

EXPLORING THE EMOTIONAL LANDSCAPE: A GENDER-BASED ANALYSIS OF INTERJECTIONS IN OSCAR ACCEPTANCE SPEECHES

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Abstract: *Interjections, often considered linguistic outliers, are a fascinating aspect of language that transcends emotion expression to encompass pragmatic functions. The present research delves into the nuanced world of interjections, exploring their gender-specific usage patterns and pragmatic functions. By analyzing the speeches of Oscar Academy Award winners, both male and female, this study investigates how interjections are utilized as tools of emotional expression and attention capture. With a focus on the Oscars as a stage where emotions run high, the research reveals how gender differences in emotional expression manifest in the usage of interjections. The analysis demonstrates that women tend to employ interjections more frequently, particularly those of attention, approval, and joy, shedding light on the intricate interplay between linguistic expression, emotion, and societal expectations. This paper combines theoretical analysis with empirical insights to explore the role of interjections as pragmatic markers, focusing on gender differences and their diverse functions in discourse. Drawing on examples from Oscar-winning acceptance speeches, we investigate how interjections contribute to conversation management, interactional dynamics, and the construction of meaning.*

Keywords: *interjections, male and female speeches, pragmatic functions, emotive words, linguistic economy, Oscar Academy Nominations*

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Introduction

Interjections, those spontaneous linguistic outbursts of emotion and reaction, are a fascinating aspect of language that bridges the gap between grammar and emotion. This distinctive class of linguistic units has long been studied from various angles, leading to contradictory perspectives regarding their grammatical status and communicative significance. This research presents a comprehensive exploration of interjections in English, encompassing both their theoretical foundations and their manifestation in gendered speech, particularly in the context of Oscar Academy Nominations. By merging theoretical analysis with real-world examples and by investigating how interjections function as emotive markers and attention-capturing tools, we aim to unravel the intricate interplay of linguistic structure, emotional expression, and sociolinguistic dynamics as well as to elucidate the interplay between gender, emotion, and linguistic expression.

Theoretical Background: Interjections in Linguistic Studies

Interjections have been a subject of debate throughout linguistic history, oscillating between being viewed as integral linguistic elements or peripheral, emotion-driven expressions detached from syntax. Early Latin grammarians and 19th-century linguists often dismissed interjections as non-linguistic or para-linguistic, attributing them solely to emotional or mental states (Quirk, 1985). This ambiguity stems from their context-dependent and variable meanings, which challenge their classification as core linguistic components.

However, differing perspectives highlight interjections' complexity. While Müller (1862) famously claimed that "language begins where interjections end," others like Jovanovich (2004) argue that interjections form a unique linguistic class with distinct semantic and functional roles. Wharton (2003) further suggests that their communicative essence often relies on intonation rather than inherent semantic content.

Interjections encompass a diverse range of expressions, from primary forms like *wow* and *ouch* to secondary ones such as *damn* or *goodbye*. They can serve various communicative functions, including expressing emotions, catching attention, or signaling hesitation. Scholars categorize interjections into three types based on their emotional content:

1. Volitive: Conveying commands or requests (e.g. *Ah, let me help!*).
2. Emotive: Expressing emotions like joy or pain (e.g. *Wow!*).
3. Cognitive: Emerging from thought or surprise (e.g. *Oh!*).

Conceptualist perspectives, championed by Ameka (1992) and Wierzbicka (1992), emphasize the semantic richness of interjections, viewing them as integral linguistic elements. In contrast, Goffman (1981) considers interjections ritualized acts serving socio-communicative functions. Kaplan's (1997) expressive content theory offers an alternative, distinguishing between descriptive and expressive meanings – acknowledging interjections' spontaneity and context-dependence.

Interjections also function pragmatically, often classified as pragmatic markers, which can independently form utterances. This independence underscores their role in communication, as seen in their distribution and varied emotional, cognitive, and pragmatic uses. Distinguishing primary and secondary interjections provides further clarity, with primary forms like *ouch* or *oops* standing alone and secondary forms deriving from other word classes (Huttar, 2024).

Despite their diversity, interjections share a universal link to emotions. However, the precise nature of these emotions and their cultural variations remain subjects of inquiry, illustrating interjections' intricate relationship with both language and human expression.

Methodology

The corpus for this study comprises acceptance speeches from Oscar Academy Award winners, encompassing both male and female recipients. To initiate the analysis, these speeches underwent meticulous transcription, ensuring accuracy in capturing the nuances of spoken language.

The primary focus of the analysis was on discerning the frequency and diverse types of interjections employed by the award recipients in their speeches. This involved a comprehensive examination of the linguistic choices and patterns related to interjections, ranging from common expressions to more nuanced and context-specific utterances.

Beyond a mere tally of occurrences, the study delved into the pragmatic functions of these interjections. Each interjection was scrutinized within its unique discourse context to unveil the subtle ways in which speakers utilized these linguistic elements to convey attitudes, emotions, or communicative intentions. The aim was to unearth the underlying motivations and communicative strategies embedded in the use of interjections, thereby providing a nuanced understanding of their role in the context of Oscar acceptance speeches.

The analytical process involved both quantitative and qualitative approaches. Quantitatively, statistical measures to quantify the prevalence of different interjections and identify any notable patterns or trends were employed.

Qualitatively, a detailed examination of the discourse surrounding each interjection was conducted to unravel the richness of meaning and pragmatic significance embedded in these linguistic choices.

Furthermore, the study considered potential gender-based variations in the use of interjections. A comparative analysis was conducted to explore whether there were discernible differences in the frequency, types, or pragmatic functions of interjections between male and female award winners.

Overall, the methodological approach adopted in this study aims to provide a comprehensive exploration of the role of interjections in Oscar Academy Award acceptance speeches, shedding light on both their quantitative aspects and the subtleties of their communicative functions within the unique context of this prestigious and culturally significant event.

Discussion: Gender-based Use of Interjections in Oscar Academy Nominations

Gender differences extend beyond psychological characteristics to encompass speech communication. One notable distinction between the speech of men and women lies in the use of interjections. The evident nature of interjections as words expressing feelings rather than conveying meaning is universally recognized (Cleary, 2018). When delving into emotions, the differentiation between men and women becomes unavoidable (Tannen, 2024).

Women tend to adopt a communication style that is more implicative, cautious, gentle, and polite compared to men, resulting in a language that is often perceived as more elegant. This observation has been reiterated in numerous sources, as highlighted by Libert (2020). Even in moments of dissatisfaction or displeasure, women typically refrain from using coarse language, opting instead for euphemisms. Notably, when expressing surprise, women frequently employ expressions such as *Oh dear, Dear me, Good Heavens, or My God*. This linguistic subtlety further contributes to the perceived elegance of women's language.

The belief that women are more emotional than men constitutes a robust gender stereotype. This perception of gender differences in emotional responding has been termed a "master stereotype" (Shields, 2003). Michael Grinder's "Verbal and Non-Verbal Styles" further expresses this distinction, stating that females, when discussing content, pay attention to the process of delivery, while males predominantly concentrate on the content itself. Additionally, when women are engaged in listening, they often express their engagement through verbal interjections like *umm, aha, wow*, whereas men may convey their attentiveness by simply nodding without uttering any interjection (Grinder 1997). This difference in

verbal and non-verbal styles contributes to the broader perception of distinct communication patterns between genders, which will be more thoroughly discussed in the upcoming section.

Now, let's closely examine several acceptance speeches to empirically support the theoretical assertions made earlier.

The interjection *oh* is frequently utilized in nomination speeches, and it's crucial to note that interjections like *Oh!* and *Ah!* imbue the text with emotional colour. The simple yet primary emotive interjection *Oh!* serves as a versatile expression, conveying the speaker's excitement, irritation, joy, surprise, and more. In various contexts, *Oh!* also communicates agreement, disagreement, or objection. For instance, *Oh, yes!* expresses approval, while *Oh, no!* conveys disapproval.

Invariably, speakers discontinue their speeches with interjections such as *um*, *well*, *hmm*, *uh*, *ok*, *ahh*, etc. These serve as gap fillers, allowing the speaker a moment to collect their thoughts and recover their speech.

Consider Julia Roberts' Academy Award acceptance speech in 2001 as an illustrative example. Brimming with emotions, Roberts frequently punctuates her speech with emotive interjections like *oh*, *um*, *well*, and *hmm*. These interjections serve the pragmatic function of capturing attention. Notably, the speech leans heavily on the volitive interjection *thank you*, expressing Roberts' gratitude to the audience. Given the conventional characterization of women's speech as marked by mildness and politeness, Roberts' speech also features exclamations expressing strong emotions, such as *I love the world! I'm so happy! I love it up here!*.

Oh, thank you, thank you ever so much. I'm, uh, so happy. Thank you. I, uh, I have a television, so I'm going to spend some time here to tell you some things. And sir [speaking to music conductor Bill Conti], you're doing a great job, but you're so quick with that stick. So why don't you sit, 'cause I may never be here again. Um, I would like to start with telling you all how amazing the experience of feeling the sisterhood of being included in a group with Joan Allen and Juliette Binoche and Laura Linney and Ellen Burstyn for these last weeks has been. It's just felt like such a triumph to me to be in that list. Um, my name starts with "R" so I'm always last, but I still love the list. But I can't believe this, this is so [looking at the Oscar]... this is quite pretty. Um, I want to acknowledge so many people that made "Erin Brockovich," "Erin Brockovich" -- but let me make my dress pretty [adjusts the train of her dress]. Uh, Universal, everybody at Universal, Kevin Misher and Stacey Snider and Stacey Sher -- and I can't believe I'm remembering everybody's name. Jersey Films, Danny DeVito, hmm, and

everybody over there. Everyone I've ever met in my life, um, uh. ...Thank you! (<https://www.oscars.org/press/transcripts>)

Discussing the emotional expression in women's speeches, let's consider another compelling example: Melissa Leo's impassioned performance. The speech commences with a series of secondary interjections, exemplified in the repetition of *really* and *truly* (considered secondary as their primary usage is adverbial), serving as interjections expressing approval. Subsequently, primary interjections such as *oh*, *Oh my God*, *wow*, *okay*, and *yeah* follow suit, conveying a spectrum of emotions from joy to surprise. In this psychological state, these interjections play a pivotal role in aiding Leo to reorganize her speech and allowing moments for contemplation. One can imagine the potential for awkward pauses in the absence of these expressive interjections. An astute solution emerges in the use of *oops*. Typically, this interjection requires a specific context, indicating a minor accident or mistake. In Leo's case, it promptly follows her inadvertent use of the word *fuckin'*, offering a humorous acknowledgment of the slip in real-time.

Oh my! Oh my god! Oh wow! Really, really, really, really, truly wow. I know there's a lot of people that said a lotta real, real nice things to me for several months now, but I'm just shakin' in my boots here. Okay, alright. Thank you, David O. Russell. I want to thank the actors: Mark Wahlberg; Christian Bale – he might've run out for a second; Amy, my sweet sister Adams; Jack; our lovely daughters. Okay. ... yeah, I am kind of speechless. Golly sakes, there's people up there, too [waving to the balcony sections].

When I watched Kate two years ago it looked so fuckin' easy – oops! Alice Ward, your beautiful family that opened your hearts. I saw Mick here earlier. Dick, shout-out for Nana? Alright, Dick's not in the room. Thank you so much for opening your hearts to all of us to make this film. I thanked David, I'll thank him again. My family, my beautiful son who's traveling right now in South America and can't join me. It's okay; I'm okay, Jack. ...thank you, Academy. Because it's about sellin' motion pictures and respecting the work! Thank you so much! (<https://www.oscars.org/press/transcripts>)

Similarly, Olivia Colman's speech is marked by an abundance of interjections like *oh*, *ahh*, and *okay*, which pragmatically function as connectives, supporting the flow of her speech. The interjection *look* is strategically employed to focus the

audience's attention on forthcoming significant remarks, and gratitude is expressed through the conventional *thank you*.

Oh, it's genuinely quite stressful. This is hilarious. Got an Oscar. Okay. ...Thank you. ...Look. Well if you're not then, we'll kind of. Well done. But. Sort of. Sort of hope you are. This is not gonna happen again. And Any little girl who's, who's practicing this speech on the telly you never know. And when I I used to work as a cleaner and I loved that job. I did spend quite a lot of my time imagining this, oh, please wrap up right, okay. And I'm Thank you. And my husband Ed. My best friend. I love you so much. Twenty five years but you've been my best support. Thank you so much. Ahh. Fox everybody, everybody, the cast, the crew, Francis. Thank you. Oh. Thank you so much. Lady Gaga. Melissa. Thank you. (<https://www.oscars.org/-/press/transcripts>)

In her compelling performance, Ariana DeBose exudes a sense of spontaneity and enthusiasm that seems unrestrained. Her speech initiation is marked by a sequence of interjections - *Oh my God, Yikes, and Okay* - evoking a genuine and unfiltered emotional response. Notably, before uttering substantive content, she has already woven a captivating tapestry of interjections. These can be recognized as effective gap fillers, seamlessly following one another, allowing her the mental space to articulate her subsequent thoughts. The interjection *yikes*, conveying a sense of shock, is particularly noteworthy for its timely use. Additionally, expressions of joy, approval, and excitement manifest through interjections like *yay* and *yeah*. The culmination of her speech is punctuated by a series of heartfelt expressions of gratitude in the form of numerous *thank yous*:

Oh, my God. Yikes. Okay. Oh, my word. You know what? What is this?! You know what, now you see why that Anita says, "I want to be in America." Because even in this weary world that we live in dreams do come true. And that's really a heartening thing right now.

...My god, thank you, Steven Spielberg; you're stuck with me now. Yay! Thank you, Kristie Macosko Krieger and Tony Kushner and the divine inspiration that is Rita ...Yeah! Yeah! So, to anybody who has ever questioned your identity -- ever, ever, ever -- or you find yourself living in the gray spaces, I promise you this: There is indeed a place for us. Thank you to the Academy and thank you all. (<https://www.oscars.org/press/-/transcripts>)

Another commonly employed interjection is *Oh my God!*. In this context, the interjection serves the dual purpose of expressing surprise. Across various speeches, speakers consistently utilize this interjection to convey their profound astonishment and joy. This usage is evident in Halle Berry's speech as well, where the interjection effectively captures and conveys her overwhelming surprise and happiness:

Oh my God. Oh my God. I'm sorry. This moment is so much bigger than me. This moment is for Dorothy Dandridge, Lena Horne, Diahann Carroll. It's for the women that stand beside me, Jada Pinkett, Angela Bassett, Vivica Fox. And it's for every nameless, faceless woman of color that now has a chance because this door tonight has been opened. Thank you. I'm so honored. I'm so honored. (<https://www.oscars.org/press/transcripts>)

The quantitative analysis of our corpus has shown that the most prevalent interjection among both men and women, particularly in the context of Oscar Academy Nominations, is undeniably *Thank you!* - and rightfully so. Its fundamental role is to convey gratitude. However, it is noteworthy that in specific contexts, *Thank you* can carry a negative face threat, implying rejection or dismissal (as in "*thanks, but we won't need you*"), or function as part of indirect requests couched in prospective thanks (as in *thanks in advance for...*).

Within these Oscar speeches, *Thank you* is expressed in various forms, serving as:

1. A form of expression: utilized as both "thank you" and "thanks."
2. Intensification: amplified with expressions like "thank you very much."
3. Presence/Absence of direct address: varied instances include "thank you, Tony Kushner..."
4. Part of speech: exhibiting its role as both a verb and an interjection.
5. Inclusion of an object in the thanking clause: for instance, "thank you so much for opening your hearts..."

Interestingly, in alternative contexts, the same interjection can adopt a sorrowful function, conveying pain, grief, or disapproval. This dual nature emphasizes the versatility of *Thank you!* as an expression that extends beyond mere gratitude to encompass a spectrum of emotional nuances.

Thus, the analysis highlights the varied and pragmatic use of interjections in acceptance speeches, offering a rich tapestry of linguistic expressions that contribute to the emotional depth and authenticity of the speakers' words.

Now, let's examine a comparable set of male speeches to highlight the differences. First, we turn to Brad Pitt's succinct expression – "Wow. *Thank you.*"

These concise words encapsulate his emotions. The interjection *Wow* conveys joy, serving the pragmatic function of expressing happiness. *Thank you* maintains its consistent role, conveying gratitude. Pitt's demeanor is calm and reserved, with no additional emotive or volitive interjections disrupting the flow of his composed speech. Notably, he introduces a touch of humor by referencing the Senate's treatment of John Bolton, adding a subtle layer to his overall composed delivery.

Wow. Thank you. *This is incredible. Really incredible. Thank you to the Academy for this honor of honors. They told me I only have 45 seconds up here, which is 45 seconds more than the Senate gave John Bolton this week...* (https://www.youtube.com/results?search_query=oscar+academy+awards)

In contrast, a glance at Leonardo DiCaprio's acceptance of the Oscar in 2016 reveals a composed and self-controlled demeanor. His expression is notably devoid of any overt emotions, with the exception of the essential *thank you*. This interjection is crucial in softening his speech and conveying gratitude to the Academy. Without it, the speech might come across as rather curt.

Thank you all so very much. *Thank you to the Academy, thank you to all of you in this room. I have to congratulate the other incredible nominees this year. "The Revenant" was the product of the tireless efforts of an unbelievable cast and crew...* (https://www.youtube.com/results?search_query=oscar+academy+awards)

Christian Bale's speech introduces a more varied emotional tone with the inclusion of two or more emotional words – *wow*, *eh*, *ok*, and *alright*. These expressions serve as indicators of his joy and approval. Particularly intriguing is the use of *bloody hell*, which typically carries negative associations. However, in this context, it deviates from its usual function of expressing anger or annoyance and instead serves to convey surprise and happiness simultaneously.

Bloody hell. Wow. *What a roomful of talented and inspirational people and what the hell am I doing here in the midst of you? It's such an honor. ...Go do it. Check him out, okay. Alright. He deserves it...I hope I'm likewise to you, darling, and our little girl who's taught me so much more than I'll ever be able to teach her. Thank you. Thank you so much.* (<https://aaspeechesdb.oscars.org/>)

Eddie Redmayne's emotional state is beautifully captured in his acceptance speech:

Oh my god. Thank you. Thank you. Thank you to the Academy. I don't think I'm capable of articulating quite how I feel right now. Please know this, I am fully aware that I am a lucky, lucky man. This, this Oscar... wow! This Oscar, this belongs to all of those people around the world battling ALS. It belongs to one exceptional family: Stephen, Jane, Jonathan and the Hawking children. And I will be its custodian. And I will promise you I will look after him – I will polish him; I will answer his beck and call; I will wait on him hand and foot. But I would not be here were it not for an extraordinary troupe of people. My staggering partner in crime, Felicity Jones. My ferocious and yet incredibly kind director, James Marsh. Working Title, Focus, Lisa and Anthony, Nina, and my ingenious team of Dallas, Josh, Gene, Jason, Elan, Carl*, Britney* and Carrie and Pip. Now, finally, please, this is so extraordinary. I just want to thank my family and you, Hannah, my wife. I love you so much. We have a new fella comin' to share our apartment. Thank you. (<https://www.oscars.org/press/transcripts>)

The sequence of *Oh my God* followed by *wow* naturally suggests their function as indicators of surprise and happiness.

In the case of Key Huy Quan, despite his emotionally expressive appearance, his speech is relatively measured. The repetitive use of *thank yous* expresses gratitude, while *Oh my God!* and *Oh my Lord!* Continue to convey his emotional state of happiness and surprise:

Oh, my God. Thank you. My mom is 84 years old and she's at home watching. Mom, I just want an Oscar. My journey started on a boat. I spent a year in a refugee camp, and somehow I ended up here, on Hollywood's biggest stage. They say stories like this only happen in the movies. I cannot believe it's happening to me. This is the American Dream. Thank you so much. Thank you so much to the Academy for this honor of a lifetime. Thank you to my mom for the sacrifices she made to get me here. To my little brother, David, who calls me every day just to remind me to take good care of myself, I love you, brother. Thank you to Kendall for all your support and everything you've done. Thank you to A24, to Daniels, Jonathan, Jamie, Michelle, and my Goonies brother for life, Jeff Cohen. I owe everything to the love of my life, my wife, Echo, who month after month, year after year for 20 years told me that one day my time will come. Dreams are something you

have to believe in. I almost gave up on mine. To all of you out there, please keep your dreams alive. Thank you. Thank you so much for welcoming me back. I love you. Thank you. Thank you. Thank you. Oh, my Lord. I'm a big old softy. (<https://www.oscars.org/press/transcripts>)

The examination of these male speeches underscores the nuanced use of interjections, with each speaker employing the given linguistic elements in a manner reflective of their individual style, emotional tone, and the specific context of their acceptance.

In conclusion, while both men and women employ interjections in their Oscar acceptance speeches, the frequency and emotive intensity can vary significantly. Women's speeches often feature a rich array of interjections expressing a wide range of emotions, while men's speeches tend to be more reserved, with a focus on succinct expressions of gratitude.

Results

Upon analyzing acceptance speeches from five male and five female Oscar winners, a noteworthy difference in interjection usage emerged. Females consistently outpaced males in the use of interjections, with a ratio of three interjections per one used by males. Quantitatively, females contributed to 75% of all interjections, while males accounted for the remaining 25%.

Female Interjection Usage Breakdown:

The following chart illustrates the types of interjections predominantly used by females in their acceptance speeches:

Emotion	Interjection	Frequency
Gratitude	Thank you	22
Approval	Ok	6
	Well done	1
	Really	6
	Truly	2
	Alright	1
Attention	Ahh	
	Look	6
	Oh	6

Emotion	Interjection	Frequency
	Oops	1
	Yikes	1
	Yay	3
	Um	4
	Uh	4
	Hmm	1
Joy	OMG	3
	Wow	2

Male Interjection Usage Breakdown:

The following chart outlines the types of interjections predominantly used by male Oscar winners in their acceptance speeches:

Emotion	Interjection	Frequency
Gratitude	Thank you	14
Approval	Alright/ OK	1
Joy	Bloody hell	1
	Wow	1
	OMG - Oh my Lord	3
Attention	Eh	1

Thus, the study reveals nuanced patterns in the types of interjections employed by each gender. While men predominantly utilize expressions of approval and joy, women exhibit a more diverse range, with a focus on capturing attention.

Conclusion

Interjections, as immutable elements of speech, serve to directly express the speaker's feelings and volitional motives. These linguistic tools play a crucial role in characterizing the speaker and conveying the appropriate emotional tone when translating or relaying someone else's words.

The analysis underlines a gender-based divergence in interjection usage. Women, characterized by an abundance of emotions, tend to incorporate a higher number of interjections in their speeches compared to their male counterparts. The

equal representation of masculine and feminine speeches reveals that 25% of interjections originate from men, while a substantial 75% emanate from women.

Moreover, distinct patterns emerge when considering the types of interjections employed. Men predominantly use interjections of approval and joy, with a negligible 1% utilizing interjections of attention. In contrast, women showcase a more diverse usage, with 50% employing interjections of attention, 30% utilizing interjections of approval, and the remaining 20% expressing joy and greeting.

The assertion that men focus on content delivery while women emphasize the manner of communication gains support. Fifty percent of all interjections from women are directed towards capturing attention. Pragmatically, the functions of interjections remain consistent across genders, operating in accordance with their contextual meaning.

In essence, this analysis sheds light on the nuanced role of interjections, showcasing their impact on speech dynamics and highlighting gender-specific tendencies in expressive communication.

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Ա. Չուբարյան, Ն. Դավթյան – Զայնարկությունները որպես հուզական լանդշաֆտի ձևավորման գործոն օսկարակալիքների շնորհավորական խոսքում. գենդերային վերլուծություն. – Զայնարկությունները, որոնք լեզվաբանության մեջ հաճախ դիտարկվում են որպես եզրային երևույթ, լեզվի կարևոր բաղադրիչներից են, որոնք հույզերի արտահայտումից զատ ունեն նաև գործարանական գործառությներ: Սույն հոդվածում անդրադարձ է կատարվում ձայնարկությունների արտահայտած իմաստային նրբերանգներին՝ դիտարկելով դրանց գործառության գենդերային առանձնահատկությունները: Օսկարի մրցանակաբաշխությունը հարթակ է, որտեղ զգացմունքները առավել սուր են դրսերվում, և հետևաբար այստեղ գենդերային տարրերությունները ավելի ցայտուն են, հատկապես ձայնարկությունների կիրառման տեսանկյունից: Վերլուծությունը ցույց է տալիս, որ կանայք առավել հաճախ են օգտագործում ձայնարկություններ, հատկապես ուշադրություն հրավիրելու, հավանություն տալու, ուրախություն արտահայտելու նպատակով: Այս դիտարկումները նոր լույս են սփռում լեզվական արտահայտման, հույզերի և հասարակական ակնկալիքների միջև գոյություն ունե-

ցող բարդ փոխազդեցության վրա: Քննության ենթարկելով Օսկարի մրցանակակիրների շնորհակալական խոսքերից քաղված օրինակներ՝ բացահայտվում է, թե ինչպես են ձայնարկությունները նպաստում խոսքի կառուցմանը, հաղորդակցության դինամիկային և իմաստի ձևավորմանը:

Բանալի բառեր. ձայնարկություններ, տղամարդկանց և կանանց խոսք, գործարանական գործառույթներ, հուզական բառեր, լեզվական տնտեսում, Օսկարի մրցանակաբաշխություն

А. Чубарян, Н. Давтян – Междометия как фактор формирования эмоционального ландшафта в благодарственных речах лауреатов Оскара: гендерный анализ. – Междометия, которые в лингвистике часто рассматриваются как периферийное явление, являются важным компонентом языка. Помимо выражения эмоций, они также выполняют pragmaticальные функции. В данной статье рассматриваются смысловые нюансы, выражаемые междометиями, с учетом их гендерных особенностей. Церемония вручения премии Оскар представляет собой платформу, на которой эмоции проявляются особенно ярко, а следовательно, гендерные различия становятся более заметными, особенно в контексте использования междометий. Анализ показывает, что женщины чаще используют междометия, особенно для привлечения внимания, выражения одобрения и радости. Эти наблюдения проливают новый свет на сложное взаимодействие между языковым выражением, эмоциями и общественными ожиданиями. Рассматривая примеры из благодарственных речей лауреатов Оскара, исследование выявляет, как междометия способствуют построению речи, динамике коммуникации и формированию смысла.

Ключевые слова: междометия, речь мужчин и женщин, pragmaticальные функции, эмоциональные слова, языковая экономия, премия Оскар