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### CHARISMA & FEMALE EXPRESSIVENESS: LANGUAGE, ETHNOCULTURE, POLITICS

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**Abstract:** This paper represents a contrastive analysis of the verbal and paraverbal features of expressive female political speech in Latin America, Spain, and Ukraine. The corpus consisted of public speeches delivered by contemporary Spanish-speaking and Ukrainian female politicians. The article offers a novel multimodal analysis method for studying prosodic and gesture correlates of the expressive speech of female politicians in Spain, Latin America, and Ukraine as a component of their charismatic image.

**Key words:** charisma, gender, contrastive analysis, political discourse, expressive female speech, verbal, paraverbal, prosodic, gesture, Latin America, Spain, Ukraine.

*And then, of course, there's an emotional part of persuasion: charisma. It cannot be learned, but is a direct form of communicating from heart to heart. This communication does not have to go through your mind. (Thilo von Trotha)*

## 1. Introduction

Contemporary European and American political discourses are currently marked with a revived interest in the concept of *charisma* developed by renowned German sociologist

Weber (Schwinn 2016) and, consequently, a search for new political figures with the ability to be inspired by great ideas and to inspire others with these ideas. In this article, we summarize the results of 15 years of research in the field of linguistic charismatics (Петлюченко 2009а; 2010; 2018), in particular, the charismatic image of Yulia Tymoshenko (Петлюченко 2009b), as well as a Candidate's thesis in the political discourse of Spanish-speaking countries from a contrastive perspective (Чернякова 2014; 2016). In the pilot study for the first time we attempt to interpret the linguistics and computational phonetics spheres of the concept of political charisma in Spanish and Ukrainian based on expressive female political speech in Latin America, Spain, and Ukraine. Thus, two ideal types "charisma" and "gender" that originated in sociology are studied using linguistic methods.

In this paper, we dwell on the verbal and phonetic-gestural correlates of charismatic expressiveness in the speeches of Ukrainian- and Spanish-speaking female politicians using identification experiments and computational analysis. The main issue here is, which paraverbal means in the speech of female politicians are perceived as *charismatic* and later attributed to them by their supporters and opponents as *charisma*. Methodologically, there are two controversial approaches to determining the correlates of charisma: (1) Charisma is a *state of inspiration* of the speaker that can be described as a psycholinguistic phenomenon of emotional nature (Петлюченко 2009а), and (2) Charisma is the result of pure *attribution* according to Weber (2006), which depends on the expectations and projections of the followers, and is conditioned culturally and ethnographically in each specific case (Petljutschenko 2018). In our study, we use the former approach.

The prosodic specifics of charismatic discourse are characterized by intensification of all its dynamic, tonal, and temporal components. In phonetic studies, this acoustic effect is referred to as *prosodic intensity* understanding it as abrupt changes in pitch, loudness,

tempo variations, and pauses in important utterances containing addresses, appeals, and concepts with positive semantics (Петлюченко 2009а: 179). Charismatic rhetoric is also formed by the kinetic (gesture and mimic) component that is functionally related to the prosodic representation of speech making communication more effective. A gesture is the action or movement of the body through which one individual signals another individual about his presence, his intentions regarding objects (Petlyuchenko & Artiukhova 2015). Charismatic political communications are characterized primarily by accentuating or co-speech gestures that represent movements of the body, especially the arms/hands, by which the speaker explains, complements his words, highlights the key points, emphasizes or amplifies a verbal utterance. A gesture is perceived by the addressee as a *kinematic* form of verbal charismatic appeal through which the leader exercises his influence on his followers and/or opponents encouraging them to commit actions aimed at achieving a particular goal (ibid., 183).

This study follows current trends in modern sociolinguistics, which, on the one hand, accumulate the classical techniques (particularly experimental methods) of studying the gender-related specifics of oral female speech based on social standing, age, and professional affiliation, and on the other hand, reflect the latest approaches to the contrastive analysis of socio-political discourse both in the Spanish-speaking world (Spain and Latin America) and in Ukraine. This contributes to the study of gender (Anderson 2019), speech effect (Sendlmeier 2016), and comparative issues (Hock 2009; Kayne 2010).

We offer a novel audiovisual analysis method for studying voice and kinetic means used in the *expressive speech of female politicians* in Spain, Latin America, and Ukraine generally recognized as 'charismatic personalities'. This allows determining the ethno-specific correlates of expressiveness in the speech of female politicians at the verbal and paraverbal levels and improving the integral "verbal + tone + gesture" model of

charismatic inspiration (Петлюченко 2009a: 184) and aggressive rhetoric (Petlyuchenko & Artiukhova 2015: 192).

We also discuss the analysis of synchronous and asynchronous *right hand co-speech gestures* in relation to prosodic emphasis in expressive public speeches of Spanish/Ukrainian-speaking female politicians. Waving the right hand, extending the right hand forward has a long historical and cultural semiotic background: at first, it was associated mostly with the *Roman salute*, but later received a negative connotation in the *Deutscher Gruß*. In modern political communication, this gesture is desemantized: it plays the role of an accentuating gesture and is used by both male and female politicians as a way of strengthening their charismatic ecstasy (Petlyuchenko & Artiukhova 2015: 190).

## **2. Background and motivations**

The concept of *gender* is studied in anthropology (Malo 2018), sociology (Weißmann 2017), sociolinguistics (Cheshire 2002), history (Lower 2016), literature (Hanisch 2005), and other humanities, and is used to distinguish *masculinity* and *femininity* as the sociocultural characteristics of the natural differences between a man and a woman.

In *linguistics*, gender is understood as *social gender* and is interpreted first and foremost in relation to the social status of the speaker (Cameron 1998; Eckert & McConnell-Ginnet 2004; Holmes & Meyerhoff 2001; Trudgill 2000), which is one of the main factors of linguistic variation and the most important component that should be taken into account in studying the phonetic organization of verbal male and female speech (Потапов 2002), the stereotypes of its perception in various linguistic cultures (Біловус 2011; Петлюченко 2009a; Levin & Sullivan 1995; Mouton 2000), and the formation of speech portraits of women and men in different types of discourse (Безбородова 2013; Федорів 2012; Bethany 2003; Fedoriv 2016; Marchyshyna 2017; Probst et al. 2018).

To various extents, verbal differentiation in terms of the speaker's gender is observed in many world languages depending on the specific social and cultural traditions of the society, in which a certain language is used. For instance, Japanese female speech is characterized by assimilation, reduction, and gemination, as well as ascending intonation and frequency tone increase at the end of the sentence with the melody of male Japanese speech being more neutral (Крнета 2003). Analysis of the peculiarities of modern-day English language drama has shown that female monologs in the form of reflections or narratives are an integral part of an English-speaking woman's conversation (Жигайкова 2004). The features of the female version of speech are clearly manifested in modern French-language journals, where the language is characterized by an increased degree of emotivity manifested in the active use of conversation intensifiers, metaphors, fashionable linguistic forms, Anglo-Americanisms, etc. (Есина 2006). It is also characterized by the use of refined vocabulary, short utterances, disjunctive questions, and conversation intensifiers (Потапов 2004). The extralinguistic markers of the female group are cooperativity and synthetism, hyper-correctness of pronunciation. Furthermore, in contrast to male speech, the speech of Russian-speaking women tends to use "prestigious vocabulary", neologisms, modal words, and concentrated associations (Schinnerl 2015).

Traditionally, female speech in various societies and linguistic cultures is more emotionally highlighted than male speech (Григораш 2012; Егорова 2008; Табурова 1999; Bonzi et al. 2014; Parsons 2009; Pépiot 2014). Women make extensive use of intonation to express such endocrine-based emotions as joy, anger, fear, etc. that have a pronounced expressive nature in certain southern ethnic cultures such as Greek, Italian, Latin American, etc. (Längle & Holzhey-Kunz 2008; Schonlau 2017: 268).

*Phonatory* features of female speech are typological and can be manifested in various linguistic cultures in *vocalism* (women have a special timbral coloring caused by a greater volume of the oral cavity during the articulation of sounds as compared to men),

*consonantism* (there is more stress during articulation as compared to men), *prosody* (extensive use of various means of intonational expressiveness) (Kehrein 2002), as well as such acoustic effects as aspiration, labialization, and nasalization that convey various shades of a woman's emotional state, her attitude to the subject matter of her utterance, to the interlocutor, the speech situation, etc. (Елемешина 2010). *Perceptively*, the female voice is generally perceived as higher than the male voice, which can be explained by purely physiological peculiarities of the vocal cords, with men's being generally longer and thicker than women's ones, and the shorter female vocal tract (Pompino-Marschall 2009: 35). Such female speech gives the impression of greater variation due to the "trimming" of the melodic pattern (i.e., a large number of pitch maximums on the voiced curve) caused by "*the desire to be appealing to the opposite sex*", mannerism, etc. (Шкворченко 2012).

A key feature of the contemporary political discourse is that both men and women are its equal participants (Alexiyevets 2017). The established gender-related differences in this area allow distinguishing female political discourse (Bethany 2003; Burns 2013), which is characterized by the use of a vocabulary with reality perception semantics at the level of feelings and emotions thus proving their widespread tendency to speak about their feelings and not hide them (Maravall 2015). Female politicians often use emotionally evaluative vocabulary, cries, words denoting doubt, uncertainty, probability, inaccuracy, a wide range of stylistically marked phrases – metaphors, epithets, lexical repetitions, oppositions, which are associated with the intentions of female politicians to inform the reader/listener about national and world events in an expressive form and characterize their political opponents more emotionally (Coates 2013; Stashko 2018).

The motivation and emotional state of Latin American women who are active in the political arena and usually project an "iron lady" image (such as Eva Peron, Michelle Bachelet, Lidia Gueiler Tejada, Rosalia Arteaga Serrano, Ertha Pascal-Trouillo) is most

adequately conveyed by such paraverbal speech components such as gestures, pauses, glances, silence, etc., as well as the constructed components of their image (clothing, appearance, gait, bad habits, health status, temperament, family attitude, etc.) (Kalyta 2014).

An important role in the modern *Ukrainian political arena* is played by Yulia Tymoshenko, Inna Bohoslovska, Olha Bohomolets, Nataliya Korolevska, Tetyana Chornovil, Lesya Orobets, Iryna Farion, and others, whose charismatic image is a mixture of a post-Soviet leader and a modern European businesswoman (Петлюченко 2009а). The younger generation of female politicians is more relaxed with greater freedom of expression and rhetorical skills, whereas female leaders of the older generations show features of a speaker strictly regulated by outside prescriptions, which was characteristic of the Soviet socio-political era (Федорів 2012).

Correct interpretation of the ethno-specific features of female speech in various forms of communication, particularly in political discourse, requires consideration of the *kinetic specifics* of the co-speech gestures that are included in the verbal message and are usually synchronized with the prominent sections of the message for visual highlighting purposes (Kendon 2004).

Radevych-Vynnyts'kyj suggests that in terms of gesticulation, Ukrainians hold an intermediate position in Europe between Italians and Finns (Радевич-Винницький 1997). Among the specific features of verbalization used in feminine strategies and tactics of non-verbal communication in modern Ukrainian, we can distinguish the following typical female gestures and poses associated with the relevant emotion: (1) stomping feet (anger), (2) flinging arms (surprise), (3) burying the face in hands (suffering), (4) folding hands (humility, reconciliation), (5) clutching the head (despair), raising hands (embarrassment, surprise, confusion), (6) hands on hips (fighting spirit) (Осіпова 2014).

Speaking of the kinetic peculiarities of the Spanish-speaking linguistic community, we note that gestures and facial expressions of both women and men are characterized by intensified expressiveness caused by the traditional high emotionality and southern temperament displayed by the inhabitants of this region (Hein-Kircher 2013). We should also consider the possible impact of the national-cultural code of Italian immigrants to Latin America who currently form the fourth largest ethnic group in Brazil and still retain their Italian identity and ties with Italian culture (Chaunu 1973). The typified kinetic portrait of representatives of Spanish-speaking linguistic cultures is formed by the following kinemes: (1) a gesture, in which a person seems to hold a bundle of something in his hand denotes "a lot of people, a crowd", (2) a gesture, in which a person brings his index fingers apart or together or knocks them one on the one is understood as "being together"; (3) a gesture, in which the palms are directed towards the interlocutor means "be calmer, calm down" for Spaniards, etc. (Фирсова 2000).

### **3. Subjects, methods and materials**

This section presents the methods, corpus, program of the two-way comparative study of the spoken language of Spanish- and Ukrainian-speaking female politicians using scientific observation methods, a *tertium comparationis* model, perceptual and computation analysis, and the hypothesis.

#### *3.1 Methods and program*

This paper studies female political discourse in Spanish-speaking countries and Ukraine with a focus on contrastive lingual, prosodic, and kinetic means of expressing female speech in the political discourse of Spain, Latin America, and Ukraine against the background of the common feature of "expressiveness". Contrastive analysis of Spanish/Latin American and Ukrainian female political discourse required a common comparison platform – *tertium comparationis* based on the category of *expressiveness*,

which conveys the meaning with high intensity and results in an emotional or logical enhancement that may or may not be figurative (Petlyuchenko & Artiukhova 2015: 191).

The category of expressiveness is consistent with the communicative intentions of female politicians who are expressive (emotional) leaders and always try to communicate expressively in public oral discourse. Expressiveness is understood as an enhancement (or reduction) of the extent of a certain attribute, which leads to its more intense, brighter, more dynamic expression in language or speech. Expressiveness is not related to a specific communicative act; its lexical and syntactic *carriers* can be language structures that are heterogeneous in terms of semantics or language functions.

Thus, the choice of levels of the *tertium comparationis* constructed for the contrastive comparison of Spanish/Latin American and Ukrainian female political discourse correlates with the subject matter of the analysis and is formed by two levels of comparison: *the verbal level* (comparing utterances/phrases of female politicians containing verbal markers of gender-related feminine expressiveness) and *the paraverbal level* (comparing the prosodic and kinetic characteristics of female political speech in two languages that are not closely related) (Чернякова 2016: 71).

In general, the study was carried out using linguistic, computational, and comparative analysis. Audiovisual analysis of public speeches delivered by contemporary female politicians in Spain, Latin America, and Ukraine included perceptual evaluation in terms of expressiveness, individual peculiarities of each woman, as well as a visual analysis of the co-speech gestures included in the expressive sections of their public appeals. The group of raters included: (1) Russian/Ukrainian-speaking faculty members specializing in Spanish and Ukrainian philology with experience in perceptual evaluation (5 listeners for each language group), (2) Spanish-speaking humanities students studying in Ukraine, as well as students from different universities in Spain and Latin America, whose native

language is Spanish (22 participants), (3) native Ukrainian-speaking students majoring in philology from the Ivan Franko Drohobych State Pedagogical University (38 participants).

### *3.2 Corpus*

The study involved a general corpus consisting of the political speeches by Spanish-speaking (Eva Peron, Christina de Kirchner, Manuela Carmena – 147 minutes) and Ukrainian-speaking (Yulia Tymoshenko, Iryna Farion, Lesya Orobets – 226 minutes) female politicians, characterized by a high degree of appeal and emotional inspiration, perceived as charismatic (Петлюченко 2009a: 175).

### *3.3 Data analysis*

*The auditive analysis* of the public speech of modern female politicians in Spain, Latin America, and Ukraine included an audio-visual evaluation of (1) the perceived individual characteristics of the voice of each individual female politician by sets of qualitative and phonetic pairs of attributes, (2) the expressiveness of public speeches of Spanish-speaking and Ukrainian female politicians, and (3) the prosodic and kinetic correlates of expressive statements in female political speech perceived as charismatic.

Increased expressiveness of Spanish-speaking and Ukrainian female politicians was evaluated by the raters (Spanish and Ukrainian native speakers, as well as specialists in Spanish and Ukrainian phonetics with experience in auditive analysis) by the following attributes: (1) acceleration of speech periods, (2) lengthening of speech periods, (3) incoherence, (4) various violations of the grammatical system, (5) increased voice sonance, (6) increased voice volume, (7) pronounced tonal modulations, (8) transition to a falsetto, (9) transition to a loud, sharp voice, a scream, (10) transition to a muffled, soft, subdued voice, (11) excessive gesticulation, (12) expressive facial mimics (Петлюченко 2009a: 285).

The *visual analysis* and comparison of the kinetic component of female political discourse in Spain, Latin America, and Ukraine required determining the co-speech kinetics in each subgroup of female politicians related to (1) nodding, (2) hand gestures, (3) body movements, (4) facial expressions, and (5) eye contact (Petlyuchenko & Artiukhova 2015: 192).

The *computational analysis* involved a narrow corpus of audio and video recordings of political speeches (60 minutes for each language group), from which we extracted audio and video clips containing phrasal units or utterances that were identified by the raters as female expressive microcontexts. The resulting files (90 units for each language) were then processed revealing 560 co-speech gesture units.

Using PRAAT 5.04.43 we performed a periodicity analysis of waveform, pitch, and intensity parameters building text grid annotations consisting of three tiers: (1) phrase, (2) phonetic word/tone-group and (3) gesture, and presented the results as a drawing object (Fig. 1):

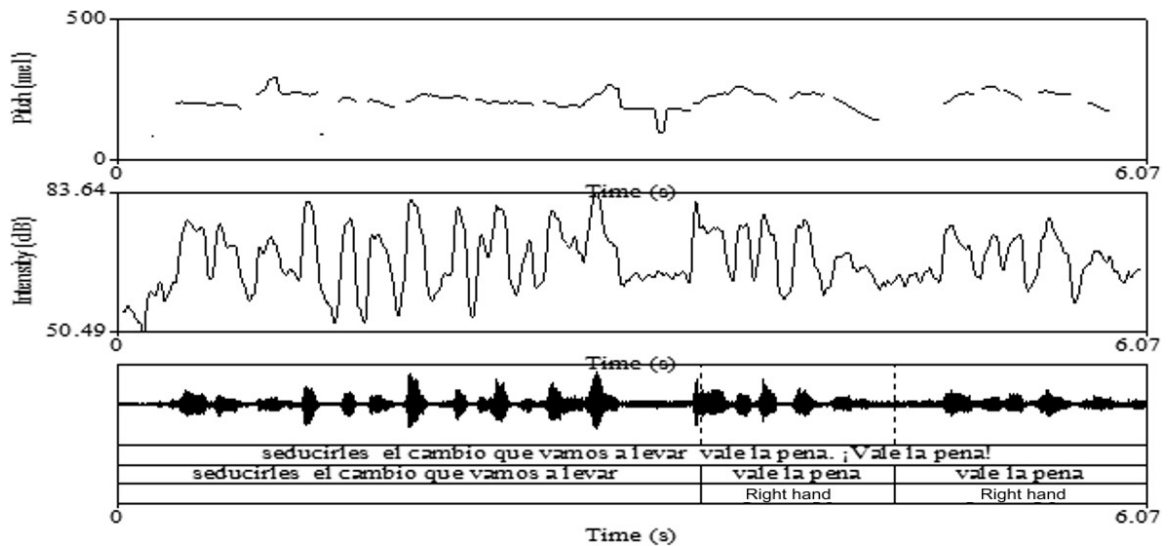


Figure 1. Intonogram of the phrase "...el cambio que vamos a llevar vale la pena. ¡Vale la pena!" / "...the changes we are going to make are worth it. They are worth it!" (Electoral speech of Manuela Carmena in Madrid on 24 May 2015). Available at:

<https://www.youtube.com/watch?v=7CkMRRaz1eY>

The resulting data were saved as a consolidated spreadsheet for further statistical processing using the Statistica 8.0. Such complex parameters as speech tempo, pause factor, and mean pause duration of expressive phrases were also included. Frame-by-frame processing of the co-speech gestures was performed using Sound Forge 9.0.

The developed computational research program was aimed at identifying the following types of differences in the organization of female political discourse in Spanish/Latin American and Ukrainian linguistic cultures: (1) linguistic factors of the Spanish and Ukrainian languages themselves, which are manifested in verbal structures, (2) extralinguistic factors (gender-related, social, emotional, ethno-specific, etc.), which are more evident at the paraverbal level and have a greater number of interlevel differences.

### *3.4 Hypothesis*

We assumed that the verbal and paraverbal (phonetic and kinetic) features of female speech are of typological nature and depend on the linguistic culture (in our case, Spanish/Latin American and Ukrainian) but due to the significant persuasive characteristics of political discourse, these typological attributes of female speech can be preserved partially or eliminated completely. It is likely that the preservation of ethno-specific features or their loss will depend on the degree of political tradition in each linguistic culture, as well as the individual oratorical style of each female politician.

## **4. Results**

The results reported below will focus on common and distinctive conceptual, verbal, and paraverbal (timbral, prosodic, and gesture) correlates of the expressive speech of female politicians in Spain, Latin America, and Ukraine as a component of their charismatic

image.

#### *4.1 Conceptual correlates of female expressiveness in Spanish/Latin American vs Ukrainian political discourse*

Analysis of the conceptual correlates of female expressiveness in Spanish/Latin American political discourse revealed the prevalence of male concepts forming the conceptual field of "political struggle": (1) *homeland* (35.9%); (2) *strife* (27.9%); (3) *enemy* (17.9%); (4) *success* (13.6%); (5) *force* (8.9%); (6) *energy* (2.9%); (7) *courage* (2.9%). At the same time, we note that such concepts as *equality*, *female labor*, *rape*, etc. that are related to the conceptual field of "emancipation" and are important conceptual reference points for Latin American female politicians are not used by Ukrainian female politicians either in the strict sense or as a metaphor. This may be explained by the actual equality of male and female rights in the modern post-Soviet society.

#### *4.2 Verbal correlates of female expressiveness in Spanish/Latin American vs Ukrainian political discourse*

The contrastive analysis allowed concluding that there are a number of common and specific verbal features in the female political speech of Spain/Latin America and Ukraine. Spanish, Latin American, and Ukrainian women all make extensive use of hyperbolizers or intensifiers of feelings, epithets, metaphors, and comparisons. Spanish female politicians use harsh language quite rarely (1,1%), for example,

Sp. – "*Me avergoncé y no pude contestar, tuve que **cerrar la boca***" (Carmena 2015).

Eng. – "I was ashamed and I could not answer, I had **to shut up**".

In contrast, it is commonly used by Ukrainian female politicians, in particular, Iryna Farion who is not ashamed of gross rhetoric either at a rally or in parliament:

Ukr. – "*та **закрийте нусок***" (Farion 2013).

Eng. – "and **shut your trap**".

Ukr. – "*а їхнє безлике і **тупе** гасло "Україна для людей"*" (Farion 2010).

Eng. – "and their faceless and **stupid** slogan 'Ukraine for the People'".

Ukr. – "пирогов **пожирати** також навчилися" (ibid.).

Eng. – "and they also learned to **stuff their faces** with pies".

Ukr. – "Чи здатні **істоти**, які не уміють війну назвати війною, керувати цією державою" (Farion 2015).

Eng. – "Are **creatures** who cannot call a war a war able to run this country".

Ukr. – "Нагадаю, що коли ми з вами були у парламенті свободівці у кількості 37 осіб, то саме тоді, коли у порядок денний вносилися закони про особливий статус Донбасу і закони про амністію для злочинців, терористів, бандитів, українофобів... просто **почвар і потвор**..." (ibid.).

Eng. – "Recall that while we were in the parliament, 37 MPs from Svoboda, when the laws were introduced on the special status of Donbas and the amnesty laws for criminals, terrorists, bandits, Ukrainianophobes... all kinds of **creeps and monsters**".

*Full analogies of female expressiveness in the political discourse of Spain, Latin America, and Ukraine are traced at the syntactic level in the use of *anaphora*:*

Ukr. – *Хіба я можу коли-небудь це зрадити? Хіба я можу схибити або відступити? Хіба я можу хоча б подумати про якісь речі, які вам не сподобаються?* ( Tymoshenko 2016).

Eng. – **Can** I ever betray this? **Can** I err or retreat? **Can** I so much as think about some things you do not like?"

Sp. – "*Me olvidaba también de muchos radicales que se han incorporado también, me olvidaba también injustamente de muchos radicales que se han incorporado sin perder su identidad* (Carmena 2015).

Eng. – "**I have also forgotten** many radicals who have also joined, **I have also** unjustly **forgotten** many radicals who have joined without losing their identity".

The above-mentioned means also include *rhetorical questions*, which belong to rhetorical strategies in terms of their function and are responsible for effective influence on the addressee in oral political discourse:

Ukr. – "*Чи може все таки коли-небудь у цій державі стоятимуть інші задачі як, наприклад, підняття якості освіти і принаймні не дискредитація дітей з приводу їхнього місця народження і навчання?*" (Orobets 2014).

Eng. – "Will it ever be possible in this country to set other tasks such as improving the quality of education and at least not discriminating children by their place of birth and education?"

Ukr. – "*Хочете конкретних цифр конкретних районів?*" (Orobets 2014)".

Eng. – "Do you want specific figures for specific areas?"

Ukr. – "*Чи здатні істоти, які не уміють війну назвати війною, керувати цією державою*" (Farion 2010).

Eng. – "Are **creatures** who cannot call a war a war able to run this country".

Sp. – "*¿Quiénes de aquí son casadas?*" (Perón 1951).

Eng. – "Which of you is married?"

Sp. – "*¿Como pueden demostrar nuestro gran valor?*" (ibid.).

Eng. – "How can we show our courage?"

In ethnospecific contrast, discursive tactics used in Latin American political discourse make extensive use of appeals to the Lord for support in political struggle (24 %):

Sp. – "*Espero que Dios oiga a los humildes de mi Patria, para volver pronto a la lucha y poder seguir peleando con Perón*" (Perón 1951).

Eng. – "I hope that God will hear the humble of my homeland and soon return to fight for Peron.

Sp. – "*Dios mío, si empezamos otra vez con la vieja historia de juntarse*" (ibid.).

Eng. – My God, if we start the old story about the unification again...

Among Ukrainian female politicians, Iryna Farion often appeals to the Lord, the Bible, uses biblical allusions (14.3%), for example:

Ukr. – "*Іуда буде завше...Кайн і Авель будуть завше ...завше іде брат на брата...завше буде Апостол Тома, якій не віритиме... але завше буде Христос, який проповідувати правду*" (Farion 2015).

Eng. – "**Judah** will be there at all times... **Cain and Abel** will be there at all times... brother will always go against brother... there will always be **Apostle Thomas** who does not believe... but there will always be **Christ** who preaches the truth".

In their struggle, Latin American women rely on historical authority looking up to their national heroes, such as the national hero of Argentina Jose Francisco de San Martin, the leader of the Latin American Wars of Independence in 1810-1826, and Juan Manuel de Rosas who is part of the collective mythology of the Argentinians and is a cross-cutting theme of Argentinian artistic discourse and cinema:

Sp. – *Ustedes no saben, no se imaginan la cantidad de gente que no sabía que San Martín en su testamento le había legado, le había donado su sable corvo a Rosas* (Kirchner 2005).

Eng. – You don't know, and you can't even imagine the number of people who didn't know that Jose de San Martin left a will and gave his curved sword to Rosos.

It is also important for Argentinian politician Christina de Kirchner, for example, to include a reliance on Eva Peron and General Peron in her discourse to create a historical parallel between her and Nestor Kirchner:

Sp. – *No puedo salir a hablar desde el mismo balcón), en que hablaron Perón y Eva Perón...No me da el cuero, a mí sí que no me da el cuero, el balcón es de ellos de acá a la eternidad* (Kirchner 2005).

Eng. – I cannot but come out and speak from the same balcony from which Peron and Eva

Peron spoke.

This fragment also highlights the historical locus – the famous balcony of the Pink House (Government House), from which Eva Peron once addressed the nation. The emphasis on historical loci in parallel with the present day gives the whole political speech of Christina de Kirchner a ritual character and contributes to the a certain charismatization of her image.

Thus, we arrive at the interim conclusion that the relations of congruent equivalents of female expressiveness in the political discourse of Spain, Latin America and Ukraine can be traced at the syntactic level, namely, in the use of anaphoras and rhetorical questions. Moreover, like their Spanish-speaking counterparts, Ukrainian female politicians speak directly about their feelings, give free rein to emotions, and do not hide them. At the same time, harsh language is quite rare in the political discourse of Spanish-speaking women (1.1%), while Ukrainians are inclined to use pejorative and non-normative vocabulary (8.6%).

#### *4.3 Perceptive evaluation of individual expressiveness characteristics of Spanish- and Ukrainian-speaking female politicians*

The charismatic image of any political figure, including a female politician actively presenting herself in oral public discourse, is largely shaped by her individual speech characteristics (Zheltukhina & Zyubina 2018). They reflect the physical, emotional, and mental state of the speaking woman, her social status, profession, type of speech activity, the degree of speech spontaneity, belonging to a particular linguistic culture, etc. The timbral peculiarities of the voice are an individual component of the charismatic discourse portrait of a political public figure (Петлюченко 2009а: 162) and represent the most recognizable feature that is associated by the listeners with a certain image (positive or

negative) of the politician, especially a woman, and is part of her political charisma.

In this study, auditive analysis of the individual characteristics of expressive speech of Spanish- and Ukrainian-speaking female politicians was based on *qualitative* (subjective) and *phonetic* (objective) characteristics (Петлюченко 2009a: 288).

The following eight pairs were chosen as *qualitative* attributes: (1) ordinary/unusual, (2) young/old, (3) natural/unnatural, (4) pleasant/unpleasant, (5) confident/unsure, (6) energetic/non-energetic, (7) attractive/repulsive, and 8) sincere/fake.

The following characteristics were chosen as *phonetic* attributes assessed gradually: (1) voice pitch (very low, low, high, very high), (2) volume (too loud, loud, normal, quiet, (3) sonance (sonorous, noisy, normal), (4) hoarseness (hoarse, not hoarse), (5) nasality (exaggerated, normal), (6) timbre (vocal, muffled), (7) speech tempo (very fast, fast, normal, slow), (8) tonal variations (varied, monotonous).

In the group of Ukrainian female politicians, contrastive voice characteristics, which the raters found *positive*, are of particular interest. For instance, such subjective characteristics of Yulia Tymoshenko's voice as *confident*, *energetic* were rated as positive, while such characteristics as *ordinary*, *unnatural*, *unpleasant*, *repulsive*, *indifferent* were among the negatively perceived subjective characteristics of her voice. At the same time, in a pair *young/old*, the raters could not clearly determine the "age" of Yulia Tymoshenko's voice; however, they rated both the *old* and *young* voices as positive.

In turn, the raters found such subjective characteristics of Iryna Farion's voice as *confident* and *sincere* positive, while such characteristics as *unusual*, *unnatural*, *unpleasant*, *repulsive*, *indifferent* were among the negatively perceived subjective characteristics of her voice. At the same time, the attributes *old* and *non-energetic* do not prevent the raters

from perceiving Iryna Farion's voice as positive (Fig. 2).

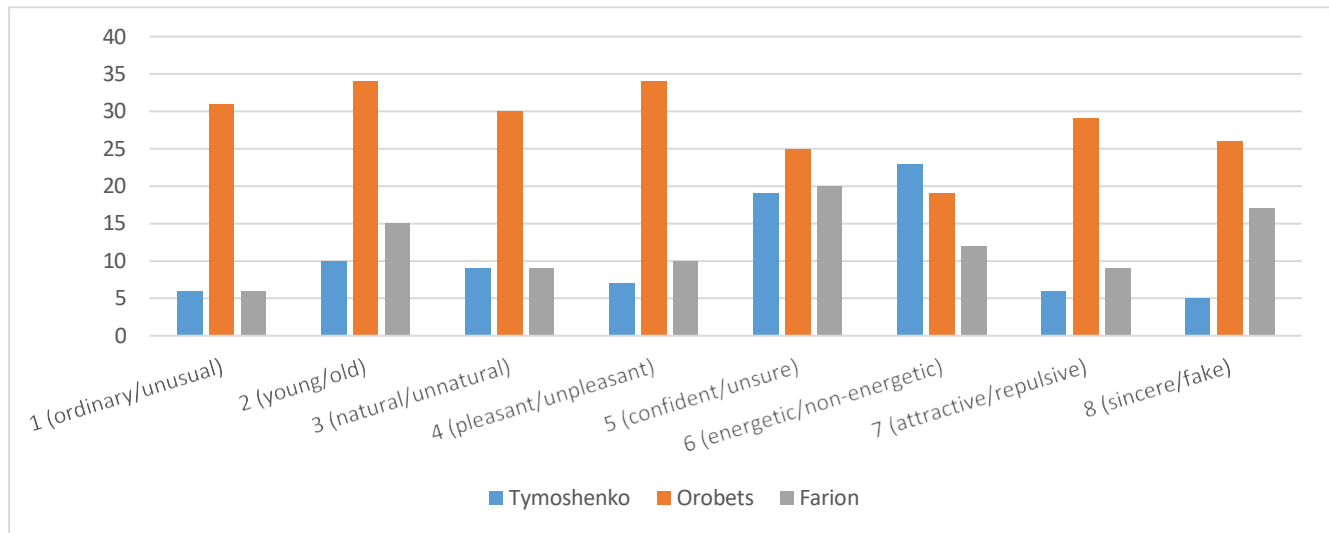


Figure 2. Positive rating of qualitative voice characteristics (Ukrainian female politicians)

It should be emphasized that the qualitative subjective features of Lesya Orobets' *ordinary* voice were unanimously rated by all the raters as positive. Her voice was also perceived as positive, "typically female", and rated as *pleasant* and *attractive*, while the voices of Yulia Tymoshenko and Iryna Farion were rated as *unpleasant* and *repulsive* in these pairs (Fig. 3).

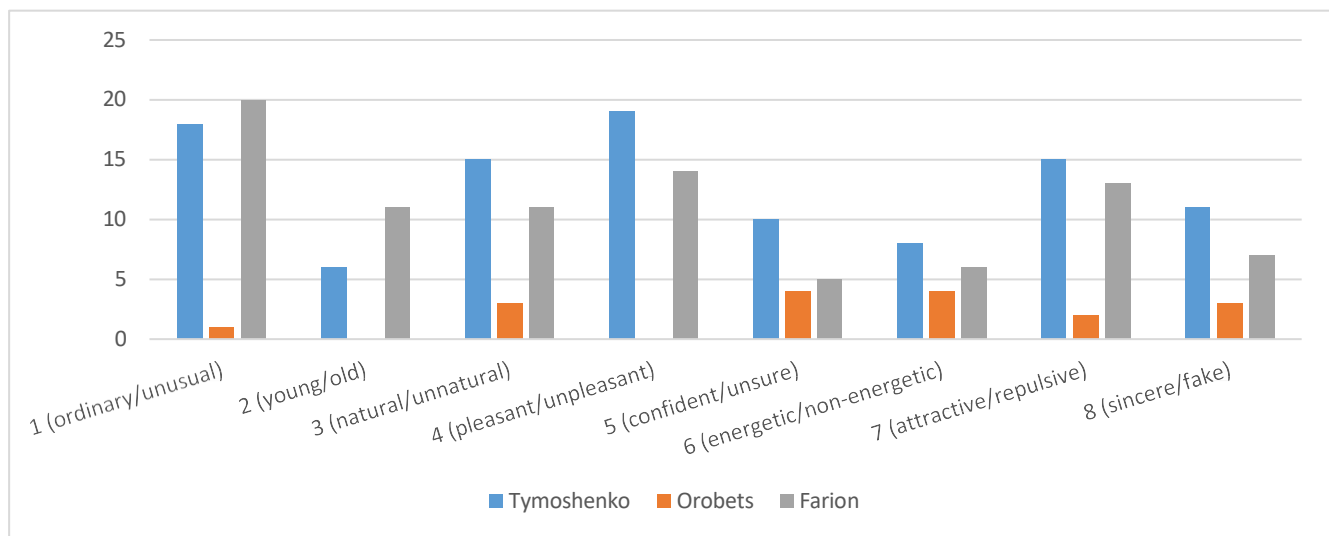


Figure 3. Negative rating of qualitative voice characteristics (Ukrainian female politicians)

Considering the evaluation of individual speech characteristics of Ukrainian female politicians based on *phonetic* characteristics, we note the presence of differential features in the voice image of Yulia Tymoshenko, which are expressed in the negative rating of the attribute *sonority* (Fig. 4).

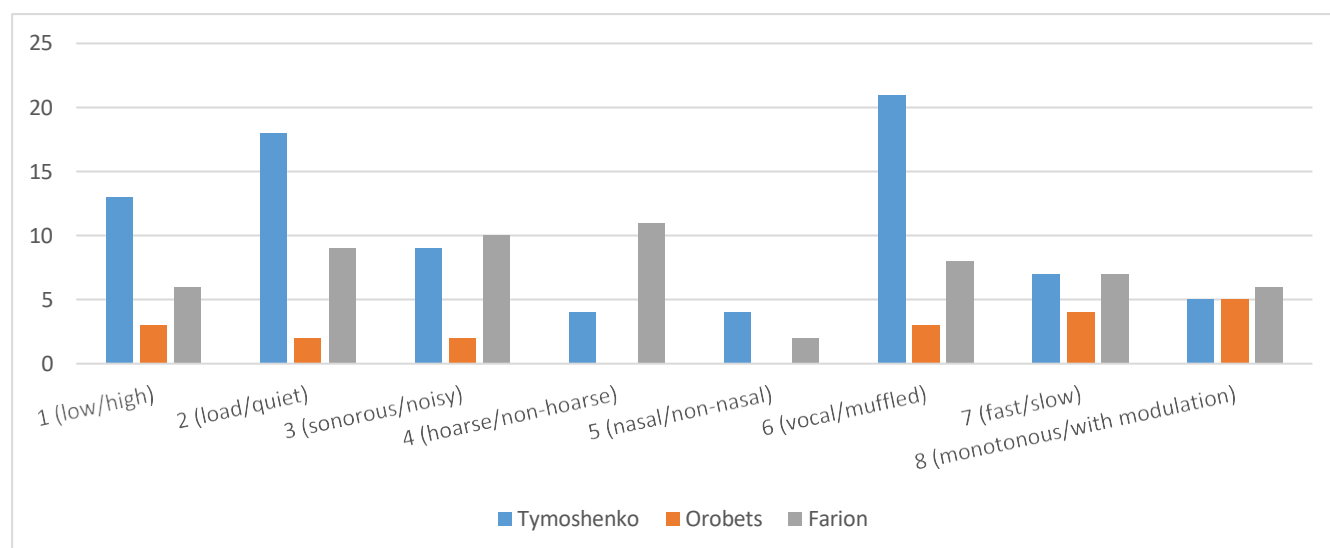


Figure 4. Negative rating of phonetic voice characteristics (Ukrainian female politicians)

At the same time, such characteristics of Yulia Tymoshenko's voice as height, loudness, and sonority, as well as lack of nasality and rhythm were rated positively. The perceived phonetic characteristics of Lesya Orobets' and Iryna Farion's voice were also generally rated as positive, with both voices being identified as low. A differential phonetic feature of Lesya Orobets is the rating of her slow speech tempo as positive (Fig. 5).

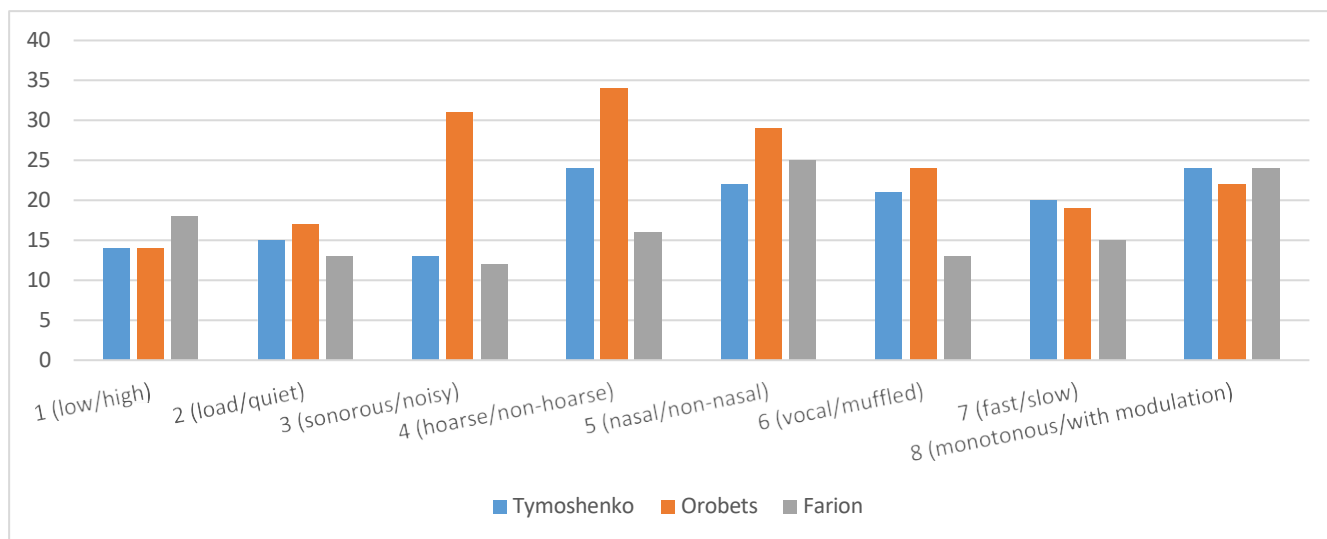


Figure 5. Positive rating of phonetic voice characteristics (Ukrainian female politicians)

Among the *Spanish* and *Latin American* female politicians, Cristina de Kirchner's voice quality was rated as *unusual* and *old*, Eva Peron's as *unpleasant*, and Manuela Carmena's as *old* and *non-energetic*. Such voice qualities of all Latin American female politicians as *natural*, *confident*, *attractive*, and *sincere* were rated as positive by all the raters who are professional phoneticians. The raters found that Eva Peron's voice was the most pleasant among the Latin American female politicians in question while they were equally unanimous and in their rating of the voice qualities of Eva Peron and Christina Kirchner as positive considering, however, Manuela Carmena's voice as the most *natural* (Fig. 6).

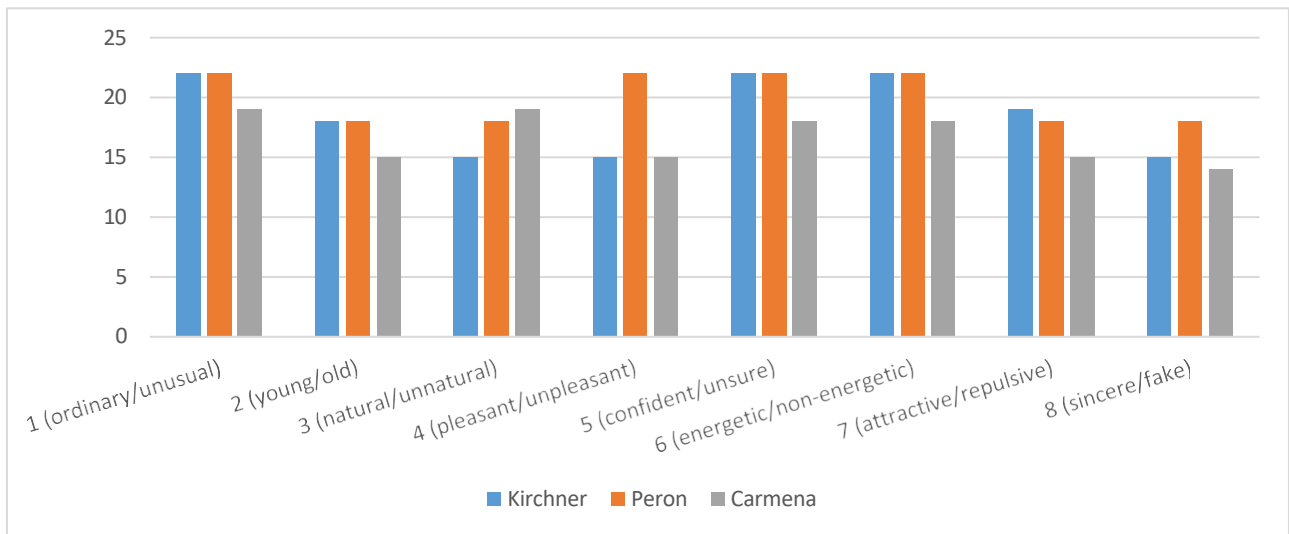


Figure 6. Positive rating of qualitative voice characteristics (Spanish-speaking female politicians)

Only few of the Spanish-speaking raters described Eva Peron's voice as *old* and *non-energetic* and rated both qualities as negative with the remaining six pairs of attributes lacking any negative ratings. Analysis of the negative ratings of the qualitative voice characteristics of Spanish-speaking female politicians shows that Manuela Carmena's voice has the highest number of negative reactions in each pair of attributes (Fig. 7).

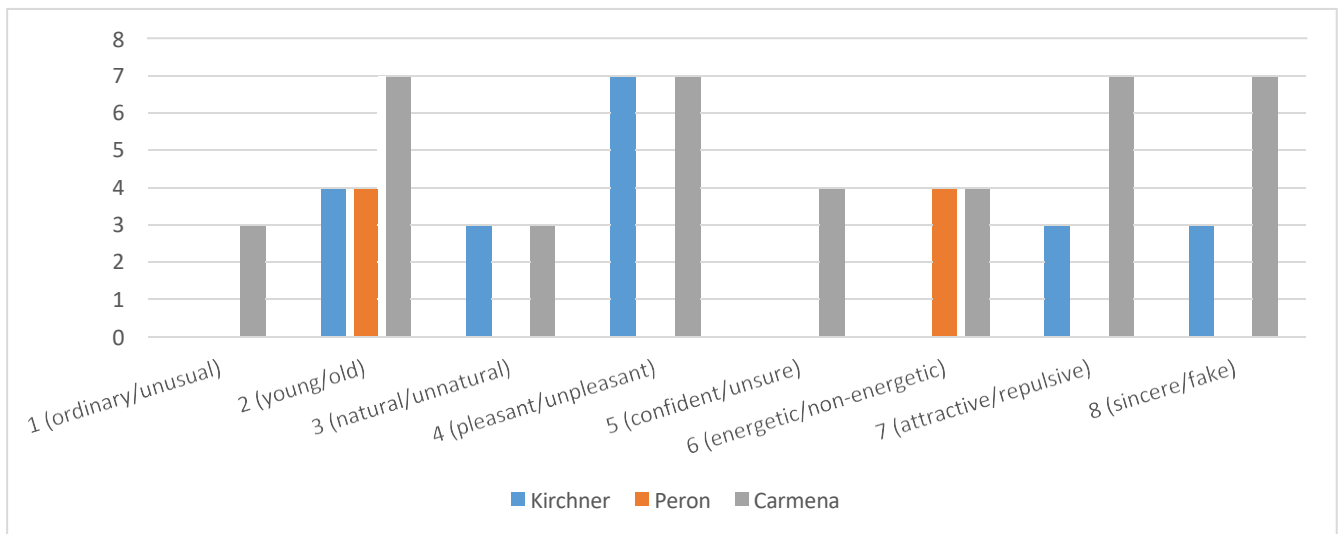


Figure 7. Negative rating of qualitative voice characteristics (Spanish-speaking female politicians)

The auditive analysis also revealed a particular reaction of one of the raters who described the *sincerity* of Manuela Carmena's voice as "difficult to differentiate" and accompanied his rating with a "I don't believe" comment, which rather indicates a negative perception of this subjective attribute of her voice portrait. It should be emphasized, however, that in general, the *old* attribute in the voice portrait of Madrid Mayor Manuela Carmena who is the oldest (72 years old) in the sample of Spanish-speaking female politicians was perceived positively by most of the raters.

A common feature of all three Latin American female politicians are such voice qualities as *natural*, *confident*, *attractive*, and *sincere*, which all the raters found to be charismatic.

In the auditive analysis of the individual features of the speech of Spanish-speaking female politicians by *phonetic* characteristics, we note the presence of differential features in the "voice" image of Eva Peron expressed in a positive rating of the attributes "noisiness" and "monotony". In contrast to the group of qualitative features, the raters generally perceived the phonetic characteristics of Manuela Carmena's voice as positive, while the absence of hoarseness in the timbral coloring of her voice was rated as most positive in attribute pair 4. (Fig. 8).

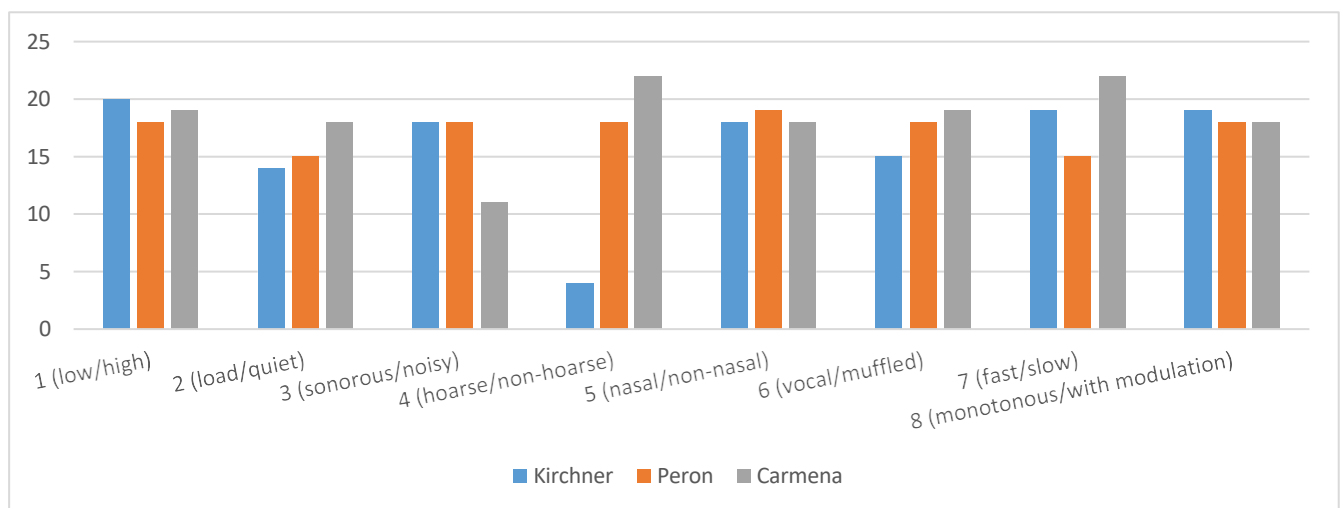


Figure 8. Positive rating of phonetical voice characteristics (Spanish-speaking female politicians)

In turn, all the raters evaluated the timbral attribute "hoarse" in the phonetic characteristics of Christina Kirchner's voice as negative. This stands out against the general background of her positive perceptual rating and requires additional interpretation or rechecking of the data. Nasality did not receive a single negative response from the raters (Fig. 9).

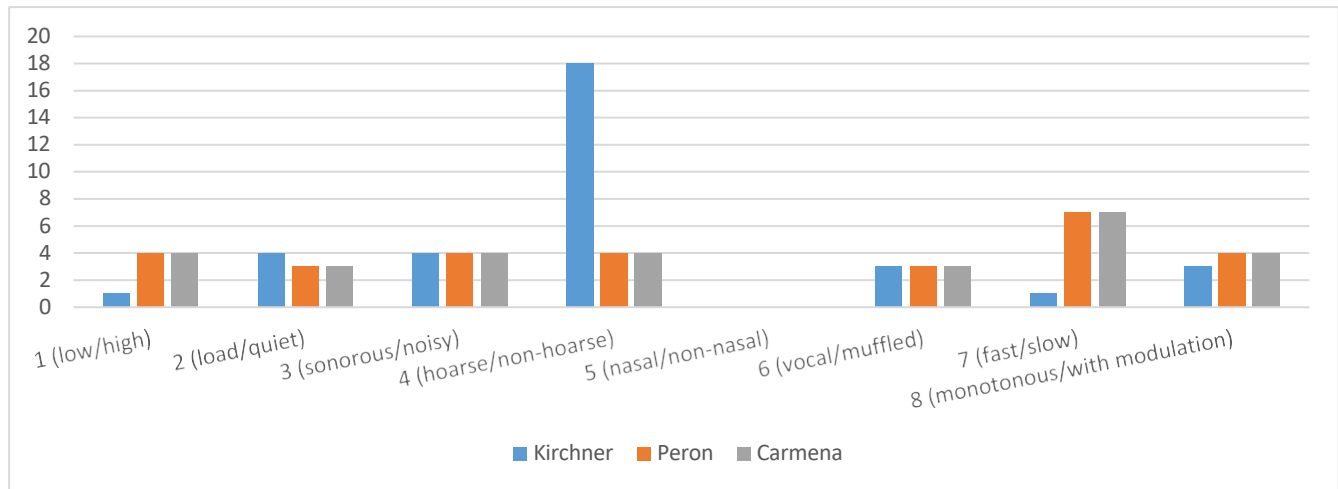


Figure 9. Negative rating of phonetic voice characteristics (Spanish-speaking female politicians)

A comparative analysis of the perceptual ratings of the qualitative and phonetic characteristics of the speech of Spanish- and Ukrainian-speaking female politicians revealed *similarities* and *differences* in each of the language subgroups. For instance, the relations of coincidence were noted in the group of qualitative attributes of *old* and non-energetic perceived as positive. The distinctive features in the individual characteristics of female politicians in Spain and Latin America are the attributes *unusual* and *unpleasant* rated as positive.

Common for all Spanish- and Ukrainian-speaking female politicians is the qualitative attribute *confident* and the phonetic attribute *non-nasal*, which were perceptively identified by the raters as positive and can be considered as integral components of the individual speech characteristics of female politicians in non-congenital languages

(Spanish, Ukrainian). The subjective voice attribute *confident* is also a differential characteristic of all the women belonging to the political oral discourse (Fig. 10).

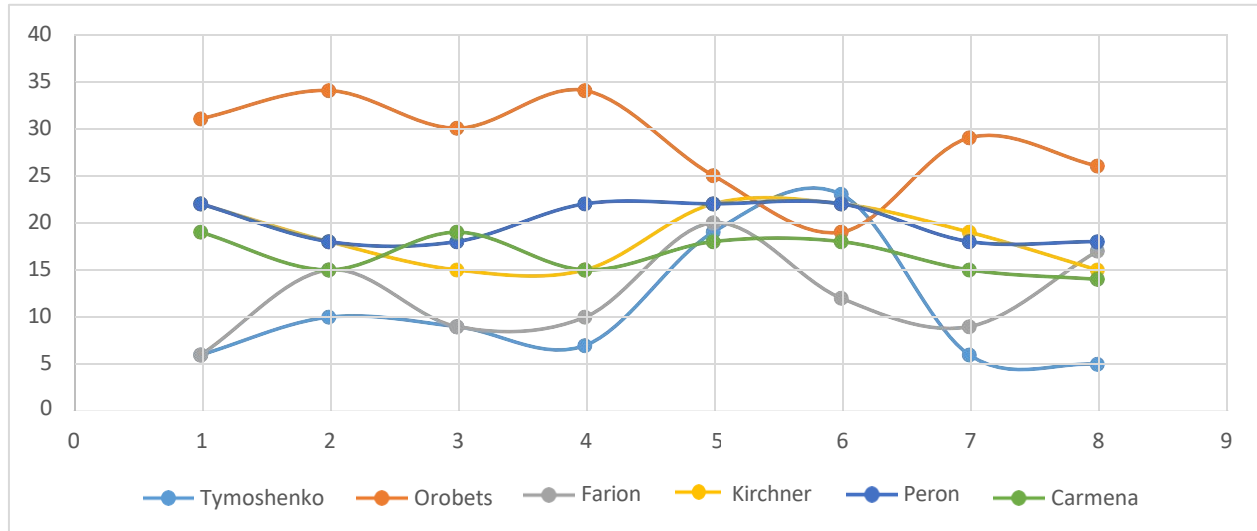


Figure 10. Comparative analysis of the perceptual ratings of the qualitative characteristics of the speech of Spanish- and Ukrainian-speaking female politicians

In the group of phonetic voice characteristics of Spanish-speaking female politicians, the raters noted contrasting attributes associated with the parameters of sonority (*noisiness*) and tonal fluctuations (*monotony/variability*), which were perceived as positive, as well as the timbral voice parameter of *hoarseness*, which was perceived as negative (Fig. 11).

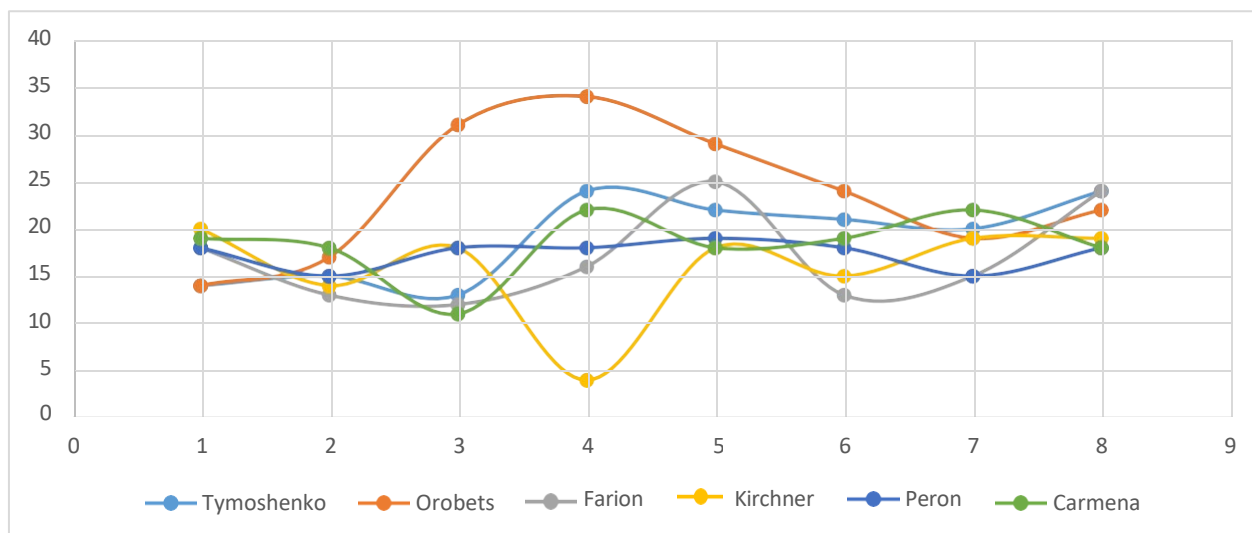


Figure 11. Comparative analysis of the perceptual ratings of the phonetic characteristics of the speech of Spanish- and Ukrainian-speaking female politicians

Thus, we can make an extra-linguistic contrastive observation that Lesya Orobets sounds most feminine in the Ukrainian political discourse as her voice was rated as *pleasant* and *attractive*. This works in favor of the theory of old and young (in the sense of modern) women in Ukrainian politics, who do not "hide" their gender in political discourse, while Yulia Tymoshenko and Iryna Farion want to be more like men whose voices are usually characterized as *confident*, *energetic*, which intentionally corresponds to the goals and objectives of persuasion in political discourse.

In turn, the raters found the voice of Eva Peron as the most pleasant among the Latin American female politicians in question being equally unanimous in their positive rating of the voice quality of Latin Americans Eva Peron and Christina Kirchner. These findings suggest that the linguistic and cultural differences between Latin Americans and Spaniards should be taken into account when interpreting the gender specificity of Spanish-speaking female political discourse and testing the hypothesis.

#### *4.4 Prosodic and gesture correlates of female expressiveness in Spanish/Latin American vs Ukrainian political discourse*

Periodicity analysis allows concluding that there are a number of contrasting features in the prosodic organization of female political discourse in Spain, Latin America, and Ukraine.

For instance, Spanish female politicians are characterized by more intense tonal and dynamic highlighting of the most important feminine concepts (family, homemakers' rights, strong female work ethic) using impulsive gestures of the right and left hands with the configuration of the hand in the form of an open palm with an index finger. The prosodic characteristics of the speech of Spanish-speaking female politicians include contrasting attributes associated with the parameters of sonority (noise) and tonal variations (monotony), which are perceived positively, as well as the timbre voice parameter of hoarseness, which are perceived negatively. The contrasting prosodic attributes of Ukrainian female political speech are high expressiveness reflected in the acceleration of speech periods, pitch variations in the final part of the utterance, transitions to a loud sharp voice phonation.

*Gesture* correlates of female speech in the political discourse of Spain, Latin America, and Ukraine are also characterized by a number of contrasting features, which are determined, above all, by the individual oratorical style of each female politician. Latin Americans (Christina de Kirchner), for example, use multiple gestures of one or both hands with a wide span, as well as head nods and inclinations of the whole body towards the audience to reinforce verbal expression and underline the feminine concepts (family, homemakers' rights, strong female work ethic).

For instance, an effective expressive highlighting technique is Christina de Kirchner's use of a short stop before the semantically loaded section of her answer to a question that she

herself asks, e.g., "...va a pasar lo que ustedes quieran [328 mc] que pase! / ...only what you want [328 ms] will happen!" followed by a storm of applause. Some raters described this fragment as "convencidad", i.e., expressing that Christina Kirchner was confident about what she was saying. The expressiveness of this fragment is also enhanced by the accentuating gestures of the left hand highlighting the segment that contains the question *¿qué va a pasar?* (left hand at chest level, fingers folded in a pinch), as well as the ending of the *que pase* answer (a sharp movement of the left hand towards the audience with the index finger extended, as shown in Fig. 12):



1 – straight arm pointing index finger towards the audience

2 – "pinch" gesture

3 – fist with index finger

Figure 12. Extracted video frames of accenting co-speech gestures of Christina de Kirchner at a rally on 25 May 2015 dedicated to an anniversary of the May Revolution. Available at:

<https://www.youtube.com/watch?v=Ek3s2gXzRV4>

In their appeals to the public, *Spanish female politicians*, in turn, highlight rational arguments and facts emphasizing them with one-time gestures of the right or left hands directed towards the listeners with fingers folded into a fist or wide open, "pinch" gesture, or hand wave towards the audience (Fig. 13):



1 – pinch gesture

2 – wide palm

3 – hand wave towards the audience

Figure 13. Extracted video frames of accenting co-speech gestures of Manuela Carmen during her electoral speech in Madrid on 24 May 2015. Available at:

<https://www.youtube.com/watch?v=7CkMRRaz1eY>

For instance, strong expression is noted by the raters in the final part of Manuela Carmena's speech at the rally on the occasion of her victory in the elections of the mayor of Madrid, which is particularly manifested in the repeating segment "...vale la pena. ¡Vale la pena! / ...they are worth it! They are worth it!". The increase in expressiveness is also reflected in increased pitch ( $F_{\max}$  388 Hz) and intensity ( $I_{\max}$  83.3 dB) throughout the final phrase of her speech.

The set of kinetic-mimic means involved in the expressive highlighting of the most important segments (petitions, appeals, addresses to like-minded people and opponents) in the public statements of *Ukrainian female politicians* are determined by extensive use of single-handed accentuating hand gestures with the configuration of the hand into a fist with an index finger or wide open palm, as well as gestures of one or both arms thrown backwards or sharply thrown forward in the direction of the public and synchronized with accent-intonation emphases of repetitions, inversions, rhetorical questions, etc.

For example, in Iryna Farion's speech delivered at a protest rally against social anti-Ukrainian sentiments on 7 September 2010, the raters found the fragment "Бо ...якщо би

вони сказали Україна для українців ...бо це почався крах царсько-більшовісткої Росії.../ Because... had they said 'Ukraine for Ukrainians'... because it would lead to the end of the Czarist-Bolshevik Russia..." highly expressive due to the use of two dynamic emphases on the conjunction *бо/because* where there is a sharp increase in the duration of the vowel [o] to 700 ms accompanied by a sharp gesture of extending both arms towards the audience (Fig. 14):



1 – Roman salute imitation

2 – Double pinch gesture

3 – Both arms thrown backwards

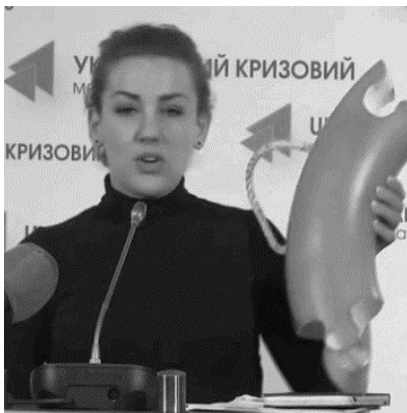
Figure 14. Extracted video frames of accenting co-speech gestures of Iryna Farion at the protest rally near the Verkhovna Rada on 7 September 2010. Available at:

<https://www.youtube.com/watch?v=VYJEW93gxKU>

In the word *українців/Ukrainians* the raters not only noted the emphasis but also a shift of the main stress from the syllable [iɦɪɪ] to the unstressed syllable [ɪɪɪ], where the vowel [ɪɪɪɪɪ] is exaggeratedly stretched to 550 ms and accompanied by an accentuating gesture of the left hand. The whole expressive section is pronounced at a very high pitch of 417 Hz with a melodic ending of the phrase at a high level of 254 Hz on the [ɪɪɪɪɪ] syllable. These frequencies indicate Iryna Farion's state of charismatic ecstasy, which is reflected at both the suprasegmental and segmental levels and is reflected in the duration of unstressed vowels being more than doubled.

The auditive analysis of the individual features of Lesya Orobets' voice showed that it is characterized as the most positively perceived female voice, the components of which are beautiful Ukrainian pronunciation, clarity, expressiveness of speech, slow speech tempo, low tone modulations creating a perceptual effect of sincerity and amenity. Such attributes support the image of soft feminine charisma.

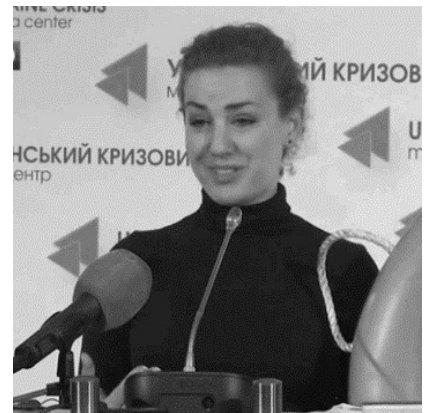
Lesya Orobets' oral public discourse is characterized by extensive use of images and metaphors aimed at creating the maximum effect of persuasion. As one of such strong metaphoric images, Lesya Orobets chooses "*рятівне коло/ring buoy*" when speaking at a press conference at the Ukrainian Crisis Media Center in Kyiv on 23 June 2014 and proposing the idea of uniting on the basis of values for the sake of Kyiv (*ми зараз сюди прийшли з ідеєю об'єднання... ідеєю об'єднання на основі цінностей...заради Києва.../we came here with the idea of uniting... the idea of uniting on the basis of values... for the sake of Kyiv...*). The unification semantics are realized through two attributes – *єдине/united* and *спільне/common* (ring buoy), which are opposed to its separate parts (*кожна окрема частина нікого не врятує / each separate part will not save anybody*) (Fig. 15).



1 – Left hand with a part of a ring buoy



2 – Right palm formed into a fist with an extended index finger



3 – Smile and direct look at the listeners

Figure 15. Extracted video frames of accenting co-speech gestures of Lesya Orobets at a press conference at the Ukrainian Crisis Media Center in Kyiv on 23 June 2014. Available at:

<https://www.youtube.com/watch?v=ZbaaFa-Sy9A>

At the same time, Lesya Orobets illustrates her words by bringing parts of a ring buoy from under the podium and connecting them together to form a ring thus visualizing the metaphor. The entire section is pronounced at a slower speech tempo (299.4 syllables/min) at the lowest frequency level of  $F_{\min}$  118 Hz. The pausing factor is high  $K=1.41$ , which indicates high hesitation and deliberation of each word when arguing for the idea of unity. The "value for Kyiv" segment is accompanied by a gesture of the right hand drawing a circle, the palm being formed into a fist with an extended index finger (see Fig. 5). Also in the last segment of the phrase "єдине спільне рятівне коло / one common ring buoy" Lesya Orobets accentuates her words with a right-hand gesture drawing a circle with the palm wide open (Fig. 16).

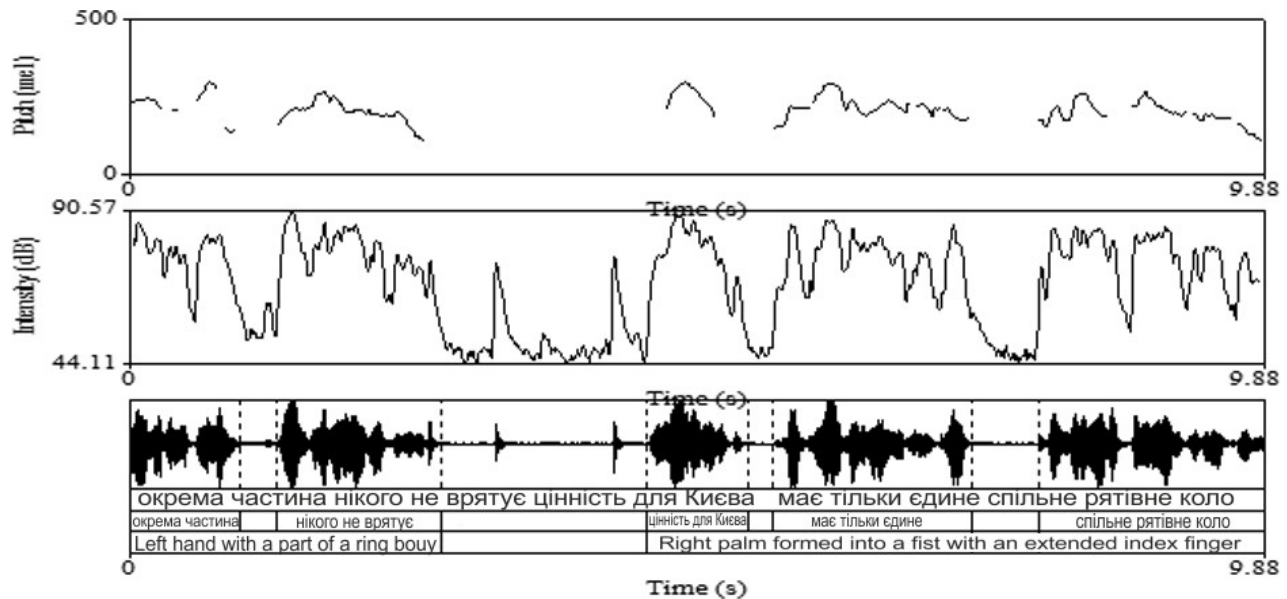


Figure 16. Intonogram of the phrase "... кожна окрема частина нікого не врятує ... цінність для Києва має тільки єдине спільне рятівне коло/Each separate part will not save anybody ... only a common united ring buoy has value for Kyiv!" (Speech of Lesya Orobets at the Ukrainian Crisis Media Center). Available at: <https://www.youtube.com/watch?v=ZbaaFa-Sy9A>

At the end of her speech, Lesya Orobets demonstrates her readiness to compromise and abandon her ambitions for the sake of the greater goal of saving Kyiv. Lesya Orobets conveys confidence in the rightness of her actions by falling tone prosody from a low frequency level of 226 Hz and a speech tempo rate of 155 syllables/min, which is the

average tempo of all her public speeches. An important mimic ending to her speech is a smile and a direct look at her listeners indicating her female type of a speaking politician capable of remaining a pleasant communication partner even in a tough political struggle for power in the capital of Ukraine.

Thus, being a young representative of Ukrainian female political discourse, Lesya Orobets builds her rhetoric tactics and strategies preserving the female/feminine component under the conditions of high persuasion and struggle for power. The prosodic features of Lesya Orobets' oral speeches are characterized by low frequency and dynamic bands with Lesya Orobets pronouncing the most expressive parts of her public speeches at a fast speech tempo even in its final part, which is the most informative and influential.

Kinetic and mimic means used in the expressive arrangement of the most important parts of Lesya Orobets' public speeches are determined by extensive use of (1) approving head nods, (2) accentuating co-speech gestures of one hand with hand configuration in the form of a fist with an index finger or a wide open palm, and (3) direct looks and smiles.

## **5. Discussion**

Based on an analysis and generalization of the existing theoretical views and experimental data regarding the interpretation of the specific features of oral female speech, particularly in political discourse, we note its *differential characteristics*, which are classified by verbal, paraverbal, and discursive criteria.

*Verbal attributes* of female political speech are associated with exaggerated expressiveness and manifest themselves stylistically (metaphors, epithets, lexical repetitions, contrasts) and in specific syntactic constructions (rhetorical questions and repetitions). *Paraverbal* attributes of the speech of a woman actively presenting herself in political discourse are provided by prosodic expressiveness, tonal and dynamic emphases,

active use of gestures, direct contact with the audience, and a smile. *Discursive* attributes of female political speech are represented by the use of non-conflict strategies, contact-setting, and mitigating tactics, as well as the tactics of using personal experience or the experience of the inner circle.

With reference to our findings, we conclude that there are a number of differences in the organization of female political discourse in Spain, Latin America, and Ukraine.

For instance, the public speech of *Latin American female politicians* is characterized by increased expressiveness reflected in the acceleration of the speech periods, increased voice sonority, increased sound audibility, tonal variations in the final part of the statement, transitions to a vocal sharp voice phonation, shouting, and enhanced gesticulation, as well as expressive facial mimics characteristic of southern ethnic groups in general. This can also be explained by the fact that females are present in all Latin American institutional discourses and Latin American women behave in a feminine way in terms of arguments, emotions, kinetics, bright clothes, etc. At the same time, *Spanish female politicians* are guided by the European cultural code requiring gender neutralization in all formal spheres – in the success rating of Spanish female politicians, their democratic character, appeals to facts, and social significance of events are in the forefront.

Like its Latin American counterpart, Ukrainian female public speech is characterized by high expressiveness manifested in the acceleration of speech periods, tonal variations in the final part of the statement, transitions to a vocal sharp voice phonation. Ukrainian female politicians of the younger generation are characterized by greater emancipation, freedom of expression, and higher rhetorical skills, while older female politicians take the liberty of using harsh speech at the point of maximum expressiveness, which contradicts Labov's tendency towards frequent use of standard forms by women (Labov 1972).

We also made a general observation that the linguistic chain is not a decisive factor in determining gender-related differences in the female political discourse of Spain, Latin America, and Ukraine. The contrasting aspect in the comparison of gender-related factors in the public speech of female politicians is formed by paraverbal and discursive means that are most closely related to linguistic culture and ethnos (Latin American / Spanish / Ukrainian linguocultures) and reflect them.

Thus, the discourse portraits of contemporary Spanish, Latin American, and Ukrainian female politicians in question will be formed with an emphasis on their phonational specifics analyzing which will allow receiving the contrastive characteristics of the female Spanish, Latin American, and Ukrainian *voice portraits* in the three linguistic cultures. At the same time, it is necessary to consider the intralingual timbral differentiation of the voices of Spanish and Latin American women, which is associated with such individual voice parameter as *hoarseness*.

The motivation and emotional state of Latin American women involved in active political struggle and usually displaying the image of "iron ladies" (Eva Peron, Michelle Bachelet, Lydia Gayler Tejada, Rosalia Arteaga, Erta Pascal Truilot) is most adequately conveyed by the paraverbal components of speech, such as gestures, pauses, looks, silence, etc., as well as the components of their charismatic image (clothes, appearance, gait, bad habits, health, temperament, attitude to the family, etc.).

## **6. Conclusions**

Thus, we arrive at some important conclusions that the elimination of the feminine factor in contemporary Ukrainian political discourse is related to the androcentric dominant political discourse of the Soviet era, in which women did not enjoy the appropriate status and in their presentation style resembled men or women with a hidden feminine gender.

Therefore, we can say that gender-related political discourse in Ukraine is currently in the formation phase and has a personality-discursive dominant (for example, the discourse of Yulia Tymoshenko and Iryna Farion has prominently masculine aggressive charisma, while Lesya Orobets is marked with soft feminine charisma).

It should also be emphasized that representatives of the three linguistic cultures (Latin American, Spanish, and Ukrainian) use expressive kinetic highlighting of both the key words of the arguments (concept words with value-related semantics, imperatives, inclusive "we", rhetorical questions, metaphors, etc.) and semantically inseparable words (conjunctions, pronouns, link verbs, articles, etc.).

This shows that female expressiveness is not focused on the semantic structure of the utterance, but has kinetic dynamics independent of this structure. This approach is indicative of the autonomy of female expressiveness in Spanish-speaking and Ukrainian political discourse and allows building an updated *model of female charismatic expressiveness* based on the integrity of its verbal and paraverbal categories.

## Notes

All the translations of the examples have been performed by the author Valeria Chernyakova.

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## Résumé

This paper represents a contrastive analysis of the verbal and paraverbal (prosodic and gesture) features of expressive female political speech in Latin America, Spain, and Ukraine. The language corpus consisted of public speeches delivered by Spanish-speaking female politicians Eva Peron, Christina de Kirchner, and Manuela Carmena, and Ukrainian female politicians Lesya Orobets, Iryna Farion, and Yulia Tymoshenko, who are attributed political charisma in public discourse. The article includes an overview of theoretical approaches to female speech studies and follows current trends in modern sociolinguistics, which, on the one hand, accumulate the classical methodology of

studying the gender-related specifics of oral female speech based on social standing, age, and professional affiliation, and on the other hand, reflect the latest approaches to the contrastive analysis of socio-political discourse both in the Spanish-Speaking World (Spain and Latin America) and in Ukraine. We offer a novel method of multimodal analysis for studying voice and kinetic means of the expressive speech of female politicians in Spain, Latin America, and Ukraine. This allows determining the ethno-specific correlates of expressiveness in the speech of female politicians at the verbal and paraverbal levels and building an updated model of female charismatic expressiveness based on the integrity of its verbal and paraverbal categories. Charismatic rhetoric originates in political communication in times of crisis and is characteristic of politicians whose stand is not consistent with the majority position. Charismatic enthusiasm and inspiration are ethnically colored and are reflected in prosodic and gesture emphasis accompanying both independent and dependent parts of speech indicating the autonomy of charismatic rhetoric as a model. The results of this research can be used in discourse studies, applied phonetics, comparative linguistics, and political communication.

**Key words:** charisma, gender, contrastive analysis, political discourse, expressive female speech, verbal, paraverbal, prosodic, gesture, Latin America, Spain, Ukraine.

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