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# CLAIM FOR IDENTITY OR PERSONALITY FACE: THE OSCAR WINNERS' DILEMMA

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**Abstract:** The research is concerned with contrasting regularities vs. ambiguities in identity and quality face construction by Oscar winners in their acceptance speeches. The concept of "face" is viewed here from evaluative, socio-contextual, and interactive perspectives. The research focuses on determining the identity (social) and quality (personal) faces of the awardees as specified by the sets of the corresponding role invariants.

**Key words:** identity (social) face, quality (personal) face, acceptance speeches, social roles, personal characteristics, positive / negative politeness theory, cooperative principle, implicature, subtype.

## 1. Introduction

The concept of face has invariably been the focus of research in sociology, sociolinguistics, politeness theory, political science, etc. in view of its significance for identity's representation, negotiation, and construction.

A conceptual framework for the notion of face in one-to-many interactions includes the scholarly strands explaining how the public settings transform the ways in which

public figures manage their face in front of multiple audiences. There is primarily political and public face research (Gruber 2013, 2015; Kampf 2008; Lerman 1985) as well as the studies on rhetorical criticism, mainly on the concept of "image" and image restoration discourse (Benoit 1995, 1997; Moffitt 1994). A considerable input has been made by the literature that focused on everyday, one-on-one interaction providing analytical tools for identifying speakers' roles and their associating faces (Antaki & Widdicombe 1998; Goffman 1967; Linehan & McCarthy 2000; Wetherell 1998).

The genre of acceptance speeches provides extensive empiric material for the study of speakers' faces (primarily the public ones) since such speeches implicitly index attitudes, ideology, values, and group affiliation of a speechmaker (their linguistic and other devices are "intended less for semantic meaning than pragmatic effect" disclosing the strategies of constructing speechmakers' social image or social identity, sometimes beneath their awareness) (Lakoff 2001: 310). Acceptance speeches have been closely studied primarily in political and presidential contexts with respect to their pragmatic (Babatunde & Odepitan 2009; Ubong 2012), rhetorical (Rhodes & Hlavacik 2015), and stylistic (Hamba 2010) features as well as through the framework of discourse analysis (Dunmire 2005; Hussein 2016; Jalali & Sadeghi 2014; Kravchenko 2017a; Pu 2007; Sarfo & Krampa 2013). With their focus on the nature and effectiveness of the political rhetoric, such studies directly or implicitly relate to the modes and strategies of impression management applied by politicians (McGraw 2003) who "position themselves in a favourable light, convince the audience of the correctness of their views and encourage specific action" (Alexiyevets 2017: 5). The strategies of impression management, in their turn, relate to the ways in which personal and social faces are constructed.

However, the same problems of the modes of impression management in popular culture remain unexplored, which provides perspectives for further investigation of acceptance speeches of celebrities, considering the delineation, designing, foregrounding, and adjustment of their manifold faces.

With that in mind, the paper aims at analyzing the "we" and "I" facets of the public self-image of Oscar prizewinners along with identifying the tools of construction of their personal and social faces while delivering acceptance speeches.

According to Goffman, the term "face" is defined as the positive social value that a person effectively claims for himself by the line others assume he has taken during a particular contact. "Face" is an image of self-delineation in terms of approved social attributes – albeit an image that others may share, as when a person makes a good showing for their profession or religion by making a good showing for themselves (Goffman 1967). In a similar vein, Yule (1998: 60) defines the concept of face as "the public self-image of a person". Spencer-Oatey (2007: 644) assumes that face is associated with positively evaluated attributes that the claimant wants others to acknowledge (explicitly or implicitly), and with negatively evaluated attributes that the claimant wants others *not* to ascribe to him / her. Brown and Levinson see the concept of face in terms of the balance between proximity and distance, i.e., as "the freedom to act unimpeded as well as the satisfaction of having one's values approved" (Brown & Levinson 1987: 62).

In line with the aforementioned approaches that are in fact complementary, the concept of *face* can be viewed from three main perspectives:

- (a) evaluative: pertaining to the person's needs of self-esteem, self-evaluation, and self-representation as a social subject;
- (b) socio-contextual: consistent with "approved social attributes" associated with social institutions and ideologies;
- (c) interactive: relying on the person's self-image adaptation to the socio-communicative expectations of "others". In this vein, Arundale (2006: 207) argues that "self" and "other" are dialectically linked and, as such, mutually define one another in their communication.

The aforecited face "facets" mostly rely on the social roles of the face claimant as the relatively regular patterns of communicative behavior aimed at the desired self-image construction. In its turn, both the role choice and role construction are based on cultural, social, and personal identity processes. Some convincing results in the study of identity were obtained by the researchers on identity construction in personal discourses (Antaki & Widdicombe 1998; Benwell & Stokoe 2006; Brockmeier & Carbaugh 2001; Hausendorf 2002), i.e., self-positioning in interaction (Davies & Harré 1990; Linehan & McCarthy 2000; McLean, Pasupathi & Pals 2007; Swan & Linehan 2001; Wetherell 1998), meeting the role expectations of others (Biddle 1979; Lakoff 1984; Sacks & Schegloff 1979; Sarbin & Allen 1968; Walker 1987; Zurcher 1983). This research suggests that role patterns can be explained within the framework of:

- (a) previous dialogic practices resulting in identity categories (Sacks 1992) with conventional communicative actions and agreed communicative scenarios;
- (b) intertextual macro scenarios;
- (c) dominant ideological, social, and institutional contexts (van Dijk 1997, 2003, 2008; Halliday 1978) as well as "common sense" ideology with socially / institutionally sanctioned role patterns (e.g., official, superior, subordinate, democrat, tree hugger).

Previous interactions, macro scenarios, and dominant discourses primarily result in social roles, which people play as members of different social groups (see for details Kravchenko 2015). We have followed Spencer-Oatey's (2007) claim that such roles correlate with the *identity face* – "a fundamental desire for people to acknowledge and uphold our social identities or roles", e.g., as a group leader, valued customer, close friend. Another type of face is the *quality face* – "a fundamental desire" for people to be evaluated positively in terms of their "personal qualities", e.g., their "competence, abilities, appearance". Unlike the identity face manifested by the person's social roles, the quality / personality face is assumed to rely on individual roles, which reveal or display to some extent the person's psychological features, natural abilities, etc.

With all that said, this paper aims to identify how Oscar winners assert their "identity face" and "personality face" employing appropriate social and individual roles. We will therefore address the question of distinction between the two role types based on their stylistic, rhetorical, and pragmatic properties as well as on their thematic / referential scope. This contribution will also specify the hybrid role subtype, which is introduced below as a type of face composed of the elements of both identity face (in its thematic scope) and quality face (in pragmatic and stylistic triggers).

## **2. Database and methodology**

The 37 acceptance speeches in the category of the "Best actor in the leading role" analyzed in this paper are taken from speech transcripts recorded from 1977 to 2015. Our primary concern in gathering the data has been to identify the linguistic, pragmatic, and referential-thematic criteria to distinguish between the social and individual role patterns pertaining to the two types of face.

To achieve this target we have applied a descriptive qualitative approach consisting of data describing, comparing, integrating, and theoretical justification. The use of qualitative research techniques complies with the analyzed data, the subject of the paper, the purpose of the study, and the phenomena under analysis, which presume multi-criteria categorization and, therefore, can be specified as "*multiple realities*" mostly appropriate for *qualitative research*.

The collected data are analyzed as follows:

(a) The speeches have been segmented into utterances which are grouped in their turn according to the thematic criterion, related either to urgent social issues of the community or to more "personal" topics and, therefore, manifesting "identity face" or "quality face". Sub-themes have been subsequently established with consideration of social or individual role variants constructing the types of face, e.g., the sub-themes of climate change foreground the social role of "eco-warrior" while the sub-themes of "other nominees" correlate with the individual role "appreciative of others".

(b) The next step is the identification of role variants based on indexing linguistic means and stylistic devices, including those appealing to rhetorical categories of ethos, logos, or pathos. According to Fedoriv, who studied public speaking from a rhetorical perspective, logos usually "refers to the words used, logical content, or reasoning, or thought expressed in words. It refers to any attempt to engage the intellect, the general meaning of 'logical argument' " (Fedoriv 2016: 6). For example, syntactical means explicating the reasoning, clarification and concession (compound-complex sentences, conditional clauses, expanded structures) are aimed at distinct explication of the speaker's social ideas and thus appeal to logos. "Ethos refers to the trustworthiness of the sender of the message", demonstrating the author's reliability, competence, and respect for the audience's ideas, and values through trustworthy and suitable use of support, and general accuracy (Ibid.). "Pathos is related to the words *pathetic*, *sympathy*, and *empathy*, it evokes the audience's emotional response" (Fedoriv 2016: 7). In this vein, most individual roles appeal to pathos as they evoke sympathetic feelings and excite emotions.

(c) Then the role variants are specified from the viewpoint of their pragmatic functions, properties, and triggers examined within the framework of Grice's Cooperative Principle and theory of Conversational Implicatures (Grice 1975), Speech Act theory (Searle 1969), and Brown and Levinson's politeness theory (Brown & Levinson 1987).

Thus, the personal roles flout the maxims of quality (by using exaggeration, metaphor, irony, and underestimation), and satisfy the criteria of speaker's psychological state and sincerity conditions appropriate to expressive illocution; some of personal roles meet the approbation and modesty maxims.

The (social) identity face is based on the combination of negative and positive politeness, and involves indirect speech acts with the illocutionary force of "call for an action" galvanizing the audience to take a particular social action, etc. This stage of analysis involves some explanatory tools provided by form / function pragmatics, which is concerned with the pragmatic meanings conventionally associated with

specific linguistic expressions (Ariel 2012: 30; Bach 2012; Kravchenko 2017b, 2017c; Kravchenko & Pasternak 2016; Potts 2015).

(d) The last step focuses on delineation of each type of face (including the hybrid "double-faced" subtype) as a set of the role invariants with similar linguistic, stylistic, rhetorical, and pragmatic properties.

(e) At all levels of analysis we also rely on methods of contextual analysis of the means of faces' actualization and presupposition analysis of the speaker-audience level of familiarity as well as their background knowledge of the situation of "rewarding" (see for details Kravchenko 2017c).

### 3. Building identity face: balance of roles in favor of social identity

Based on the above-mentioned definitions, we specify the "identity face" as the awardee's socially approved patterns of communicative behavior, which relies on the specific repertoire of the social roles. Relatively invariant content / thematic facets of the awardees' speeches (as shown in Table 1) alongside regular linguistic means, stylistic devices, and pragmatic triggers make it possible to distinguish the principal roles of "member of society" and "member of film industry".

Table 1. Thematic facets of awardees' social roles

Addressing social problems	Addressing problems in film industry
climate change	only actors in selected roles and key directors are awarded
inaction of authorities	only selected actors have a chance to be filmed
world peace	law suits on copyrights
opportunities for the physically challenged	competition among peers
acceptance of LGBT by society	very high costs of film production
Afro-American people discrimination	

Performing the role of a "member of society", the awardee touches urgent issues of the community: climate change, inaction of authorities, peace in the world, opportunities for physically challenged people, acceptance of LGBT by the society, Afro-American

people discrimination, etc., building in this way the positive image of an empathetic citizen, trying to raise publicity and undertake activities to solve the current problems. Primarily the role of a "member of society" is manifested by operative roles of a "civil libertarian" and "eco-warrior". In most cases, the actor copies the problems, revealed in the role or the film, e.g., Sean Penn in the role of Harvey Milk protecting the rights of LGBT, as in (1).

*(1) those who voted for the ban against gay marriage to sit and reflect and anticipate their great shame and the shame in their grandchildren's eyes if they continue that way of support. We've got to have equal rights for everyone.*

However, some actors disclose other acute problems, e.g., Leonardo DiCaprio in the western "The revenant" speaks in his acceptance speech about climate changes as in (2).

*(2) Climate change is real. It is happening right now. It is the most urgent threat facing our entire species, and we need to work collectively together and stop procrastinating. We need to support leaders around the world who do not speak for the big polluters or the big corporations, but who speak for all of humanity, for the indigenous people of the world, for the billions and billions of underprivileged people who will be most affected by this, for our children's children, and for those people out there whose voices have been drowned out by the politics of greed.*

Thereby, in (1-2), the winners demonstrate their active position of a compassionate member of society.

The pragmatic aim of the role "member of film industry" as in (3-7) is to declare in public the problems in the film industry, such as: only actors in selected roles and key directors are awarded, as in (3), only selected actors have a chance to be filmed, as in (4), as well as law suits on copyrights (5); competition among peers (6); very high costs of film production (7).

*We are laughed at when we are up here, sometimes, for thanking. But when you work on a film you discover that there are people who are giving that artistic part of themselves that goes beyond a paycheck, and they are never up here;*

*(3) a few of us are so lucky to have a chance to work with writing and to work with directing;*

*(4) and Joey La Motta even though he's suing us;*

*(5) even if they didn't vote for me. [Laughs] I didn't vote for you guys, either;*

*(6) Oh, boy! Oh, boy! Three and a half million dollar budget, some 16mm film stock thrown in, and I'm holding one of these.*

This role increases the winning actors' weight in the eyes of filmmaking industry authorities as well as wins their peers' respect. The appealing image of a brave, concerned and proactive fighter, ready to fight with injustice and create comfortable and fair working conditions in the industry is created.

In (1-6), the social aspect of the *face* relies on (a) the speaker's self-identification with a social community or "inner group" ("all progressive humanity", "fighter for equal rights", "member of a team of actors") and on (b) the thematic content of the speech referring to the important social issues of the community.

Stylistic triggers of identification include:

(a) inclusive *we* as a means of generalization and the speaker's self-identification with the audience;

(b) inclusive and generalized *you* aimed at achieving empathy and creating a closer rapport with a certain social group, e.g., of actors;

(c) the lexical items with the semes of "solidarity" and "consolidated effort": e.g., *our entire species, all of humanity, equal rights for everyone, to support, to work collectively together.*

Identification with "*us*" involves differentiation from "*them*" triggered by (a) explicit prohibition utterances, "interdicting" a particular type of social behavior, such as *voting for the ban against gay marriage*, as in (1), or *speaking for the big polluters*, as in (2), (b) triggers of intertextuality referring to the implicit opponents, their arguments and actions: "*those who*", "*politics of greed*", "*leaders around the world who do not speak for the big polluters or the big corporations*". In the latter utterance, the qualifying dependent clause presupposes the implication "there are some leaders who actually speak for the big polluters or the big corporations".

The referential or thematic aspect of the identity face is based on appealing to the urgent social issues of the community, which involve the rhetorical appeals of ethos, logos, and pathos triggered by:

(a) explicit lexical items and implicit means appealing to ethos, defined in the new rhetoric as "ethic, moral and philosophical foundation of speech" (Vorozhbitova & Potapenko 2013: 2537), e.g., *equal rights for everyone, equal opportunity, antidiscrimination, environmental improvement*;

(b) syntactical means aimed at distinct explication of the speaker's social ideas appealing thus to the rhetorical category of logos: compound-complex sentences, conditional clauses, expanded structures to explicate the process of argumentation, i.e., reasoning, clarification, concession, etc.;

(c) numerous stylistic devices emphasizing the urgency of the problems and thereby evoking feelings and emotions appealing to pathos: parallel constructions, enumeration, anaphora ("*we need*" and "*it is*" to begin the successive clauses), polysyndeton (to sit *and* reflect *and* anticipate), ordinary repetition (*their great shame and the shame in their grandchildren's eyes*), gradation (*for the indigenous people of the world, for the billions and billions of underprivileged people who will be most affected by this, for our children's children*).

From the pragmatic perspective, the (social) identity face is represented by indirect speech acts with directive illocutionary force intended to cause the audience to take a

particular social action: *We've got to have equal rights for everyone*, as in (1); *we need to work collectively together and stop procrastinating*, *we need to support*, as in (2). Such acts manifest operative role positions of the "civil libertarian" and "eco-warrior", both derivative from the social role invariant "member of society".

If examined within the framework of Grice's Principle of Cooperation (Grice 1975), the winners' performance of social roles mainly flout the Maxim of Quantity of information (the speaker is too verbose intentionally in order to demonstrate his / her proactive social attitude) resulting in conversational implicature "he / she is sensitive to environmental and human rights concerns".

In terms of politeness theory, the social roles and their inducing of the identity face relies on the balance between the positive and negative politeness strategies. By means of positive politeness markers, the speaker affiliates himself with a certain community or "inner group". By means of negative politeness (indirectness, lack of precision (*those who voted for, if they continue that way of support*), the use of empty signifiers (*humanity, equal rights for everyone, politics of greed, etc.*), the indistinct signified, complex syntax, i.e., conditional clauses) the awardee wants others to acknowledge their pro-active social attitude without being too much radically-minded. Therefore, both types of politeness here foster social solidarity and unity with the audience, emphasizing the "we-facet" of the winner's identity face.

The above analysis has shown that the identity (social) face is based on the same devices regardless of the thematic scope of the awardee's speeches and their personality. However, the individual / quality face is discernible under the manifested social roles through the emphatic (expressive, i.e., connected with ego-function) components of the awardee's speech, attributing to his image the features of being a compassionate, non-indifferent "regular guy". The emphatic / expressive constituent is inherent to all awardees' speeches and corresponds to the positive politeness embodied by the concepts of interest, friendliness, and proximity. Such a distinctive property of

the actors' communicative behavior is, most probably, explained by the "genre peculiarities" of acceptance speeches, assuming a certain degree of sincerity. The more sincere a speech act is, the less formal and, consequently, the more "positively" polite it is.

So far, we have studied the interrelations between social roles, identity (group) face and their indexing stylistic, rhetorical, and pragmatic devices (see Table 2). Now a special attention will be given to the means of building the individual / quality "face".

Table 2. Identity face: roles, pragmatics, rhetorical features and stylistic tools

<b>Roles</b>	<b>Pragmatics</b>	<b>Rhetorical features</b>	<b>Stylistic tools</b>
"member of society" with operative role variants of "civil libertarian" and "eco-warrior"; "member of film industry".	<i>indirect directives</i> to make the audience take a particular social action; <i>flouting of Maxim of Quantity</i> (superfluous informativity) to trigger the conversational implicature about the speaker's proactive social attitude; <i>balance between the positive and negative politeness strategies</i> to foster social solidarity and unity with the audience.	<i>rhetorical argumentation to ethos</i> to appeal to shared ethical norms and moral standards of the speaker and his / her audience; <i>rhetorical argumentation to logos</i> (compound-complex sentences, conditional clauses, expanded structures) to explicate the process of reasoning, clarification and concession; <i>rhetorical argumentation to pathos</i> (syntactical stylistic devices such as enumeration, anaphora, polysyndeton, repetition, gradation) to emphasize the urgency of problems and evoke feelings or emotions.	inclusive <i>we</i> as means of generalization and identification with the audience; inclusive and generalized <i>you</i> to achieve empathy and a closer rapport with the "inner group"; lexical items with semes of "solidarity" and "consolidated effort"; means of identification with "inner group" as opposed to "outer group"; means of intertextuality referring to implicit opponents, their arguments and "disgraceful" actions.

#### 4. Building quality face: Balance of roles in favor of personal attributes

The quality face of the awardee is primarily marked by the predominance of emotional appeal, as in (8), that is very indicative of the acting profession where the ability to speak beautifully and play emotions is valued.

(8) *I am greatly honored and tremendously moved; You broke my streak; I feel as though I'm standing on magic legs in a special effects process shot that is too unbelievable to imagine and far too costly to make a reality; I've had a sinking feeling; I am not able to express all my gratitude; my body is in tumult.*

Typical themes of the speeches that reveal the awardees' quality "face" are presented in Figure 1.

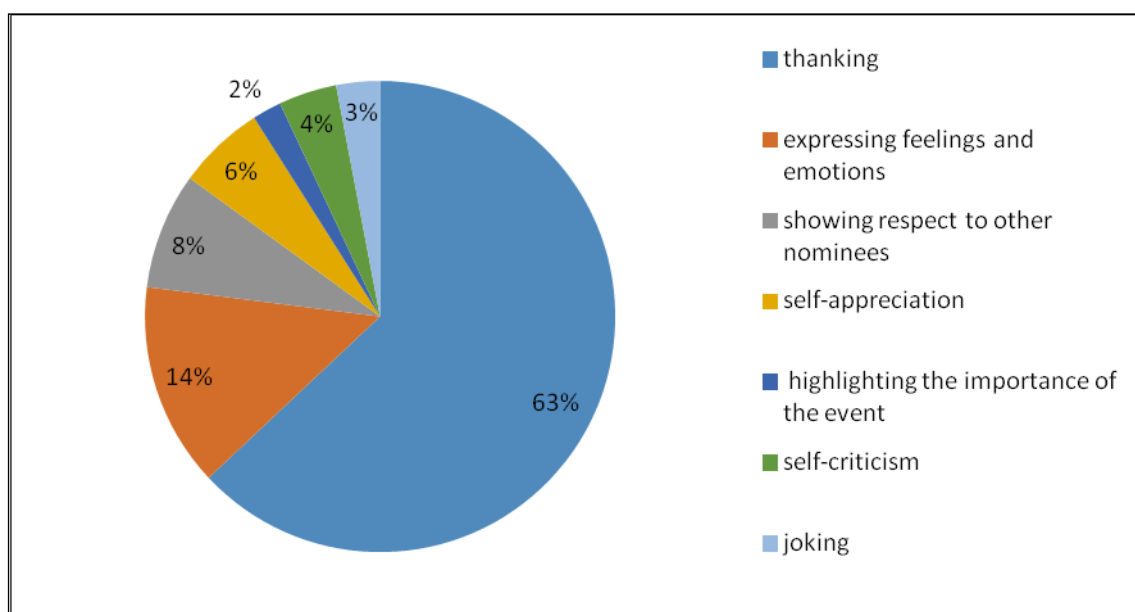


Figure 1. Percentage of typical themes for building quality / individual face

In view of the fact that the theme of "thanking" is one of the most frequent and regular attributes of the awardees' speeches, we will specify this quality face device and its corresponding personal roles in a separate sub-section.

#### 4.1 Thanking as a quality face manifestation

Most winners in the nomination for Best Actor thank their peers who they were filmed with and who contributed, to some extent, to the execution of their prize-winning roles (see Figure 2).

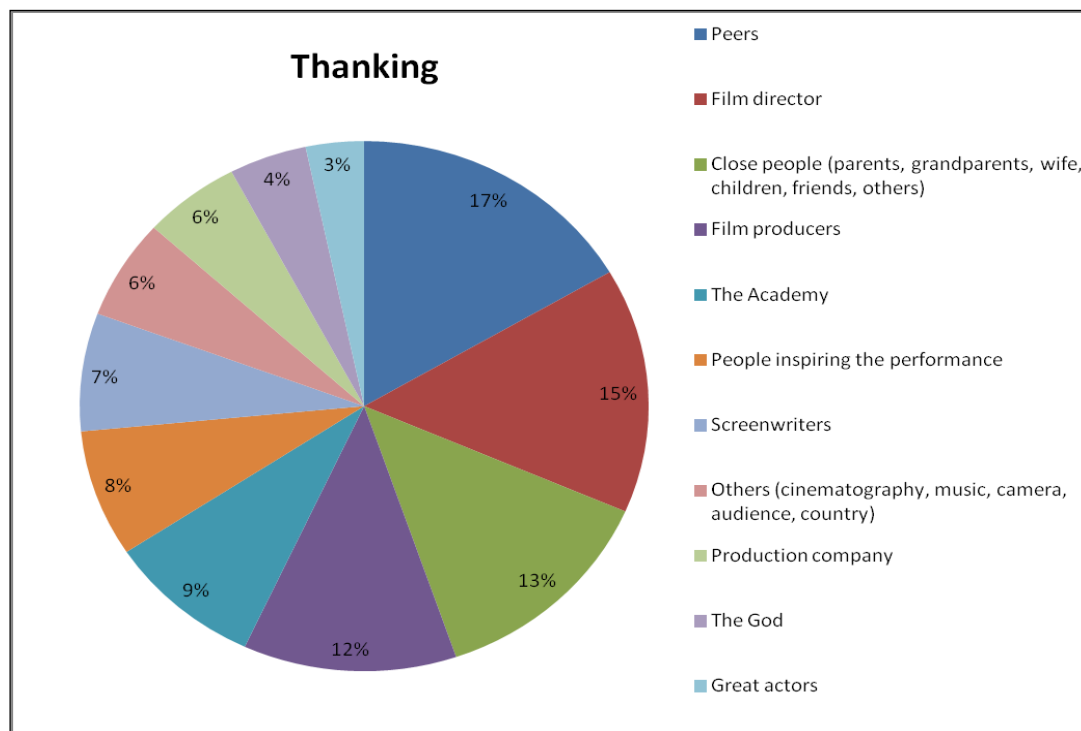


Figure 2. Percentage of thanking in the Best Actor awardees' speeches

Peer recognition in the artistic environment can be explained by a very high competition in the film industry, so mutual endorsement may significantly strengthen the relationships and communication. It is important to note that voting for the best actor is carried out exclusively by actors, members of the Academy, so this gratitude is also pragmatically marked (appearing ungrateful reduces the awardee's chances on the next voting). Simple enumeration of peers is more formal, while personal addressing may reveal warm attitude and genuine gratitude of the speakers, as in (9-11).

(9) *My incredible, amazing co-star Elisabeth Shue. I am going to share this award with both of you and the late John O'Brien, whose spirit moved me so much.*

(10) *I really want to thank the actors branch of the Academy first, for just being a nominee with four actors that I really admire, and at least one that I consider a really good friend who I admire. And thank you for that.*

(11) *... And thank you for assembling such a wonderful cast. Maggie Gyllenhaal, Colin, wherever he is backstage, and Bobby Duvall. So wonderful, you guys brought your heart and soul.*

In (9-11), the winner assigns the roles of a "*grateful peer*" and "*enthusiastic venerator*" emphasizing his good personal qualities. Such roles are indexed by numerous stylistic devices, for example:

- (a) the possessive inclusive pronoun *my*, devoid of grammatical meaning of possession and thus marked with positive evaluative connotations, an in-group marker;
- (b) the pronoun *you* in (11) used both as an intensifier in an expressive address and an in-group marker;
- (c) the evaluative positively connoted epithets *incredible* (with the seme "too extraordinary and improbable to be believed", *amazing* (foregrounding the seme "excellent" in (9), and an idiom *brought your heart and soul* in (11) exaggeratedly denoting the strengths of the awardee's peers;
- (d) informal appeals, i.e., playful appeal *co-star* in (9) emphatically intensified by epithets.

The empathic devices, in their turn, are the main triggers of positive politeness, creating a closer rapport with both the peers addressed and the audience. In particular, the aforementioned stylistic means index such positive politeness strategies as (Brown & Levinson 1987):

- (a) Exaggerated interest, approval, sympathy with Hearer.
- (b) Use of in-group markers.

This way the winner is constructing a positive image of a careful, grateful and appreciative person thus claiming and / or confirming their quality face.

The second most important category of "thankworthy" people are the film directors. Almost the same significant thing for actors is giving thanks to film producers, although this inequality can be explained that in some cases the director and producer is the same person. In order to save time awardees mention them without the distinction of their roles. In most cases, gratitude is expressed with a great deal of flattery and exaggerated praise, as in (12-15).

(12) *Mr. Scorsese for teaching me so much about the cinematic art form.*

(13) *First I will embarrass Ray Stark by saying that I owe him everything; and he is a great man.*

(14) *I would like to thank Jerry Hellman, who produced also "Midnight Cowboy" and who is an extraordinary man, a great producer, a tenacious fighter, who keeps us all healthy and has great taste.*

(15) *A large part of this award belongs to Oliver Stone. And not only as the director, but having the courage to cast me in a part that not many people thought I could play. So I'll always be eternally grateful to him for that.*

Exaggeration, compliments, and flattery as important positive politeness markers are achieved here by a variety of stylistic devices such as:

- (a) hyperboles: *I owe him everything; eternally grateful* (such devices are specified as hyperboles since the feeling of being grateful can not last forever and is limited to the professional sphere; *everything* also refers only to the achievements and recognition in the film industry);
- (b) repetition of the positively connoted adjective (*a great man, a great producer, great taste*);
- (c) semantic pleonasm based on synonyms *always and eternally* underlying the gratitude degree;
- (e) enumeration in creating the effect of climax or gradation with gradual increase of intensity of the expressed emotions and significance of the referred qualities: *an extraordinary man, a great producer, a tenacious fighter.*

The role of "sincere and devoted person", indexed by positive politeness strategies "Exaggerate interest, approval, sympathy with Hearer" and "Intensify interest to Hearer" as well as their semantic and stylistic devices specify the personal qualities (grateful, friendly, sincere) and, correspondingly, the *"human" quality face* of the winner.

However, if viewed in the light of the key functions of directors and producers in the film industry, i.e., their powers in the selection and assignment of actors on leading roles, the public demonstration of recognition and gratitude might be a forced necessity rather than the expression of sincere admiration for the assistance in the role performance. In this vein, the quality face may be regarded as a device to uphold the occupational status of the winner explicated by the social role of the "team-player", triggering the identity (social) face of the winner.

The analysis of the data has shown that the third place in the expressions of thanking belongs to *the gratitude to close people* (parents, grandparents, a wife, children, friends, and others). This proves the cultivation of family values in American society. Despite the fact that in the actors' environment (including the winners in the given nomination) there remains a high percentage of remarriages, thanking the wife, as in (16-17), is on the first place in this category, followed by parents, as in (18-19), and friends, as in (20-21).

(16) *And lastly, if I may cut the call of a telephone to London where **my wife** is trying to keep awake in a hotel bedroom, I wish you were here to help me carry this because you helped me win it. Thank you all.*

(17) *And I am standing here because **the woman I share my life with** has taught me and demonstrates for me every day just what love is.*

(18) *And **Mother**, I don't care what they say about bringing you to award shows. I will always bring you to award shows because I'm proud of you and I love you. And thank you, thank you, thank you.*

(19) *I'd like to dedicate this award to William Darrid, Diana Douglas-Darrid, Anne Douglas and Kirk Douglas, **my parents and step-parents**, who have been extremely supportive and loving to me over the years. And in particular to my father, who I don't think ever missed one of my college productions, for his continued support and for helping a son step out of his shadow. I'll be eternally grateful to you, Dad, for that.*

(20) *I would like to thank Bruce Dern, **my friend**, for his encouragement and his wonderful performance, and his friendship.*

(21) *The great, great cast that I had to work with, **my friends**. Where do you go? Dennis Lehane, Brian Helgeland. Ma. Dad. Robin, for being an undying emotional inspiration on this roller coaster I'm learning to enjoy. Thank you all very much.*

Addressing family values creates an attractive *quality face*, manifested by the roles of a "careful", "grateful", and "sincere" person, matching the individual roles in other types of thanking. Such role invariants are triggered by positive politeness of friendliness and proximity, relying on exaggeration (*extremely supportive*) as well as on the lexical items with the connotations of "feeling" and "emotion": *loving, eternally grateful, undying emotional inspiration*.

Gratitude to the Academy in general (*members of the Academy, Thank you, the Academy*), makes up 9%, twice less than to the Peers. The main trigger of the quality face here is the metonymical personified appeal as the means of proximity and positive politeness. It is fairly formal to show politeness to the hosts of the event on behalf of its members, founders, and organizers of the reward.

Eight percent of thanks are given to people inspiring the winners' roles, as in (22-24). Leading actors acknowledge the power of the personality of their inspirations, their unparalleled lifestyle, and outstanding achievements. Associating themselves with such great and frequently eccentric personalities, winners attribute the merit of masterful performance to these characters.

(22) ... all the strength that we needed, all the pleasure that we took in making the film came from Christy Brown;

(23) And to the unstoppable David Helfgott. The front of my script said that this story was inspired by the events of your life. You truly are an inspiration. And to those people who say it's a circus, then with your celebration of life you show me that the circus is a place of daring and risk-taking and working without a safety net and giving us your personal poetry. Thank you.

(24) Wow. I guess we got to do it again. [Sings:] "Oooh!" [Audience repeats back.] [Sings:] "Aaah!" [Audience repeats back.] Yeah, you're ready. That's the Ray Charles. Give it up for Ray Charles and his beautiful legacy. And thank you, Ray Charles, for living.

Other categories, which are much more rarely chosen to appeal to actors' gratitude, include representatives from the film industry: screenwriters; cinematographers, musicians, cameramen; and even the production company. They are less meaningful because they are also dependent on film producers and directors. In this case, the expression of gratitude testifies to the recognition of professional mastership and experience, especially when the person is mentioned by name, as in (25-27).

(25) DreamWorks, a great company and a vital and adrenalized contributor to the art form.

(26) And to all you movie buffs, I just really appreciate, for making this a wonderful moment for me.

(27) I thank the writers, Barry Morrow and Ron Bass.

It is necessary to note that the category "others" is represented by "audience" (only two winners mentioned it), although the viewers are a target group watching the ceremony and award-winning films. We can explain such a low frequency by the absence of audience's influence on awarding decisions and the choice of Best Actor.

Addressing and thanking God, as in (28-30), amounts only to 4%, but the presence of this category in the list of thanks tells about the high spirituality of the person who chose it. It also demonstrates the level of intellectual development of the society that accepts and shares the spiritual values.

(28) *God bless you all.*

(29) *God have mercy on us all.*

(30) *And God bless America, God bless you, guys.*

In our opinion, this type of thanking in spite of its low frequency is primarily associated with the personality trait of the awardee as a spiritual person, disclosing their quality face. Such a face is additionally emphasized by the operative role of the "warm-hearted" indexed by the politeness in-group marker "*you, guys*".

Thanking great actors, as in (31-32), is used by winners to implicitly attribute themselves some professional and human qualities of personalities with outstanding achievements in the film industry.

(31) *I really thank Clint Eastwood professionally and humanly for coming into my life;*

(32) *if George Valentin could speak, he'd say: Wouaou!*

Alongside a more explicit facet of the quality face, all categories of thanking reveal certain properties of the social identity face.

The expressions of gratitude are rather pretentious involving the connotation of distant politeness. It is achieved by means of (a) bookish phrases (*God have mercy, God bless America; etc.*), (b) gerunds (*for teaching me so much, for coming into my life; for being an undying emotional inspiration, in making the film*), (c) hedges: *in what I'd call, conditional, would*; (d) passive forms: *who are so strongly represented*.

At the same time, the thankings are rather precise in the selection of sequence, amount and wording of the gratitude. For example, repetition (*all the strength that we needed, all the pleasure*), especially emphasized by polysyndeton (*for his encouragement and his wonderful performance, and his friendship*), is aimed at distinguishing each positive quality of a grateful addresser. All of this maintains the *social identity face* of the actor since it discloses a well-thought-through strategy to construct a desired image that meets the behavior patterns sanctioned by a certain society.

Other types of a quality face also reveal both personal and social attributes of the award winners – with the obvious predominance of the former ones.

#### *4.2 Role facets of Quality Face: Pragmatic and stylistic ambiguity*

The thematic scope of speeches together with the regular means of emotion expression and verbalization indicates the repertoire of the quality face constructing roles, such as "sincere and devoted person", "impressible person", "man of feeling", "appreciative to others", "humorist", "non-deserving reward", "persistent", "hardworking", and "ambitious".

If viewed within the framework of speech act theory, all individual roles and the ways of their expression fully satisfy the criteria of the speaker's psychological state and sincerity conditions congenial to expressive illocution. Therefore, a considerable part of assertiveness in the awardees' speeches is intended to perform the indirect acts of expressives, marked by the dominant connotations of "feeling" and "emotions". However, the "display" of emotions does not only foreground the awardee's quality / personal face but partially reveals his / her social faces since it follows the "sanctioned" models of emotion expression derivative of "membership feelings" – "through the mechanisms of a shared evaluation system, common emotion display, and interpretation rules that determine further patterns of collective decision procedures" (Pinich 2017: 265).

The conclusion about the sophisticated nature of quality face is confirmed in the frame of politeness strategies: quality face roles balance between the positive and negative politeness strategies. On the one hand, the awardee employs such strategies as "Exaggerate interest, approval, sympathy with Hearer", "Presuppose, raise, assert common ground" and "Joke" specifying positive politeness. In particular, jokes, as in (33-34), are used with the purpose of masking the violations of rules and regulations accepted on ceremonies, for example, exceeding time limit for acceptance speech (34).

(33) *I'd like to thank my parents for not practicing birth control.*

(34) *I know Gil Cates is starting to sweat back there.*

On the other hand, the awardee employs the negative politeness strategies using hedges, as in (35-36), the passive voice, as in (35), giving deference, as in (35-36), and being pessimistic with regard to his / her own positive qualities and achievements, as in (37).

(35) *Let me say before continuing any further that I was overwhelmed to be mentioned in the same breath as the other four gentlemen who were nominated with me.*

(36) *It's a great honor to be here, especially with such great actors like ....*

Demonstrating respect to other nominees, the winners explicate the quality face constructing roles of "capable to pay tribute" and "appreciative of others". Such personal roles involve maximizing praise for others and, therefore, correlate with the approbation maxim (Leech 1983), usually paired with the modesty maxim, which applies to the acts of a self-deprecating nature. In particular, in order to hide his own obvious dominance and save the individual face (since designation of other nominees implicitly fastens the winner's self-recognition as being the best among others) the awardee minimizes praise and maximizes dispraise of self by performing the self-criticism role of "the one non-deserving reward", as in (37).

(37) *Thank you to all in Italy, for the Italian cinema, grazie al Italia who made me. I am really, I owe to them all my, if I did something good. So grazie al Italia e grazie al America, land of the lot of things here. Thank you very much. And I hope, really I don't deserve this, but I hope to win some other Oscars!*

In (37), the awardee combines the approbation maxim (maximizing his praise of others *I owe to them all my*) with the modesty maxim manifested by dispraise of self, expressed both explicitly *really I don't deserve this*, and implicitly *if I did something good* with the meaning of doubt in their own achievements.

Regardless of the fact that such self-criticism role contributes significantly to the creation of the quality face, winners rarely use it, as the image of a modest, uncertain and unambitious man is rather an exception for the acting profession.

Some roles do not correlate either with negative or positive politeness, e.g., when winners acknowledge their own merits and represent themselves as persistent, hardworking and ambitious personalities fulfilled in the profession, as in (38-39).

(38) *on this given night I was the best that I could be.*

(39) *That's the closest I'll ever come to getting a knighthood.*

From the perspective of the social status, the opposition of positive and negative politeness corresponds to the opposition of personal and social distance. Positive politeness is communication among "*us*" (insiders) while negative politeness is communication with "*them*" (outsiders). However, genre properties of awardees' speeches presuppose the interplay of proximity and distance as well as friendliness and deference aimed at quality-identity face balance.

In terms of cooperative principle and implicatures, the devices for personal roles realization flout the maxims of quality (by use of exaggeration, metaphor, irony and

underestimation) and quantity (as exemplified earlier, awardees are too eloquent using repetition, polysyndeton, semantic pleonasm, numerous flowers of speech in the expressions of thanking, feelings, etc.) to convey additional meanings intended for the Speaker's positive evaluation according to his motives, capabilities, sincerity, etc.

From the above examples, one may notice that the stylistic properties of the identified personal roles involve:

(a) lexical units with the denotative or connotative sense of "feeling" – often combined with exaggeration / hyperbole and metaphor: *tremendously moved; I feel as though, a sinking feeling; I am not able to express; in tumult; overwhelmed, I really admire;*

(b) overuse of personal pronoun "I";

(c) superlative degree of comparison aimed at producing emphatic effect (*the closest I'll ever come, my worst qualities*);

(d) numerous stylistic devices, i.e., epithets, periphrasis (*the other four gentlemen who were nominated with me; getting a knighthood*), epic simile (*I feel as though I'm standing on magic legs in a special effects process shot that is too unbelievable to imagine and far too costly to make a reality*), metaphorically motivated idiomatic expressions (*in the same breath, You broke my streak*), exaggerated repetition (*some great, great, great actors*).

From a rhetorical viewpoint, the defined means appeal to pathos as they evoke sympathetic feelings and excite emotions.

#### 4.3 Hybrid roles: Balance of identity and quality faces

The analysis of the data has shown that there are certain types of faces that are equally (proportionally) manifested by both social and individual faces. As an example we have identified the role of an "encourager", as in (40-45), correlating with social roles by its thematic scope (see Table 3) while mostly relying on stylistic and pragmatic devices of personal roles.

Table 3. Thematic facets of the awardees' hybrid roles

Encouragements
for disadvantaged children to make their dreams come true
for mainstream people to achieve a great deal
for discouraged people to keep living

(40) *I can't forget the kids out there who may be thinking tonight that if he can do it, I can do it;*

(41) *And for anybody who's on the down side of advantage and relying purely on courage, it's possible;*

(42) *who believes in his dreams, commits himself to them with his heart, to touch them and to have them happen;*

(43) *whatever it is we look up to, whatever it is we look forward to, and whoever it is we're chasin'. ...: Just keep livin';*

(44) *in honoring me with this award you're encouraging Christy to carry on making his mark;*

(45) *believe me, the power and the pleasure and the emotion of this moment is a constant the speed of light.*

Similar to the functions and subject scope of the identity face, the role of "encourager" focuses on the important social issues of disadvantaged children, discouraged people, and mainstream people not able to achieve something worthwhile, offering the audience socially relevant ways to follow. On the other hand, the emphatic aspect of the speech reveals personal qualities of the awardee corresponding to their quality / individual face since the role is used to impact the audience emotionally while explicitly showing encouragement and support for those disadvantaged social categories.

Quality face is manifested by:

- (a) repeated personal pronouns (*I, me*);
- (b) personal names (*Christy*);

- (c) emphatic inclusive "you" and "we";
- (d) parenthesis (*believe me*), calling for confidence in a speaker;
- (e) numerous emphatic stylistic devices: metaphor (*i.e., on the down side of advantage, to touch the dreams*), intensified by enumeration and polysyndeton (*the power and the pleasure and the emotion of this moment is a constant the speed of light*); emphatic inversion and gradation highlighted by anaphora (*whatever it is we look up to, whatever it is we look forward to, and whoever it is we're chasin'*), simple repetition, etc.

In addition to the abovementioned means, feelings and emotions are expressed by lexical units with the semes of "confidence", "hope", "warm-heartedness", including the words "encourage", repeated "believe", "heart", etc., alongside pathetic rhetorical moves appealing to pathos.

According to the salient *psychological state*, Sincerity conditions in (40-45) are more appropriate to Expressives than to Assertives, resulting here in two illocutionary meanings – the literal / secondary meaning of assertion (since the speaker actually describes a state of affairs) and a primary illocutionary meaning (which is the speaker's utterance meaning) of Expressives (feeling and emotions of compassion for disadvantaged people).

Simultaneously, the feeling of compassion, sympathy, and understanding expressed stylistically and rhetorically, correlates with positive politeness strategies.

To sum up, the role of the "encourager" is a device of "double face" realization. On the one hand, it distinctly reveals the actor's quality face through reference to his personal experience or examples from the life of his heroes together with his good personal characteristics displayed by sincere desire to encourage the disadvantaged and average people to achieve a great deal. The individual (personalized) facet of the winner relies

on personal and inclusive pronouns, personal names, parenthesis inspiring confidence in a speaker, as well as on emphatic stylistic devices (see Table 4).

On the other hand, the social (identity) face is displayed by means of addressing the social issue, and by creating an image of a hero deserving glory and recognition. It introduces the image of a winner-survivor intended to be the social role model in showing the ways to win reduced circumstances by means of hard work and faith.

Vice versa, through appropriating all the merits and personal qualities of their hero the speaker implicitly strengthens their own personal attractiveness that is the "quality face".

Table 4. Quality face: roles, pragmatics, rhetorical features and stylistic tools

<b>Roles</b>	<b>Pragmatics</b>	<b>Rhetorical features</b>	<b>Stylistic tools</b>
"sincere and devoted", "impressible", "man of feeling", "humorist", "non-deserving reward", "persistent", "hardworking", "ambitious", "capable of paying a tribute", "appreciative of others"	direct and indirect acts with expressive illocutionary force; balance between the strategies of positive politeness (exaggeration, compliments and flattery) to create a closer rapport with the audience, and negative politeness (hedges, pessimism with regard to his/her own positive qualities and achievements, etc.); approbation maxim paired with the modesty maxim in acts of self-deprecation; flouting maxims of quality (exaggeration, metaphor, irony, underestimation) and quantity (eloquence)	appealing to the sympathetic feelings and emotions	informal address; metonymical personified address; overuse of personal pronoun "I"; inclusive pronoun <i>my</i> as an in-group marker with positive evaluative connotations; lexical items with the denotative or connotative senses of "feeling" and "emotion"; intensifiers of the gratitude degree; evaluative positively connoted epithets, metaphors, hyperboles; informal and playful address; periphrasis, epic simile, metaphorically motivated idiomatic expressions,

			repetition, enumeration; climax, gradation with gradual increase of the intensity of the expressed emotions
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## 5. Conclusions

To reveal the regularities in the winners' claim for their "*identity face*" and "*personality face*" we relied on a qualitative approach consisting in differentiating, describing, comparing, and theoretical substantiation of the roles manifested by the faces, based on stylistic, rhetorical, pragmatic and thematic criteria of their identification.

We argued that the "*identity face*" is the awardee's meeting the socially approved patterns of the communicative behavior involving the invariant social roles of the "member of society" and "member of film industry". The face-building capacity of social roles relies: (a) on their addressing the urgent social issues, which appeals to the awardee's values and principles thus referring to ethos, syntactic reference to logos and stylistic appeal to pathos as well as (b) on the role-performer identification with a community or "inner group". Triggers of identification include inclusive pronouns as well as lexical items with the denotative or connotative semes of "solidarity" and "consolidated effort".

Viewed within the framework of pragmatics, the (social) identity face manifested by operative roles of a "civil libertarian" and "eco-warrior" correlates with speech acts bearing directive illocutionary force to inspire the audience to take a particular social action. Indirectness and verbosity result in the flouting of the Quantity Maxim triggering the conversational implicature "wants others to believe in their proactive social attitude". In terms of politeness theory, the social roles and their inducing identity face are based on the balance of positive and negative politeness fostering social solidarity and unity, emphasizing the "*we*"-facet' of the winner's identity. Positive politeness strategies are mostly based on the tactics of in-group identification

and establishing common ground while negative politeness is triggered by generalization, compound structures, bookish words, slogans, etc.

We argued that both quality and identity faces are "acceptable" in the social roles of the winners due to the emphatic constituents inherent to all awardees' speeches as their genre peculiarity.

The "quality face" is the awardee's meeting the socially approved patterns of the communicative behavior relating to personal characteristics of the winner (grateful, friendly, sincere), involving the invariant individual roles of "grateful", "sincere and devoted", "impressible", "man of feeling", "appreciative to others", "humorist", "non-deserving reward", "persistent", "hardworking" and "ambitious".

Examined from the pragmatic viewpoint, the majority of individual roles are expressed by assertives with the illocutionary force of expressives, marked by dominant connotations of "feeling" and "emotions" and, therefore, satisfying the sincerity conditions appropriate to expressive speech acts. Similar to the identity face, "quality face" roles balance between positive and negative politeness. The winner uses the positive politeness strategies such as "Exaggerate interest, approval, sympathy with Hearer", "Presuppose, raise, assert common ground" and "Joke" along with the negative politeness strategies being conventionally indirect, explicating deference to other nominees as well as being pessimistic about their positive qualities and achievements. By that the approbation maxim pairs with the modesty maxim, which applies to the winner's acts of a self-deprecating nature.

Comparing politeness strategies as the triggers of both the identity and quality faces, we concluded that the genre properties of awardees' speeches presuppose interplay of proximity / friendliness and distance / deference aimed at quality-identity face balance.

Viewed within the framework of Cooperative Principle and implicatures, individual roles and their indexing devices flout the maxims of quality and quantity of information aimed at conversational implicatures pertinent to the speaker's positive evaluation.

We demonstrated that individual roles rely on linguistic and stylistic devices primarily appealing to pathos as they evoke sympathetic feelings and excite emotions by means of exaggeration, metaphor, superlative degree of comparison, lexical items denoting or connoting the seme of "feeling", overuse of personal pronoun "I", etc.

We argue that the subtype of the hybrid (double) face of the winner equally (proportionally) manifests both social and individual faces. The role of the "encourager" specifies the individual roles by the emotional appeal together with linguistic, stylistic, and pragmatic devices. At the same time it relates to social roles by both its thematic scope and the function of creating the social role model.

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## Résumé

The paper addresses one of the important issues in the field of pragmatics – the problem of choice between personal or social faces of speakers delivering acceptance speeches. Our primary concern has been to identify a set of pragmatic, stylistic, and rhetorical tools in construction of awardees' faces, which contribute to the multifacet meanings of the term "face", as well as to the scholarly literature on the genres of speech, and impression management in popular culture. The analyzed data have been collected from transcripts of the 37 acceptance speeches in the category of the "Best Actor in the Leading Role" recorded from 1977 to 2015. The major findings refer to the face-building capacity of particular roles in construction of two types of the celebrities' faces, as well as the pragmatic, stylistic, and rhetorical tools for the management of faces / roles. We distinguished between the roles appropriate to "*identity face*" and

"*quality face*" and determined the hybrid role subtype as a device of "double face" realization. The "*identity face*" is the awardee's meeting the socially sanctioned patterns of invariant social roles of a "member of film industry" identifying the role-performer with his "inner group" and a "member of society", introduced by the roles of a "civil libertarian" and "eco-warrior". The "*quality face*" intentionally foregrounds personal characteristics of the winner, involving the roles of "grateful", "sincere", "impressible", "appreciative", "humorist", "non-deserving reward", "hardworking" and "ambitious". The hybrid role subtype of "encourager" foregrounds the identity face and its roles while specifying the quality face and relating roles in stylistic and pragmatic devices. Comparing politeness strategies as the triggers of both the identity and quality faces we proved the interplay of proximity / friendliness and distance / deference as the genre property of awardees' speeches aimed at quality-identity face balance.

**Key words:** identity (social) face, quality (personal) face, acceptance speeches, social roles, personal characteristics, positive / negative politeness theory, cooperative principle, implicature, subtype.

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