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**Ways of expressing emotions in the Academy Awards speeches. Diachronic
analysis (1930-2000)**

Bachelor's thesis
written by the 4th year student
3rd English group
of Bachelor's programme
“English Studies and Translation
and Two Western European Languages”
Field of science – 03 “Humanities”
Specialty – 035 “Philology”
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PhD

«Допущено до захисту»
Протокол засідання кафедри англійської філології
та міжкультурної комунікації
Протокол № 12 від 27.05.2021
Завідувач кафедри _____ проф. Бєлова А.Д.

KYIV – 2021

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INTRODUCTION

Speech is an integral part of the human race and is, essentially, what differentiates the humankind from all other species. Since the dawn of humanity, speech has been used to communicate with others, negotiate, create and, most importantly, express emotions. With the help of speech all nuances of human feelings may be shared with others and reciprocally understood by the society. That is why speech is an indispensable tool to express emotions and thus is of great interest to many scientists as an object of linguistic analysis.

Since it is practically impossible to analyze speech in the moment it is being produced, the material for the study of emotion expression in speech is usually focused on recorded and transcribed speeches. This paper, in particular, is concerned with the Academy Awards speeches. Thus, 163 Academy Awards speeches have been analyzed. These speeches belong to five main categories in the Academy Awards ceremony – Best Leading Actor, Best Leading Actress, Best Supporting Actor, Best Supporting Actress and Best Director.

In the subsequent analysis, various methods have been used to investigate the difference in expressing emotions depending on the historical period in which the speech was delivered. In the second part of this paper, the Academy Awards speeches will be studied diachronically with the aim to compare ways of expressing emotions starting from 1930 – the first year when a speech is available, the 2nd ceremony – up to 2000 – the end of the century. Line graphs included will indicate dynamic changes in emotions and when they were expressed, as well as show the change of beginning and ending moves in terms of the structure.

The relevance of this research topic is due to the growing interest in the ways of expressing emotions in various speeches.

The purpose of this work is to study the texts of the Academy Awards speeches and identify the ways of expressing emotions in these texts.

The object of the study is the texts of the Academy Awards speeches, and **the subject** is ways of expressing emotions in the speeches.

This goal makes it necessary to solve the following tasks:

- to investigate the history of the Academy Awards speeches
- to research how emotion may be expressed in speech
- to analyze the Academy Awards speeches

The methods of this study were the methods of structural, contextual and stylistic analysis. Furthermore, the presentation form analysis, invented by Nancy Duarte, has been adapted to the nature of the Academy Awards speeches and then applied, too.

The material of this study was the Academy Awards speeches, selected by the method of continuous sampling from the publicly available Academy Awards Acceptance Speech Database – <http://aaspeechesdb.oscars.org/>.

The theoretical basis of the research is the publications of such authors as Arnold I. A., Cowen A. S., Duarte N., Ekman P., Hnatiuk N. Y., Keltner D., Kluyev Y. V., Lanham R. A., Pavlenko A., Plutchik R., Scherer K. R., Smith T. W. and Yefimenko L. P. that consider the problems of emotions and their expression in speech.

The practical significance of the research lies in the possibility of applying the results in further analysis of media speeches, as well as in the spheres that investigate emotion and speech with the help of artificial intelligence, such as machine learning, teaching robots to express and discern emotions based on how humans do in the speeches, since such studies also rely on linguistic features. Furthermore, the results of the research may be used in social and historical investigation of the Academy Awards ceremony.

The work consists of an introduction, two chapters, conclusions and references.

1.THEORETICAL FOUNDATIONS OF ACADEMY AWARDS SPEECHES, EMOTION AND ITS CONNECTION TO SPEECH

1.1.The history of the Academy Awards ceremony

The Academy Awards, widely known as the Oscars – are film industry awards given for artistic and technical merit [9]. They are deemed to be the most prestigious awards of entertainment industry and engrave the name of the awarded in the history of cinema [47]. The Oscars are annually given by AMPAS – Academy of Motion Picture Arts and Sciences – and are regarded as a sign of recognition of cinematic excellence of the nominees, therefore even the fact of being nominated brings a cinema professional into the spotlight [5]

The name “Oscar” for the most desired trophy was first adopted in 1939. The origin is still disputed, being attributed to sentimental homages to the Academy Awards employees’ relatives. The name itself has acquired its weight due to being frequently mentioned in print, and then in acceptance speeches – the first person who thanked “for his Oscar” was Walt Disney in 1934 [25], [42].

The opportunity to receive an award – a golden statuette in form of a knight standing on a film reel – spans over several categories of merits. The first ceremony took place in 1929, thus the categories at that time included Best Picture, Best Director, Best Actor, Best Actress, Best Cinematography, Best Sound, and Best Adapted Screenplay. In the 1930s, such categories as Best Supporting Actor, Best Supporting Actress, Best Animated Short Film, Best Editing, Best Live Action Short Film, Best Original Score, Best Original Song, Best Visual Effects and Best Original Screenplay were added. In the time of World War II, such accolades as Best Documentary Feature and Best Documentary Short Subject were put on the list. Since then, the nominations for Best Costume Design, Best International Feature Film and Best Makeup and Hairstyling have joined the list [31].

Most categories employ plurality voting among the members of AMPAS. Academy membership is officially divided into branches that represent different

disciplines in film production. The actors alone constitute 22 percent of the Academy voting bloc [33]. In order to become eligible for membership, one has to participate in competitive nomination or submit one's name based on achievements and contributions to the sphere of motion pictures [6]. New membership proposals are considered annually, but the number has been kept steady since 2007, when it was stated that there were 6,000 members [8]. In the study conducted by the Los Angeles Times in 2012, it was revealed that 33 percent of the AMPAS members are former nominees, with 19 percent being winners of Academy Awards [32].

The ceremony was first held on May 16, 1929, at the Hollywood Roosevelt Hotel in a manner of a private dinner function with an audience of approximately 270 people. This dinner, hosted by Douglas Fairbanks, became known as the 1st Academy Award. It was followed by a post-awards Party at the Mayfair Hotel. Fifteen statuettes were awarded to honor the artists of filmmaking industry and their work in 1927-1928. The results were announced in the media three months prior to the event, and for the subsequent decade, they were printed in newspapers at 11 pm on the night of the ceremony itself. However, in 1940, the Los Angeles Times accidentally published the names of the winners before the ceremony even began, so from then on the names of the soon-to-be-awarded have been kept in sealed envelopes [31].

The Academy Awards ceremony is known thanks to being broadcast all over the world. It had been broadcast by radio starting from 1930 and the year of 1953 is the year when it was first televised. Nowadays it is held live in mid-January, for all people around the globe to see. The videos starting from 1953 are available and sorted by names, with transcripts added to the official websites for Oscar acceptance speeches. Prior to that date, only black and white videos that picture the radio broadcast are available. Still, as the speeches of that time being much shorter, this rendition is also suitable as the material for analysis.

1.2. The structure of an acceptance speech

The winner of the award gives an acceptance speech – a public monologue, also known as an Oscar speech. Despite being common for awards ceremonies, the speech for the Academy Awards is significantly more popular thanks to featuring celebrities and being broadcast worldwide.

The reason why the Oscar speeches are worth being analyzed is, first of all, the unchanged setting of the ceremony that allows one to focus on the acceptance speech itself. Secondly, the Academy Awards database presents a large collection of speeches that constitute a sufficient amount of material for the analysis. Last but not least, the goal – accepting the award and stressing its importance – and the structure remain seemingly unchanged.

The requirements for an acceptance speech primarily focus on its length – 45 seconds in total. The 15th Academy Awards ceremony witnessed a memorable event – the longest acceptance speech. It was given by Greer Garson on receiving the Oscar for Best Actress in ‘Mrs. Miniver’ and lasted for nearly 6 minutes. The aforementioned time limit of 45 seconds was allotted shortly after the incident [39]. Presently, as soon as the winner reaches the time limit, the play-off music is turned on, followed by reminders on the teleprompters to give time for the speaker to finish. Soon after, the microphone is cut off. However, this limitation is no obstacle for those who want to finish their speech.

A page on the experiential content creation platform Ceros, with a text written by Andrew Thompson and design made by Tri Vo explores the changes in Oscar speeches starting from the 1950s up to the present. The data from Academy Awards database is presented in form of a chart that indicates the median number of words in Oscars acceptance speeches in 5 years’ spans. For the sake of comparison, in 1950-1954 the speeches comprised 29 words on average, while in 1996-2000 this number reached 132 words. Up to now, the words have reached the median of 174 words in a speech [41].

This hike in the length of the speech accounts for the growing diversity of its elements. Acceptance speeches may enumerate all the people the winner is thankful to, highlight the grueling work of the film crew or dwell on the extent to which the award was unexpected in the first place. According to Ceros, from 1960 to 2000 the words “thank you” have steadily recurred in 20 percent of all speeches in the AMPAS database. Starting from 1980, the eloquent “I love you!” has been growing and has reached 25 percent of recurring rate in the 2000s. But the most frequently made reference goes to the winners’ families – brief mentions, heart-warming stories and sincere thanks. The rate has been steadily increasing from 10 percent in the 1950s up to 55 percent in the 2000s.

The society sees acceptance speeches as an art form, therefore frequently criticizes those speakers who fail to keep up with the mark set for them. Chris Ford, a past president of the media center Toastmasters International, claims that every acceptance speech should include gratitude, along with recognition and sincerity [55]. Meanwhile, the Australian scriptwriter Paul Hogan, when receiving his Academy Award, postulated that while giving a speech, the awardee should follow the rule “of three G’s: be gracious, be grateful, get off.” [44].

The acceptance speech usually starts with the first expression of gratitude, mainly with the words “thank you”, “grateful”, “honor(ed)”. Afterwards the awardees may express their emotions – happiness, satisfaction, modesty, confusion etc. Then various scenarios may take place. The first one is thanking the fellow members of the industry, the Academy, family and friends. The second one addresses poignant social and political issues, e.g. AIDS mentioned by Elizabeth Taylor in 1993 [22]. The third one elaborates on the personal story of the awardee, detailing their feelings in the process of making the film, their story and ambition.

Sometimes all three scenarios are put into one speech, which invariably lengthens the process of accepting the Oscar. Nevertheless, there are shorter speeches, too. For example, Alfred Hitchcock just said, “Thank you. Very much indeed” when accepting the Academy Award for Best Director in 1968 [104]. The

speech is usually terminated by another “thank you” or its variations, such as “I’m deeply grateful”, “I’m indebted” or, surprisingly, “I love you” among all others. Religious references, e.g. “God bless you” are less frequent. Speeches without concluding phrases are not an exception, either.

The speeches have been analyzed by David M. Markowitz from the point of view of social psychology. In 2018, the *Journal of Language and Social Psychology* published a research article written by the aforementioned researcher on the topic of social status, cinematic roles and winning expectations reflected in Academy Awards speeches. The conclusions revealed that social status can be reflected through pronouns. For instance, high status movie directors employ fewer self-references than low status actors. In addition, actors and directors differ in their communication style – narrative and analytical accordingly. Another analysis noted that the winners who were not expected to win spoke more positively than those who expected to receive the award [7].

Another famous research concerns the historical analysis of gratitude in the Oscar speeches, conducted by a Georgia tech student Rebecca Rolfe for her master’s thesis in 2013. Rolfe created a website which is called Thank the Academy where she published her findings. These included the trend of speeches starting more broadly, mentioning the Academy or fellow nominees, but gradually getting more personal with the expression of thanks to the crew, agents, lawyers, family and friends.

On her website page “by the numbers”, Rolfe revealed other figures from her research, funded by the Online News Association’s AP-Google Journalism and Technology Scholarship Program. For example, average speech length had the difference of 20 seconds between men and women up until the 2000s, reaching 1 minute 51 seconds for men and 1 minute 33 seconds for women. In the next decade, both genders expressed their gratitude for nearly 2 minutes.

Speaking about behavioral findings, Rolfe visualized that 27% of men hoist the statuette as a trophy, while only 13% of women do so, and 51% of women clutch the Oscar as if it were a baby or something extremely valuable, while 24% of men do the same. According to her study, actors are more emotional and tend to reminisce a lot, while directors tend to speak more analytically. The researcher also touched the subject of feelings. On the website, she analyzed adjective choice by gender, focusing on such adjectives as wonderful, great, and good. In each adjective category, actors outrun actresses by 9% on average. [30]

1.3. The definition and history of emotion

The word ‘emotion’ has been subjected to numerous definitions. Oxford English Dictionary, for instance, describes it as “a strong feeling deriving from one’s circumstances, mood, or relationship with others”, while Merriam-Webster Dictionary opts for a more complex approach, defining emotion as “a conscious mental reaction subjectively experienced as strong feeling, usually directed toward a specific object and typically accompanied by physiological and behavioral changes in the body” [23], [24].

Emotion as a word entered the public usage only in the 16th century. It stems from the French word “émouvoir” that means “to move”, “to cause feelings”, “to stir up”, “to excite”. This word in turn was based on Latin “emovere”. In mid-16th century, emotion meant a public disturbance, thus bearing a negative connotation. Nevertheless, Thomas Brown coined the term in the English language in 1830, and since then its current usage has been more common [53]. Until that moment, the words such as passions, sentiments, accidents of the soul, or affections were used instead of emotions [18].

World religions and philosophers approached the meaning of emotions differently. On the one hand, religiously emotions were mostly viewed as distractions or weaknesses that steal the energy when experienced in excess or acted upon carelessly, as is postulated in Buddhism and Chinese mythology [16]. On the other hand, Greek philosophers, namely Stoics, saw emotions not as good or bad in themselves but dependent on the subjective appraisals of the individuals that experienced them [17]. Moreover, Aristotle regarded emotions as a virtue, and their influence on human health was postulated by Avicenna in the 11th century [29].

A significant contribution to the study of emotions was made by famous philosophers, such as Rene Descartes, Baruch Spinoza, Niccolò Machiavelli, David Hume, Thomas Hobbs. However, the scientific research was begun by Darwin and his evolution theory.

In 1872, Charles Darwin published “The Language of the Emotions in Man and Animals”. Darwin postulated that the origin of human emotions resides in animal behavior. By emphasizing the biological origin of emotions, the scientist concentrated on six emotions that served as the source for all others – anger, disgust, fear, happiness, sadness, surprise. Thus, it is implied that emotions have a single origin and are universal for all human beings. [14]

Since then, there have been formulated various theories that debated the origin, nature, dependence on physiological and behavioral phenomena, expression and recognition of emotions. But what is important for this research is the way emotions can be classified, since in order to describe ways of expressing emotions, one should be aware of what emotions are being explored in terms of the Academy Awards speeches.

1.4. The classification of emotions

In 1970s, Charles Darwin's approach to classification was elaborated upon by Paul Ekman, a renowned American scientist in the field of emotion study and facial expressions. The main counterargument for Darwinian classification was the assumption that emotions and their expression differ from country to country. But Paul Ekman found that certain emotions, mainly the 6 aforementioned ones, are universally recognized even in the cultures not previously subjected to media influence where those emotions might have been learned. These emotions were proclaimed basic [20], [51].

Later on, more categories were added by Ekman and his students. These included both facial and vocal expressions for amusement, awe, contentment, desire, embarrassment, pain, relief, and sympathy. In addition, the vocal evidence for contempt and relief was found, as well as the facial expressions that acknowledged such emotions as boredom, confusion, interest, pride, and shame [21].

Robert Plutchik then developed a "wheel of emotions". It is a concept borrowed from art, thus emotions are compared to colors. It is well-known that there are primary, secondary and tertiary colors among the most frequently used ones. The same classification was applied to emotions, and the theory known as "palette" was developed. According to this theory, primary emotions can be broken down into secondary emotions, and the secondary – into tertiary etc. For instance, love as a primary emotion may include such secondary components as affection and longing [46].

These and other scientists' contributions have led to an experiment conducted by UC Berkeley researchers in 2017. Innovative statistical models were used to analyze the behavioral and physiological responses of 853 men and women to 2185 emotionally evocative video clips. The study suggests that there are far more categories of basic universal emotions than previously proved.

The goal of the study was to shed light on the complex system of emotions that describe our inner world. 2185 short video clips on various topics were shown to a demographically and gender diverse group of 853 people. This group was further divided into two separate groups. The first group watched 30 clips and completed a reporting task. And the second group was asked to rank the video based on the extent of emotion it made them feel.

By using such methods as statistical modeling and visualization techniques, the researchers organized the responses obtained into a semantic atlas of human emotions. Dacher Keltner, the senior researcher, UC Berkeley psychology professor and expert on the study of emotions concluded that no emotion was an island, i.e. emotions are interconnected and sometimes do not exhibit a fine line in between, but rather blend in with other emotions. The lead author of the study Alan Cowen added that finite clusters of emotions are impossible to be delineated due to this interconnectedness, richness and complexity of human emotions.

Nevertheless, UC Berkeley 2017 research allowed to distinguish 27 emotion categories that correspond to a particular color on the multidimensional map. Their findings were published in the edition of the Proceedings of the National Academy of Sciences journal. Overall, being the newest categorization in the field, this classification will be used further in this paper when identifying the clusters of emotions expressed in the Academy Awards speeches [12]

1.5. Speech and emotion

When speaking about the analysis of emotion in speech, numerous approaches may be applied. For instance, Klaus Scherer, a Swiss specialist in the psychology of emotion, theorized the Component Process Model or CPM. It defines emotions as the synchronization of cognitive and physiological components. Therefore, in order to properly assess emotions, according to Scherer one should take into account action tendencies, bodily symptoms, cognitive appraisals, expression and feelings. These elements may be measured with the tools of neuroscience, facial expressions theory proposed by Paul Ekman, acoustic analysis, and others [36],[49], [50].

The most promising approach combines acoustics and neuroscience and may be especially useful in the development of artificial intelligence and recognition of emotions by robots. Breakthroughs in acoustics are based on the formulas that use numerical values, such as fundamental frequency, formants and other elements. They can be measured with the help of specialized equipment or software, but further analysis and conclusions require knowledge of acoustics.

Of course, one may use data that have already been gathered, such as the difference in pitch that corresponds to different emotions. For instance, happiness and anger have similar acoustic value, but happiness tends to end in a lower pitch while anger is represented with a higher pitch. However, only basic emotions have been calculated in this manner by Lena Quinto, William Forde Thompson and Felicity Louise Keating and it is reasonable to use the calculations when the speech data are diverse and obtained in the audio files with roughly the same quality.

Since the Academy Awards speeches rather often exhibit background noise or the sounds of applause overlap with the speech and the recordings are not always of sufficient quality, analyzing them in such a way is a risk of achieving debatable results. Furthermore, the emotions in the Oscars are fairly homogeneous in their positive nature, with the exception of such emotion as empathy which may concern political, professional and social issues. So it is evident that the results will not

contrast that much and will only provide proof to the previously made conclusions in the field of acoustic emotion analysis.

Thus, textual analysis, i.e. stylistic and rhetoric analysis is preferable at least at the beginning of the research. What is more, according to Arnold I.A., it is stylistic analysis that matters when analyzing expressive and emotive components in a language, especially taking into consideration overall context and structure of the material in question [1]. Pavlenko claims that emotional expression in terms of vocabulary varies across languages, therefore rhetoric and stylistic devices of the English language in particular will be examined in this paper further [45].

The difference between rhetoric and stylistics is argued to be nonexistent by some scholars, while others distinguish the goal of the utterance – rhetoric aims at persuasion while stylistics has functionality and artistic value as its goal. Nevertheless, regarding the Academy Awards speeches, the goals are the same because, be it a rhetorical device or a figure of speech, technically the aim is to convey emotion, i.e. express pathos [11].

Various classifications of devices have been elaborated by Russian and Ukrainian linguists. Among them, Kluyev's work of 2001 states that there are micro-figures of speech, e.g. alliteration, metathesis, prosthesis etc., and macro- figures, which have a subsequent division into constructive and destructive devices (parallelism, anaphora, epiphora etc. and inversion, ellipsis etc. accordingly) [4]. In turn, Yefimov L. P. focused on the effect that any device could produce on a sentence and thus based his classification on the type of sentence transformation, dividing all means into the ones that create ellipsis, repetition, change of word order or rhetorical questions, further adding other devices with the same function into the groups defined [3].

In our stylistic analysis of the speeches, a simpler classification will be used, based on what a particular means affects – syntax, lexis or sound, and this specific influence will be inferred from the definition of each device used.

Another important element to be mentioned is diachronic analysis. Synchrony and diachrony are two contrasting approaches in linguistics, first studied by Ferdinand de Saussure at the end of the 19th century. Diachronic, composed from “dia” – through and “chronos” – time refers to the study of language change through history. Historical linguistics, for instance, employs primarily diachronic analysis to study language evolution, etymology, speech changes in particular communities etc. [15], [54].

To conclude, the Oscar speeches will be examined with the help of stylistic and diachronic analysis, but acoustic analysis and CPM will not contribute to the paper due to their technical peculiarities.

Conclusion

The Academy Awards ceremony has existed since 1929 and has evolved with time. The number of categories for nominations has also increased. The winners are chosen by the vote of the members of the Academy of Motion Pictures and Sciences who can be admitted on the basis of their cinematic achievements or the annual selection among the applicants.

Acceptance speeches are delivered when receiving an award of merit, mainly in creative industries, with the goal to express gratitude and celebrate professional achievements. The Academy Awards speeches come under a time limit of 45 seconds, albeit often violated. The structure may vary, but it usually includes the expression of gratitude and other emotions, recognition of the industry members, and personal stories.

Emotion may be defined as a conscious subjective reaction experienced as strong feeling and typically accompanied by physiological and behavioral changes in the body. It has been classified into basic and secondary, or primary and secondary groups according to the color theory. The latest research has divided emotions into separate categories. Emotion has also been studied cognitively and acoustically.

Stylistic peculiarities of the ways of expressing emotion in speech have also been explored and, along with the diachronic analysis, will be further applied to the speeches analyzed in this paper.

2. ANALYSIS OF THE ACADEMY AWARDS SPEECHES

2.1. The diachronic characteristics of expressing emotions in the speeches

Before one begins analyzing ways of expressing emotions in Oscar speeches, the first question that must be asked is which emotions exactly are to be analyzed. Classification of emotions in this part relies heavily on the research mentioned in the theoretical part, namely the results of the 2017 research by UC Berkeley [12], which concluded the existence of 27 emotion groups.

After the analysis of the speeches, the next step consisted of generalizing the highlighted passages and finding the similarities of the ideas conveyed. Thus, it has been inferred that the parts analyzed correspond to 8 emotion groups out of the 27 aforementioned ones. These groups include such emotions as admiration, amusement, anxiety and confusion, empathy, excitement and joy, love, satisfaction and surprise.

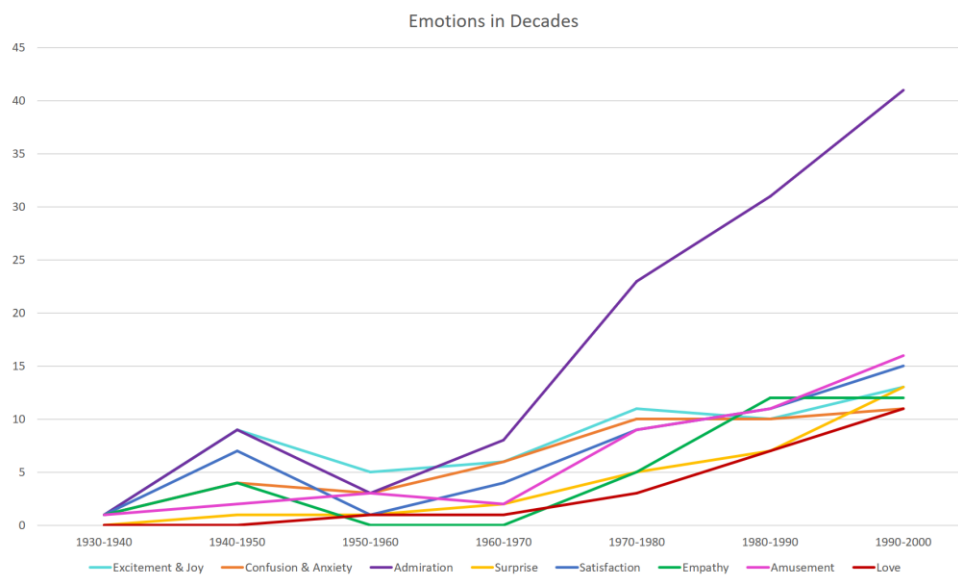
The emotion of gratitude is not to be explored since it is practically the goal of the acceptance speech, therefore it will show high frequency in the analysis and thus overshadow other emotions in question. Furthermore, due to its significance in the structure, it requires a closer analysis that is, unfortunately, limited by the size of this paper.

Each emotion category was then analyzed first in terms of how frequently it was mentioned, i.e. by the number of speeches in the decade where it was present. The following data were then visualized in the form of a line graph that shows the way emotional references have grown over time. What is striking here, is that practically each emotion category corresponds to the same pattern: a surge in the 1940s, followed by a stable frequency from the 1950s to the 1970s, and then concluded by a steady rise starting from the 1970s up to the 2000s. Evidently, each category has a number of deviations, but mostly the pattern is the same. Such a result proves that Academy Awards speeches have become more emotional over time.

Another point worth paying attention to is the emotion category of admiration and appreciation. There is an unmistakable hike starting from the 1960s, which means that more and more speeches contained references to the wonderful cast, brilliant fellow nominees, stories about first drama teachers, or the reminiscence on the difficulty of the film production and the importance of its ideas etc. So each speech, more or less, expressed admiration and appreciation mixed with gratitude and recognition.

Logically enough, this hike in expressing admiration and appreciation coincides with the increase in length. According to the statistic provided by Ceros, which in turn draws upon The Academy of Motions Pictures and Science, Acceptance Speech Database, the average number of words in Oscar acceptance speeches has been increasing from the 1950s up to the present. The speeches from the 1970s are the first to reach the threshold of 100 words per speech. By 2000, the average number has risen up to 139 words.

Figure 1



2.2. The peculiarities of using rhetoric in Academy Awards speeches

Numerous approaches to analysing the structure of a speech have been used. Rhetorically, the most common method is to analyze a speech according to the concept of ethos, logos and pathos, i.e. ethics, logic and emotion, first theorized by Aristotle. Ethos is a manner of emphasizing the speaker's credibility by, for example, mentioning their experience in the field or any particular skills [11]

Another way of using ethos is by appealing to the moral code of the audience. American presidents frequently employ this technique to remind of the core values of the country – freedom, people's rights, education etc. In 1989, Ronald Reagan aimed at stating the interdependence of government and liberty by saying that *“there's a clear cause and effect here that is as neat and predictable as the law of physics: as government expands, liberty contracts.”* [48]

In the Academy Awards speeches, ethos corresponds to the emotion of empathy which was taken from the 27 emotion categories concluded in 2017. This appeal usually concerns social and political issues at hand, sometimes it is also connected with the stumbling blocks of the profession, mainly acting. Overall, 21% of speeches contain the emotion of empathy or the appeal of ethos, from the rhetorical point of view.

Out of those 34 speeches, most are centered on the cinematic professions. 13 speeches, almost a half, include such references. Striving for artistic excellence, encouraging artists, holding on as “a waiting actor”, encouraging artistic voices, thanking everybody who wasn't in the spotlight, refusing to accept that in cinema there should be a winner etc. The last point was beautifully stated by Dustin Hoffman in 1979 and strengthened with the use of anaphora and parallelism: *“I refuse to believe that I beat Jack Lemmon, that I beat Al Pacino, that I beat Peter Sellers. I refuse to believe that Robert Duvall lost. We are a part of an artistic family.”* [182]. 13 speeches, almost a half, include such references. 38% of the speeches that use ethos dedicate this part to the cinematic side of the question.

Social issues are addressed in 50% of the ethos speeches. Those include the questions of race, diversity and inclusion, the handicapped and those suffering from autism and AIDS, women and their role in the society, family and moral values. The most part of social ethos speeches have arisen starting from the 1970s. References to race and inclusion were made earlier. In 1939, Hattie McDaniel first mentioned her race “sincerely hoping” that she would always be a credit to it, when she won her Best Supporting Actress award for playing Mammy in “Gone with the Wind” [58].

The multifaceted nature of social issues, surprisingly, differs from decade to decade. For instance, the problem of the disabled people was frequently mentioned in the 1970s and 1980s, as well as the questions of social strikes and values. Meanwhile, the topic of family values, women rights and diversity may be attributed to the 1990s.

The third and the last group of ethos speeches is focused on political issues, such as wars, anti-semitism and fascism, America and its people. Usually references to such horrible historical events erupted in the cinematic society years later after the actual event had taken place, as it was with the public horror concerning the Vietnam War of 1955-1975, that culminated in the Best Directing Academy Award to Oliver Stone for his war drama ‘Platoon’. The only references made in ethos speeches in the process regarded World War II [159].

In addition, not all ethos speeches achieved the desired effect of appealing to the society by emphasizing the moral side. For instance, Vanessa Redgrave, who spoke at length about anti-semitism and fascism, was met with a backlash in press for expressing her position on the Israeli-Palestinian conflict [128].

Therefore, the ethos appeal in the Academy Awards speeches can be divided into 3 main categories: professional (38%), social (50%) and political (12% accordingly). The ethos appeal falls into the emotion category of empathy.

In his book “Words Like Loaded Pistols: Rhetoric from Aristotle to Obama”, the author Sam Leith explains ethos and logos by saying that ethos is the ground for the argument, while logos is its driving force. In other words, the evidence that supports the moral appeal to the audience [38]. Most commonly, such evidence is expressed with facts and figures that are predominantly absent from the Academy Awards speeches. Speeches that employ storytelling do not even tell the year of their stories, thus devoiding their speeches of logos.

It can be argued, that the way the speakers present their ethos part is fueled by their logos. And while it may be so and therefore will result in the ethos and logos intersection, there is too little factual content in order to be able to state that with confidence.

The last but the most important part in terms of the Academy Awards speeches is pathos, or the expression of emotions. It may range from love to humor and, in fact, includes any emotional response that the audience may react with when hearing the speech [38].

Now, the presence of pathos in the Oscar speeches cannot be denied. From the first glance, it appears to be pure emotion in itself, but in fact even this emotion follows a particular pattern which will be discussed on the basis of the Presentation Form analysis following this chapter.

So, the three pillars of rhetoric are unequally present in the speeches analyzed. Pathos obviously prevails, while ethos is present but not too common comprising only 21% of all the speeches in question. Nevertheless, it covers a range of topics: professional, social and political. Logos, albeit a necessary element of a persuasive speech, is assumed to intersect with ethos in favor of not being absent at all. Still, the emotional goal of the acceptance speech taken into consideration, there is no wonder that pathos takes over all other ways of persuasion.

2.3. The analysis of the structure based on the Presentation Form method

As it has already been mentioned, the approaches to analyze speech structure abound. However, an acceptance speech is not a common one and does not have a clear goal to incite action in the audience, but mostly to acknowledge the award, the ceremony and the industry. That is why the nature of such speeches should be accounted for when choosing the approach to analyze their structure.

One of the methods that has proven to be effective during this research is the one called Presentation Form or Sparkline. This approach was presented by Nancy Duarte, an American communication expert, in her book “Resonate: Present Visual Stories that Transform Audiences” in 2010 [19].

A sparkline is a type of a chart that shows fluctuations and is a built-in feature in Excel. In its form it is similar to a wave, but in Presentation Form analysis these waves remind square blocks that stand for changes in the speech. Nancy Duarte states that the majority of great speeches follow the contrast between “what is”, i.e. the present, and “what could be”, that is the new reality. Each transition is represented by a line that goes up or down, thus forming vertical blocks and visualizing the structure.

The speeches analyzed by Duarte start from describing “what is”, and the first transitional line to “what could be” is proclaimed “a call to adventure” – an invitation for the audience to follow the picture that is created by the speech. Different speeches vary in the number of such transitional blocks, thus no Sparkline visualizations are alike. Another similarity is the second call – call to action – that comes before the last element of the speech. This one invites the audience to “a new bliss” – the picture of what could happen once people take action towards “what could be”.

Such structure keeps the audience engaged by creating a contrast between two considerably different views on the situation and by creating an imbalance with that

contrast. It means that if the speech is properly structured, the members of the audience will feel an urge to take action in order to achieve “what could be”. This technique was applied not only to the speeches of presidents and world leaders, but also to business and media companies’ messages [19].

And while the utmost principle of Presentation Form cannot be directly applied to the acceptance speeches as such, it was taken as a basis for the subsequent analysis. In the experiment, three components of the Oscar speech that change throughout most speeches have been selected – gratitude, emotion and admiration. The logical question may arise: why should we distinguish these three if they all are emotions, essentially?

The answer is as follows: gratitude is not analyzed as an emotion in this paper, but rather as a goal of the speech, therefore – its neutral basis. If we compare it to Nancy Duarte’s approach, it will stand for the lower line “what is”. Then, admiration is chosen because it is prevailing according to the aforementioned chart, so it may be assumed that, together with gratitude, it changes the structure so as to add length and, quite frankly, thank as many people as possible. All other emotions, undivided, are regarded as a separate component since they do not come under the previously mentioned categories.

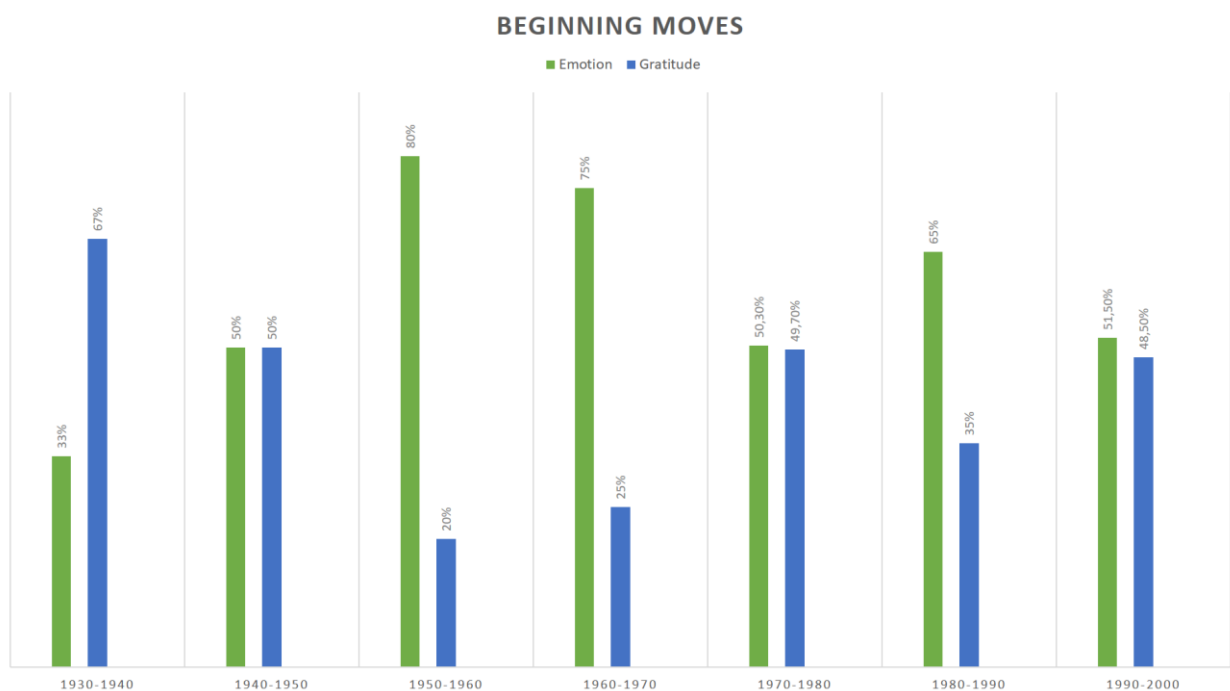
As a result, gratitude equals “what is” while emotion and admiration correspond to “what could be”, or, differently put – gratitude is more or less neutral, while emotion and admiration require higher physical and psychological involvement of the speaker. The goal of this type of analysis is to gain insight into whether there is any particular structure that can be achieved with the help of these components or there is none and no classification is even possible.

During the further analysis and, so to speak, dissecting speeches into the aforementioned parts of gratitude, emotion and admiration, the following tendencies have been noticed.

First and foremost, the beginning and the end have their own patterns. The beginning move may be either emotion or gratitude, but almost never admiration, it usually follows after, except for the cases when the awardee engages in a conversation with the presenter before speaking to the audience and it is regarded as a part of the speech (for example, Rex Harrison talking to Audrey Hepburn when receiving his Oscar for ‘My Fair Lady’ in 1964 [97]).

The beginning move differs from decade to decade. The chart below shows the statistics. In the 1930s, gratitude outran emotion by 33%, while in the 1940s both levelled out. In the 1950s, emotion was the beginning move of 80% of all speeches, keeping its score at 75% in the 1960s. In the next decade, both have almost reached a draw – emotion was more frequent only by 1%. The 1980s saw the rise of emotion at the beginning again, while the 1990s also showed an insignificant difference of 3%. Overall, emotion has been dominating in the beginning of the speech, but not completely.

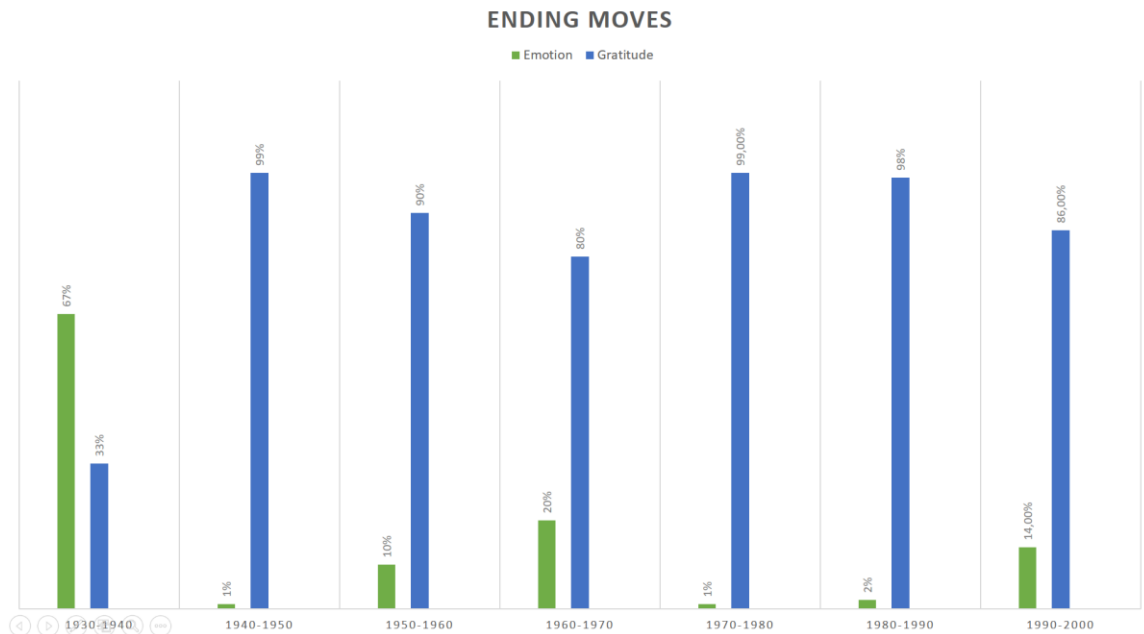
Figure 2



Where green is emotion, and blue is gratitude.

The analysis of the ending moves has shown an almost complete prevalence of gratitude, with the exception of the 1930s. From then on, emotion has never reached more than a 20% frequency.

Figure 3



But the most fascinating part comes when the main body of an acceptance speech is being analyzed. To begin with, sometimes there is no middle part: there are speeches that express only one component – either gratitude (5 speeches out of 163) or emotion (2 speeches out of 163).

What comes next is the merge of emotion and gratitude or gratitude and emotion. The second variation is very rare since gratitude is the preferred ending move, but the speeches that have an emotion-gratitude structure had occurred more frequently up until the 1970s, and sometimes later: in 1987, 1990 and 1991. The variation of emotion-gratitude (or EG for the sake of brevity) is sometimes doubled, so that eg-eg structure is obtained. Throughout all the speeches analyzed, it has been found only in 3 speeches.

The final merge for a simple structure is in the case when gratitude-emotion-gratitude appears. It is pretty rare (found in only 7 speeches), probably because of it sounding mechanical and less sincere in comparison with the incomplete emotion-gratitude structure. So far, the simple structure types have been described in the paragraphs above.

The complex types include admiration, either independent or attached to gratitude or emotion. In the process of analysis, the first letter for the component was used to refer to the component. So, for example, the capital letter stands for the beginning or ending move, and other letters denote the main body. As a result, the structure in the process of the analysis could have looked like E – ga – G or G – ag ge – G etc. Of course, the structure of one speech does not render any significant information, but when grouped according to the decades it presents some interesting findings.

Before they are revealed, another important step to mention is the theory of “spirals” that will be theorized in this paper. A spiral is a cluster of two components: most frequently, ga = gratitude + admiration, but ag or ge, ea, and ae were also found. Practically, such a spiral is singled out based on the contextual connection inferred from the speech. For example, a ga spiral usually looks like “thank you so much (gratitude), you lovely discerning people (admiration/appreciation)” as in the speech of the Best Director in 1960 Billy Wilder [90]. One ga refers to a single spiral, while ga ga stands for a double spiral and so on. Double spirals are also referred to as 2x, triple spirals – 3x and more.

The primary hypothesis after the first stage of analysis was that each decade added a new spiral to the main body of the speech that resulted in the speeches becoming longer. It may seem too obvious, but what cannot be stressed enough is the fact that it is not a chaotic lengthening but a structural one. This primary hypothesis has proven to be true and led to some more results.

In each decade, there are more and more admiration speeches. That is to say, the first decades (1930-1940) of the ceremony mostly employed simple speech structure types that did not include admiration as its component in the dependent form of a spiral. And even if a few double spirals were found there, they were outperformed by single spirals.

Starting from 1959, the first complex middle structure – 2x – was becoming more common. In 1967, 2x appears in its most common pattern – ga ga [99]. Also, the pattern may include ag, ea or ae, but ga is the most frequent “spiral” pattern. After 1967, each decade brings a new spiral at its end, so that we have 3x in 1979 [135], 4x in 1987 [160], 5x in 1992 [182] an even 6x [214] and 7x [216] in 1999. Double and triple spirals take over the single ones.

Some of the speeches have a framework structure, e.g. G – e ga e – G [156], or even a palindrome form (can be read the same way forwards and backwards), such as E – ag e ga e – G [187]. It is a striking reflection of the evolution of the acceptance speeches, or, if it may be called so, the lengthening of them. Of course, palindrome and framework structures tend to be rather an exception than a commonality, but their appearance is mind-boggling, taking into consideration that such type of analysis has not been applied before, so the speeches follow the pattern probably unconsciously created by the speakers themselves and then supported in the press and by speech writers and AMPAS.

Moreover, the awardees that receive their Oscar twice in the time period analysed, leave their speeches almost unchanged in terms of structure, but add a new spiral to the main body. For example, in 1979, Meryl Streep’s speech followed the pattern of E – ga – G, and three years later, in 1982, it corresponded to E – ga ga – G. In the case of the director Oliver Stone, the structure changed from G – e ga – G in 1986 to G – ea ga – G in 1989, thus adding one more component to complete the first spiral. Jane Fonda increased her main body even more by adding 2 spirals in 1991 compared to her speech in 1988 .

It is difficult not to acknowledge that the more spirals the speech has, the harder it becomes to listen to. In her book “Resonate”, Nancy Duarte mentioned that according to the principles of storytelling postulated by Robert McKee among all others, the middle part should be at least twice as long as the beginning and the end. However, when the middle part is extremely long – as in the case of Hilary Swank’s or Sam Mendes’ speech in 1999, when there are 6 or even 7 spirals in the main body – the effect of an exciting and moving acceptance speech is somewhat blurred [19].

Therefore, one of the most common structures even in the 1990s continues to follow the pattern of 2 or 3 spirals, although it is possible that short 2x will soon be substituted with longer forms, judging from the preceding structural evolution.

2.4. Stylistic means of expressing emotions in the speeches

Stylistic devices found in the speeches analyzed represent three categories: syntax, lexis and sound. Syntactical means include anaphora, antithesis, aposiopesis, emphasis and parallelism. Lexical devices are showcased by such figures of speech as hyperbole, idiom interjection, irony, metaphor, simile and repetition. Onomatopoeia belongs to the phonetic group.

In this paper, syntactical stylistic means will be presented first, starting from anaphora. **Anaphora** is a rhetorical device that means a repetition of words or phrases at the beginning of a sentence or a neighboring clause, thus emphasizing them. It adds artistic value to the phrase, makes it memorable and belongs to the rhetorical pillar of pathos [56].

In the Academy Awards speeches, anaphora is used to express 3 emotion categories, namely satisfaction, empathy and admiration. The first emotion that relied on this device was the emotion of admiration, expressed by Best Director Mike Nichols in 1967. He stated that before receiving the award for his film “The Graduate”, he enjoyed the process of creating the picture the most, “*because it’s a picture made by a group, and we cared for each other, and we cared for what we were doing*”. The beginning phrase “*and we cared for*” was used in neighboring clauses to show admiration and appreciation to his team and their unanimous dedication. In 1976, Beatrice Straight used “*and*” at the beginning of sentences to achieve cohesion and intensify her emotion of admiration.

In 1977, Vanessa Redgrave used anaphora to express both satisfaction and empathy. On the one hand, she thought that together with her counterpart, Jane Fonda, they had done a great job, and she thought that in part it was due to their director, and she also thought it was because they had believed in what they had been expressing. The phrase “*I think*” is used throughout the paragraph in 2 neighboring clauses and one sentence. The same “*I think*” was used by Warren Beatty in 1981 to prove his point about the needlessness of the Vietnam War [170]. Director Oliver

Stone, surprisingly, followed with using *“I think”* in his speech in 1986 to draw attention to the losses of the aforementioned war. In turn, Redgrave, while expressing her empathy to those who suffered from anti-semitism, used the phrase *“I salute you”* and repeated it in 4 sentences that together constituted nearly 80 % of her speech.

Another instance of the usage of anaphora to express empathy can be found in the speech delivered by an actor Jack Palance in 1991. He expressed compassion to his fellow elderly colleagues in describing how casting directors consider whether to offer a role to a senior actor, *“Can we risk it? Can we do it? Can we use him?”*. Thus he achieved a comic effect, using “can we” to stress his thought, and then famously did a few one-handed push-ups right on the stage, proving that no matter the age, actors are capable of doing complex stunts if only given the chance.

Since 1977, anaphora has been used more and more frequently. For example, Sally Field showed her appreciation of the film where she starred (*“Norma Rae”*), by continuously using *“it was given to me by...”* in her speech in 1979. In 1994, Jessica Lange paid a tribute to the director of her film Tony Richardson by starting 3 sentences with *“he loved”* and proceeding with mentioning the things that made Richardson a wonderful director. In that same year, Tom Hanks underlined the contribution of his colleagues to his win by saying *“and I’m standing here”*. In 1999, Sam Mendes used the preposition *“to”* in five sentences where he admired his crew.

The next device to be presented is **antithesis**. Essentially, antithesis means contrast. It is a rhetorical device in which the contrasting effect is achieved by putting two opposite ideas together. Therefore, the main idea is emphasized with the help of parallel structures of the phrases or clauses contrasted [10].

In the Academy Awards speeches, antithesis is scarce but present. In the emotion category of empathy, Frances McDormand used it in 1996 to praise the achievement of portraying complex female characters. She stated that she and her four female colleagues were fortunate *“to have the choice, not just the opportunity*

but the choice” to embody dynamic characters. Similarly, she praised producers for allowing casting directors to decide freely, “*based on qualification, not just market value*”.

In terms of admiration, antithesis was used twice: in 1984 and 1998. Both instances celebrated the people and the industry. Speaking about the director, a leading actor F. Murray Abraham elaborated on the idea that gambling is easy when one has nothing to lose, but “*Milos Forman had a great deal to lose*”. A supporting actor James Coburn, conversely, focused on his work in general saying that in life some things are done for money, and some are done for love. Naturally, his profession was done out of love.

Aposiopesis or a break-in-the narrative is a figure of speech that occurs when the sentence is deliberately left unfinished due to the unwillingness or the inability to continue. Often this device showcases the speaker overcome with emotion. In punctuation, such marks as “–“ or “...” may be used to indicate aposiopesis [37].

Definitely, the Oscars nominees may feel overwhelmed merely sitting in the audience, let alone going onstage. That is why aposiopesis is abundant and present in 6 emotion categories: excitement and joy, confusion and anxiety, satisfaction, amusement, empathy and admiration.

When expressing excitement and confusion, speakers break the narrative mostly when they feel at a loss of words to share their emotions. After the aposiopesis, they either repeat what they have said before, like Frank Sinatra in his speech in 1953 when he mentioned again how thrilled he was [79], or they take another direction which is acknowledging that it is difficult to continue, they feel speechless etc. For instance, Jane Fonda asked, “*First – how do you? ... Heavy*” [109], while Robert De Niro followed with “*what can I say?*”.

In the previously mentioned categories and also in the category of surprise, aposiopesis often takes place at the beginning of the phrase, right after the pronoun

I. In the category of satisfaction, aposiopesis is followed by the phrases that include “*I’m proud*” in four out of five speeches. Anthony Hopkins continued with “*I am greatly honored*” in 1991.

When expressing amusement, speakers often change the initial phrase or use a generic word to hide what they were going to say, thus making the audience laugh and cheer in the first place. Al Pacino tells the audience about his previous experience of public speaking by saying “*The last ... I was at an affair recently*”, then retelling how he did not have a speech and thus justifying himself for looking into the notes, but doing it quite casually and comically. Clint Eastwood, his director who received the Oscar in 1992, too, mentions that his throat is dry and then tries to explain how it feels to sit and wait, “*To sit here all this time... I just, um... this is pretty good, this is alright...*”.

The last instance of aposiopesis showcases the speakers addressing the orchestra that usually starts to play when the time limit for the speech is reached. Martin Landau in 1994 stopped his story about Tim Burton so that he could warn the orchestra not to turn the music on, and Michael Caine even asks the person responsible directly to give him more time because last time he won he could not be present at the ceremony.

Emotion expression with the help of **emphasis**, achieved in syntax by using syntactic structures and do-support (or emphatic “do”), regards the majority of examples from the speeches analyzed. Emphasis may be subdivided into five groups: inversion, fronting, cleft sentences, do-support and intensifiers.

The rarest device in the Oscar speeches is **fronting**. Fronting occurs when a word or phrase that normally does not come at the beginning of the sentence is put right in the beginning in order to create emphasis [26]. It has been found only in one speech, given by Dianne Wiest in 1994 for her award as Best Supporting Actress. Wiest alluded to her role becoming a gift, the sentence being followed with “*And*

with this gift came acting with John Cussack...”. In this particular case, fronting has also changed the word order.

Inversion is another tool used for emphasis. It is a grammatical construction that illustrates the change in the common word order. The most frequent type of inversion in English is subject-auxiliary inversion which results in the auxiliary coming before the subject in a declarative sentence [28].

Inversion has been used primarily to express the emotion of excitement and joy. In 1954, Marlon Brando said that he didn't think that ever in his life had so many people been directly responsible for his joy. Negative inversion was used by Tom Hanks in 1994 when he poetically declared that his pleasure was a constant speed of light, and then proceeded by saying, *“it will never be diminished, nor will my appreciation...”*. Gwyneth Paltrow used inversion in a condition clause to express her appreciation in 1998, *“I would not have been able to play this role had I not understood the love of a tremendous magnitude, and for that I thank my family”*.

Cleft sentences are present in a bigger number of speeches. This type of complex sentences is mainly used to put a particular element into focus. The effect is reached by splitting one sentence into two parts and switching them. Such sentences are further subdivided into two types depending on their structure: it-cleft sentence and wh-cleft sentence [28]. The Academy Awards speakers prefer the second type and tend to begin their cleft sentences with ‘what’. Best Director in 1976 John G. Avildsen admired his movie and said, *“I think what “Rocky” did was give a lot of people hope”*. Oliver Stone, previously mentioned for his use of anaphora continued his *“I think”* with *“what you're saying is...”* in 1986 to express empathy [159].

Another means of achieving emphasis is called **do-support**, i.e. using the auxiliary ‘do’ and its forms in a declarative sentence to underline the action described [35]. Warren Beatty began his acceptance speech by complimenting the

leading actress of his movie Diane Keaton, emphatically proving his point with the help of do-support and a cleft sentence. Such phrases as “*I do want to tell you*” and “*what they’re trying to tell me tonight is that I’m no exception*” were used by the director. Additional example of do-support was used in Helen Hunt’s speech in 1997 in the phrases that began her part about admiration, such as “*I do think that*” and “*I do have to thank*”.

Intensifiers – adverbs or adverbial phrases that enhance meaning – also belong to the category of emphasis in this paper. They are not a fully formed lexical category and thus are called grammatical expletives [28]. The intensifier “very” is the most common intensifier in the Academy Awards speeches, being used 212 times throughout the speeches, especially in order to strengthen such adjectives as happy, thrilled, grateful, nervous, proud moved, thankful, fine and beautiful. Other variations include “*absolutely*”, “*truly*”, “*deeply*” and “*greatly*”. Both Audrey Hepburn and Frank Sinatra intensified their emotions of happiness and pleasure with the help of “*terribly*”.

The word “*really*” was mentioned in all emotion categories: excitement and joy (“*really happy*”, Cher), confusion (“*I really, really don’t know what to say*”, Frank Sinatra), surprise (“*I just really can’t believe it*”, Maggie Smith), satisfaction (“*Am I allowed to say I really wanted this?*”, Steven Spielberg), amusement (“*Pacino’s throat was dry, mine’s really dry*”, Clint Eastwood) admiration (“*The performances this year in this category are remarkable, really*”, John Voight), and empathy (“*... you’re really acknowledging the Vietnam veteran*”, Oliver Stone). In general, this intensifier was used 70 times.

“Such” and “so” intensify nouns and adjectives accordingly and are also found in all emotion categories, with “such” being used 44 times and “so” – 124 times, 30 of which refer to “so many” and “so much”.

Last but not least, such rhetorical device as **parallelism** has to be mentioned. It refers to the use of matching sentence structures with the goal of stressing ideas

of equal importance [43]. In the acceptance speeches analyzed, parallelism is created with the help of adversative conjunction structure “*not only ..., but (also)...*”. Leading actress Hilary Swank hoped that we would “*not only accept our differences, but actually celebrate our diversity*” while expressing her empathy in 1999. Furthermore, this structure was used in the speeches to express admiration, e.g. “*this award honors not only me, but also my wonderful director...*” (Maximilian Schell, 1961), “*not only making a sensitive, beautiful picture..., but also making the picture a box office success*” (Shelley Winters, 1965), “*not only made it possible for the picture to be made but for me to direct it*” (William Friedkin, 1971) etc.

Lexical devices present in the Academy Awards speeches analyzed are the following: epithet, hyperbole, idiom, interjection, metaphor, simile, repetition.

In rhetoric, **epithet** is an adjective that characterizes things to make them more prominent. All epithets are adjectives, but not all adjectives are epithets. Nevertheless, in this paper epithets will be viewed not as adjectives that have entered common usage, but as adjectives that emphasize the nouns they refer to [2]. All of them help to stress the emotion of admiration. As far as the most frequent epithets are concerned, the first one to mention is “*great*” which was used 39 times to refer to people (actors, directors, cast and crew, producer, friends, filmmakers, cinematographers and writers), elements of the film (script, part, score, dance), results (job, performances), attributes needed for the industry (skill, talent, potential, vision, courage, love), and also friends, professions, men, generosity that do not come under any of these groups.

The next epithet on the frequency list is “*wonderful*”. It concerns people, parts of the film and abstract notions, such as support, experience, opportunities etc. and is used 27 times. The adjective “*beautiful*” should be elaborated on next. It was found in 13 speeches and alluded to family, films, studios, and characters. Rarer epithets, such as “*splendid*”, “*fine*” and “*masterful*” describe film direction and therefore enhance admiration of directors.

Undoubtedly, there are adjectives that express emotions but cannot be called epithets because they have no noun to interact with. Such adjectives are most common in the parts that show excitement and joy, found in 55 speeches. 33% of those apply the word “*happy*”, 20% - “*thrill*”, “*thrilled/thrilling*”. 12,7% use “*great*”, 9% - “*moved*” or “*touched*”, 7,2% - “*wonderful*”. The remaining percentage is divided between “*glad*”, “*exciting*” (3,6% each) and “*amazing*”, “*terrific*”, “*delighted*”, “*beautiful*” and “*fantastic*” (1,8% each). The category of surprise is expressed with the help of “*unexpected*”, “*overwhelming/overwhelmed*” and “*incredible*”. The latter is also preferred to express empathy, while the adjective “*nervous*” is used to express confusion in 3 speeches.

Hyperbole is the figure of speech that resorts to exaggeration and evokes strong feelings but is not meant to be taken literally [34]. Hyperbole helped to express excitement and admiration being expressed with comparison, mostly the highest degree: “*as emotional as the dickens*” (Dean Jagger), “*one of the happiest moments of my life*” (Hattie McDaniel), “*I couldn’t expect to be more elated*” [Loretta Young] etc. Negative sentences, such as “*I can’t tell you how encouraging a thing like this is*” (Ruth Gordon) “*I never expected in a million years...*” (Jessica Tandy), “*it’s almost impossible to speak*” (Donald Crisp) also provide enough exaggeration to create a hyperbole. In addition, Tom Hanks hyperbolised his speech by using “*too*”, “*... to unbelievable to imagine and far too costly to make a reality*”. Finally, hyperbole may be used to achieve a comic effect, and that is precisely how Charlton Heston applied it in his speech, “*It’s really true. When you’re up here, you want to thank everybody in the business.*”

The next figure of speech to be considered is **idiom**, which is constructed with the help of the principle of compositionality [2]. In plain language, the meaning of the idiom is inferred from the whole phrase, not from the meaning of each part. Idioms help to intensify emotions, e.g. “*I am on cloud nine!*” will outweigh the simple “*I’m very happy*”. This figure of speech helps to express confusion: “*for once a woman is at a loss of words*” (Norma Shearer), “*I can’t remember what I*

was gonna say for the life of me” (Marlon Brando), *“it just takes my breath away”* (Emma Thompson). The emotion of satisfaction was expressed by Louise Fletcher - *“You’re seeing my dream come true”* - in her speech in 1975. The expression of empathy included such idioms as *“to make one’s mark”* (Daniel Day-Lewis) and *“get (the story) off the ground”* (Emma Thompson). In the category of admiration idioms are mostly used to express appreciation for the support of others: *to keep on track, lucky star, to give a shot, to give something one’s best shot, to break one’s heart, to drag through the mud, partner in crime, against all odds, over the edge.*

Interjection is a word or phrase that occurs spontaneously and expresses a feeling or reaction [13]. Interjections are generally classified into volitive, emotive and cognitive [27]. In this paper, cognitive emotions will be explored since they refer to the immediate reaction after cognition, i.e. discovering new information, and that is precisely what happens with the winners of the Oscars, even when they were expecting to receive the award.

Obviously, interjections may express a variety of emotions. According to the classification into emotion categories, they are used to express excitement and joy, confusion and anxiety, surprise and amusement. In total, interjections were found in 26 speeches out of 163 which correspond to 16%. Out of these 26 speeches, 15% refer to God (e.g. *oh, thank God; Good Lord; my God; oh, my God*). 42% include the word ‘oh’, not counting the ones with the religious reference (*oh; oh, boy; oh, my; oh my goodness; oh, dear; oh gosh*). 12% are taken up by the interjection “wow”. The remaining 31% include the interjections that could not be classified into the aforementioned groups: *ah, man; heavy; gee; holy mackerel; my, my, my; boy, ain’t that purty; hello, gorgeous.*

A **metaphor** is a figure of speech in which a word or a phrase that denotes one thing is used in place of another in order to suggest analogy between the two. [40]. Given the nature of the acceptance speeches – expressive and poetic – it is difficult to overlook the metaphor present in them. Tom Hanks, for instance, compared his emotions to the speed of light. Linda Hunt made an analogy between

making the film and an Indonesian phrase “water from the moon” which means something unattainable. Edmund Gwenn, in turn, creatively expressed his admiration for the first significant person in his career, George Seaton, by naming him Santa Claus. Such metaphors as “*Vietnam is a state of mind*”, “*Oscar is a symbol*” and “*I sincerely hope I shall always be a credit to my race*” illustrated empathy, while the category of admiration showcased analogies between people and positive qualities: inspiration, light, composite figure of energy etc. Moreover, Kevin Spacey reflected on the industry by referring to his success as pudding, while Sally Field stated that her role in the movie was a gift to her.

Repetition is a rhetorical device that defines repeating of a word or phrase within a short space. Due to anxiety and excitement, many awardees repeat the same things over and over [2]. Adjectives and intensifiers are the most frequent elements of repetition: “*I just, just really can’t believe it*” [132], “*very, very happy*” [86], “*that was one of the great, great moments in my life*” [84]. Thus the effect previously achieved with those devices is enhanced even more.

Simile is another figure of speech that can be found in the Oscars. It directly compares two things by using the words “like”, “as”, “than” [52]. Simile is frequent in the emotion category of admiration, either with the goal to make a nod to fellow nominees by saying “*it is a great honor to be here, especially with such actors like...*” [179] or to reminiscing of one’s career in the profession (“*it was a great break for a newcomer like myself*”) [122] and pondering about the industry itself, e.g. “*Films and life are like clay waiting for us to mold it*” [148].

The last group of stylistic devices to be discussed in this paper concerns such phonetic device as **onomatopoeia** [2]. This group is rather poorly represented in the speeches. For example, onomatopoeia or sound imitation was used only once by Loretta Young in 1947 to express confusion and anxiety. She came onstage and tapped the microphone with her finger a few times. Then she said that it was her heart, i.e. this quick rhythm was a metaphor for her heartbeat.

The only emotion that has not been mentioned in the part dedicated to stylistic analysis is love, simply because it is almost always expressed using the word “love” – namely, the phrase “I love you” – and only once the word “affection” was used [202]. Nevertheless, what is worth mentioning is the most passionate speech delivered by Cuba Gooding Jr. in 1996 where he said “I love you” 14 times while shouting his speech over the microphone due to violating the time limit.

On balance, all emotion categories contain rhetorical devices and figures of speech that make syntactical, lexical and phonetical changes in order to render the emotion more vividly.

Conclusion

According to the categorization of emotions and their visualization in the form of a line graph, not only have the Academy Awards speeches become longer and more emotional, but they have also done so mostly due to expressing such emotions as admiration and appreciation in more detail. Other emotion categories have also contributed to the speeches becoming more vivid, but this particular category has made the biggest difference.

From the point of view of structures, analyzed according to the presence of ethos, logos and pathos, the Academy Awards speeches show the presence of all three, but distributed not in an equal manner. Since the very goal of the acceptance speech is to express gratitude, which is one of the emotion categories, let alone the fact that other emotions appear throughout the speech invariably with rare exceptions, pathos is the most common persuasion tool found in the speeches analyzed. Ethos is not that common. It can also be divided according to the topics it refers to: professional, social or political. Logos, however, is practically absent or probably intersected with ethos.

The adapted Presentation Form analysis has shown that acceptance speeches mostly follow the structure that involves spirals including admiration in the main body, and the spirals tend to grow every decade. Moreover, some of the speeches acquire a framed form or even result in a palindrome, while the speeches of those who receive their award for the second time sometimes add a new spiral and in other ways remain unchanged, even in the beginning and ending moves.

Among the syntactical devices, the majority of rhetorical figures belong to the group of emphasis, while in the lexical group the first place is divided between epithet and interjection. Nevertheless, albeit the importance of embellishment, often the effect of intensity is produced with the simplest phrases, such as “I’m happy” and “I love you”. All in all, ways of expressing emotions in the Academy Awards speeches abound with stylistic devices.

FINAL CONCLUSION

An acceptance speech is a monologue given by the speaker awarded for artistic merit. Referring to the Academy Awards ceremony, the acceptance speeches are also called the Oscars. They have their time limit, although it is often disregarded, and their primary goal is to express gratitude.

The emotions that have been found in the Academy Awards speeches include admiration, amusement, confusion and anxiety, empathy, excitement and joy, love, satisfaction and surprise. The visualization of the frequency of these emotions has shown that the speeches have become more emotional, essentially due to the increasing expression of admiration.

The rhetorical peculiarities reflect the fact that pathos – the tool of persuasion responsible for expressing and evoking emotion – constitutes the most part of the speeches. Ethos is present in the emotion of empathy and touches upon professional, social and political issues, while logos is assumed to be either intersected with ethos or absent at all.

Also, the application of the adapted Presentation Form analysis has led to the finding of a “spiral” – a middle component of a gratitude speech that usually follows the pattern of gratitude + admiration (i.e. ga). In general, the speeches have grown lengthier because of admiration being expressed in conjunction with gratitude or any other emotion.

The stylistic analysis has indicated the abundance of rhetorical devices and figures of speech which were divided into grammatical, lexical and phonetical ones. The analysis has confirmed that emotions in the speeches have been expressed often and in a variety of ways.

To sum up, the Academy Awards speeches have evolved diachronically, their increasing length being attributed to admiration expressed much more frequently and in a form of a spiral. Therefore, stylistic and rhetorical devices have been used more frequently to correspond to the growing emotionality of the Oscars.

Резюме

Мовлення є невід'ємною частиною характеристики людини як виду. Як тільки мова зароджувалася, вона одразу перетворювалася на основний засіб комунікації, переговорів та вираження емоцій. Власне, саме за допомогою мови нюанси почуттів та емоцій можуть бути передані та зрозумілі суспільством, і саме тому інтерес до мови як засобу вираження емоцій, зокрема у публічних промовах, привертає увагу лінгвістів.

Метою даної роботи є дослідження способів текстів промов кінопремії «Оскар» та визначення способів вираження емоцій у відібраних текстах. Об'єктом дослідження є тексти промов, а предметом – способи вираження емоцій у даних промовах. У дослідженні були застосовані такі методи як структурний, контекстуальний та стилістичний аналіз, а також аналіз на основі презентаційної форми, адаптований до специфіки промов кінопремії.

Матеріалом дослідження послужили 163 промови, виголошені на кінопремії «Оскар» у період з 1930 по 2000 рік та відібрані з бази даних Академії кінематографічних мистецтв і наук – <http://aaspeechesdb.oscars.org/>.

Практична значимість дослідження полягає в можливості застосування результатів у подальших аналізах промов у медіа, а також у сфері штучного інтелекту, зокрема – навчанні роботів розрізняти людські емоції та використовувати мову як засіб вираження емоцій, адже дані дослідження також базуються на лінгвістичних особливостях. До того ж, результати можуть бути корисними при подальшому соціальному та історичному дослідженні кінопремії «Оскар».

Промова подяки – це монолог, який виголошує переможець кінопремії «Оскар» одразу ж після вручення статуетки, яка видається в номінації за творчі заслуги та внесок до кіноіндустрії. Церемонія вручення «Оскар» поділяється на категорії, серед яких було обрано 5 категорій для даного дослідження. За

протоколом, промова обмежена в часі, втім часто мовці нехтують даним правилом.

Емоція – це суб'єктивна ментальна реакція у формі сильного почуття, яка зазвичай супроводжується фізіологічними та поведінковими змінами. У проаналізованих промовах кінопремії «Оскар» були віднайдені такі категорії емоцій як захоплення, розгубленість, радість, любов, подив, гумор та почуття досягнення.

Згідно з діахронічним аналізом, емоційність промов стала значно інтенсивнішою з часом, особливо це стосується емоції захоплення, яка також призвела до довших промов попри обмеження в часі. Аналіз риторичних особливостей підтвердив, що патос переважає, етос присутній у п'ятій частині проаналізованих промов, а логос відсутній. Презентаційна форма, адаптована до специфіки промов, допомогла віднайти повторюваний елемент усіх промов – «спіраль», яка в основному складається з подяки та захоплення і може бути подвійною, потрійною і т.д. Подальше дослідження показало, що з кожною декадою в середній частині промов з'являється все більше так званих спіралей.

Емоції в промовах «Оскар» також мають характерний набір стилістичних засобів, які поділяються на граматичні, лексичні та фонетичні. Ці стилістичні інструменти включають анафору, апосіопез, антитезу, емпразу та паралелізм на синтаксичному рівні. Лексичні засоби налічують гіперболу, вигук, ідіому, метафору, порівняння та повтор, позаяк фонетичні засоби відображенні звуконаслідуванням. За результатами дослідження, чим вища емоційність промови та чим вона довша, тим більше стилістичних засобів вона налічуватиме.

Ключові слова: емоції, промова подяки, кінопремія «Оскар», діахронічний аналіз.

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