

Ministry of Education and Science of Ukraine
Taras Shevchenko National University of Kyiv
Institute of Philology
Department of English Philology and Intercultural Communication

**Ways of Expressing Emotions at the Academy Awards
(Oscar Cast during the period of 2000 – 2020)**

Bachelor's thesis
written by the 4th year student
2nd English group
of Bachelor's programme
“English Studies and Translation
and Two Western European Languages”
Field of science – 03 “Humanities”
Specialty – 035 “Philology”
Lidia Sydoryshyna

Supervised by:
Tetiana Biletska, 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

CONTENTS

| | |
|--|----|
| INTRODUCTION..... | 3 |
| I. MEANS OF EXPRESSING EMOTIONAL STATES | 5 |
| 1.1 Category of Emotiveness in Linguistics | 5 |
| 1.2 Emotions and Language | 8 |
| 1.3 Emotions and Non-verbal Communication | 13 |
| Conclusion to CHAPTER I | 20 |
| II. EXPRESSING EMOTIONS DURING THE OSCAR ACCEPTANCE SPEECH | 22 |
| 2.1 Verbal Means of Expressing Emotions | 22 |
| 2.2 Prosodic Means of Expressing Emotions | 31 |
| 2.3 Non-verbal Means of Expressing Emotions | 39 |
| 2.4 Comparison of the Emotion Expression Tendencies in Male and Female Speeches | 48 |
| Conclusion to CHAPTER II | 51 |
| CONCLUSION..... | 53 |
| ABSTRACT | 56 |
| REFERENCES | 59 |
| SUPPORTING MATERIAL..... | 63 |
| APPENDICES | 66 |

INTRODUCTION

Emotions occupy a significant place in everyday life. Each of us expresses thousands of emotions during a day and furthermore, deals with a lot of various fades of emotions of other people. Nowadays, when a lot of attention is paid to the inner world of a person, their mental and physical health, many linguists are interested in the ways people tend to express their emotions.

The Oscar acceptance speeches were chosen as an object of the research as receiving an award is an extremely emotional event in the life of every person because it shows the success and recognition of one's professional accomplishments. The Oscar is considered to be the most famous and prestigious award in the film industry. To receive it is a dream of each person working in the entertainment sphere. That is why the Oscar acceptance is an exceptionally thrilling moment in the career of the people involved. During their speeches the actors express their emotions with the help of various gestures, posture, facial expressions and the language itself.

It's presumed that the majority of the Oscar nominees prepare their speech in advance. However, it's not easy to control the emotions during such an important moment of their career. In addition, expressing emotions is a personal thing as each person can control their emotions at different levels. That is why each of the acceptance speeches is so unique and filled with the abundance of different emotions of all kinds.

The *relevance of the problem* which led to such choice of the topic is the fact that nowadays ideas of openness and total freedom in expressing one's thoughts and emotions are spreading with a stunning speed. The research on the ways people manifest their emotions, may help us understand the differences in the patterns of expressing emotions by men and women and therefore allow us to enhance our emotional intelligence.

The *purpose* of the study is to explore Oscar acceptance speeches and outline the difference between male and female tendencies in the ways of emotion manifestation, represented in them.

In accordance with the purpose of the study such *objectives* are set:

- 1) to explore the notion of emotiveness
- 2) to study the categorization of emotions in the works of various linguists
- 3) to examine the ways of interpreting verbal, prosodic and non-verbal means of emotion manifestation
- 4) to explore the Oscar acceptance speeches of different winners
- 5) to outline verbal, prosodic and non-verbal means of expressing emotions
- 6) to compare male and female peculiarities in the means of expressing emotions

The *object* of our linguistic research is Oscar acceptance speeches of the winners of 2000-2020 in such categories as Best Actor in a Leading role and Best Actress in a Leading role.

The *subject* of study is verbal, prosodic and non-verbal means of expressing emotions during Oscar acceptance speeches.

The *novelty* of the study lies in the fact that the analysis of Oscar acceptance speeches of the winners of 2000-2020 is carried out, focusing on the prosodic, verbal and non-verbal means of emotion expression. In addition, the speeches of not only the ways of expressing emotions of either men or women will be explored, but also the comparison between them will be made.

Such *methods of research* as quantitative data analysis, distributional analysis, descriptive analysis and component analysis were used.

The practical value of this paper is that practical result and all the given examples can be used in everyday life for better understanding the ways emotions may be expressed and for the development of one's emotional intelligence. This paper can also be useful to other students who are interested in this field as the list of the most often used means of emotion manifestation is presented here.

The Bachelor paper consists of introduction, two chapters, conclusion, and references.

I. MEANS OF EXPRESSING EMOTIONAL STATES

1.1 Category of Emotiveness in Linguistics

Emotions are a specific form of the reality reflection and cognition as a person is both an object and a subject of cognition while expressing emotions. In such a way, emotions implement certain human motives, affect the addressee and, at the same time, are interpreted by the addressee.

It is necessary to distinguish emotionality which is associated with the psychological characteristics of the subject and the state of his emotional sphere from emotionality which is a property of language tools used to express emotions in a speech act, producing an emotional effect on the listener or reader. A wide range of emotions and feelings is studied by linguists from the perspective of language tools used to express emotional assessment of the speaker and their impact on the emotional sphere of the listener.

According to V. I. Shakhovskiy, the linguistics of emotions has its roots in a long-standing dispute among a large group of linguists (for example, M. Breal, K. Bühler, E. Sapir, Van Geiner, G. Guillaume, Ch. Bally, etc.) on whether linguistics should deal with emotional components. For a long time, scientists disagreed in solving this issue. Some of them believed that the main (dominant) function of a language is a cognitive one, and therefore they excluded the study of the emotional component from research on language (K. Bühler, E. Sapir, G. Guillaume). Another group of scientists (S. Bally, Van Geiner, M. Breal) considered the expression of emotions to be the central function of a language [43, p. 54].

C. Kerbrat-Orecchioni believes that the place of emotions in the linguistics of the XX century was minimal, since the problem of expressing emotions, in her opinion, was not the main one [19, p. 165]. Indeed, a language serves primarily for transmitting up-to-date information, for rational processing of acquired knowledge and for intergenerational translation, but all these processes cannot take place without sensations, experiences, desires, and therefore cannot be taken into account by linguistics. The above author, apparently, relies on the long-outdated opinion of E. Sapir, who considered the language to be an instinctive tool. According to

E. Sapir, the formation of an idea for speech is more important than the manifestation of will and emotion [27, p. 56]. It is impossible to agree with this opinion, because a human being depends on the emotions, as well as their creative thinking, their axiological behavior, all their verbal reflections, including emotional ones.

Extremely challenging for the modern linguistics of emotions is the statement of Ch. Bally that the more emotionally loaded a sign is, the less linguistic it is; the more linguistic it becomes, the less emotional it is [2, p. 37]. This idea is not difficult to refute from the point of view of modern communication studies. In the emotional type of communication, in emotional speech acts, emotional signs carry certain meanings precisely because they remain linguistic (for example, interjections, emotional dialect, adverbs, adjectives, invectives). The statement that the more linguistic a sign is, the less emotional it is requires experimental verification, since everything depends on the discourse and on the emotional state of the communicants. If Ch. Bally referred to the discursive and individual use of a linguistic language sign, then we can agree with him. However, his opposition to the linguistics and the emotionality of language signs from the point of view of modern psycholinguistics seems erroneous because the semantics of all words is always emotionally loaded.

R. Prutchnik tried to examine deep roots of emotions in order to find the tools for explaining and understanding their complex nature. He is convinced that it is totally possible to find the efficient means for interpreting all the emotions despite the fact that they are personal and therefore make it difficult to conduct studies on them. He considers emotions to be responses to specific situations which may also act as action triggers. They are a complex chain of events beginning with a stimulus and ending with a specific type of behavior [26, p. 344].

A. Vezhbetskaya created a model for interpreting the names of emotions in various languages through universal semantic primitives, that is, concepts that are intuitively clear and could be easily explained. She points out that the description of genetically and culturally different languages of the world should reveal innate and universal concepts. A. Vezhbetskaya classifies emotions in the following way:

- 1) emotions associated with "bad things";

- 2) emotions associated with "good things";
- 3) emotions associated with people who have committed bad deeds and caused negative reaction;
- 4) emotions related to self-reflection, self-esteem;
- 5) emotions related to the attitude to other people [6, p.144].

The descriptions formulated in the work of A. Vezhbitskaya are prototypical behavior models or scenarios that set the order of representative thoughts, desires, and feelings. Language (grammatical, graphic, lexical) and stylistic means of representing emotions and emotional states are the tools that the author uses to represent the emotions and feelings of the characters in a literary text.

Some of the scholars tend to believe that primary and secondary emotions should be distinguished. For example, L. K. Knobloch and S. Metts are convinced that emotions as a process should be studied according to how they appear. In such a way, primary emotions are examples of fast response and reactive behavior and appear usually in dangerous situations. They can be observed even in the behavior of one-year-old children. The emotions of this type are often prototypical. As for secondary emotions, they are considered to appear on the basis of more complex cognitive processes and require deep evaluation of a situation and its consequences. They can be acquired only through social interaction [20, p. 514].

On the other hand, the authors of appraisal theories state that cognition is one of the key elements in expressing emotions as they arise basing on a person's interpretation of a situation, their experience, needs, desires and psychological state. According to appraisal theory by C. A. Smith and L. D. Kirby, the evaluations of an event are followed by a certain response, and thus emotions are connected to the appraisal [29, p. 5].

V. I. Shakhovsky in his scientific works noted that in the language system emotivity is a semantic component of the word, which objectifies its smallest meanings which are called emotive semes [43, p. 61]. It represents emotions in the semantics of a word. Moving in the seminal structure of a word, the seme of emotivity can become the main lexical or dependent differential seme. Thus, emotive

semantics can be represented in the denotative macro component of the meaning and make up the content of the word semantics.

In his research V. I. Shakhovsky divided the emotivity of the word into three types: actual emotivity, emotivity as one of the realizations of the word semantics and contextual emotivity. Accordingly, there are three levels of representation of emotivity:

- 1) emotive meaning;
- 2) connotation as a component associated with meaning;
- 3) the level of emotive potential [43, p. 62].

V. Shakhovsky introduced the concept of "emosemes", defined by him as a specific type of semes correlated with the speaker's emotions and represented in the semantics of the word [43, p. 66]. However, according to I. V. Arnold, words that nominate emotions and feelings (sadness, happiness, guilt) differ from words in which emotionality is associated with the denotation (death, pain, thunderstorm). I. V. Arnold points out that from a linguistic point of view, these are different groups. Relationships between components within the lexical meaning, relationships between variants within the semantic structure of a word, and syntactic relationships are different. Emotionality, in contrast to emotional vocabulary, depends entirely on the denotative meaning, which is not erased, and syntactic connections are mandatory [34, p. 155].

Thus, emotiveness as a special linguistic category and as a component of the lexical meaning of a word is a controversial object of linguistic consideration.

1.2 Emotions and Language

There are two systems of emotions which interact with each other: body language and verbal language, where the primary system surpasses the secondary in frankness, reliability, speed, etc. It should be mentioned that emotions never manifest themselves in their pure form, and their verbal identification is always subjective.

As for the verbal language, the system of language means allows a person to express any emotion indirectly or directly in an adequate way. This does not mean that in real life emotions are expressed only by means of a language. To express

emotions in linguistics, units of all language levels are used. The means of emotional expression include phonetic, lexical, and grammatical means.

First of all, emotions can be traced in words themselves. In such a way, corpus linguistics deals with the lexicon of a language. The linguists often consider attitude verbs (“admire”, “hope”), attitude adverbs (“perfectly”, “terribly”) and evaluative adjectives (“disgusting”, “gorgeous”) to be emotive markers [4, p. 117].

However, a lexicocentric analysis regarding emotions and a language is often criticized because of a wide range of hypernyms presented in a lexicon. Thus, it is not always easy to distinguish between emotion words without a context. For instance, such words as “liberal” and “conservative” may have an emotional colouring for some Americans as they may affect their psychological state and cause positive or negative emotions [33, p. 154].

Speaking about phonetic means of expressing emotions, many researchers, for example, A. A. Reformatsky mentions intonation, stress, and tones [42, p. 87]. All these phonetic characteristics are associated with the concept of prosody. However, these characteristics can only be identified in spoken speech. In any language, they form a system of means that is unique to that language and through which emotions can be expressed and understood.

If we compare the role of different means of language in the expression of emotions, it should be mentioned that some researchers tend to give preference to prosodic elements. In the work "French Stylistics" S. Bally directly states that the words without intonation and other prosodic elements are not effective means for expressing emotions because the bigger the role of the words we use in conversation is, the bigger decrease in the role of the feelings is. There is no more efficient way of expressing our emotions and affecting the interlocutor than words in combination with such corresponding prosodic elements as intonation, stress, and tones [2, p. 40].

Linguistic anthropologists H. Marjorie and Ch. Goodwin deal with naturalistic interactions to study a correlation between emotions and voice patterns. After listening to the conversation recordings it appeared that a vocal apparatus of a human plays an important role in expressing emotions. Such qualities of voice as pitch,

sound symbolism and intonation were regarded as those which possess emotional significance. For example, pitch leaps were indicative of anger [14, p. 144].

Nevertheless, having great opportunities of expressing emotions, all types of phonetic means can realize this possibility only by being imposed on the units of language levels.

The emotional state of the person speaking is also reflected in the syntactic aspect of a language. According to J. Harkins, all cases of expressing emotions of the syntactic organization of the utterance can be reduced to:

- 1) the change in the generally accepted word order;
- 2) an increase in the number of cases of grammatical incompleteness;
- 3) the break in the chain of the narrative;
- 4) the violation of grammatical agreement, up to a complete grammatical disorganization of speech [16, p. 203].

One more point of view on the specifics of grammatical forms of the utterance can be found in the work of E. L. Nosenko. The author identifies the following syntactic features of speech that are characteristic of the state of emotional tension:

- 1) a reduction in the syntactic complexity of sentences;
- 2) an increase in grammatically incomplete sentences;
- 3) an increase in grammatical errors in the coordination of language units that are not corrected by the speaker [41, p. 45].

A language serves as a means of expressing a person's personal, subjective attitude to the subject of the statement and situation as well as their feelings and emotions. Language itself can act as a means of emotional influence on the listener.

The term emotional vocabulary is understood far ambiguously by different authors. Many of them do not make a clear distinction between the concepts of "emotional" and "expressive". Very often these two concepts are used as synonyms.

However, E. M. Galkina-Fedoruk states that it is necessary to clearly distinguish between two concepts: emotional and expressive. According to her point of view, emotional means are used to express feelings, and expressive means are used to enhance expressiveness, both in expressing emotions and in expressing thoughts

[37, p. 134]. In her opinion, the expression of emotions in a language is always expressive, but expression is not always emotional. E. M. Galkina-Fedoruk believes that emotional vocabulary includes:

- 1) words that express feelings experienced by the speaker themselves or by another person;
- 2) words-assessments that qualify things, objects, phenomena from the positive and negative sides;
- 3) words in which emotional relations to the objects are expressed not lexically, but grammatically, i.e. by special suffixes and prefixes [37, p. 156].

The opposite point of view is expressed by I. V. Arnold who excludes words that name emotions and feelings from the emotional vocabulary. I. V. Arnold believes that from the point of view of expressiveness, one should distinguish between emotionally colored vocabulary and emotionally neutral vocabulary, i.e. vocabulary that expresses only the concept and does not indicate the attitude of the person speaking to this concept. Along with the emotionally neutral vocabulary, she also distinguishes the vocabulary which is emotionally colored and expresses feelings, moods, and the attitude of the speaker to the utterance [9, p. 160].

According to I. V. Arnold, words that denote emotions, feelings, mood, express emotions only conceptually. They name an emotion without experiencing it. Among the words that express feelings and contain a positive and negative assessment, I. V. Arnold distinguishes expletives, interjections, as only they convey approval and disapproval, recognition or admiration, irony [34, p. 164]. However,

I. V. Arnold does not distinguish between expressiveness and emotionality. Analyzing her work, we can say that she closely connects emotionality with evaluation.

Yu. D. Apresyan identifies the following types of vocabulary that express emotions:

- 1) basic vocabulary
 - a) verb synonyms, such as *to worry*, *to fear*, *to wonder*, *to admire*, *to love*, *to hope*, etc;

b) corresponding nouns, adjectives and adverbs - *worry, worried, anxious, with anxiety, fearful, with fear, in fear, etc.*

2) words that are not symbols of emotions. They include in their meaning the indication of various emotional states of the subject when they perform an action or are in a certain state, for example, *to stare at*.

3) words that do not name emotions, but are directly related to the expression of emotions. In this case, Yu. D. Apresyan speaks of a metaphor that denotes a certain physical symptom of feeling. For example, *to shine, sparkle; to blush, to turn purple, etc* [1, p. 37].

The nominative unit of a language, according to L. L. Nelyubin, is a word. He states that the word is a nominative unit of language that names things, beings and phenomena of the world around us [42]. He claims that there is a complex system of lexical and semantic meanings. One of the meanings of the word is the emotional meaning which can exist in a word either independently or contextually. To words that have an emotional meaning, L. L. Nelyubin refers:

1) interjections, e.g. *oh! ah! Ah!*

2) words that express feelings, e.g. *love, hate, fear, horror, joy, etc.*

3) vulgar layers of vocabulary, i.e. a certain group of words which tends to lose their subject-logical meaning and compensate for this loss with a strong emotional meaning, e.g. swear words, curses, obscene words, etc. [42, p. 13].

In linguistics there is a special term for marking emotionality as a property of a language sign. It is called "emotivity". The unit that has it in its meaning is called an emotive. The principles of classification of emotives have not been clearly developed yet. In general, it can be said that if a word expresses or can express emotions, then it is emotive.

However, not all emotions can be described within the framework of the semantic approach. The limited interpretation of emotions within the framework of the above approach is criticized by researchers and is the reason for the emergence of other ways of interpreting them.

The most widespread way of representing emotions in modern linguistic research is a metaphorical one. J. Lakoff and M. Johnson note that the linguistic means of expressing emotions are highly metaphorical. In a language, emotion is almost never expressed directly, but it is always linked to something. Therefore, the authors consider the description through metaphors to be the most adequate linguistic description of emotions [22, p. 145].

Another scholar who deals with emotion metaphors, Z. Kövecses, reviews a Conceptual Metaphor theory and comes to the conclusion that in natural discourse emotional meaning arises on the level of mental spaces which are based on the higher level structures and which make the metaphors of lower level more specific and informative. He also states that conceptual metaphors may be stored in a long term memory and then applied in a specific situation depending on the type of emotional response which is needed. Z. Kövecses believes that under the influence of some emotions and different contextual factors new metaphors may be created as well [21, p. 87].

The reflection of emotional phenomena in a language is one of the most difficult problems of modern language. Firstly, emotions themselves as a phenomenon of the human psyche are extremely complex, and, as a result, their linguistic representations are complex as well. Any emotional means of language introduces a person to a complex world of feelings and experiences, which they cannot always clearly differentiate at the level of consciousness. Secondly, the study of emotionality in the language itself is carried out in various ways and by different branches of linguistics, thus, linguistic emotionality equally belongs to the sphere of general linguistics and psycholinguistics.

1.3 Emotions and Non-verbal Communication

It is important to mention that in the process of communication only 7% of information is transmitted through words as it was established by A. Mehrabian. Other, nonverbal ways of communication include somatic language: the language of gestures, postures, and facial expressions, which also serve as a means of communicating information [24, p. 198]. Professor E. J. Jones conducted a survey on

the share of non-verbal means of communication of people. He found out that an average person speaks words only for 10-11 minutes a day, and that each sentence on average sounds no more than 2.5 seconds. Like A. Mehrabian, he found that verbal communication in conversation takes up less than 35%, and more than 65% of information is transmitted through nonverbal means of communication [18, p. 499].

Being formed historically earlier and perceived directly, nonverbal means are able to influence the recipient more strongly, to convey the most subtle shades of attitudes, emotions, and assessments. Through them a person can transmit the information that is difficult or for some reason inconvenient to express in words. The three named phenomena - gestures, postures, and facial expressions are united by such an important criterion as intention. However, the face and body of a person often express emotions unconsciously.

Gestures

Sign language is clearly international only in terms of descriptive gestures (lighting a match, shaving, etc.), however, according to E. M. Vereshchagin and V. G. Kostomarov, in many respects, sign communication is as much a national phenomenon as verbal languages. This can be seen via the dual nature of somatic language: on the one hand, biological, unintentional manifestations (pallor of the face, dilated pupils, a curvature of the lips) and, on the other hand, social ones which are acquired by a person in the process of socialization. These are intentional, arbitrary signs, for instance, scratching one's head while thinking over the problem or beating one's chest with one's fist to prove one's point. This duality of nonverbal communication explains the presence of both universal, understandable signs, and specific signals used within only one culture [36, p. 567]. Being symbols that have a contractual nature, culturally determined nonverbal ways of transmitting information are of great interest to scholars not only because this knowledge is necessary for successful participation in communication, but, above all, because nonverbal language has stable verbal descriptions, in particular, in the form of phraseological units that make up a branched, extensive layer of a language.

Gestures are various movements of the body and hands that accompany a person's speech in the process of communication and express the person's attitude directly to some event, another person, or some object, indicating the desires and state of the person [10, p. 31].

Gestures carry a lot of information. P. Ekman distinguishes the following types of expressive movements:

1. *illustrating gestures* - descriptive, pictorial, and expressive gestures that accompany speech and lose their meaning outside of the speech context. With their help, the speaker tries to more deeply reveal the meaning of the statement, accompany the conversation going on at the moment, revealing its content in more details. These gestures include: pointers ("pointing the finger"), pictography, i.e. figurative paintings image ("about this size and configuration"); ideography, i.e. a peculiar motion with the hands, connecting imaginary objects together;

2. *regulating gestures* - the gestures that are used for the control and coordination of the communication. They include a smile, a nod, the direction of the gaze, and purposeful hand movements;

3. *emblems* - a kind of substitutes for words or phrases in communication. For example, clasped hands together in the manner of a handshake at chest level in many cases mean "hello", and raised above the head - "goodbye";

4. *adapters* - specific habits of a person, associated with movements of the hands. This can be: a) scratching, twitching of individual parts of the body;

-
- b) touching the partner; c) stroking, sorting out individual objects at hand (pencil, button, etc.);

5. *affectors* - the gestures that express certain emotions through the movements of the body and facial muscles [10, p. 31].

Psychomotor means of expression are understood as expressive movements of the body. In addition to gestures with strongly expressed emotions, there are also holistic motor acts that are called emotional actions, such as jumping up and down with joy, stroking and kissing, covering the face, crying etc. It is obvious that these psychomotor means are used to defuse the emerging emotional tension, as it is

pointed out by H. Meeren. They are also used to show their attitude, feelings towards a particular being and to express their emotional assessment of what is happening [23, p. 16518].

Reading expressive movements is a complex process that requires considerable training and experience. It is complicated not only because external signs contain only a small part of information about a person, but also because the same external manifestations can be caused by different internal experiences.

P. Ekman developed the concept of "nonverbal information leakage". He ranked the body parts in terms of their ability to convey information about a person's emotions. This ability was determined on the basis of three parameters:

1. average transmission time;
2. the number of nonverbal patterns that can be represented by a given body part;
3. the degree of accessibility for observations of this part of the body [9, p. 47].

M. Coulson noted that the dominant emotional and expressive characteristic is the motor channel, which includes the direction of movements, their speed, tempo, amplitude and unity [7, p. 117].

Gestures are an integral part of communication between people. With their help, we express our thoughts more vividly and emotionally.

Facial expressions

Facial expressions represent all the changes on a person's face that can be observed in the process of communication. It is an essential element of nonverbal communication. The face of the communication partner attracts our attention, either voluntarily or involuntarily, because the facial expression allows us to get feedback about whether the partner understands us or not. After all, the human face can take on a variety of expressions. It is facial expressions that allow people to express all the universal emotions: sadness, happiness, disgust, anger, surprise, fear and contempt. Facial expression is the sum of spontaneous and voluntary reactions of the face. To

enhance our emotions, we make our facial expressions more expressive and precise in accordance with the nature and content of the communication process [12, p. 90].

J. Graham conducted a cross-cultural study of the main facial states, such as joy, anger, fear, disgust, surprise, and suffering, and created the following descriptions for them:

- *Surprise* is an instant reaction which always appears suddenly. If you have time to think about something that might surprise you, the surprise on your face will not be fixed. E.g. the eyebrows are turned up; there are wide wrinkles on the forehead; the eyes are wide, relaxed, open, a white sclera is visible above the iris; accordingly, the mouth is open.

- *Fear* is an emotion that arises in anticipation of something extremely harmful to a person. The reason for fear may be the expectation of physical pain, any unpleasant events that this person cannot prevent. E.g. the eyebrows are raised, stretched and contracted; there are short wrinkles on the forehead; the eyes are open, a white sclera is visible at the top, the lower eyelid is very tense; the lips are parted, strongly tense and drawn back.

- *Resentment (anger)* is the result of a mental disorder, a physical threat, or the intent to cause psychological or physical harm to someone. In a state of anger, a person's blood pressure rises, which makes the face turn red, the veins on the temples and neck swell, the breathing becomes faster, and the muscles tighten. E.g. the eyebrows are shifted, vertical folds appear between them, the outer ends of the eyebrows are raised; the forehead is without horizontal wrinkles; the eyes are narrow, the lips are tightly compressed, sometimes teeth are exposed in a grimace.

- *Disgust* is a reaction to the sensation of taste, smell, sound, touch, and sight of certain objects or people. E.g. the eyebrows are lowered; there are no wrinkles on the forehead; the eyes are narrowed, almost closed; the corners of the mouth are lowered. Sometimes, with a strong degree of disgust, the mouth is open and the tongue is stuck out tensely, as if with nausea; there are wrinkles on the nose.

- *Joy* is experienced as a pleasant, exciting, uplifting feeling-or as getting rid of something unpleasant or dangerous. In some cases, joy can merge with

surprise, and, as a rule, the reaction of surprise is recorded only for a moment. Quite often, anger and fear are hidden behind the manifestations of joy. E.g. the eyebrows and forehead almost do not take part in the formation of expression; the eyes often narrow and shine; the corners of the lips rise up; the mouth stretches in a smile.

- *Sadness (grief)* is most often caused by some kind of loss. It is fixed on the face from a few minutes to several days. This emotion has a fairly wide range - from a state of sadness to grief and suffering. E.g. eyebrows pushed together, their outer ends are omitted, there is a small vertical fold between the eyebrows; there are short wrinkles on the middle of the forehead; eyes are slightly parted; the corners of the mouth down [15, p. 68].

According to H. Meeren, a rich range of human feelings and emotions can be expressed with the help of the eyes. For example, eye contact can indicate the beginning of a conversation, during a conversation it is a sign of attention, support, or, on the contrary, the termination of communication. It can also indicate the end of a remark or conversation as a whole.

Eyes and lips are the most mobile and expressive elements of the face. Studies show that a person looks at the interlocutor that they like or trust. Effective use of the eyes is a trait of a good psychologist and a subtle diplomat. According to the popular belief, the eyes are the mirror of the soul and they reflect the state of a person. Eye contact helps to increase self-confidence and establish a trusting relationship with the interlocutor [23, p. 16521].

Visual contact is exclusively a part of communication. A person visually records all changes in the appearance and facial expression of the interlocutor. The visual system can register all the features of the object of perception. From time to time, the eyes of the interlocutors meet, in some cases, the interlocutor refrains from close and direct visual contact. In the situation of intense rivalry or hostility, people avoid looking directly at each other. In a common conversation, the eye contact helps the speaker feel that an interlocutor is communicating with them, to make a favorable impression, it is better to convey to the interlocutor the meaning of what has been said [8, p. 205].

As it is noted by P. Ekman, a person is born with a set mechanism for expressing emotions via facial expressions. All the facial muscles needed to express various emotions are formed during the 15th-18th week of fetal development, and changes in "facial expression" take place starting from the 20th week [8, p. 211]. Therefore, many scientists consider the facial expression to be the main channel for expressing and identifying emotions.

C. Izard describes facial expressions of primary emotions, such as joy, grief, disgust, contempt, surprise, anger, and fear. As a result, they identify three autonomous zones:

1. forehead and brow area;
2. the area of the eye (the eye, the eyelids, the base of the nose);
3. the lower part of the face (nose, cheeks, mouth, jaw, chin) [17, p. 260].

It should be borne in mind that the external manifestations of emotions, which are a synthesis of arbitrary and involuntary ways of reacting, also depend on the cultural characteristics of a given people. In different nations, the same means of expression denote different emotions, as described by N. Fridja [13, p. 331].

A human face has the greatest ability to express various emotional shades. Human facial expressions occupy a special place among the means of communication, since the change in the facial muscles carries an emotional significance, reflecting the feelings of the speaker. It creates an emotional background of communication.

Posture

A large amount of information is carried by the posture of a person. Posture is the position of the human body and the movements that a person takes in the process of communication. It is considered to be one of the least consciously controlled forms of nonverbal behavior.

According to the posture, the vitality, the degree of fatigue, self-confidence, and even the social status of a person can be judged.

E. Bull distinguishes three groups of poses:

1. inclusion or exclusion from the situation, i.e. openness or closeness to contact. Closeness is achieved by crossing the arms on the chest, interlacing the fingers in the lock, fixing the knee in the "leg on leg" position, bending the back back, etc. When a person is ready to communicate, the person smiles, the head and body are turned to the partner, the trunk is tilted forward.
2. dominance or dependence. Dominance is manifested in "hovering" over the partner, patting them on the shoulder, a hand on the shoulder of the interlocutor.
3. opposition or harmony. The confrontation is manifested in the following pose: clenched fists, shoulder thrust forward, hands on the sides. The harmonious pose is always synchronized with the partner's pose, it is supposed to be open and free [5, p. 43].

In such a way, the posture plays an important role in the expression of emotions since the conclusions about the true emotions, intentions, and attitude to other people can be drawn basing on it.

Conclusion to CHAPTER I

To sum up, one should mention that emotions are a specific form of the reality reflection and cognition as a person is both an object and a subject of cognition while expressing emotions. Thus, emotions implement certain human motives, affect the addressee and, at the same time, are interpreted by them. They can be divided into mutually interconnected systems: body language and verbal language, where the primary system surpasses the secondary in frankness, reliability, speed, etc.

Another point which is worth mentioning is that emotionality as the psychological characteristics of the subject and emotionality as a property of language tools used to express emotions should be distinguished. "Emotivity" is a special term used in linguistics for marking emotionality as a property of a language. The unit that has it in its meaning is called an emotive. If a word expresses or can express emotions, then it is said to be an emotive.

Being a phenomenon of the human psyche, emotions themselves are extremely complex. As a result, their linguistic representations are complex as well. Any

emotional means of language introduces a person to a complex world of feelings and experiences, which they cannot always clearly differentiate at the level of consciousness. In modern linguistics emotions tend to be presented in a metaphorical way as they are almost never expressed directly, but are always linked to something. In terms of prosodic expression of emotions, they may be manifested through voice pitch and volume, speed, intonation, word choice and other oral peculiarities of a speech act.

With the help of non-verbal means of communication, one can transmit the information that is difficult or for some reason inconvenient to express in words. Non-verbal manifestation of emotions may be observed in facial expressions, posture, gestures and other body movements. However, emotions do not manifest themselves in their pure form, and their verbal identification is always subjective.

II. EXPRESSING EMOTIONS DURING THE OSCAR ACCEPTANCE SPEECH

The Academy Award ceremonies are always considered to be emotional as receiving such an honorary award triggers a wide range of emotions in the winners. It demonstrates the appreciation of the input into the cinematography and public recognition of one's professional accomplishments in acting. The Oscar is considered to be the most famous and prestigious award in the film industry. Many people who are involved in this sphere dream of receiving this award. That is why the Oscar acceptance is an exceptionally thrilling moment in the career of the people connected to the cinematography. During their speeches the winners manifest their emotions with the help of different gestures, posture, facial expressions, various prosodic means and the language itself.

Despite the fact that many Oscar nominees prepare their speech in advance, it is impossible to keep feelings under total control during such a significant moment in their life. In addition, expressing emotions depends on the individuality of the speaker a lot as each person possesses a different level of abilities to control their emotions. Therefore, each of the acceptance speeches is special in terms of emotion expression and distribution of dominant means of emotion manifestation.

2.1 Verbal Means of Expressing Emotions

The emotions during the Oscar acceptance speech can be expressed through a language itself. Verbal means is another important channel for emotion manifestation. To analyze the ways of verbal expression of emotions, the speeches of the Oscar winners in the categories "Best Actor in a Leading Role" and "Best Actress in a Leading Role" were reviewed and the most common types of emotions were chosen. They are thankfulness, happiness, pride, surprise, nostalgia, sadness, and admiration. Each winner chooses different words to describe the same emotion although some similarities still can be traced. Here is the list of emotions which can be found in actors' acceptance speeches:

Thankfulness

Great part of all the speeches is dedicated to saying words of gratitude to people who affected the career of a winner in any way. In such a way, Kevin Spacey is so grateful to Jack Lemmon who inspired his performance that he even compares him with his father. Sean Penn is very emotional while saying thank you to Brian Helgeland “*for being an undying emotional inspiration on this roller coaster*”. Forest Whitaker expresses gratefulness saying that he will carry this moment, given him by God, into his next lifetime and ending this thought by the phrase “*Thank you*”. Many winners express the appreciation to all the people who worked on the film. For example, Jeff Bridges says thank you to Stephen Bruton “*for bringing all that great music in those wonderful musicians to the party*”. At the beginning of his speech, Colin Firth expresses his gratefulness “*for being on this extraordinary list of fellow nominees*”. Many of the speakers mention the Academy while saying words of gratitude. For instance, it can be found in the speech of Leonardo DiCaprio. Gary Oldman is grateful for “*the loves and the friendships*” he has made and the many wonderful gifts America has given him. Rami Malek says that he is so appreciative to all for allowing him “*to be the tiniest part of the phenomenal, extraordinary legacy*”. He also says that he could not be more grateful everyone who believed in him and that he I will treasure this moment for the rest of the life. When Jean Dujardin says words of gratitude to Michele, he says “*Thank you for this incredible gift*”.

Thus, one can see that such words and phrases as “thank you”, “grateful”, “very much”, “appreciate”, “inspiration”, “life”, “moment”, “God”, “gift”, “wonderful” are used by the male winners frequently to express their gratitude.

Happiness

It is understandable that all the winners are extremely happy to be recognized so highly for their professional accomplishments. For example, Denzel Washington is extremely happy when at the end of his speech he says, “*At home I told you if I lost tonight, I would come home and we'd celebrate and if I lost tonight I would come home and we'd celebrate. Well, I'm coming home, we're celebrating*”. Jamie Foxx says “Let's, uh, let's live this African American dream. That's beautiful. I'm glad I'm

with you and I ain't never leaving you”, manifesting his happiness. One can notice how happy Jean Dujardin is while saying that his grandfather inspired him for his role. At the beginning of the speech Eddie Redmayne asks everyone to notice that he is fully aware that he is a lucky, lucky man. Rami Malek is so happy that he says, “*So, uh, this is, this is a monumental moment*”. To express happiness, Colin Firth says that he is “*experiencing stirrings some in the upper abdominals which are threatening to form themselves into dance moves*”.

It can be noticed that such words as “celebrate”, “inspire”, “lucky” are used to express happiness in actors’ speeches.

Pride

During the speech many actors mention how proud they are. For example, Kevin Spacey says that he is very proud to be an actor. He also says that he is so proud of his mom that he will always bring her to award shows. Philip Seymour Hoffman also mentions that he is proud of his mom. Daniel Day-Lewis expresses his pride by saying that he is so proud to have been included as one amongst other nominees. To express pride, Casey Affleck says the following: “*I'm proud to be in you company, guys.*” When Rami Malek says, “*I am the son of immigrants from Egypt. I'm a first generation American, and part of my story is being written right now*”, one can see that he is proud to receive the award.

So, the word “proud” is the most frequently used to express pride during the Oscar acceptance male speeches.

Surprise

Emotion of surprise can be found in the speeches of many actors. For instance, Kevin Spacey is so shocked that he says, “*I am, I'm stunned and I'm a bit speechless*”. Being surprised, Denzel Washington keeps repeating “*Oh God, this is great*” at the beginning of his speech. Daniel Day-Lewis says that he doesn’t even know how any of this happened and that he has received so much more than his fair share of good fortune. Forest Whitaker is so surprised that he starts his speech, saying, “*Just a second, okay? I wrote something down because I thought it would happen, I would be a little overwhelmed.*” One can see that Philip Seymour Hoffman

is stunned when he says the following: “*Um, wow! I'm in a category of some great, great, great actors, uh, fantastic actors, and, and I'm overwhelmed, I'm really overwhelmed.*” Eddie Redmayne is so stunned that he says, “*I don't think I'm capable of articulating quite how I feel right now*”.

In such a way, actors tend to use the following words while expressing surprise: “speechless”, “stunned”, “fortune”, “God”, “overwhelmed”, and “fantastic”. Being shocked, they also use exclamation “Wow” quite often.

Admiration

The emotion of admiration can be found in some of the speeches. For instance, Jamie Fox expresses his admiration to the script writer using such phrases as “first devilish whisper of an idea” and “a golden sapling out of the mad-beautiful head” to describe his talent. Leonardo DiCaprio says that he has “*to congratulate the other incredible nominees this year for their unbelievable performances*”, showing respect. He also mentions that “*the Revenant was a product of the tireless efforts of an unbelievable cast and crew.*” Casey Affleck says that the team he worked with was amazing. Showing his admiration, Gary Oldman says that Winston Churchill, whose role he played, has been “*marvelous accompany on what can be described as an incredible journey.*” Joaquin Phoenix shows respect to other nominees in the category, emphasizing that he doesn't feel elevated above any of his fellow nominees or anyone in this room because they share the same love for cinematography.

Thus, to express admiration such words as “beautiful”, “incredible”, “unbelievable”, “tireless”, and “marvelous” are used.

Nostalgia

Another emotion which can be found in the male speeches is nostalgia. For example, Russell Crowe feels nostalgically about his childhood when he says, “*This moment is directly connected to those childhood imaginings and for anybody who's on the downside of advantage and relying purely on courage, it is possible*”. Daniel Day-Lewis has been thinking a lot about fathers and sons in the course of his role and he seems to be nostalgic about the memories of his grandfather Michael and his

father Cecil. Nostalgia can also be traced in Matthew McConaughey's speech when he says, "*Dad, you taught me what it means to be a man.*"

So, it can be noticed that when the actors are nostalgic about the past they use such words as "childhood", "dad", "father".

Sadness

In some speeches the emotion of sadness can be traced. In such a way, Jamie Foxx gets upset when he starts to speak about his grandmother who was his first acting teacher. At the end of his story about what he has learnt from her, he says, "*Now she talks to me in my dreams and I can't wait to go to sleep tonight because we got a lot to talk about. I love you.*" Rami Malek becomes sad when he mentions his dad, saying "*You know, my dad didn't get to see me, uh, any of this. He's not but I think he's looking down on me right now.*" Some other actors seem to be a little sad while mentioning important social issues. For example, Leonardo DiCaprio speaks more seriously when he speaks on global warming and mentions that 2015 is the hottest year in recorded history. The actor looks a little upset when at the end of his speech he asks not to take this planet for granted. Joaquin Phoenix becomes sad when he says, "*I think whether we're talking about gender inequality or racism or queer rights or indigenous rights or animal rights we're talking about the fight against injustice.*"

It may be concluded that the actors tend to use such words as "dreams", "dad", "racism", "rights", and "fight".

Actresses choose different lexical means for expression of their state. Here is the list of verbal means in female speeches:

Thankfulness

The great part of almost all the speeches is devoted to saying words of gratitude to people who helped the winner on their way to receiving the award. For example, Nicole Kidman expresses her thankfulness, saying how grateful she is. She adds later that she has "*such appreciation and gratitude for this.*" Expressing her gratefulness, Hilary Swank says that she is "*eternally grateful for this great honor.*" To express her gratitude, Reese Witherspoon says, "*I really appreciate. That was an*

incredible gift that you gave me, so thank you.” The actress also says words of gratitude to her “*wonderful husband*” and her “*two children who should be going to bed*”. She thanks them for loving her so much. Expressing her gratefulness, Natalie Portman says, “*I’m so in awe of you. Um, I am so grateful to get to do the job that I do I love.*” Meryl Streep confesses that she understands she will never be up here again, so she says, “*I, I really want to thank all my colleagues*”, expressing her thankfulness. While saying words of gratitude to her team, Jennifer Lawrence emphasizes that “*It’s been so amazing getting to know you, and you’ve been so nice and you’ve made this experience unforgettable.*” Cate Blanchett says that she truly appreciates this moment while thanking everyone. The actress also adds she would not be standing here without her husband Andrew, naming him a legend. Saying “*I am grateful for this and grateful for the opportunity to stand up here*”, Julianne Moore expresses her gratefulness.

So, it may be said that actresses express thankfulness with such words as “appreciation”, “gratitude”, “eternally”, “grateful”, “honor”, “great”, “appreciate”, “gift”, “thank you”, “wonderful”, “awe”, “love”, “amazing” and “unforgettable”.

Happiness

Many actresses express how happy they are. For instance, at the end of her speech Julia Roberts says, “*I love the world. I’m so happy*”. Nicole Kidman is so happy that although, she says, she was asked by Russell Crowe not to cry if she gets up there, she is still crying. She adds that she is “*just absolutely thrilled to be standing up here tonight.*” One can see how extremely happy Charlize Theron is when she thanks everybody in South Africa, her home country as she knows they’re all watching tonight. Hilary Swank is extremely happy to have won the award although she says she doesn’t know what she did in this life to deserve all this. Reese Witherspoon is so happy that she says, “*I feel so lucky to have gone on this journey with you. I’m so blessed to have my family here tonight.*” When she ends her speech with a phrase “*Gentlemen, I give you the Queen*”, Helen Mirren looks really happy. Marion Cotillard expresses her happiness repeating at the beginning of her speech the phrase “*You rocked my life, you’ve truly rocked my life.*” To express how happy she

is, Kate Winslet emphasizes that she feels very fortunate to have made it all the way from there to here. It can be noticed that Meryl Streep is happy when she thanks to everyone one more time for *“this inexplicably wonderful career.”* Julianne Moore says that she is so happy and thrilled that they were able to hopefully shine a light on Alzheimer's disease by working on their film. One can see how happy Emma Stone is when she says *“I realize at the moment that this is a huge confluence of luck and opportunity.”* She also says that she knows her family is proud of her and then she adds that it fills her with everlasting joy.

To express happiness, the following words tend to be used by the female winners: “love”, “happy”, “thrilled”, “lucky”, “journey”, “blessed”, “wonderful” and “luck”.

Pride

Some actresses emphasize how proud they are to have been presented the award. In such a way, Julia Roberts says that it felt like such a triumph to her to be on that list. Being extremely pride, Helen Mirren mentions that it is a huge honor. Showing pride, Meryl Streep says that this is such a great honor. Emma Stone emphasizes how proud she is, saying *“It's been the greatest honor.”*

Although there are not so many words expressing pride in female speeches, here are some of them: “triumph”, “honor”, and “great”.

Surprise

One can notice that some of the female winners are extremely surprised. For example, Hilary Swank knew she would be so shocked that she may forget someone. That is why at the beginning of her speech she takes out a piece of paper and looks at it from time to time. Nicole Kidman is so surprised that cannot choose the words at the beginning of her speech and says *“Um, yes, now I have to think.”* Charlize Theron is so shocked that she says what an incredible year it was and she cannot believe this is happening. Closer to the end of the speech she is still surprised and says that there are no words to describe how much she loves everyone. Reese Witherspoon is so surprised that she says, *“Never thought I'd be here in my life.”* Marion Cotillard expresses her surprise by confessing that she is speechless. Sandra Bullock is so

stunned that she confesses she doesn't have the words to express just what she thinks. One can see how surprised Natalie Portman is when she exclaims, "*This is insane!*" Meryl Streep is so shocked that she says she had this feeling she could hear half of America when they called her name. Brie Larson is so surprised that she keeps exclaiming "*Wow! I thank you, thank you!*" Frances McDormand confesses she is so shocked that she is hyperventilating a little. Olivia Colman expresses her surprise by saying "*Oh, it's genuinely quite stressful.*"

Being surprised, actresses frequently use such words as "think", "incredible", "believe", "speechless", "no words", "insane", and "stressful". The exclamation "Wow" can also be referred as a means of expressing surprise.

Admiration

Many actresses do not forget to show their respect to other people. For instance, Hilary Swank expresses her admiration to the rest of the cast, saying that they "*portrayed their character so honestly and brilliantly.*" Showing her respect to the crew, Julia Roberts emphasizes that it was so great to work with them. Charlize Theron says, "*Thank you so much for working so hard on this film, my incredible, incredible leading lady!*" to show admiration to one of her colleagues. To admire people who helped her to receive the award, Hilary Swank says that she would never be standing here if it weren't for each and every one of the brilliant people surrounding her. Showing admiration to her grandmother, Reese Witherspoon says that she was one of the biggest inspirations in her life who taught her how to be a real woman, how to have strength and self-respect. Helen Mirren doesn't forget to show her respect to other nominees in her category, saying thank you to her "*fellow nominees, those brilliant, brilliant actresses who gave such amazing performances this year.*" Kate Winslet devotes some time to express her admiration to Burnage Lincoln, saying "*I'm very lucky to have been given Hanna Schmitz by Burnage Lincoln. Working with you is an experience I will never forget.*" She also emphasizes that she cannot believe she was in a category with Meryl Streep, expressing respect for another nominee. Cate Blanchett is extremely grateful to her film crew "*for their extraordinary support, for so bravely and intelligently distributing the film.*" Showing

her admiration to the film director, Brie Larson emphasizes that he is absolutely incredible. Showing respect to other nominees, Olivia Colman mentions how honored she is *“to be in this category with these extraordinary women.”*

Thus, such lexical units as “brilliant”, “inspirations”, “amazing”, “lucky”, “extraordinary”, and “incredible” are often used to express admiration to someone in the Oscar acceptance speeches.

Sadness

While speaking on some serious issues in the society, the winners tend to become upset. In such a way, when Hilary Swank expresses her hopes that one day people will not only accept the differences but will actually celebrate the diversity, she gets upset. While mentioning that *“Since 9/11 there's been a lot of pain in terms of families losing people and now with the war families are losing people,”* Nicole Kidman becomes serious and a little sad. While explaining that personally for her the film was about the moms that take care of the babies and the children, no matter where they come from, Sandra Bullock becomes more serious. She is a little upset saying that *“those moms and parents never get thanked.”* Julianne Moore becomes sad when she claims that people with Alzheimer's deserve to be seen, so that we can find a cure.

In such a way, emotion of sadness is expressed by women through the following words: “differences”, “losing”, “pain”, “war”, “children”, and “cure”.

Nostalgia

Actresses also may be nostalgic during the speech. For instance, at the point where Hilary Swank thanks to her mother and says that it seems that living out of their car was worth it, she sounds a little nostalgic.

Although emotion of nostalgia can be traced only in the speech of one actress, it is expressed with the help of such words as “worth” and “mother”.

Embarrassment

There is a case when a speaker feels embarrassed during the speech. Jennifer Lawrence feels a little embarrassed after her falling on the way to the stage, so she

starts her speech with the following words: “*You, guys, are just standing up cuz you feel bad that I fell and that's really embarrassing.*”

So, to describe the embarrassment the actress uses such words as “bad” and “embarrassing”.

In terms of the verbal means of expression emotions, there are similarities and differences between actors’ and actresses’ speeches. All the data was analyzed and organized into a table (*Appendix E*). What the speeches of actors and actresses have in common is that male and female winners sometimes use the same words for expressing emotions. In such a way, they use words “thank you”, “grateful”, “appreciate”, “gift”, “wonderful” to express gratitude. Word “speechless” and exclamation “wow” also can be found in the speeches of both male and female winners for expressing surprise. Actors and actresses have one word (“incredible”) used to admire someone.

On the other hand, some differences in verbal means of expressing emotions can be found in the speeches of men and women. For example, they do not use the same words to manifest such emotions as happiness, pride, sadness, and nostalgia. The words for describing emotion of embarrassment can be found only in a female speech. Furthermore, it can be noticed that as a rule, actresses tend to use a bigger quantity of lexical means to express their emotional state. One can say that men have a tendency to use fewer words which are expressive and emotionally colored.

To sum up, it may be said that verbal means of emotion expression in male and female speeches vary in terms of their number and form as actors tend to be less expressive and use fewer words for their emotion manifestation.

2.2 Prosodic Means of Expressing Emotions

To systematize the data for further analysis, it was organized in the tables representing which means of prosodic manifestation of emotions were used by the actors and actresses who during the period of 2000-2020 were presented with the Oscar in the categories “Best Actor in a Leading Role” and “Best Actress in a Leading Role” respectively.

The Oscar acceptance speeches were examined, and the most common prosodic means of emotion manifestation were formulated. They include whispering, trembling voice, coughing, breathing heavily, absence of pauses, stable flow of speech, mispronunciation of a word, sobbing, sighing, laughter, change in the voice pitch and volume, change in the speech speed, repetition of the same phrase, and pauses. In such a way, these means may be divided into the groups which include the voice, language and sound production peculiarities.

The prosodic ways of expressing emotions by the male winners are presented in *Appendix A*. In *Appendix B* one can see the prosodic ways of expressing emotions by the female Oscar winners. Basing on the data systematized in *Appendix A* and *B*, the further analysis of the prosodic ways of emotion manifestation by the Oscar cast was conducted and the rate of the most common of them was made. The most widespread means are at the top of the list while the least used can be found at the end. The digits in brackets near the name of the prosodic means of emotion expression indicate the number of speeches in which this way of emotion manifestation can be found out of all 42 speeches that are analyzed.

Change in the voice volume (40/42)

The volume of the winners' voice changes frequently during the speech. The examples of that can be found in all the speeches, except for the ones of Colin Firth and Natalie Portman. In such a way, Halle Berry speaks a bit louder than before while saying thank you to her agency. When the actress thanks to her lawyer she is literally shouting, so she ends her speech shouting "*Thank you, thank you*". When Renée Zellweger mentions the other nominees that were in one category with her, the voice volume goes up. At the end of the speech Kevin Spacey says "*Thank you*" noticeably louder. Sean Penn in his 2003 speech pronounces "*So strong*", "*So deep*" with more emphasis while speaking about the connection with everyone.

However, there are cases when the volume decreases. For example, Olivia Colman starts her speech with a loud and long "*Oh*" sound but then she speaks quieter. The same can be traced in Brie Larson's speech. She starts her speech with saying "*Oh wow*" loudly and then continues the speech with the normal volume of

voice. Another example of the voice volume decreasing can be found in the speech of Jeff Bridges who starts his speech exclaiming “*Ooooooh*” and “*Wooh*” loudly. He even shouts “*Thank you, Academy members*”.

Some of the actors shout some separate phrases as well. For example, Jeff Bridges shouts “*Thank you, man*” while saying thank you to Scott Cooper. Jean Dujardin shouts “*Wow, merci beaucoup, I love you*” at the end of the speech. It can be found in female speeches as well. In such a way, Kate Winslet shouts “*Yeah*” when her dad whistles and she finds him in the audience.

In many cases the voice volume gets higher when the winners want to put more emphasis on something. It can be seen in the speeches of Matthew McConaughey, Emma Stone, and Leonardo DiCaprio. For example, at the end of his speech Leonardo DiCaprio starts talking about a climate change, and that is the moment when he begins to speak a little louder and puts more stress on the words to emphasize the importance of the issue. Emma Stone pronounces the names of people she’s mentioning louder than other words. Joaquin Phoenix speaks louder to emphasize the issue of people being too egocentric and separated from the nature.

Multiple pauses (32/42)

Being nervous and thinking what to say next, many actors tend to make a lot of pauses. It can be seen in almost each speech. There are some differences in making pauses. Some of the actors keep silent while making the pause, for example, Matthew McConaughey. There are not so many pauses in his speech in comparison to other actors who tend to make them but all of his pauses are short and made after a logical group of words. Kevin Spacey makes a lot of silent pauses.

Others tend to fill the pauses with the sounds. It is seen in the speech of Jennifer Lawrence. She makes small pauses between groups of words, sighing and drawing air into the lungs. During some pauses, when she is considering what to say, the silence is filled with “eh” sounds. There are numerous pauses which are filled with “eh” and “em” in the speeches of Frances McDormand, Emma Stone, Olivia Colman, Natalie Portman’s, Sean Penn, Jeff Bridges, Eddie Redmayne, Joaquin Phoenix, and Casey Affleck.

Repetition of the same phrase (26/42)

It appears that it is common for the actors to repeat the same phrase for a couple of times during their acceptance speech. It can be traced in the speeches of the majority of Oscar winners. For instance, being shocked, Halle Berry keeps saying “*Oh, my God*”. Although we cannot hear what she is saying on her way to the stage, we can lip-read that she keeps repeating that phrase. She is so surprised that she cannot start to give the speech and says “*Oh, my God*” for a couple more times. The phrase that is repeated by most of speakers is “*Thank you*”. For instance, such a repetition can be found in the speeches of Cate Blanchett, Charlize Theron, Julia Roberts, Hilary Swank, Kate Winslet, Helen Mirren, Julianne Moore, Sean Penn, Forest Whitaker, Adrien Brody, Eddie Redmayne.

Being nervous, the winners repeat some other phrases and words, too. For example, Denzel Washington repeats “*God bless you*” twice, speaking to Sidney. Philip Seymour Hoffman repeats “*I’m overwhelmed*” twice at the beginning of the speech. He also repeats “*I love*” for a couple of times while saying thank you to Bennett Miller and Danny Futterman and says “*I love*” for a couple of times while mentioning Van Morrison’s song. Jamie Foxx says “*Wow*” twice before he begins his speech. Marion Cotillard repeats “*You’ve rocked my life*” for two times.

However, there are cases when the actors repeat something not because of the stress but on purpose. For example, at the end of the speech Matthew McConaughey says “*All right, all right, all right*” which is the phrase of the character he played while starring in his first big film “*Dazed and confused*”. So, it is an intentional move.

Change in the voice pitch (25/42)

The change of the voice pitch can be traced in some of the speeches as well. It can be noticed in the speeches of Halle Berry, Jennifer Lawrence, Nicole Kidman, Hilary Swank, Reese Witherspoon, Kate Winslet, Marion Cotillard, Julianne Moore, Frances McDormand, and Natalie Portman. When Jennifer says “*This is nuts*”, her voice pitch gets higher. Another example of such a change is the speech of Halle Berry whose voice pitch goes higher when she says thank you to her manager who was like father to her. When Olivia Colman says “*Thank you so much*” to her agent,

the voice pitch goes up at the last word. The same happens when she mentions her parents and children. When Brie Larson says thank you to her husband, she shouts “*I love you*” and the voice pitch goes up as well.

Although the change in the voice pitch is more typical of female speeches, it can be found in the male ones, too. For instance, when Jamie Foxx sings “*Oh, oh*” loudly at the beginning of the speech, the pitch increases. When he cites Sidney Poitier the pitch is higher. The examples of the pitch increasing can be found in the speeches of Denzel Washington, Adrien Brody, Kevin Spacey, Sean Penn, and Jean Dujardin.

However, there are a few examples when the pitch is decreasing. In such a way, when Meryl Streep says “*Oh common, why her, again*” the volume of the voice increases but the pitch goes down. When Sandra Bullock says to Meryl “*And you’re such a good kisser*”, the pitch and volume decrease.

Change in the speech speed (20/42)

Change in the speech speed is a quite spread phenomenon during the Oscar acceptance speeches. For example, the speech of Halle Berry gets faster when she says thank you to all the people who were with her on the way. Closer to the end of the acceptance speech, Jennifer Lawrence becomes more confident and starts to speak a little faster. When Rami Malek says thank you to the band Queens, the speed of his speech increases. Joaquin Phoenix speaks faster while talking about the fight against the belief that one nation, one people, one race, one gender, one species is entitled to dominate. When Sean Penn speaks on the reaction to the ban for the gay marriage, he says the phrases quicker. The speed of Eddie Redmayne’s speech gets faster when he promises to look after the award, polish it etc. When Charlize Theron says “*They’re all watching tonight*” meaning her family, the speech speed increases.

This peculiarity can be traced in the speeches of such winners as Denzel Washington, Kevin Spacey, Jamie Foxx, Forest Whitaker, Charlize Theron, Julia Roberts, Hilary Swank, Sandra Bullock, Helen Mirren, Meryl Streep, and Frances McDormand.

However, there is an example when the speed of the speech gets slower. Frances McDormand starts to speak very quickly and then by the end of the sentence the speed decreases with voice getting more confident.

Laughter (16/42)

Some of the winners laugh while giving the speech. For example, when Cate Blanchett stands in front of the microphone, she laughs. Denzel Washington and Jeff Bridges laugh loudly during the speech. Julia Roberts laughs extremely loudly saying she loves it up there. Adrien Brody kisses Halle Berry after she presents the Oscar to him. Standing in front of the microphone he also laughs and turns to her, saying "*I bet they didn't tell you that was in a gift bag*". Laughter can be heard in the speeches of Daniel Day-Lewis, Jean Dujardin, Daniel Day-Lewis, Rami Malek, Nicole Kidman, Reese Witherspoon, Julianne Moore and Meryl Streep.

Some of the actresses tend to giggle. For instance, Emma Stone giggles a little when she mentions Ryan Gosling and when she says that later she will find all other people she wants to say thank you to. Julia Roberts giggles while mentioning Danny DeVito. This feature can also be noticed in the speeches of Frances McDormand and Olivia Colman.

Sigh (15/42)

Sighing is a quite common phenomenon during the Oscar acceptance speeches. For instance, Marion Cotillard and Kate Winslet sigh loudly before starting their speech. Being stressed, Meryl Streep, Nicole Kidman and Julia Roberts also sigh loudly during the speech. Jennifer Lawrence makes small pauses between words groups, sighing and drawing air into the lungs. Sighing is typical of Joaquin Phoenix, Russell Crowe, Forest Whitaker, Casey Affleck, Gary Oldman, Rami Malek, Charlize Theron, Marion Cotillard, Hilary Swan, Cate Blanchett, Olivia Colman.

Stable flow of speech (10/42)

The speeches of some of the actors can be said to be more stable than the others. The stable flow of speech is more typical of male speeches. Illustration of this means of expression can be found in the speeches of Jennifer Lawrence, Joaquin Phoenix, Kevin Spacey, Russell Crowe and Daniel Day-Lewis. The speech of

Matthew McConaughey's may also be an example for it. The flow of his speech is smooth and constant without breaking the narrative. Leonardo DiCaprio's speech flow is extremely consistent and logical during the whole acceptance speech as well.

However, there are examples of speeches which are discontinuous at the beginning but stable at the end as the speaker gets calmer and manages to take their emotions under control. For example, at the end of Halle Berry's speech her speech flow is more harmonious.

Absence of pauses (10/42)

Sometimes the winners get so emotional that they speak without making pauses between logical groups of words. For instance, Halle Berry speaks so fast that she doesn't make pauses between separate syntagmas while saying words of gratefulness to her mother. The speeches of Leonardo DiCaprio, Cate Blanchett, Russell Crowe, Denzel Washington, Jamie Foxx, Sandra Bullock, and Meryl Streep also may be characterized by the small amount of pauses.

Sobbing (6/42)

Sobbing can be found mostly in female speeches. However, there are some differences in this means of expression. For example, Emma Stone starts sobbing almost at once while Natalie Portman starts sobbing closer to the end of the speech. It can also be found in the speech of such actresses as Halle Berry, Olivia Colman, Charlize Theron, Hilary Swank and Sandra Bullock.

However, there is an example of sobbing in male speech as well. In such a way, Jamie Foxx starts sobbing while speaking about his grandmother.

Mispronunciation of a word (5/42)

It happens sometimes that being stressed, the winners mispronounce a word. For example, Leonardo DiCaprio mispronounces the word "*procrastinate*" despite the fact that his speech sounds extremely well-prepared, without any unnecessary pauses or breaking the voice. Then he quickly corrects himself and goes on his speech. Adrien Brody gets emotional when he says thank you to the parents and mispronounces the word "strength". Kevin Spacey confuses with the name of the script writer during his speech.

It also can be found in the female speeches. Being nervous, Natalie Portman couldn't pronounce the name of Olga Coast Witzke from the first time while mentioning the people who took part in her preparation for the role. She quickly corrected herself and apologized. Hilary Swank mispronounces the word "*acknowledge*" in her speech in 2004.

Breathing heavily (5/42)

Some of the winners tend to breathe heavily during their speeches. Among them are such actresses as Natalie Portman, Brie Larson, Charlize Theron and Kate Winslet. Although it is more common for female speeches, Kevin Spacey also breathe heavily during his acceptance speech.

Coughing (4/42)

Some actors and actresses cough during the speech. For instance, Joaquin Phoenix takes the break and coughs a little while the audience is applauding. Casey Affleck coughs to clear the throat after saying "*It means so much to me*". Daniel Day-Lewis and Sean Penn also cough to clear the throat.

Trembling voice (2/42)

Illustration of a trembling voice can be found in the speeches of Frances McDormand and Joaquin Phoenix. The actress shouts "*Okay*" in a trembling voice before starting to speak. At the beginning of the speech Joaquin Phoenix's voice is trembling.

Whispering (1/42)

Emma Stone is so nervous that she seems to whisper while speaking. For example, when the actress says the first phrase she is so tensed that it sounds as if she was whispering.

Analyzing the information presented in Appendixes A and B one can say that the biggest number of prosodic means of emotion expression can be found in the speeches of Kevin Spacey and Charlize Theron. As for the least expressive winners in terms of prosodic means, it would be Colin Firth, Renée Zellweger, Helen Mirren and Hilary Swank (2000).

2.3. Non-verbal Means of Expressing Emotions

To organize the data for further analysis, it was put into the tables representing which means of non-verbal manifestation of emotions were used by the actors and actresses who won the Oscar in the categories “Best Actor in a Leading Role” and “Best Actress in a Leading Role” respectively during the period of 2000-2020.

The Oscar acceptance speeches of the winners were examined, and the most common non-verbal means of emotion manifestation were formulated. They include putting the award onto the floor, squatting, shoulder, head, hand, brow and upper body movements, blowing kisses, putting a hand into the pocket, clapping the hands, biting and licking the lips, widened and closed eyes, scratching, wiping the tears, crying, adjusting the look, putting a hand onto the body and face, pointing at someone, opened mouth, raising and shaking the award, looking up and down. These features can be split into such groups as facial expressions, hand and body movements, and various gestures.

The non-verbal ways of expressing emotions by the male Oscar winners can be seen in *Appendix C*. The non-verbal means of emotions manifestation by the female winners are presented in *Appendix D*.

Basing on the data systematized in *Appendix C* and *D*, the further analysis of non-verbal ways of emotion manifestation by the Oscar cast was conducted and the rate of the most common of them was made. The most widespread means are at the top of the list while the least used can be found at the bottom. The digits in brackets near the name of the non-verbal means of emotion expression indicate the number of speeches in which this way of emotion manifestation can be found out of all 42 speeches that are analyzed.

Smile (31/42)

Being happy and surprised, the majority of the winners tend to smile during their speech. So, the examples of that can be found almost in all the speeches. However, the manifestation of this non-verbal means of emotion expression differs in terms of duration, time and degree. In such a way, Matthew McConaughey smiles during the whole speech. When the actor mentions Charlie Lawton, we can see him

smiling as well. Russell Crowe smiles widely before starting his speech. Sean Penn smiles only when he mentions his mom. One can see Jean Dujardin smiling at the end of the speech. Colin Firth smiles at the end of the speech before leaving the stage. We can see Emma Stone smiling when she mentions the people she's thankful to.

As for the degree of expression, some of the winners tend to smile widely (Denzel Washington, Adrien Brody, Eddie Redmayne, Rami Malek, Julia Roberts, Helen Mirren) while the other smile only slightly. For instance, Reese Witherspoon she smiles widely when she mentions T-Bone Burnett. However, Sandra Bullock smiles slightly while speaking about the parents taking care of other people's children. Another example is the speech of Colin Firth who smiles a little after saying "*Have the feeling my career just picked*". Getting emotional, Casey Affleck also smiles slightly while mentioning his parents.

There are many cases when the smile is produced simultaneously with another means of emotion expression. For example, Renée Zellweger licks her lips and smiles when she is announced to have won the Oscar. Olivia Colman is sobbing but smiling at the same time. When Adrien Brody is announced to receive the Oscar, the actor opens his mouth, smiles widely and claps his hands.

We can see such winners smiling during the speech as Daniel Day-Lewis, Jeff Bridges, Gary Oldman, Hilary Swank, Marion Cotillard, Kate Winslet.

Looking up/down (28/42)

It is common for the winners to look at the award during their speech. Some of them look down at the award in their hands and then raise their eyes to look at the audience. It can be seen in the speeches of Forest Whitaker, Daniel Day-Lewis, Jean Dujardin, Casey Affleck, Daniel Day-Lewis, Gary Oldman, Rami Malek, Julia Roberts, Helen Mirren, Marion Cotillard, Sandra Bullock.

In addition, there are a few cases when the winners are looking down not at the award but at some other objects. For example, Casey Affleck looks down at a folder in his hands for a long time before starting to speak. Sean Penn looks down at the sheet of paper he reads from.

There are some cases that are completely unique and can be found only in one speech. For instance, Julia Roberts looks at the award only when she speaks about it. She is so surprised and shocked that she says “*I can’t believe... this is... so pretty...*” Sandra Bullock looks at the award for a moment while saying words of gratitude to Helga Bee.

However, the winners may look up during their speeches as well. For example, being extremely proud, Jamie Foxx and Jeff Bridges raise the award at the end of the speech and look up.

The case that differs from all the others can be found in the speech of Matthew McConaughey who looks up when he says the words of gratitude to his father who passed away. Another exception can be seen in the speech of Renée Zellweger. While thinking what to say next she looks up and down and then – directly at the audience.

Upper body movements (24/42)

The majority of the winners tend to move their upper body. However, each of the speakers has their own peculiarities. For example, Joaquin Phoenix keeps turning to the left during the speech. At some point of the speech, Russell Crowe is completely turned to the left. Being grateful, Jeff Bridges, Sandra Bullock and Kate Winslet often turn their upper body in the direction to the people they mention. Natalie Portman stands at the same place but also turns her head and upper body while mentioning someone who is in the audience. Daniel Day-Lewis and Eddie Redmayne move their upper body and turn it from side to side a lot while speaking because of the stress. Olivia Colman turns to the right side from time to time at the beginning of the speech. Nicole Kidman and Marion Cotillard are so nervous that their upper body seems to tremble a little. Telling the audience about his father, Matthew McConaughey moves his upper body in such a way that he even dances a little.

Upper body movements can also be noticed during the speeches of the following winners: Denzel Washington, Jamie Foxx, Hilary Swank, Julia Roberts, Nicole Kidman, Charlize Theron, Helen Mirren, Meryl Streep, Jennifer Lawrence, Cate Blanchet, and Frances McDormand.

Hands movements (24/42)

Hand movement is one of the most common non-verbal means of expression among the Oscar winners. Most of them move their hands in the rhythm with their speech. For instance, getting very emotional, Matthew McConaughey moves his hands actively when he tells the story about his hero. It also can be seen in the speeches of Halle Berry, Natalie Portman, Hilary Swank, Kate Winslet, Julia Roberts, Nicole Kidman, Julianne Moore, Meryl Streep, Frances McDormand, Cate Blanchett, Jennifer Lawrence, Leonardo DiCaprio, Joaquin Phoenix, Colin Firth, Russell Crowe, Adrien Brody, Eddie Redmayne, Forest Whitaker.

Another movement common for many winners is raising the hands and shaking them. The examples of that can be found in the speeches of Olivia Colman, Sandra Bullock, and Frances McDormand.

Circular hand movements can also be seen in some of the speeches. For example, Sandra Bullock makes small circular movements with the hand in the rhythm with her speech because of the stress. Renée Zellweger makes circular hand movements while mentioning the issues of racism and gender. Such type of hand movements is typical of Frances McDormand's speech.

There are some peculiar hand movements which can be found in one speech only. For example, when Matthew McConaughey names who he would like to thank to, he shows numbers using his hand. Halle Berry is so surprised and nervous that she squeezes her hand into a fist and then starts her speech. Being shocked, Olivia Colman makes various movements with her hands, for example, touches the rings on her fingers.

Shaking the award (23/42)

Many actors and actresses are so tensed that they tend to shake the award during their speeches. In such a way, Kevin Spacey, Jamie Foxx, Jeff Bridges, Eddie Redmayne, Rami Malek, Hilary Swank, Julia Roberts, Marion Cotillard, Sandra Bullock tend to shake the award in the rhythm with the speech. Emma Stone shakes the awards in her hands, especially when she enumerates the names of the people. When Cate Blanchett stands in front of the microphone, she shakes the award in her

hands as well. Halle Berry starts to shake the award in her hands while saying words of gratitude to her lawyer. Being nervous a little, Leonardo DiCaprio keeps slightly shaking the award in his hands during the whole speech. In the end, while saying thank you for the last time, Brie Larson shakes the award in her hands.

Shaking the award caused by the high level of emotional tension may also be found in the speeches of Olivia Colman, Kate Winslet and Adrien Brody.

Head movements (20/42)

Almost half of the winners make various movements with their head. In such a way, Matthew McConaughey and Eddie Redmayne nod their head in the rhythm with the speech. Casey Affleck also nods his head while saying thank you to Denzel Washington.

Other winners, for example, Kevin Spacey, Joaquin Phoenix, Philip Seymour Hoffman, Cate Blanchet, Renée Zellweger, Emma Stone, Hilary Swank, Reese Witherspoon, Helen Mirren, Sandra Bullock and Meryl Streep shake their heads in the rhythm with the speech.

As for the other head movements, one can see that Olivia Colman is so nervous that she keeps moving her head to the left and then to the right. Natalie Portman tends to turn her head in their direction of people she says thank you to.

When it is announced that they won the Oscar such actresses as Kate Winslet and Charlize Theron are so surprised that they put their heads down while Eddie Redmayne pushes it back.

The hand onto the face (20/42)

Many winners have a tendency to touch their face during the speech. For example, Halle Berry, Joaquin Phoenix, Philip Seymour Hoffman, Jean Dujardin put their hand onto the forehead. It can be noticed that Emma Stone puts the hand on her shoulder. Such winners as Kevin Spacey, Jennifer Lawrence, Marion Cotillard, and Olivia Colman close their mouth with a hand. During the speech Casey Affleck puts the hand onto the chin. One can see such speakers as Kate Winslet, Adrien Brody, and Daniel Day-Lewis putting their hand onto the nose. The hand put onto the face can be noticed in the speeches of Nicole Kidman, Julia Roberts, Charlize Theron.

Some of the actors tend to put the hand onto their face more frequently than others. For example, being extremely tensed during the speech, Joaquin Phoenix puts his hand firstly onto his nose, chin and then to the mouth. Matthew McConaughey also puts his hand onto his ear and eye brows while being nervous. Russell Crowe moves his hands actively and puts them onto the forehead for a couple of times during the speech. Denzel Washington also puts his hand onto the forehead and nose because of the high level of tension and pressure.

Raising the award (18/42)

Quite many speakers tend to raise the award. For example, at the end of their speeches, it is raised by Jamie Foxx, Adrien Brody, Matthew McConaughey, Kevin Spacey, Forest Whitaker, Daniel Day-Lewis, Jean Dujardin, Eddie Redmayne, Charlize Theron, Helen Mirren, Marion Cotillard, Sandra Bullock, and Julianne Moore.

However, some of the winners raise the Oscar not at the end but during their speech. For instance, Renée Zellweger raises the award a little when she says she believes in American dream. Kevin Spacey also raises the Oscar while saying thank you to Jack Lemmon to express his gratefulness. Denzel Washington raises the award when he speaks to Sidney. Sean Penn can be seen raising the award up when he mentions his dad. Being surprised and proud, some of the actors raise the award at the beginning of their speech, for example, Sean Penn and Jamie Foxx.

Pointing at someone (18/42)

To point at someone while mentioning them is quite a common gesture during acceptance speeches. On the one hand, some of the speakers tend to point at a person with a hand. For example, when Cate Blanchett mentions Emmy Adams she points at her with her hand. While saying that all the nominees in the category were great, Sean Penn points at them with hand with the award in it. When Eddie Redmayne mentions Felicity Jones, he also points at her with the hand. Rami Malek points at Graham King using the hand while mentioning him. When Hilary Swank says thank you to Chloe Sevigny in her 2000 speech, she points at her with the hand. During her

2004 speech she points at Morgan Freeman and Joel Cox using her hand, too. Charlize Theron points at her manager with the hand as well.

On the other hand, some actors use a finger to point at something or somebody. For instance, Matthew McConaughey points to the sky with his finger when the actor says thank you to his father who passed away. When Denzel Washington says words of gratitude to Ethan Hawke, he points at him with his finger. Kate Winslet points at Meryl with a finger and shakes it when she speaks to her. Pointing at someone can also be found in the speeches of Jennifer Lawrence, Jeff Bridges, Gary Oldman, and Reese Witherspoon.

Opened mouth (14/42)

Being surprised, quite a big number of the Oscar winners open their mouth. It can be traced in the speeches of Halle Berry, Jennifer Lawrence, Emma Stone, Olivia Colman, Charlize Theron, Marion Cotillard, Julianne Moore, Colin Firth, Adrien Brody, Jean Dujardin, Rami Malek, Casey Affleck, Eddie Redmayne, and Russell Crowe.

Licking the lips (11/42)

Being nervous, some of the winners lick their lips. For instance, sometimes during the pauses Joaquin Phoenix licks his lips. It also can be seen in the speeches of Kevin Spacey, Russell Crowe , Denzel Washington, Jamie Foxx, Jean Dujardin, Rami Malek, Renée Zellweger, Julia Roberts, Charlize Theron, Kate Winslet, and Sandra Bullock.

The hand onto the body (9/42)

Some of the speakers tend to put the hand onto their body. For instance, Olivia Colman puts her hand onto the chest when she says words of gratitude to the film director, showing how much it touches her heart. Julia Roberts, Jennifer Lawrence, Frances McDormand, Russell Crowe, Adrien Brody, Forest Whitaker , Jeff Bridges are the other winners in the speeches of which one can see the hand put onto the chest. Julia Roberts also puts her hand onto the leg. Cate Blanchett keeps her hand onto the stomach for some time during her speech.

Brow movements (8/42)

Some winners make various brow movements during the speech. For example, Jamie Foxx furrows his brows while speaking about his grandmother. Such speakers as Halle Berry, Julia Roberts, Reese Witherspoon, Adrien Brody, and Jeff Bridges furrow their brows as well. As for the other eye brow movements, when Jean Dujardin and Gary Oldman are announced to receive the Oscar, they raise their brows, expressing surprise.

Adjusting the look (8/42)

During the speech, some of the actors want to adjust their hairstyle or outfit. In such a way, Emma Stone, she adjusts her hair at the beginning of the speech. Kate Winslet adjusts her hairstyle with her hand. Sandra Bullock also adjusts her hairstyle by putting a strand of hair behind her ear. When Olivia Colman says she may forget to say thank you to somebody, she fixes the collar of her dress.

Although this gest is more typical of female speeches, there are a few examples in male speeches, too. Being nervous, Eddie Redmayne adjusts his bow tie. Julia Roberts adjusts her dress. Russell Crowe fixes the sign on his jacket.

Crying (7/42)

Such means of non-verbal emotion expression as crying can be seen only in the speeches of actresses. For example, at the beginning of her speech Halle Berry starts to cry, we can see tears dropping off her face. At the point where Natalie Portman begins to thank her parents she is so overwhelmed that she starts crying a little. Nicole Kidman starts to cry when she mentions her mom and daughter. Charlize Theron, Meryl Streep and Olivia Colman, also cry during their Oscar acceptance speech.

The hand into the pocket (5/42)

Putting the hand into the trousers pocket can be found in male speeches only. Russell Crowe, Jeff Bridges, Eddie Redmayne and Sean Penn keep a hand into the pocket.

Closed eyes (4/42)

Being shocked, some of the Oscar winners close their eyes. For example, Forest Whitaker, Matthew McConaughey, Olivia Colman, Cate Blanchett do so during their speeches.

Wiping the tears (4/42)

One can see some of the actresses who cry during their speech wiping the tears from their faces. For instance, when Natalie Portman mentions her parents she stretches the hand in their direction and then puts it onto her faces to wipe her eyes from tears. Olivia Colman wipes her nose before starting the speech. Nicole Kidman and Charlize Theron also wipe the tears from their eyes.

Scratching (3/42)

Scratching the body cannot be regarded as a common means of emotion expression but it can be found in some male speeches. For example, Russell Crowe puts his hand onto the forehead and scratches it twice during his speech which can be a sign that he is nervous. Philip Seymour Hoffman does the same before starting to speak. Another illustration of this movement can be found in the speech of Casey Affleck who scratches his nose from time to time because of the stress.

Widened eyes (2/42)

The winners rarely widen their eyes during the acceptance speech. However, when it is announced that the Oscar goes to Halle Berry, she is so surprised that her eyes widen. The same can be noticed during Sean Penn's 2009 speech.

Biting the lips (2/42)

When Leonardo DiCaprio is announced to have won the Oscar, along with other means of non-verbal emotion expression we can see him biting his lips. Julianne Moore also bites her lips during the speech which shows how nervous and shy she is.

Clapping the hands (2/42)

Clapping the hands is not a common means of emotion expression during the Oscar acceptance speeches. However, there are a few of it. When Adrien Brody is announced to have won the Oscar, being shocked, the actor claps his hands. To

demonstrate his respect, Eddie Redmayne claps his hands while mentioning the Hawking family.

Blowing kisses (2/42)

Being emotional and happy, a couple of actresses blow kisses during their speeches. Kate Winslet blows kisses to her parents. At the end of her speech Olivia Colman blows a kiss to Lady Gaga.

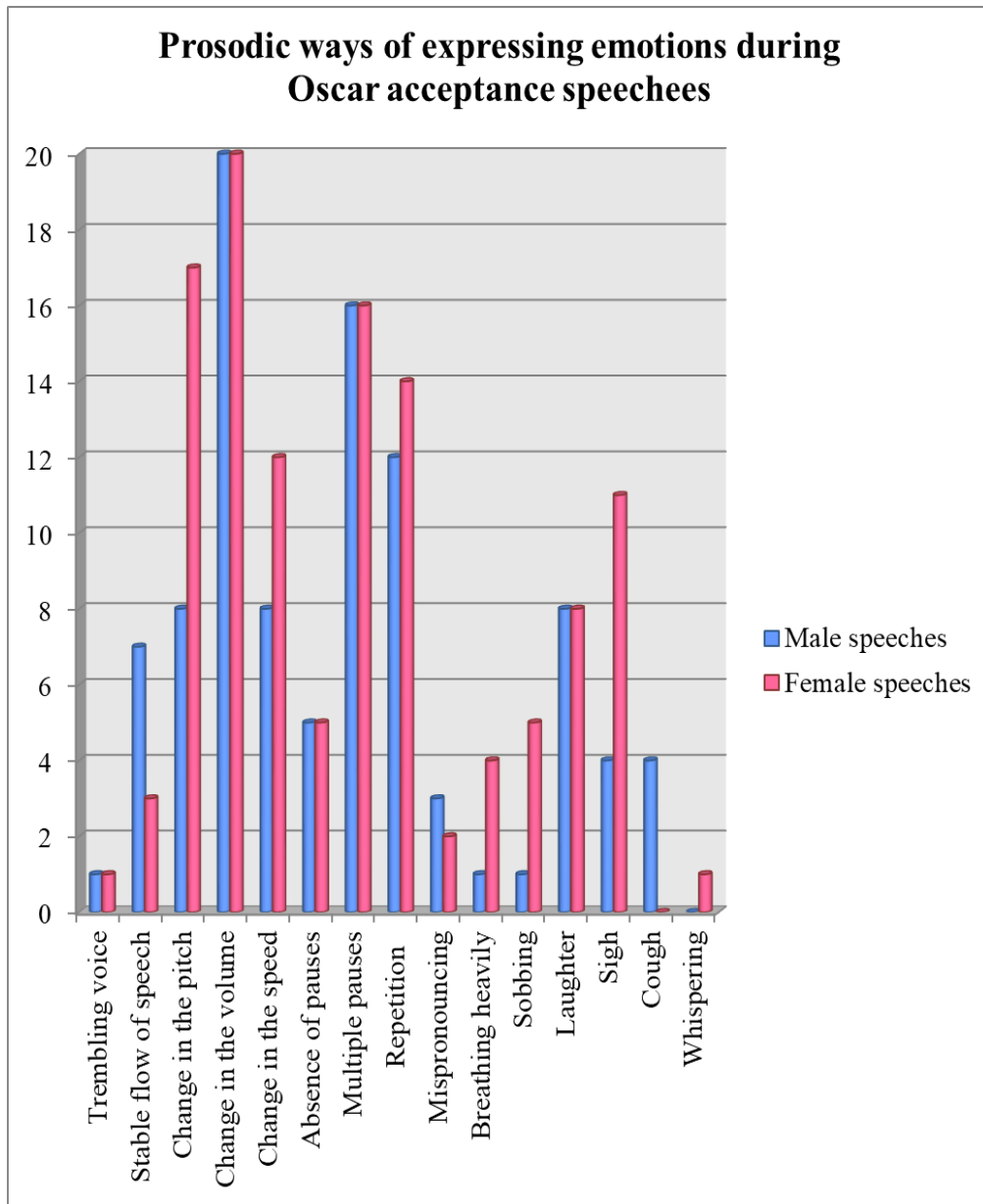
Shoulder movements/ Squatting/ The award onto the floor (1/42)

Another rare means of non-verbal emotion expression can be found in the speech of Joaquin Phoenix. Being nervous, the actor tends to shake his shoulders from time to time. Olivia Colman squats for a couple of times because she is shocked. To attract the attention to all the women who are present at the event, Frances McDormand puts the Oscar onto the floor and asks them to stand up

Analyzing the information presented in Appendixes C and D one can state that the biggest number of non-verbal means of emotion expression can be found in the speeches of Eddie Redmayne Olivia Colman. As for the least expressive winners in terms of non-verbal means, it would be Colin Firth, Hilary Swank (2005) and Meryl Streep.

2.4. Comparison of the Emotion Expression Tendencies in Male and Female Speeches

Having analyzed *Appendixes A-B*, we came to conclusion that there are more prosodic means of expressing emotions in the acceptance speeches of female Oscar winners. Here is Figure 1 that represents the differences in prosodic ways of emotion manifestation in male and female speeches.

Figure 1

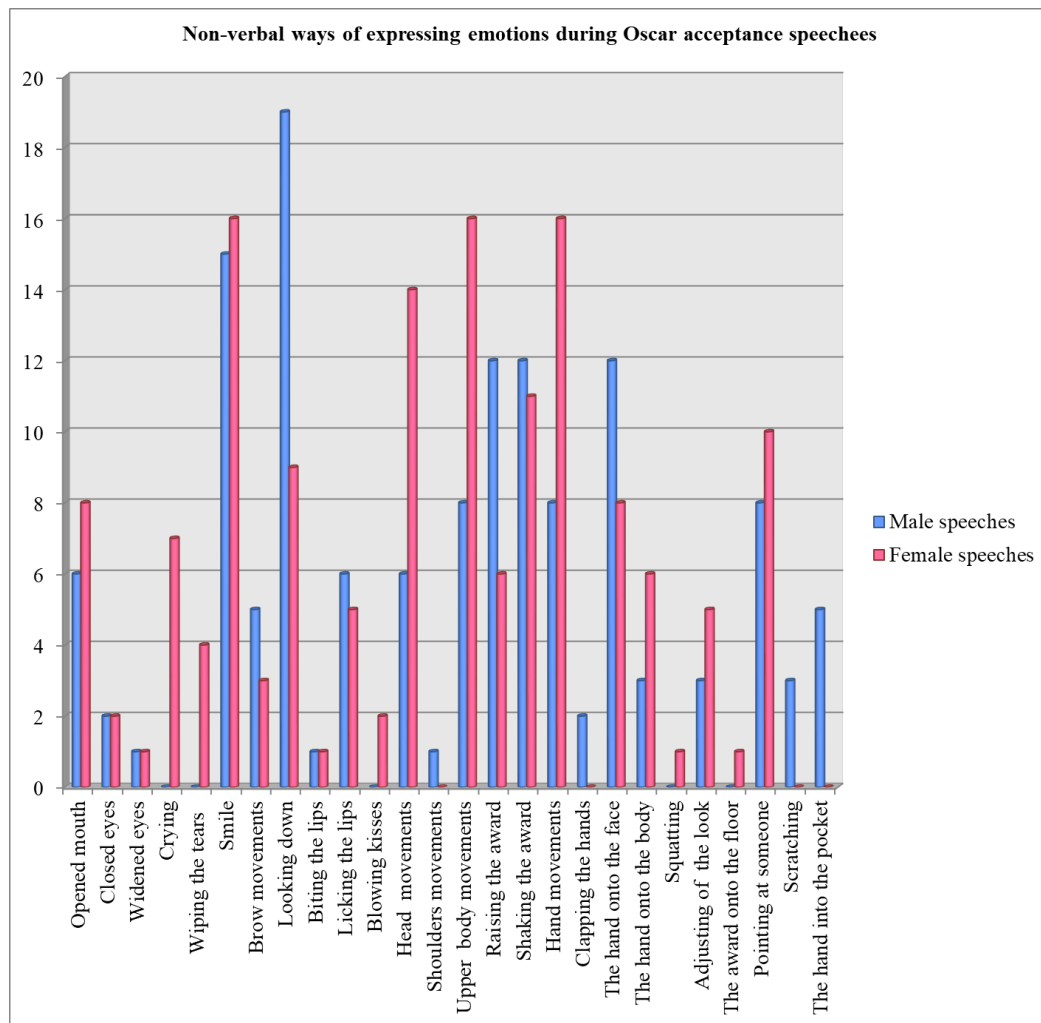
It can be seen that in most cases the bigger number of women applied certain prosodic means of emotion manifestation. In such a way, the number of repetitions, the changes in a voice pitch and a speed is bigger in female speeches. In addition, the actresses tend to breathe heavily, sob and sigh during their speeches more frequently than actors do. Furthermore, whispering can be heard only in the female speeches.

However, some of the ways of emotion expression are more typical of men speeches. For example, such features as stable flow of speech, mispronouncing of a word or phrase and coughing are typical of male speeches only.

It is worth mentioning that there are ways of emotion manifestation which are common to the same extent for both male and female winners. They include a trembling voice, the volume change, multiple pauses and laughter.

When it comes to the non-verbal means of expression emotions, there are also similarities and differences between actors' and actresses' speeches. Here is Figure 2, showing the tendencies in non-verbal ways of emotion manifestation in male and female Oscar acceptance speeches.

Figure 2



With the help of this figure, we can see that in the vast majority of cases, the non-verbal means of emotion expression in female speeches outnumber those of the male ones. For example, actresses open their mouth, smile, shake their head, nod, turn their upper body, shake their hands, put their hands onto the body, adjust their look, and point at someone with their hand or finger more often than actors do. In addition, some of the non-verbal means of emotion expression can be traced only in female

speeches, for example, crying, wiping the tears from the face, squatting and putting the award onto the floor.

However, there are the ways of non-verbal emotion expression which are used more frequently by male winners. For instance, actors have a higher propensity to furrow their brows, look down at the award, lick their lips, move their shoulders, raise the award, and put the hand onto the face. It should be mentioned that one can find scratching the face, shoulder movements, clapping the hands and putting the hand into the trousers pocket can be found only in the male speeches.

Some of the means of non-verbal emotion manifestation are used equally by both actresses and actors. They include closed and widened eyes, biting the lips and blowing kisses.

On the whole, it can be said that the bigger number of non-verbal means are used in actresses' speeches. Another point is that although the ways of expressing emotions in male and female Oscar acceptance speeches differ, they share a certain set of similarities at the same time.

Conclusion to CHAPTER II

To sum up, it can be said that although actors and actresses sometimes use the same words for expressing an emotion, there are more differences than similarities between male and female speeches. Women have a tendency to apply a bigger amount of lexical units for describing their emotional state while men are not so expressive in the verbal manifestation of their feelings.

As for the prosodic means of expression, the majority of female Oscar winners express their emotions through such prosodic means as the repetition of the same phrase for a couple of times, discontinuous speech and multiple pauses. Their voice pitch gets higher at the moments they are most nervous while the speed and volume of the speech also increase. They also are likely to breath heavily, sob and sigh during their speeches.

In the majority of cases the prosodic peculiarities of actors during their acceptance speeches include a consistent and logical flow of speech, a confident

voice and mispronouncing. Coughing is the feature typical of male speeches. Male winners often speak louder to emphasize the importance of the certain issue during their speech as well.

Regarding the non-verbal means of expressing emotions, women tend to open their mouth widely, furrow their brows and widen their eyes. It is common for them to tremble, put their hands onto their face and head, raise their hands and shake the award. Sometimes they may even cry while giving the speech.

What is typical of non-verbal means of expressing emotions in men's acceptance speeches is that they move quickly and confidently and don't make any extra movements. In most cases, they prefer to stand at the same place. Men smile during the speech, yet being nervous, they may lick and bite their lips a bit. Most of them move their hands in rhythm with the speech and slightly shake the award. In addition, actors tend to furrow their brows, look down at the award, clap their hands, put the hand into the trousers, scratch their face and move their shoulders.

CONCLUSION

A wide range of emotions and feelings is studied by linguists from the perspective of language means which are used to express emotional assessment of the speaker and their impact on the emotional sphere of the listener.

According to appraisal theories, cognition is one of the key elements in expressing emotions as they arise basing on a person's interpretation of a situation, their experience, needs, desires and psychological state. Emotivity of the word may be divided into the following types: actual emotivity, emotivity as one of the realizations of the word semantics and contextual emotivity. Therefore, being a special linguistic category and a component of the lexical meaning of a word, emotiveness is a controversial object of linguistic consideration.

There are two systems of emotions which are closely interconnected with each other: body language and verbal language, where the first one prevails in frankness, reliability, speed, etc. The system of language means allows a person to express any emotion in a direct or indirect way. However, in real life emotions are expressed not only by means of a language. Units of all language levels are used to express emotions. The means of emotional expression include phonetic, lexical, and grammatical means. A language serves as a means of expressing a person's personal, subjective attitude to the subject of the statement and situation as well as their feelings and emotions. In linguistics there is a special term for marking emotionality as a property of a language sign. It is called "emotivity".

Some researchers tend to give preference to prosodic elements in terms of the importance of the expression means. The words without intonation and other prosodic elements are said to be ineffective means for expressing emotions because the bigger the role of the words we use in conversation is, the bigger decrease in the role of the feelings is.

Being various movements of the body and hands that accompany a person's speech in the process of communication, gestures indicate the desires and state of the person. They carry a lot of emotional information.

Facial expressions are an essential element of nonverbal communication as the human face can take on a variety of expressions. They allow people to express all types of emotions: sadness, happiness, disgust, anger, surprise, fear and contempt.

A large amount of information is carried by the posture. Basing on the posture peculiarities, the vitality, the degree of fatigue, self-confidence, and even the social status of a person can be judged.

It is clear that the study of the ways of expressing emotions by the Oscar cast gives the opportunity to state that male and female winners tend to express their emotions in a different way although there are some similarities. For example, both of them tend to stand at the same place and turn their upper body in the direction of the person they mention. Male winners as well as female ones move their hands in the rhythm of their speech, and shake the award in the hands. We also can see both actors and actresses smiling during the speech.

Although the emotions of joy and surprise can be easily read on the faces and seen through the way the Oscar winners move, prosodic manifestation of emotions varies because male speeches are usually less emotional. A logical flow of speech, small logical pauses, a stable intonation and a voice pitch are typical of male winners' acceptance speeches. As for the female winners, they tend to cry and sob, repeat the same phrase for a couple of times and make multiple pauses almost after each logical group of words. Their speech is often discontinuous as their voice pitch gets higher at the moments they are the most nervous and the speed and volume may change a couple of times during the speech.

One can see how extremely nervous and surprised female winners are both through verbal, prosodic and non-verbal means of expressing emotions while the actors are usually calmer and try to have their emotions under control more. Therefore, their emotions can be better seen through non-verbal means as they are more problematic to control.

However, there are a few exceptions. For example, the speeches of Jamie Foxx and Eddie Redmayne are extremely emotional while such actresses as Brie Larson and Renée Zellweger keep their speeches in a quite measured rhythm.

Still, male speeches may be said to be less expressive than the female ones. This fact can be explained by the difference in the roles imposed on women and men by the society. It is generally accepted that a man should be strong, calm and have everything under control while a woman is perceived as more emotional and has more freedom to express her feelings. However, the change in the social roles can be traced nowadays. It is more common for men not to keep their feeling and emotions to themselves but to demonstrate them openly with less pressure from the society.

Thus, research on this issue can be continued. The ways of emotion manifestation during Oscar acceptance speeches may be explored in a diachronic aspect, focusing on the changes in the means of emotion expressing from the very beginning of Academy Awards existence to the present days.

ABSTRACT

Емоції займають значне місце у повсякденному житті. Кожен із нас виражає тисячі емоцій протягом дня і, окрім цього, має справу з безліччю різних відтінків емоцій інших людей. У наш час, коли багато уваги приділяється внутрішньому світу людини, її психічному і фізичному здоров'ю, багатьох лінгвістів цікавлять способи вираження емоцій.

Варто зазначити, що емоції є специфічною формою відображення дійсності і пізнання, оскільки при вираженні емоцій людина є одночасно об'єктом і суб'єктом пізнання. Таким чином, емоції реалізують певні людські мотиви, впливають на адресата і в той же час інтерпретуються ним. Їх можна розділити на дві взаємопов'язані системи: мова тіла і вербальна мова.

Використовуючи мовні засоби, людина може виразити будь-яку емоцію прямим або непрямим способом. Однак в реальному житті емоції неможливо виразити за допомогою лише мови. Для вираження емоцій використовуються одиниці всіх мовних рівнів. До засобів вираження емоцій можна віднести фонетичні, лексичні та граматичні засоби. Мова є засобом вираження суб'єктивного ставлення людини до предмету висловлювання і ситуації, а також її почуттів і емоцій. У лінгвістиці існує спеціальний термін для позначення емоційності як властивості мовного знака, який називається "емоційність".

При визначенні рівня важливості засобів емоційного вираження деякі дослідники схильні віддавати перевагу просодичним елементам. На їхню думку, слова без інтонації та інших просодичних елементів є неефективними засобами вираження емоцій.

Жести також виражають бажання та емоційний стан людини і несуть в собі багато інформації. Вираз обличчя є важливим елементом невербальної комунікації. За допомогою обличчя можна виразити всі види емоцій: смуток, щастя, відразу, гнів, здивування, страх і презирство. Постава несе в собі великий обсяг інформації. За особливостями постави можна судити про

життєву силу, ступінь втоми, впевненості в собі і навіть соціальний статус людини.

Очевидно, що вивчення способів вираження емоцій лауреатами "Оскара" дає можливість стверджувати, що переможці чоловічої та жіночої статі, як правило, висловлюють свої емоції по-різному, хоча можна виділити і деякі спільні риси. Наприклад, як чоловіки, так і жінки схильні стояти на одному і тому ж місці і повертати верхню частину тіла в напрямку людини, до якої вони звертаються. Переможці чоловічої й жіночої статі рухають руками в ритм своєї мови і стискають нагороду в руках. Ми також бачимо, як актори та акторки посміхаються під час виступу.

Хоча емоції радості та здивування можна легко прочитати по обличчях та рухах переможців, просодичний прояв емоцій у жінок і чоловіків дещо відрізняється, тому що промови останніх зазвичай менш емоційні. Логічний хід мови, невеликі логічні паузи, стабільні інтонація і висота голосу типові для промов переможців чоловічої статі. Що стосується переможниць, то вони, як правило, плачуть і схлипують, повторюють одну і ту ж фразу декілька разів і роблять паузи майже після кожної логічної групи слів. Їх мова часто переривається, так як їх висота голосу зростає в моменти, коли вони найбільше нервують, а швидкість і гучність голосу можуть неодноразово змінюватися під час промови.

Аналізуючи вербальні, просодичні та невербальні засоби вираження емоцій, можна помітити, наскільки сильно нервують переможниці-жінки, в той час як актори зазвичай залишаються спокійнішими і докладають більше зусиль, щоб контролювати свої емоції. Тому вони більшою мірою проявляють свої емоції за допомогою невербальних засобів, оскільки невербальні прояви важче контролювати.

Однак є кілька винятків. Наприклад, промови Джеймі Фокса і Едді Редмейна надзвичайно емоційні, в той час як такі акторки, як Брі Ларсон і Рене Зеллвегер, залишаються дуже врівноваженими під час своїх промов.

В цілому чоловічі промови менш емоційні, ніж жіночі. Цей факт можна пояснити відмінністю в ролях, які покладаються на жінок і чоловіків суспільством. Вважається, що чоловік повинен бути сильним, спокійним і все тримати під контролем, у той час як жінка сприймається як більш емоційна і вільніша у прояві своїх почуттів. Однак сьогодні можна простежити зміну соціальних ролей. Зі зменшенням тиску з боку суспільства чоловіки все частіше не тримають свої почуття й емоції в собі, а відкрито демонструють їх.

Таким чином, перспективою дослідження емоцій у промовах церемонії "Оскар" може бути аналіз промов у діахронічному аспекті, тобто можна зосередити увагу на змінах у засобах вираження емоцій із самого початку існування премії "Оскар" і до наших днів.

REFERENCES

1. Apresjan J. *Systematic Lexicography* / Ju. Apresjan. – London: Oxford University Press, 2002. – 304 p.
2. Bally Ch. *Exercises on French stylistics* / Charles Bally. – Moscow: URSS, 2019. – 270 p.
3. Bänziger T. *The Emotion Wheel. A Tool for the Verbal Report of Emotional Reactions* / T. Bänziger, V. Tran, K. Scherer. – Bari: ISRES, 2005. – 345 p.
4. Barbieri F. *Involvement in University Classroom Discourse: Register Variation and Interactivity* / Federica Barbieri. // *Applied linguistics*. – 2015. – №2. – pp. 151–173.
5. Bull P. *Posture and Gesture* / P. E. Bull. – Oxford: Pergamon, 2002. – 194 p.
6. Caluianu D. *Emotions across Linguistic Theories (A. Wierzbicka, Emotions across Languages and Cultures: Diversity and Universals)* / Daniela Caluianu. // *English Linguistics*. – 2004. – №1. – pp. 144–160.
7. Coulson M. *Attributing emotion to static body postures: recognition accuracy, confusions, and viewpoint dependence* / M. Coulson. // *Journal of Nonverbal Behavior*. – 2004. – №28. – pp. 117–139.
8. Ekman P. *Darwin, Deception, and Facial Expression* / P. Ekman // *Emotions inside out* – New York: New York Academy of Sciences, 2003. – 324 p.
9. Ekman P. *Facial expressions* // *The Oxford Companion to the Body* / In Blakemore, C. & Jennett, S. (Eds.) – London: Oxford University Press, 2001. – 778 p.
10. Ekman P. *What Scientists Who Study Emotion Agree About* / P. Ekman. // *Perspectives on Psychological Science*. – 2016. – №1. – pp. 31–34.
11. Flam H. *Emotion and Conceptual Metaphor* / H. Flam, J. Kleres. – New York/London: Routledge, 2015. – 330 p.
12. Fontaine J. *Components of Emotional Meaning: A Sourcebook* / J. Fontaine, K. Scherer, C. Soriano. – Oxford: Oxford University Press, 2014. – 672 p.

13. Frijda N. *The Laws of Emotion* / Nico H. Frijda. – London: Psychology Press, 2017. – 352 p.
14. Goodwin M. *The Hidden Life of Girls: Games of Stance, Status, and Exclusion* / Marjorie H. Goodwin Ch. – Malden: Blackwell, 2006. – 329 p.
15. Graham J. A cross-cultural study of the communication of emotion by facial and gestural cues / J. Graham, R. Ricci-Bitti, M. Argyle. // *Journal of Human Movement Studies*. – 2002. – №1. – pp. 68–77.
16. Harkins J. *Emotions in Crosslinguistic Perspective* / J. Harkins, A. Wierzbicka. – Berlin: Mouton de Gruyter, 2001. – 428 p.
17. Izard C. Basic Emotions, Natural Kinds, Emotion Schemas, and a New Paradigm / Carroll E. Izard. // *Psychological Science Journal*. – 2007. – №3. – pp. 260–280.
18. Jones E. Research on the relationship between verbal and nonverbal communication: emerging integrations / E. Jones, C. LeBaron. // *Journal of Communication*. – 2002. – №52. – pp. 499–521.
19. Kerbrat-Orecchioni C. *Conversation and Interaction* / C. Kerbrat-Orecchioni. – Berlin/Boston: Walter de Gruyter, 2016. – 614 p.
20. Knobloch L. *Emotion in relationships* // *The Oxford Handbook of Close Relationships* / L. Knobloch, S. Metts. – London: Oxford University Press, 2013. – pp. 514–534.
21. Kövecses Z. *Metaphor and Emotion: Language, Culture, and Body in Human Feeling* / Zoltán Kövecses. – New York: Cambridge University Press, 2000. – 242 p.
22. Lakoff D. *Metaphors We Live By* / D. Lakoff, M. Johnson. – Moscow: URSS, 2004. – 256 p.
23. Meeren H. Rapid perceptual integration of facial expression and emotional body language / H. Meeren, C. van Heijnsbergen, B. de Gelder. // *Proceedings of the National Academy of Science*. – 2005. – №102. – pp. 16518–16523.

24. Mehrabian A. Theoretical foundation for emotion-based strategies in political campaigns / A. Mehrabian // *The social psychology of nonverbal communication* – New York: Palgrave Macmillan, 2015. – 343 p.
25. Ogarkova A. Emotion and the Body: A Corpus-Based Investigation of Metaphorical Containers of Anger across Languages / A. Ogarkova, C. Soriano. // *International Journal of Cognitive Linguistics*. – 2014. – №5. – pp. 147–179.
26. Plutchik R. The Nature of Emotions / Robert Plutchik. // *American Scientist*. – 2001. – №4 – pp. 344–350.
27. Sapir E. *Language: An Introduction to the Study of Speech* / Edward Sapir. – Glasgow: Good Press, 2019. – 126 p.
28. Sharifian F. *Culture and Language: Looking for the ‘Mind’ inside the Body* / F. Sharifian, R. Dirven, Y. Ning, Y. Niemeier. – Berlin: De Gruyter, 2008. – 441 p.
29. Smith C. *Toward delivering on the promise of appraisal theory / Appraisal processes in emotion: Theory, methods, research.* / C. Smith, L. Kirby. – London: Oxford University Press, 2001. – 493 p.
30. Sopory P. The Persuasive Effects of Metaphor: A Meta-Analysis / P. Sopory, J. Dillard. // *Human Communication Research*. – 2002. – №28. – pp. 382–419.
31. Soriano C. *Conceptual Metaphor Theory and the GRID Paradigm in the Study of Anger in English and Spanish* / C. Soriano, J. Fontaine, K. Scherer. – Oxford: Oxford University Press, 2013. – 414 p.
32. Soriano C. Surprise in the GRID / C. Soriano, J. Fontaine, K. Scherer. // *Review of Cognitive Linguistics*. – 2015. – №13. – pp. 436–460.
33. Wilce J. *Language and Emotion. Studies in the Social and Cultural Foundations of Language* / James M. Wilce. – Cambridge: Cambridge University Press, 2009. – 233 p.
34. Арнольд И. *Стилистика. Современный английский язык: Учебник для вузов* / И. В. Арнольд. – Москва: Флинта, 2002. – 384 с.

35. Білас А. А. Категорія емотивності у лінгвістиці / А. А. Білас. // Мова і культура. – 2011. – №14. – с. 17–24.
36. Верещагин Е. Язык и культура / Е. Верещагин, В. Костомаров. – Москва: Индрик, 2005. – 1040 с.
37. Галкина-Федорук Е. Современный русский язык / Е. М. Галкина-Федорук. – Москва: URSS, 2015. – 407 с.
38. Гладь С. В. Емотивність художнього тексту: семантико-когнітивний аспект (на матеріалі сучасної англomовної прози): Автореф. дис... канд. філол. наук. 10.02.04 / С. В. Гладь. – Київ. держ. лінгв. ун-т. – 19 с.
39. Гнезділова Я. В. Емоційність та емотивність сучасного англomовного дискурсу: структурний, семантичний і прагматичний аспекти: Автореф. дис... канд. філол. наук. 10.02.04 / Я. В. Гнезділова. – Київ. держ. лінгв. ун-т. – 20 с.
40. Нелюбин Л. Л. Очерки по введению в языкознание / Л. Л. Нелюбин. – Москва: МГОУ, 2005. – 214 с.
41. Носенко Э. Л. Особенности речи в состоянии эмоциональной напряженности / Э. Л. Носенко. – Днепропетровск: Издательство Днепропетровского университета, 2012. – 132 с.
42. Реформатский А. Введение в языковедение: Учебник для вузов / А. А. Реформатский. – Москва: Аспект Пресс, 2010. – 536 с.
43. Шаховский В. И. Когнитивная матрица эмоционально-коммуникативной личности / В. И. Шаховский. // Russian Journal of Linguistics. – 2018. – №1. – с. 54–79.

Dictionaries

1. Longman Dictionary of Contemporary English Online [Online resource] – URL: <https://www.ldoceonline.com/>.
2. Stevenson A. Concise Oxford English Dictionary / A. Stevenson, M. Waite. – Oxford: Oxford University Press, 2011. – 1696 p.

SUPPORTING MATERIAL

1. Kevin Spacey Wins Best Actor (2000) [Online resource] – URL: https://www.youtube.com/watch?v=WCjt7PME5_E
2. Russell Crowe Winning Best Actor (2001) [Online resource] – URL: <https://www.youtube.com/watch?v=hwjqlN3jueg&t=1s>
3. Denzel Washington Wins Best Actor (2002) [Online resource] – URL: <https://www.youtube.com/watch?v=wLKDFyFjQtc>
4. Adrien Brody Oscar Win (2003) [Online resource] – URL: <https://www.youtube.com/watch?v=Dl53Cl1DXM0>
5. Sean Penn Wins Best Actor (2004) [Online resource] – URL: <https://www.youtube.com/watch?v=esqwP4wN7gc&t=118s>
6. Jamie Foxx Wins Best Actor (2005) [Online resource] – URL: <https://www.youtube.com/watch?v=y2a1nzAciMc>
7. Philip Seymour Hoffman Wins Best Actor (2006) [Online resource] – URL: <https://www.youtube.com/watch?v=-VcWRJHBUDM>
8. Forest Whitaker Winning Best Actor (2007) [Online resource] – URL: <https://www.youtube.com/watch?v=4-fGCHGTaGE&t=1s>
9. Daniel Day-Lewis Winning an Oscar for “There will be Blood” (2008) [Online resource] – URL: <https://www.youtube.com/watch?v=6jxK54LnTZ0>
10. Sean Penn Winning Best Actor for “Milk” (2009) [Online resource] – URL: <https://www.youtube.com/watch?v=9HFRjamyua0&t=403s>
11. Jeff Bridges Wins Best Actor (2010) [Online resource] – URL: <https://www.youtube.com/watch?v=1AAZCNd3Cj4>
12. Colin Firth Winning Best Actor (2011) [Online resource] – URL: <https://www.youtube.com/watch?v=9aO5R6ezqio&t=2s>
13. Jean Dujardin Wins Best Actor (2012) [Online resource] – URL: <https://www.youtube.com/watch?v=f1-hDJMVA7M>
14. Daniel Day-Lewis Winning Best Actor for “Lincoln” (2013) [Online resource] – URL: https://www.youtube.com/watch?v=yKh_XFJ9TWc&t=1s

15. Matthew McConaughey Winning Best Actor (2014) [Online resource] – URL: <https://www.youtube.com/watch?v=wD2cVhC-63I>
16. Eddie Redmayne Winning Best Actor (2015) [Online resource] – URL: https://www.youtube.com/watch?v=m_ZVJgM-bZI
17. Leonardo DiCaprio Winning Best Actor (2016) [Online resource] – URL: <https://www.youtube.com/watch?v=xpyrefzvTpI&t=2s>
18. Casey Affleck Wins Best Actor (2017) [Online resource] – URL: <https://www.youtube.com/watch?v=OQTn-BcBYZg&t=3s>
19. Gary Oldman Wins Best Actor (2018) [Online resource] – URL: <https://www.youtube.com/watch?v=Nu4lKx-zAvs>
20. Rami Malek Wins Best Actor (2019) [Online resource] – URL: <https://www.youtube.com/watch?v=fSDDCvQ3e-8&t=124s>
21. Joaquin Phoenix Wins Best Actor (2020) [Online resource] – URL: https://www.youtube.com/watch?v=qiiWdTz_MNc
22. Hilary Swank Wins Best Actress (2000) [Online resource] – URL: <https://www.youtube.com/watch?v=2zD5L-ja8O0&t=1s>
23. Julia Roberts Winning an Oscar (2001) [Online resource] – URL: <https://www.youtube.com/watch?v=ZV0YbYECU7A&t=1s>
24. Halle Berry Wins Best Actress (2002) [Online resource] – URL: <https://www.youtube.com/watch?v=llgL7mGYVTI&t=1s>
25. Nicole Kidman Winning Best Actress (2003) [Online resource] – URL: <https://www.youtube.com/watch?v=D0FWFQpnZ54>
26. Charlize Theron Winning Best Actress for “Monster”(2004) [Online resource] – URL: <https://www.youtube.com/watch?v=v70pNFdsBSg>
27. Hilary Swank Wins Best Actress (2005) [Online resource] – URL: <https://www.youtube.com/watch?v=bWGNsP26ttQ&t=1s>
28. Reese Witherspoon Wins Best Actress (2006) [Online resource] – URL: <https://www.youtube.com/watch?v=4P0smMYhLsg>
29. Helen Mirren Winning an Oscar for “The Queen” (2007) [Online resource] – URL: <https://www.youtube.com/watch?v=ZunOOuJwY7E&t=1s>

30. Marion Cotillard Winning Best Actress (2008) [Online resource] – URL: <https://www.youtube.com/watch?v=MbM88BG9Ae8&t=1s>
31. Kate Winslet Winning Best Actress for “The Reader” (2009) [Online resource] – URL: <https://www.youtube.com/watch?v=PxzQSWx9IGs>
32. Sandra Bullock Wins Best Actress (2010) [Online resource] – URL: <https://www.youtube.com/watch?v=-hTTwSQPmMo>
33. Natalie Portman Winning Best Actress (2011) [Online resource] – URL: <https://www.youtube.com/watch?v=BYvUm1YJBSs&t=5s>
34. Meryl Streep Wins Best Actress (2012) [Online resource] – URL: <https://www.youtube.com/watch?v=rTpaaiPKFw4&t=6s>
35. Jennifer Lawrence Wins Best Actress (2013) [Online resource] – URL: <https://www.youtube.com/watch?v=WDU7zLAd2-U&t=1s>
36. Cate Blanchett Winning Best Actress for “Blue Jasmine” (2014) [Online resource] – URL: <https://www.youtube.com/watch?v=squYKgRWZN0&t=3s>
37. Julianne Moore Winning Best Actress (2015) [Online resource] – URL: <https://www.youtube.com/watch?v=TzR3CUU51IU>
38. Brie Larson Winning Best Actress (2016) [Online resource] – URL: https://www.youtube.com/watch?v=b_lq5wORkYA
39. Emma Stone Wins Best Actress (2017) [Online resource] – URL: <https://www.youtube.com/watch?v=D3sotAxZSG8&t=12s>
40. Frances McDormand Wins Best Actress (2018) [Online resource] – URL: <https://www.youtube.com/watch?v=4gU6CpQk6BE&t=9s>
41. Olivia Colman Wins Best Actress (2019) [Online resource] – URL: https://www.youtube.com/watch?v=YUytvAg_hE4
42. Renée Zellweger Wins Best Actress (2020) [Online resource] – URL: <https://www.youtube.com/watch?v=jz8ne2HhtIw&t=3s>

APPENDICES

Appendix A

| Year | Actor's name | Trembling voice | Stable flow of speech | Change in the pitch | Change in the volume | Change in the speed | Absence of pauses | Multiple pauses | Repetition | Mispronouncing | Breathing heavily | Sobbing | Laughter | Sigh | Cough | Whispering |
|-------|------------------------|-----------------|-----------------------|---------------------|----------------------|---------------------|-------------------|-----------------|------------|----------------|-------------------|---------|----------|------|-------|------------|
| 2000. | Kevin Spacey | | + | + | + | + | | + | + | + | + | | | | | |
| 2001. | Russell Crowe | | + | | + | | + | | | | | | | | | |
| 2002. | Denzel Washington | | | + | + | + | + | | + | | | | + | | | |
| 2003. | Adrien Brody | | | + | + | | | + | + | + | | | + | | | |
| 2004. | Sean Penn | | + | | + | | | + | | | | | + | | | |
| 2005. | Jamie Foxx | | | + | + | + | + | | + | | | + | + | | | |
| 2006. | Philip Seymour Hoffman | | | | + | | | + | + | | | | | | | |
| 2007. | Forest Whitaker | | | | + | + | | + | + | | | | | + | | |
| 2008. | Daniel Day-Lewis | | | | + | | | + | | | | | + | | + | |
| 2009. | Sean Penn | | | + | + | + | | + | + | | | | | | + | |
| 2010. | Jeff Bridges | | | + | + | | | + | + | | | | + | | | |
| 2011. | Colin Firth | | | | | | | + | | | | | | | | |
| 2012. | Jean Dujardin | | | + | + | | | + | | | | | + | | | |
| 2013. | Daniel Day-Lewis | | + | | + | | | + | | | | | + | | | |
| 2014. | Matthew McConaughey | | + | | + | | + | | + | | | | | | | |
| 2015. | Eddie Redmayne | | | + | + | + | | + | + | | | | | | | |
| 2016. | Leonardo DiCaprio | | + | | + | | | + | | + | | | | | | |
| 2017. | Casey Affleck | | | | + | | | + | | | | | | + | + | |
| 2018. | Gary Oldman | | | | + | | | + | + | | | | | + | | |
| 2019. | Rami Malek | | | | + | + | | + | | | | | | + | | |
| 2020. | Joaquin Phoenix | + | + | | + | + | + | | + | | | | | | + | |

Appendix B

| Year | Actress' name | Trembling voice | Stable flow of speech | Change in the pitch | Change in the volume | Change in the speed | Absence of pauses | Multiple pauses | Repetition | Mispronouncing | Breathing heavily | Sobbing | Laughter | Sigh | Cough | Whispering |
|-------|-------------------|-----------------|-----------------------|---------------------|----------------------|---------------------|-------------------|-----------------|------------|----------------|-------------------|---------|----------|------|-------|------------|
| 2000. | Hilary Swank | | | + | + | | | + | + | | | | | | | |
| 2001. | Julia Roberts | | | + | + | + | | + | + | | | | + | + | | |
| 2002. | Halle Berry | | | + | + | + | | + | + | | + | + | | | | |
| 2003. | Nicole Kidman | | | + | + | + | | + | | | | | + | + | | |
| 2004. | Charlize Theron | | | + | + | + | | + | + | | + | + | | + | | |
| 2005. | Hilary Swank | | | + | + | + | | + | | + | | + | | + | | |
| 2006. | Reese Witherspoon | | | + | + | + | | + | | | | | + | | | |
| 2007. | Helen Mirren | | | | + | + | + | | + | | | | | | | |
| 2008. | Marion Cotillard | | | + | + | | | + | + | | | | | + | | |
| 2009. | Kate Winslet | | | + | + | + | | + | + | | + | | | + | | |
| 2010. | Sandra Bullock | | | + | + | + | + | | | | | + | | | | |
| 2011. | Natalie Portman | | + | + | | | | + | + | + | | | | | | |
| 2012. | Meryl Streep | | | + | + | + | + | | + | | | | + | + | | |
| 2013. | Jennifer Lawrence | | + | + | + | | | + | + | | | | | + | | |
| 2014. | Cate Blanchett | | | | + | | + | | + | | | | + | + | | |
| 2015. | Julianne Moore | | | + | + | + | | + | + | | | | + | + | | |
| 2016. | Brie Larson | | | + | + | | + | | + | | | | | | | |
| 2017. | Emma Stone | | | | + | | | + | | | + | | + | | | + |
| 2018. | Frances McDormand | + | | + | + | + | | + | | | | | + | | | |
| 2019. | Olivia Colman | | | + | + | | | + | | | | + | | + | | |
| 2020. | Renée Zellweger | | + | | + | | | + | + | | | | | | | |

Appendix C

| Year | Actor's name | Oned mouth | Closed eyes | Widened eyes | Crving | Wining the tears | Smile | Brow movements | Looking un/down | Biting the lips | Licking the lips | Blowing kisses | Head movements | Shoulder movements | Upper body movements | Raising the award | Shaking the award | Hands movements | Clapping the hands | The hand onto the face | The hand onto the body | Squatting | Adjusting the look | The award onto the | Pointing at someone | Scratching | Hand into the racket |
|-------|------------------------|------------|-------------|--------------|--------|------------------|-------|----------------|-----------------|-----------------|------------------|----------------|----------------|--------------------|----------------------|-------------------|-------------------|-----------------|--------------------|------------------------|------------------------|-----------|--------------------|--------------------|---------------------|------------|----------------------|
| 2000. | Kevin Spacey | | | | | | | | + | | + | | | | | + | + | | | + | | | | | | | |
| 2001. | Russell Crowe | + | | | | | + | | + | | + | | | | + | | | + | | | | | + | | | + | + |
| 2002. | Denzel Washington | | | | | | + | | + | | + | | | | + | + | + | | | + | | | | | + | | |
| 2003. | Adrien Brody | + | | | | | + | + | | | | | | | | + | + | + | + | + | + | | | | + | | |
| 2004. | Sean Penn | | | | | | + | | + | | | | | | | + | | | | | | | | + | | | + |
| 2005. | Jamie Foxx | | | | | | | + | + | | | | + | | + | + | + | | | + | | | | | | | |
| 2006. | Philip Seymour Hoffman | | | | | | | | + | | | | | | | | + | | | + | | | | | | + | |
| 2007. | Forest Whitaker | | + | | | | | | + | | | | | | | + | + | + | | | + | | | | | | |
| 2008. | Daniel Day-Lewis | | | | | | + | | + | | | | | | | + | | | | | | | + | | | | |
| 2009. | Sean Penn | | | + | | | + | | + | | | | | | | | | | | | | | | | | | + |
| 2010. | Jeff Bridges | | | | | | + | + | + | | | | | | + | + | + | | | | + | | | | + | | + |
| 2011. | Colin Firth | | | | | | + | | + | | | | | | | | | + | | | | | | | | | |
| 2012. | Jean Dujardin | + | | | | | + | + | + | | + | | + | | | + | + | | | + | | | | | | | |
| 2013. | Daniel Day-Lewis | | | | | | | | + | | | | | | + | + | | | | + | | | | | | | |
| 2014. | Matthew McConaughey | | + | | | | + | | + | | | | + | | + | + | + | + | | + | | | | | + | | |
| 2015. | Eddie Redmayne | + | | | | | + | | | | | | + | | + | + | + | + | + | + | | | | + | | + | + |
| 2016. | Leonardo DiCaprio | | | | | | + | | + | + | | | | | | | + | + | | | | | | | | | |
| 2017. | Casey Affleck | + | | | | | + | | + | | | | + | | | | | | | + | | | | | | + | |
| 2018. | Gary Oldman | | | | | | + | + | + | | | | | | | | | | | | | | | | + | | |
| 2019. | Rami Malek | + | | | | | + | | + | | + | | | | | | + | | | | | | | | + | | |
| 2020. | Joaquin Phoenix | | | | | | | | + | | + | | | + | + | | | + | | + | | | | | | | |

Appendix E

| Emotion | Words used in male speeches only | Words used both in male and female speeches | Words used in female speeches only |
|----------------------|---|--|---|
| Thankfulness | very much, inspiration, life, moment, God | thank you, grateful, appreciate, gift, wonderful | appreciation, gratitude, eternally, honor, great, awe, love, amazing, unforgettable |
| Happiness | celebrate, inspire, lucky | - | love, happy, thrilled, lucky, journey, blessed, wonderful, luck |
| Pride | proud | - | triumph, honor, great |
| Surprise | stunned, fortune, God, overwhelmed, fantastic | speechless, wow | think, incredible, believe, no words, insane, stressful |
| Admiration | beautiful, unbelievable, tireless, marvelous | Incredible | brilliant, inspirations, amazing, lucky, extraordinary |
| Nostalgia | childhood, dad, father | - | worth, mother |
| Sadness | dreams, dad, racism, rights, fight | - | differences, losing, pain, war, children, cure |
| Embarrassment | - | - | bad, embarrassing |