

Міністерство освіти і науки України
Київський національний лінгвістичний університет
Кафедра германської і фіно-угорської філології

Курсова робота

на тему: Експресивний синтаксис у сучасних американських ток-шоу: аналіз
“The Tonight Show Starring Jimmy Fallon”

Студентки групи МЛа01-19
факультету германської філології і перекладу
денної форми здобуття освіти
спеціальності 035 Філологія
Авраменко Марії Олександрівни

Науковий керівник:
кандидат філологічних наук,
доцент кафедри германської і фіно-угорської філології
Пініч Ірина Петрівна

Національна шкала _____
Кількість балів _____
Оцінка ЄКТС _____

Київ 2023

Ministry of Education and Science of Ukraine
Kyiv National Linguistic University
Department of German and Finno-Ugric Philology

Term Paper

**Expressive Syntax in Modern American Talk shows: A study of the Tonight
Show Starring Jimmy Fallon**

MARIIA AVRAMENKO

Group MLa01-19

Germanic Philology and Translation Faculty

Research Adviser

Associate Prof. **Iryna P. Pinich**

PhD (Linguistics)

Kyiv 2023

TABLE OF CONTENTS

INTRODUCTION.....	4
CHAPTER ONE. EXPRESSIVITY, EMOTIVITY, EMOTIONALITY	5
1.1 Expressive language means (emotive language)	5
1.1.1. Expressiveness and Emotionality	6
1.2 Expressive means of English Syntax	8
1.2.1. Expressive means based on the reduction of sentence structure	9
1.2.2. Expressive means based on the redundancy of sentence structure	14
1.2.3. Expressive means based on the violation of the word-order.....	17
Conclusions to Chapter One	19
CHAPTER TWO. EMOTION AND EMOTIONAL TALK IN MODERN AMERICAN TALK SHOWS: A STUDY OF THE TONIGHT SHOW STARRING JIMMY FALLON	20
2.1 QEA of Episode 1.	21
2.2 QEA of Episode 2.	24
Conclusions to Chapter Two.....	26
GENERAL CONCLUSIONS	27
RÉSUMÉ.....	28
LIST OF REFERENCE MATERIALS	30
LIST OF ILLUSTRATION MATERIALS.....	33

INTRODUCTION

The Tonight Show Starring Jimmy Fallon is one of the most popular talk shows on television, known for its entertaining and engaging format. The show features a range of guests, from celebrities to musicians to politicians, and often includes skits, musical performances, and comedic segments. However, beyond its entertainment value, The Tonight Show Starring Jimmy Fallon also provides a rich source of linguistic data for examining the use of expressive syntax in the way it emphasizes emotions, feelings, and attitudes through language.

In this term paper, the focus is on the use of expressive syntax in modern American talk shows, with a specific focus on The Tonight Show Starring Jimmy Fallon. Above all, the paper examines how Jimmy Fallon and his guests use syntactic language means to convey their thoughts, feelings, and identities, and how this use of expressive syntax influences the show's overall style and tone. Through a qualitative emotion analysis of transcripts and recordings of the show, some patterns and themes in the use of expressive syntax are explored.

This term paper aims to contribute to the understanding of the role of emotional language in modern American talk shows, and the ways in which language can be used to convey emotions and attitudes in entertainment media. By examining specific linguistic features of The Tonight Show Starring Jimmy Fallon, I hope to shed light on the broader linguistic significance of this popular television program.

The object of the term paper is expressive syntax of The Tonight Show Starring Jimmy Fallon.

The subject of the term paper is the pragmatic effect of expressive Syntax in Modern American Talk shows.

CHAPTER ONE. EXPRESSIVITY, EMOTIVITY, EMOTIONALITY

1.1 Expressive language means (emotive language)

Talk shows are one of the most popular forms of television programs that are broadcasted worldwide. They are often characterized by their interactive nature, where a host interviews guests on various topics of interest to the public. The success of talk shows is often attributed to the host's ability to engage the audience and create a sense of emotional connection with them. One of the ways this is achieved is through the use of emotive language.

Expressive language, also known as emotive language, refers to the use of language to evoke an emotional response from the listener or reader. It involves various means, including verbal and non-verbal communication, that are used to convey messages and emotions (see Pinich, 2020). As for verbal communication (including paraverbal), it is the use of spoken or written words and their sound image to convey messages and ideas. Verbal communication is the most common means of expressive language, and it plays a vital role in social interaction, relationships, and self-expression. In verbal communication, ideas, emotions, and thoughts are expressed through various ways, such as pitch, volume, tone, and rhythm.

Non-verbal communication in its turn is another powerful means of expressive language, and it can influence how messages are perceived and understood. There are several types of non-verbal communication which are consistently analyzed in *oculesics* (the study of eye behavior), *paralanguage* (the ways to convey meaning beyond the words themselves which includes the above-mentioned tone, pitch, volume, pace, and rhythm of speech, as well as pauses, hesitations, and other vocalizations such as laughter or sighs), *proxemics* (the study of how people unconsciously structure the space around them), *haptics* (the ways in which people communicate and interact via the sense of touch), *chronemics* (the study of the use of time in non-verbal communication), *kinesics* (the interpretation

of body motion communication such as facial expressions, gestures and postures) and *artefacts analysis* (concerns the messages conveyed by objects that are made by human hands. Thus, aesthetics, color, clothing, jewelry, and even hairstyle are considered artifactual). Both verbal and non-verbal means of communication are the powerful tools to convey messages and emotions, as they complement each other and create an effective communication. (Pinich, 2020).

1.1.1. Expressiveness and Emotionality

Expressiveness and emotionality are essential components of human communication. Language is not only a tool for conveying information but also a means of expressing emotions and attitudes. In this subsection, the concepts of expressiveness and emotionality and their interrelation in language is considered.

Anora Jabbarova, who is the Associate Professor of the Department of Methods of Teaching English, writes that “Linguists are interested in emotions from the point of view of their reflection in the semantic system of the language. In scientific works devoted to the problems of emotionality and expressiveness, one can find a variety of definitions and interpretations.” (Jabbarova, 2020: 1-2)

Another linguist, Margaret Apresyan, writes that “Language, being the main tool of communication, is not a mere means of information transfer, but also the way of expressing the subjective attitude of the speaker to the utterances. Expressiveness is a generic linguistic category and as such it is inherent in all language level, as well as appropriate linguistic units. On a broad scale, expressiveness is defined as a magnification of the speech figurativeness and expression. In modern linguistics expressiveness is related to the interaction of the emotional.” (Apresyan, 2018: 1)

Another scholar, Khyrstyna Melko, claims that “The categories of emotionality and expressiveness are interdependent. Emotional serves to express certain feelings, expressive discharges to enhance the influential power of words. Expressiveness is generated by emotionality, but the concept of expressiveness is broader because it encompasses the aesthetic, normative and evaluative plan.

Emotionality is inherent in an internally defined word, expressiveness is adherent, and is acquired by the word in context.” (Melko, 2019: 2)

We shall start with the concept of expressiveness, and I would like to again cite the scholar Khrystyna Melko, who explains what the concept of expressiveness is. She writes “Expressiveness is one of the major linguistic problems because it has to do with the emotional attitude of the speaker (or writer) to what is communicated in the speech (in the text). The main feature of expressivity those cognitive states of the human psyche that encourage “decorate” language, experiencing a certain emotional states. The concept of language expression is quite broad and is understood in modern linguistics in a generalized way. It is “a set of semantic-stylistic features of a language unit that ensure its ability to act in a communicative act as a means of subjectively expressing the speaker's content or content of the speaker,” while “expressiveness is characteristic of units at all levels of language.” Expressiveness occurs primarily through evaluative statement expressed in the choice of vocabulary. At the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis. Expressive means have a kind of radiating effect. They noticeably color the whole of the utterance no matter whether they are logical or emotional.” (Melko, 2019: 2-3, 6, 9)

As for the concept of emotionality, I would like to quote Laura Alba-Juez & Tatiana Larina as they provide a great introduction to deeply understand this concept. In their article it is written “Some people might wonder if emotion has anything at all to do with language, or think that emotion cannot be a topic for serious scientific research. In fact, this has been a common belief for many years, even among linguists and other scholars. But fortunately, this was yesterday’s news. Today’s news is that emotion matters in every scientific field and in particular, in linguistics, because it is a key factor not only in understanding human nature, but also in the comprehension of human language and communication. Indeed, when people feel emotions they may not only show their internal states

physically (e.g. by blushing or changing their facial expression), but also perform speech acts which are interpersonal in nature and have particular consequences. And by so doing speakers manifest, and at the same time affect, certain aspects of the cognitive, social and discourse systems they belong to. Indeed, emotion affects language and at the same time is affected by language: the way we feel may influence the way we talk and express those feelings, and at the same time, the way we name or talk about emotions can affect the way we feel such emotions.” (Alba-Juez, Larina, 2018: 9-10) As for the relation between the concepts “emotionality” and “expressiveness”, the concept of expressiveness is broader than the concept of emotionality, which is a part of it. The main task of emotionality is to reflect the inner state of a person, so it is not always expressive. (Tynbayeva, Sailauov, Arabaji, 2018). Margaret Apresyan writes ““Emotionality” is a component of the word meaning and is based on the speaker’s attitude, the subject matter, the phenomenon, the situation and represents a part of the expressiveness. Judging from the standpoint of intentionality, it should be mentioned that the intentional separation is the demonstration of emotionality. Emotionality serves to represent the psychological state of the speaker, whereas the expressiveness is a means for the magnification of the communicative function of the utterance. (Apresyan, 2018: 3)

Thus, individuals who are highly emotional tend to experience a wider range of emotions more intensely, and may be more sensitive to the emotions of others. At the linguistic level, emotions are transformed into emotionality, that is, emotions are a psychological category, and emotionality is linguistics. Emotionality is possible both in the process of information transfer, and in special emotional instances. Emotions are expressed as a kind of experience, serving the key function of governing the behavior. These functions are fulfilled both by extralinguistic and linguistic, particularly pragmatic, means.

1.2 Expressive means of English Syntax

Expressive means of English syntax refer to the various linguistic tools and strategies that writers and speakers use to convey a particular tone, mood, emotion, or attitude. These expressive means can be used to make language more vivid, powerful, and engaging, and are an essential part of effective communication. Hence, the emotional state of the speaking person leaves a certain imprint on the syntactic design of speech. All cases of expression of emotions of the syntactic organization of the utterance can be reduced to:

- 1) a change in the order of words accepted in the language:
- 2) an increase in the number of cases of grammatical incompleteness;
- 3) interrupting the chain of text unfolding:
- 4) violation of grammatical agreement, up to complete grammatical disorganization of speech in a state of frustration. (Aminova, 2021: 23)

Stylistic syntax deals with specific patterns of syntactic usage, i.e. syntactical expressive means (EM) and stylistic devices (SD). In stylistic syntax, EM are recognised by less rule-bound modelling of sentences. All the deviations from the stylistically unmarked sentence pattern (–SVO) are treated as its transforms that may acquire stylistic connotations, in which cases they are regarded as EM. The transformation of the pattern in question into negative and interrogative sentences rarely leads *to* any stylistic changes. Other transformations might create stylistically marked sentence patterns. I should also add that syntactic emotivity indicators – intentionally altered syntactic models to express emotionality of the speaker (e.g. altered word-order, use of ellipses, repetitions, etc.) – they can be specifically arranged words in a sentence to attract attention to some particular message and to color it with the speaker’s emotional attitude to this particular piece of information. (Varenko, 2018: 11). In the next subchapters, the focus will be on the types of transformation of the neutral syntactical pattern, where all EM in English fall into three groups. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 22).

1.2.1. Expressive means based on the reduction of sentence structure

EM based on the reduction of the syntactical pattern results from the deliberate omission of some obligatory element(s) of the sentence structure. This group includes ellipsis, aposiopesis, nominative sentences, and asyndeton. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 22)

Ellipsis is a form of linguistic economy typical of oral communication. The main parts are omitted by the speaker intentionally in cases when they are semantically redundant. The omitted part is felt as missing compared with complete sentences. It can be used to create a sense of suspense or hesitation or create a pause that allows the listener to reflect on the previous statement or anticipate the next one. By leaving out certain information, a person is left to imagine what might come next, which can create a feeling of anticipation or anxiety. In face-to-face communication the construction or intralinguistic context easily supply the missing part. Elimination of the elements of the utterance at the same time leads to an increase in its expressiveness: the more lexical elements are represented by zero forms, the more intense the emotional and evaluative attitude of the speaker is. (Slavova, L., Shakhnovsky, A., 2021: 119). Ellipsis helps to characterize the manner of speech of personages, to depict the natural abruptness of the colloquial type of speech, to add emotional coloring to the text. A Dictionary of Linguistics and Phonetics defines ellipsis as a term used in “grammatical analysis to refer to a sentence where, for reasons of economy, emphasis or style, a part of the structure has been omitted, which is recoverable from a scrutiny of the context”. (Hughes, 2009: 166) Ellipsis is also generally recognized as a positive politeness strategy. (Morand, Ocker, 2003)

In the first episode, which is called “Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended) | The Tonight Show”, it is possible to trace some cases of using ellipsis.

1. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Jimmy: And that's how you became...

Anya: And then... yeah, Princess Peach.

Jimmy's sentence ends abruptly, and Anya picks up from where Jimmy left off, indicating the omission of some information in between.

In the second episode “Aubrey Plaza Talks The White Lotus and Explains Why There Aren’t Any Guns in Emily the Criminal”, I have noticed some cases of using ellipsis, too.

2. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren’t Any Guns in Emily the Criminal)

Jimmy: You actually... You used to intern there.

Aubrey: I did. I was an intern in the design department for the four set designers, who I know you're aware of.

The ellipsis indicates a pause or hesitation in speech, as if Jimmy is trying to recall or clarify something before continuing their thought. The repetition of “you” before and after the ellipsis also adds emphasis to the statement.

Another case of using ellipsis is as follows:

3. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren’t Any Guns in Emily the Criminal)

Jimmy: Who was on the cast? Did you get to talk to the cast at all?

Aubrey: I didn't really talk to the cast 'cause I was...I was...you know, I was an intern. I was, like, kind of stalking, lurking in the shadows.

Here, the ellipsis is used to indicate hesitation or a pause in Aubrey's thought process as she tries to come up with the right words to explain her role as an intern. The repeated use of “I was” and the trailing off with “you know” suggests that Aubrey is struggling to articulate her experience. The ellipsis emphasizes this pause and Aubrey's uncertainty.

Aposiopesis is a break in speech, while the thought is not completed, which is caused by the speaker's inability or unwillingness to finish the utterance. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 23). The reasons of that are extreme emotions interfering with continuous thought processes, such as fear, anger, joy, etc. It can express such modal meanings as threat, warning, doubt, indecision, excitement, and promise. The incomplete sentence or thought leaves the listener to fill in the blanks with their own imagination, which can create a sense of tension or anticipation. The examples from the episodes are:

4. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Jimmy: I love this movie. It's so...It's one of those movies where I didn't know where it was going to go at all or what was going to happen. And I don't want to spoil anything for anyone. How would you describe this?

Anya: Much like the shoes, potentially cuckoo bananas. I don't even know if that's a phrase.

The statement “It's so...It's one of those movies” contains *aposiopesis*. Jimmy starts to express his admiration for the movie but cuts himself off before finishing the thought, possibly to create a sense of suspense or anticipation for the listener.

5. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

Jimmy: Oh, my God. But you actually got to audition also for “Saturday Night Live.”

Aubrey: I did. I...I didn't do, like...I didn't make it to the bit...like, to the Lorne audition, you know, the famous final audition, but I did, like, a preliminary like first-round showcase at ECB.

Aubrey starts a sentence with a full thought and abruptly stops without finishing it. The sentence “I did. I didn't do, like...” is an example of aposiopesis because it ends abruptly without completing the thought, leaving the listener to infer the meaning.

Nominative sentences are one-member sentences with a noun, a prepositional noun-phrase, or an adverb. These verbless sentences are grammatically independent. In contrast with elliptical sentences, they have only one principal part, with or without words modifying it. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 23). The communicative function of a nominative sentence is a mere statement of the existence of an object, a phenomenon. A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

6. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Jimmy: Princess Peach.

Anya: Yes, sir.

“Princess Peach” is a nominative sentence. It consists of a subject (“Princess Peach”) and a verb that is implied or understood. In this case, the implied verb could be “is”.

7. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

Jimmy: I do love the designers.

Aubrey: Leo.

Jimmy: Yeah, Leo Yoshimora, yeah.

Aubrey: Eugene.

Jimmy: Eugene, of course.

Aubrey does not say “One of the designers is Leo/Eugene” or “Leo/Eugene is the designer”. She simply says the names of designers and describes them as participants of the events.

Asyndeton is a deliberate avoidance of conjunctions used to connect sentences, clauses, or words. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 24). Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience. It creates a faster pace, a sense of urgency, and can convey emotion or emphasis. The examples from the show are:

8.

I have not noticed any cases of using asyndeton in the episode with Anya Taylor-Joy.

9. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

Aubrey: And she decides to try it out, and it turns out she's really good at it. So, she just... Almost too good.

The sentence “So, she just... Almost too good” demonstrates the use of asyndeton, as there is no conjunction between the two independent clauses. The omission of the conjunction creates a sense of abruptness and adds emphasis to the idea of the protagonist being exceptionally good at what she tried.

1.2.2. Expressive means based on the redundancy of sentence structure

EM based on the redundancy of the syntactical pattern result from the addition of some sentence elements or their deliberate repetition. To this group repetition, enumeration, syntactic tautology, polysyndeton, emphatic constructions, parenthetical clauses or sentences are referred. The redundancy can help to create a more powerful or memorable impact on the listener.

Repetition is a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence. In terms of emotional function, repetition

can evoke a range of feelings depending on the words being repeated and the context in which they are used. For instance, repetition of positive words or phrases can create a sense of enthusiasm, optimism, and joy, while repetition of negative words or phrases can evoke feelings of anxiety, fear, and anger. Depending upon the place a repeated unit occupies in an utterance there are distinguished 4 types of repetition:

- 1) *ordinary repetition*, i.e. a repetition of a word in close succession;
- 2) *framing or ring repetition*, i.e. a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences;
- 3) *anadiplosis or catch repetition*, i.e. a repetition of the last word in a sentence or clause at the beginning of the next one;
- 4) *chain repetition*, i.e. a combination of catch repetitions. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 24).

The examples from the episodes, that include the usage of repetition:

10. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Anya: "Oh, I'm going to die. I'm going to die on the steps of the Met, darling."

The example of anadiplosis or catch repetition "I'm going to die" emphasizes Anya's dramatic statement.

11. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

There are some examples of repetition, as of a natural part of the conversation. Aubrey says "I know" and "Thank you."

Enumeration is a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance. Some examples from the episode 2:

12. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

In the provided example, enumeration is used to emphasize the different characters in the “Celebri-tails” talk show segment, as well as Aubrey tries to create a comedic effect. The repetition of naming celebrities and describing their hypothetical tails serves to build anticipation and curiosity for each new example, as well as to highlight the absurdity of the concept. The audience is likely to respond with laughter and amusement at the unexpected and creative tail descriptions.

Syntactical tautology is a superfluous repetition of semantically identical words or phrases to lay stress on a certain part of the sentence. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 24). The example from the episode with Anya Taylor-Joy is as follows:

13. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Anya: I was, like, not prepared, no outfit, no nothing.

The phrase “no outfit, no nothing” is a tautology because “nothing” is already included in the meaning of “no outfit.” This tautology conveys a sense of strong emphasis and emphasis on Anya's unpreparedness. The repetition of “no” adds a sense of finality and negativity to the statement, emphasizing Anya's lack of preparation and frustration with the situation. The use of the word “like” suggests that Anya is also feeling somewhat casual or flippant about the situation, perhaps trying to downplay her frustration or disappointment.

Polysyndeton is a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical. The main function of polysyndeton is logical and emotional allocation of a certain part of the utterance. (Turash, 2019: 88). By using multiple conjunctions to string together a series of words or phrases, polysyndeton can

make the sentence feel denser and compact, which can add to the emotional impact. It creates a feeling of overwhelming emotion, urgency, or intensity. Consider the following examples from the episodes:

14. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

Anya: Well, then I got scouted for modelling, which is something I never thought I could do. Always wanted to act. So, I brought the video of this, and I asked them if they believed that I could play the guitar. And they were like, "Yeah, you're shredding it." I was like, "Acting."

By repeatedly using the conjunction “and” to link together the ideas of being scouted for modeling, wanting to act, and demonstrating her guitar skills, Anya Taylor-Joy emphasizes the unexpected path that led her to her career in acting. This creates a lively and engaging tone that captures the audience's attention.

Emphatic constructions may intensify or contrast any part of the sentence, giving it an emotive charge. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 24). They are used to add emphasis or intensity to a particular statement or idea. By emphasizing a specific word or phrase, speakers can communicate a stronger emotional response, whether it's excitement, anger, frustration, or even disbelief. In the episodes, Jimmy says:

15. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal)

"I do remember that" and *"I do love the designers"* to emphasize that he truly remembers and loves something that is important for him and for his guests, and he wants to make sure that his statement is taken seriously. This can convey a sense of passion or enthusiasm, as well as confidence in one's own opinions and feelings.

1.2.3. Expressive means based on the violation of the word-order

To the EM based on the violation of the grammatically fixed word order within a sentence or a deliberate isolation of some parts of the sentence, inversion and detachment belong.

Inversion is the violation of the fixed word order within an English sentence. Among units that are the least expressive, inversion occupies the last place in the number of uses. (Turash, 2019: 89). It creates a sense of surprise or shock, draw attention to a particular word or phrase, and create a more memorable and impactful sentence.

In the episode with Anya Taylor-Joy, it is possible to find the example of inversion. It is when the host, Jimmy Fallon, says:

16. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

“Thank you for being here. I’m such a big fan!” and Anya answers *“Oh, likewise”* Normally, the host would be the one to say he is a fan of the guest, but in this case, Fallon says it first, and the guest, Anya Taylor-Joy, responds with the same statement. This inversion functions to create a positive and friendly atmosphere between the host and guest. It also highlights the mutual respect and admiration they have for each other.

Detachment is a separation of a secondary part of the sentence with the aim of emphasizing it. Detachment is to be regarded as a special kind of inversion, when some parts of the sentence are syntactically separated from its other members with which they are grammatically and logically connected. (Vorobiova, Boitsan, Hanetska, Dubenko, Inozemtseva, Chebotarova, Yakymchuk, 1997: 25). In the second episode between Jimmy Fallon and Aubrey Plaza, Aubrey displays detachment in her responses to Jimmy Fallon's questions about her hosting Saturday Night Live.

17. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren’t Any Guns in Emily the Criminal)

Jimmy: I mean, I love them, but...

Aubrey: They are. They are moody.

It suggests that she is not invested in the conversation and does not want to engage. Aubrey Plaza may be using detachment to protect herself from the pressure of hosting Saturday Night Live and to downplay her excitement or nervousness about the upcoming event. She may also be using detachment as a comedic device to play up her deadpan persona and to create humor through the contrast between her lack of enthusiasm and Jimmy Fallon's excitement.

Conclusions to Chapter One

In conclusion, chapter one provides an introduction to the concept of expressive language, which involves using language to convey emotions and feelings. The chapter begins by defining the various terms associated with expressive language, such as emotive language, expressiveness, and emotionality.

The chapter also explores the various expressive means of English syntax, which include the reduction of sentence structure, the redundancy of sentence structure, and the violation of word-order. These means allow speakers and writers to convey their emotions in a more effective and impactful manner, by manipulating the structure and form of language.

Overall, chapter one provides a strong foundation for understanding the relationship between language and emotion. It highlights the importance of considering not just the words being used, but also the structure and syntax of language, in order to fully appreciate the expressive power of language.

**CHAPTER TWO. EMOTION AND EMOTIONAL TALK IN MODERN
AMERICAN TALK SHOWS: A STUDY OF THE TONIGHT SHOW
STARRING JIMMY FALLON**

Emotion talk and emotional talk are two related but distinct concepts. Emotion talk refers to the discussion or analysis of emotions, while emotional talk refers to the expression of emotions through language. (Bednarek, 2010: 40)

Monika Bednarek, a German-born Australian linguist, lists eleven different terms that have been used in emotion research to discuss the difference between emotion talk and emotional talk. Simplifying slightly, emotion talk is constituted by expressions that denote affect/emotion, for example love, hate, joy, envy, sad, mad, enjoy, dislike and so on. (Bednarek, 2010: 40)

Emotional talk relates to constituents (linguistic and non-linguistic) that conventionally express or signal affect/emotion (i.e. interjections, intensification, expletives). It refers to the expression of feelings and emotions during conversations or interviews. It can take various forms, from light-hearted banter to deeper, more intense discussions about personal experiences. (Bednarek, 2010: 40)

Emotions and emotional talk play a significant role in modern American talk shows, including *The Tonight Show Starring Jimmy Fallon*. The show often features celebrities discussing their personal lives, sharing their feelings, and engaging in emotional conversations with the host and the audience. One of the main reasons why emotions are a crucial aspect of modern talk shows is that they help create a connection between the guests and the audience. Emotional stories and discussions can evoke empathy and relatability from viewers, making them feel more connected to the guests and invested in their experiences.

Emotions and feelings of a human being, of course, are reflected in the language consciousness, conceptualized and verbalized and grammaticalized, accumulating emotional experience of a language personality, collective life of people in general, which is reproduced in the discursive practice of each language culture and a language in particular. (Slipetska, 2022: 115).

In this chapter, two show episodes will be analyzed through the qualitative emotion analysis. The first episode is the one with a British-American actress Anya Taylor-Joy and the guest of the second episode is Aubrey Plaza, an American actress, comedian, and producer.

2.1 QEA of Episode 1.

The emotional talk between Anya Taylor-Joy and Jimmy Fallon in the episode of The Tonight Show highlights the power of emotional connections in building rapport and forging relationships. In the episode, Anya Taylor-Joy, the lead actress in the hit Netflix series, *The Queen's Gambit*, discusses her experience at the Met Gala, where she was in danger of passing out due to a tight corset. She explains that Jimmy Fallon saved her life by providing her with a chair to sit on during the event. Throughout the interview, both the host and the guest use humor to create an emotional connection with each other and the audience. Jimmy Fallon laughs at Anya's jokes while Anya Taylor-Joy uses humor to express her gratitude to Fallon, saying that she owes him her life and that he is her knight in shining armor, the "hand of God". The episode also features Taylor-Joy discussing her role in the Netflix series "The Queen's Gambit", the film "The Menu", the film "Mad Max: Furiosa" and some personal stories about career.

While analyzing the episode, at first, the type of linguistic manifestation of emotional experiences in emotion manifestation by physiological reactions (non-verbal) and paraverbal means reported in the episode should be mentioned. Emotional communication is manifested in a number of verbal and non-verbal means. The latter are manifested by means of nomination and description of psychophysiological reactions of emoters or visual representations of an emotional response. The fragment contains several characterological models of emotional behavior. Primarily, these are episodes indicating gratitude, kindness, empathy, appreciation, admiration in the description of non-verbal means of communication emotions. (Pinich, 2020). It is clearly understood that some types of non-verbal communication are used in this episode as *oculesics* (*Can't take my eyes off you; I*

looked at him; Take a look at this) and *kinesics* – Anya frequently uses her hands to emphasize her words, add emphasis, or illustrate what she is saying. For example, when she talks about Jimmy Fallon saving her life at the Met Gala, she uses her hands to illustrate the way he held her up and prevented her from falling. Furthermore, Anya's facial expressions are another aspect of her non-verbal communication. For instance, she uses a wide smile and bright eyes when she talks about Jimmy saving her, suggesting that she feels grateful and happy about the experience. Her facial expressions are congruent with her words and reinforce the message she is conveying.

The expression of emotional and evaluative judgments in the fragment is achieved by the active use of a number of linguistic means: emotive language is used by Anya to convey her feelings and create a sense of empathy with the audience. For example, she uses phrases like *“I'm going to die on the steps of the Met, darling.”* to express her emotions and create a sense of shared experience with the audience. Among the expressive means of English Syntax, the most conspicuous are anadiplosis and catch repetition. The example is again Anya's statement *“Oh, I'm going to die. I'm going to die on the steps of the Met, darling.”*. It emphasizes the magnitude of the situation. There is also the example of syntactical tautology in Anya's phrase *“I was, like, not prepared, no outfit, no nothing.”* The use of negation in the phrase “no outfit, no nothing” emphasizes the lack of preparation and creates a sense of disappointment or frustration. This negation intensifies the emotional impact of the phrase by emphasizing the extent to which Anya was unprepared for the event.

The use of the word “like” in the mentioned-above phrase is an example of a hedge, a linguistic device used to soften the impact of a statement. In this case, it can be interpreted as a way for Anya to express her emotions without sounding too intense or emotional. The use of “like” can also convey uncertainty or hesitation, which may reflect Anya's emotional state at the time.

As for ideologically marked vocabulary (which points out social rank, economic status, political membership), Anya briefly mentions the expensive designer dress she was wearing at the Met Gala, which can be considered a reference to economic status (“*I was wearing a dress that was ridiculously heavy*”). She also mentions that she was nervous about meeting certain celebrities at the event, which could be seen as a reference to social rank. (“*The gorgeous Hailee Steinfeld walks past me, has a very complicated, like, three-train thing, and I get wrapped up in it. And I'm like, “Oh, I'm going to die. I'm going to die on the steps of the Met, darling.”*”).

We can distinguish at least four practices in the thematization of experiences and emotions: (a) verbal labelling of experiences and emotions, (b) description of experiences and emotions, (c) designation or description of the events and circumstances relevant to the experience and (d) description or narration of the situational circumstances of an experience. (Fiehler, 2002: 87)

(a) Thematization of emotions in the fragment is achieved in the use of several labels of emotional experiences. When Anya Taylor-Joy tells Jimmy Fallon that she was afraid of dying on the stairs of the Met Gala, Fallon confirms that he remembers the moment and that Anya was indeed going down the stairs. However, there is no verbalization of the intensity of the emotion felt by Anya.

(b) Anya describes a moment of fear when she got wrapped up in the complicated three-train dress of another celebrity, and thought she was going to die. Choice of construction can change the interpretation of a sentence from physical state to subjective state instead, as illustrated in this metaphorical example: (Majid, 2012: 438) “*I'm going to die on the steps of the Met, darling*” to describe the intensity of her fear. Fallon later compliments Anya on her acting in “The Queen's Gambit,” saying that he “*can't take his eyes off*” her, indicating that he was very impressed by her performance. Anya in her turn describes Jimmy’s help by saying “*But literally just out of nowhere, the “hand of God” came out and pulled me out of it, and it was you.*”.

(c) The trigger point is Anya's description of the moment when she thought she was going to die on the stairs of the Met Gala. She also mentions the event at the Beach Boys concert, where Mike Love invited her up on stage and handed her a guitar. This moment led to her being scouted for modelling, which eventually led to her acting career.

(d) The situational circumstances of Anya's experience include her wearing a heavy dress at the Met Gala, which made it difficult for her to move around. Her state and action motivation were to get through the evening and avoid any embarrassing mishaps, such as falling down the stairs. In contrast, her motivation at the Beach Boys concert was to sing and have fun, but it led to an unexpected opportunity to be scouted for modelling, which then led to her acting career. (The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended))

2.2 QEA of Episode 2.

The non-verbal manifestations of emotional experiences, analyzed in *kinesics* and *paralanguage*, include facial expressions, such as smiles and frowns, and body language, such as gestures and posture. For example, Aubrey in this conversation appears happy and relaxed, using open body language and smiling often. She sometimes seems to be even ironical and hilarious to engage with the audience and with Jimmy. Jimmy in his turn appears engaged, laughing and nodding, and shows signs of admiration and respect for the person being interviewed.

The expression of emotional and evaluative judgments in the fragment is achieved by the active use of a number of linguistic means: when discussing the absence of guns in her film "Emily the Criminal", Aubrey Plaza uses emotive language to express her distaste for gun violence and the glorification of guns in media. She says "*I know. I don't think it's like...it's an unconscious thing, I think, for the audience to watch that movie and not even realize, like, "Oh, there's no guns." But I think it actually makes it more, kind of, anxiety-inducing, because*

you're like, "How is she gonna take these guys down without, like, a weapon like that?" But, um, I was kind of proud of that.". Among the expressive means of English Syntax, the most conspicuous are ellipsis "*I didn't really talk to the cast 'cause I was...I was...you know, I was an intern. I was, like, kind of stalking, lurking in the shadows.*" Aubrey's use of the word "kind of stalking, lurking in the shadows" conveys a sense of embarrassment or discomfort about her behavior as an intern. The use of the word "stalking" implies that her behavior may have been inappropriate or intrusive, and the use of the word "lurking" suggests that she may have felt guilty or ashamed about her actions.

There are a few examples of modifying language in this conversation, such as "*kind of,*" "*like,*" and "*you know.*" These words are used to soften Aubrey's tone or to express uncertainty or hesitation.

To my mind, there is no evidence of ideologically marked vocabulary in this episode. Jimmy and Aubrey do not use words that are specifically associated with social rank, economic status, or political membership.

There are no instances of attitudinally marked vocabulary in this episode either. The speakers do not use words that express their ethical or aesthetic opinions.

Now it is time to immerse in the thematization of emotions. I would like to use the previous scheme (Fiehler, 2002: 87) and describe (a) verbal labelling of experiences and emotions, (b) description of experiences and emotions, (c) designation or description of the events and circumstances relevant to the experience and (d) description or narration of the situational circumstances of an experience.

(a) Verbal labelling of emotions and of their intensity: There are a few instances where Aubrey Plaza labels her emotions, such as when she says "*I'm scared*" and "*I'm, like, creepy stalker.*" She also uses an emotional term "*moody*" to describe the set designers she worked with during her internship.

(b) Aubrey describes her emotions using the declarative formula “*I was an intern in the design department for the four set designers, who I know you're aware of.*” She also uses metaphorical formulas to describe her experiences, such as “*I was like a sponge*” and “*I was a creepy stalker.*”

(c) Aubrey discusses her experience as an intern at Saturday Night Live and her audition for the show. She also talks about the set designers she worked with and their office labeled “The Moody Room.”

(d) Aubrey talks about her motivation for interning at Saturday Night Live and her desire to host the show. She also discusses her motivation for auditioning for the show and her disappointment at not making it. (The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal).

Conclusions to Chapter Two

In conclusion, emotion talk and emotional talk are two related but distinct concepts. Emotion talk refers to the discussion or analysis of emotions, while emotional talk refers to the expression of emotions through language. Emotions and emotional talk play a significant role in modern American talk shows, including The Tonight Show Starring Jimmy Fallon.

Through qualitative emotion analysis, this chapter has analyzed two show episodes, featuring Anya Taylor-Joy and Aubrey Plaza. By studying the emotional expressions and language used by the guests and the host, this chapter has shed light on the role of emotions in creating a connection between the guests and the audience. Overall, this chapter has demonstrated the importance of emotions and emotional talk in modern American talk shows and their impact on audience engagement and participation.

GENERAL CONCLUSIONS

Based on the research presented in this term paper, it is clear that expressive language plays an important role in communication and can greatly impact the emotions and attitudes of both the speaker and the listener. Chapter One explored the various means of expressive language, including emotive language and the use of expressive syntax in English. The chapter highlighted the importance of understanding these expressive means in order to fully comprehend and effectively communicate with others.

Chapter Two focused specifically on the role of emotion and emotional talk in modern American talk shows, using *The Tonight Show Starring Jimmy Fallon* as a case study. The research of the two episodes of this talk show, which was based on the qualitative emotion analysis, showed that emotion and emotional talk are integral to the success of talk shows, and that the use of expressive language and emotive tactics can greatly enhance the audience's engagement and emotional investment in the show. It was also interesting to research personalities of two media persons through the qualitative emotion analysis.

Overall, the research presented in this term paper demonstrates the importance of expressive language and emotional communication in both everyday conversation and in media such as talk shows. By understanding the various means of expressive language and their impact on emotion, individuals can become more effective communicators and better able to connect with others on a deeper emotional level.

RÉSUMÉ

Тема курсової роботи «Експресивний синтаксис у сучасних американських ток-шоу: аналіз The Tonight Show Starring Jimmy Fallon».

Предметом дослідження є прагматичний ефект експресивного синтаксису в сучасних американських ток-шоу.

Об'єктом дослідження є експресивний синтаксис у ток-шоу The Tonight Show Starring Jimmy Fallon.

Мета і завдання дослідження:

- 1) дослідити роль експресивної мови, зокрема експресивний синтаксис у спілкуванні та його вплив на емоції;
- 2) дослідити різні засоби використання експресивної мови;
- 3) проаналізувати засоби використання експресивної мови в сучасних американських ток-шоу, зокрема у двох епізодах The Tonight Show Starring Jimmy Fallon;
- 4) визначити способи, за допомогою яких експресивна мова може підвищити емоційність спілкування.

Методологія дослідження включала якісний емоційний аналіз епізодів The Tonight Show Starring Jimmy Fallon, а також огляд відповідної літератури про експресивну мову та емоційну комунікацію.

Актуальність цього дослідження полягає у зростаючій важливості емоційного залучення в комунікації, особливо в таких медіа, як ток-шоу. Вивчаючи роль виразної мови в емоційній комунікації, це дослідження дає цінну інформацію про те, як люди можуть покращити свої комунікативні навички, емоційний зв'язок з іншими, а також навчитися розуміти та аналізувати свої емоції.

У першому розділі розглядаються різні засоби виразності мови, зокрема емоційна мова та використання експресивного синтаксису в англійській мові. У розділі підкреслено важливість розуміння цих виразних засобів для повного розуміння та ефективного спілкування з іншими людьми.

Другий розділ присвячено ролі емоцій та емоційного мовлення в сучасних американських ток-шоу на прикладі ток-шоу The Tonight Show Starring Jimmy Fallon. Дослідження двох епізодів цього ток-шоу, яке базувалося на якісному аналізі емоцій, показало, що емоції та емоційна мова є невід'ємною складовою успіху ток-шоу, і що використання експресивного мовлення та емотивних тактик може значно підвищити залученість аудиторії та емоційний вклад в шоу. Також було цікаво дослідити особистості двох медійних персон за допомогою якісного аналізу емоцій.

Курсова робота складається з 45 сторінок, в роботі було використано 19 джерел.

LIST OF REFERENCE MATERIALS

- Alba-Juez, L., Larina, T. (2018). Language and emotion: discourse pragmatic perspectives. *Russian Journal of Linguistics*, vol. 22, no. 1. Moscow, 2018. (pp. 9-37)
- Aminova, G. R. (2021). Linguistic qualification and means of expressing emotions in the English discourse. (pp. 22-24). Retrieved from <https://cyberleninka.ru/article/n/linguistic-qualification-and-means-of-expressing-emotions-in-the-english-discourse>
- Apresyan, M. (2018). On The Concept of “Expressiveness” In Modern Linguistics. *Annals of Language and Literature*, vol. 2, no. 4., Yerevan, 2018. (pp. 8-12).
- Bednarek, M. (2010). Emotion talk and emotional talk: approaches to language and emotion in Systemic Functional Linguistics and beyond. In Canzhong Wu, Christian Matthiessen and Maria Herke (eds.), *Proceedings of ISFC 35: Voices Around The World. Volume 2*. Sydney: The 35th ISFC Organizing Committee (pp. 39-45).
- Fiehler, R. (2002). How to Do Emotions With Words: Emotionality in Conversations. Fussell, Susan R. (ed.): *The Verbal Communication of Emotions. Interdisciplinary Perspectives*. – Mahwah, NJ/London: Lawrence Erlbaum Associates, 2002. pp. 79-106, 1-4 Anh.
- Hughes, H. G. A. (2009). *Dictionary of Linguistics and Phonetics* (6th edition), Reference Reviews, Vol. 23 Issue: 5, 555 p.
- Jabbarova, A. (2020). The issue of emotionality, expressiveness, evaluativeness and renewal of phraseological units. Retrieved from <https://fll.jdpu.uz/index.php/fll/article/view/111/75>
- Majid, A. (2012). Current Emotion Research in the Language Sciences. *Emotion Review*, 4(4), 432–443.
- Melko Kh. (2019). Expressiveness and emotionality as linguistic notions. Retrieved from <http://catalog.liha-pres.eu/index.php/liha-pres/catalog/download/74/1357/3017-1?inline=1>

- Morand, D., Ocker, R.J. (2003). Politeness Theory and Computer-Mediated Communication: A Sociolinguistic Approach to Analyzing Relational Messages, Proceedings of the 36th Hawaii International Conference on System Sciences (HICSS'03), 6-9 January 2003.
- Pinich, I. (2020). Qualitative emotion analysis in modern linguistic studies. У Матеріали міжнародної науково-практичної конференції “Ad orbem per linguas”. СВІТ ЯК ІНТЕРТЕКСТ, Київ, Україна, 17–18 червня, 2020 (pp.389- 391). Київ: Видавничий центр КНЛУ.
- Slavova, L., Shakhnovsky, A. (2021). Emotive utterances in American drama discourse: structure and pragmatics. *Skase Journal Of Theoretical Linguistics*, vol. 18, no. 2C. Slovak Republic, 2021. (pp. 112-131).
- Slipetska, V. (2022). Grammar of emotions: English affixal morphemes, adverbs of frequency, word-order, auxiliary verbs as a means of verbalization of emotions. *Актуальні питання гуманітарних наук: збірник наукових праць Дрогобицького державного педагогічного університету імені Івана Франка. Серія «Філологія»*. Дрогобич: Редакційно-видавничий відділ ДДПУ імені Івана Франка, 2022. Вип. 48. Т. 2. pp. 114–117.
- The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended) | The Tonight Show [Video]. YouTube. Available at: <https://www.youtube.com/watch?v=BjhIPnYJXtY&abchannel=TheTonightShowStarringJimmyFallon>
- The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal [Video]. YouTube. Available at: <https://www.youtube.com/watch?v=UyTr4HNz6NU>
- Turash, O. (2019). The linguistic and stylistic peculiarities of speech in political discourse. Retrieved from http://dspace.tnpu.edu.ua/bitstream/123456789/18922/1/25_Turash.pdf

Tynbayeva, G. S., Sailauov, D., Arabaji, K.D. (2018). Expressive and emotional features in linguistic approach. Retrieved from http://www.rusnauka.com/4_NIC_2018/Philologia/6_233387.doc.htm

Varenko, T. K. (2013). Linguistic means of expressing emotivity in contemporary English young adult fiction (on the example of twilight by Stephenie Meyer). (pp. 9-11). Retrieved from https://www.researchgate.net/publication/310384491_Linguistic_means_of_expressing_emotivity_in_contemporary_English_young_adult_fiction_on_the_example_of_Twilight_by_Stephenie_Meyer

Методичні вказівки до семінарських та практичних занять із стилістики англійської мови для студентів IV курсу стаціонару / Уклад. О.П. Воробйова; Л.Ф. Бойцан, Л.В. Ганецька, О.Ю. Дубенко, І.О. Іноземцева, Л.Р. Чеботарьова, Л.Д. Якимчук. (англ. мовою) - К.: КДЛУ, 1997. – 64 с.

LIST OF ILLUSTRATION MATERIALS

The Tonight Show Starring Jimmy Fallon. (2022). Anya Taylor-Joy Dishes on How Jimmy Saved Her Life at the Met Gala (Extended) | The Tonight Show [Video]. YouTube. Available at:

<https://www.youtube.com/watch?v=BjhIPnYJXtY&abchannel=TheTonightShowStarringJimmyFallon>

- Thank you for being here. I'm such a big fan!
- Oh, likewise. But also I'm particularly glad that you're not dead.
- Thank you.
- Because I don't know if you know this, but you actually saved my life once. So thank you.
- Did I really?
- You really did. This is actually a true story. It's pretty cuckoo bananas. As are my shoes. I'm just saying.
- No, these are fantastic. Can we see these? These are gorgeous.
- I have golden toes. I don't know why, but okay.
- Yeah. No. They're gorgeous. I love them.
- On the subject of kind of insane fashion, it was at the Met Gala. My first and only time being there. I was wearing a dress that was ridiculously heavy, and I couldn't really move and I was just kind of trying to get through the evening. And at the end of the night, I'm at the top of the stairs. The gorgeous Hailee Steinfeld walks past me, has a very complicated, like, three-train thing, and I get wrapped up in it. And I'm like, "Oh, I'm going to die. I'm going to die on the steps of the Met, darling."

[Laughter]

But literally just out of nowhere, the "hand of God" came out and pulled me out of it, and it was you. And you were just so sweet about it. You were like, "Hey, I'm Jimmy. Nice to meet you." I was like, "Okay."

- Yeah. Yeah. That's exactly right.

- So thank you, Jimmy Fallon.

- No big deal.

- Thank you.

- I do remember that. You were going down.

-Yeah. And you were next to Sarah Paulson. And from that moment on, my night got so much better 'cause I actually knew somebody there.

- Yeah. So we had fun. Oh, good. I'm so happy you're here and saved your life. I probably told you, but I love you in "The Queen's Gambit." I thought you were so great. You were unbelievable.

[Cheers and applause]

Congrats on every award.

- Thank you.

- Congrats on every award you got for that thing. I really loved every second of your acting in that. I go, "Oh, my gosh. Can't take my eyes off you."

- Thanks.

- You were telling me backstage that you kind of owe your career to the Beach Boys.

- Yeah.

- So, now, walk me through that, how that's real.

- Well. How that's real?

- Yeah.

- So, I grew up listening to the music of the '50s and the '60s.

- Me too.

- That was just, like, my literal jam. And they were playing, and I just had to - I just ran to the very front and was singing my heart out. And Mike Love stopped the concert and said, "I understand why all of you know all the words to the songs, but there's a literal child that is singing, like, every single song. I'd like to invite her up on stage."

[Audience awws]

And, like, pulled me up, I know. It's the coolest thing that will ever happen to me. I peaked at 14. It's the end from now on. But, yeah, he pulled me up on stage and then handed me a guitar. And I looked at him, and I was like, "I don't know how to play the guitar." He's like, "No, no. Just go for it." So I air-guitared like crazy. The solo was out of this world.

-Yes.

- You air-guitared. You actually have a photo of you.

[*Audience awws*]

- Look at the face, though. I'm doing nothing.

- You really are.

[*Cheers and applause*]

You look great. So how did this, which is a cool moment in life, lead to acting and your career?

-Well, then I got scouted for modelling, which is something I never thought I could do. Always wanted to act. So, I brought the video of this, and I asked them if they believed that I could play the guitar. And they were like, "Yeah, you're shredding it." I was like, "Acting."

[*Laughter*]

- "See? I don't even know how to play the guitar!"

- Let me do this.

- Fans are very excited about this. You're in the new "Super Mario Bros." movie. This is a big deal.

- Yeah.

- Princess Peach.

- Yes, sir.

- That's a big deal. And, uh...

[*Cheers and applause*]

I saw this, I thought this was very fun and very cool of you. On Halloween, you dressed as Princess Peach. Did people freak out? Did they go nuts?

- I mean, yes, but, like, the story of this is that I've been in the desert in Australia for seven months doing things that are very not Princess Peach on "Mad Max: Furiosa."

- That's right.

- So I had landed back from Australia that morning, and I had agreed to go to this Halloween party, but I thought it would be on Halloween. And so I get a text that morning. They're like, "Hey, I'll see you tonight." I was, like, not prepared, no outfit, no nothing. I have no idea what I'm gonna do. So I had that pink dress. A friend of mine sewed the button. And found one of the many crowns I have around my apartment and put it on. No. A gas station.

- And that's how you became...

- And then... yeah, Princess Peach.

- There you go. That's how you do it. See? You're making a Princess Peach costume quick.

[*Cheers and applause*]

- Can we talk about "The Menu"?

- Yes.

- I love this movie. It's so...It's one of those movies where I didn't know where it was going to go at all or what was going to happen. And I don't want to spoil anything for anyone. How would you describe this?

- Much like the shoes, potentially cuckoo bananas. I don't even know if that's a phrase.

- Cuckoo bananas.

- I started saying it today. Is it cuckoo bananas or cuckoo banana puffs? Like, what would you...How would I say it? "That's so cuckoo banana puffs."

- Cuckoo banana puffs.

- "Cuckoo bananas" is great.

- Yeah...I mean, the movie is about a couple that signs up to a very exclusive restaurant on an island. And it's supposed to be, you know, for the 1% of

the 1%. And, very quickly, things go awry. But it is bitingly funny. I've been trying to get through this press tour, like, inserting as many food puns as I can.

- Oh. "Bitingly."

- Bitingly funny.

- Also cuckoo bananas is a little..

- Cuckoo bananas, yeah.

- It's fun. It's funny. Ralph Fiennes, by the way. Brilliant.

- I know.

- It's really good. I want to show everyone a clip. Here's Anya Taylor-Joy in "The Menu." Take a look at this.

[Showing the audience a clip from the film]

-There's even one more savory course left in our menu. That means we must prepare for dessert. Dessert requires a large barrel that is supposed to be there in the corner. Do you see a barrel?

-No. No, I do not.

-Neither do I. That is because my negligent colleague, Elsa, forgot to assign someone to bring it. So, Margot, you will fetch the barrel instead.

-Me?

-Yes. You remember the smokehouse.

-Maybe...Vague... I don't...

-Chef, perhaps one of us should...

-Margot is now one of us, Elsa. Right, Margot?

-Yes.

-Yes, what?

-Yes, Chef.

[The end of the clip]

-Yeeees!

[Cheers and applause]

Anya Taylor-Joy, everyone! “The Menu” is in theaters this Friday. Anya and I are doing something fun after the break. Stick around, everybody!

The Tonight Show Starring Jimmy Fallon. (2022). Aubrey Plaza Talks The White Lotus and Explains Why There Aren't Any Guns in Emily the Criminal [Video]. YouTube. Available at:

<https://www.youtube.com/watch?v=UyTr4HNz6NU>

- We love you! Come on.
- No, no!
- Let's get into everything that you've been doing.
- No.
- First of all, you're hosting "Saturday Night"
- No!
- You! No, you!
- No, you.
- It is all you right now.
- What?
- "Saturday Night Live." You're hosting it this weekend with Sam Smith.

Unbelievable.

- I know.
- This is a giant deal.
- I know.
- Are you excited?
- I'm scared. Hold me.
- No. No, you're not scared.
- Hold me!
- You actually... You used to intern there.
- I did. I was an intern in the design department for the four set designers, who I know you're aware of.
- I do love the designers.
- Leo.
- Yeah, Leo Yoshimora, yeah.

- Eugene.

- Eugene, of course.

- And Keith.

- And Keith Raywood. I love them all, they're great.

- Uh-huh. They loved me. They loved me because, um, I did not care about set design at all.

[*Laughter*]

And they wanted an intern that had no interest in learning what they did, because they were moody bastards.

[*Laughter*]

And you know that's true.

- They are.

- I mean, I love them, but...

- They are. They are moody.

- They are. In fact, their office was labelled "The Moody Room."

- It was, actually. Yeah, yeah. They know what they're doing.

- They were so grumpy.

- Well, you weren't there when I was there, though, right?

- I was there 2004, 2005.

- Oh, that's when I left. Yeah.

- Um, yeah, I know. I replaced you, Jimmy.

[*Laughter*]

- Oh, that's right. Congratulations. They picked perfectly.

- They had to get the energy shift.

- Who was on the cast? Did you get to talk to the cast at all?

- I didn't really talk to the cast 'cause I was...I was...you know, I was an intern. I was, like, kind of stalking, lurking in the shadows.

- But you studied the whole thing. You go, "Oh, this is great."

- I studied like a sponge. I was just, like, creepy. Like, I was a creepy stalker. Like, now I'm gonna host it, so my master plan worked.

[*Laughter*]

- Oh, my God. But you actually got to audition also for “Saturday Night Live.”

-I did. I...I didn't do, like...I didn't make it to the bit...like, to the Lorne audition, you know, the famous final audition, but I did, like, a preliminary like first-round showcase at ECB.

- Did you do characters? Did you do, like, original characters?

- I did. I did some characters.

- Do you remember any of them?

- I remember one character I did was, like, a...kind of like a Puerto Rican, like, news reporter that was always trying to, like, make all of the news stories sexy, even if they were, like, horrific news stories.

[*Laughter*]

And I was just trying to, like, sex up the news or something. I don't remember. And then the other one was, I was, like, a pill-popping housewife that had my own talk show, called “Celebri-tails,” where I would just name celebrities and name what kind of tail they would have if they were...if they had a tail.

[*Laughter*]

Like, I would say, like, “Lindsay Lohan would have, like, a bushy squirrel's tail.”

[*Laughter*]

Or, like, “Bill Clinton would have, like, a polar bear's nub.”

[*Laughter*]

Or, like, Oprah Winfrey would...

- Oh, my gosh.

- Just stuff like that. Anyway, I didn't get on the show, so...

- No. But here you are.

- I know.

- I mean, "Saturday Night Live." Hosting "Saturday". I haven't seen you since you were on for "White Lotus."

-Yeah.

- You were unbelievable.

- Thank you.

- It was amazing.

- Thank you.

[*Cheers and applause*]

- You were fantastic. I couldn't take my eyes off of you. You nailed it.

- Yeah.

- You crushed it. My wife was like, "Oh, my gosh. Aubrey Plaza's un..." We worshipped you in our house.

- Thank you.

- We were just like, "What is going down?" You had it. I'm like, "Oh, my gosh. You got every nomination." The show got a Golden Globe.

- I know.

- The cast got nominated for a SAG award.

- I know. Jennifer Coolidge, racking it up.

- Jennifer Coolidge won. I mean, the whole cast. And you, buddy. You were the secret sauce. You're the glue.

- Oh, I was barely there. I was barely there.

- No, my gosh. It was just unbelievable.

- I was just trying to save my marriage.

- No.

[*Laughter*]

Exactly right, exactly. So you had "White Lotus" come out, and it couldn't have been better. Man, again, thanks, congrats on that. And thanks for being here.

- Yeah.

- Then you also had “Emily the Criminal”...

- Yes.

- ...Which is fantastic. This is another one that's getting nominated. Awards everywhere. In fact, look at this...Barack Obama's favorite movies of 2022.

- I know. We got Obama!

- Look at this... “Emily the Criminal.”

- Yes.

[*Cheers and applause*]

Yeah.

- Come on!

- I know.

- How great is this?

- I don't know.

- It's so exciting.

- I wonder if Joe Biden watched it.

- Yes, he probably saw it, too.

[*Laughter*]

- Come on, Joe.

- Yeah, come on, Joe. Come on, dude. Just say you liked “Emily the Criminal.”

- I know.

- The reviews on this are fantastic. 94% on Rotten Tomatoes. You actually produced it, as well, right?

- I did, yes. I had my hands all over it.

- Wow.

- Yeah.

- Can we set up the...the idea of “Emily the Criminal” for everybody?

- Yeah. So it's a...it's about a woman named Emily, who I play, who is from New Jersey. She's in Los Angeles trying to make it after having a criminal record.

She has, like, a misdemeanor felony charge from her past. And she's kind of saddled with student debt and trying to just navigate this broken system that we're in. And she basically gets tipped off to this kind of credit-card-scam operation.

- Yeah. What is it called? Dummy?

- Dummy Shopper.

- Dummy Shopper.

- And she decides to try it out, and it turns out she's really good at it. So, she just... Almost too good.

- Almost too good. So, she keeps kind of going down this rabbit hole of kind of crime. And then she just becomes, like, a full-blown criminal.

- Yeah.

- Um, so it's... Yeah, it's a thriller.

- It's a thriller. It's fantastic. You're great in it.

- Thank you.

- I also wanted to mention, too, that I didn't even realize... 'cause the movies over, and I was reading reviews about it. There's no gun violence in this.

- There's no guns. Yeah, there are no guns in the movie. I think that's a really cool, kind of weird thing about the film, because most thrillers introduce guns, like, immediately.

- I didn't even think about it.

-I know. I don't think it's like...it's an unconscious thing, I think, for the audience to watch that movie and not even realize, like, "Oh, there's no guns." But I think it actually makes it more, kind of, anxiety-inducing, because you're like, "How is she gonna take these guys down without, like, a weapon like that?" But, um, I was kind of proud of that.

- Yeah.

- 'Cause I don't think you need guns...we don't need guns in every movie.

- You did it. Yeah, exactly. Come on. Why not?

[Cheers and applause]

Put a little extra work in there. Make it...come on, make it...it's great. I want to show a clip. Here's Aubrey Plaza in "Emily the Criminal." Take a look at this.

[Showing the audience a clip from the film]

- Can you tell us what happened with the assault?

- No.

[Scoffs, chuckles]

- No?

- No, why would you trick somebody like that?

- I...oh, I did not trick you.

- Yeah, you did.

[Scoffs]

- What I did is very common. That's a very common technique.

- Oh, is that right? So you do that all the time?

- If people chose to be honest, then I wouldn't have to do that all the time.

- Well, you know what *[Bleep]* this. I don't even want to work here.

- Emily, I'm sorry you're upset.

- No, you're not.

- Calm down, please.

- I am calm. And you ask me why I want this job? 'Cause I've got \$70,000 of student debt. There's your *[bleep]* answer right there.

- All right, yeah, you need to leave.

- Actually, you know what? Give me this.

- I...okay, fine, thank you.

- Yeah, thank you, too. Excuse me.

[The end of the clip]

[Cheers and applause]

- Aubrey Plaza, everybody! "Emily the Criminal" is streaming now on Netflix. We're playing a fun new game when we come back. Stick around, everybody!