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**CHARACTER SPEECH ANALYSIS
(BASED ON THE MOVIE “MRS. DOUBTFIRE”)**

**АНАЛІЗ МОВЛЕННЯ ПЕРСОНАЖА
(НА МАТЕРІАЛІ ФІЛЬМУ MRS. DOUBTFIRE)**

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Studies of gender speech features have occupied a particular place in linguistic studies for many years. There have been conducted many pieces of research in the field. Robin Lakoff's work “Language and Woman's Place” is still considered one of the most influential works in the area since she described the characteristic speech features of women's speech. After her, many other scientists contributed to developing this branch of linguistics: Janet Holmes, Deborah Tannen, and others. However, the consensus has not been fully reached on the generalizability of the observed differences, i.e., to what extent do the differences depend on the communicative context [2, p. 1].

Still, some particular figures of speech have been identified that differ in men's and women's ways of communication. These differences can be seen in the language's structure, form, vocabulary, and syntax. In short, men and women have different language styles because they are brought up differently and possess different societal roles [8, p. 79].

The research was conducted based on a movie released in 1993 called “Mrs. Doubtfire”. According to the plot, a man named Daniel loses custody of his children. To see them more often, he changes his identity to a 60-year-old woman (Euphemia Doubtfire) to become their nanny. Since he did not want to be recognized by his ex-wife, he had to change not only his appearance but also his behavior and way of speaking. In our research, we compared the changes in his speech after becoming Mrs. Doubtfire.

An automatic content analysis tool called LIWC (Linguistic Inquiry and Word Count) was used for the research, which can search particular words and then count their occurrence. LIWC analysis helped to see some specific

features that changed in Daniel's character after the transformation. We will not go through all of them but will review the most significant ones.

The first thing to focus on is the emotiveness of speech. Emotional expression, namely a high proportion, has been seen as a signature characteristic of feminine language [2, p. 2]. This stereotype is confirmed when it comes to the movie's main character since he uses more emotive words when being a woman than when being a man. Category "Affect": 6,16 to 9,2. Also, if we compare the categories "Emotions positive" and "Emotions negative", we can see that the index of positive emotions in her speech is higher than in his. It is higher than the mean index: 1,04 to 1,4 accordingly, and the index of negative emotions in his speech is lower than the mean – 0,19, while hers is within the normal rate of 0,44.

The rates in the categories "Fillers" and "Nonfluencies" were significantly higher in the case of Mrs. Doubtfire: 2,67 and 0,17, accordingly. In Daniel's speech, only the number of nonfluencies is higher than the mean (1,74), index of filler is within the average rate: 0,13. According to the study conducted by Ehsan Namaziandost and Sajad Shafiee: "Female responders tended to utilize more lexical hedges than male respondents. It was revealed that female responders produced words of lexical hedges which were 227 words. In this case, the female responders utilized lexical hedges as fillers, such as; hmm, uhh, you know, yeah in their utterances while the total of male responders in producing words of lexical hedges were 124 words. The male respondents used lexical hedges as fillers, such as; I think, uhh, yeah in their utterances. Female respondents had broad range variegation in picking words of lexical hedges while male respondents were not sufficiently productive in selecting the words of lexical hedges" [5, p. 78].

Regarding the usage of adjectives, Mrs. Doubtfire's rate is much higher than the mean – 9. The results can be explained by the fact that women use more adjectives than men. For example, in Shala Barczewska, Agata Andreasen's article, it is indicated that: "Women are said to use a greater variety of adjectives with more frequency; moreover, certain adjectives are said to belong primarily to the female domain" [1, p. 194].

The category "Affiliation" is supposed to be higher regarding women. The analyzed works indicated that females always use a linguistic style reflecting their affiliative nature, concern for others rather than themselves, cooperation, nurturance, and submission [7]. The same results we see in our character, this index is higher than the mean and is equal to 4,74, whereas, in Daniel's case, it is equal only to 2,21.

Also, we can see other changes in the speech, driven not by gender, but by the plot itself. Daniel uses more first-person singular pronouns in the researched material than Mrs. Doubtfire: 8,47 to 5,62. This finding can be linked with studies that indicated that people with depression use more first-person singular pronouns: “Suicidal poets used more first-person singular (I, me, my) words, and fewer words pertaining to the social collective (we, us, our)” [9, p. 1122]. Daniel is stressed out by the divorce and cannot see the kids as much as he wants. He always tries to redeem himself in the eyes of his surrounding to change the situation he has been to.

Other categories that are significantly higher than the mean in Daniel’s case are “Need” (0,85) and “Lack” (0,44). According to the plot, it is understandable that he misses his kids much and needs to spend more time with them. For Mrs. Doubtfire, these indexes are within the average rate since she has no such needs.

The category “Clout” also differs when comparing Daniel’s and Mrs. Doubtfire’s speeches. His index is lower than the mean (59,24), suggesting a more tentative, humble, and anxious speaking style [6, p. 22]. Meanwhile, Mrs. Doubtfire’s index is within the norm.

The results obtained show that change of gender has an impact on the speech features that are considered to be stereotypically characteristic of men’s and women’s speech, namely the categories of affiliation, emotiveness, adjectives and fillers. Other categories such as clout, confidence, need and lack are changing with the plot development.

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**LINGUOPOETIC ASPECT OF MULTIMODALITY
(BASED ON THE NOVEL “DROPSIE AVENUE:
THE NEIGHBORHOOD” BY WILL EISNER)**

**ЛІНГВОПОЕТИЧНИЙ АСПЕКТ МУЛЬТИМОДАЛЬНОСТІ
(НА МАТЕРІАЛІ РОМАНУ ВІЛЛІА АЙСНЕРА
“DROPSIE AVENUE: THE NEIGHBORHOOD”)**

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Стрімкий розвиток сучасних цифрових технологій та їх вплив на процеси комунікації порушують питання про мультимодальність у спілкуванні. На сьогоднішній день наша увага усе частіше зосереджується на мультимодальних параметрах перебігу комунікації, а також все більше простежується тенденція візуалізації, унаочнення, естетизації різноманітних текстів.