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Phonetic Characteristics of the Oscar Winners' Emotional Speech
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Introduction

The study of prosody is a popular and actively developed topic in linguistics. Nevertheless, prosody for a long time was not an object of special research due to the lack of technical equipment and the traditional orientation towards written speech. Only in the early 50s of the twentieth century, American and English researchers F. Goldman-Eisler, F.G. Lawnsbury and G. Mal, studying the features of oral speech, initiated the experimental study of oscillation pauses.

The current situation is characterized by the intensive development of international relations, a variety of communication channels, which increases the need for effective oral communication without prior preparation.

The relevance of the research is determined by the need for a comprehensive study of male and female public speaking as a genre of journalistic style in the perspective of its prosodic features. The issue of the influence of human sex on speech has attracted researchers for a long time, but the prosodic aspect still requires additional research. A detailed analysis of prosodic gender features of public speaking will reveal more deeply the specifics of this form of oral prepared speech.

The object of the research is the Oscar winner's emotional speech.

The subject of the research is the phonetic characteristics of the Oscar winner's emotional speech and its gender variability.

The main **goal** of the research is to identify prosodic characteristics of male and female emotional speech.

The goal involves solving the following **tasks**:

- to formulate the conceptual basis of the study based on the analysis of information available in the specialized literature;
- to present the main features the gender concept;
- to reveal the specifics of public speaking;
- to explore prosodic features of the Oscar winners' emotional speech;
- to identify the differences between male and female speech;

To solve the tasks, the following **research methods** were used: comparative, descriptive, statistical and the method of structural analysis.

The novelty of the research lies in the fact that it presents a comprehensive analysis of prosodic features of the Oscar winners' emotional speech; disclosed the concept of intonation characteristics of public speaking, revealed gender differences in public speaking.

The material is presented by the performances of the winners of the Oscar for the period from 2000 to 2016. Four male (R. Malek, F. Whitaker, G. Clooney, M. McConaughey), and Four female (R. Witherspoon, O. Spencer, P. Arquette and A. Jolie) speeches were chosen for phonetic analysis.

The theoretical basis of the research includes works by domestic and foreign linguists who considered certain aspects of gender-related speech variability: T. I. Shevchenko, R. Lakoff, P. Trudgill, etc. Prosodic features of speech were considered in the works of V. A. Vasiliev, M. A. Sokolova, S.F. Leontyeva, D. Crystal, D. Jones, J. Wells etc.

A wide range of issues raised in the study is explained by the interdisciplinary status of the work, which is predetermined by the fact that the tasks facing researchers of the intonational characteristics of public speech can be solved only in the mainstream integrative approach, combining the achievements of various sciences.

Reliability and validity of research results are provided by:

- achievements of outstanding researchers;
- appropriate research methods;

The **theoretical significance** of the study lies in the fact that existing experience on the study of prosodic characteristics is systematized.

The **practical significance** of the research lies in the fact that it makes a contribution to phonetic research in the field of public emotional speech and gender variability and can be used in teaching phonetics, stylistics, sociolinguistics and other linguistic disciplines. The speaker's gender can influence the tone of speech. Public speech is characterized by a special intonation status.

The structure and size of work are determined by its purpose and objectives.

The main part of the study, presented in two chapters, is devoted to the consistent solution of tasks. The first chapter consists of three sections and is devoted to analysis of theoretical foundations of the study of prosodic characteristics. The second chapter analyzes the intonation characteristics of emotional public performances of the Oscar winners. In conclusion, the main results of the study are summarized, general conclusions are formulated, and prospects for further research in this area are outlined.

1. Theoretical background of the research

1.1 Speech prosody and its components.

Today the term "prosody" is understood by linguists quite broadly and is most often used to determine the suprasegmental (suprasegmental) characteristics of various speech units. The physical basis of prosody is understood as the interrelated and time-varying acoustic parameters of the pitch frequency and intensity, which are perceived as changes in the direction of movement of the pitch, intensity and duration of speech units. The components of prosody include verbal and phrasal stress, speech melody, speech rate, rhythm, timbre, loudness and pauses [1].

The Linguistic Encyclopedic Dictionary defines prosody as a system of phonetic means (altitude, power, temporal) that are realized in speech at all levels of speech segments (syllable, word, phrase, syntagma, phrase, superphrasal unity, text) and play a meaningful role [2]. It is in this sense that this term is often synonymous with the concept of "intonation", although a number of linguists point to the necessary differentiation of prosody and intonation.

N.S. Trubetskoy in his work "Fundamentals of Phonology" gives the following definition of these terms: intonation is "an exclusively phrase-distinguishing means", for which "upward and downward movement of tone" are used. And to differentiate the meaning of words, phrases and phrases, according to the scientist, prosodic features (melody, case change, phrasal stress, pauses) are used [3].

Understanding only melody by intonation, Trubetskoy refers it to the components of prosody, acting at the level of a phrase, while the rest of the prosodic components take part in the differentiation of the meanings of syllables and words. The scientist emphasizes that phrase-distinguishing prosodic features are significantly different from word-distinguishing prosodic correlations, since phonemes and word-distinguishing features are only a part of a linguistic sign, and phrase-distinguishing means are independent signs [3]. But it should be noted that

he did not consider it necessary to designate the prosodic features of a phrase by another term.

Otto von Essen, examining intonation at the level of utterance, defines the concept of "speech melody", "intonation", "prosodic means". By speech melody, he understands melodic characteristics that are the result of the direct expression of "mental processes". The scientist calls melodic characteristics, which are a speech pattern, "the melody of the language", or "intonation." Prosodic means are means of expression that determine the meaning of an utterance by varying the relationship of duration, tempo, loudness, color of voice and tone, rhythm, pause and pitch changes in the voice [4].

Prosodic means are not associated with lexical ones, and intonation is not associated with grammar. Thus, intonation is seen as one of the main components of prosody. P. Delatre considers intonation as one of the prosodic phenomena (along with stress, rhythm, sequence of words and pauses), which refers to words, semantic groups and phrases.

Prosody, as a linguistic sign, has a set of certain functions, the study of which was carried out by A. M. Antipova, V.A. Artemov, S.M. Gaiduchik, L.R. Zinder, D.L. Lenza, T.M. Nikolaeva, E.V. Solovyova, I.G. Torsueva, N.S. Trubetskoy, L.K. Tseplitis et al. Analyzing the work of scientists, we can conclude that the set of functions for different linguists is different, but their main features are the same for most researchers.

First of all, it is necessary to note the communicative function of prosody. A person, calling a certain range of objects with the same word, reveals the meaning of the word, and denoting with the same type of sentence a certain type of action (in some sense related to each other), reveals the meaning of the sentence. In this case, intonation is a necessary characteristic of the sentence. The meaning of the sentence breaks down into communicative, linguistic, semantic and modal. There are four types of communicative meanings: narration, question, motivation, exclamation. Hence, there are as many types of communicative meanings of prosody. Further, their types are revealed in an experimental-phonetic way.

There are the following types of narration: narration itself, narration in the enumeration, message, response, name and announcement. We can talk about the following subspecies of the answer: a simple answer, clarifying or confirming the answer. The types of question have been established: a true question (general or particular), a rhetorical question, a repeated question, a repeated question, a confirmation question.

Subtypes of motives have been determined: order, demand and request, prohibition, threat and reproach, warning, appeal, invitation, etc. [7]. But it should be noted that intonation performs its communicative function in unity with the lexical composition, syntactic structure and stylistic features of the sentence and in close relationship with its other functions: linguistic, semantic and modal.

The linguistic function of prosody is that it is one of the means of converting a sentence into a phrase, a means of concretizing the members of a sentence, as well as the type and kind of syntactic connection of parts of a sentence. There are two types of linguistic meaning of intonation:

1) intonation that concretizes the members of the sentence (depending on how the sentence is formed intonationally, one or another member of the sentence will have its own syntactic function);

2) intonation, which implements the types of syntactic connections of the parts of the sentence. The most striking example of the expression of this type of linguistic function of prosody is a non-union sentence, when numerous syntactic connections of parts of a sentence are expressed not lexically, not syntactically, but intonationally. It should be noted that there is a special intonational structure of single-term, two-term and all kinds of complex sentences as special syntactic structures. This intonation is called phrasal intonation.

Intonation serves as one of the linguistic means of realizing and expressing the formal-logical plan of the subject content of the sentence. It is with the help of intonation means that the types of narration differ, the sentence is divided into syntagmas. All this is semantic in nature. Therefore, it is legitimate to talk about the semantic function of prosody.

Semantic intonation informs about the presence in the judgment of one or more predicates, and in other cases that the whole sentence expresses the predicate of the judgment. It also informs about the homogeneity or heterogeneity of the members of the sentence, combines the members and parts of the sentence into a single syntactic whole. In addition, it should be noted that semantic intonation realizes logical plans and the logical modality of thought in a phrase, speaks of the completeness or incompleteness of the statement, its probability, problemat�city, categoricity, etc.

Intonation, like vocabulary, has the means of encoding modal or emotional-volitional information. As you know, it is impossible to imagine any vital communication without elements of feelings and will. At the moment, based on phonetic research, we can talk about the following types of intonation of feelings: fear, confidence, anger, relief, longing, doubt, indifference, love, surprise, suffering, excitement, delight, resentment, anger, hatred, despair. The models of volitional intonations that serve to call an action, to stop it, or to persuade and instruct, include: order, demand and request; prohibition, threat and reproach; offer, advice, warning, appeal, invitation, exhortation and instruction [7].

This function of prosody is associated with the expression of various assessments that show the speaker's attitude to the content of the message and to the listener [12]. However, it should be noted that a number of linguists consider the emotional function of intonation as extralinguistic, since they believe that the transfer of emotions is a function of communication, not language. They refer to linguistic functions as the structuring function (separating the segments of the utterance from each other and linking the parts of the utterance into one whole), phono-stylistic (distinguishing and identifying the style of speech based on the nature of changes in tonal-dynamic structures, the rate of pronunciation, the rhythmic organization of the phrase, etc.), communicative and expressive (semantic underlining of sections of the statement) functions.

P. Leon understands by the phono-stylistic function of prosody the expression of various shades of emotions, moods of the speaker. In addition to this function, the

scientist also identifies the culminating function of intonation, which serves to highlight important segments of the speech chain.

In addition to the semantic, expressive, syntactic, modal functions of intonation, S.V. Kodzasov and O.F. Krivnova, the phonetic or euphonic function itself is also distinguished. Scientists believe that when constructing a prosodic characteristic of an utterance, there are some general trends in the design of a segment of speech that contribute to its euphony. These tendencies are typical especially for narrative speech, since semantic and expressive functions play the main role in dialogical communication.

Intonation plays a special role within the whole text. In this regard, I.G. Torsueva highlights: the structuring function of prosody (structures the text as a whole); stylistic (places it in a number of texts of the same genre and style); dividing the text into semantic segments; emphasizing the degree of importance and informativeness of individual segments of the text to its main idea; connection of semantic segments of the text; acts as a means of interphrase communication; affects the listener [10].

J. Fora refers to the functions of intonation as excretory and predicative. The first is to indicate the focus of the phrase. The meaning of the predicative function is to fill the phrase with specific content.

Within the framework of the pragmatic approach, the illocutionary, or pragmatic, function of intonation is distinguished, since it is a marker of a specific type of speech act.

N.I. Zhinkin believes that the pragmatic function of prosody is inherent in her by nature: "In prosody, as you can see, there is a communicative action, a human act that has meaning" [13]. F. Recanati points out that the intonation model reflects the nature of the performed act. According to I.R. Halperin's "intonation, facial expressions, gesture, the very type of communication (dialogue) reveal the intentions of the speaker with sufficient evidence ..." [14]. E.I. Grigoriev believes that only on the basis of the prosody of speech it is possible to differentiate unidirectional illocutionary acts: command, request, advice, demand, etc. [15].

The existence of a pragmatic function of prosody is also indicated by E.V. Solovyova. By this function, she understands the action of prosodic means in the implementation of the process of integrating the meaning of the text [16]. In the structure of the text, the facts of intonation reflect the change of illocutionary micro-acts, the sequence of which constitutes the illocutionary macro-act. Consequently, the intonation structure of the text is a system of illocutionary functions of intonation.

The pragmatic function of prosody is highlighted by I.E. Galochkin, drawing attention to the fact that the language system does not always have special means of conveying the pragmatic meaning of a particular type of speech act. At the same time, prosody is a means of forming the meaning of an utterance along with other linguistic means and, expressing logical and emotional-modal meanings, contributes to the formation of the general communicative content of the utterance, which ensures the nature of the function performed by the utterance [17].

Interesting for consideration is the point of view of L.P. Blokhina, who experimentally proved the possibility of prosody by her own means, without the participation of lexical, grammatical and stylistic means, to express grammatical meanings and participate in the organization of spontaneous dialogical speech [18].

It should also be noted the presence of the segmentation function of intonation (especially when analyzing the whole text). The division of the text into its constituent units depends on the pragmatic orientation of the entire text. I.R. Halperin notes that the author of the text determines the required form of division, obeying general pragmatic laws [14]. The constituent units of the text are statements and syntagmas, which are considered as part of the phrase. The combination of syntagmas into utterances, and utterances into a text in oral speech, occurs mainly by intonation means. This takes into account the pragmatic orientation of the text.

A number of linguists (Antipova, Potapova, Torsueva, etc.) highlight the personal-social function of prosody, which serves to identify a person and his social status. Prosodic characteristics (in combination with segment ones) inform the listener about the speaker's personal properties: gender, age, articulation defects, etc.

In addition, prosody also conveys occasional properties that are associated with the current physiological and emotional state of a person. But it should be noted that many linguists (Zinder, Nikolaeva, Svetozarova, etc.) do not talk about this function, believing that the prosodic features of the manifestation of social status are only variants of the prosodic units of the language. In this case, independent prosodic units are not formed.

Thus, prosody is one of the important and sometimes universal means of conveying linguistic and non-linguistic aspects in communication, as evidenced by its multifunctionality. It is with the help of prosody that the speech behavior of partners is formed. Correct possession of prosodic means leads to the achievement of the desired result in communication.

1.2 Gender features of prosody

Among the many circumstances of external influence on the language, a significant place belongs to gender. The phonetic, in particular prosodic, aspect of speech from the perspective of gender issues is of scientific interest, which is associated, first of all, with the awareness of the function of language in the process of constructing gender identities and understanding of the role that intonation plays in the implementation of various meanings [10].

Gender has at least two main structural components: personal and social. The social component of gender regulates the number and properties of gender statuses. It functions independently of a specific individual in the form of normative, hierarchical, stereotyped and role systems and applies to the entire society as a whole.

The personal component of gender is a set of conceptual representations in the mind of a person, formed as a result of understanding social norms and developing one's own position in relation to them. The interaction of gender with language is built according to the structural division of the former. Thus, two channels of interaction are obvious: "social component - language" and "personal component - speech".

Taking into account the social and linguistic significance of gender, its speech markers can be recognized as “a set of linguistic units serving a limited speech sphere” [7]. In this case, it becomes legitimate to talk about gender sublanguages: the sublanguage of the female gender and the sublanguage of the male gender. Each of them has absolutely specific features, which are their differentiating features, relatively specific - situationally conditioned - and nonspecific.

The main part of the speech activity of most people is oral communication. Realizing a systematic approach to the analysis of prosody, it is difficult to dispute the opinion that intonation is a broader concept than prosody [13].

Intonation forms a cluster of super-segmental characteristics, which is a functional unity of a higher level than the sum of its components. Prosody, in this case, can be understood as a simple set of over-segment parameters: pause, melody, tempo, accent structure, rhythm, timbre, the acoustic correlates of which are various combinations of intensity, extended in time [6].

Before it becomes possible to talk about gender-marked intonation, it is necessary to identify how the gender factor affects prosodic units - the building material from which intonation is formed. Since phrasal prosody is systemic, and all of its components are interconnected, the gender factor is manifested in each element of the super-segment level. However, the intensity of gender manifestations in different aspects of prosody is not the same.

In a pause, gender manifests itself in different ways. With unprepared reading aloud, there are more similarities between the gender variants, for example: both genders reliably distinguish between three substantial types of pauses (quasi-pause, i.e. the impression of a pause caused by the contrast of prosodic characteristics, real short and real long pauses [10].

Speech tempo is an aspect of prosody where gender differences are less obvious. When unprepared reading aloud, they consist in the unequal degree of differentiation of the speed of pronouncing syllables with different types of stress. In men, the unstressed syllable practically does not differ from the stressed and syntagmatic nucleus, and the unstressed syllable and the phrasal nucleus are poorly

differentiated, since the pronunciation speeds of these syllables are very close. Women, in turn, very little distinguish between unstressed and stressed syllables and somewhat better separate them from nuclear ones, in general showing the same tendency as men [7].

With spontaneous speaking, the degree of differentiation of syllables according to the rate of pronunciation in men increases sharply: the duration of unstressed syllables decreases, stressed and nuclear ones - increases. In women, on the contrary, all temporal parameters are retained without significant changes [8].

The rhythmic organization of speech when switching from reading to speaking practically does not undergo changes, and the gender differences observed in the first case remain relevant in the second. The gender factor has little effect on both the paradigmatics and syntagmatics of rhythmic groups: the "male" features of the paradigmatics of rhythmic groups during reading consist in the fact that men spontaneously form a syllabic rhythm, but very unambiguously place semantic accents (syntagmatic and phrasal nuclei).

For women, the opposite is true: a text spontaneously read aloud by different speakers has a similar, almost identical syllabic rhythm, but the location and number of semantic accents vary greatly. With spontaneous speaking, the frequency of the use of structural types of rhythmic groups changes: women are almost twice as likely as men to use shock and enclitic rhythmic groups. In the field of syntagmatics of rhythmic groups, men more spontaneously use non-contrast changes in rhythm than women, preferring "leaps" to smooth modifications of the rhythm [15].

Thus, the number of unstressed syllables in adjacent rhythmic groups in men usually increases or decreases by more than one syllable. This feature persists in spontaneous speaking. On the basis of the correlation between the structural type of the rhythmic group and its position in the speech segment (phrase or syntagma), the following was revealed: the variance values in men, with some exceptions, are lower than in women, which is explained by the gender difference in approaches to the formation of the accent structure of the read text. As a result, in men, the distribution of structural types of rhythmic groups by positions in speech segments looks more

monotonous and, on the whole, gives the impression of greater consistency than in women.

Speech melody has the following gender differences: in men, the range of tone modulations is one and a half times narrower than in women. They are dominated by even and rather gentle tone movements. In women, the number of tonal "jumps" is much higher than in men, and their values can reach 80% of the width of the tonal range. Thus, the melodic contours in the speech of men and women differ in that the former are perceived as less variable and more monotonous than the latter. When changing the type of speech activity, no significant changes in the nature of the melodic design of each of the gender variants were noticed [18].

The timbre characteristics of voices during the transition from unprepared reading to spontaneous speaking do not undergo changes. Men are characterized by a combination of such qualities as squeak, nasal and sonorousness (arranged in descending order of frequency of occurrence). Women are characterized by a set of properties such as sonority and falsetto. Acoustically speaking, female and male voices differ in the number of harmonics (one and a half times more for women), the distance between the first and zero formants, the intervals between the harmonics, and the range between the first and last harmonics. In general, female voices carry more audio information than male voices.

The problems of segmentation of sounding speech continue to be relevant for more than one decade. Despite extensive research in domestic and foreign linguistics in the field of segmentology, today there is no single classification of pauses. Data on their number and variability of their functions in the scientific literature are different [1; 2; 3].

Historically, formal and functional approaches have been the main ones in the study of pause phenomena. Methods other than the formal and functional are not clearly defined. The cardinal question of the relationship between the form of pauses and their functions has not been resolved. The linguistic status of pauses and their individual varieties remains a debatable point.

According to most researchers, the main function of a pause in speech (at the levels of generation and perception) is to serve as a means of segmentation of the speech stream into discrete units. For this, it is important not only the presence of the pause itself as a perceived phenomenon, but also the form in which it is realized.

The most important characteristic of a pause as a temporal component is its duration. The form of a pause (its duration and composition is a complete interruption of phonation or the termination of the flow of communicatively significant information during the sound of lexical and non-lexical fillers) becomes a function: with the help of breaks of different duration, the speech stream is divided into fragments that also have duration, a rhythm arises.

As a component of the tempo-rhythmic structure, a pause is able to structure the oral discourse. It is known that syntactic pauses (or junction pauses) in the delimitation-conjunction function structure discourse not only linearly, that is, sequentially, but also nonlinearly. The duration of the break is a functional prosodic parameter in the hierarchical temporal structure of discourse units [3; 6]. In spontaneous discourse at lower levels of the hierarchy, the ratio of the durations of pauses related to units of a lower level and pauses related to units of a higher level may not always be observed [7]. Thus, the duration of an intra-syntagmenal pause in cognitive search can exceed not only the intersyntagmal gap, but also the pause fragment between two superphrasal unities. In addition, the size of an emphatic pause that is not a syntactic pause can be several times greater than the average duration of a syntactic butt pause. Later experimental studies of spontaneous speech showed that the balance disturbed at the lower levels within the units of a high hierarchical level is preserved for them as a whole [6]. In cases of non-pausal division, the pause duration is equal to or approaches zero. However, we cannot speak about the complete absence of a pause: the tonal difference at the level of perception is recorded as a signal segmenting the speech stream.

The pauses also differ in composition. They are divided into two main groups: completed and unfilled. The filled pauses are not always realized only as pauses in the hesitation: depending on the words of communication in emotional speech, there

are those that may not be associated with the planning of the utterance. In spontaneous discourse, pauses in planning or cognitive search are in most cases filled (both lexical and non-lexical elements) [11]. Nevertheless, the form (duration, fullness or non-fullness with insertion elements) is not a sufficient basis for creating a typology. This, in our opinion, reveals the narrowness of the formal approach: the number of varieties of pauses identified is small, and they all perform, in essence, a single function of delimitation. To classify pauses, it is necessary to consider their additional functions, or rather, the functional and pragmatic aspect.

So, the pause function - division - is determined by its form, that is, the perceived break in the sound. With an integrated approach, a pause is the "place" and "time" of the intersection of the three planes we have identified: extralinguistic, linguistic and metalinguistic.

The extra-linguistic plan illustrates the interaction of the components of the extra-linguistic situation. It is represented mainly by non-syntactic pauses: hesitation, fascination and emotional [4; 7].

The linguistic plan functionally reflects the regularities of the syntactic division of the speech stream, and also indicates the presence of parallel extralinguistic processes, including hesitation. At this level, the hesitation pauses are superimposed on the joint pauses.

The metalinguistic plan contains information about the prevailing method of division, as well as conceptual information about the order of decoding a speech message using prosodic means. If the duration of the pause exceeds the same average pausal segmentation index of the largest units of sounding discourse, for the listener this can become a signal of intentional or unintentional interruption of communication, which is a very significant factor in distant communication.

Determining the nature of pauses, we note that their fixation is possible: at the level of perception – in the psychological environment, ie, in the consciousness and memory of the individual; in a material (acoustic) medium in the form of a sound wave or, in the absence of such, for unfilled pauses. The communicative status of a pause in the case when silence is used as a linguistic sign can be talked about based

on the analysis of metalinguistic information when decoding the speaker's intention. Also, silence can be a signal-consequence of refusal to participate in communication, at least in a verbal form.

All speech pauses can be divided into mandatory, which are present in any utterance, and optional, the appearance of which depends more on the speaker. Mandatory pauses are subdivided into linguistic (their appearance is due to the main linguistic laws) and non-linguistic (their occurrence is not associated with the laws of a particular language). Among the optional pauses based on the arbitrariness / involuntary nature of their occurrence, we single out intentional (situational and psychological) and unintentional (oscillation pauses). This classification is based on the psycholinguistic principle - the consistency of the speaker's communicative intention with the action of linguistic laws.

It is necessary to distinguish between the concepts of "hesitation pause" and "hesitation", which represent different sides (external and internal, respectively) of the process of speech production. Hesitation - doubts, indecision, or, in other words, difficulties that arise in the speaker in the process of producing an utterance, which in speech appear in the form of a pause in hesitation. A hesitation pause is an unintentional interruption of the information flow in the process of communication, caused by external and / or internal factors.

The hesitation pause does not have an independent linguistic status, since it functions only in conjunction with other linguistic units. Only in the flow of speech (more precisely, in the process of speech communication) does the hesitation pause acquire a sign function, since it receives a plan of expression (exponents of the oscillation pause) and a plan of content. The hesitation pause is a mandatory, nevertheless, not always relevant, phenomenon of colloquial speech (unprepared speech of native speakers, taking place in conditions of direct communication with unofficial relations between speakers and the absence of an attitude towards a message that has an unofficial character). This speech takes place in conditions of a temporary deficit, when the formation of an idea and its development into external speech occurs practically simultaneously. The appearance of a hesitation pause in

colloquial speech is due to psycholinguistic, linguistic (orthoepic, lexical, lexical-semantic and grammatical) and sociolinguistic factors [22, p. 71].

For the addressee, the hesitation pause plays both a positive and negative role. Thus, a hesitation pause performs a communicative function, ensuring the operation of a communication channel between interlocutors; gives the speaker time to navigate the situation and plan the semantic, syntactic and motor organization of the statement; allows for multiple control and correction of speech at all stages of its generation; helps to establish contact with the interlocutor and disguise speech difficulties or embarrassment. At the same time, a hesitation pause can have an adverse effect on the speaker, since it distracts the addressee from the content of the utterance.

Thus, studies have shown that there are a number of differences between male and female prosody. The tempo of speech of men is slower, than in women. The speech of men looks more prepared, while the speech of women is more spontaneous and emotional, which affects the representation of pauses, hesitations, and speech errors in it.

1.3 Prosodic means of organizing public performances

Public speech is a traditional object of rhetoric, both in its narrow sense as a complex discipline that studies oratorical speech, and in the broad sense, according to which all forms of influencing or persuasive communication are included in the sphere of its scientific interests. For rhetoric, both in theoretical and applied aspects, the concept of speech and its result are essential [17].

The linguistic embodiment of the rhetorical work is correlated with the intention and the result, both in the process of creating and implementing speech, and in its scientific analysis.

In accordance with these principles, the peculiarities of the intonation of public speech correlate, on the one hand, with the rhetorical activity of the orator and his desire for self-expression, and on the other hand, with the participation of the audience in this activity [2].

The rhetorical approach also presupposes a special interest in the creative aspect of verbal communication. Public speech is, on the one hand, a socially and culturally determined ritualized form of communication, regulated by the rules and regulations of a centuries-old rhetorical tradition, on the other hand, it is always a new and unique “rhetorical event”, which reflects the originality of the author and the uniqueness of each communication situation. Modern rhetoric is linguocentric, characterized by special attention to the use of linguistic means to ensure the effectiveness of rhetorical discourse.

However, both classical and modern rhetoric somewhat formally approach the phonetic aspect of public speech.

Rhetoric is limited to only listing the requirements for the phonetic behavior of the speaker. Everything related to the performance of a public speech, i.e. to its phonetic component, is considered as a separate level, not correlated either with the intention of the orator, or with the genre, or with the semantic and syntactic features of public speech.

Modern rhetoric is "the theory and skill of purposeful, influencing, harmonizing speech" [3].

Modern rhetoric can be interpreted as the science of the conditions and forms of effective communication. The object of rhetoric can be any kind of speech communication, considered from the point of view of the implementation of some preselected influence on the recipient of the message.

As you know, oral literary language, as opposed to written language, is implemented in two main forms: spoken and public. Oral public speech is a type of oral form of the literary language used in public speaking on socially significant topics. Under the oral form of speech, following D.E. Rosenthal, we understand sounding speech. Among the genres of oral public speech, one can single out lectures, messages (reports), speeches, consultations, conversations. Stylistically, all these genres correspond to the oral variety of the journalistic style of speech - the oratorical style.

Oratorical speech is a special type of speech activity, the unambiguous definition of which does not exist in modern science. "The term" publicistic style of speech "is a very broad concept, which is characterized by a variety of types, different depending on the occupation, position and purpose of the speaker" [6].

Any language, first of all, is a means of communication. According to E. Sapir, "language is a purely communicative process in every society we know" [5]. The concept of "communication" is very ambiguous. For example, the term "communication" can be used in combination with "mass media" (press, radio, television). From the standpoint of sociolinguistics, communication is synonymous with communication. The most general definition can be considered the concept of communication as an act or process of transmitting information to other people or living beings. The communicative effectiveness of speech is understood as the speaker's ability to convince listeners of the correctness of his judgment by means of speech influence.

Speech influence is any speech communication, taken in the aspect of its purposefulness and target conditioning. To be the subject of speech influence means to regulate the activities of your interlocutor, since with the help of speech we encourage another person to start, change, end any activity. In addition, speech impact is speech communication in the mass media system or in the agitational sense directly in front of the audience. Speech influence is relevant in many areas of modern life: economics, advertising, psychology and education. Therefore, there is an increasing interest in the study of speech influence in the mainstream of political, psychological, sociological and linguistic research.

The problem of communicative efficiency received a special resonance in political speech. Political speech has three main functions: a communication function, a message function, and an impact function. The latter is most vividly expressed in political speech, when one of the most powerful means of persuasion comes into play - the human voice. Obviously, the problems of communicative efficiency are relevant, first of all, for the genres of oral public speech, since the function of influence in the journalistic style of speech prevails over the function of

the message. The perception of political speech and its influencing function directly depend on the lexico-phonetic means used by politicians, with intonation playing a special role. Intonation is “a complex unity of the following components:

- 1) speech melody;
- 2) phrasal stress;
- 3) temporal characteristics (duration, pace, pause);
- 4) rhythm;
- 5) timbre (voice quality) ”[1].

The defining characteristics of intonation are the movement of the main tone, or speech melody, phrasal stress and rhythm.

The components of intonation manifest themselves in two aspects: communicative - intonation informs - whether the utterance is complete or incomplete, whether it contains a question or an answer, a request or a command; represents communicative types of utterance: narrative, exclamatory, interrogative, incentive. The intonation design of oratorical speech (especially in the solemn register) is subordinated to its main communicative function - the function of influence.

The purpose of a public speech and the situation within which the action takes place determine its structure, as well as the choice of prosodic means of influencing the audience. The structure of a public speech depends on the topic of the speech, the nature and size of the audience, the duration of the speech and a number of other reasons [22].

Abstracting from the peculiarities of an individual speech and summarizing the intonation characteristics, we can say that the public speeches of American political leaders have the following characteristics. Particularly solemn speeches are characterized by a short syntagma, as the speaker slows down and tries to convey every word to the audience.

The stress in public speaking is emphatic. Emphasis is created by increasing the pitch, volume, and duration.

The predominant terminal tone is a descending tone (usually a high descending tone), and the variation of the descending tones occurs due to register changes in the rate of falling. The sharpness of tones increases with increasing emotionality. The rhythmic organization of speeches is quite clear due to the emphasis on stressed syllables and the relative isochronism of rhythmic groups and syntagmas. The pace of most speeches is slowed down: the larger the audience and the more solemn the speech, the slower the pace. The role of a pause is significant not only in dividing speech into semantic segments, but also in highlighting the most important units. A long pause often precedes the main message that the speaker is trying to convey to the audience. A long “rhetorical pause” is often used to have a psychological effect on the listener. Politicians practically avoid short-term pauses, as they indicate the speaker's uncertainty and indecision [10].

When perceiving a public speech, a very important point is its overall duration. It depends on the situation and the topic of the speaker's speech.

A politician's speeches are the most important means of his communication, both with his electorate and with the entire world community. Adequate command of oral speech, the ability to speak in public is recognized by many researchers as an important component of human activity, on which the success of an individual, primarily a public and political figure, in a variety of life situations may depend.

Effective verbal communication is of particular importance when people use language for socially significant purposes, primarily in politics and diplomacy. On the one hand, this is due to the fact that currently there is an active politicization of society. On the other hand, politics, and political speech in particular, has a wide range of goals: political, economic, advertising and social [12].

The problem of communicative efficiency becomes especially acute in politics because the audience of a political speech is often hostile (for example, the audience of political opponents or deceived voters).

It is also important to take into account the linguistic and psychological characteristics of intercultural political communication. The speech portrait of a politician is made up of both universal typological lexico-stylistic and phonetic

characteristics, and specific, specifically linguistic, culturally conditioned lexical-stylistic and phonetic characteristics, additionally specially marked by intonation and other non-verbal means of influencing the audience.

The specificity of the communicative effectiveness of oral political discourse is realized through the complex use of lexico-stylistic (metaphors, allusions, quotations, terminology, irony, repetitions, parallelism, inversions, etc.) and intonational means of influence (high frequency of pragmatic and logical pauses, alternation of fast and slow paces, the use of high descending terminal tones, changing the volume, especially the timbre of speech).

The categories of persuasiveness, emotionality and intelligibility in political speech, from the point of view of perception, have a directly proportional relationship. In general, the perceived aspect of oral political speech has a positive communicative effect, although according to certain parameters (timbre, tempo, pronunciation accent), representatives of different cultures are ambiguously assessed [10].

The speeches of politicians, presidents in particular, are units of the highest level of the verbal sphere, and their composition and pronunciation is important both for the speaker himself and for the audience listening to him.

Conclusion to Chapter 1

Today the term "prosody" is understood by linguists quite broadly and is most often used to determine the suprasegmental (suprasegmental) characteristics of various speech units. The physical basis of prosody is understood as the interrelated and time-varying acoustic parameters of the pitch frequency and intensity, which are perceived as changes in the direction of movement of the pitch, intensity and duration of speech units. The components of prosody include verbal and phrasal stress, speech melody, speech rate, rhythm, timbre, loudness and pauses.

Prosody is one of the important and sometimes universal means of conveying linguistic and non-linguistic aspects in communication, as evidenced by its multifunctionality. It is with the help of prosody that the speech behavior of partners

is formed. Correct possession of prosodic means leads to the achievement of the desired result in communication.

Among the many circumstances of external influence on the language, a significant place belongs to gender. The phonetic, in particular prosodic, aspect of speech from the perspective of gender issues is of scientific interest, which is associated, first of all, with the awareness of the function of language in the process of constructing gender identities and understanding of the role that intonation plays in the implementation of various meanings.

Gender has at least two main structural components: personal and social. The social component of gender regulates the number and properties of gender statuses. It functions independently of a specific individual in the form of normative, hierarchical, stereotyped and role systems and applies to the entire society as a whole.

Public speech is a traditional object of rhetoric, both in its narrow sense as a complex discipline that studies oratorical speech, and in the broad sense, according to which all forms of influencing or persuasive communication are included in the sphere of its scientific interests. For rhetoric, both in theoretical and applied aspects, the concept of speech and its result are essential.

The speeches of public figures are units of the highest level of the verbal sphere, and their composition and pronunciation is important both for the speaker himself and for the audience listening to him.

2. Practical background of the research

2.1. Algorithm of experimental phonetic research

The Academy of Motion Picture Arts and Sciences Award, known as Oscars is considered as one of the most significant and prestigious awards in the film industry. The awards ceremony is held annually in Los Angeles, at the Dolby Theater, and is broadcast live in dozens of countries around the world. Designed by the head of the American film studio Metro-Goldwyn-Mayer, Louis Bart Mayer in 1929 to reward filmmakers who have made fundamental contributions to US cinema and its development, it is one of the oldest regular and current film awards in the world.

Studying the speech of actors-owners of this award aroused our special interest because it is one of the key and most important moments in their lives, which involves the use of a wide range of prosodic instruments in organizing their ‘thank you’ speech.

In search of material for the study, we watched the performances of the winners of the Oscar film award from 2000 to 2019 in the nominations for “Best Actor”, “Best Actor in a Supporting Role and “Best Actress in a Supporting Role”. We came to the conclusion that it is necessary to distinguish between native speakers of the American and British variant of the English language and choose one of the groups for research in view of the existing generally recognized differences between these variants of the English language. Since the number of Americans who received the coveted award far exceeded the number of British ones, we decided to reduce the number of applicants, limiting ourselves to native American speakers. Given the large age difference among the winners, we considered it appropriate to establish an age framework for the accuracy of the study, since it is known that prosodic characteristics of speech vary depending on the age of the speaker.

Taking into account all of the above, we selected 4 speeches of men representing the American variant of the English language, aged 58, as the study material (G. Clooney and F. Whitaker, M McConaughey and R. Malek), and 4

performances by women aged from 44 to 47 years (O. Spencer, A. Jolie, R. Witherspoon and P. Arquette).

At the next stage, during the electro-acoustic analysis, we determined the values of the fundamental frequency, intensity of the sound signal and temporal characteristics of the speakers' speech.

In the process of electro-acoustic analysis, we used the following tools:

1) the program “Ummy Video Downloader” for extracting the audio track from video files;

2) the site “<https://online-audio-converter.com/ru/>” for converting audio files to *.wav format;

3) “Praat” speech analysis program (version 5.3.55) for determining acoustic speech parameters.

Electro-acoustic analysis was carried out taking into account the following prosodic parameters:

1) the minimum, maximum and average values of the frequency of the fundamental tone in a phrase in hertz;

2) minimum, maximum and average sound intensity in decibels;

3) duration of performance in seconds;

4) the average duration of intonation phrases;

5) the number of intonation phrases;

6) the average duration of pauses (syntactic (//), respiratory (// oh //), rhetorical (// appl. (Applause) //, // aud. Laugh. (Audience laughing) //), hesitation pauses (// er //));

7) the number of terminal tones depending on their nature (descending (Low Fall (LF, \)), ascending (Low Rise (LR, /)), Level (Mid-Level,>), complex (High Fall (HF, `), Fall Rise (FR, \ /), Rise Fall (RF, / \)).

Thus, when conducting electroacoustic analysis, we determined the values of the frequency of the main tone, the intensity of the sound signal and the temporal characteristics of the speech of the speakers. The goal of the next stages is to compare and analyze the obtained prosodic features of actors and actresses.

2.2. Analysis of emotional speech by actors

Speaking is the process which consists of two fundamental types of activity : planning and execution. Before speaking, the speaker plans what they want to say in their mind, then they put their plan into execution, uttering the segments, words, phrases and sentences that make up the plan. However, it is difficult to find when the speakers actually begin to plan because usually they are planning what to say next while executing what they had planned moments before.

People think about what they want to say and their tongues seem to take care of the rest, automatically putting their thoughts into words. They find themselves planning where to start, what to include and what to omit, what words to use, and what route to take. Speakers may hesitate midsentence to pick just the right word, pause between sentences to plan what to say next, and correct phrases they have just spoken. When people speak, they tend to make errors and seem almost every speaker make these errors.

The theories that are used in this analysis are the theory of Clark & Clark(1977). Their theories are used to recognize the common types speech errors made by the main actors in “BAD BOYS I”(the movie) as follow.

According to Clark, silent pause is a period of no speech between words speed of talking is almost entirely determined by the amount of such pausing. People who speak slowly hesitate a lot, and when they speed up their rat of words. They do it by eliminating the pauses, not by shortening the words.

The silent pauses, the speakers no speech at all, they just keep silent between their words. Silent pause is symbolized by [//]. For example: turn on the // heater switch, Let’s go to the // cinema now! And Please, open the // door!

The silent pause involves staying silent as a woman speaks, after you speak, and until you get a desired response. It is the silence between what we say that gives it meaning. Use this tool as a powerful force to get what you want. Say nothing after your initial statement and wait for her to respond. Staying silent after you speak motions to her that you expect her to speak and establish a level of communication with her. Never interrupt her and continue to motion her to continue when she stops. You will know that she finished her thought when she asks you a question.

According to Clark, filled pause is a gap filled by ah, er, uh, mm, or the like. The fast speaker are fluent because they do not hesitate much, and slow speaker are not fluent because they hesitate a great deal in filled pauses.

The slow speakers filled their pauses by saying the words er, uh, mm, or the like. Filled pauses is symbolized by [,,,,,]. For example: Turn on, mm, the heater switch.

Repeats are repetitions of one or more word in a row. The speakers intended to utter something, yet they make speech error repeats. It is usually happened when people speak spontaneously and fast. They make repetitions of one or more word in row. Repeat is symbolized by [/] For example: Turn on the heater/ the heater switch and Those/ those dirty cups

Fully 89 percent of all words repeated were function words, like articles (the/ the neighbor). Prepositions (in / in the garden), conjunction (and / and the neighbor), and pronouns (he /he didn't go). On the other hand, most of the words corrected in the false starts were content words: nouns (the man / the woman), adjective (the silvery / the shiny tray), verbs (can be seen/ can be viewed), or adverbs (the very / the rather nice house).

False start (unretraced) corrections of a word is included. When the speakers have speech error, they make corrections of a word but they do not repeat of one or more words before the corrected word. They continue saying/ speaking the next word without repeating the wrong word.

False starts (Unretraced) are symbolized by [\\]. For example: These /those dirty cups, Please, open the window \ the door and Let's go to the school \ the cinema!\

False start (retraced) is corrected of a word also included the repeating of one or more words before the corrected word. When the speakers realized that they make speech error, they make correction of their word. They make repetitions of one or more words before the corrected word. False starts (retraced) are symbolized by [\\]. For example: Turn on the stove \ the heater switch and Those clean \ those dirty cups

Corrections There are many reasons why speakers may stop in middle sentence. They may have forgotten something they wanted to refer to; they may be searching for just the right word; or they may be selecting which of several examples they could mention. English has two remarkable devices by which speakers can signal just why there are stopping, the interjection (oh, ah, well, say, etc) and the correction (I mean, that is, well, etc). Moreover, these two devices provide further evidence that the constituent is an important unit of planning. It is symbolized by [-]. For example: Turn on stove switch-I mean, the heater switch and Turn on -oh the heater switch.

Correction phrase, like interjections, signal the speakers are interrupting themselves. There are some correction phrases that is, or rather, I mean, and well signal distinctly different errors speakers are about to correct: I'll be done immediately- well, in a few minutes, Please, open the window—I mean, the door! And We have an examination next week – well, on Monday, 21st of August.

As illustrated in these sentences, the correction phrases have roughly these functions: That is : reference editing, Or rather : nuance editing and I mean : mistake editing, Well : claim editing. In point 1, that is used to specify further the referent of him. In point 2, or rather is used to provide a word that is slightly 'closer to what speaker meant to say. In point 3, I mean is used for correcting an out-and-out mistake in wording, one that would have left the utterance with a significantly wrong meaning. And in point 4, well used to soften a claim the speaker decides is too excessive.

Stutters are not of the speech errors. Speakers do the stutters because they are hesitant, stumbling, tense, jerky or nervous. Stutters are signed by repeating one letter or syllable for many times before a certain word that will say next. Stutters frequently occur when people give the speech in the spontaneous situation because they have to plan the expressions in words in mind before delivery.

Stutters or stammers are caused : A history of stammering in the family, some delay in acquiring language or articulation and considerable emotional stress. Stutters are symbolized by [- - -] For example: please, open the d-d-d-door!, let's go to the ci-ci-ci-cinema. For example: Turn on the h-h-h heater switch.

Interjections, hesitation pauses, indicate that speakers have to stop to think about what to say next. They select a particular interjection to signal why they have had to stop. The interjections oh, ah, well, and say are illustrated in the following sentences: John would like, oh, carrots > oh: referent selection, John would like-ah, carrots > ah: memory success, John would like, well, carrots > well: word approximation and John would like, say, carrots > say: exemplification

In "a" oh indicates the speakers has stopped to pick out as just one of several possibilities he could mention. In b the ah indicates that the speaker had forgotten and has just managed to remember what it was that John would like. In c the well indicates that the speaker thinks that carrots an approximate description of what John would like. In "d" the say indicates that the speaker is giving an example of what John would like.

Thus, the main indicators of the actors' emotional speech are linguistic pauses, the use of interjections, stutters, etc. The combination of these means creates the impression of the actor's speech as unprepared, spontaneous, which contributes to the increase of trust and sympathy towards him on the part of the audience, who see in the actor the same person as themselves, who knows how to speak sincerely and from the heart.

2.3. A contrastive analysis of American and British actors' speech

We selected and analyzed 4 public appearances of American and British male actors who won the Oscar in the period from 2000 to 2019.

1. Rami Malek, 40, is an American actor, film director, producer, screenwriter, public figure. He is known for portraying computer hacker Elliot Alderson in the USA Network television series *Mr. Robot* (2015–2019), for which he received the Primetime Emmy Award for Outstanding Lead Actor in a Drama Series, and as Queen lead singer Freddie Mercury in the biopic *Bohemian Rhapsody* (2018), for which he won the Academy Award, Golden Globe Award, Screen Actors Guild Award, and British Academy Film Award for Best Actor.

Out of 64 intonational phrases, only 3 ascending tones and 10 compound ones were used. Rhetorical pauses with an average duration of 2.4 s. in the speech of the actor are explained by his expectation of the public's reaction to his many jokes.

2. Forest Whitaker, 58, is an American actor, director and producer. He is the winner of the 2007 Oscar in the nomination “Best Actor” for his role in the film “*The Last King of Scotland*”, 2006.

Out of 79 intonation phrases, only 3 Low Rise tones and 15 complex tones (High Fall, Fall Rise, Rise Fall) were used. This can be explained by the fact that, in general, the actor's speech has a narrative nature. He tells his personal story, the story of a boy from a small town who believed in his dreams, therefore complex tones (High Fall, Fall Rise, Rise Fall) are applied in places of greatest importance, in words such as: possible, kid from east Texas, Carson (city name) and others. Respiratory pauses with an average duration of 0.7 sec. explained by the personal nature of the story and the fact that the speakers may have been fooled different emotions when remembering your past. The actor used a Low Fall tone of speech, which shows a calmer nature of speech, and less emotional performance. His speech was mainly attended by respiratory and rhetorical pauses.

3. George Clooney, 56, is an American actor, film director, producer, screenwriter, public figure. Winner of the 2006 Oscar in the Best Supporting Actor nomination for the film *Syriana*, 2005.

Out of 54 intonational phrases, only 1 ascending tone and 9 compound ones were used. This can be explained by the fact that the actor focuses on certain words that are meaningful to him. For example, in the sentence "Alright, so I'm not winning Director", he emphasizes the word "Director" with a rising-falling tone, since he was nominated for "Best Director" in the same year, but did not receive reward. Rhetorical pauses with an average duration of 2 s. in the speech of the actor are explained by his expectation of the public's reaction to his many jokes.

4. Matthew McConaughey, 47, is an American actor, film director, screenwriter and producer. He was awarded the 2014 Academy Award for Best Actor for his role in the drama Dallas Buyers Club, 2013. Out of 110 intonational phrases, only 11 ascending tones and 18 compound ones were used. This can be explained by the fact that in general the actor's speech is philosophical in nature. He talks about the three main components of his life and uses ascending and complex tones to emphasize words such as: God, opportunities, friend, family and others. Rhetorical pauses filled with applause are found in places where the actor jokes or comically plays out the situation.

In the same way, we selected and analyzed 4 public appearances of American actresses who won the Oscar in the period from 2000 to 2019.

5. Angelina Jolie, 41, is an American actress, filmmaker and screenwriter. Winner of the 2000 Oscar in the Best Supporting Actress nomination for his role in the film Girl, Interrupted, 1999.

Respiratory pauses with a medium duration of 0.7 sec. shows that the actress takes time to cope with the stream of powerful emotions. The absence of rhetorical pauses can be interpreted as the speaker's willing not to interest the public, but only confine herself to a word of thanks. What is more, timbre variability plays an important role in the actress' speech. Angelina Jolie uses a complex type of timbre - shortness of breath and hoarseness, which gives

the speech a special charm, brightness and mystifying sound. In her speech, we can see the complex emotionally-colored terminal tones that give her speech an expressive color. She uses complex terminal tones (High Fall, Fall Rise, Rise Fall).

6. Octavia Spencer, 41, is an American actress. Winner of the 2012 Oscar in the nomination “Best Actress in a Supporting Role” for the role in the drama “The Help”, 2011. The actress’s speech is presented below, with the arrangement of terminal tones, pauses, and borders of intonational phrases.

The existence of syntactic pauses with a medium duration of 1.25 sec. can be described by the increased emotionality of the actress on the occasion of receiving such a reputable award as the Oscar. In this regard, she needs more time to move on to the next intonation phrase. Noticing how much the speaker is worried, the audience is trying to support her with applause, which is the reason for the rhetorical pauses with an average duration of 2.6 seconds.

According to electroacoustic analysis, it can be concluded that the actress used complex terminal tones (High Fall, Fall Rise, Rise Fall). Her speech was full of rhetorical and syntactic pauses.

7. Reese Witherspoon, 41, is an American actress and producer. In 2006, she won an Academy Award for Best Actress for her role in Walk the Line, 2005. The actress's speech is presented below, with the arrangement of terminal tones, pauses, boundaries of intonational phrases.

Out of 86 intonational phrases, only 12 ascending and 11 compound terminal tones were used. This can be explained by the fact that the actress's speech is a word of thanks, where she uses ascending and complex terminal tones to highlight the names of people of special importance to her. Rhetorical pauses with an average duration of 1 s. used when the actress speaks touchingly about her parents, children and husband, to which the audience responds with applause.

8. Patricia Arquette, 49, is an American actress and director. Winner of the 2015 Academy Award for Best Supporting Actress for his role in Boyhood, 2014.

In the case of this speaker, we observe the absence of pauses in the hesitation, since when listening to the speech it becomes obvious that the speech was well prepared and rehearsed. Rhetorical pauses with an average duration of 1.55 s. - the public's response to such important topics raised by the actress as helping developing countries and the fight for equal rights for all US residents.

Consider the research results in tables 2.3.1.-2.3.4.

Table 2.3.1.

R. Malek, the result of the research

Maximum Fo in Hz	393
Minimum Fo in Hz	151
Average Fo in Hz	268
Maximum intensity in db	77
Minimum intensity in db	32
Average intensity in db	67
Duration in sec.	66
Average duration of phrases	1,1
Number of phrases	64
Pauses (24 in general)	
Syntactic	1,25 sec.
Hesitation	0,55 sec.
Respiratory	0,7 sec.
Rhetorical	2,4 sec.
Terminal	
Low Fall	16
Low Rise	2
Mid-level	6
High Fall, Fall Rise, Rise Fall	1HF, 1RF, 1FR

Table 2.3.2.

F. Whitaker, the result of the research

Maximum Fo in Hz	194
Minimum Fo in Hz	103
Average Fo in Hz	144
Maximum intensity in db	80
Minimum intensity in db	40
Average intensity in db	69
Duration in sec.	125
Average duration of phrases	0,9
Number of phrases	79
Pauses (19 in general)	
Syntactic	0,6 sec.
Hesitation	0,5 sec.
Respiratory	0,7 sec.
Rhetorical	0,9 sec.
Terminal	
Low Fall	36
Low Rise	3
Mid-level	25
High Fall, Fall Rise, Rise Fall	6HF, 1RF, 8FR

Table 2.3.3.

J. Clooney, the result of the research

Maximum Fo in Hz	223
Minimum Fo in Hz	79
Average Fo in Hz	125
Maximum intensity in db	79

Minimum intensity in db	49
Average intensity in db	70
Duration in sec.	93
Average duration of phrases	1
Number of phrases	54
Pauses	
Syntactic	0,6 sec.
Hesitation	0,4 sec.
Respiratory	0,5 sec.
Rhetorical	2 sec.
Terminal	
Low Fall	36
Low Rise	1
Mid-level	8
High Fall, Fall Rise, Rise Fall	3HF, 4RF, 2FR

Table 2.3.4.

M. McConaughey, the result of the research

Maximum Fo in Hz	362
Minimum Fo in Hz	77
Average Fo in Hz	129
Maximum intensity in db	78
Minimum intensity in db	37
Average intensity in db	69
Duration in sec.	184
Average duration of phrases	1
Number of phrases	110
Pauses	

Syntactic	0, 7 sec.
Hesitation	0, 4 sec.
Respiratory	0, 3 sec.
Rhetorical	1,3
Terminal	
Low Fall	58
Low Rise	11
Mid-level	23
High Fall, Fall Rise, Rise Fall	6HF, 6RF, 6FR

Table 2.3.5.

A. Jolie, the result of the research

Maximum Fo in Hz	325
Minimum Fo in Hz	110
Average Fo in Hz	226
Maximum intensity in db	81
Minimum intensity in db	47
Average intensity in db	73
Duration in sec.	56
Average duration of phrases	1, 1
Number of phrases	35
Pauses	
Syntactic	0, 48 sec.
Hesitation	0, 4 sec.
Respiratory	0, 7 sec.
Rhetorical	-
Terminal	
Low Fall	12

Low Rise	6
Mid-level	8
High Fall, Fall Rise, Rise Fall	4HF, 2RF, 3FR

Table 2.3.6.

O. Spencer, the result of the research

Maximum Fo in Hz	393
Minimum Fo in Hz	151
Average Fo in Hz	268
Maximum intensity in db	77
Minimum intensity in db	32
Average intensity in db	67
Duration in sec.	66
Average duration of phrases	1, 1
Number of phrases	27
Pauses	
Syntactic	1, 25 sec.
Hesitation	0, 55 sec.
Respiratory	0, 7 sec.
Rhetorical	2.6 sec.
Terminal	
Low Fall	16
Low Rise	2
Mid-level	6
High Fall, Fall Rise, Rise Fall	1HF, 1RF, 1FR

Table 2.3.7.

R. Witherspoon, the result of the research

Maximum Fo in Hz	417
------------------	-----

Minimum Fo in Hz	115
Average Fo in Hz	283
Maximum intensity in db	75
Minimum intensity in db	42
Average intensity in db	66
Duration in sec.	147
Average duration of phrases	1,3
Number of phrases	86
Pauses	
Syntactic	0,5 sec.
Hesitation	0,35 sec.
Respiratory	0,5 sec.
Rhetorical	1 sec.
Terminal	
Low Fall	46
Low Rise	12
Mid-level	17
High Fall, Fall Rise, Rise Fall	2HF, 8RF, 1FR

Table 2.3.7.

P.Arquette, the result of the research

Maximum Fo in Hz	388
Minimum Fo in Hz	137
Average Fo in Hz	286
Maximum intensity in db	84
Minimum intensity in db	45
Average intensity in db	79
Duration in sec.	74
Average duration of phrases	1,5

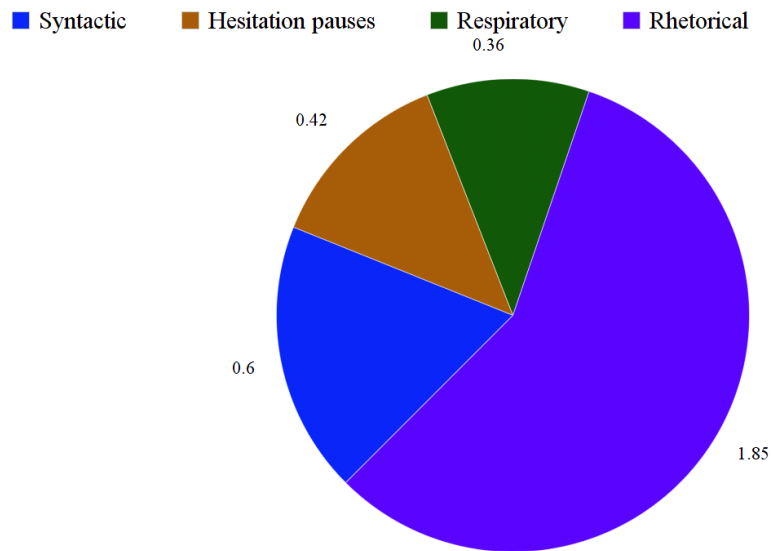
Number of phrases	40
Pauses	
Syntactic	0,6 sec.
Hesitation	0,1 sec.
Respiratory	0,45 sec.
Rhetorical	1,55 sec.
Terminal	
Low Fall	22
Low Rise	2
Mid-level	7
High Fall, Fall Rise, Rise Fall	3HF, 3RF, 1FR

The study showed that women use longer breathing pauses in their speech (Men - 0.34 s., Women - 0.53 s.). This can be explained by the fact that they need more time to cope with their emotions than representatives of the opposite sex.

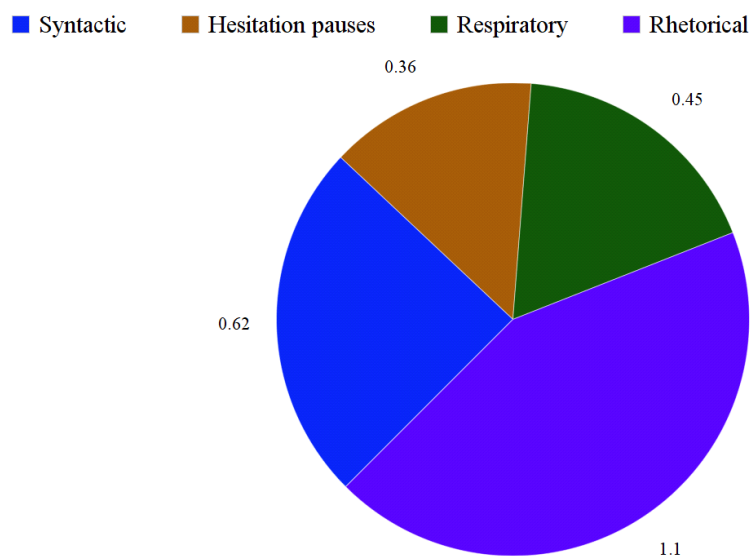
The average duration of pauses in speech of men and women is shown in Figure 1.

Figure 1. The average duration of pauses in speech of men and women

Men



Women



Thus, in this section, we examined the speech features of British and American actors and actresses who won the Oscar. As a result of the study, it was found that in the speech of both sexes, descending and level tones prevail; female

speech is characterized by a large variability of terminal tones. In public speaking, men speak more than women, both in time and in the number of phrases; women use longer breathing pauses in their speech; the duration of rhetorical pauses in the speech of men is almost twice as long as in the speech of women.

2.4. The role of prosodic means on the effectiveness of Oscar winners' emotional speech

The phonetic system of the language has a multi-level nature (segment level, over-segment level). The oversegment level of language and speech is a complex complex of its constituent phonetic units: syllable, accent structure of a word, intonation structure of a phrase and text. Intonation as an oversegment characteristic of sounding speech includes a whole complex of linguistically relevant changes in the pitch of the voice tone, pronunciation volume, accent emphasis, rhythmic and temporal organization and timbre coloration of the voice [23].

Each of these parameters of intonation has complex oversegment intra-parameter properties. The whole complex of oversegment speech characteristics that make up the intonation picture of the utterance is superimposed on the lexical and grammatical outline of the latter. Of all the components of intonation, the greatest attention was paid to the melodic one, and in the melodic component - to the system of terminal tones due to their communicative significance.

A typological feature of all regional types of English pronunciation is the narrowing of the range (and due to its upper part); regional features in the melody are the limited inventory of melodic means, an increase in the frequency of undulating and even scales, ascending-descending, ascending and even tones [17].

The degree of manifestation of regional characteristics depends on the social status of the speaker, his professional affiliation, age, socio-cultural level in general. So, in particular, pronouncing a gradually descending scale requires a high culture of voice control in order to expand the range and achieve a smooth change in melody, as opposed to the discontinuous contour of a wave-like scale. These two types of

contour represent socio-cultural and folk-colloquial traditions in the intonation of the English language [15].

Information on the assessment of individual temporal indicators is very contradictory. Although the accelerated tempo, according to psycholinguists, indicates high activity, dynamism and strength, from the point of view of "pleasantness" the normal tempo of speech is assessed [22].

Studies show that our opinion about the speaker often depends on the speed of his speech: there is a direct connection between the fast pace of speech and the high competence of the speaker [18]. In contrast, people who speak slowly are considered slow-witted and highly negative.

The subjective nature of such judgments is obvious, because they do not take into account the peculiarities of social variation in temporal characteristics. Of course, everyone is able to speak faster or slower than usual: an acceleration of the pace may indicate a joyful or excited state of the speaker, and, on the contrary, a slowdown in the pace is often associated with a decrease in the emotional mood. The variability of the tempo depends, therefore, on the emotional state of the speaker at the time of the conversation, as well as on the personal factor, which can explain why speakers of the same language or dialect in a similar situation use a different tempo of speech.

Social and regional, being in constant dialectical unity, are refracted in intonation in the characteristics of individual groups of speakers in a complex, indirect way. The intonation contour in the aggregate of its melodic and temporal characteristics is a socio-cultural, territorially and historically determined category.

In the American version of the English language, a lesser degree of emphasis on stressed syllables is established relative to unstressed ones, mainly due to the longitudinal characteristics. This significantly affects the nature of the rhythm, depriving it of the coherence inherent in the rhythm of the British standard [17].

The specific features of American speech culture, in contrast to the British norm, can be considered:

- the predominant use of a strong-end contour, in which words with the maximum degree of accent emphasis with a higher frequency take the final position;
- the use of multi-vertex syntagmas with two or three words of the maximum degree of accent emphasis, which corresponds to the wavy and sliding movement of the melody;
- increasing the role of duration in relation to the melodic component, which is the leading one in the British prosodic norm [9].

In the American version, there is a great deal of predictability in the distribution of phrasal stress. Structurally, there is a smoothing of both inter-accent and intra-accent contrasts, especially in temporal and dynamic characteristics, which brings the American rhythm closer to the syllable-reading rhythm (the English version is tact-counting) and weakens the reduction of unstressed syllables [2].

Differences in prosodic characteristics of men and women are observed in the field of melody, pitch range and temporal characteristics. So, for example, there is a significant difference in the frequency of the use of descending tones.

Women are significantly ahead of men in the overall trend towards an increase in the number of descending tones. The tonal level in the speech of English women is higher, but the range is nevertheless narrower than that of men. Tones, like the entire melodic circuit, are realized in women in a relatively narrow range, so they are inferior to men in the steepness of tones.

The pace and pause in men and women differ in that women accelerate the pace somewhat by shortening pauses and syntagmas. The number of pauses and syntagmas in the text of women increases, but their total duration is shorter than that of men, so women read the same text faster, at a faster pace than men [16].

Intonationally, British women tend to use ascending tones; although some individuals in the female group of actors gravitate towards the implementation of descending tones characteristic of the intonation of men, and some towards the implementation of regionally colored tones [21].

During the study of the features of regional accents of the English language in the speech of actors, we determined:

- 1) the direction of the tone in the syntagma;
- 2) the nature of the melodic range (wide, medium, narrow);
- 3) the rate of speech in syntagmas.

The classification of the scales is based on the general direction of the tone movement in the scale: descending, ascending or even.

In the melody of stressed syllables of the nuclear part of the prosodic contour, the following were distinguished:

- 1) simple tones - descending, ascending or even;
- 2) complex tones - descending-ascending and ascending-descending.

Mark Wahlberg. In the speech of this actor, a narrow melodic range, an even tone movement in the syntagma, a fast speech rate and an ascending-descending terminal tone were determined.

Christian Bale. In the speech of the British actor playing the role of an American, a southerner, a wide melodic range, an ascending tone movement in the syntagma, a slow speech rate and the frequency of a low descending terminal tone were identified, which allows us to assume that a person's belonging to a particular social group directly affects the formation his speech repertoire is a set of intonation means, from which the speaker chooses in accordance with the communication situation.

James Oliver Cromwell is an American actor who plays Prince Philip. In the speech of this actor, a narrow melodic range prevails, a descending tone movement in the syntagma, a slowed speech tempo and a low descending terminal tone.

Jena Malone. The American actress demonstrates a narrow melodic range, an ascending tone movement in syntagma, a fast speech rate and a high ascending terminal tone, which, on the one hand, is explained by the communication situation, and on the other hand, shows that the actress demonstrates in speech a set of intonation means characteristic of the speech of the British.

Keira Knightley. The British woman, playing the role of an English aristocrat, demonstrates an average melodic range in speech, frequent use of an even tone in syntagma, an average speech rate and a low terminal tone.

Helen Mirren. In the speech of the British actress, the average melodic range prevails, the even movement of the tone in the syntagma, the average rate of speech and the even terminal tone. In our opinion, such a set of prosodic means is characteristic of the role played by the actress in the film - the role of the Queen of Great Britain, whose speech is measured, diction is clear, voice is confident, pauses are maximally expressive. Such an organization of speech reflects the specifics of the professional activity of an actor, requires "flexibility", adaptation of speech behavior to the requirements of speech.

The results of the analysis revealed the variability of some prosodic characteristics of speech, depending on the gender of the speaker. This primarily refers to the nature of the melodic range in the syntagma. Unlike men, women show a wider range.

The widest range in the male group is demonstrated by Welsh actor Christian Bale; the middle range is noted for actresses from London. American actors have a narrowing of the range, the narrowest range of speech is noted in the actress Jena Malone.

Analysis of the direction of the tone movement in the syntagma revealed the emerging trends of expansion and contraction of the range. Unlike men, women show a wider range. Almost all British actors in the melodic contour are dominated by the downward movement of the main tone, which is considered a general English characteristic of intonation.

The next prosodic characteristic considered during the analysis was the rate of speech. In the majority of female regional groups, an acceleration of the rate of speech relative to male speech was noted. For example, American actors demonstrate a fast speech rate, British actors an average speech rate, while women have a fast speech rate.

Thus, the results of the study allow us to conclude that prosody is the most important mechanism for the implementation and differentiation of the speech of actors, representatives of the British and American variants of the English language. Among the intonation features that most clearly differentiate the speech of the actors,

the direction of the tone movement in the syntagma, the range of the voice and the tempo of speech are distinguished. Of great importance in the implementation of the signs of an actor's territorial affiliation is the range of speech, which varies from broad in the speech of American actors to narrow and narrow in the speech of British actors.

Conclusion to Chapter 2

The subject of our research is the prosodic features of male and female oratory. We tried to analyze the prosodic features in the speech of the winners of the Oscar in the context of gender theory, to prove or refute the idea of the existence of differences in the prosodic design of the speech of men and women in a situation of equal conditions.

To achieve this goal, we examined the views of linguists on the definition of the concepts of prosody and intonation. This study presents the acoustic characteristics of speech, i.e., prosody of a speech element.

The influence of gender on human behavior in society is considered. The dependence of the prosodic originality of speech on the gender factor is given.

The category of style in linguistics is described, the prosodic design of public speech is revealed.

As the research material, 4 performances were selected by men representing American English, aged 45 to 56 years (R. Malek, F. Whitaker. G. Clooney, M.McConaughey), and 4 performances by women; speakers of the above-mentioned version of the English language, aged 41 to 49 years (R. Witherspoon, O. Spencer, P. Arquette and A. Jolie).

Based on our research on the prosodic features of the Oscar winners' speech in the context of the gender aspect, we can conclude the following:

In the field of melody:

in the speech of both sexes, descending and even structures prevail;

female speech is characterized by a large variability of terminal tones.

In the area of tempo:

in public speaking, men speak more than women, both in time and in the number of intonational phrases;

women use longer breathing pauses in their speech;

the duration of rhetorical pauses in the speech of men is almost twice as long as in the speech of women.

Thus, our study confirms the idea of the existence of differences in the prosodic design of the speech of men and women in a situation of equal conditions. This can be explained by a number of reasons: the nature of the speaker's speech (the speech of men is more personal, while women are limited to a word of thanks) and emotionality of women.

Conclusion

The phonetic system of the language has a multi-level nature (segment level, over-segment level). The oversegment level of language and speech is a complex complex of its constituent phonetic units: syllable, accent structure of a word, intonation structure of a phrase and text. Intonation as an oversegment characteristic of sounding speech includes a whole complex of linguistically relevant changes in the pitch of the voice tone, pronunciation volume, accent emphasis, rhythmic and temporal organization and timbre coloration of the voice.

Each of these parameters of intonation has complex oversegment intra-parameter properties. The whole complex of oversegment speech characteristics that make up the intonation picture of the utterance is superimposed on the lexical and grammatical outline of the latter. Of all the components of intonation, the greatest attention was paid to the melodic one, and in the melodic component - to the system of terminal tones due to their communicative significance.

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We came to the conclusion that it is necessary to distinguish between native speakers of American and British variants of the English language and choose one of the groups for the study in view of the existing generally recognized differences between these variants of the English language. Since the number of Americans who received the coveted award was significantly higher than the number of British people, we decided to reduce the pool of applicants to be limited to native speakers of American English.

Thus, the main indicators of the actors' emotional speech are linguistic pauses, the use of interjections, stutters, etc. The combination of these means creates the impression of the actor's speech as unprepared, spontaneous, which contributes to the increase of trust and sympathy towards him on the part of the audience, who see in the actor the same person as themselves, who knows how to speak sincerely and from the heart.

Summary

The paper considers phonetic characteristics of the Oscar winners' emotional speech. In this regard, it seems relevant to focus on the study of prosodic features of male and female public speaking. The consistent application of experimental methods in the study of language and speech processes made it necessary to use statistical methods in planning an experiment and processing its results. It is necessary to analyze the features of public speaking, since the sphere of public speaking always attracts a large number of people and reflects new trends in the development of language.

The relevance of the research is determined by the need for a comprehensive study of male and female public speaking as a genre of journalistic style in the perspective of its prosodic features. The issue of the influence of human sex on speech has attracted researchers for a long time, but the prosodic aspect still requires additional research. A detailed analysis of prosodic gender features of public speaking will reveal more deeply the specifics of this form of oral prepared speech. The **object** of research is the Oscar winner's emotional speech. The **subject** of the research is the phonetic characteristics of the Oscar winner's emotional speech and its gender variability. The main **aim** of the research is to identify prosodic characteristics of male and female emotional speech. The **novelty** of the research lies in the fact that it presents a comprehensive analysis of prosodic features of the Oscar winners' emotional speech; discloses the concept of prosodic characteristics in public speaking, reveals gender differences in public speaking.

Speaking is the process which consists of two fundamental types of activity : planning and execution. Before speaking, the speakers plan what they want to say in their mind, then they put their plan into execution, uttering the segments, words, phrases and sentences that make up the plan. However, it is difficult to find when the speakers actually begin to plan because usually they are planning what to say next while executing what they had planned moments before.

People think about what they want to say and their tongues seem to take care of the rest, automatically putting their thoughts into words. They find themselves planning where to start, what to include and what to omit, what words to use, and what route to take. Speakers may hesitate midsentence to pick just the right word, pause between sentences to plan what to say next, and correct phrases they have just spoken.

Using the methods of experimental phonetic analysis, it was found that the speech of actors is characterized by heterogeneity of prosodic organization. Studying the speech of actors-owners of this award aroused our special interest because it is one of the key and most important moments in their lives, which involves the use of a wide range of prosodic instruments.

As the analysis of the experimental material showed, the actor's speech is more discrete. For example, male actors go beyond their usual tonal range and use a high register (complex terminal tones). Realizations of actors are examples of emotional and rational speech. Actor's speech is mostly informal.

In an effort to clarify the structure of intonation, linguists identified its main components: melody, tempo, sound power, pause, timbre, stress, rhythm, range. Each of the components has its own special function.

The main indicators of the actors' emotional speech are linguistic pauses, the use of interjections, stutters, etc. The combination of these means creates the impression of the actor's speech as unprepared, spontaneous, which contributes to the increase of trust and sympathy towards him on the part of the audience, who see in the actor the same person as themselves, who knows how to speak sincerely and from the heart.

The results of the study allow us to conclude that intonation is the most important mechanism for the implementation and differentiation of actor's speech. Among the intonation signs that most clearly differentiate the subjects' speech is the direction of tone movement in syntagma, the range of voice, and the pace of speech stand out.

Summarizing all the above, we can conclude that intonation plays a very

important role in human life, especially in public speeches. With the help of intonation the speaker can demonstrate the entire emotional palette and direct the audience in the emotional direction the speaker needs.

Key words: speech, public speech, prosody, pause, melody, tempo

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Appendices

1. <https://www.youtube.com/watch?v=fSDDCvQ3e-8>
 - a. Rami Malek: ‘Oh my God. My mom is in here somewhere. I love you. I love you, lady. My family. Thank you for all of this. You know my dad didn’t get to see me do any of this but I think he is looking down on me right now, so, this is a monumental moment. One I’m so appreciative to all of you, to everyone who has had a hand in getting me here to the Academy. To the people that took a chance on me every step of the way. Graham King, Dennis O’Sullivan, everyone at Fox and New Regency. Thank you guys so much. I may not have been the obvious choice but I guess it worked out. Thank you Queen. Thank you guys for being, for allowing me to be the tiniest part of your phenomenal extraordinary legacy. I am forever in your debt. My crew and my cast I love you. You are my equals, you are my betters. I could have never been here without you. I think about, I think about what it would have been like to tell little bubba Rami that one day this might happen to him and I think his curly-haired little mind would be blown. That kid was, he was struggling with his identity, trying to figure himself out. And I think to anyone struggling with theirs and trying to discover their voice: listen, we made a film about a gay man, an immigrant who lived his life just unapologetically himself. And the fact that I’m celebrating him and this story with you tonight is proof that we’re longing for stories like this. I am the son of immigrants from Egypt, I’m a first generation American and part of my story is being written right now. And I could not be more grateful to each and every one of you and everyone who believed in me for this moment. It is something I will treasure for the rest of my life. Lucy Boynton: you’re the heart of this film. You are beyond immensely talented. You have captured my heart. Thank you so much.’

2. <https://www.youtube.com/watch?v=NqDbG9h-f7c>

- b. George Clooney: ‘Wow. Wow. Alright, so I'm not winning Director. It's a funny thing about winning an Academy Award, this will always be sort of synonymous with your name from here on in. It will be: Oscar winner George Clooney, Sexiest Man Alive 1997, Batman, died today in a freak accident.... Listen, I don't quite know how you compare art. You look at these performances this year, of these actors, and unless we all did the same role—everybody put on a bat suit, we'll all try that—unless we all did the same role, I don't know how you compare it. They are stellar performances and wonderful work, and I'm honored, truly honored to be up here. And finally, I would say that, you know, we are a little bit out of touch in Hollywood every once in a while, I think. It's probably a good thing. We're the ones who talked about AIDS when it was just being whispered, and we talked about civil rights when it wasn't really popular. And we, you know, we bring up subjects, we are the ones—this Academy, this group of people gave Hattie McDaniel an Oscar in 1939 when blacks were still sitting in the backs of theaters. I'm proud to be a part of this Academy, proud to be part of this community, and proud to be out of touch. And I thank you so much for this.’

3. <https://www.youtube.com/watch?v=4-fGCHGTaGE>

- c. Forest Whitaker: ‘Thank you. Thank you. Just a second, just a second. Okay. Take it [in], okay. I wrote something down because I thought if it would happen I would be a little overwhelmed and I am. So, okay. When I was a kid the only way that I saw movies was from the backseat of my family's car at the drive-in, and it wasn't my reality to think I would be acting in movies. So receiving this honor tonight tells me that it's possible, it is possible for a kid from east Texas, raised in South

Central L.A., in Carson, who believes in his dreams, commits himself to them with his heart, to touch them and to have them happen. Because when I first started acting, it was because of my desire to connect to everyone, to that thing inside each of us, that light that I believe exists in all of us. Because acting for me is about believing in that connection; and it's a connection so strong, it's a connection so deep that we feel it and through our combined belief we can create a new reality. So I want to thank my fellow believers in "The Last King of Scotland." I want to thank Peter, Jeremy, Andrea, Lisa, Charles, Kevin, James McAvoy, Kerry, Stephen, Fox, DNA, Channel Four. I want to thank the people of Uganda, who helped this film have a spirit. And finally, I want to thank my mom and my dad; I want to thank my wife Keisha, my children, my ancestors who continue to guide my steps, and God, God who believes in us all and who's given me this moment in this lifetime that I will hopefully carry to the end of my lifetime into the next lifetime. Thank you.'

4. <https://www.youtube.com/watch?v=wD2cVhC-63I&t=1s>

d. Matthew McConaughey: 'Thank you -- all of these performances were impeccable. In my opinion I didn't see a false note anywhere. I want to thank Jean-Marc Vallee our director. I want to thank Jared Leto and Jennifer Garner who I worked with daily. There are three things that I need each day. One, I need something to look up to, another to look forward to, and another is someone to chase. First off, I want to thank God because that's who I look up. He's graced my life with opportunities that I know are not of my hand or of any other hand. He's shown me that it's a scientific fact that gratitude reciprocates. To my family is to what I look forward to. To my father who I know is up there right now with a big pot of gumbo, he has a big lemon meringue pie over there. He's probably in his underwear and has a big

can of Miller Lite and he's dancing right now. To you dad, you taught me how to be a man. To my mother who's here tonight, who taught me and my two older brothers demanded that we respect ourselves. And in turn we learned we were better able to learn how to respect others. Thank you for that mama. To my wife, Camilla, and my kids Levi, Vida and Mr Stone (Livingstone), the courage you give me every time I walk through the door is unparalleled. You are the four people in my life that I want to make the most proud of me. Thank you. And to my hero. That's who I chase. When I was 15 years old I had a very important person in my life come and ask me 'Who's your hero?' I said, 'I thought about it and it's me in ten years. So I turned 25 ten years later and that same person comes to me and goes, 'Are you a hero?' I said, 'Not even close!' She said why and I said, 'My hero is me at 35.' You see, every day, and every week, and every month, and every year of my life, my hero is always ten years away. I'm never going to be my hero. I'm not going to obtain that and that's fine with me because it keeps me with somebody to keep on chasing. So to any of us, whatever those things are and whatever it is we look up to, whatever it is we look forward to and whoever it is we're chasing, to that I say Amen. To that I say alright, alright, alright. And just keep living, huh? Thank you.'

5. <https://www.youtube.com/watch?v=EPWpHWr1L7s>

- e. Angelina Jolie: 'God, I'm surprised nobody has ever fainted up here. I'm, I'm in shock and I'm so in love with my brother right now. He just held me and said he loved me and I know he's so happy for me. And thank you for that. And thank you to Columbia. Winona, you're amazing and thank you for supporting all of us through this. And all the girls in this film are amazing, and Whoopi, everybody, and my family for loving me. Janeen Schreyer and your sister Michelle -- Michelle, we love you. Geyer Kosinski. My mom, who is the most brave,

beautiful woman I've ever known. And my dad, you're a great actor but you're a better father. And Jamie, this is, you're just, I have nothing without you. You are the strongest, most amazing man I've ever known and I love you. And thank you so much.'

6. https://www.youtube.com/watch?v=pzYZ_sMW6Eo

f. Octavia Spencer: 'Oh, thank you. Thank you, Academy, for putting me with the hottest guy in the room. I have to thank my families. My family in Alabama. The state of Alabama. My L.A. family, watching at Steven's* [unintelligible]. My "Help" family. Tate...Tate, Brunson, Kathryn, Allison Janney, thank you for being in my life. I share this with everybody. Thank you, Steven Spielberg, for changing my life. Thank you, Stacey Snider, for changing my life. Please wrap up....I'm wrapping up. I'm sorry, I'm freakin' out. Thank you, world. Oh god, and thank you to WME and Viewpoint L.A. I'm sorry guys. I love you. Thank you. I'm sorry.'

7. <https://www.youtube.com/watch?v=4P0smMYhLsg>

g. Reese Witherspoon: 'Oh, my goodness. Never thought I'd be here in my whole life, growin' up in Tennessee. I -- I want to say that Johnny Cash and June Carter had a wonderful tradition of honoring other artists and musicians and singers. And I really feel that tradition tonight. It is very important and -- and I really feel it. So I want to thank the Academy for this incredible honor. I want to say thank you to so many people who helped me create this role; everyone at FOX, Cathy Konrad, James Keach, for producing the film. A very special thank you to Jim Mangold who directed the film and also wrote this character, who is a real woman, who has dignity and honor and fear and courage; and she's a real woman. And I really appreciate that. It was an incredible gift that you gave me, so thank you. And T-Bone Burnett for helping

me realize my lifelong dream of being a country music singer. Thank you, T-Bone. And I want to say thank you to Joaquin Phoenix who just put his heart and soul into this performance. His commitment and passion for this character and for this performance was just remarkable, and I feel so lucky to have gone on this journey with you. I'm so blessed to have my family here tonight. My mother and my father are here. And I just want to say thank you so much for everything, for being so proud of me. It didn't matter if I was making my bed or makin' a movie. They never hesitated to say how proud they were of me, and that means so very much to a child. So, thank you, mom and dad. I want to say thank you to my wonderful husband and my two children -- who should be goin' to bed. And thank you for loving me so much and supporting me. I want to say that my -- my grandmother was one of the biggest inspirations in my life. She taught me how to be a real woman, to have strength and self-respect, and to never give those things away. And those were a lot of qualities I saw in June Carter. And people used to ask June how -- how she was doin'. And she used to say, "I'm just tryin' to matter." And, I know what she means, you know. I'm just trying to matter and live a good life and make work that means something to somebody. And you have all made me feel that I might have accomplished that tonight. So, thank you so much for this honor.'

8. <https://www.youtube.com/watch?v=6wx-Qh4Vczc>

h. Patricia Arquette: Jesus. Thank you to the Academy, to my beautiful, powerful nominees to IFC, to Jonathan Sebring, John Sloss, Cathleen Sutherland, Molly Mann, David Dicamila, our whole cast and our crew, my Boyhood family who I love and admire, our brilliant director Richard Linklater, the impeccable Ethan Hawke, my lovelies Ellar Coltrane and Lorelei Linklater. Thomas and Paul, thank you for giving me my beautiful children. And Enzo and Harlow, you're the deepest

people I know. My friends who all work so hard to make this world a better place. To my parents, Rossano, Richmond, Alexis, and David, to my favorite painter in the world, Eric White, for the inspiration of living with a genius, to my heroes, volunteers and experts who help me bring ecological sanitation to the developing world with Givelove.org. To every woman who gave birth, to every taxpayer and citizen of this nation, we have fought for everybody else's equal rights, it's our time to have wage equality once and for all, and equal rights for women in the United States of America.