6]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *25%* of the speech givers received the award for **cinematography**, and another *25%* of them received an award for the category of **actor in a leading role** and *16.7%* of the speech givers received the respective award in a **supporting role**. Another *16.7%* of them received an **honorary award**, while the remaining *16.6%* were split equally between the **directors** and **producers**, winning the award for **Best Picture**. [Chart №7]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **main theme of the speech**, the analysis showed that for *41.7%* of the speech givers the main subject was **gratitude**, *33.3%* of them focused on their

career's journey, while the remaining *25%* spoke about the importance of **various aspects in the cinematographic community**. [Chart №8]

Overall, the analysis showed that *36.7%* of the emotional speeches corresponded to the **tense** speech pattern, *23.3%* of the emotional speeches corresponded to the **anxious** speech pattern, another *23.3%* of the emotional speeches corresponded to the **confident** speech pattern, with only *16.7%* of the emotional speeches corresponding to the **relaxed** speech pattern. [Chart №9]

2.2 Phonetic characteristics of the female Oscar winners' emotional speech in the 20th century

The age range of Oscar speech givers in this subchapter is **between 24** and **72**. The youngest is British actress *Audrey Hepburn*, who received an Oscar for best leading actress in 1953 for her work in Roman Holiday. The oldest is the British actress *Deborah Kerr*, who received an honorary award in appreciation for a full career's worth of elegant and beautifully crafted performances in 1993. This subchapter features speeches given by winners of the following jobs and categories: **Actress in a leading role**, **Actress in a supporting role, Music, Costume design, Honorary award**, as well as speech givers that **accepted the award on behalf of the recipient**. The subchapter features 20 speeches of winners whose first language is **English** and 10 speeches of winners whose first languages include **French, Japanese, Italian, Marathi, Cree, Swedish, Norwegian, Spanish** and **Dutch**.

First of all, the majority of the speeches were **slow** in tempo, and just roughly a third of them were **fast**. Five speeches – by actresses *Deborah Kerr*, *Rita Moreno, Sophia Loren* and *Jean Simmons* (who received an award on behalf of Alec Guinness), as well as composer *Anne Dudley* – were of **moderate** tempo. The majority of speech givers, even those who began their speeches rapidly, **increased** their tempos. While several speakers **maintained** the same tempo throughout their

speeches, actress Dame *Judi Dench* was an exception, as she **alternated between quickening and slowing it**.

There were almost equal numbers of speeches that began **loudly** and **quietly**. The majority of speech givers who started out **loudly raised** their volume towards the end, while the proportion of speech givers who started out **quietly increased** and **lowered** their volume towards the end was equal. The majority utilised a **legato** technique for loudness contrast, although actresses *Mary Steenburgen, Rita Moreno, Deborah Kerr, Dianne Wiest, Juliette Binoche*, and costume designer *Eiko Ishioka* employed a **staccato** method.

An equal proportion of speakers began their speeches at low and high pitch. Only three of them had **no pitch changes**: actresses *Hattie McDaniel* and *Sophia Loren*, as well as costume designer *Eiko Ishioka*. The majority of the remaining speeches featured a **wide range of pitch variation**, with the majority of them employing **glissando** technique. Only actresses *Jodie Foster, Dianne Wiest, Juliette Binoche* and *Rita Moreno* employed **spiky** pitch variation.

About two thirds of instances had **rhythmic** regularity of stress, whereas the other third had **arhythmic** regularity. In terms of tension, in the majority of instances it was **slurred**, while in eight cases it was **tense**, and in seven of them it was **precise**. It was **lax** in six of them, including actresses *Miyoshi Umeki, Elizabeth Taylor, Whoopi Goldberg* and *Juliette Binoche*, as well as musician *Buffy Sainte-Marie* and composer *Anne Dudley*.

All speeches included **silent pauses**, but around half of them also had **vocal** ones, with **unit** one being by far the most typical pause duration. Only the actresses *Olivia de Havilland*, *Dame Maggie Smith* and *Hilary Swan*k, composers *Rachel Portman* and *Anne Dudley*, as well as costume designer *Helen Rose* employed **brief** pauses, while only actress *Shirley MacLaine* employed **treble** pauses.

I was able to identify that eleven speeches correspond to the **anxious** emotional speech pattern as a result of my study of the speeches in this subchapter, including actresses *Deborah Kerr*, *Hattie McDaniel*, *Audrey Hepburn*, *Rita Moreno*, *Dame Maggie Smith*, *Meryl Streep*, *Mary Steenburgen*, *Shirley MacLaine*, *Jodie Foster* and *Dianne Wiest*, as well as costume designer *Bhanu Athaiya*.

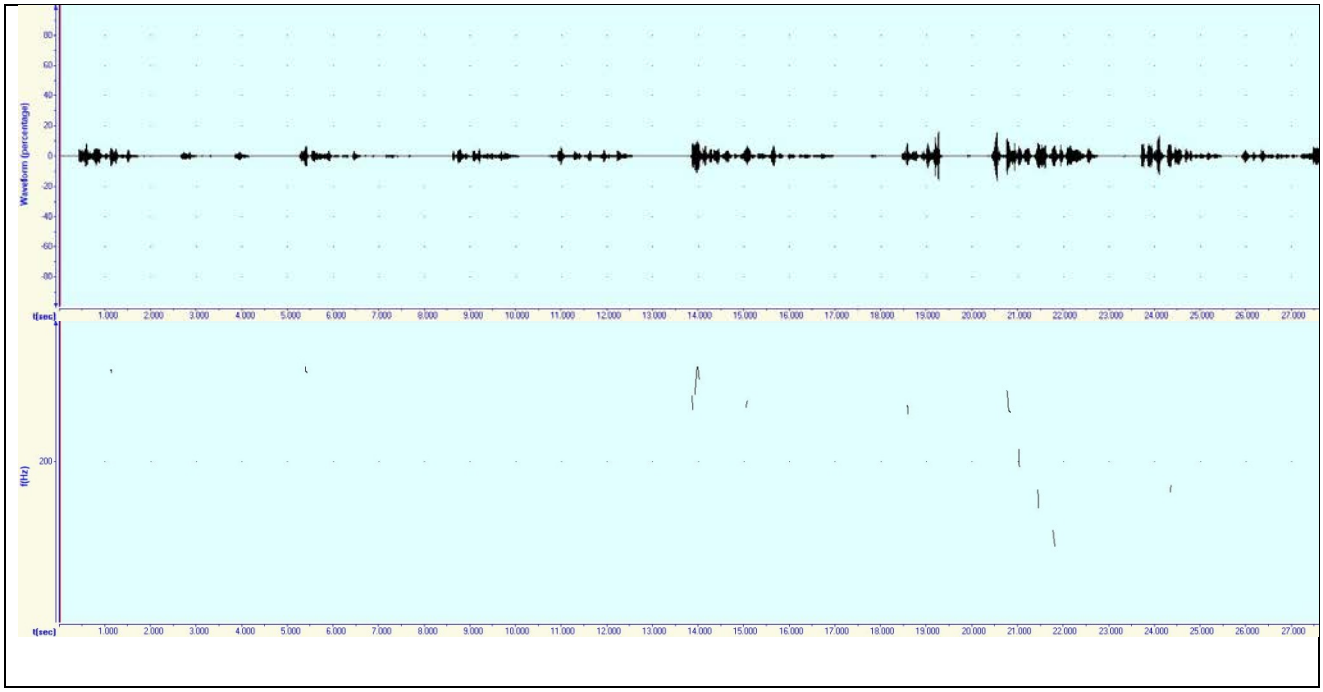
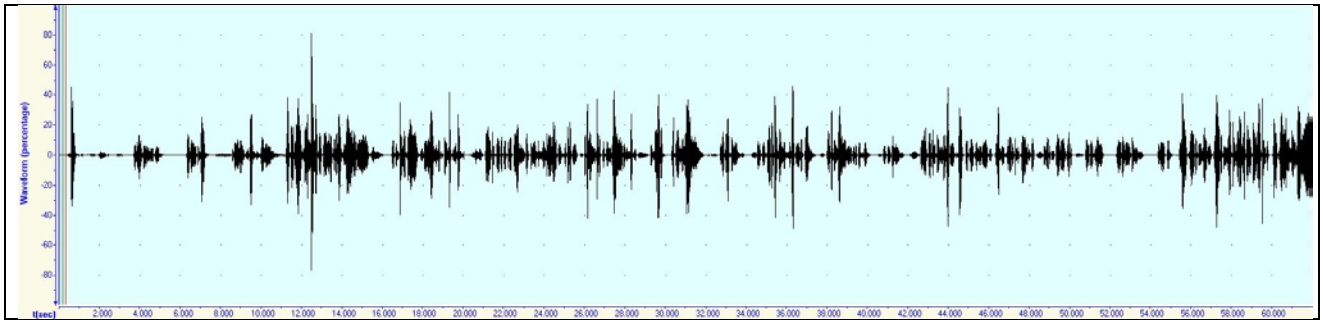


Figure 5. Spectrogram and intonogram of a speech corresponding to the anxious pattern. Speech sample: Maggie Smith [123]

The **relaxed** emotional speech pattern is represented through six speeches, including those by actresses *Miyoshi Umeki*, *Whoopi Goldberg*, *Elizabeth Taylor* and *Juliette Binoche*, as well as musician *Buffy Sainte-Marie* and composer *Anne Dudley*.



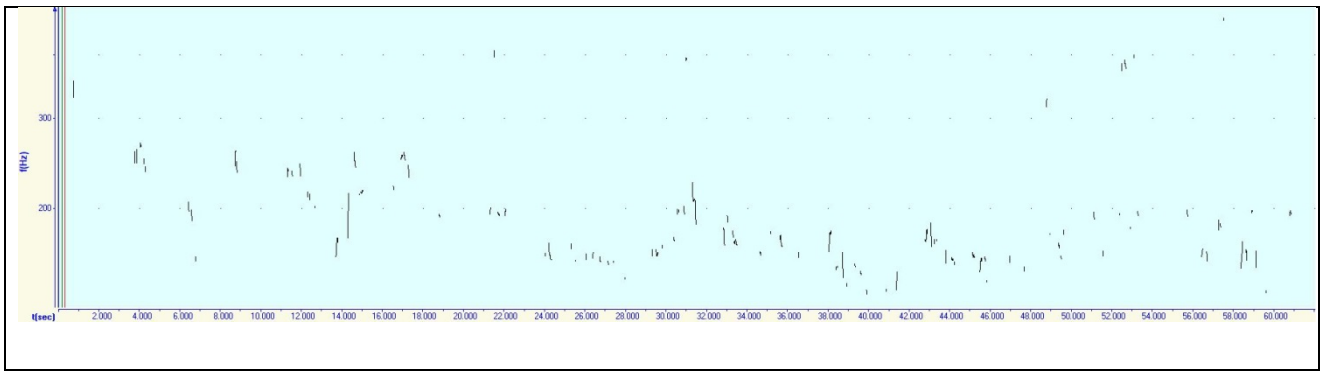


Figure 6. Spectrogram and intonogram of a speech corresponding to the relaxed pattern. Speech sample: Whoopi Goldberg [163]

The **tense** emotional speech pattern is represented in seven speeches by actresses *Liv Ullmann, Jane Fonda, Dame Judi Dench* and *Hilary Swank,* as well as activist *Sacheen Littlefeather* and costume designers *Eiko Ishioka* and *Helen Rose.*

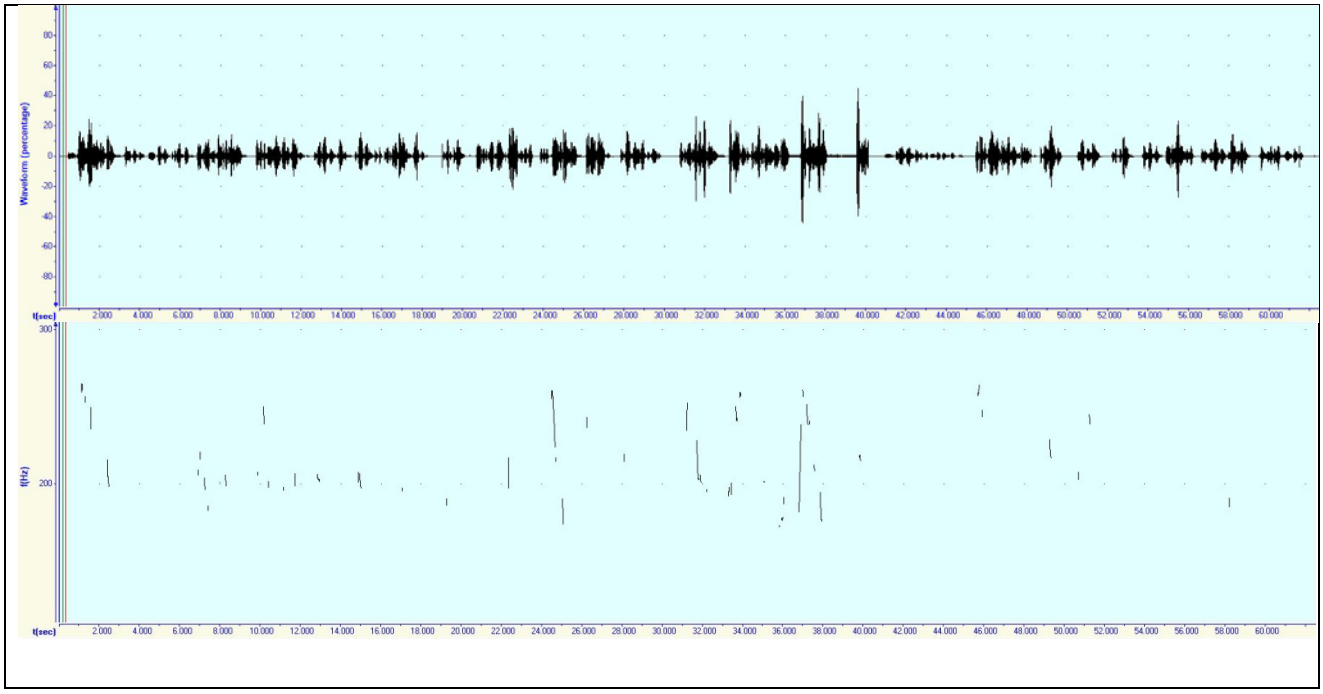


Figure 7. Spectrogram and intonogram of a speech corresponding to the tense pattern. Speech sample: Sacheen Littlefeather [126]

Lastly, six speeches correspond to the **confident** emotional speech pattern, including actresses *Olivia de Havilland, Ingrid Bergman, Sophia Loren, Jean Simmons* and *Frances McDormand,* as well as composer *Rachel Portman.*

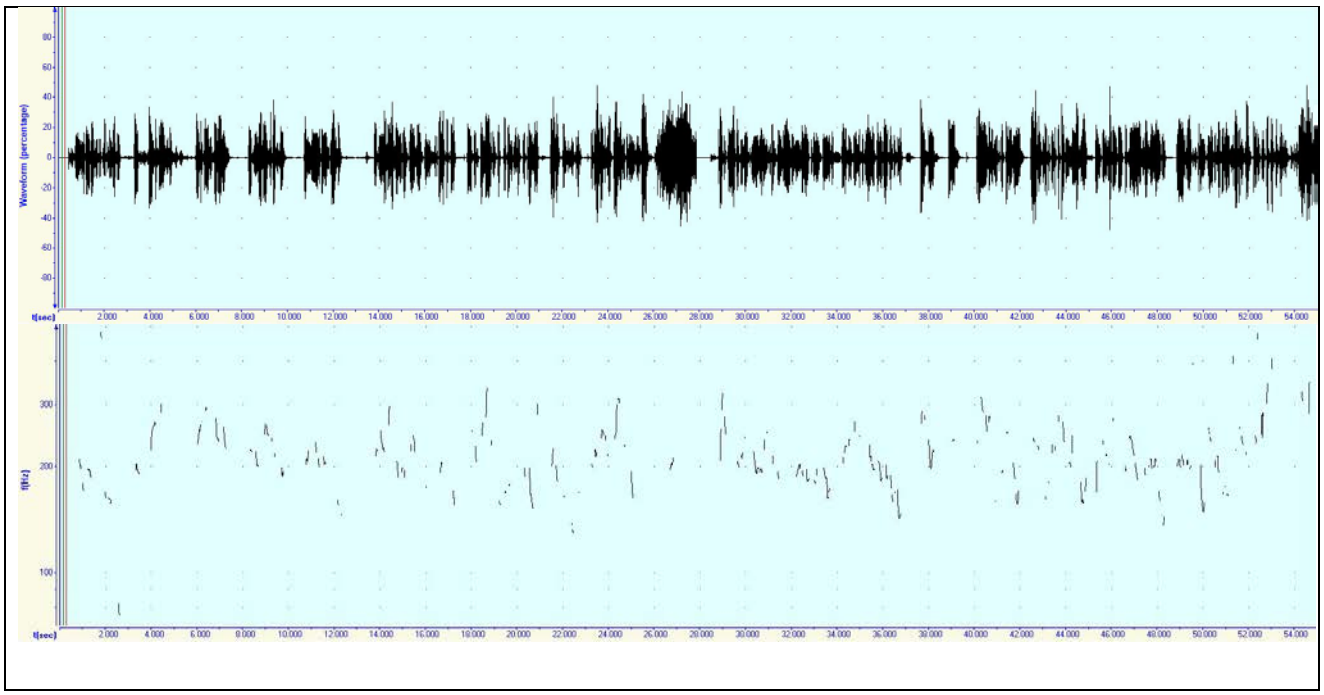


Figure 8. Spectrogram and intonogram of a speech corresponding to the confident pattern. Speech sample: Ingrid Bergman [97]

Fifteen of the speech givers were between the ages of **20 and 40**, including *Audrey Hepburn* (24), *Hilary Swank* (25), *Sacheen Littlefeather* and *Jodie Foster* (both 26), *Mary Steenburgen* (27), *Jean Simmons* and *Miyoshi Umeki* (both 28), *Rita Moreno* and *Meryl Streep*, (both 30), *Juliette Binoche* and *Liv Ullmann*, both 32, *Olivia de Havilland* (33), *Whoopi Goldberg* (35), *Rachel Portman* (36) and *Frances McDormand* (39).

Twelve of the speech givers were between the ages of **40 and 60**, including *Anne Dudley*, *Jane Fonda* and *Buffy Sainte-Marie*, all three 41 years old, *Dame Maggie Smith* (44), *Hattie McDaniel* and *Dianne Wiest*, both 46 years old, *Shirley MacLaine* (49), *Helen Rose* (51), *Bhanu Athaiya* (53), *Eiko Ishioka* (54), *Sophia Loren* (56) and *Ingrid Bergman*. Finally, three of the speakers were **above the age of 60**, namely *Elizabeth Taylor* (60), *Dame Judi Dench* (64) and the aforementioned *Deborah Kerr* (72).

English was and is the first language for Hattie McDaniel, Olivia de Havilland, Sacheen Littlefeather, Maggie Smith, Jane Fonda, Meryl Streep, Mary Steenburgen, Shirley MacLaine, Jodie Foster, Whoopi Goldberg, Elizabeth Taylor, Dianne Wiest,

Frances McDormand, Judi Dench, Jean Simmons, Rachel Portman, Anne Dudley, Helen Rose, Deborah Kerr and Hilary Swank.

Dutch, French and **English** were all collectively the first languages for the British actress *Audrey Hepburn*, who was born in Belgium to a Dutch baroness. **Japanese** was the first language for the Japanese actress *Miyoshi Umeki* and costume designer *Eiko Ishioka*. **Spanish** is the first language for the Puerto Rican actress *Rita Moreno*. **Norwegian** is the first language for the Norwegian actress *Liv Ullmann*, who accepted the Oscar on behalf of Swedish filmmaker Ingmar Bergman. **Swedish** was the first language for the Swedish actress *Ingrid Bergman*. **Cree, French** and **English** are all collectively the first languages for the Indigenous Canadian-American musician *Buffy Sainte-Marie*. **Marathi** was the first language for the Indian costume designer *Bhanu Athaiya*. **Italian** is the first language for the Italian actress *Sophia Loren*. **French** is the first language for the French actress *Juliette Binoche*.

Most speakers expressed **gratitude** to their families and crew in their speeches, and this was the main theme of *Helen Rose, Rachel Portman, Anne Dudley, Olivia de Havilland, Audrey Hepburn, Rita Moreno, Meryl Streep, Mary Steenburgen, Buffy Sainte-Marie, Whoopi Goldberg, Eiko Ishioka* and *Dianne Wiest*'s speeches.

Some speech givers, including *Miyoshi Umeki, Maggie Smith* and *Juliette Binoche*, expressed **shock** at their victory, with the latter saying, "It's true I didn't prepare anything, I thought Lauren [Bacall] was going to get it."[114] According to *Hattie McDaniel*, "It has made me feel very, very humble and I shall always hold it as a beacon for anything I may be able to do in the future."[90]

Some of the speakers discussed their **professional journeys**, including *Shirley MacLaine*, *Deborah Kerr*, and *Jean Simmons*, who spoke about her longtime collaboration with the award's recipient Alec Guinness [52]. Honorary award winner *Sophia Loren* discussed her first Oscar win and the challenges she has faced since.

Several speakers made references to the **themes of their films**. For instance, *Jane Fonda* said the first half of her speech simultaneously in sign language, explaining that “while we were making the movie, we all became more aware of the problems of the handicapped. Over 14 million people are deaf. They are the invisible handicapped and can't share this evening, so this is my way of acknowledging them.”[104] *Bhanu Athaiya*, the costume designer of the film Gandhi, which was mentioned in the previous chapter, expressed gratitude to the filmmaker for “focusing world attention on India.”[84]

Jodie Foster referred to her film, The Accused, saying that “...cruelty might be very human, and it might be very cultural, but it's not acceptable. Which is what this movie's about.”[109] The narrative of the film is partially inspired on the group rape of Cheryl Araujo in New Bedford, Massachusetts in 1983. [15]

Hilary Swank spoke about her character in Boys Don’t Cry: “I want to thank Brandon Teena for being such an inspiration to us all. His legacy lives on through our movie to remind us to always be ourselves, to follow our hearts, to not conform. I pray for the day when we not only accept our differences, but we actually celebrate our diversity.”[92] The movie is based on the true story of transgender American Brandon Teena, who wants to rediscover himself and love in Nebraska but instead becomes the victim of a vicious hate crime committed by two male acquaintances. [25]

Several speakers included references to the **cinematographic community** in their speeches. *Liv Ullmann*, for instance, spoke on behalf of Ingmar Bergman and paid respect to the Academy members while also expressing her gratitude for the chance to do so [96]. *Ingrid Bergman* gave a shout out to her colleague and fellow nominee Valentina Cortese by praising her “...most beautiful performance that all we actresses recognised.”[97] *Sacheen Littlefeather* refused the award for Marlon Brando by stating that “the reasons for this being are the treatment of American

Indians today by the film industry – excuse me – and on television in movie reruns, and also with recent happenings at Wounded Knee."[126]

Elizabeth Taylor spoke about how the cinematographic community is in the state and in power to help those in need, and that power should be used for a good cause, "...our sensitivity to those in need is stronger than our greed."[79] *Frances McDormand* expressed her gratitude to producers for "allowing directors to make autonomous casting decisions based on qualifications and not just market value." She also encouraged "writers and directors to keep these really interesting female roles coming, and while you're at it you can throw in a few for the men as well."[81] *Judi Dench* spoke about the downside of the Oscar Awards: "You live in a kind of haze for several weeks, and the terrible thing is that somebody's got to win. My heart goes out to all the other four who didn't. And also, my admiration."[113]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the age of speech giver, the analysis showed that *44.4%* of the speech givers fell in the range of **20-40 years old** and another *44.4%* of the speech givers fell into the range of **40-60 years old**, while only *11.1%* of the speech givers fell into the range of **above 60 years old.** [Chart №10]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the first language of the speech giver, the analysis showed that for *72.2%* of them **English is their first language**, while for the remaining *27.8%* of them **it is not**. [Chart №11]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *38.9%* of the speech givers received the award in the category of **actress in the supporting role**, and *27.8%* of the speech givers received the award in the **leading role**. *16.7%* of the speech givers received the award for the **costume design**, *12.5%* of the speech givers received the award **on behalf of the recipient**, while the remaining *5.6%* of the speech givers received an **honorary award.** [Chart №12]

When comparing **tense** and anxious emotional speech characteristics in relation to the **main theme of the speech**, the analysis showed that for *38.9%* of the speakers the main speech theme was **gratitude**. *22.2%* of the speech givers referred to the **subject of the film** they received the award for. *16.7%* of the speakers spoke about the **cinematographic community** and those that **couldn't believe** that they won. The remaining *22.2%* of the speech givers were split equally between those that **couldn't believe that they won** and those that talked about their **journey throughout their career**. [Chart №13]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *58.3%* of the speech givers fell into the range of **20-40 years old**. *33.3%* of the speech givers fell into the range of **40-60 years old**, while *8.3%* of the speech givers fell into the range of **above 60 years old**. [Chart №14]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *58.3%* of the speech givers **English is their first language**, while for the remaining *41.7%* of them **it is not**. [Chart №15]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *33.3%* of the speech givers received the award in the category of **actress in a supporting role**, *16.7%* of them received the respective award in a **leading role**, *25%* of them received an award in the category of **music**, while *16.7%* of them received an **honorary award**. Finally, the remaining *8.3%* of the speech givers accepted the award **on behalf of the recipient**. [Chart №16]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the main theme of the speech, the analysis showed that for *50%* of the speech givers the main subject was **gratitude**, *25%* of them spoke about the

cinematographic community, *16.7%* focused on their **career's journey**, while the remaining *8.3%* expressed **disbelief** at the fact that they had won. [Chart №17]

Overall, the analysis showed that *36.7%* of the emotional speeches corresponded to the **anxious** speech pattern, *23%* of the emotional speeches corresponded to **tense** speech patterns, *20%* of the emotional speeches corresponded to the **relaxed** speech pattern, and the other *20%* of the speeches corresponded to the **confident** speech pattern. [Chart №18]

2.3 Phonetic characteristics of the male Oscar winners' emotional speech in the 21st century

This subchapter's Oscar speech givers span in age from **31** to **82**. The youngest one, *Daniel Kaluuya*, a British actor of Ugandan origin, won an Oscar for best supporting actor in 2021 for his role in Judas and the Black Messiah. The oldest is Canadian actor *Christopher Plummer*, who received an Oscar for best supporting actor for his work in Beginners in 2012. Plummer is also the oldest actor to have ever won the award, being 82 years old at the time, as well as the oldest nominee in any acting category thanks to his 2018's best supporting actor nomination when he was 88 years old.

This subchapter features speeches given by winners of the following jobs and categories: **Actor in a leading role**, **Actor in a supporting role**, **Music**, **Directing** (including **short film** and **documentary**), **Cinematography**, Writing and **Honorary award.** The subchapter features 20 speeches of winners whose first language is **English** and 10 speeches of winners whose first languages include **Vietnamese, Cherokee, Swedish, Spanish** and **Mandarin**.

To begin with, there were almost equal numbers of speeches with **fast**, **moderate**, and **slow** tempos, with the vast majority of them getting **accelerated** in the process. While some speech givers kept the **same speed** throughout their

speeches, actor *Eddie Redmayne* **slowed down** towards the conclusion, and actor *Wes Studi* **alternated** between **accelerating** and **decelerating** the tempo of his speech.

About a third of the speeches started **quietly**, while the majority started out **loud**. Only three of them, by the directors *Damie*n Chazelle and *Guillermo del Toro*, as well as the actor *Leonardo DiCaprio*, started off **moderately** loud. All of the speeches whose volume was **reduced** started off **loud**, but those whose volume was **increased** were at an equal quantity of **all degrees of loudness**. The majority used a **legato** technique to achieve loudness contrast, with only three utilising a **staccato** style, including actors *Jeff Bridges*, *Sam Rockwell*, and *Ke Huy Quan*.

Speech givers who started their speeches **low** and **high** pitched were equally represented. Only six of them — directors *Martin McDonagh* and *Damien Chazelle*, actor *Eddie Redmayne*, screenplay writers *Josh Singer* and *Tom McCarthy* and cinematographer *Linus Sandgren* — had **no pitch modifications**. The majority of the remaining speeches had a **broad range** of pitch variation, with an equal number of them utilising the **spiky** and **glissando** pitch contrast techniques.

Only eight of the instances showed **arhythmic** regularity of stress, while the vast majority of cases had **rhythmic** regularity. In the majority of the cases, the tension was either **precise** or **tense**, but in seven instances, including those of actors *Jeff Bridges*, *Colin Firth*, *Eddie Redmayne*, *Ke Huy Quan*, cinematographers *Guillermo Navarro* and *Claudio Miranda* and screenplay writer *Taika Waititi*, the tension was **slurred**. *Bridges* ultimately changed his speech's tension to **lax**, joining fellow actors *Christian Bale*, *Christopher Plummer*, and *Wes Studi* as the only four to have this kind of tension in their speech.

The majority of the speeches had **silent** pauses, and a few of them featured both **vocal** and **quiet** ones; the average pause length was **unit**. Seven of the speeches — those by *Jeff Bridges*, *Colin Firth*, *Eddie Redmayne*, *Linus Sandgren*, *Guillermo Navarro*, *Claudio Miranda* and *Ke Huy Quan* — had **double** pauses, while eight speeches contained **brief** pauses. **Treble** pauses were used in *Wes Studi*'s speech.

As a result of my research into the speeches in this subchapter, I was able to identify twelve speeches that correspond to the **anxious** emotional speech pattern, including actors *Colin Firth*, *Ke Huy Quan* and *Eddie Redmayne*, cinematographers *Guillermo Navarro* and *Claudio Miranda*, director *Damien Chazelle*, screenplay writer *Taika Waititi*, and composer *Ludwig Göransson*.

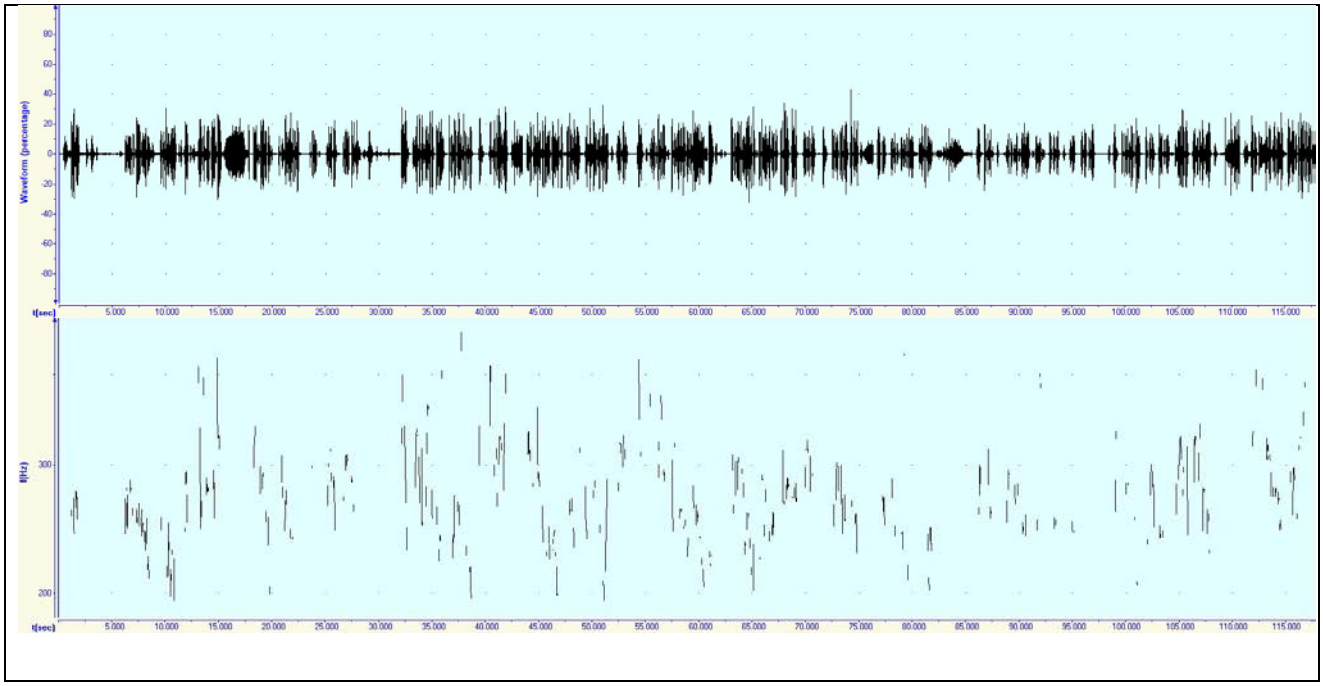
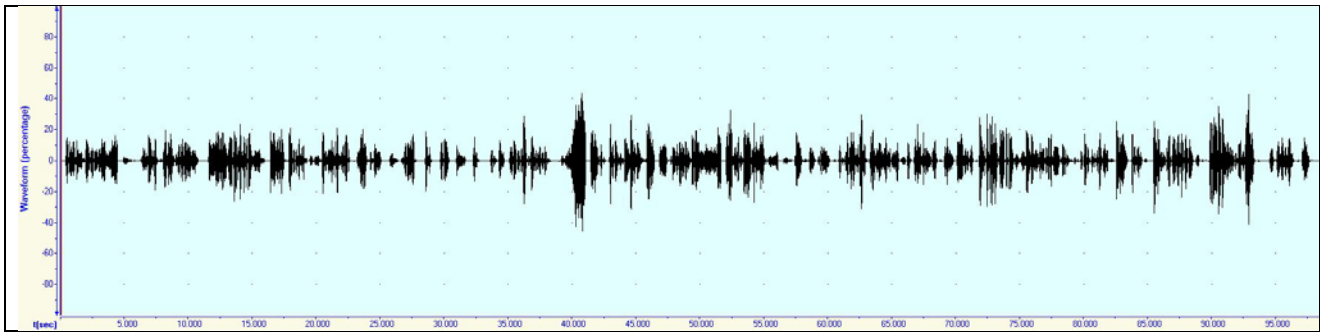


Figure 9. Spectrogram and intonogram of a speech corresponding to the anxious pattern. Speech sample: Ke Huy Quan [117]

The **relaxed** emotional speech pattern is represented with four speeches by actors *Jeff Bridges*, *Christian Bale*, *Christopher Plummer* and *Wes Studi*.



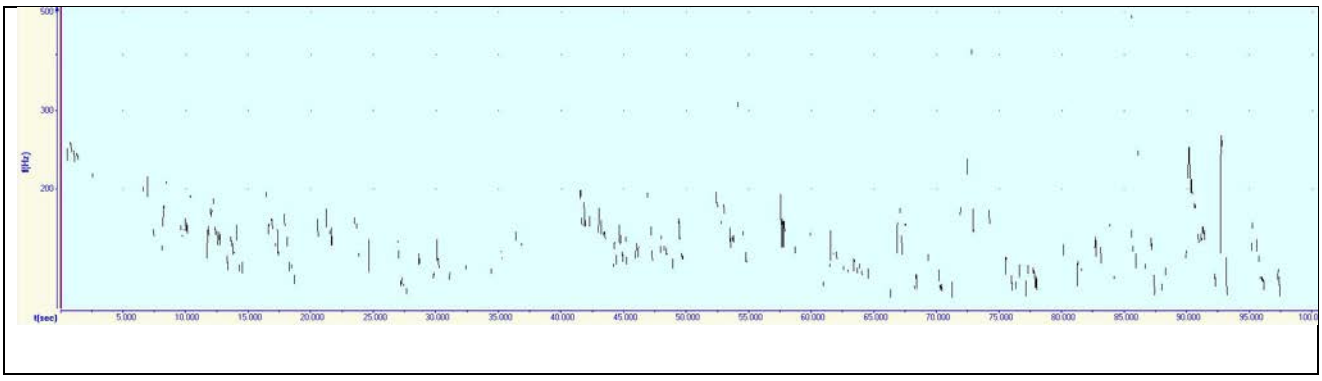


Figure 10. Spectrogram and intonogram of a speech corresponding to the relaxed pattern. Speech sample: Christopher Plummer [70]

Seven speeches, including by screenplay writers *Josh Singer* and *Tom McCarthy*, directors *Michael Moore*, *Ang Lee* and *Guillermo del Toro*, as well as cinematographer *Linus Sandgren* and actor *Mahershala Ali*, had speeches that correspond to the **tense** emotional speech pattern.

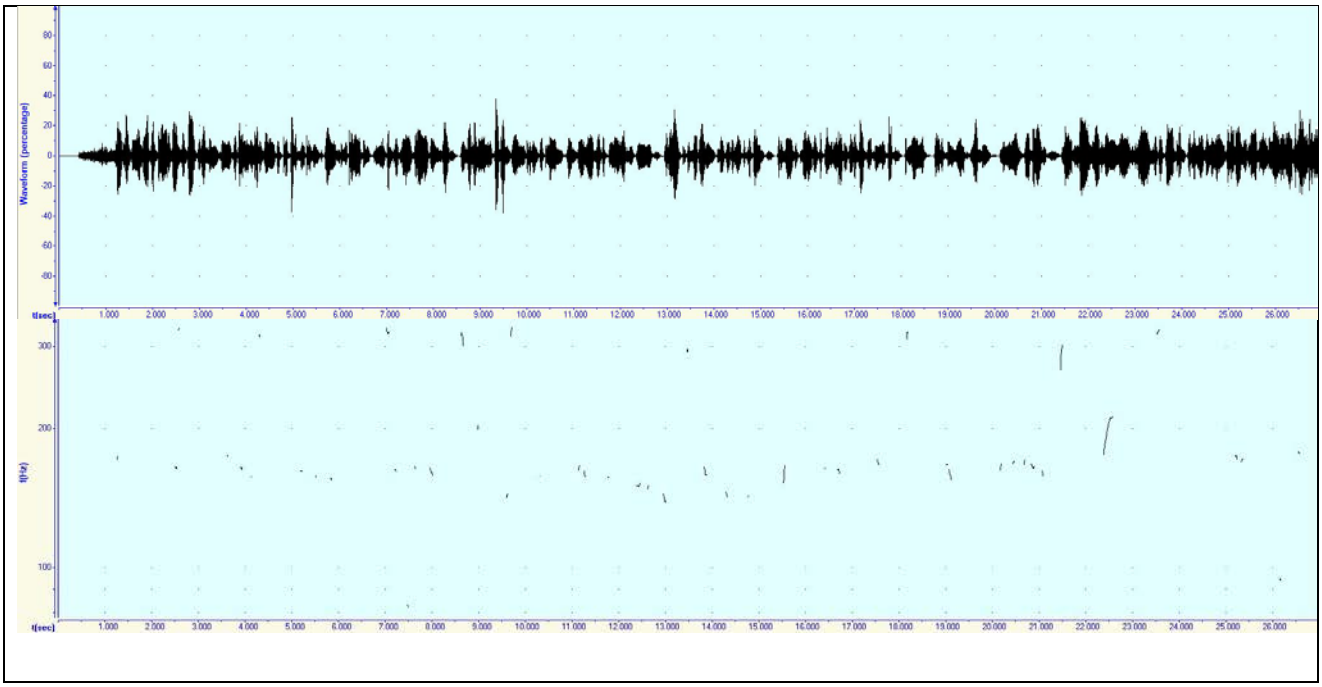


Figure 11. Spectrogram and intonogram of a speech corresponding to the tense pattern. Speech sample: Tom McCarthy [152]

Finally, eleven speeches correspond to the **confident** emotional speech pattern, including actors *J. K. Simmons*, *Russell Crowe*, *Benicio del Toro*, *Matthew McConaughey*, *Javier Bardem*, *Daniel Kaluuya*, *Sam Rockwell* and *Leonardo DiCaprio*, as well as director *Martin McDonagh* and musicians *John Stephens* (who

is also known under his stage name John Legend) and *Lonnie Lynn* (who is also known under his stage name Common).

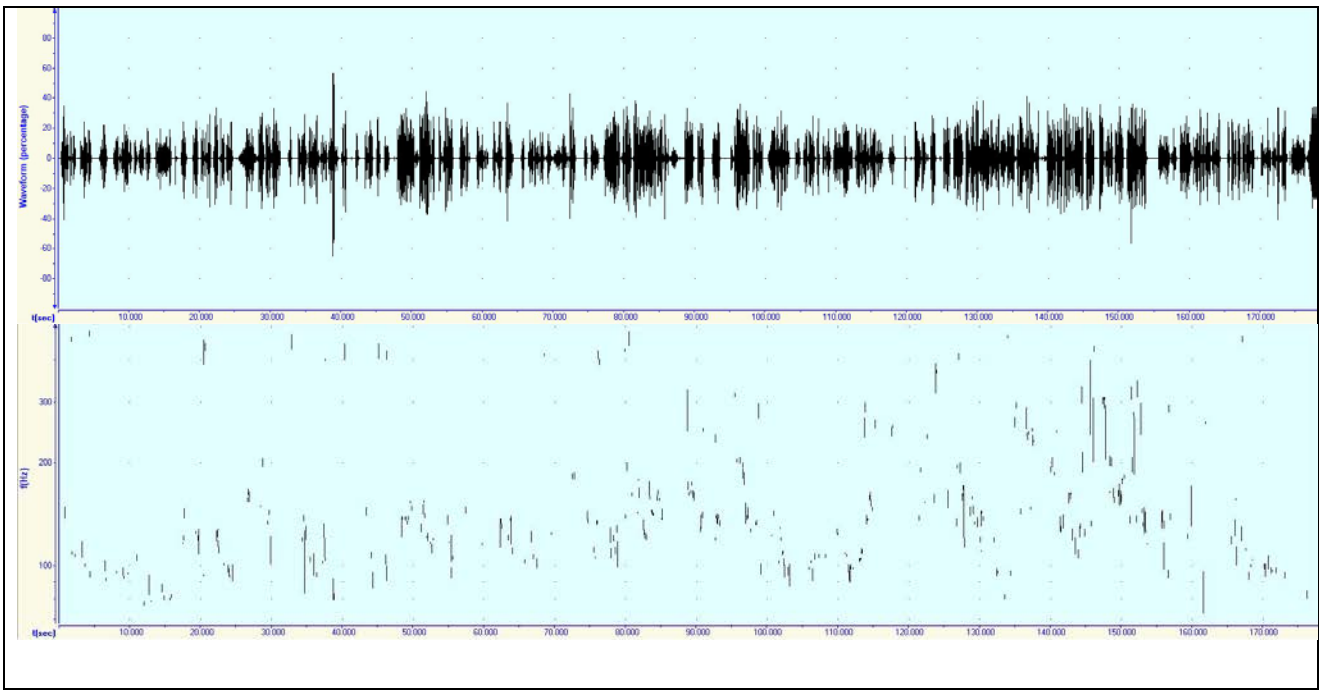


Figure 12. Spectrogram and intonogram of a speech corresponding to the confident pattern. Speech sample: Matthew McConaughey [128]

Ten speech givers fell in the range of **20-40 years old**, including *Daniel Kaluuya* (31), *Eddie Redmayne* and *Damien Chazelle* (both 32), *Benicio del Toro* (33), *Ludwig Göransson* (34), *Martin McDonagh* (35), *Russell Crowe*, *John Stephens* and *Christian Bale* (all of whom were 36) and *Javier Bardem* (38).

Sixteen of the speech givers fell in the range of **40-60 years old**, including *Leonardo DiCaprio* (41), *Lonnie Lynn* and *Mahershala Ali* (both 42), *Josh Singer* (43), *Matthew McConaughey*, *Taika Waititi* and *Linus Sandgren* (all three were 44), *Michael Moore* and *Claudio Miranda* (both 48), *Sam Rockwell* and *Tom McCarthy* (both 49), *Colin Firth* (50), *Guillermo Navarro*, *Ang Lee* and *Ke Huy Quan* (all three 51), as well as *Guillermo del Toro* (53).

Finally, four of the speech givers fell in the range **above 60 years old**, including *Jeff Bridges* and *J. K. Simmons* (both 60), *Wes Studi* (72) and the aforementioned 82-year-old *Christopher Plummer*.

As I have mentioned at the beginning of this subchapter, **English** is and was the first language for 17 of the speech givers. **Vietnamese** is the first language for the Vietnamese actor *Ke Huy Quan*. **Cherokee** is the first language for the Cherokee actor *Wes Studi*. **Swedish** is the first language for the Swedish composer *Ludwig Göransson* and cinematographer *Linus Sandgren*. **Spanish** is the first language for the Mexican cinematographer *Guillermo Navarro*, Chilean cinematographer *Claudio Miranda*, Mexican director *Guillermo del Toro* and Puerto Rican actor *Benicio del Toro*. Finally, **Mandarin** is the first language for the Taiwanese director *Ang Lee*.

Most of the speakers acknowledged their **gratitude** to their family and staff in their addresses, and *Josh Singer, J. K. Simmons, Benicio del Toro, Martin McDonagh, Javier Bardem, Colin Firth, Linus Sandgren, Taika Waititi* and *Daniel Kaluuya* were among those who focused on this issue.

Some just **couldn't believe** they had won, such as *Christian Bale*, who paid respect to his fellow candidates by remarking, “What a roomful of talented and inspirational people, and what the hell am I doing here in the midst of you?”[69] *Ke Huy Quan* said that “My journey started on a boat. I spent a year in a refugee camp and somehow I ended up here on Hollywood's biggest stage. They say stories like this only happen in the movies. I cannot believe it's happening to me.”[117]

Some of the speakers addressed their **professional journeys**, including *Russell Crowe*, who stated that “when you grow up in the suburbs of Sydney or Auckland, or Newcastle like Ridley or Jamie Bell, or the suburbs of anywhere, you know, a dream like this seems kind of vaguely ludicrous and completely unattainable.”[143] *Jeff Bridges*, who comes from a family of filmmakers, spoke about his childhood [106]. *Matthew McConaughey* described his hero as himself in 10 years and how “every day, every week, every month and every year of my life, my hero's always 10 years away. I'm never gonna be my hero. I'm not gonna attain that; I know I'm not. And that's just fine with me, because that keeps me with somebody to keep on chasin'.”[128]

Mahershala Ali spoke about his career beginnings and what he learnt from his education [124]. *Damien Chazelle* paid tribute to his friend Justin Hurwitz, the composer that wrote the original score for La La Land, the movie that Chazelle won his award for, stating that “I want to thank Justin, who I've known since we were both 17, 18, I think. Justin, thank you for riding with me on this and carrying this dream forward and for never giving up.”[72] *Sam Rockwell* spoke about how his parents’ love of movies had a direct impact on where the actor is now [144]. *Ludwig Göransson* spoke about his friend that he went through his career’s journey with, saying that “and we're here twelve years later, you know, celebrating one of the most important cinematic moments in history.”[63]

Several speakers made references to the **topics of their films**. *Guillermo Navarro* said that “This award is a recognition for the collective effort to support the vision of the genius of Guillermo Del Toro.”[139] *Claudio Miranda* spoke about the challenges that he and the crew faced while making their movie [121]. *Tom McCarthy*, who directed and, along with the aforementioned *Josh Singer*, co-wrote the film Spotlight, said that “We made this film for all the journalists who have and continue to hold the powerful accountable, and for the survivors whose courage and will to overcome is really an inspiration to all.”[152] The movie centres on The Boston Globe's "Spotlight" team, the country's longest continually running newspaper investigative journalist section, as they look into accusations of widespread and regular child sex abuse in the Boston region by multiple Catholic priests [24].

Michael Moore gave a very powerful speech where he brought up the fact that he and his fellow nominees “like nonfiction and we live in fictitious times.”[131] Bowling for Columbine, his film, investigates what Moore believes to be the fundamental reasons of the Columbine High School tragedy in 1999 and subsequent instances of gun violence [2].

Ang Lee, the director of Brokeback Mountain, a film about a romantic relationship between two gay male cowboys [3], spoke about how the main

characters “taught all of us who made "Brokeback Mountain" so much about, not just all the gay men and women whose love is denied by society, but just as important, the greatness of love itself.”[57] *Lonnie Lynn* spoke about a place where he and fellow Academy Award winner *John Stephens* got to perform the song they won the award for, which “was once a landmark of a divided nation but now is a symbol for change.”[86] *Stephens*, in turn, said that “We wrote this song for a film that was based on events that were fifty years ago, but we say that Selma is now because the struggle for justice is right now.”[86] The 1965 Selma to Montgomery voting rights marches, which were organised and coordinated by James Bevel and were led by Martin Luther King Jr., Hosea Williams, and John Lewis, was the inspiration for the movie Selma [20].

Eddie Redmayne dedicated his Oscar for his performance as a theoretical physicist with amyotrophic lateral sclerosis Stephen Hawking in The Theory of Everything [23] to the scientist and his family, as well as “all of those people around the world battling ALS.”[78] *Leonardo DiCaprio* drew the parallel between his film, The Revenant, the story of which “was about man's relationship to the natural world,” and climate change [119].

Some speech givers spoke about the **cinematographic community**. *Christopher Plummer* mentioned how the very first Oscar ceremony was only two years before his birth and paid tribute to a lot of his old and new friends [70]. *Guillermo del Toro* spoke about him being an immigrant and about how so many people are immigrants as well: “ I think that the greatest thing our art does and our industry does is to erase the lines in the sand.”[87] *Wes Studi* praised the Academy for the recognition that the representatives of indigenous Native Americans in the film industry receive [162].

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *80%* of the speech givers

fell in the range of **40-60 years old**, while the remaining *20%* of the speech givers fell into the range of **20-40 years old.** [Chart №19]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *53.3%* of them **English is their first language**, while for the remaining *46.7%* of them **it is not**. [Chart №20]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *26.7%* of the speech givers received the award in the category of **directing**, and *26.6%* of the speech givers received the award in **either of the acting categories**. *40%* of the speech givers received the award for either **cinematography** or **writing**, and the remaining *6.7%* of the speech givers received the award in the category of **music**. [Chart №21]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **main theme of the speech**, the analysis showed that *40%* of the speakers referred to the **subject of the film** they received the award for. For *26.7%* of the speech givers the main speech theme was **gratitude**. *20%* of the speech givers talked about their **journey throughout their career**. The remaining *13.4%* of the speakers were split equally between those that spoke about the **cinematographic community** and those that **couldn't believe** that they won. [Chart №22]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *46.7%* of the speech givers fell into the range of **20-40 years old**. *26.7%* of the speech givers fell into the range of **40-60 years old**, while the other *26.7%* of the speech givers fell into the range of **above 60 years old.** [Chart №23]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *80%* of

the speech givers **English is their first language**, while for the remaining *20%* of them **it is not**. [Chart №24]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *46.7%* of the speech givers received the award in the category of **actor in a supporting role**, *26.7%* of them received the respective award in a **leading role**, another *13.3%* of them received an award in a **music** category and the remaining *13.4%* are split equally between the speech givers that received an **honorary award** or an award in the category of **directing**. [Chart №25]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **main theme of the speech**, the analysis showed that for *33.3%* of the speech givers the main subject was **gratitude**, *26.7%* of them focused on their **career's journey**, *20%* referred to the **film's subject**, *13.3%* spoke about the importance of various aspects in the **cinematographic community**, while only *6.7%* expressed their **disbelief**. [Chart №26]

Overall, the analysis showed that *36.7%* of the emotional speeches corresponded to the **confident** speech pattern, *26.7%* of the emotional speeches corresponded to the **anxious** speech patterns, *23.3%* of the emotional speeches corresponded to the **tense** speech pattern, and only *13.3%* of the speeches corresponded to the **relaxed** speech pattern. [Chart №27]

2.4 Phonetic characteristics of the female Oscar winners' emotional speech in the 21st century

The Oscar speech givers in this subchapter range in age from **26** to **73**. The youngest one, *Brie Larson*, an American actress, won an Oscar for best leading actress in 2015 for her portrayal in Room. *Nancy Haigh*, an American set decorator who received the prize for her work in Once Upon a Time...in Hollywood, and *Yuh-*

Jung Youn, a Korean actress who won the Oscar for best supporting actress for her role in Minari, are the oldest.

This section contains speeches delivered by the winners of the following positions and categories: **Actress in a leading role**, **Actress in a supporting role**, **Music**, **Directing**, **Production Design**, and **Writing**. The subchapter contains 19 speeches from winners whose first language is **English**, as well as 11 speeches from winners whose first languages are **Malay, Mandarin, Korean, French, Swedish, Spanish, Swahili, Afrikaans, Icelandic** and **Italian**.

To begin with, the majority of the speeches were **slow** in tempo, with an equal number of **fast** and **moderate** speeches. Approximately half of the speakers **raised** their tempos, while the remainder **kept** the same tempo. The lone exception was screenplay writer *Sarah Polley*, who **alternated** between **accelerating** and **slowing** it.

The majority of the speeches started out **loudly**, however several started out **quietly**. Approximately half of the speakers **increased** their volume during the process, whereas the other half **lowered** it. Actresses *Charlize Theron, Frances McDormand* and *Lupita Nyong'o* **did both**. For loudness contrast, the majority of the speakers employed the **legato** technique.

The vast majority of the speeches started out at **high pitch**. Only actresses *Cate Blanchett* and *Alicia Vikander*, as well as set designer *Nancy Haigh* and director *Chloé Zhao*, had **no pitch alterations**. The majority of the remaining speeches used a **broad range** of pitch variation, with the majority of them using **spiky** pitch variation.

The regularity of stress was **rhythmic** in the great majority of the speeches. In the majority of the speeches, the tension was **slurred**, while in seven cases it was **tense**. Six of them, including production designer *Catherine Martin*, actresses *Cate Blanchett, Allison Janney* and *Frances McDormand*, as well as directors *Chloé Zhao*,

and *Jane Campion*, had the **precise** one. Only two speech givers — actress *Michelle Yeoh* and production designer *Francesca Lo Schiavo* — had **lax** tension.

The majority of speeches had **silent** pauses, but around one-third of them had **vocal** pauses. The most common pause length was a **brief** one. A third of those who gave speeches utilised **unit** pauses, while only five used **double** pauses – actresses *Halle Berry*, *Michelle Yeoh* and *Jamie Lee Curtis*, screenplay writer *Emerald Fennell*, and composer *Hildur Guðnadóttir*.

As a result of my analysis of the speeches in this subchapter, I was able to determine that eighteen of them fit the **anxious** emotional speech pattern. These speech givers include actresses *Halle Berry, Charlize Theron, Marion Cotillard, Penélope Cruz, Kate Winslet, Meryl Streep, Lupita Nyong'o, Alicia Vikander, Olivia Colman, Yuh-Jung Youn and Ariana DeBose*, music award winners *Hildur Guðnadóttir* and *Fran Walsh*, screenplay writers *Sofia Coppola, Diablo Cody* and *Emerald Fennell*, *director Kathryn Bigelow* and set decorator *Nancy Haigh*.

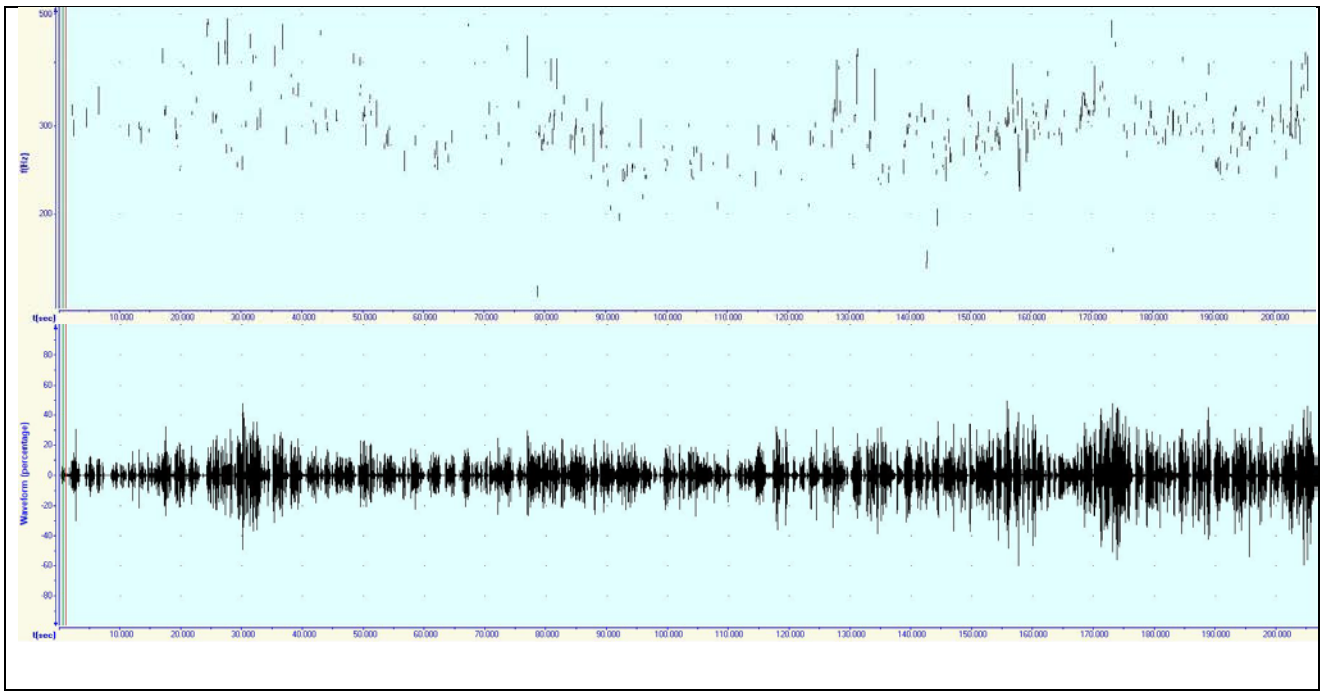


Figure 13. Spectrogram and intonogram of a speech corresponding to the anxious pattern. Speech sample: Halle Berry [89]

Only two of the speeches, namely by the set decorator *Francesca Lo Schiavo* and actress *Michelle Yeoh*, correspond to the **relaxed** emotional speech pattern.

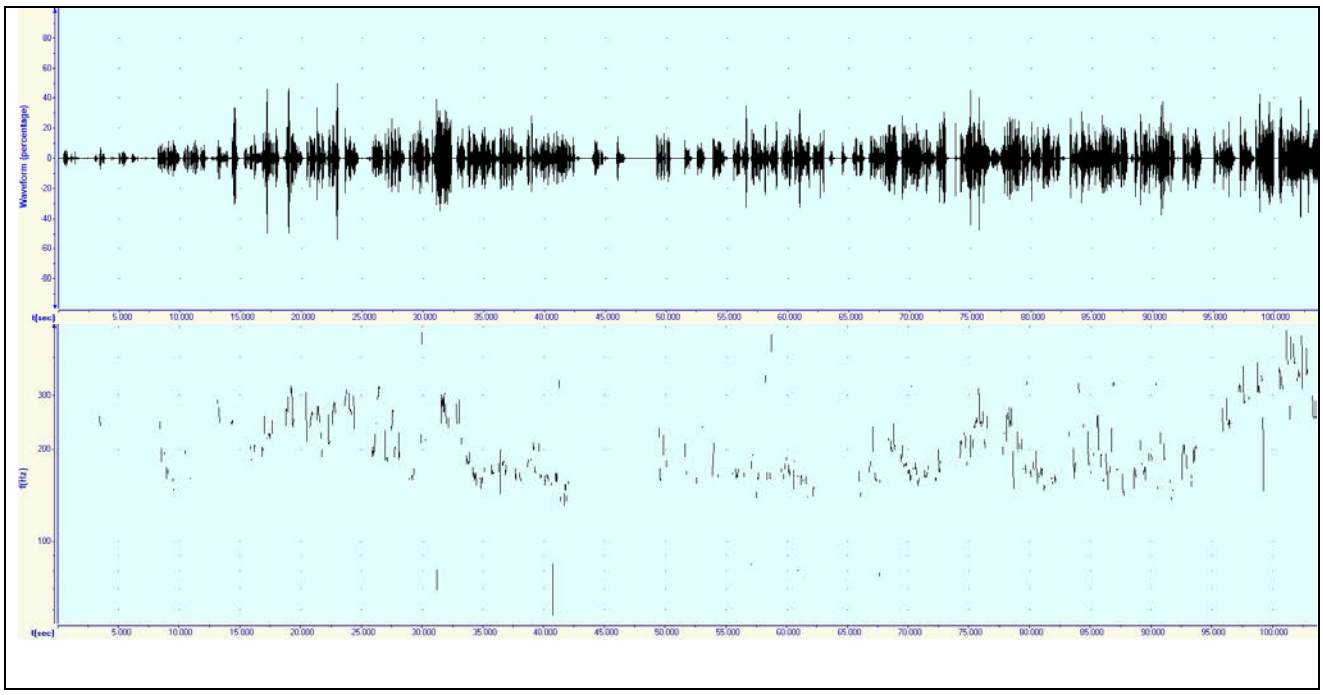


Figure 14. Spectrogram and intonogram of a speech corresponding to the relaxed pattern. Speech sample: Michelle Yeoh [132]

Four of the speeches correspond to the tense emotional speech pattern, including actresses *Brie Larson* and *Jamie Lee Curtis*, as well as music award winner *Annie Lennox* and screenplay writer *Sarah Polley*.

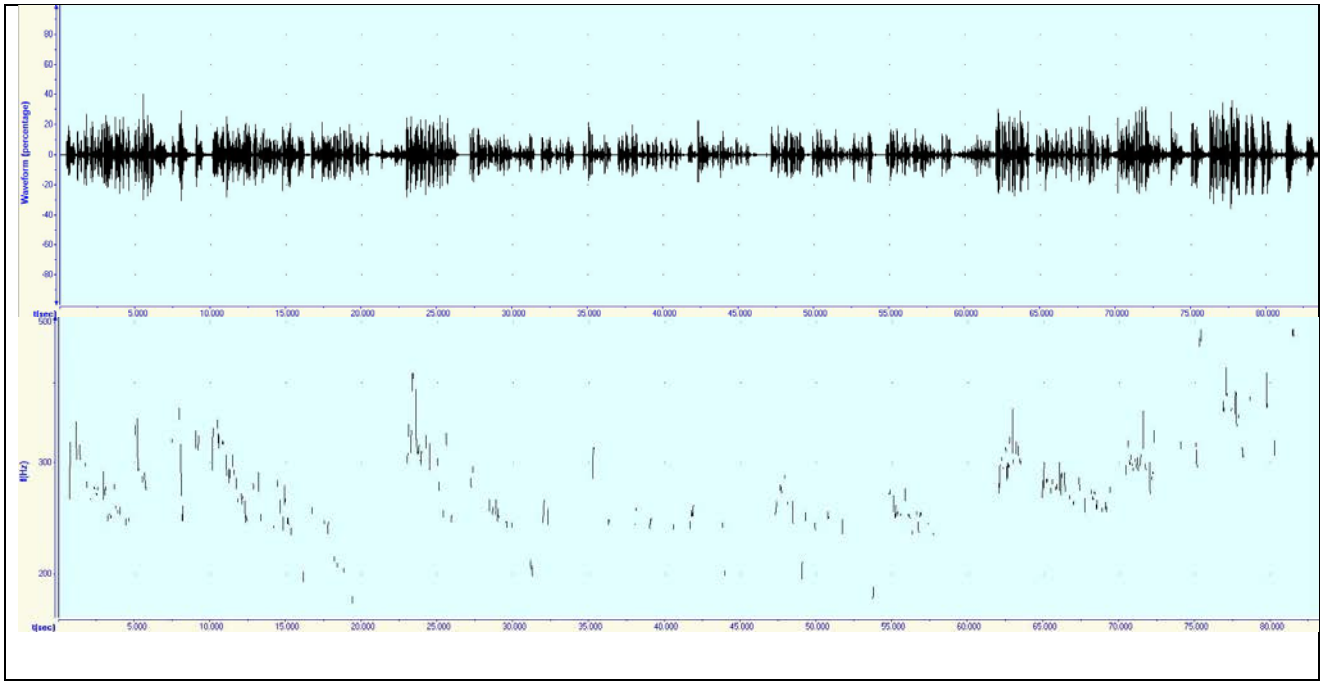


Figure 15. Spectrogram and intonogram of a speech corresponding to the tense pattern. Speech sample: Sarah Polley [164]

Finally, six of the speeches correspond to the **confident** emotional speech pattern, those including actresses *Cate Blanchett, Allison Janney* and *Frances McDormand*, as well as production designer *Catherine Martin* and directors *Chloé Zhao* and *Jane Campion*.

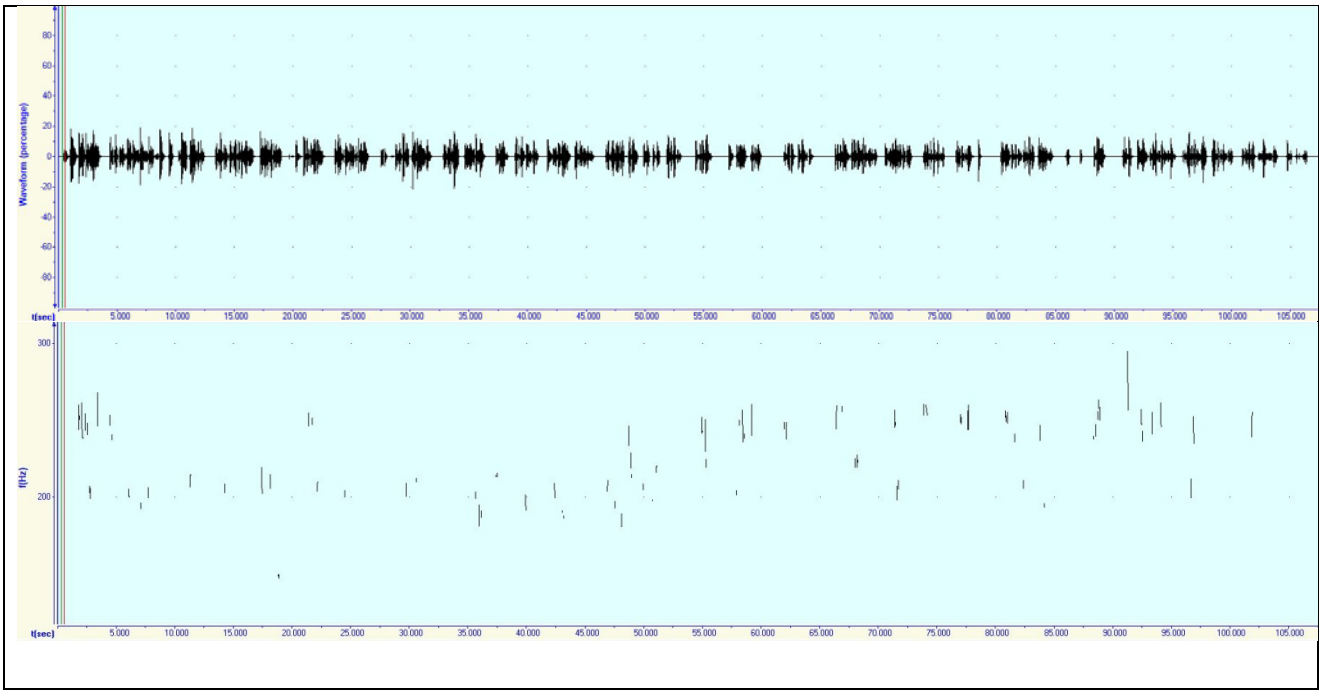


Figure 16. Spectrogram and intonogram of a speech corresponding to the confident pattern. Speech sample: Chloé Zhao [68]

Fifteen of the speech givers fell in the range between **20** and **40 years old**. Those include *Brie Larson* (26), *Alicia Vikander* (27), *Charlize Theron* (28), *Diablo Cody* (29), *Ariana DeBose* and *Lupita Nyong'o* (both 30), *Sofia Coppola* and *Marion Cotillard* (both 32), *Kate Winslet* (33), *Penélope Cruz* (34), *Halle Berry*, *Emerald Fennell* and *Cate Blanchett* (all three of whom were 35), *Hildur Guðnadóttir* (37) and *Chloé Zhao* (38).

Eight of the speech givers fell into the range of ***40-60 years old***, including *Fran Walsh*, *Olivia Colman* and *Sarah Polley* (all three were 44), *Catherine Martin* (48),

Annie Lennox (49), *Kathryn Bigelow* and *Allison Janney* (both 58) and *Francesca Lo Schiavo* (59).

Finally, seven speech givers fell into the range of **above 60 years old**, namely *Frances McDormand* and *Michelle Yeoh* (both 60), *Meryl Streep* (62), *Jamie Lee Curtis* (64), *Jane Campion* (67), *Nancy Haigh* and *Yuh-Jung Youn* (both 73).

English is the first language for 19 of the speech givers. **Malay** is the first language for the Malaysian actress *Michelle Yeoh*. **Mandarin** is the first language for the Chinese director *Chloé Zhao*. **Korean** is the first language for the Korean actress *Yuh-Jung Youn*. **French** is the first language for the Canadian-American actress *Brie Larson* and for the French actress *Marion Cotillard*. **Swedish** is the first language for the Swedish actress *Alicia Vikander*. **Spanish** is the first language for the Spanish actress *Penélope Cruz* and is one of the two first languages, along with **Swahili**, for the Kenyan-Mexican actress *Lupita Nyong'o*. **Afrikaans** is the first language for the South African actress *Charlize Theron*. **Icelandic** is the first language for the Icelandic composer and musician *Hildur Guðnadóttir*. Finally, **Italian** is the first language for the Italian set decorator *Francesca Lo Schiavo*.

Most of the speech givers expressed **gratitude** to their families and crew, and this was a major theme in the speeches of *Halle Berry, Annie Lennox, Fran Walsh, Cate Blanchett, Francesca Lo Schiavo, Catherine Martin, Alicia Vikander, Allison Janney, Olivia Colman, Nancy Haigh* and *Jamie Lee Curtis*, who was born into a moviemaking family and ended her speech with "And my mother and father were both nominated for Oscars in different categories."[102]

Some of the speakers were **taken aback** by the fact that they had won, for example, *Diablo Cody*, *Charlize Theron*, who, aside from anything else, mentioned people who believed in her more than she believed in herself [67], *Sofia Coppola*, the daughter of film director Francis Ford Coppola, who was humbled to be standing on the same stage that her father once stood on [150], *Hildur Guðnadóttir* and *Marion Cotillard*, both of whom became speechless, as well as *Emerald Fennell*, who said

that “They said write a speech and I didn't 'cause I just didn't think this would ever happen.”[141]

Some of the speakers discussed their **professional experiences**, namely *Meryl Streep*, one of whose earlier Oscar speeches was analysed in the second subchapter. This time she spoke about her journey and people involved in it [129]. *Kate Winslet* spoke about her childhood, where she would imagine winning the award and is now “very fortunate to have made it all the way from there to here.”[115] *Kathryn Bigelow*, who made history by becoming the first-ever female film director to win an Oscar award, began her speech by saying “This really is, um, there's no other way to describe it, it's the moment of a lifetime.”[116] *Chloé Zhao*, the second female film director to ever win an Oscar award, spoke about things she learnt as a child that helped her not to give up, that being a phrase from a Chinese poem that says, in translation, “People at birth are inherently good.”[68]

Several speakers alluded to the topics of their films. *Lupita Nyong’o* stated that “It doesn't escape me for one moment that so much joy in my life is thanks to so much pain in someone else's. And so I want to salute the spirit of "Patsey" for her guidance.”[122] 12 Years a Slave, the film in which she appeared, tells the tale of an African American man who was abducted in Washington, D.C. by two conmen in 1841 and sold into slavery. Before being freed, he was forced to work for 12 years on Louisianan plantations [27].

Ariana DeBose paid tribute to *Rita Moreno*, another actress whose speech was analysed in the second subchapter: “Thank you… the divine inspiration that is Rita Moreno -- you are staring at me right now. And I'm so grateful. Your Anita paved the way for tons of Anitas like me.”[59] *Moreno* won her Oscar for her performance as Anita in 1961’s film West Side Story; *DeBose*, in turn, won her respective Oscar for the same role in the 2021’s remake of the film, which Moreno starred in as well, in a different role. *Sarah Polley* based her speech on her film, Women Talking, and began it by saying “Thank you. First of all, I just want to thank the Academy for not being

mortally offended by the words "women" and "talking" put so close together like that.”[164] The movie centres on a group of American Mennonite women who meet to consider their future after learning about the men's history of raping the women in the Manitoba colony [18].

Some speakers addressed the cinematographic community. For example, *Penélope Cruz* spoke about how “I always felt that this was, that this ceremony was a moment of unity for the world, because art, in any form, is and has been and will always be our universal language and we should do everything we can, everything we can to protect its survival.”[140] *Brie Larson* talked about how much effort it takes to bring a movie to life: “I want to start big because the thing that I love about moviemaking is how many people it takes to make it.”[65] *Jane Campion* spoke about a similar thing, saying that “I love directing because it's a deep dive into story, yet the task of manifesting a world can be overwhelming. The sweet thing is I'm not alone.”[103]

Frances McDormand, another Academy Award winner whose previous speech was analysed in the second subchapter, asked all the female nominees in every category to stand up because she wanted to get some perspective on the percentage of women in the industry. She ended her speech by saying “I have two words to leave with you tonight, ladies and gentlemen: inclusion rider.”[82] A clause in an actor or director's contract known as an inclusion rider or equity rider calls for a minimum amount of diversity in casting and production crew. For instance, the rider can stipulate that a specific percentage of the performers or personnel must be women, people of colour, LGBT individuals, or those with disabilities [46].

Yuh-Jung Youn spoke about how most non-Korean people in the industry pronounce her name wrong. She also said that she doesn’t believe in competition and that “It's just I have just little bit luck, I think, maybe. I'm luckier than you. And also, maybe, is American hospitality for the Korean actor? I'm not sure.”[165]

Michelle Yeoh in her speech said that “For all the little boys and girls who look like me watching tonight, this is a beacon of hope and possibilities. This is proof that dreams dream big, and dreams do come true. And, ladies, don't let anybody tell you you are ever past your prime.”[132]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *59.1%* of the speech givers fell in the range of **20-40 years old**, *22.7%* of the speech givers fell in the range of **40-60 years old**, while the remaining *18.2%* of the speech givers fell into the range of **above 60 years old**. [Chart №28]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *63.6%* of them **English is their first language**, while for the remaining *36.4%* of them **it is not**. [Chart №29]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that *33.3%* of the speech givers received the award in the category of **actress in the leading role**, and *28.6%* of the speech givers received the respective award in **the supporting role**. *14.3%* of the speech givers received the award in the **writing** category, and another *14.3%* of them received the award in the **music** category. The remaining *9.6%* are split equally between the winners in the **directing** and **production design** categories. [Chart №30]

When comparing **tense** and **anxious** emotional speech characteristics in relation to the **main theme of the speech**, the analysis showed that for *31.8%* of the speech givers the main speech theme was **gratitude**. *27.3%* of the speech givers **couldn’t believe** that they won, and the remaining *40.8%* were split equally between those that referred to the **subject of the film** they received the award for, those that talked about their **journey throughout their career** and those that spoke about the **cinematographic community**. [Chart №31]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **age** of speech giver, the analysis showed that *37.5%* of the speech givers fell into the range of **40-60 years old** and another *37.5%* of them fell in the range of **above 60 years old**. The remaining *25%* of the speech givers fell into the range of **20-40 years old**. [Chart № 32]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **first language** of the speech giver, the analysis showed that for *62.5%* of the speech givers **English is their first language**, while for the remaining *37.5%* of them **it is not**. [Chart №33]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to the **category of the received award or job**, the analysis showed that the number of the speech givers is *split equally* between the **production design**, **directing** and **both of the acting categories**. [Chart №34]

When comparing **confident** and **relaxed** emotional speech characteristics in relation to **the main theme of the speech**, the analysis showed that for *50%* of the speech givers the main subject was **gratitude**, *37.5%* spoke about the importance of various aspects in the **cinematographic community**, while the remaining *12.5%* spoke about their **career journey**. [Chart №35]

Overall, the analysis showed that *60%* of the emotional speeches corresponded to the **anxious** speech pattern, *20%* of the emotional speeches corresponded to the **confident** speech patterns, *13.3%* of the emotional speeches corresponded to the **tense** speech pattern, and only *6.7%* of the emotional speeches corresponded to the **relaxed** speech pattern. [Chart №36]

CONCLUSION

The results of the analysed speeches show that there is no single key factor that influences the phonetic characteristics of emotional speech the most. However, there are certain factors that proved to have important value in various cases. The factors that were analysed are the following: **age**, **gender**, **time period** in which the speech was given – this includes two speakers who received an award in both the 20th and the 21st centuries; **speech theme,** the **category** or **job** for which the award was received and whether having or not having **English as the first language** influences the phonetic characteristics.

As for the age, the research shows that speakers whose **age** ranges between **20** and **40 years old** gave speeches that corresponded to the **anxious** speech pattern in *44.6%* of the cases, **confident** speech pattern in *32.1%* of the cases, **tense** speech pattern in *14.3%* of the cases and **relaxed** speech pattern only in *8.9%* of the cases. [Chart № 37]

A similar trend appeared in the speeches of speakers whose age ranges between **40** and **60 years old**. In this age range, **anxious** speech pattern occurred in *34%* of the cases, **tense** speech pattern in *32%* of the cases, **confident** speech pattern in *22%* of the cases and **relaxed** speech pattern in *12%* of the cases. [Chart № 38]

However, the most common speech pattern in the speeches of speakers aged **60 and above** was the **relaxed** one, occurring in *30%* of the cases. **Confident** and **tense** speech patterns are collectively at the second place, each occurring in *25%* of the cases. **Anxious** speech pattern appeared only in *20%* of the cases. This allows suggesting that the older the person becomes, the more relaxed their speech is. [Chart №39]

At the same time, Meryl Streep, who was 30 years old at the time she gave her first speech that was analysed in this work and 62 during the time period of the second one, in both cases gave speeches that corresponded to the anxious speech pattern, while Frances McDormand, who was 39 when she gave the first speech and

60 when she gave her second one, gave speeches that correspond to the confident speech pattern both of the times. [Chart №40]

When it comes to the speakers' **gender**, the analysis showed that *30%* of **male** speakers gave speeches that corresponded to the **tense** speech pattern, while another *30%* gave speeches that corresponded to the **confident** speech pattern. **Anxious** speech pattern occurred in *25%* of the cases, while the **relaxed** one appeared in only *15%* of the cases. [Chart №41]

Contrary to the male ones, most **female** speech givers, *48.3%* to be precise, gave speeches that corresponded to the **anxious** speech pattern. *20%* of the speeches corresponded to the **confident** speech pattern, *18.3%* of the speeches corresponded to the **relaxed** one, and only *13.3%* of them corresponded to the **tense** speech pattern. [Chart №42]

As we can see from the charts №9, №18, №27 and №36, **tense** speech pattern was among the two predominant ones in the speeches given in the 20th century, but appeared at the place in both of the subchapters dedicated to the 21st century, as it was overtaken by the **confident** one. **Anxious** speech pattern was among the two most common ones in both the 20th and 21st centuries, while the **relaxed** speech pattern was the least frequent one at all times.

When it comes to the **speech theme**, in *31.6%* of the cases where the main speech theme was gratitude the speech pattern was **confident** and in *31.6%* more cases it was **anxious**. The remaining *36.8%* of the cases were split equally between **tense** and **relaxed** speech patterns. [Chart №43]

As for those speakers who **couldn't believe** that they won, in *84.6%* of the cases the speech pattern was **anxious**, and in the remaining *15.4%* it was relaxed. [Chart №44]

Speeches that focused on their **career journey** in *34.6%* cases corresponded to the **anxious** speech pattern, in *30.8%* cases – to the **confident** one, in *23.1%* of the

cases they corresponded to the **tense** speech pattern, and only in *11.5%* of cases to the **relaxed** one. [Chart №45]

Those that **referred to their movies** in their speeches in *47.8%* of cases corresponded to the **tense** speech pattern, in *39.1%* of cases – to the **anxious** one, and in the remaining *13%* of cases to the **confident** one. [Chart №46]

Finally, speeches that had references to the various aspects in the **cinematographic community** in *35%* of the cases corresponded to the **confident** speech pattern, in *50%* it was either **relaxed** or **tense** speech pattern, and only in *15%* of the cases the speech pattern was **anxious**. [Chart №47]

As for the **category of the award or job**, the results of the analysis show that *40.3%* of the speeches delivered by the speakers of **acting categories or jobs** – the latter was established for cases such as honorary award or those where the speaker received the award on behalf of recipient, as those speakers did not take part in the competition – corresponded to the **anxious** speech pattern. *26.4%* of such speeches corresponded to the **confident** speech pattern, and the remaining *33.4%* were split between those of the **tense** and **relaxed** speech pattern. [Chart №48]

In cases where the speakers **did not belong to the acting jobs** or received the award in **non-acting categories**, namely **music**, **production** or **costume design**, **directing**, **producer in the Best Picture category, cinematography** and **screenplay writing**, *35.4%* of the speeches corresponded to the **tense** speech pattern, *31.3%* of the speeches corresponded to the **anxious** pattern, *22.9%* of them corresponded to the **confident** one, while the remaining *10.4%* corresponded to the **relaxed** speech pattern. [Chart №49]

When it comes to the **first language** of the speaker, in cases where **English is or was the first language** of the speaker, the percentage is as follows: *32.9%* of the speeches corresponded to the **anxious** pattern, *28.8%* corresponded to the **confident**

one, *27.4%* corresponded to the **tense** pattern, and only *11.1%* corresponded to the **relaxed** speech pattern. [Chart №50]

On the other hand, in cases where **English isn't or wasn't the first language** of the speaker the analysis shows that *37.2%* of the speeches were of **anxious** pattern, while the percentage of **confident**, **relaxed** and **tense** patterns was *equal*, each being *20.9%*. [Chart №51]

Finally, as for the **general percentage** of emotional speech patterns, I've managed to establish that *36.7%* of all speeches analysed corresponded to the **anxious** speech pattern, *25%* of the speeches corresponded to the **confident** speech pattern, *24.2%* of them corresponded to the **tense** one, while only *14.2%* corresponded to the **relaxed** speech pattern. [Chart №52]

As a result, it is clear that different factors influence the emotional flow of the speech, as well as the way that those speeches are produced from the phonetic point of view. The strongest recurring factor was the nature of the speech, age and the speakers' gender. However, those factors do not account for all the speakers, as the main factor that drives every speech giver is personality, which is unique for every person.

SUMMARY

This paper is dedicated to the analysis of emotional speech of Oscar recipients in order to establish whether there is a correlation between the degree and pattern of emotionality and the extra linguistic factors. The characteristics of emotional speech that were analysed are as follows: tempo, loudness, pitch, regularity of stress, tension and pauses. The extra linguistic factors that were taken into account are as follows: time period in which the award was received, gender, age, speech theme, award category or job and the first language of the speech givers.

In order to determine the emotional speech patterns, the speech characteristics were analysed both individually and separately. By combining them, I was able to form four basic speech patterns: anxious, tense, calm, and confident. Consequently, it made it possible to ascertain the emotional state of the speaker. The first two patterns exhibit some of the same traits and indicate that the speaker is under pressure, whether that pressure is brought on by stage fright or by the significance of the message they are attempting to convey. In contrast, the last two patterns, which share comparable traits, demonstrate that the speaker is having fun and is appreciating the present.

Since every speaker is unique and has their own style of speaking, there is no single speech pattern that fits all speakers. There are certain traits, nevertheless, that do suggest a higher level of emotionality, while others do suggest a lower level. It's crucial to analyse them together since certain traits may change over the process, but doing so also makes it possible to precisely identify the emotional state.

The result of the experimental research showed that there are certain factors that correspond to the particular patterns in the majority of cases. However, those do not account for all of the occurrences since the most influential factor is personality, which is unique for every speech giver.

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110. Oscars. John Wayne Wins Best Actor: 1970 Oscars [Електронний ресурс], 2009 / Oscars // YouTube. – Режим доступу до ресурсу: https://www.youtube.com/watch?v=7qQhODwivLU. – Title from screen.

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153. Oscars. Sven Nykvist Wins Cinematography: 1984 Oscars [Електронний ресурс], 2014 / Oscars // YouTube. – Режим доступу до ресурсу: https://www.youtube.com/watch?v=kwiBTIlt16c.

154. Oscars. "Sweeney Todd" winning an Art Direction Oscar [Електронний ресурс], 2015 / Oscars // YouTube. – Режим доступу до ресурсу: https://www.youtube.com/watch?v=BmV3pyOhAqc.

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164. Oscars. 'Women Talking' Wins Best Adapted Screenplay | 95th Oscars (2023) [Електронний ресурс], 2023 / Oscars // YouTube. – Режим доступу до ресурсу: https://www.youtube.com/watch?v=3R4SiiE_QK8.

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APPENDICES

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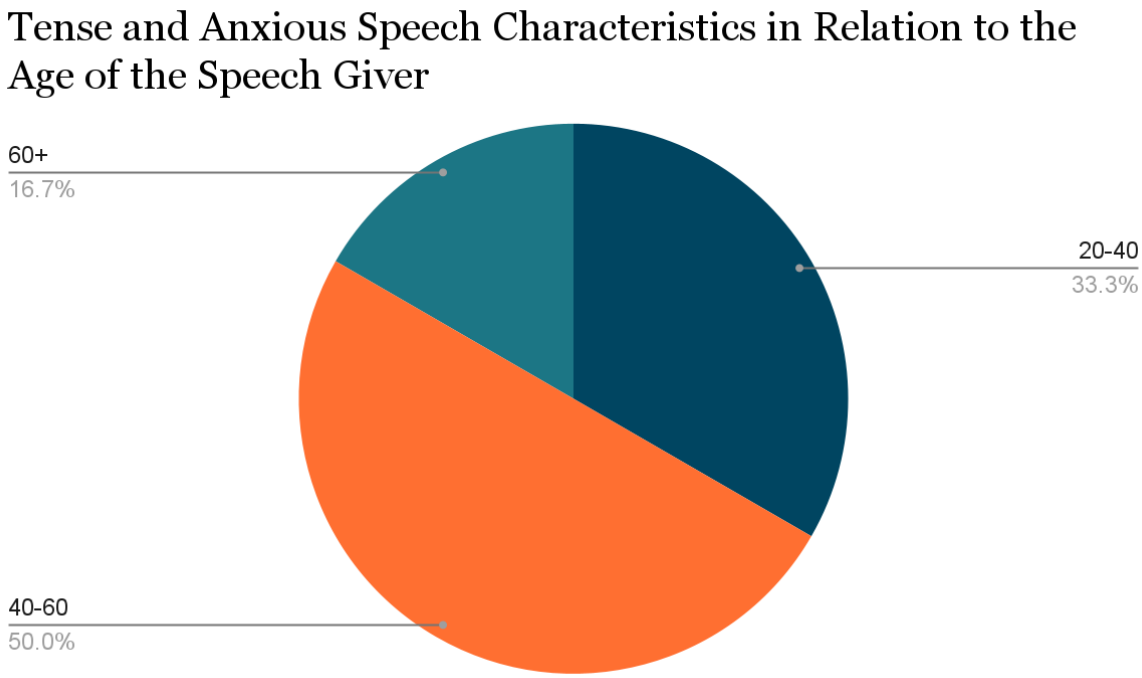

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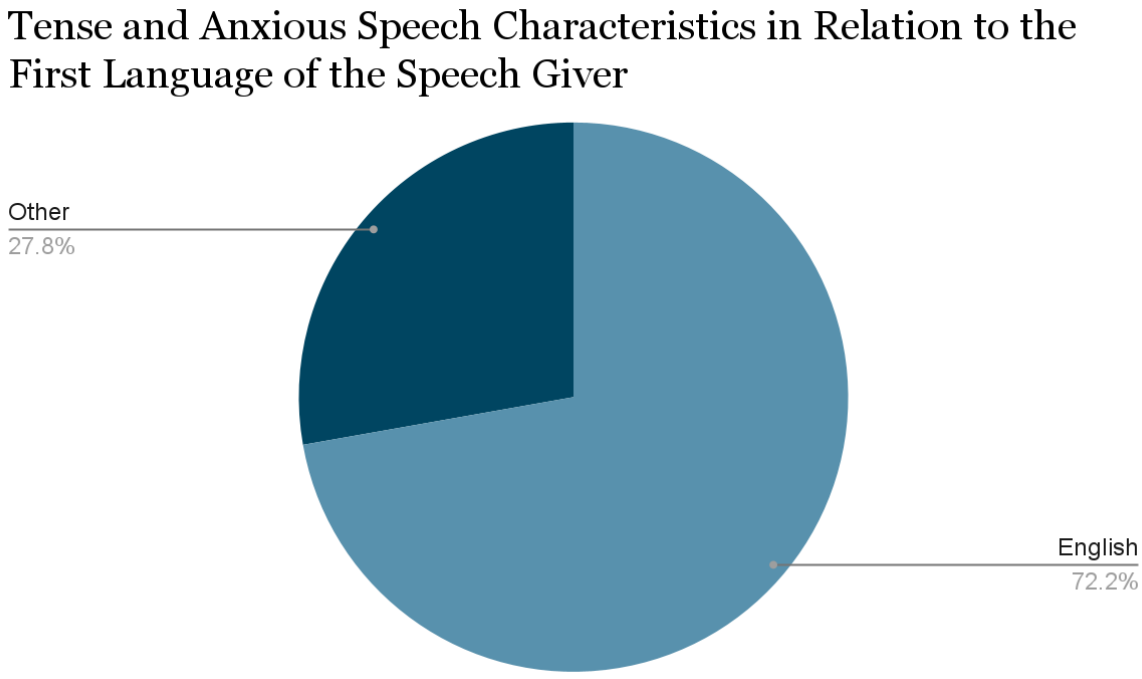

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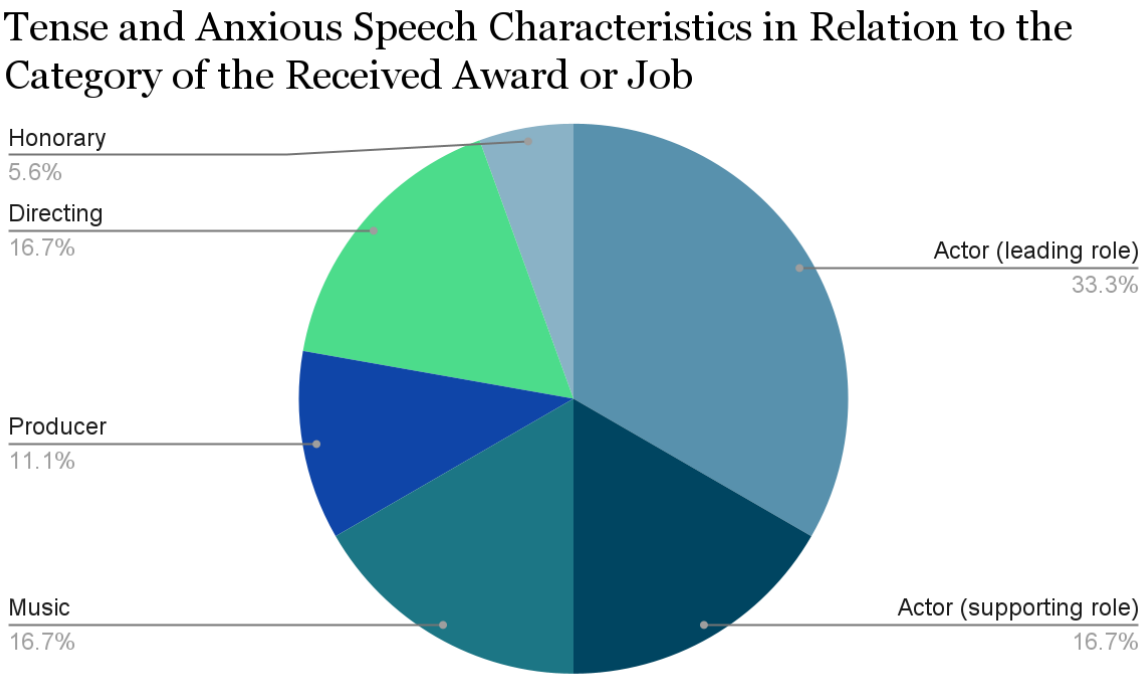

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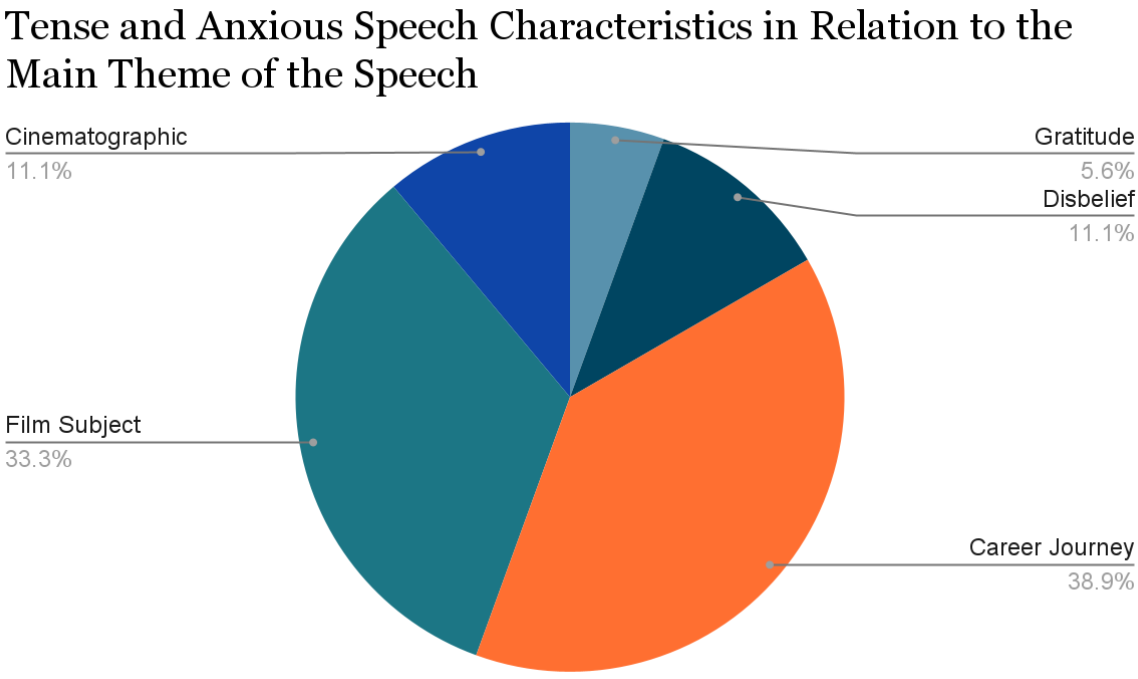

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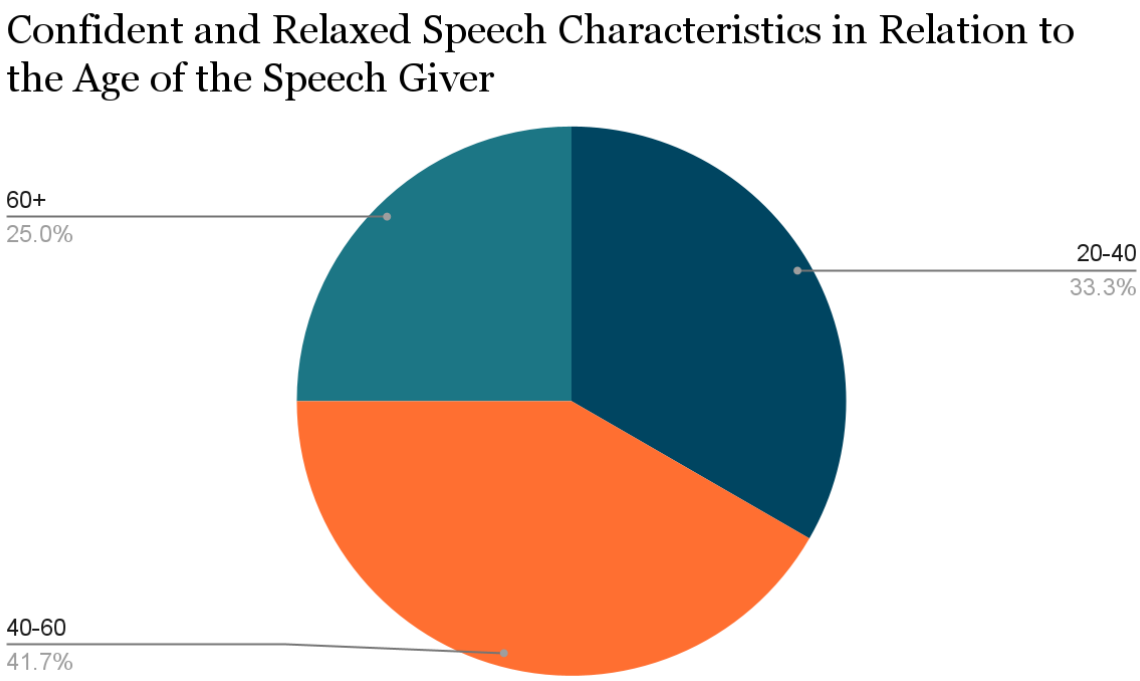

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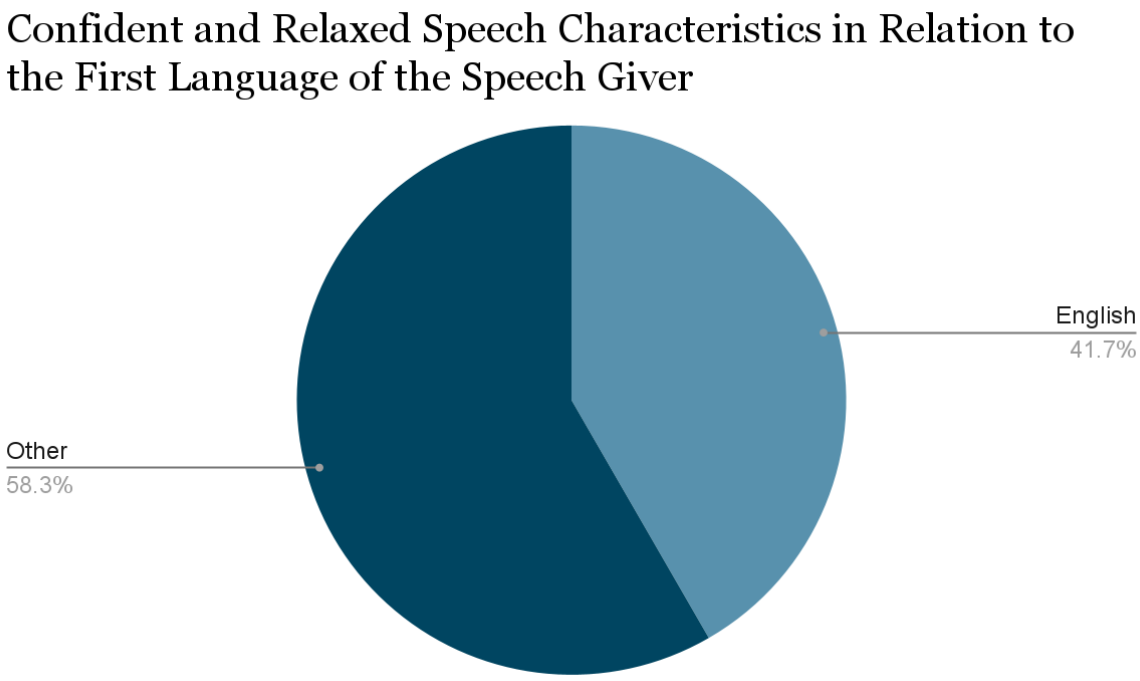

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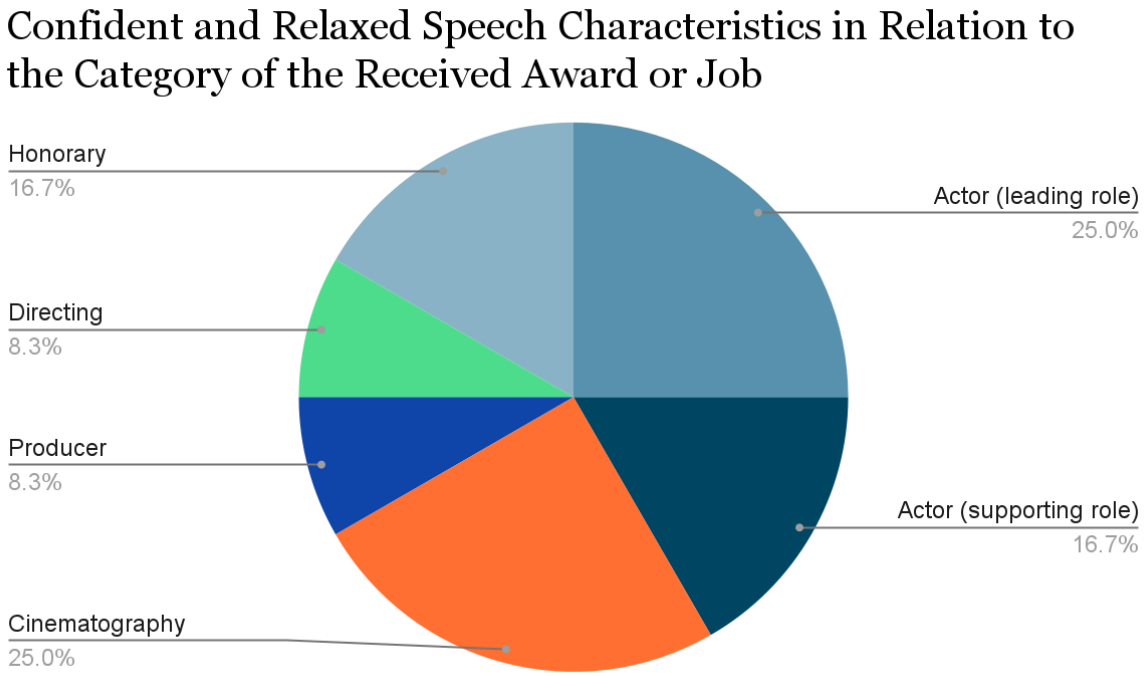

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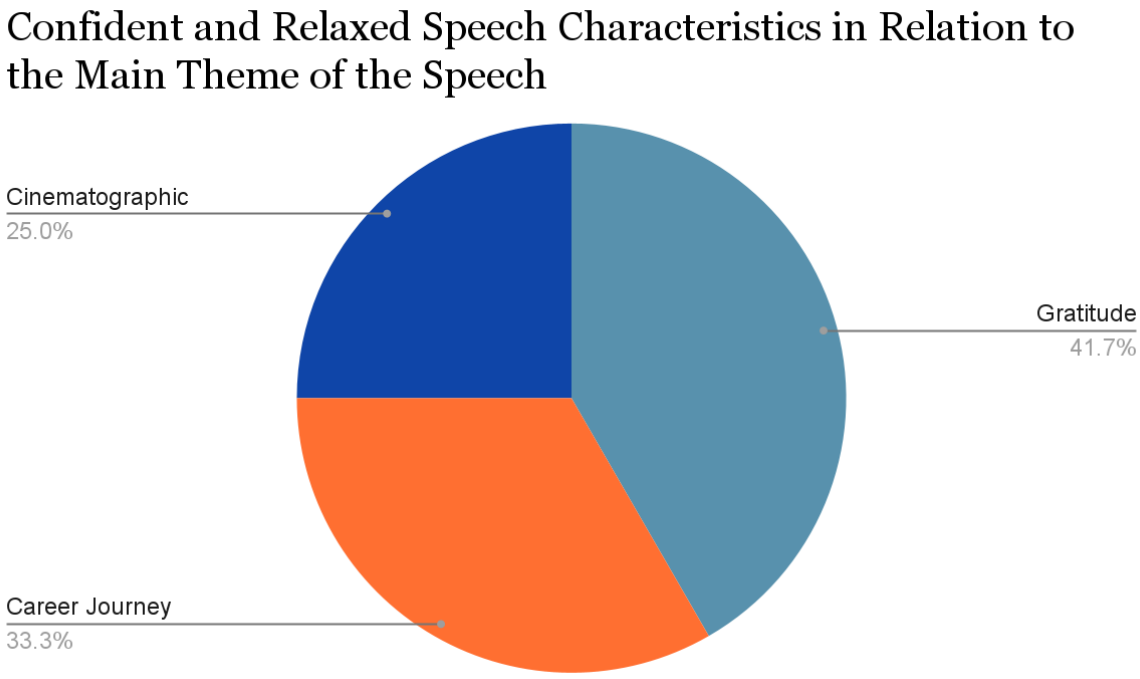

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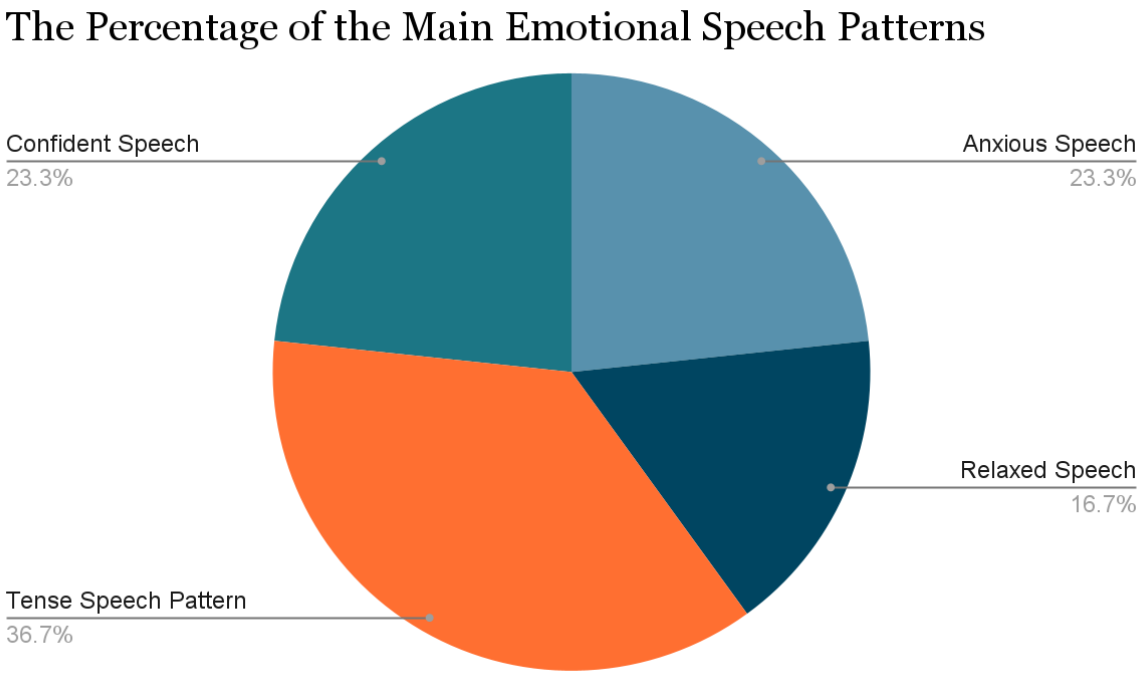

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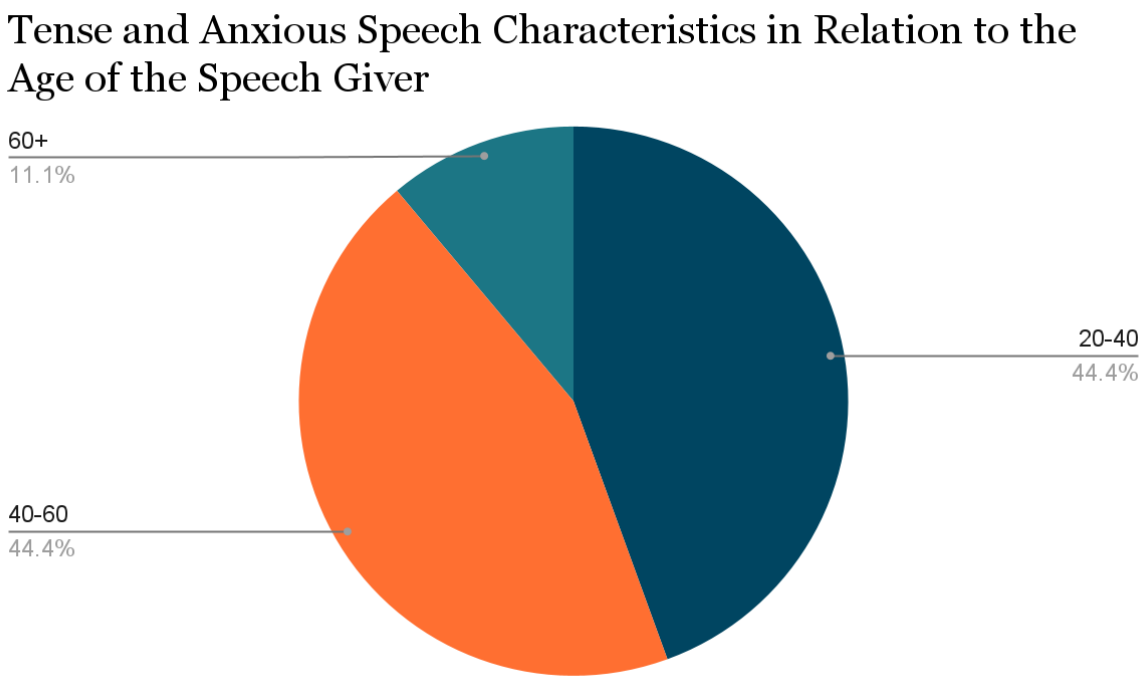

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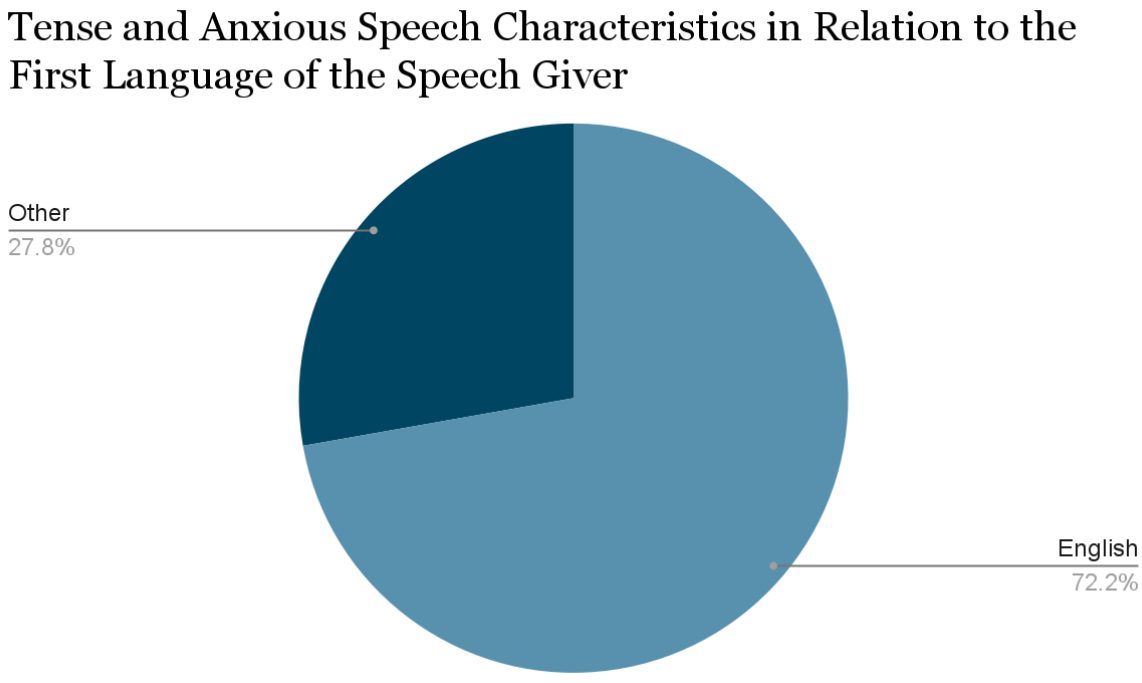


Chart №12 – Subchapter 2.2

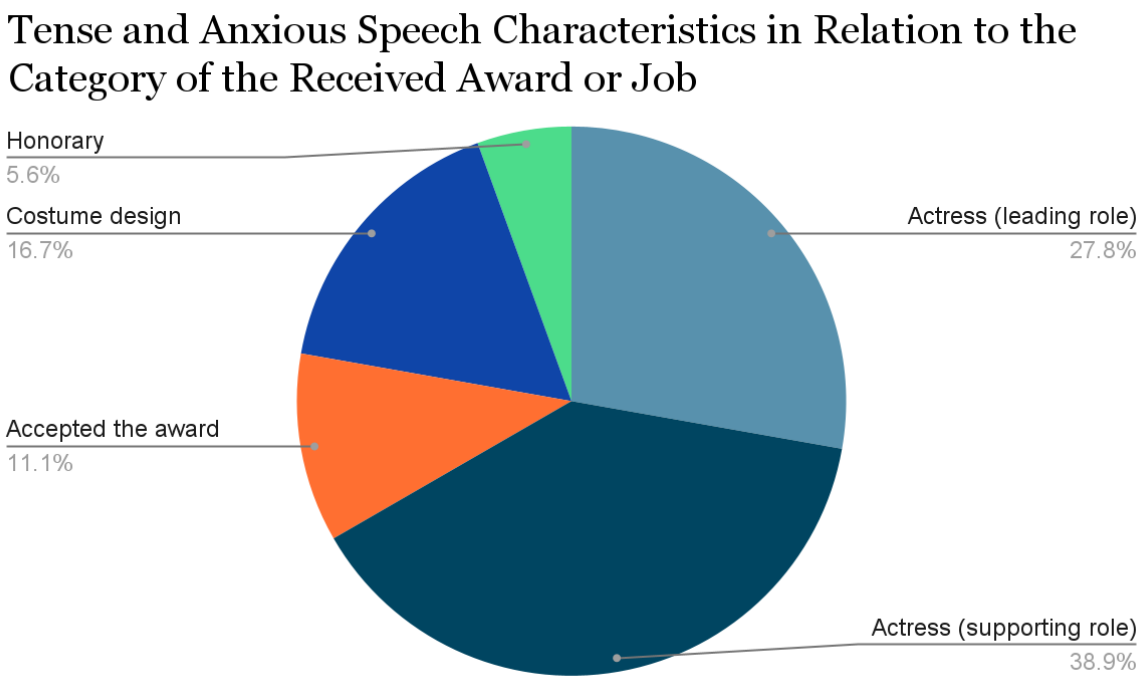
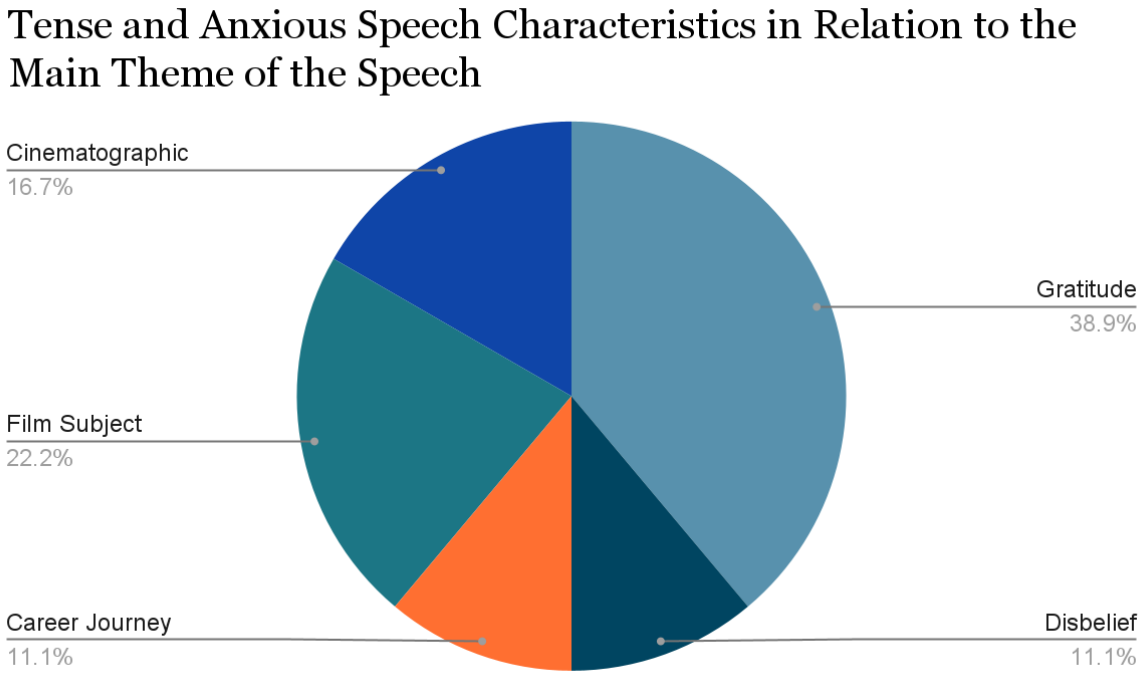


Chart №13 – Subchapter 2.2



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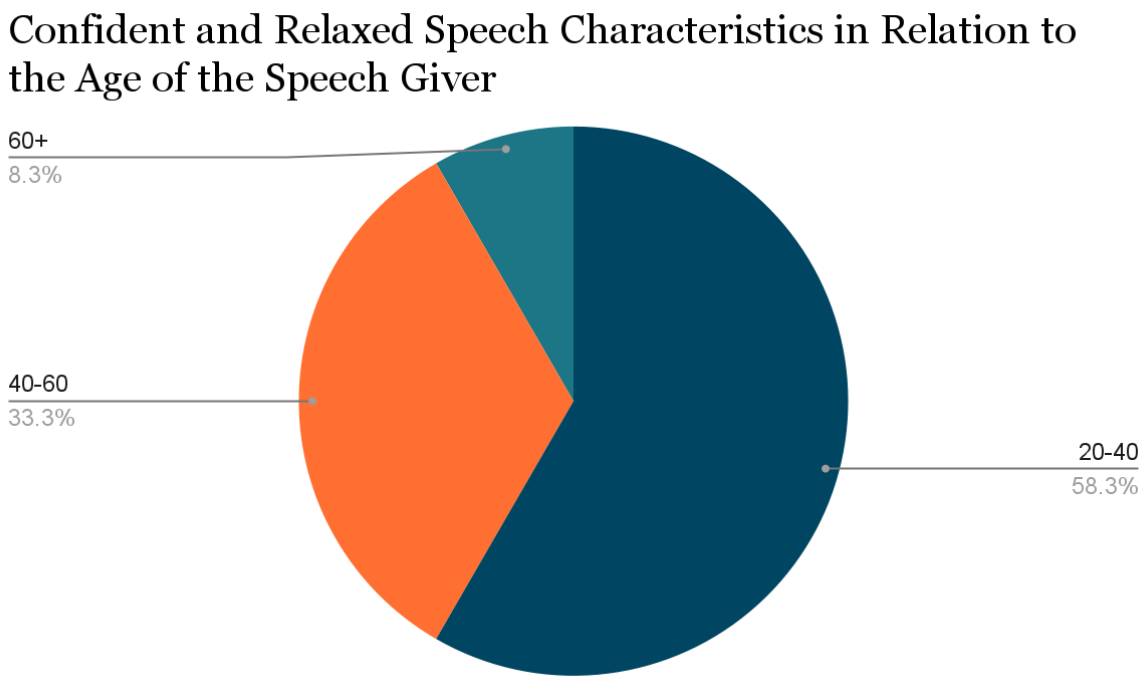

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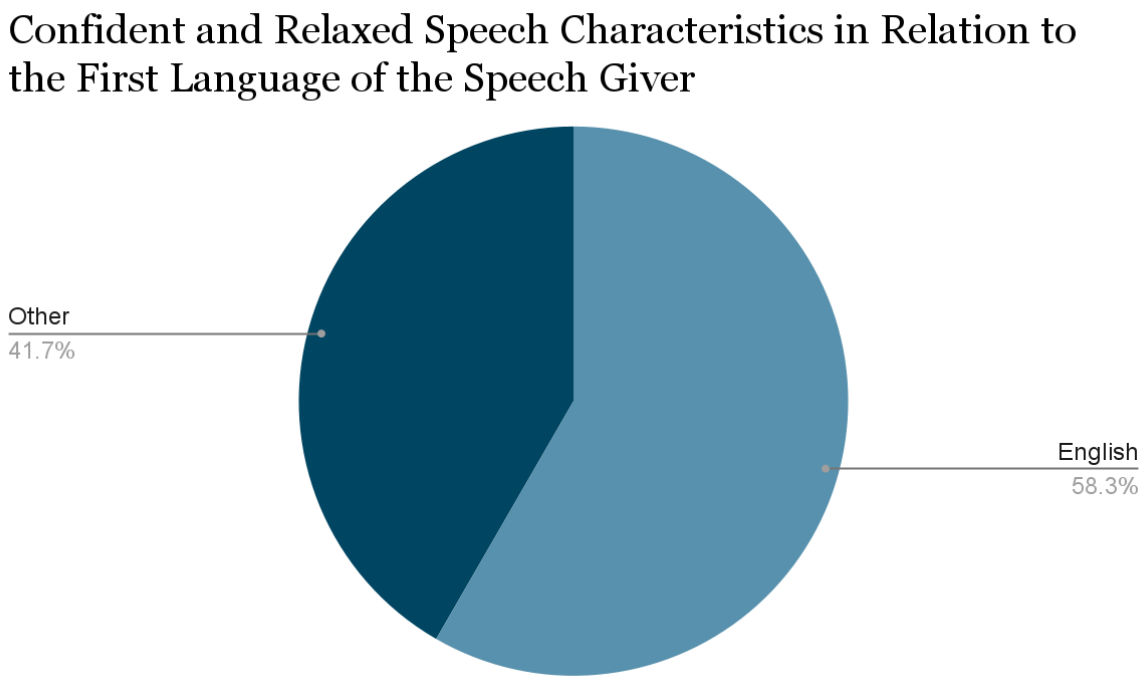

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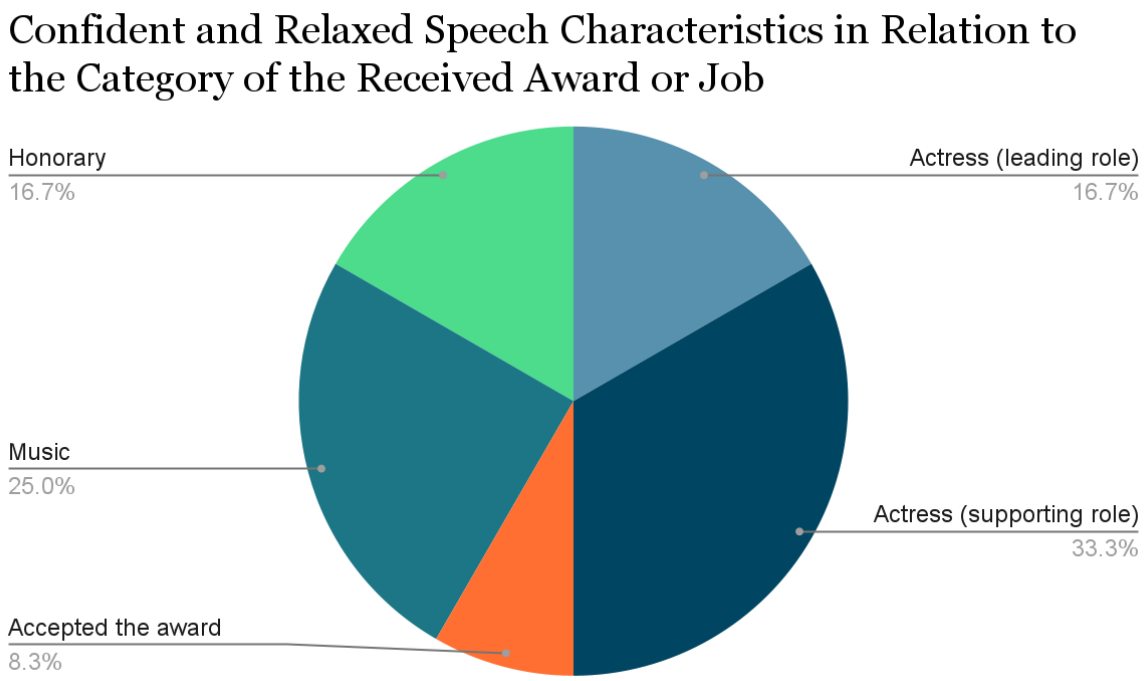

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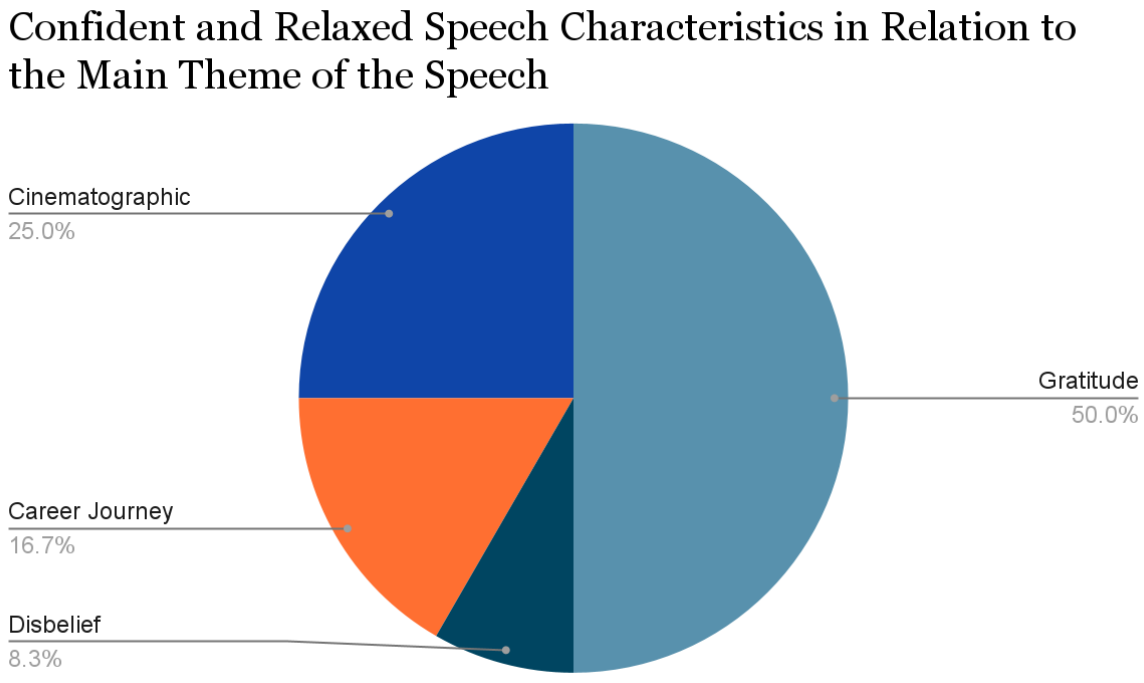


Chart №18 – Subchapter 2.2, Conclusion

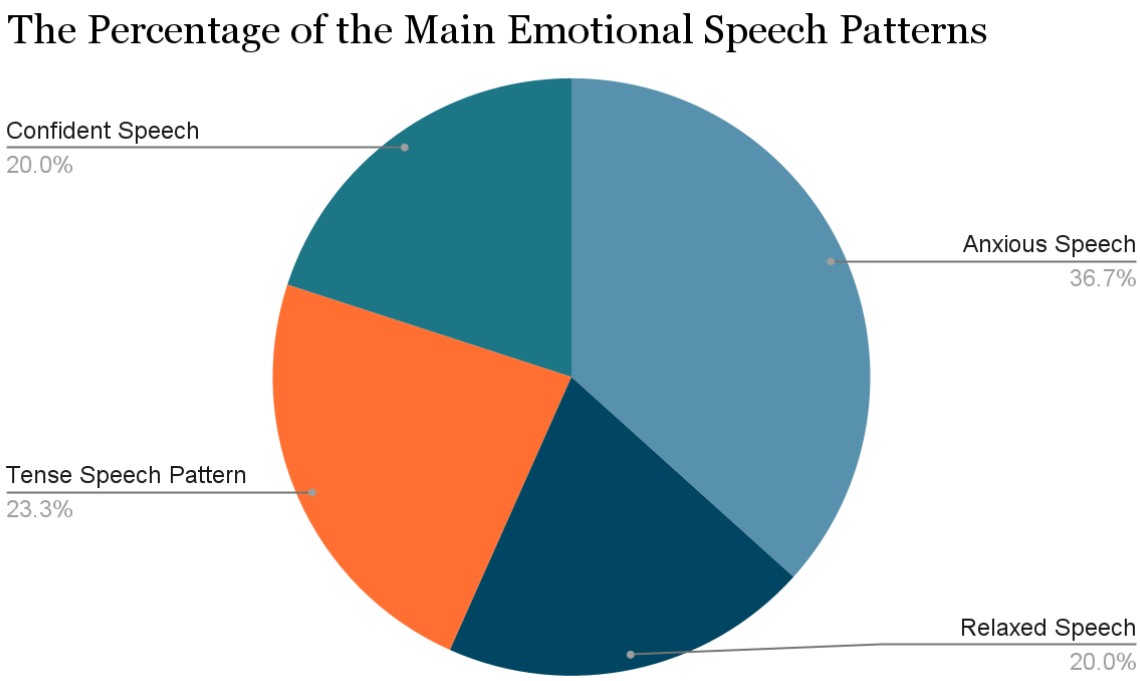


Chart №19 – Subchapter 2.3

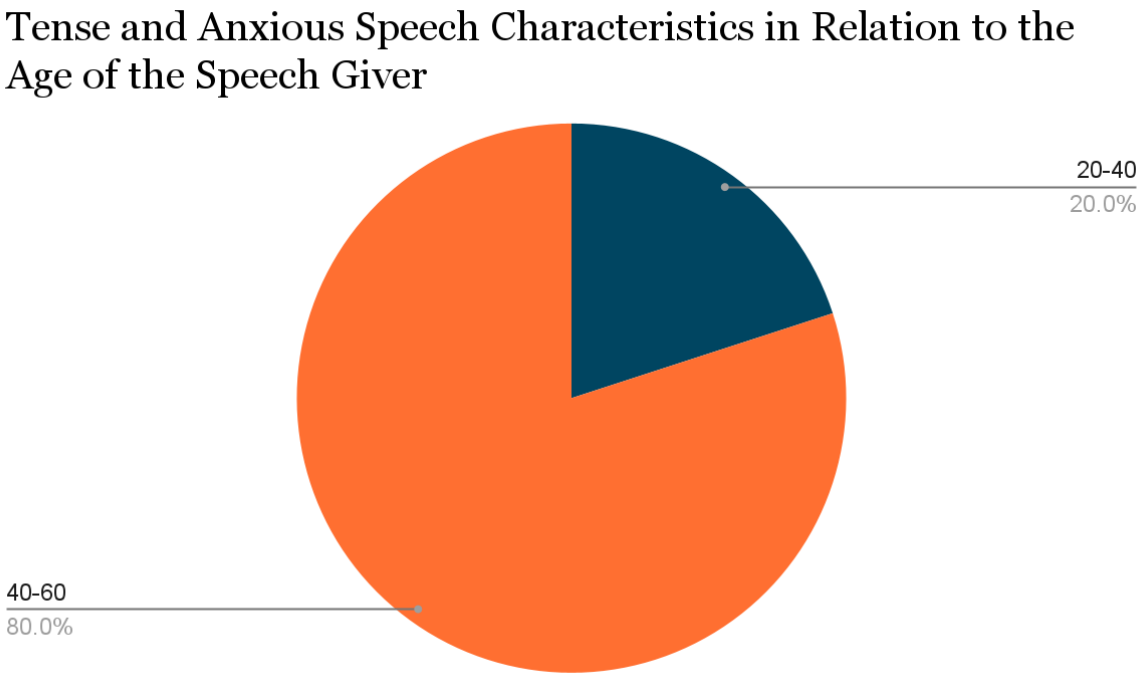
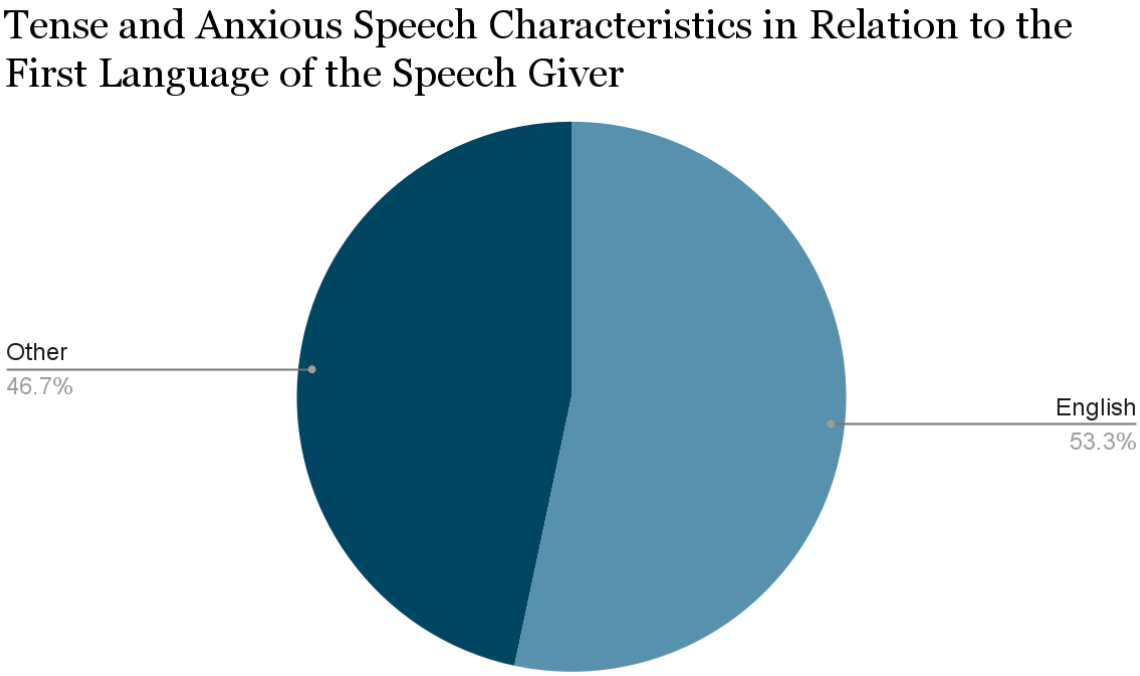


Chart №20 – Subchapter 2.3



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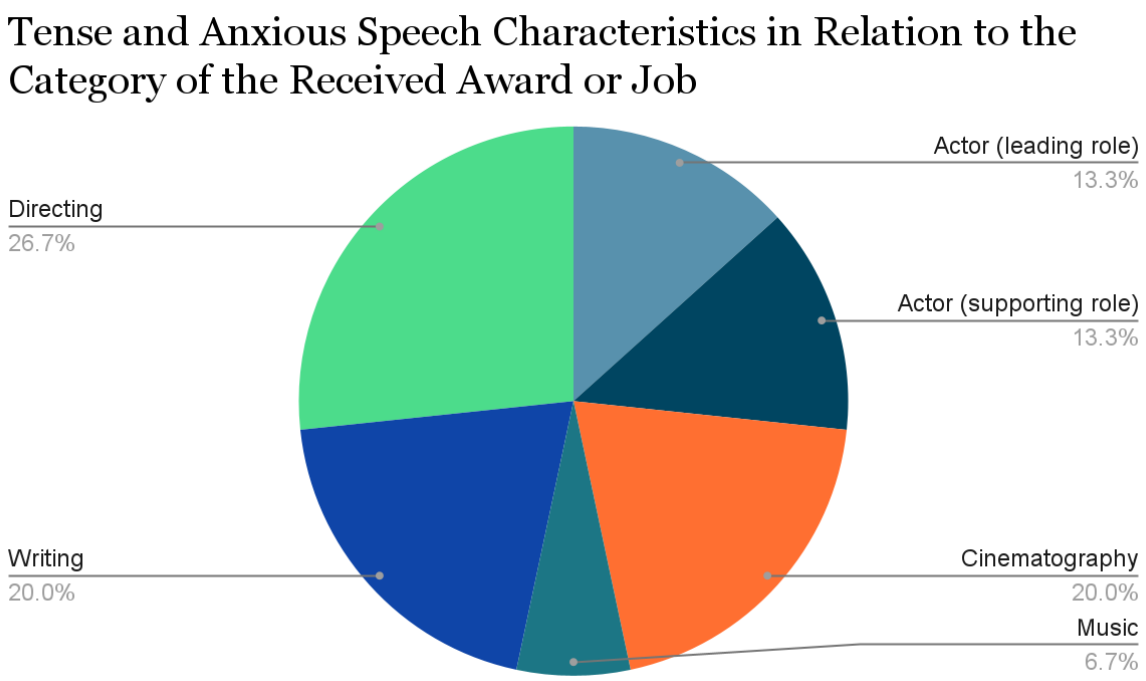

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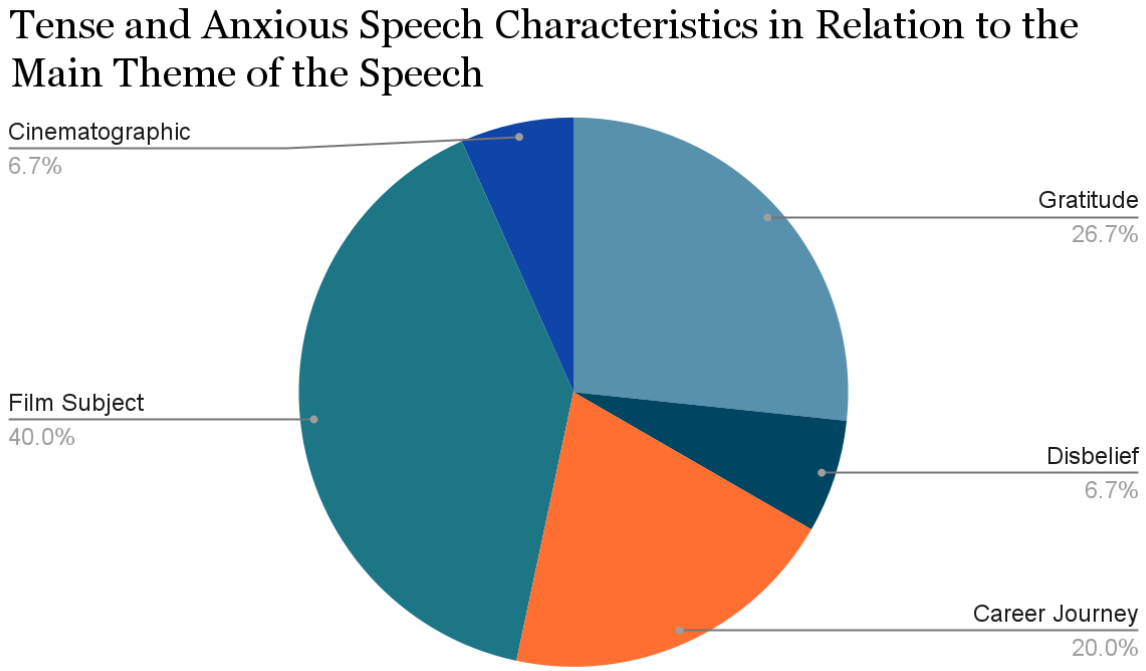

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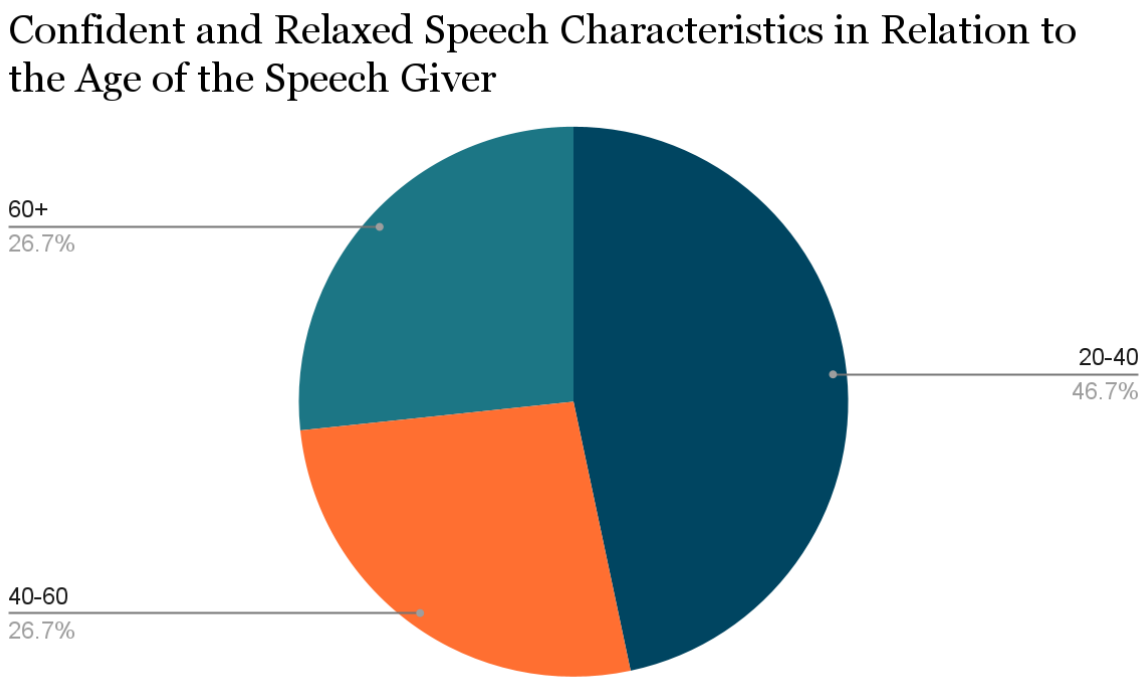

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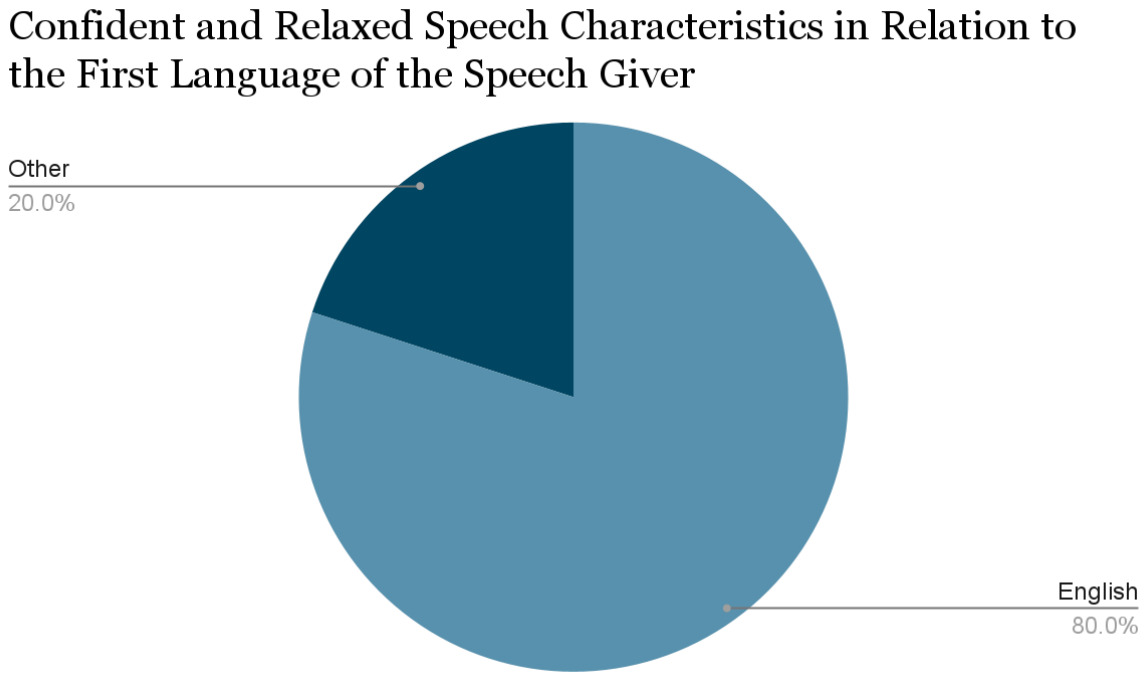
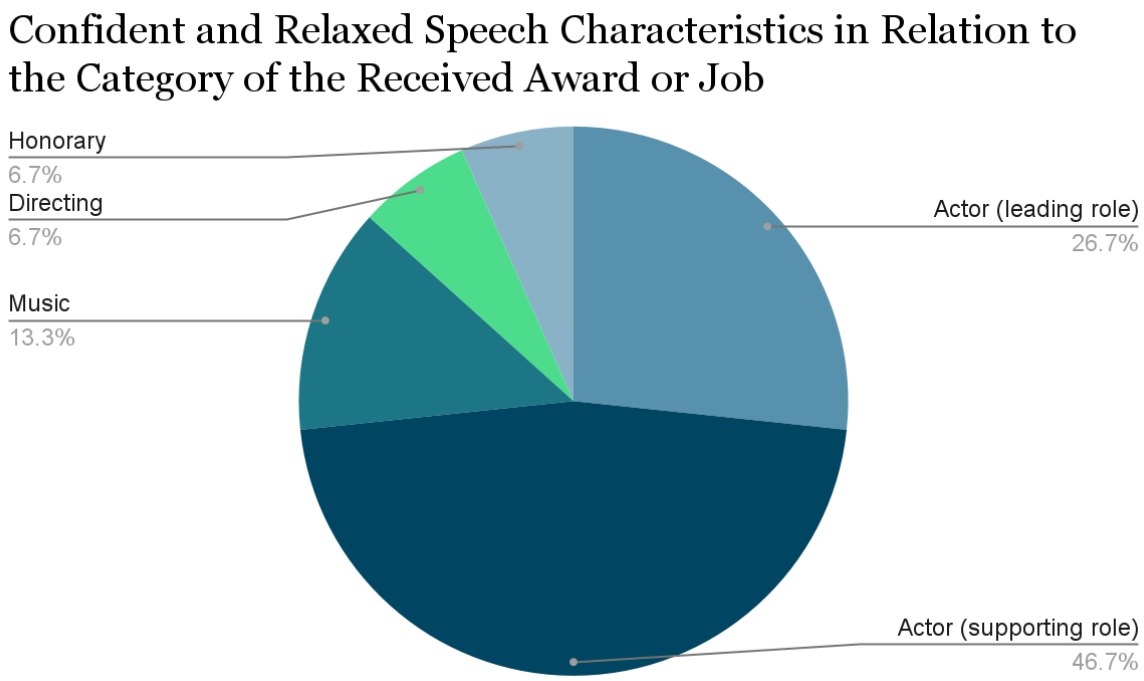


Chart №25 – Subchapter 2.3



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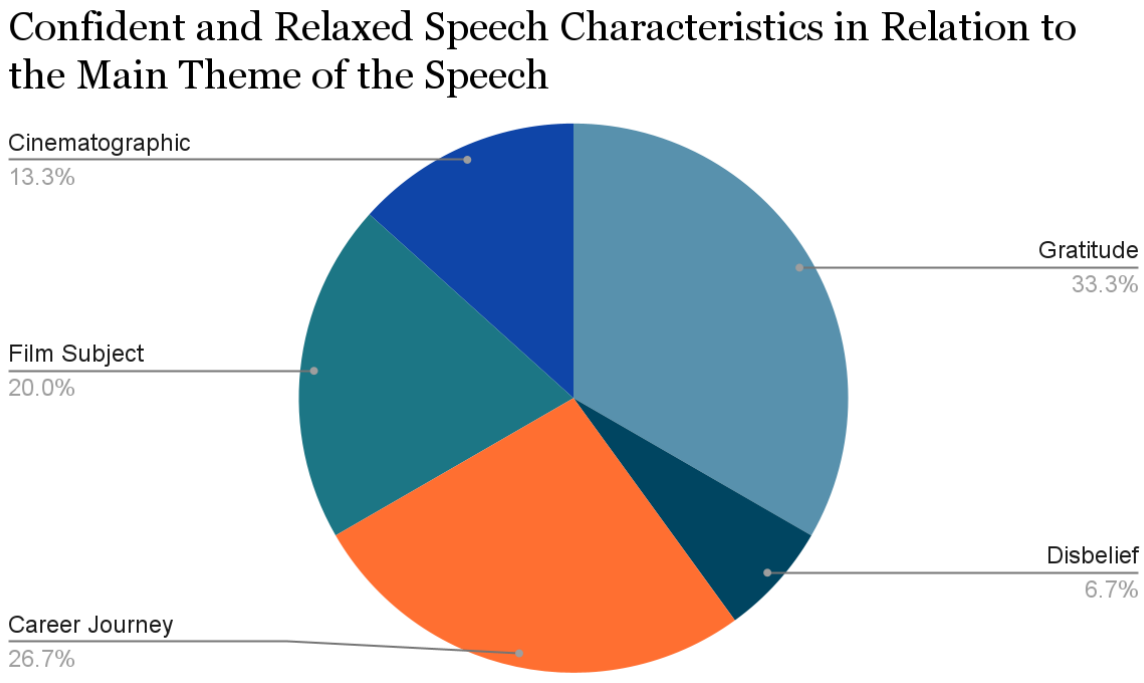


Chart №27 – Subchapter 2.3, Conclusion

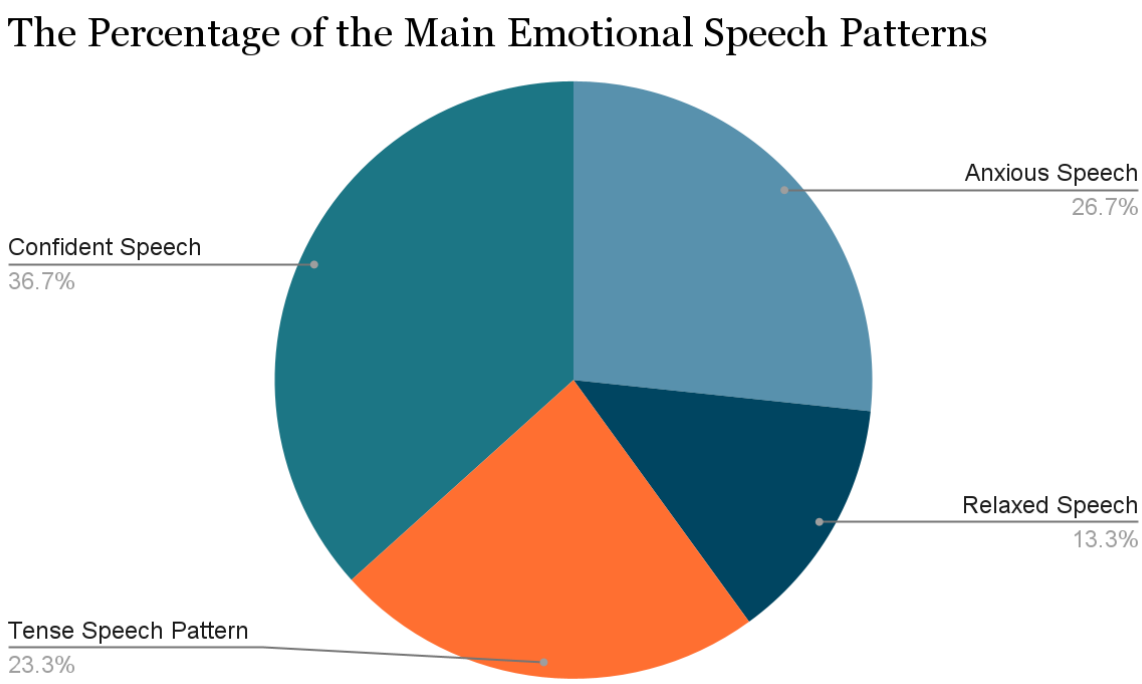


Chart №28 – Subchapter 2.4

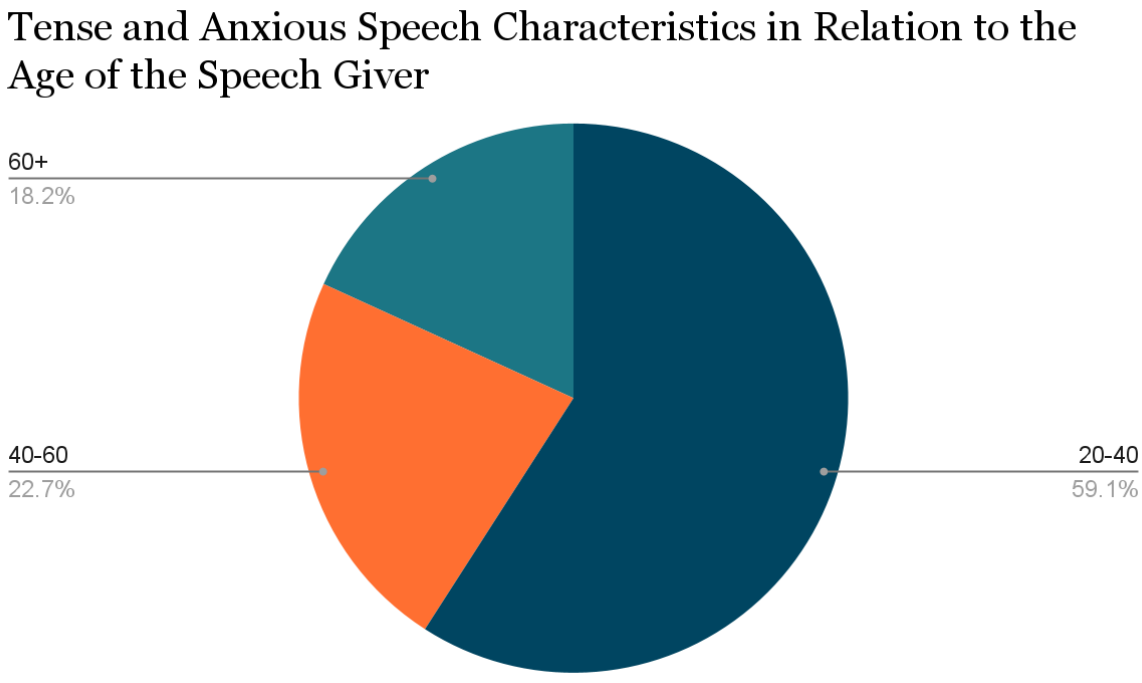


Chart №29 – Subchapter 2.4

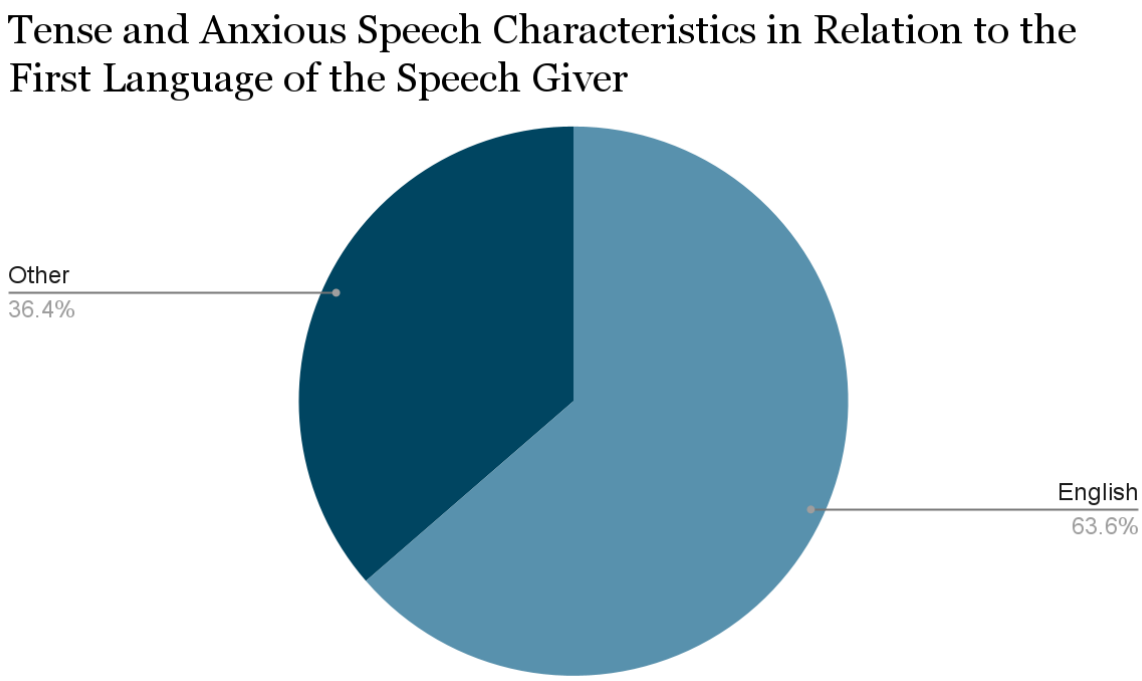
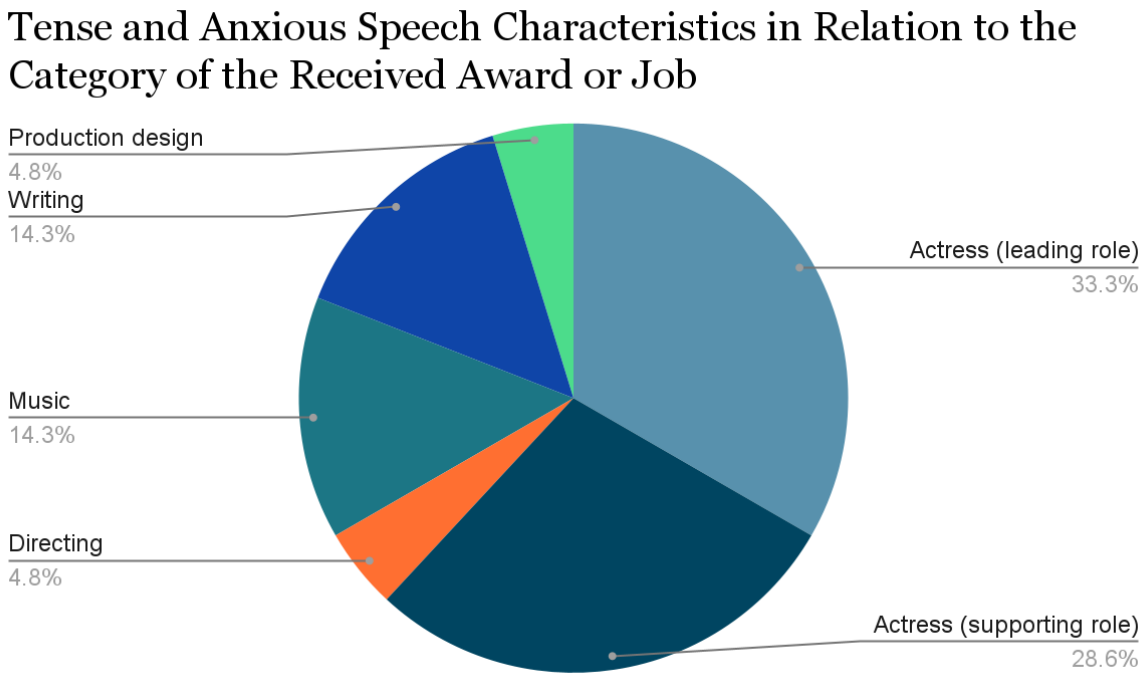


Chart №30 – Subchapter 2.4



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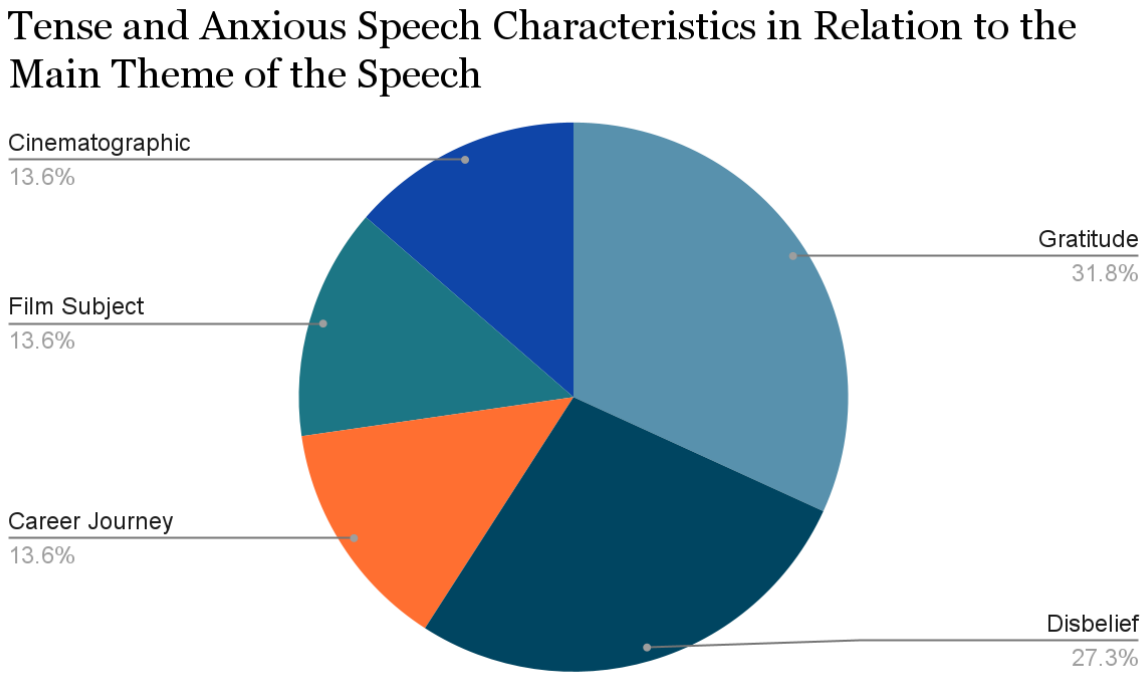

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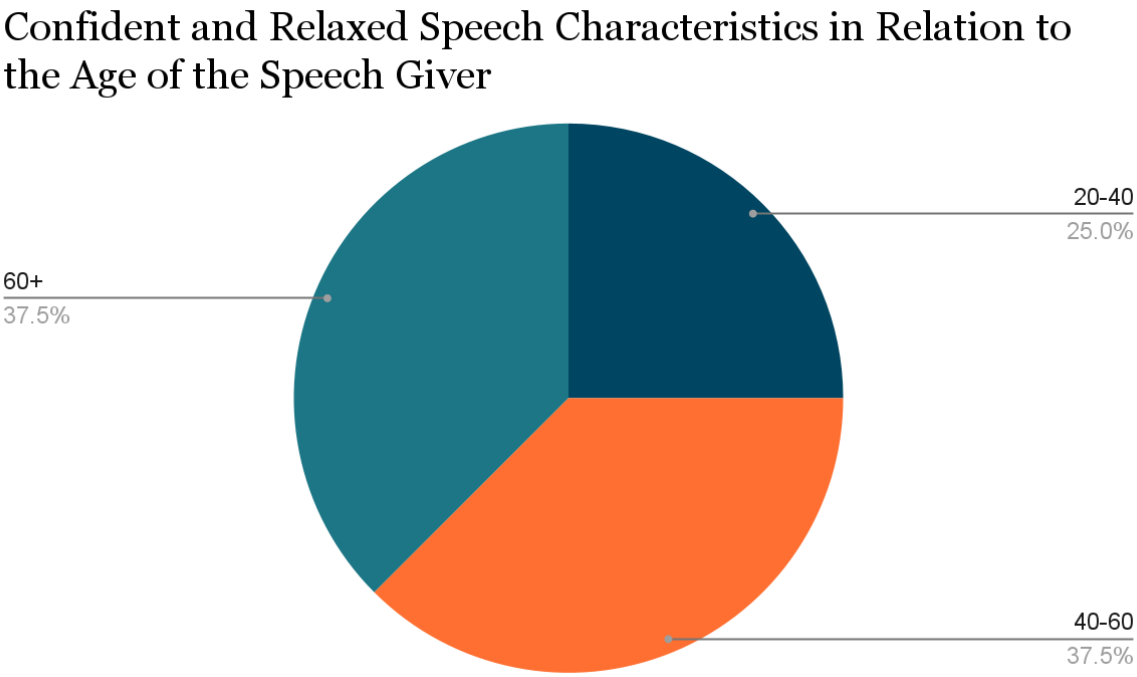

Chart №33 – Subchapter 2.4

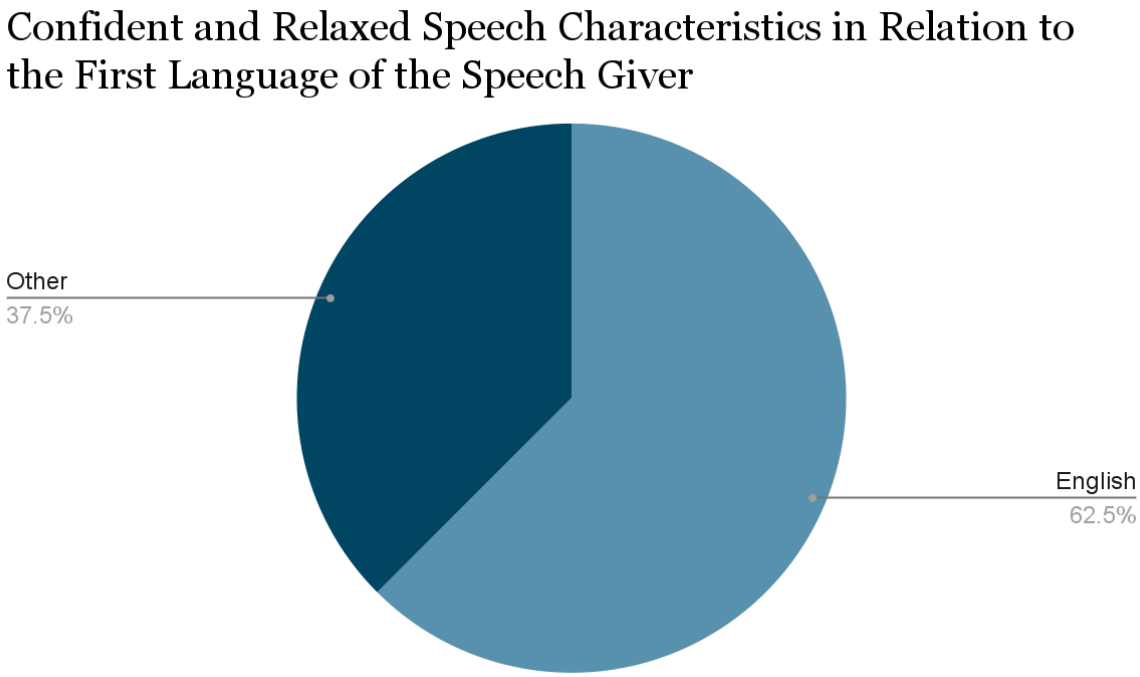

Chart №34 – Subchapter 2.4

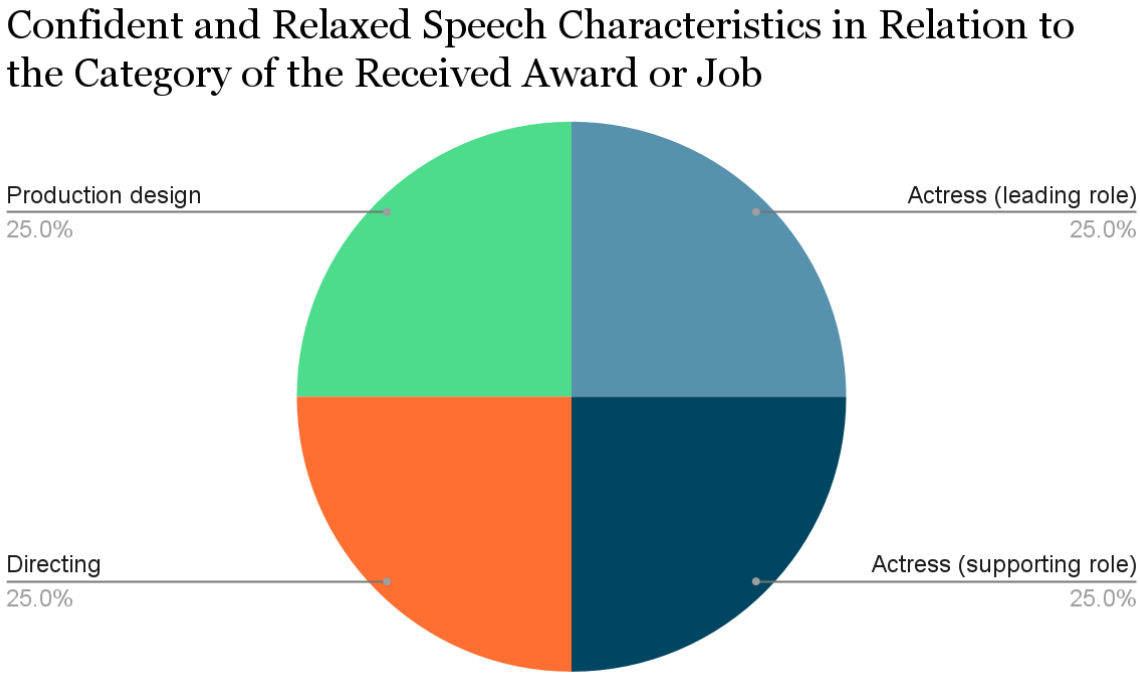

Chart №35 – Subchapter 2.4

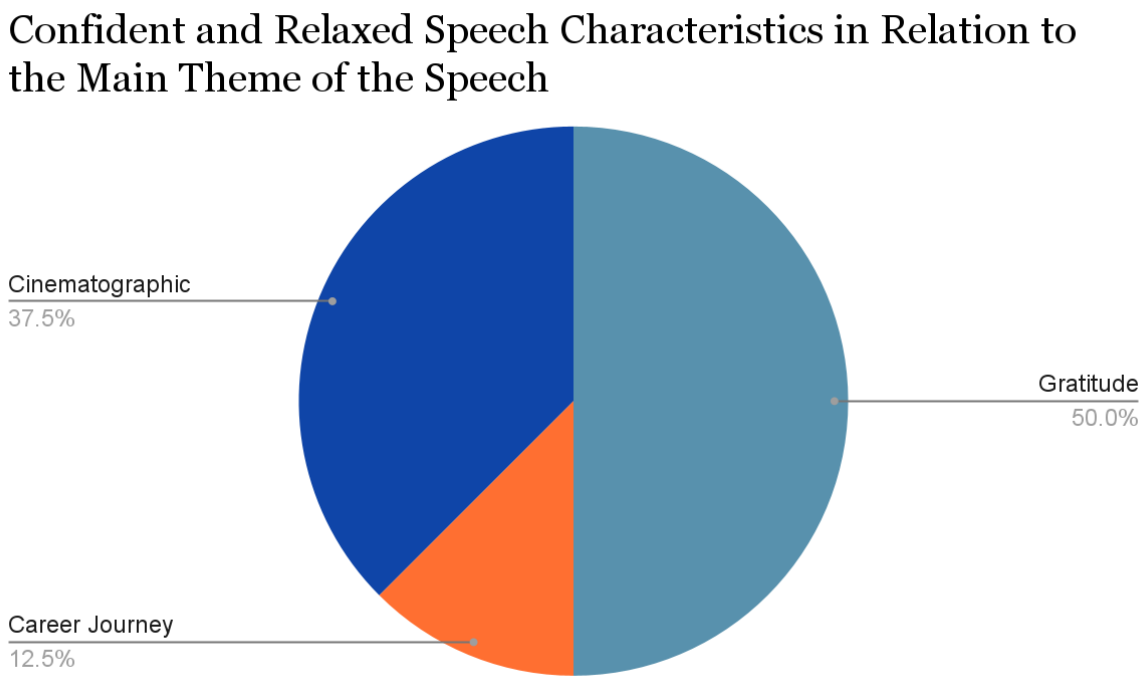

Chart №36 – Subchapter 2.4, Conclusion

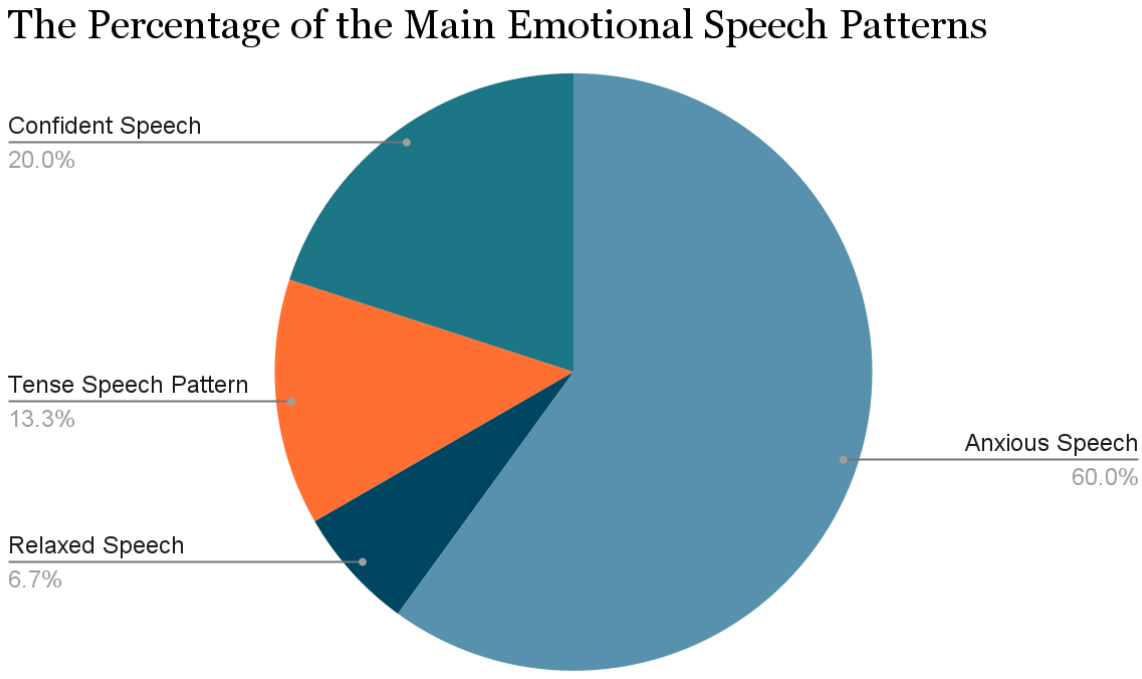

Chart №37 – Conclusion

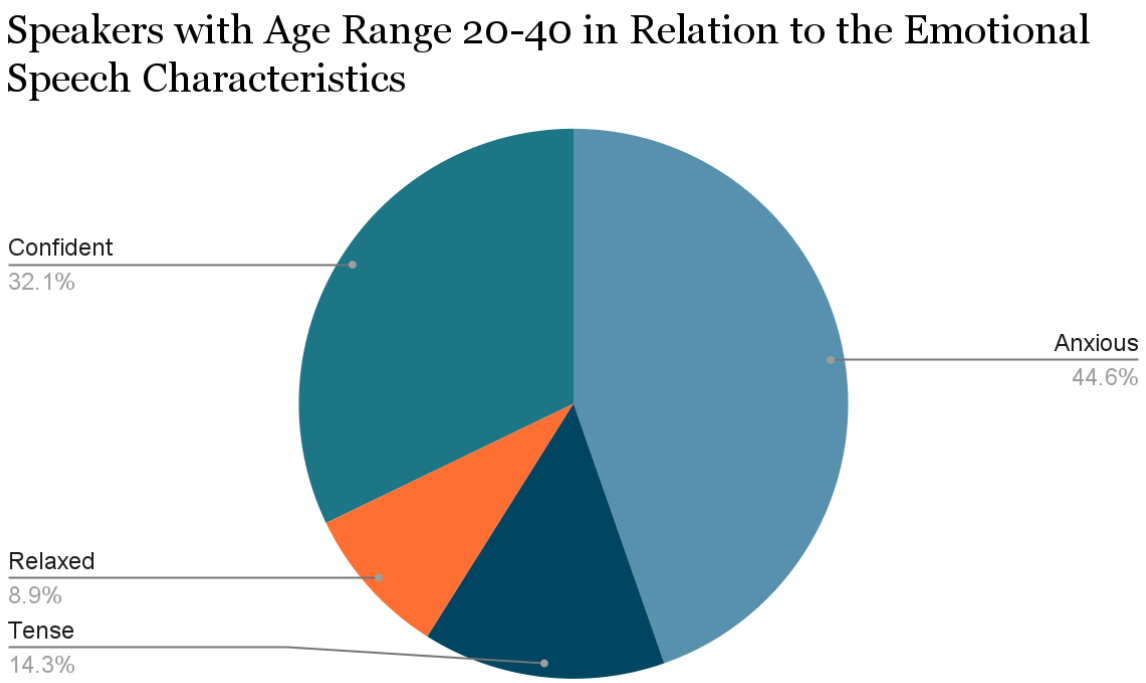

Chart №38 – Conclusion

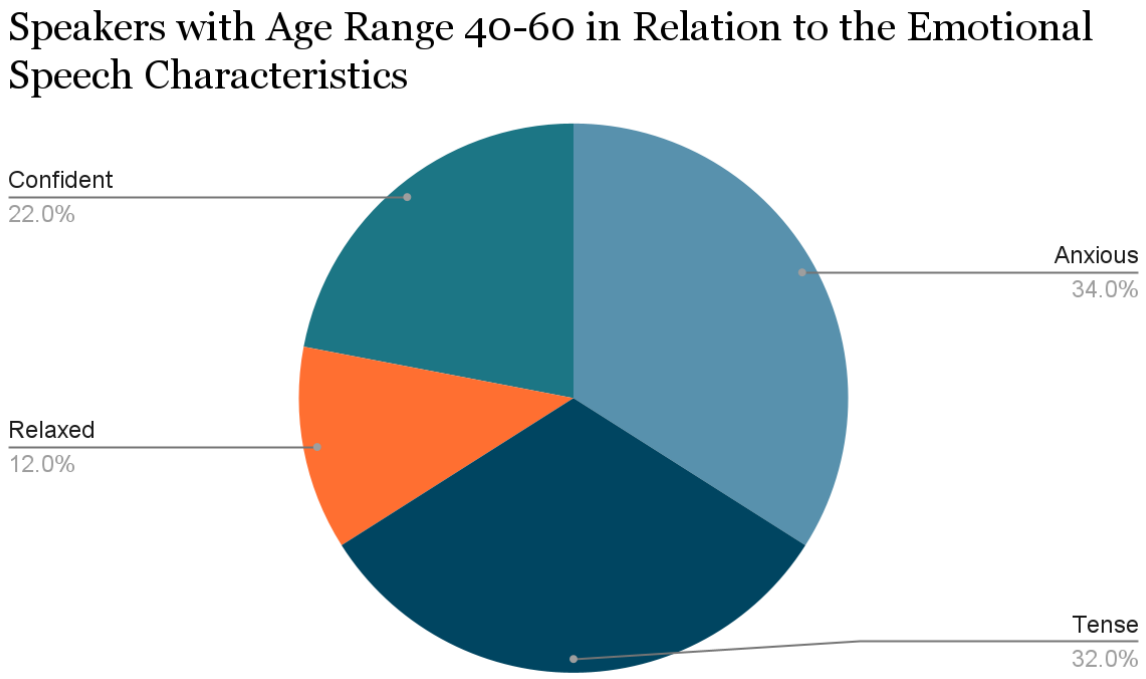

Chart №39 – Conclusion

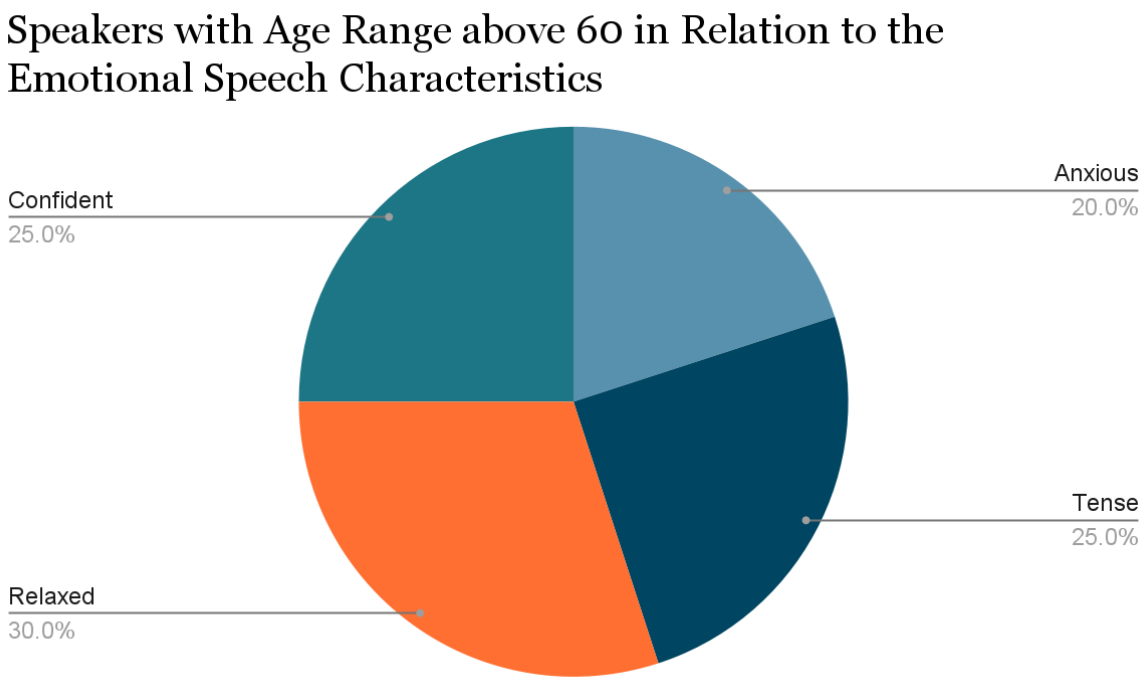

Chart №40 – Conclusion

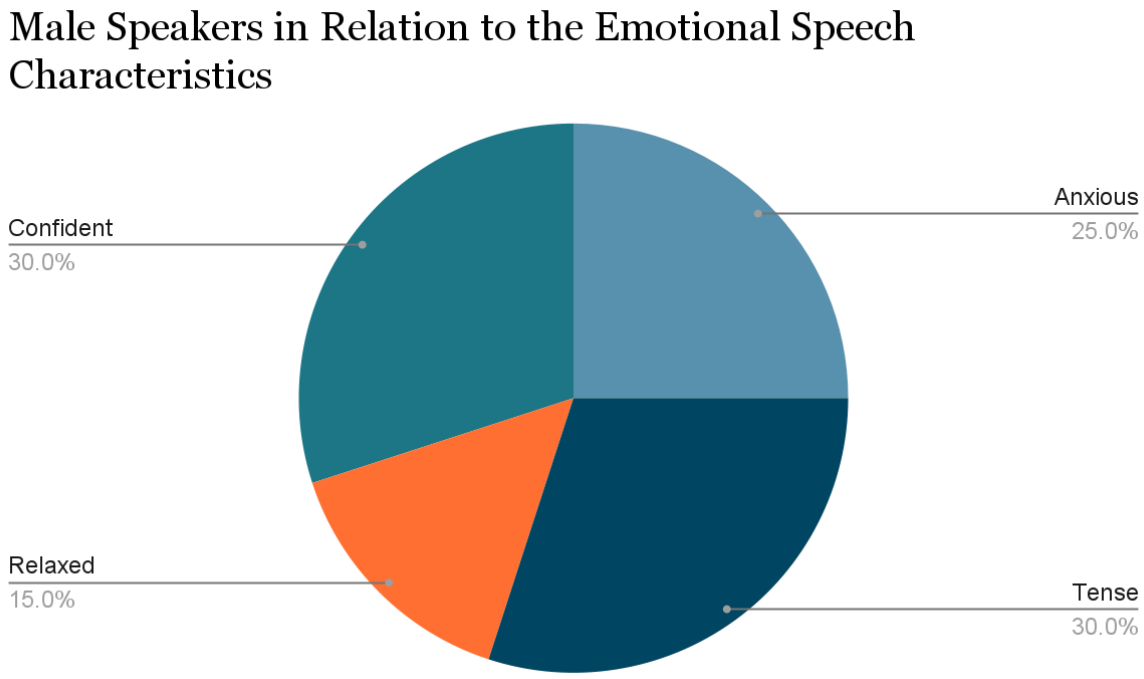

Chart №41 – Conclusion

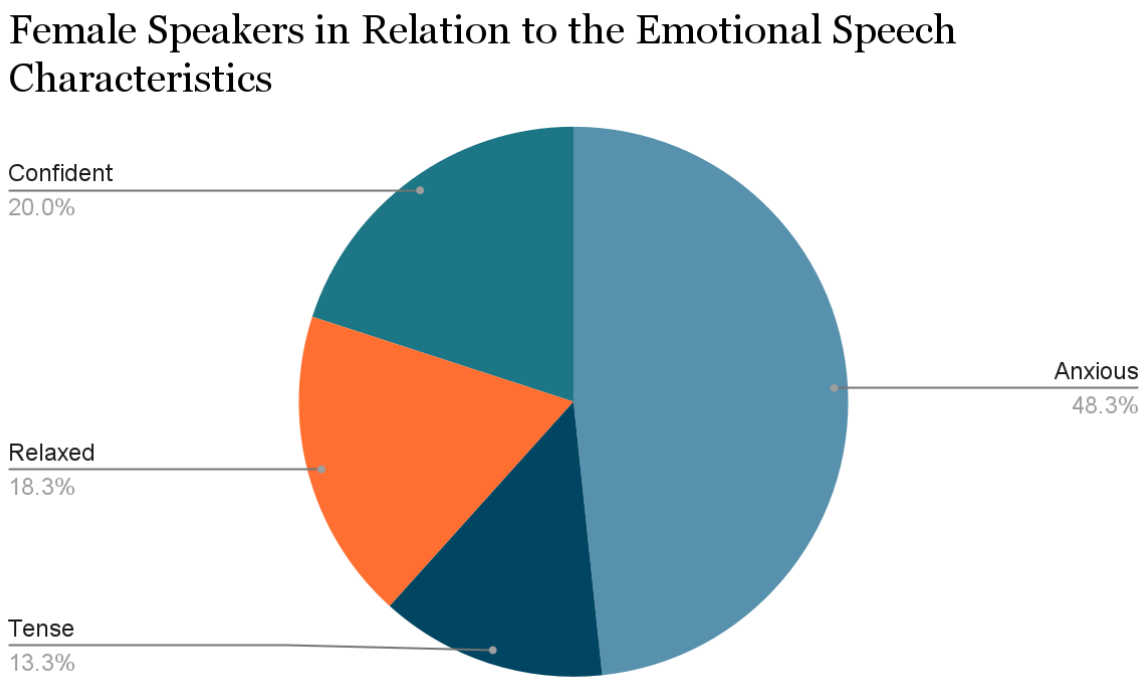

Chart №42 – Conclusion

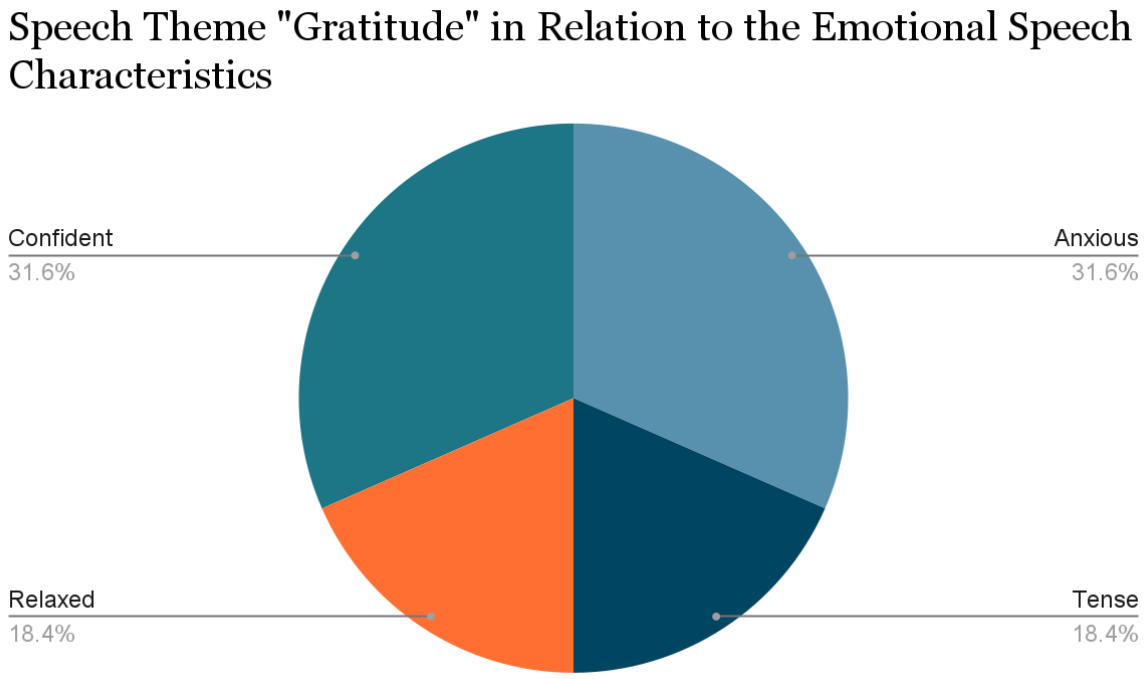

Chart №43 – Conclusion

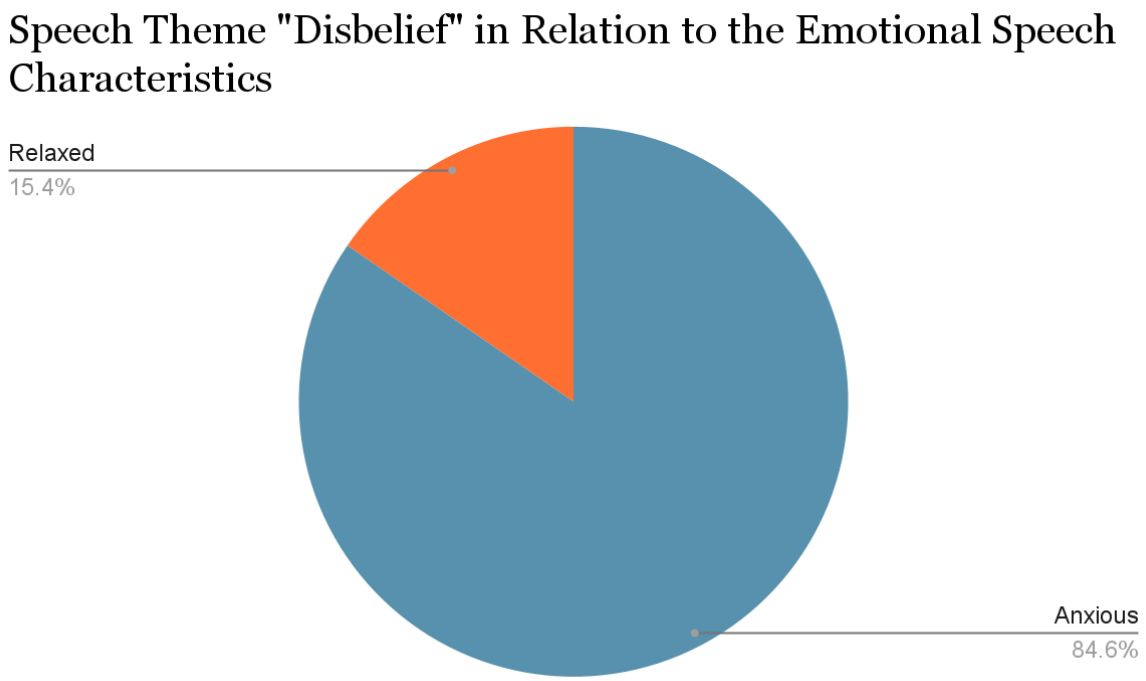

Chart №44 – Conclusion

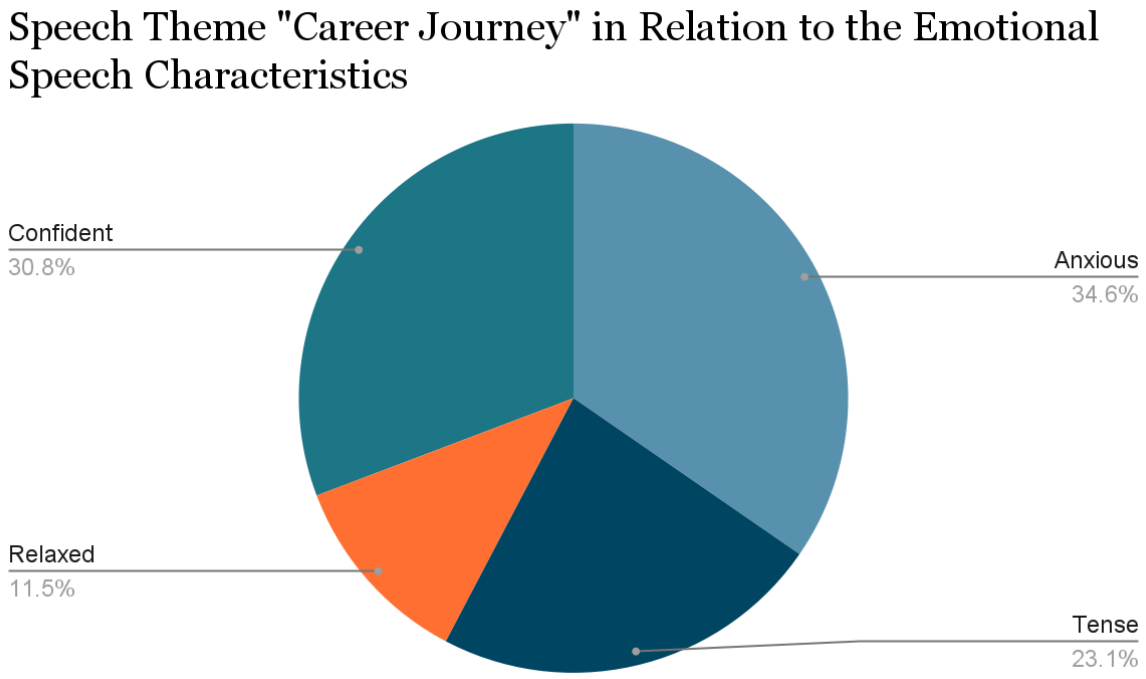

Chart №45 – Conclusion

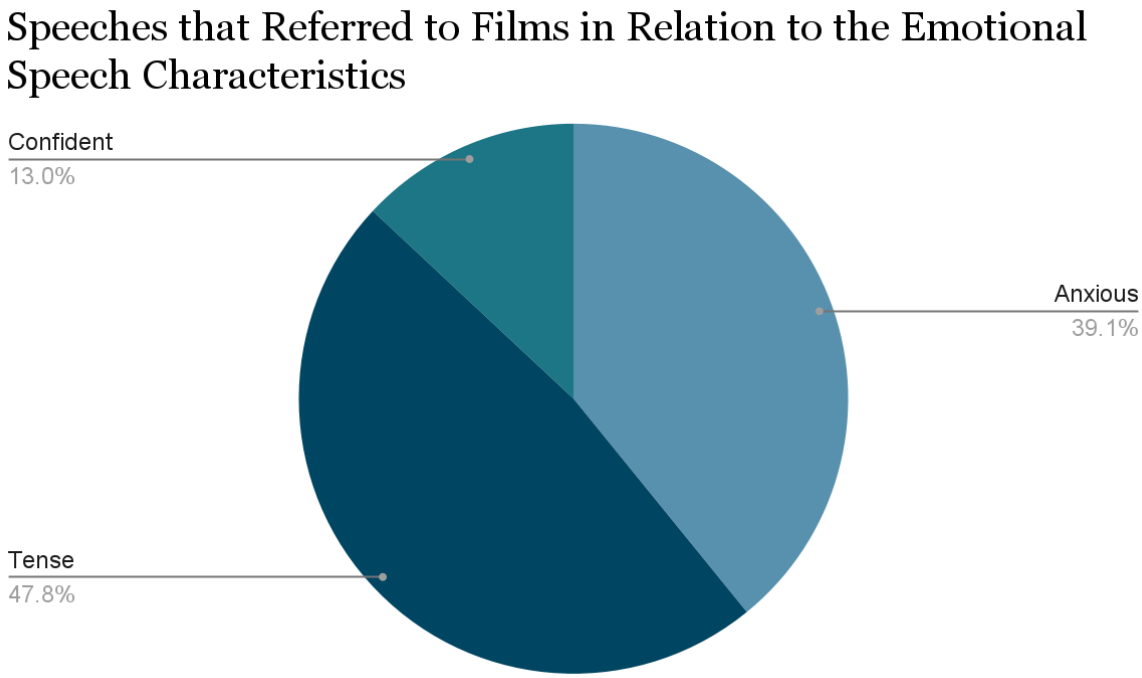

Chart №46 – Conclusion

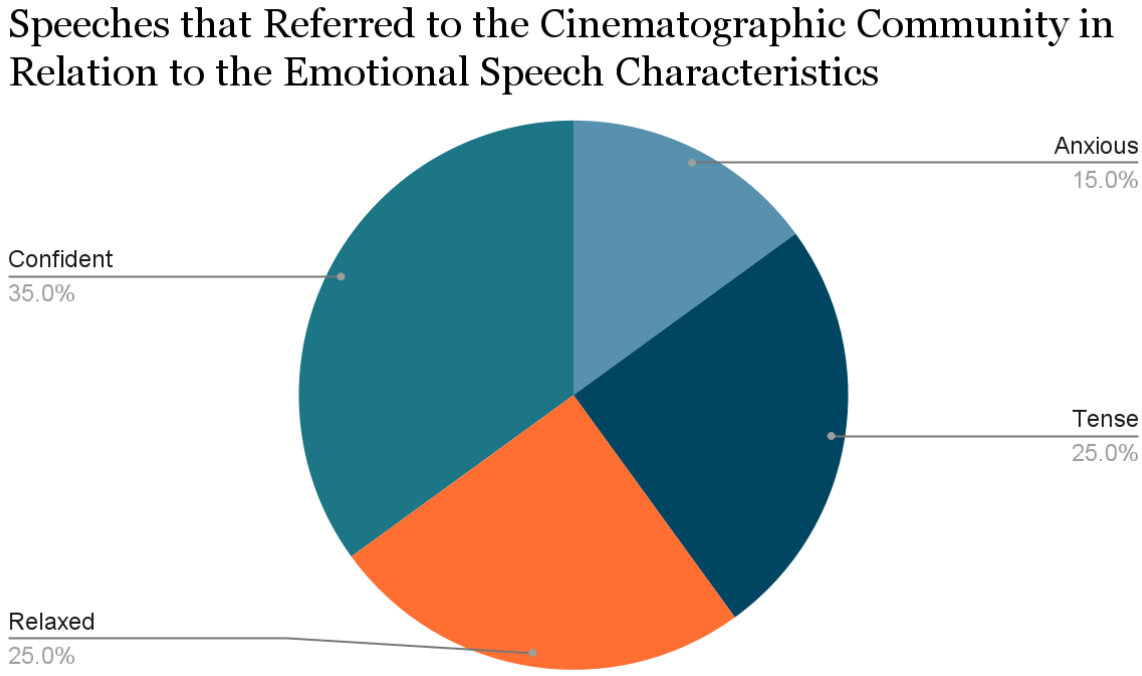

Chart №47 – Conclusion

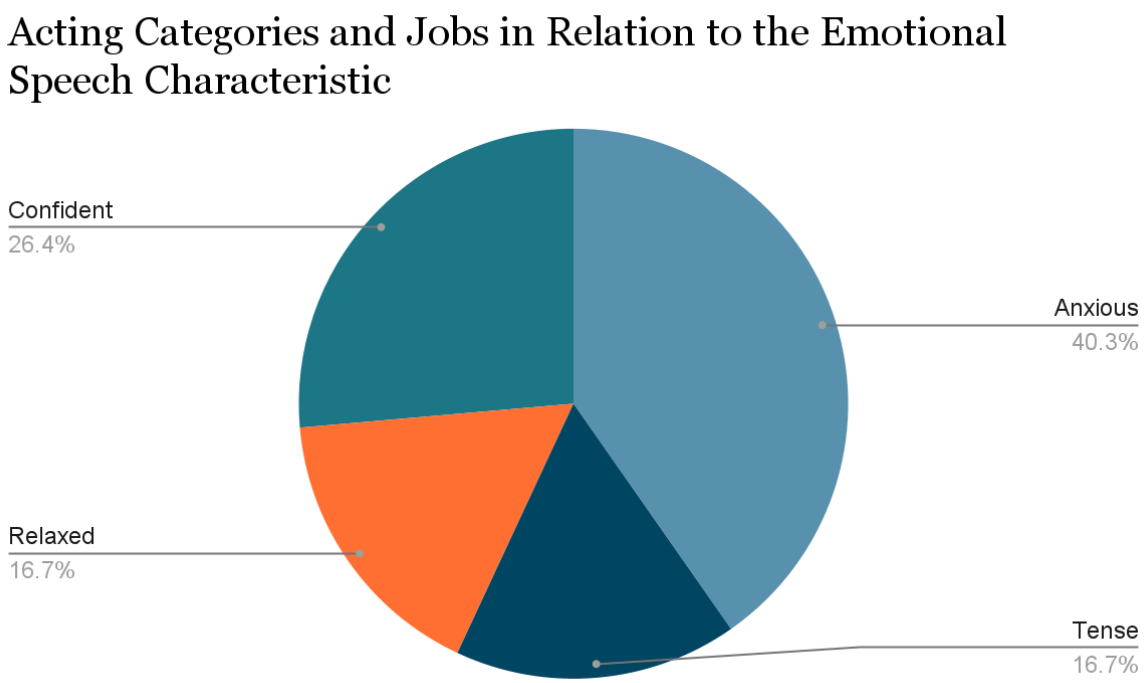

Chart №48 – Conclusion

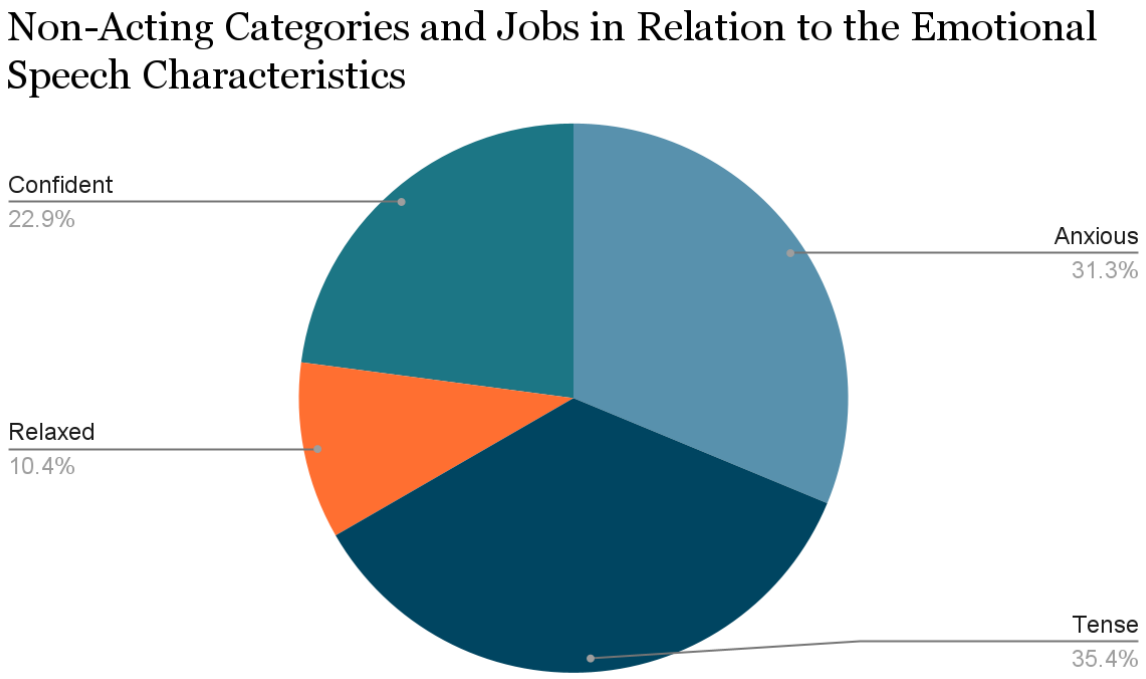

Chart №49 – Conclusion

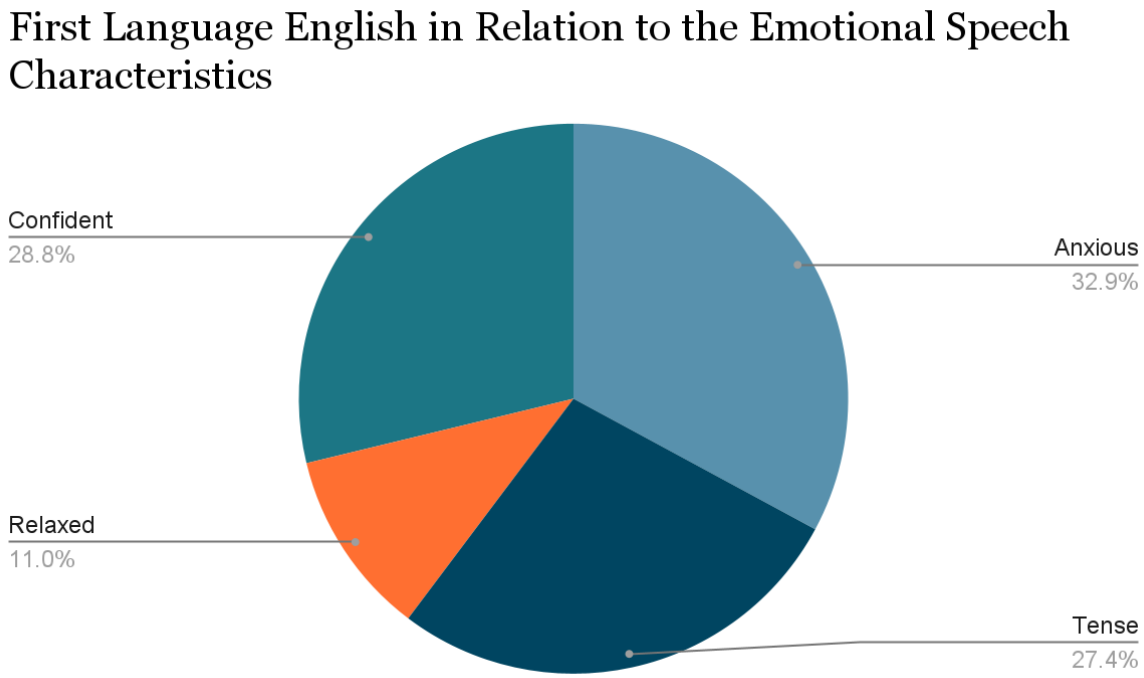

Chart №50 – Conclusion

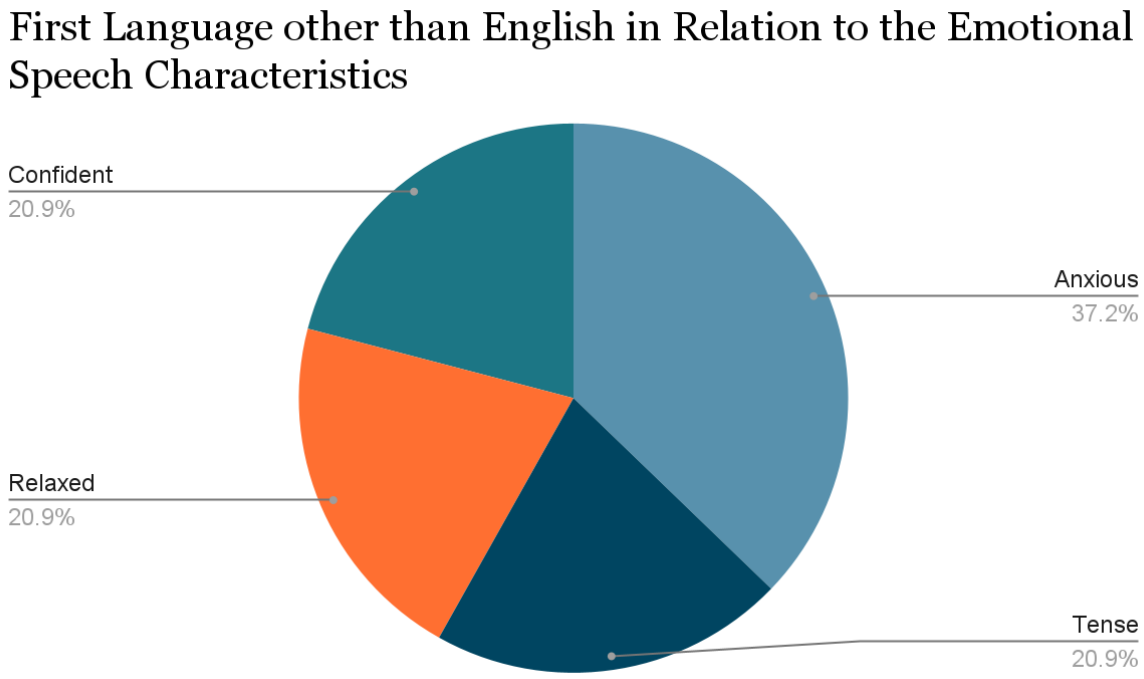

Chart №51 – Conclusion