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КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА

КОНСТРУЮВАННЯ ІДЕНТИЧНОСТІ ЗНАМЕНИТОСТЕЙ В ТЕКСТАХ АНГЛОМОВНИХ ІНТЕРВ'Ю: ЛІНГВОСТИЛІСТИЧНИЙ І ЛІНГВОПРАГМАТИЧНИЙ АСПЕКТИ

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CELEBRITIES' IDENTITY CONSTRUAL IN ENGLISH INTERVIEWS:
STYLISTIC AND PRAGMATIC ASPECTS

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INTRODUCTION

Topicality: the research in question is topical as people have always tried shaping their values, views, principles during the lifetime in order to create or maintain a certain image about oneself. Before "finding oneself" one goes through certain stages which help to define and establish one`s image and place in society. This complex process of shaping identity consists of many factors such as language, nationality, culture, surrounding, for example, a family circle, appearance, religion and many other physical and mental factors that make up human identity.

According to University of Georgia politics professor Sherry Lowrance (2001), identity is a *"complex, evolving, multi-layered, and situational relationship between an individual and a group or a number of groups"* (op.cit., p.105).

The **object** of this paper – is notion of Identity; the **subject** – the verbal and non-verbal devices of celebrities` identity construction and identification. The **aim** of my master`s diploma – is to identify the principal means of identity construction through interviews. For achievement of this aim, such **tasks** have been done:

- studying of different points of view in terms of the notion of identity;
- search for practical examples (celebrity interviews) for illustrating communication strategies in identity formation process;
- studying the role of non-verbal means in identity construction;
- studying interconnection between language and identity;

To fulfil mentioned tasks, I have applied such **research methods**: empirical studies such as observation and comparative methods; analysis method, deduction, content analysis, explanatory tools provided by 'speech act theory', as well as the face and politeness theory.

Scholars of social identity theory state that there are two fields of study within identity—social and personal. *"Social identity, or in other words collective identity, describes the way that a group defines itself, whereas personal identity describes the way that an individual describes himself or herself"*(Ashforth & Mael 1989).

Identity formation is all about 'finding oneself', one of the most difficult tasks a person ever comes across is defining oneself within a social world in which individuals are to develop such choices that are compatible with their true self.

Identity remains to develop through the lifespan. The notion of self-esteem is closely connected with identity formation since when people are in rapport with what they think or do, they feel happy. By contrast, when people misrepresent themselves or present themselves in unnatural way to impress an audience, the behavior requires greater cognitive resources, because the mind is filled with self-doubt, this situation occurs quite often with celebrities, and, as a rule, the viewer feels falsity (Ashforth &Mael 1989 : 25).

For self- identity researchers one of the most essential questions is the interplay between self-identity and past experience/behaviour. According to symbolic interactionists Mead and Cooley (1934), *"the self is a product of social interactions"*(op.cit., p.30). They assume that identities acquire self-meaning mainly through social interaction. To conclude, the concept of self-identity is pivotal because of the connection between social structure and an individual.

The first chapter of this paper illustrates the role of media and appearance industry in celebrities` world; traces the origin of identity concept; points to the functions of identity; linguistic and cultural identity; reveals the concept of multiple identities; considers different theories of identity; identity motives; concept of face, referencing E. Goffman, P. Brown and S.C. Levinson, P. Grice, G. Leech.

The second chapter renders language as the pivotal indicator of identity; highlights the Speech act theory and felicity conditions; presents various tactics and strategies for achievement of communicative aims; reveals the role of non-verbal behaviour in identity construction; names discourse strategies, providing examples, and demonstrates all the mentioned on practical examples, particularly on interviews with celebrities.

Chapter One

1.1. Representation of glitterati

"The construction of celebrities, has always involved the 'search' for the 'authentic' person that lies behind 'the manufactured mask of fame" (Rein et al. 2006: 75). New and old media technologies have empowered stars to be endlessly circulated, replayed, imitated. Their images, habits, values invade and affect many spheres of social life. Media have provided the number of possibilities where the stars are seen in the light as they really are.

The construction of the celebrity image is represented by the appearance industry, which includes cosmeticians, hairstylists and other image consultants. It is not only appearance which creates the image, but also so-called coaching industry – speech, dance, modelling teachers as well as clothing manufacturers, accounting and investments (ibid: 265). Here are only some explanations why celebrity-commodity is so popular.

Celebs cultivate the consumerist values and may become inspiration for the reader or viewers. They can also use their consumer behaviour as a means of constructing their similarity to 'us'. Celebrity culture and consumer culture intermingle a lot. What is more, the introduction of printing started presenting fame as an increasingly visual phenomenon as a result of the photography and film introduction. Celebrities make a lot of efforts to gain our attention and therefore, use lots of techniques to attract our attention; their image is constructed by verbal and non-verbal means which are not even sometimes realized by themselves.

1.2. The origin and notion of identity

Here is the meaning from the etymological dictionary - *c. 1600, "sameness, oneness, state of being the same," from Middle French identité (14c.), from Medieval Latin identitatem (nominative identitas) "sameness," ultimately from Latin idem (neuter)"the same"* (from Online Etymology Dictionary). Considering this word in terms of celebrity world, it is hardly possible to imagine so called 'sameness' between stars. So here it would be relevant to talk about personal identity as a set of desires, certain principles, beliefs, views which can somehow distinguish a person from others. It turns out that identity in this sense means "dignity," "honor," "prominence" and "pride."

Preoccupation with identity started from scholars, who studied human nature (Descartes, Locke, Kant and Hegel). Besides this, industrialization processes influenced life conditions and populations gradually changed their values, demands and strove for self-fulfilment. There is one more factor contributing to the popularity of identity - the prosperity of psychology from the late 19th century. Such works as: James' (1890) classic two volume Principles of Psychology, Freud's (1923) The Ego and the Id. These works demonstrate individual life course and take into consideration social interactions. Focusing on the self and the individual, Fraser coins the term - 'politics of recognition'. Nancy Fraser explains it in such a way: *"It is about respecting difference and diversity in the social worlds encountered by the individual on a moment-to-moment basis"*(Fraser and Honneth 2003: 88).

Moving on, I would like to dwell upon functions of identity. We have always enumerated functions of language, but there are some identity functions which are of utter importance. Although one of the functions of language is asserting one`s identity or in other words distinctiveness, identity has also a similar function. What is more, through "identity" it is easier to perceive the concept of face. Simon identifies a number of functions, three of which are particularly significant for the study of face (Simon 2004: 66).

• Identity provides people with a sense of belonging and with a sense of distinctiveness (through their individual traits).

• Identity helps people „locate" themselves in their social worlds, by helping to define where they belong or not belong in relation to others, it helps to anchor them in their social interconnections, giving them a sense of "place-attachment".

• Identity helps provide people with self-respect and self-esteem. When people evaluate their own self-aspects it helps them build their self-esteem (Simon 2004 : 67).

"Expectations for success, confidence in one's success, and personal efficacy have long been recognized by achievement theorists as important mediators of behavioral choice" (Rokeach 1973 : 157). Life-defining choices depend on subjective task values. "Interest value, for example, is based on enjoyment of the activity. "Attainment value implies a desired image of oneself, which is made up of many components including: capabilities of one's personality, goals and plans, instrumental and terminal values; motivational sets, ideal images of what one should be like, and social scripts regarding proper behavior in a variety of situations"(ibid: 158).

Gillian Rose defined 'identity' as *how we make sense of ourselves"* (Rose 2015:118). Inner self creation is a gradual process which has its own roots. "Urbanization enabled people to expand contacts with strangers; people had a benefit from instability of social relations, capitalism, industry made people deceive others". Hence, it appears so that society started concealing a true identity. Identity is understood as an inner, hidden entity, that is indirectly known, by being expressed in one`s actions, behavior (ibid:120). The notions of self and identity currently constitute a major value base. The meaning of work has also been transformed within years, the work is not just for the sake of money, nor is it done out of love for the work itself, it is rather done for the sake of identity-building, such as by gaining advancement or even recognition that prove the good qualities or distinctiveness of the self.

Kiecolt (1994) analyses the process of identity change, especially at the moment of a life changing event. Naturally, the self ceases to exist at death. According to her, there are some reasons for identity changes: "1. Individuals can change it by quitting the old ones; 2. Individuals may change the meaning of identity in the process of identities ranking. To the extent that the self has furnished the positive value of one's life's strivings, then death just nullifies the value of all one has done" (op.cit., p.55). All modern people strive for having one`s identity to be unique. It is normal that everyone wants to be special and to be different from everyone else. The desire for uniqueness, however, is killed by the mass society in which uniqueness is rather elusive at times. Nevertheless, the desire for individuality has always been an important factor during identity development.

Mass media and advertisement help to make people more similar to one another. Advertising is designed to persuade a large segment of the population to behave in similar ways, such as by using the same products especially if they are advertized by famous people (Kiecolt 1994).

Selfhood is universal and culturally predetermined, at least in its most basic sense. Nevertheless, the society and culture provide a certain context in which the self has to function. As a result, people have many social identities. The nature of adult identity may be traced due to the basic nature of selfhood and the sociocultural context. *"Identity is not just a product (result) of society and it is not simply a compromise between the individual needs and pressure of society"* (Baumeister and Muraven 1996: 412). Hence identity reflects the adjustment of the self to the sociocultural context. The self constructs such a condition that allows it to get on well in its social environment. Societies changed through the course of political, economic, and other social influences, and identities gradually got accustomed to the new historical circumstances.

There are four kinds of identity: master, personal, relational and interactional identity. Master identity includes gender, origin, age; this kind may change throughout time. Personal identity is the way people talk, behave with one another.

Relational – is presented within relationships (with a certain conversational partner/ in a specific situation), and is very variable. Interactional identity refers to the roles people take in communicative situations. Besides, linguistic identity is based on the language speakers use on a daily basis (their native language). Therefore, national identity is represented first of all by a language, since there is a link between language and belonging to a particular national group. *"Linguistic identity should not be viewed as a subtype of natural identity because individuals acquire it during the process of socialization"* (Byram 2006: 12).

Cultural identity defines the feeling of belonging to a particular social class, layer of society, religion, it is all about self-identification. This notion of cultural identity involves: language, customs, laws, rules. Cultural Identity is an embodiment of social reality. Jane Collier and Milt Thomas (1988) mixed the ethnography of communication and social construction in order to stress the main properties of cultural identity. They defined the next characteristics: "avowal and ascription, modes of expression, individual, relational and communal Identity, changing identity aspects, cognitive and behavioural identity aspects, relationships aspect, salience or prominence". Avowal is the way one articulates ideas or expresses views about group identity, ascription – is perception of an individual by others. Ascription may include stereotypes, for example, how Ukrainians are viewed by Asians. Modes of expression are presented by symbols, cultural norms, beliefs. As for components of cultural identity they are: "individual, which refers to an individual experience; relational, about interactions with one another; communal, which is responsible for shared practices (communal activities, holidays, rituals, ceremonies)" (op.cit.,p.110). Cultural identity may change because of economic, political, religious factors. While talking about cognitive and behavioural aspects of identity, we should mention emotional aspect attached to an identity in question; The next property is associated with interaction process between individuals, the relational level shows closeness, level of trust and feelings about one another; Salience or prominence property reveals to what extent a person`s cultural identity stands out. For Sherry Ortner (2006), *"the fundamental*

assumption of practice theory is that culture (in a broad sense) constructs people as particular kinds of social actors, but social actors, through their living, on-the-ground variable practices reproduce or transform—and usually some of each—the culture that made them" (op.cit.,p.129).

Recently some researchers such as Gee, Skinner, Holland have developed the concept of multiple identities. What is more, even literature reveals that self tends to have more than one identity. Mostly self has one master identity which shapes other identities. Thoits (1983) underlines that *"having multiple identities is even good for an individual, because it provides solutions to the daily life problems. Identity is understood as the same individual who takes on different roles, the same individual who engages in the conflicts of everyday life"*(op.cit.,p.180). Different studies reveal that multiple identities are influenced by an array of factors: the socio-cultural, economic, societal forces, for example, during the 2008 U.S. Democratic primaries, Barack Obama always introduced himself in various gatherings as both the son of a Kenyan immigrant and a white woman with Midwestern roots: *"I am the son of a black man from Kenya and a white woman from Kansas. I was raised with the help of a white grandfather who survived a Depression to serve in Patton's Army during World War II and a white grandmother who worked on a bomber assembly line at Fort Leavenworth while he was overseas. I've gone to some of the best schools in America and lived in one of the world's poorest nations. I am married to a black American who carries within her the blood of slaves and slaveowners—an inheritance we pass on to our two precious daughters. I have brothers, sisters, nieces, nephews, uncles, and cousins, of every race and every hue, scattered across three continents, and for as long as I live, I will never forget that in no other country on Earth is my story even possible. It's a story that hasn't made me the most conventional candidate. But it is a story that has seared into my genetic makeup the idea that this nation is more than the sum of its parts —that out of many, we are truly one"*. (Barack Obama "A More Perfect Union" March 18, 2008). This extract reveals how Barack Obama explains the complexity of his social and professional identities, ultimately

boosting the salience of multiple facets of identity and shared understanding of such complexity.

Erikson assumed that multiple identities may be transformed into a singular identity. According to Erikson (1968), the process of transforming involves the so called reexamination of multiple identities. Individuals act in multiple contexts and that is why identities are tools of social interaction "Possessing" this multiple identity is not stable, because individuals create it interacting with many authoritative others. Erikson`s developmental theory states that multiple identifications in one`s childhood are reworked in adolescence in order to produce a mature identity in adulthood .

Gee defines identity as a *"kind of person in a given context"* (Gee 2000:120). Gee highlights four aspects of identity. He divides each aspect into process, power and its source. To begin with, he names *"the nature identity, in which the process is a state, the power is genes and the source of this power is nature"*(op.cit.,125) . No one can transform individual`s natural identity as it is internal rather than external. The next is institutional identity, the process is presented by an authoritative position, the power of the institution is realized through the authorities and the source of power is the institution itself. Discourse identity is the third aspect, the source in this case is a trait of the individual. Moreover, it is impossible to be born already with a trait and it is not even gained through authority in institutions. The power of this identity is promoted through a dialogue or discourse and the source comes from recognition by other individuals. The affinity identity is the fourth aspect presented by James Paul Gee. The process here is shared practices/experiences among groups of people, practice is the power and its source appears within these affinity groups (ibid.).

Van Maanen (2010) notes that "identity" 'is used in a bewildering variety of ways and as a result, reminds something of a cultural cliché. The primary outcome of identity construction, taking the individual level, is of course identification. Ashforth, Maitlis, Christianson establish the link between sensemaking and identity construction. What is more, Weick (1995: 23) explains that sensemaking is

"grounded in identity construction", hence identity is usually the target of sensemaking. Watson (2008: 133) finds "identity work (construction) is about establishing both who one is and who one is not".

1.3. Theories of identity

Looking at this notion from the psychological point of view, it is worth noting that Erik Erikson became one of the earliest psychologists who took a profound interest in identity. Erikson`s Psychosocial Development Theory (1968) or as it is also called – Erikson`s Theory of Human Development featured the eight stages or cycles of a man. Erikson believed that during each person`s life, people experience various crisis points. According to Erikson (1968: 135), the particular stage responsible for identity formation takes place during adolescence, called "Identity versus Role Confusion". During this "The "Identity versus Role Confusion" stage adolescents try to understand who they are in order to form a basic identity that they will keep on forming during the rest of their lives. Such crisis may be resolved with achievements and when an adolescent has attained identity achievement, they enter the next stage of Erikson's theory "Intimacy versus Isolation" where they will make strong friendships and form a partnership with others.

Each stage represents two opposing emotional forces. Erikson introduced the term for these opposing forces - 'contrary dispositions'. Moreover, each crisis stage relates to a corresponding life stage and its further challenges. Erikson used the words 'syntonic' for the first-listed 'positive' disposition in each crisis (e.g., Trust) and 'dystonic' for the second-listed 'negative' disposition (e.g., Mistrust). "To indicate the conflicting relationship between each pair of dispositions Erikson connected them with the word 'versus', which the scholar abbreviated to 'v'(ibid: 140).

Successful passing through each crisis results in achieving a healthy ratio or balance between the two opposing dispositions, for example, a healthy balance at crisis stage -Trust v Mistrust might be described as experiencing and overcoming the crisis 'Trust' (of one's future self-development) as well as experiencing a capacity for 'Mistrust' where appropriate not to be mistrustful of everything.

Erikson labelled these balanced outcomes 'Basic Virtues' or 'Basic Strengths'. In addition, Erikson identified the second supporting 'strength' word at each stage, which along with the basic virtue stressed the main healthy outcome at each stage. Examples of basic virtues and supporting strengths words are 'Hope and Drive' (from stage -Trust v Mistrust).All in all, identity for Erikson is a strong interplay between the psychic self and the social one.

Another researcher in the sphere of psychological development is James Marcia. Marcia (1980) developed the method for psychological identity research, that helps to investigate an individual's exploration through different life stages. Marcia and his colleagues defined the four identity statuses, they are: foreclosure, identity diffusion, moratorium, and identity achievement.

In James Marcia's theory, one`s identity depends on an individual`s exploration and establishment commitments to:
an occupation/work, religion, sexual orientation and a set of political views.

The four identity statuses in James Marcia's theory are the following:

1. Identity Diffusion or as it is also known Role Confusion. By the way this is the opposite of identity achievement. During this stage the individual fails to define future life direction. (Marcia 1980: 164].
2. Identity Foreclosure - when teenagers accept conventional cultural norms and set of values, rather than determine their own ones. It means that the "person turns into a conformist, to an identity who does not discover what may really suit them better". Typically teenagers might follow their parents`

principles and roles. Similarly, they might also choose the opposite of their parent's model of behavior (ibid.)

3. Identity Moratorium is a pause for seeking opportunities for self-exploration. "University/college, internships, the military – are examples of moratoria common in any society" (ibid.)

4. And at last - Identity Achievement. This status is attained in case the person has put up with the identity issues by finding a compromise, making commitments after a profound exploration of various life areas (ibid.).

It is rather difficult to predict one`s intentions because people may behave differently in different situations. The Theory of Reasoned Action became the foundation for the theory of planned behaviour (TPB). The theory of planned behaviour consists of six aspects: attitudes, perceived power and behaviour control, intention, subjective and social norms, which regulate a person`s control over actions. Taking a closer look, attitudes – a certain degree of behaviour evaluation, and thinking about the consequences in case of behaviour performing; perceived power – perception of certain factors that can conduce to a behaviour performance; Control – varies across situations, because there may be various reactions to situations; *"behavioural intention – depends on motivation, if the intention is extremely strong to act mainly in this or that way, this action is likely to be performed ; subjective norms – person`s beliefs about people`s approval, or on the contrary disapproval of the planned behaviour; social norms – are considered to be conventional among a group of people ,or culturally determined"* (The theory of planned behavior).

The reason why I also resort to Erving Goffman's dramaturgical model is his concern about personality`s expression and interaction in public. 'The Presentation of Self in Everyday Life' was Goffman's first and most famous book.

Goffman (1957) depicts some theatrical performances that occur in face-to-face interactions. He explains that when an individual is in contact with another person, he attempts to control or somehow direct the impression that the other

person will construe of him, altering his own appearance and manners. Goffman reminds us of the fact that *"society is heterogeneous",* therefore, we must act differently in various settings .This recognition led Goffman to his dramaturgical analysis. He observed a connection between the "acts" that people perform on a daily basis and theatrical performances. In a social interaction, likewise in a theatrical performance, there is an onstage area where actors appear before the audience; this is where positive or desired self-concepts are offered. Nevertheless, there is, as well, a backstage – a hidden, private area where individuals can be themselves and in such a way may drop/lose their identities. Goffman stresses that *"a self-image requires doing "face work" to convince others of one's self-presentation"* (op.cit.,p.24).

So, Goffman (1959) suggests such a notion as "impression management," which he interprets as a conscious decision on the part of the individual to reveal certain aspects of the self and to conceal others on purpose, as actors or any celebrity do while performing on stage or just on camera.

Goffman asserts that people create impressions through sign vehicles which belong to both natural language and body language. Such *"vehicles fall into two groups: the expressions we control (intentional poses, facial expressions and other controlled elements of body language); the expressions we give off (elements over which we have less control, incompatibilities between words and actions, the body language which may "give us away")* (op. cit., p. 107). Moreover, impression-making occurs within some contexts or settings, which makes it appropriate to talk about the communicators in terms of acting (op. cit., p. 105). Goffman differentiates between the front stage of life, when people interact in public or professional settings, and its back stage, as a rule at home or any other environment where we can *"be ourselves"* (op. cit., p. 108). While being interviewed, one can speak of situated identity defined in reference to the role played at the moment. It happens so that stars try to be sincere and close to public, nevertheless they keep in mind that they should present themselves to others in a favourable light.

According to the identity theory self-identity and past experience are in interaction, influencing intentions. Such repeated patterns of behaviour perform the predictive power of self-identity. It is also worth mentioning that identity theory focuses on the self-defining roles that are occupied in society by people rather than on social traits, such as race or gender. Except for this, the theory in question considers the self not as an independent psychological entity but as a multifaceted entity that appears because of people`s roles and their behaviour in society (Gardner 1998).

Self and identity are constructed within social relations. The self is 'the leading actor' of the identity formation process. As put by Stets and Burke (2000) it is crucial for humans to develop self awareness, which is also called self-concept. *"Self-concept is the stage where the self is aware of its existence and distinction from the society"* (op.cit., p.227).

To Morris Rosenberg (1979) self-concept is the stage where the self evaluates itself both in "positive and negative terms". So self-concept becomes some sort of the collection of the meanings that we attribute to ourselves. To him, "self-concept also provides the self with self-esteem, which is valuable in identity formation" . To Stryker (1980) *"identity is the social position that the self not only possesses but also internalizes"* (op.cit., p.348). He explains that *"for each of the social statuses that the self has, it also has an identity attached to it. That is why, it is safe to claim that self and identity are two separate entities, but self always precedes and produces identity"*.

An integration theory of intergroup conflict is divided into social categorization (belonging of an individual to a certain group), social identification (determining the compatibility of an individual with a group), social comparison (making comparisons between the in-group and out-group to boost self-esteem). According to Abrams and Hogg (1988) *"in the process of creating a sense of belonging, self-categorization and self comparison create the concept of "other" which is therefore, used in the group identity formation process"*. Social identity theory determines that the self-concept is based on two subsystems, given that one

is composed of social categories such as gender, nationality, and so on, and the other of more personal categories such as body attributes, psychological characteristics, tastes, and habits (Brewer 2001). However, a particular concern goes from social identity theory, in which processes of categorization compares one reference group with another one. Stets and Burke (2000) believe that *"process of identity formation rises mainly from a self categorization in which 'individuals realize and internalize the roles that were expected from them"* (op.cit., p.233).

This balancing for positive identity improvement dictates that a person diminishes her regard for another individual or group just to boost her own sense of relative worth. This "zero-sum/better-than" view of positive identity construction has something to do with Dr. Martin Luther King's observation about "the importance of mutuality in building relationships across difference. The outstanding civil rights leader stated that "all [humans] are caught in an inescapable network of mutuality, tied with a single garment of destiny, [such that] I can never be what I ought to be until you are what you ought to be."

In addition, M. B. Brewer and Gardner (1996) distinguished among individual, interpersonal, and group selves. Individual selves include self-attributed traits; interpersonal selves - important social roles; and group selves establish group prototypes. By the way, Robins and colleagues divided the "Me" into four levels: personal (private audience: "I am a sensitive person"), relational (intimate audience: "I am Nancy's close friend"), social (interpersonal audience: "I am a popular professor"), and collective (communal audience: "I am Irish"). In terms of social identity theory Tajfel (1981) stressed the importance of comparison between the ingroup (i.e., us) and outgroups (i.e., them) in promoting a positive social identity. As for Tajfel (1981), identifying strongly with one group means the contraposition of another group. However, this assumption has been criticized by Hinkle and Brown (1990) who pointed out that a high identification with a group is not always built on the creation of an outgroup. In their work on group diversity, Brown with his colleagues make the distinction between autonomous and

relational groups and conclude that *"relational groups are based on the comparison with an outgroup, whereas autonomous groups just need no outgroup to establish their identity"*(op.cit.,p.68). In contrast, a different point of view was proposed by Deaux et al. (1999) who emphasized that identification with social groups may serve different functions for individuals. For example, achieving a positive social identity we identify ourselves with a group and we compare between our group (the ingroup) and another group (the outgroup) to establish the superiority or authority of ours; consequently, the ingroup will probably discriminate against the outgroup to enhance its own self-image (op.cit.,p.111). Simultaneously in order to increase the personal self-esteem, we identify ourselves as members of another social group. Taking all this into account, social identity is a multidimensional process.

Dialogical self theory claims that *"the self is constructed by means of a dialogue between the ego and a multiplicity of others"* (Hernes and Maitlis 2010). Hermans and Kempen (1998) considered culture as a multiplicity of dialogical positions. Inspired by the work of Mikhail Bakhtin (1981) and George Mead (1934), *"the self is considered as creation from a constant interchange with other groups and individuals"*. As defined by Hermans and Dimaggio (2007) *"both the cultural groups to which one belongs and those to which one is emotionally opposed can be part of an extended, multivoiced, tension-laden dialogical self"* (op.cit.,p. 37). Despite the differences between this theory and social identity theory, *"the existence of multiple voices in dialogical self theory corresponds to the notion of multiple internalized group memberships in social identity theories"* (op.cit.,p. 74). In addition, dialogical self theory considers globalization process as an opportunity to define the self for the ego, whereas collective identity theory views it as a method to boost the number of ingroups as well as outgroups to identify with or to differ from. All in all, such a complexity of today`s globalized social world can unease self or identity and even lead to self-fragmentation. The solutions can be: stronger local identification or the psychological support Anyway, place always implies emotional and symbolic meaning (McMillan and

Chavis 1986) *"Membership comes from a sense of community"* . The feeling of being part of a community is based on boundaries that define sense of belonging to it or not. Moreover, people may develop emotional ties with the place where they live; these affective ties define the notion of place attachment (ibid: 236). Place identity, sense of community, and place attachment are all interrelated. According to Rollero and De Piccoli (2010), *"place attachment and identification are part of the same overarching self-in-place psychological framework with emotional and cognitive aspects, all contributing to the individuals' bonding to an environment"* (op.cit.,p.203). In terms of individualization theory, according to Ulrich Beck (1996) the 'individualization' equals 'modernization'. German social scientist states that *"the individual is becoming the central entity of social life"* (op.cit., p.37).

Ortner's Practice Theory is a model of social activity, including identity formation (and, on a larger scale, agency). *"Agency refers to people's ability to make choices, take control, self-regulate, and thereby pursue their goals as individuals leading, potentially, to personal or social transformation"* (op.cit.,p. 50). Sherry Ortner (2005) believes that there is a need in social theory to view identity not just at the level of agency but also at the level of *"a specifically cultural and historical consciousness"* (op.cit.,p. 34).

Also, I would like to dwell upon identity motives. Although people are not always aware of their identity motives, any identity is based on motivation. There exists even Identity-based motivation theory, which explains under which circumstances people`s self-concepts will motivate them to act towards their aims. This IBM model was promoted by Professor Daphna Oyserman (2007), such a model confirms the fact that identity is multifaceted. Moreover, *"people interpret situations in ways that are consistent with whichever identity is currently on their mind, and prefer to act in ways that are identity-consistent"* (Oyserman 2007: 445). Data suggest that people are motivated not because they want to present themselves in a favourable light (the self-esteem motive), but also to believe that their identities are uninterrupted in spite of crucial changes in one`s life (the continuity motive), that they are different from other people (the distinctiveness

motive), that their lives are meaningful (the meaning motive), that they are competent and are able to influence their environments (the efficacy motive), and that they are accepted in their social contexts (the belonging motive). *"Distinctiveness in terms of social position actually relies on being embedded within a network of relationships"* (Vignoles 2009).

Motivated identity construction theory starts from the assumption that identity is both a personal and a social construction. Following Reicher (2001), identity is the outcome of complementary processes of identity definition and identity enactment. *"People do not just define their identities on a private, cognitive level, they also enact them for both real and imagined audiences, and this social process of claiming a certain kind of identity— and having one's claims recognized or not— is a central part of identity construction"* (op.cit.,p.190). An influential theory is also self-determination theory (Deci & Ryan, 2000). According to Ryan and Deci there are three "basic needs" common for all humans: *the need for autonomy, the need for relatedness and for competence/capability. Within the time such behaviour patterns will become "internalized" and "engraved" into an individual`s sense of self"* (op.cit.,p.267). Ryan and Deci depict identity mainly as an outcome of the process of need satisfaction, but not as a desirable end in itself. Although they acknowledge that people sometimes strive to maintain or promote their identities, they view this as a maladapted response to the dissatisfaction of one or more basic needs. In contrast, theories of identity motives view identity maintenance and enhancement as universal and largely inevitable processes. Researchers of this theory still have to provide more evidence to prove the influence of basic needs on identity formation. What is more, the theory in question is more relevant to those aspects of identity that are connected with the performance of role identities, in relationships, or at work. Nowadays only one study has tested this link between the three basic needs and identity formation processes. (Luyckx, et al. 2009) found that individual differences in feelings of autonomy, competence, and relatedness predicted consequent engagement in

several stages of identity formation— especially the process of " identification with commitment".

In the frame of identity research, general agreement exists that most individuals seek to hold positive self-views (Mannheim 1957), desire to be viewed positively by others and, as a result, seek to construct positive identities—those that consist of a self-definition that is favorable or valuable in some way. The identity work approach promotes the idea that the self develops because of the interaction with the social world. The phrase "identity work" is often linked to Snow and Anderson (1987), who defined identity work as *"the range of activities individuals engage in to create, present, and sustain personal identities that are congruent with and supportive of the self-concept"* (op.cit.,p. 1348). Ashforth (2001) states that *"boundaries between work and nonwork roles are becoming blurred"*.

1.4. Concept of face

Let us consider the notions of 'face' and 'identity'. According to Goffman (1959) *"face is something that is "diffusely located in the flow of events" of an interaction"* (op.cit., p.7). Similarly, Lim argues that this social element, which 'involves claims on the evaluations of others' (op.cit.,p.210), is a defining feature of the phenomenon of face. He assumes that *"face is not what one thinks of oneself, but what one thinks others should think of one's worth"*. Nevertheless, some scholars try to oppose this concept to identity. Arundale (2005) argues:

"Face … is not equivalent with identity. Both relationships and identity arise and are sustained in communication, but a relationship, and hence face, is a dyadic phenomenon, whereas identity is an individual (and much broader) phenomenon."
The authors in question treat identity within an individual and face as a relational phenomenon, in other words in relationships. Arundale (2005) uses the term „relational" to index "the dyadic phenomena of relating as they emerge dynamically in person-to-person communication". In general, the notion of face is closely connected more with social interaction. Face is also associated with

sensitivity. Goffman , Brown and Levinson and many other face theorists all come to a common ground that face is a vulnerable phenomenon, and hence associated with emotional reactions. It often happens so, that celebs are rather vulnerable or sensitive to different evaluations especially if certain remarks are rather unexpected for them.

Moreover, while considering the concept of face, it is relevant to resort to Brown and Levinson`s politeness theory (1987) based on Goffman`s face theory further expanded by adding two more faces, – positive and negative ones. All interlocutors are interested in maintaining two types of 'face' during interaction: 'positive face' and 'negative face'. Penelope Brown and Stephen Levinson show that such notions as 'face' and 'politeness' have a dual nature. Brown and Levinson argue that when people interact they recognize each other's desire to have their faces supported; thus, when interviewers show their respect and honour it helps the interviewees a lot. Brown and Levinson's politeness theory deals predominantly with face-threatening acts. These face threats are intrinsic. *"Face-threatening acts can be toward our positive face and/or negative face, being caused by acts we engage in ourselves or the acts of others toward us"* (op. cit., p. 110). Acts that threaten an addressee`s positive face are those acts in which a speaker demonstrates that he/she does not support the addressee`s positive self image (e.g. complaints, criticisms, accusations, highlighting of taboo topics, interruptions). Acts that threaten an addressee's negative face include instances in which the addressee is pressured to accept or to refuse a future speaker`s action (e.g., suggestions, promises); examples of FTAs to the speaker's positive face include confessions, apologies, and even self-humiliations. Some of the FTAs that are threatening to the speaker's negative face include expressing gratitude, an apology or an offer, and making promises (Brown and Levinson 1987).

There are three strategies which let avoid face-threatening acts. Indirect strategy "off-record" is actualized by means of hints, for instance *"You cook pizza well"/ "You make a delicious pizza"*. Also, the usage of jokes, irony, sarcasm (Quality Maxim violation) e.g. –"You left behind/surpassed Pamela Anderson".

Another strategy called "bald on record" is used only in cases when the speaker does not try minimizing the threat to 'face', this strategy is realized among communicators, who are on good terms with one another or in kin relations "Don`t forget to turn off the light while leaving"; in official or professional settings "Show the tongue"; in special communicative situations (in case of emergency) – "Look out!" ; in warnings or informing "Do not jaywalk!". Finally, strategies of positive and negative politeness, particularly positive politeness strategies are: 1) to notice, take into account hearer`s interests, needs etc; 2) to exaggerate approval, sympathy towards the hearer; 3)to intensify interest to the interlocutor; 4) to seek for agreement and avoid any disagreements; 5) to create or assert common interests; 6) to joke; 7) to offer help, fulfil promises; 8) be optimistic; 9) inform, ask for reasons; 10) assert reciprocity "How will we spend these weekends?"; 11) demonstrate your understanding, cooperation. Taking all this into account, there are linguistic means for positive politeness strategies expression. It can be: degrees of comparison, diminutives, non-verbal means of communication (smile, handshake, embrace etc.), inclusive "we", slang, references by name/nickname, pseudo-agreement (e.g. *"I realize that actually you are not interested in this, but let us look at it from a different angle")* (Кравченко 2017 : 228-235).

Negative politeness strategies: 1) be conventionally indirect ("Do you know maybe someone who can help with English?"); 2) use hedging (avoidance of details) ; 3) minimize interference (" I do not want to seem meddling, but could you..") 4) give deference; 5) apologise and some other strategies. To express these strategies with the help of linguistic means is possible in : indefinite-personal, impersonal, and interrogatory sentences; to use Passive forms in order to impersonalize; modal verbs/particles; mitigation means, hedging techniques, nominalization, generalization etc.

Paul Grice`s famous Cooperative Principle (1975) describes how to achieve successful mutual conversation, applying certain Maxims – Maxim of Quantity, Quality, Relevance, Manner. In order to be cooperative one should tell the truth, be honest, know the limit in quantity of information while speaking, be relevant to

the topic, avoid any ambiguity. When a speaker follows the Maxim of Quantity in his or her speech such "parenthetical phrases are observed as: 'to cut a long story short', 'in a few words', 'put it in a nutshell'. Usage of comment clauses – 'as far as I know', 'to my knowledge', if I am not mistaken" denotes that an addresser obeys the Maxim of Quality and, what is more, plays safe in case of ill-checked information. Cases of Quality Maxim violation are presented by metaphors, irony and other tropes. Unlike other Maxims, the Maxim of Manner deals not with the content, but how this content (information) is presented. When a speaker demonstrates that he follows this Maxim, he/she uses such formulae: 'want to get it right', 'clear things up', 'clarify the situation'. Maxim violation will be, for instance, the third party exclusion from conversation – 'What were we talking about yesterday?'; 'Remember that situation with Max ?' etc. Maxim of Relation may be traced by the following formulas*: 'getting back to the subject', 'back on topic', 'get to the point' etc. (Grice 1975: 190). According to Sperber and Wilson`s (1981) theory of relevance , *"the principle of relation is applied without any exception"*. Sperber and Wilson are of the opinion that all Maxims incorporate relevance, since mainly relevance is natural characteristics of any conversation. Principle of Relation is applied regardless of following or ignoring of cooperative maxims by communicators [Sperber and Wilson 1981: 351].

In conversation analysis relevance is postulated as a universal characteristics which coordinates speakers` exchange. Adjacency pairs are an example of turn-taking. The first part of the pair determines the second one, so the first turn provokes a responding reaction in a second utterance. In this case relevance predicts mutual scenarios of a role behaviour.

Apart from this Grice coined the term 'implicature', to put it simply it is implying one thing by saying something else. It serves different goals, for example, verbal efficiency, maintaining social relations and sometimes misleading but not lying. Searle called this implicating as an indirect speech act.

Grice (1975) contrasted a conventional implicature with a conversational one, and showed that conversational implicatures are marked lexically; in this respect,

conventional implicatures are generated syntactically and gives an example -
*"Ravel, a Spaniard" . Speakers may imply, but do not say that Ravel was a
Spaniard. Consequently, this utterance is misleading but not lies if they know that
Ravel was French.* Conversational implicature is adherent to Grice`s CP and
Conventional implicature is ruled by semantic phenomenon. Large set of
presuppositions are actually conventional implicatures: associated with particles
(too, even, only etc.), certain verbs (realize) etc.

      *"Presuppositions are syntactic constructions, that convey implicit
deductions about the world or any fact"*, so speakers mark linguistically the
information which is taken for granted, e.g. Peter no longer reads detective stories,
presupposition: Peter once read them. Presuppositions perform various functions,
for example, by means of presuppositions speakers can manipulate the audience.
Also, presuppositions are introduced through the so called 'presupposition
triggers', (op.cit.,pp. 181-184). A broad understanding of this notion occurs in
Austin`s remarks when he presents the idea that *"felicity conditions are the
presuppositions of a speech act"* (Grice 1975, op.cit., pp.50-51). Besides this,
Sbisa (1999: 495) asserts that *"there are presuppositions that are linguistically
marked and those that are not".* Other points of view also exist, van Dijk (1998)
claims that *"everything that is not asserted is presupposed".*

      Geoffrey Leech (1983) is a key figure in introducing the politeness theory
(PP). He represents six maxims of the politeness principle: the Agreement Maxim,
the Approbation Maxim, the Generosity Maxim, the Tact Maxim, the Modesty and
the Sympathy Maxims.

      Let us have a closer inspection on them, the task of the Agreement Maxim is
to minimize disagreement between self and others, in this case one may use partial
agreement like : "True, but…" to sound more polite. In the Approbation Maxim
the most important is praise and avoidance of unpleasant comments about others.
The Generosity Maxim claims that one should minimize benefit for oneself, but at
the same time maximize cost to self. It occurs in directives, as well as
commissives, for instance, "You must come and see me sing", in this phrase the

speaker underlines the cost to his self, meanwhile, the same utterance implies that benefit is for the hearer (a free ticket for the concert). The Tact Maxim performs visa versa, minimizing cost and maximizing benefit to others (Leech 1983). What is more, this maxim is applied in Searle's speech act (Searle 1975), *" commissives and directives called by Leech as impositives"*. Commissives are found in utterances that express speaker's intention .Then, directives/ impositives are expressions that influence the hearer to do action. The example of the tact maxim is as follows: "Won't you sit down?" It is the directive or impositive utterance. This utterance is spoken to ask the hearer to sit down. The speaker uses indirect utterance to be more polite, utterance implies that sitting down is benefit to the hearer. The Modesty and the Approbation Maxims are concerned with evaluation of self and others. The Modesty Maxim may occur in apologies, where the speaker maximizes dispraise of himself and places another person above himself. The essence of the Sympathy Maxim is to "minimize antipathy and maximize sympathy between self and others. To show the solidarity between the speaker and the hearer, the first must express condolences in case of hearer`s calamity" (Leech 1983).

People`s faces, and celebrities` reputational statuses in particular, are context bound, where the situation predetermines the performance of a specific face. Similarly, culture has a decisive effect on the faces people perform in front of the camera as well as certain constraints due to cultural specificity.

Conclusions to Chapter One

Stets and Burke, believe that it is possible to break theories of identity in three categories: the ones that explain identity with group's membership; the ones explaining identity with the roles that one occupies; and the ones explaining identity from a more personal perspective.

Identity theories typically focus on cognitive processes for simplifying one's own identity structures (e.g., hierarchical ranking) and for simplifying others' identity structures (e.g., categorization). Positive identity is constructed through cognition and behavior, whereas other mechanisms place cognition over behavior. This distinction provokes debates on the nature of human existence. Although Descartes concluded that cognitions alone define human existence ("I think, therefore I am"), Carl Jung stated that "You are what you do, not what you say you'll do." According to Jung, "self-views may be inconsistent with actual behaviors or actions".

Identity theories emphasize a multifaceted nature of self that rules the relationship between social relations and individual behavior. There exists the difference between Identity theory and social identity theory, in its primary focus on the identities attached to the multiple roles, occupied in society. In this regard, identity theory reflects Mead's (1934) assertion that "society shapes self social behavior". Social identity theory and identity work theories help explain how individuals construct identities that are evaluated more favorably. Social identity theory's emphasis on one's sense enables the construction of identities that are more positive in terms of an evaluation.

All mentioned studies focus primarily on how individuals structure their own identities into more positive ones, in the frame of social identity theory and identity theory.

The notion of identity is based on sociocultural, social position, historical aspects; physical attributes of a person, place attachment, affinity groups, identity motives, language, concept of face.

Identity develops in a complex bond of self and society. Identities are represented by characteristics, roles, social relations, motives, memberships that help define who one is. As a result, identities make up self-concept, to cut a long story short it is what comes to mind when one starts thinking of oneself. Identities cannot be fixed, but rather actively constructed in the moment. The choice that is identity-congruent in one situation is not always identity-consistent in another situation. People respond to certain situations, deciding on who they are at the moment. People pay attention to their identities in making decisions. All people experience self-project in their lives, making sense of oneself-who one is, was, and may become in the future. Self, self-concept, identity – are mental constructs that are shaped by contexts in which they influence actions. Except for this, self and identity are social products, because one experiences family, parenting and socialization practices while growing up. Moreover, how others see us really matters because it is like a building material for the self. Self and identity are also viewed as forces for action, as to some extent self defines basic needs and behaviour patterns.

Chapter Two

2.1.The role of language in identity construction

Although it is true that people can convey their identities through many symbols, such as clothing, manners, or the use of certain body language, the most important system of symbols for expressing and negotiating identities is language. The relations between language and identity have been at the centre of sociolinguistic research since the 1960s. William Labov (1966: 123, 1972b: 356-370) in his classic studies of English as it was spoken in New York City, for example, illustrated how categories such as class, gender and age determined the way people pronounced its sounds. Sure enough that language cannot fully define one`s identity, but it can help express it. Language has always been a powerful tool for self-expression. Language always helps to create certain image of any person, to understand his/her origin. *"Language is the primary index or symbol or register of identity"*(op.cit.,p. 373). As Joseph John (2004) outlines *"speakers construct their identities by careful choice of the appropriate linguistic features that will convey the specific social information that identifies them as part of a particular speech community"* (op.cit., p. 57). In accordance with contemporary scholars such words as self, identity, selfhood can be used interchangeably. It is assumed that changes in medium lead to changes in identity; people create identity mainly through language; identity as well as language reflect social order. A great number of scholarly works , for instance by Charles Taylor, Kenneth Gergen, Anthony Wilden define that identity is a function of the language used by a culture to describe it. Lanehart (1996) in her article reminds that *"language is a part of one's culture and identity"*.

As noted by Le Page and Tabouret-Keller (1985: 225) *"every speech act is perceived as an 'act of identity' and a single phonemic feature may be sufficient to include or exclude somebody from any social group"*.

Confirming the power of a language as a tool in our life I would like to refer to the speech-act-theory. Theory in question was introduced by J.L. Austin (1975) in his worldwide famous work 'How to Do Things With Words', and later on

developed by J.R. Searle. Austin introduced performatives, verbs which name actions, by saying something, for example, vow, predict, swear, invite etc. Austin distinguishes between explicit performative utterances and inexplicit ones. Just for an utterance to be "explicit", as he (op.cit., p.32) explains, it has to *"begin with or include some highly significant and unambiguous expression such as 'I bet', 'I promise'*. An explicit performative utterance shows that "*act is being performed"*; nevertheless, there are also "inexplicit" performatives. These are performative utterances which, though performative, they do not make explicit the illocutionary act performed in making the utterance.

Illustrating explicit and inexplicit utterances, Austin (1975) refers to such phrases *"I promise that I shall be there" (explicit) versus "I shall be there" (inexplicit), to "I state (bet) that he did not do it" (explicit) versus "I did not do it" (inexplicit)* (op.cit., p.69).

Austin outlines also notions - "locutionary", "illocutionary" and "perlocutionary acts". Locutionary act – is just the act of 'saying', illocutionary – expects the feedback, emotional response, perlocutionary act – intends to have an impact on the addressee , on his/her feelings.

Speech act theory has become so important because of the contributions of Searle and Grice. According to Searle (1975), there are only five illocutionary stages that speakers can achieve in an utterance, namely: the assertive, directive, commissive, declaratory and expressive illocutionary points. As a result, speakers reach the assertive point when they commit to the true things in the world, the commissive point when they commit themselves to doing something mainly in the future, the directive point when they make an attempt to make hearers do something, the declarations -they change the situation or the state of the world dramatically and suddenly; and the expressives when they express their attitudes and feelings about a fact or a situation.

In speech act theory there exists such a term as 'felicity conditions'- such conditions which contribute to the success of a speech act. Mark Liberman, an instructor at the University of Pennsylvania, declares *"a sentence must not only*

be grammatical to be correctly performed, it must also be felicitous," or well-suited for the purpose. Felicitous conditions include such types: preparatory when authority of the speaker and certain circumstances of the speech act are appropriate; sincerity principle in which the speech act must be performed sincerely; essential – where the speaker has an intention to produce an effect on the hearer (addressee).

William Turnbull (2003) in "Language in Action: Psychological Models of Conversation" reveals that "felicity conditions are conventions that speakers and addressees use as a code to produce and recognize actions". Turnbull also mentions that in case the speaker lacks the authority or status to speak those words, or is, for instance insincere, then her/his utterances are infelicitous. He adds, if the listener /the addressee does not react to those words, then the speech is infelicitous. "Only if these conditions are met, the utterances from the speaker are considered felicitous or we may assume rather successful" (Turnbull 2003: 236).

Nowadays interviews are an object of numerous investigations not only in linguistics, but also in journalism and especially in sociology. Any interview is considered to be a special type of discourse which includes both lingual and extra-lingual activities. Interlocutors choose various strategies and tactics according to their communicative aims. Teun A.van Dijk (1998) defines *"a strategy as organization of action sequence that includes aims of interaction"*. As for communicative tactics, they help speakers to influence or manipulate the other speaker on a certain stage of communication. While being interviewed, celebrities often share with the audience their tastes, favourite activities, preferences etc. From time to time, well-known people may use the tactics of suggestion and advice, here is very important to know the limits and not to put pressure upon an addressee. The next tactic is the *"tactic of compliments the means of realization of the strategy of positive self-presentation and it is often used by respondents while discussing fashion, style, image"* (n.d. Discourse strategies presentation). It is realized by means of expression of sympathy, establishment of positive relations. Another essential tactic-visualization, helps us to better understand a created

image. The tactic of visualization has considerable informational and emotional power on the audience. As a rule, the tactic of visualization has auxiliary character and helps a respondent realize other communicative tactics: *"One of my favorite parts of the shoot… On this shoot I had kinda red bright lips and we have changed colors for different outfits. These bright nails which are kinda awesome. I'm pastel, so I'm a big blusher fan. I had dark colors anyway, so just some pink color is great"* (Emma Watson. Teen Vogue Cover Shoot).

One more tactic is tactic of identification which is used for comparing a screen and a real personality. In this way audience can better understand a personality. As a result, the tactic of identification may be the means of realization of the strategy of positive self-presentation. By means of this tactic respondents try to show or even prove their audience that they are ordinary people who like wearing and doing simple things, their lives look fancy only on the screen: *"My style is very different than Hanna Montana character. I like a little bit more of like… I like all black and mix it with stuff that makes it still like chill and you know never too dressed up. And Hanna likes heels and a lot of like bling. And I'm wearing flats or boots and it's kinda chill stuff"* (Miley Cyrus Teen Vogue Cover Shoot); Sometimes celebs resort to tactic of emphasized hyperbolization. Except this, when stars encounter "Relationships" questions, respondents usually use hedging techniques, avoid answering or use the tactic of incomplete answers, letting know that they have no desire to discuss their private life. On the other hand, it is really important to be honest while talking about relationships, since giving upright answers can establish confidential relations with an audience.

Absolutely all speakers and hearers follow communication strategies. According to Faerch and Kasper`s model (1983) there exist global goals and local ones. "Any goal consists of modal, actional, and propositional element; the modal element is responsible for relationship between the interlocutors, the actional is associated with speech acts, and the propositional element is associated with the content of the communicative situation" (op.cit., pp. 229-230).

Taking specifically discourse strategies, the main ones are: openings and closings, feedback, cross-cultural aspect, gender differences. Openings and closings can be formal/informal, pre-closings, examples of this discourse strategy - greetings, leave-takings, or conversation starters. Feedback in a conversation , in accordance with Gardner`s types , is expressed by: continuers (but I would probably call them pause fillers) mmm, huh, acknowledgments (yeah), assessments (how wonderful), questions (ask for details), collaborative completions, non-verbal vocalizations (laughter, sighs) (Gardner 1998: 220).

To keep up a conversation speakers should stick to deictic markers. Deixis equals 'pointing via language' and is performed through deictic expressions. Such expressions include the following lexemes: personal/possessive pronouns (mine, yours), demonstratives (this), articles (the), spatial/temporal adverbs (here, then) etc. *"With the help of deixis it is easier to understand what the speaker means by a particular utterance in a given context"*. There are different types of deixis, for instance, "I saw Helen 2 minutes ago. She was going to the market". Here "she" is an "endophoric" expression, as it refers to smth already mentioned previously. Alternatively, if this phrase "she was going to the market" appeared out of the context, by itself , it would have an exophoric expression. In the next situation: A:"Can I borrow your phone?" B: "Absolutely, it`s on the table"; the word "it" refers to the word phone and it is called the antecedent, as for "it" – it is called anaphor. "Deictic expressions fall into 3 groups: person, time, spatial/place deixis. Some linguists add also discourse deixis (refers to the earlier parts of the discourse: in the next paragraph) and social deixis (is used to show respect, Professor Smith etc). Interpretation of deictic expressions largely depends on the context, the speaker`s intention, on the relative distance".

2.2. Non-verbal codes in identity performance

Non-verbal means have always played a tremendous role in representation of human identities. The feminine, masculine, and androgynous roles attributed to gender identities formulate a set of non-verbal codes that deliver a certain message relevant to the communicator's gender expression. The Open Education Resource, Communication in the Real World: An Introduction to Communication Studies (2016) explains the relation between nonverbal communication and personal identities: "nonverbal behaviour defines who we are and people`s identities are shown to a large extent nonverbally".

Being elderly or young suggests behavioural expressions in one`s nonverbal interaction as the age would attribute multifarious non-verbal signs, and even the decoding of messages can be perceived based on one's age identity.

Also, taking into consideration the social status, empirical observations prove that high-status personalities, especially such as celebrities, express a higher level of confidence in the nonverbal use.

Non-verbal signs are extremely crucial to the notions of identity as well as communication. Kinesics activity is the significant part of identity self-expression. In most cases such means of communication are considered to be the fastest way for self-image reflection and representation. What is more, the power of body language is probably best described by Amy Cuddy's famous quote: "Our nonverbals govern how other people think and feel about us".

Today`s science states that a person is not only *homo sapiens*, but also *homo sentiens*, as most human`s actions are ruled predominantly by emotions. Linguistics of emotions defined the difference between the notions – emotionality and emotiveness. The utterance is emotional when it is spontaneous and has no purpose to influence the addressee; similarly, when the utterance has an intention to influence the addressee consciously and thus the speaker chooses special emotive means of vocabulary, syntax, intonation- it is considered to be an emotive utterance (Шаховский 2009). Piotrovskaya Larisa (1993) concludes "*what*

especially distinguishes emotive speech acts from others is first of all their illocutionary force or aim".

A lot of scholars start realizing that there are at least two semiotic systems of emotions – Body Language and Verbal Language. Non-verbal communication leaves behind verbal one in reliability, speed, the degree of sincerity and quality of emotions expression. Carroll Izard (1994) claims that *"human thoughts are determined by emotions"*. He reminds us of a particular emotion that establishes a specific action tendency (Izard 1994: 290).

Human speech is penetrated by emotions, as speech is involved in all spheres of human communication, emotions are represented not only in words, but also in sounds, clothing materials, smells, in different kinds of art and other forms. The human being reproduces in these forms his own emotional feelings.

Agnes Heller (2009) noticed that "all emotions are situational, therefore, the choice of language means is discursive too".

Communicative strategy – is a complex of verbal and non-verbal means, intended to achieve a certain aim during communication. Communicative strategies can be verbal, nonverbal, visual. Verbal strategies are divided into written and oral communication, but in my case I am interested more in oral, as my subject of research is interviews. Nonverbal communication strategies comprise body language, facial expressions, physical distance and the tone of the voice. There exist various types of strategies, for example, nomination when a speaker establishes and presents the topic to people h/she is talking to. Restriction in communication may mean any limitation when communicating in different spheres. There are specific instructions, rules which confine you as a speaker, and here is relevant to remember about Grice`s Cooperative Principle, because following the Maxims may help to avoid communication breakdown. Another strategy is turn-taking, which is all about taking the floor. The essence of this strategy is to give all interlocutors equal opportunities to speak and express thoughts. It is preferable to show deference towards other communicators, to show your involvement, for instance, to nod, preserve an eye contact, to ask questions.

Topic Control is usually achieved cooperatively; "once the topic is initiated , it should be further developed, avoiding any interruptions and topic shifts". Sure enough that topic control also depends on a degree of formality as in casual conversations we may take the floor anytime in contrast with official settings. Topic shifts are marked with such links: "by the way", "in addition..", "on the other hand..". Before changing the topic one should make sure that previous topic was entirely covered. Repair strategy refers to the addressing the problems which they may come across in a conversation. One more strategy is termination, it initiates closing remarks, as a rule the topic initiator signals the end of the discussion. One can do this by sharing or concluding ideas from the conversation ("Best regards to your parents!…") (from Discourse strategies presentation).

Safe to say that many people hide their identities by using words, however, when a profound examination is conducted on people`s body language, vocal characteristics, it is evident that the individual has multiple traits of character. Face-to-face nonverbal communication gives a great deal of information from posture, gestures, glances, tone, clothing. Barber (1964) classifies non-verbal communication into arbitrary and non-arbitrary. *The non-arbitrary mean universal non-verbal means, whose interpretations are the same all around the world, for example blushing as a sign of shame. The arbitrary cues involve facial expressions, gestures, personal space, posture, eye contact, voice signals, touch (haptics)"* (op.cit., p.25), because their interpretations, meanings are culturally determined (in case of nodding).

Linguist Deborah Tannen estimates that "90 percent of all human communication is nonverbal, although other scholars argue that the percentage is much lower". Still researchers state "nonverbal and paraverbal means are nearly four times more influential than verbal messages". Vocal and eye behaviours always sustain the interest of an audience. The face is the most expressive part of the body and normally, the eyes and the bottom of the face are considered the most intense and prominent during communication. *"Use of a constant eye contact can be a sign of respect, truthfulness, attraction, attention, or domination and power"*

(Argyle and Dean 1965: 300). Pitch, intonation create mood and a musical effect. Personal space is determined by distance. Robert Sommer studied interpersonal distance and later on appears equilibrium theory, which was presented by Argyle and Dean (1965), who gave the idea that during interaction people strive for a balance across physical distance, smiling, gazes and topic control, it means that it is quite impossible to communicate via "single channel, for a proper communication one needs multiple channels" (op.cit., p.300). Patterson (1983) views non-verbal behaviour from functional perspective. He suggests that this kind of behaviour entails the initiative that serves a certain social task . Nonverbal behaviour helps one to construct presentation of self, to show one`s personality, also by means of body language one can reveal one`s emotional state. We have less control over our nonverbal behavior, hence, it tends to be more honest and sincere than our verbal behavior. Noam Chomsky (1986) notes that "verbal language is an advanced and refined form of an inherited nonlinguistic (nonverbal) system". A key difference between the two is that the verbal language system is based primarily on symbols, whereas, the nonverbal system is signal-oriented. To make things clear up symbol is an arbitrarily selected and learned stimulus representing something else. A signal, however, is a natural and constituent part of that which it represents, for example, when we hear thunder in the distance, it signals us that a storm is approaching. One more difference between the verbal and nonverbal code is that the nonverbal signal system is much more restrictive in sending capacity than the verbal code. For example, it is impossible to communicate about the past or future through nonverbal communication.

Eugene Raudsepp (1993) shows the importance of nonverbal communication when he states: *"Nonverbal communication is more eloquent, honest, and accurate than verbal communication. It tends to be more spontaneous, less controlled or manipulated, and is the window to our true feelings and attitudes. Words can deceive-many people do not mean what they say, or say what they mean-but subconscious body language reveals what we are really thinking and feeling."*(op.cit.,p.85)

Berko, Wolvin and Wolvin (1998) discovered two fundamental sources of how humans acquire nonverbal signs, they name innate neurological programme, and the behaviour patterns common to a culture or a family circle. The scholars explain that innate neurological programmes mean those automatic nonverbal "automatic reactions" that are linked to people's needs. They give an example with automatic eye blinking when people hear sudden loud noises.

Mehrabian (1967) , Sidelinger and McMullen (2000) define immediacy as the degree of directness and intensity of interaction between a communicator and the object of his communication. Displays of immediacy behaviours are signalled through nonverbal communication, and include close proximity, gazing, smiling, and touching. On the contrary non-immediacy indicates dislike or fear; avoidance implies distancing in the communication process. Physical immediacy includes sitting next to each other, face-to-face situations, touching, and leaning towards or away from each other. By contrast, *"decreased nonverbal immediacy indicates detachment, dissimilarity and dominance"* (Wertheim 2010).

As we deal in this paper with celebrities` construction, I would like to focus more on paralanguage. The human voice has double functions in a communicative situation. Its verbal function is linguistic, and its nonverbal function is extra linguistic, or paralinguistic. Paralanguage is associated with vocal (information) intonation and cues of vocal quality which may include pitch, rate, timbre and volume. The differences between linguistic and paralinguistic details entail the difference between what is said and how (the manner in which it is being said). When considering paralinguistic details, "all people are affected by their voices so that other people depend upon one's vocal quality and intonation to indicate one's mood, personality and emotive state" (Burgoon et al. 1995) .

Knapp and Hall (2010) make a division of paralanguage into two categories: voice qualities and vocalizations. Paralinguistic voice qualities include pitch, rhythm, tempo, articulation, and resonance of the voice. Paralinguistic vocalizations involve laughing, crying, sighing, belching, swallowing, clearing of the throat, and so on. Other paralinguistic vocalizations are called nonfluencies,

such as "um," "ah," and "uh"; silence is also considered within the domain of paralanguage.

While being interviewed celebs as a rule laugh a lot, therefore, I would like to outline some types of laughter (which I traced in interviews). Agreement laughter expresses solidarity to what someone says, it may be expressed by a single laugh, in combination with eye contact; flirtatious laughter is powerful to conceal true motives, feelings, it may be accompanied by a deep gaze, and shyness; embarrassment laughter helps conceal anxiety by one`s own or someone else`s awkwardness and it may be accompanied by blushing.

Burgoon and Hale (1988) have developed a theory of nonverbal communication - the nonverbal expectancy violation theory (NEV). The basic idea of this theory is that people hold expectancies about the relevance of the nonverbal behaviors of others. These expectations are driven by culture. Burgoon asserts that sometimes people violate nonverbal expectations. She is sure that *"positively evaluated violations create favorable communication patterns"* (op.cit., p.65).

Nonverbal communication performs certain roles, such as repetition, which only strengthens the verbal message; contradiction, when gestures are not compatible with your words and it indicates to your listener that you tell lies; substitution, for instance facial expression often conveys a far more informative message than actually words; complementing function is about additions to one`s verbal message; and the last is accenting, that underlines verbal information.

Non-verbal scholars have created measuring techniques for the sender`s nonverbal cues, for example: Ekman and Friesen 1978 "Facial Action Coding System", Izard`s "The Maximally Descriptive Facial Movement Coding System". Other researchers have created the methods that show the quantity of body`s dynamic movements as well as static codes, for instance Birdwhistell in his work measures facial expressions according to: frequency, duration, time-sampling.

Burgoon and Newton (1991) state that *"involvement is encoded due to five indicators: immediacy in touch, attention to the other partner, facial expressivity, and it is supplemented by conversational turn-taking and vocal pauses"*

(op.cit.,102). As for decoding, it plays a vital role for close relationships. To decode one`s emotions is not an easy task, taking into account that nonverbal behavior can be ambiguous, and cause misunderstandings.

Amy Cuddy is sure that each of us speaks volumes about him or herself even before opening the mouth and claims that it has something to do with our hormones. *"Gestures, positions, expressions – contribute to how others view us"* ("Your body language shapes who you are". Retrieved from: https://www.youtube.com/watch?v=Ks-_Mh1QhMc, 21:02).

Conclusions to Chapter Two

As humans we possess a set of nonlinguistic ways to interact with each other through the use of kinesics, proxemics, paralanguage, olfactics, haptics,and physical appearance. Our nonverbal communication, combined with verbal language, produces a very complex communication system through which humans come to understand each other better.

Peter F. Drucker points out - "*The most important thing in communication is hearing what isn't said*". Body language often uncovers the real meaning of a message. Also, we all know that - "*The more two speakers have in common, the less language they'll need to use to identify familiar things*". People construct their own identities through an array of factors (experiences, emotions, verbal means, rejections, interaction with others).

Nonverbal cues are handy in self-presentations. There are numerous features which point to the uniqueness of nonverbal communication and its role in identity formation or self-presentation. Reasons for this uniqueness are the following: great impact in social relations, close link of nonverbal cues to emotions, nonverbal behaviour produces unique meanings and interpretations, it occurs instantly, this quickness gives true sincerity. Language is undoubtedly power, nevertheless, by means of body language we can read information between the lines, people, celebs in particular manage, maintain their facial expressions and other body movements to "show oneself", they even resort to falsifications and deliberately regulate their nonverbal behaviour to put on an equal footing self-perceptions and self-presentations.

Except for that, interlocutors usually choose communication strategies and tactics, discourse strategies (which are described above) in order to manipulate or influence the other communicant; exuding confidence, showing mutual respect, usage of deictic markers, following Grice`s maxims, felicity conditions affect our communication skills, therefore, identity, face and self-presentation.

Although the process of interviewing is to a greater extent a linguistic activity, we realize that nonverbal communication gives the opportunity to see

something beyond words. A Linguistic analysis may study the usage of pronouns, speaker`s implicatures as a result intentions, the use of figures of speech, in particular metaphors. By means of linguistic analysis one can analyse the use of interviewee`s grammar and linguistic forms, interpret the meanings.

Conversation analysis is a method, which infers a pragmatic theory of language. This analysis examines the details of talk interactions, turn-takings. All in all, construction of one`s identity is a complex notion, which must be observed, studied from a myriad of components.

Interview with **Priyanka Chopra** for "Forbes"

https://www.youtube.com/watch?v=I6U969MGbQ8&t=291s (07:44)

In this interview the famous model, actress tells about her spiritual connection to people around the world, giving the reason for that – it is "being an outsider", underlining that she is an immigrant, moreover, "a woman of colour". Talking about her origin, Priyanka uses a stylistic device, a metaphor – "ambition has no colour". She likes being true to herself as an artist and admits that she is moody enough when it comes to the choices she makes, it proves that identity is really situation-bound. She stresses that she is an actress first and only then a producer, she says: *"When you are in front of the camera, you`re the means to an end, I am the vessel for someone else`s language".* In this interview she tells about people whom she really admires, for instance it is Indra Nooyi, who is an Indian American business executive, what is interesting Priyanka chooses a person of the same origin as she is, to show her pride in her national identity. Then, she names other names such as Patty Jenkins (a film director), Reese Witherspoon, Mindy Kaling (American comedian, actress). The actress enumerates successful women, it is evident that she struggles for women`s recognition and appreciation. Later, she moves to philanthropy topic, and wants people to know that she leads charity projects not because she is a public person, but because *"it`s every human being`s duty and responsibility"*, and underpins her message, citing her mother: *" No matter where you are in life there will be someone who`s worse off than you".*

Here, I observe positive politeness strategies, because she takes into account hearer`s interests, needs; expresses sympathy towards others; demonstrates her understanding of the situation in the world. So, she views philanthropy as a huge responsibility. Priyanka also uses negative politeness strategies, saying : *"people who are underprivileged , don`t have as much as we do – our responsibility, because we just have one world and everyone is a part of that.."*; she uses hedging here, she does not humiliate poor or unfortunate people, gives deference, chooses the right word "underprivileged" not to offend and only generalize. Motivation of her identity - fierce achievements and yet to be vulnerable and feminine.

https://www.youtube.com/watch?v=BtjwccebvRw&t=232s (26:33)

In this interview with Tina Brown, Chopra is sarcastic a little bit about casting process of South Asians in Hollywood, so she indirectly means a true discrimination. One of the main properties of cultural identity – is ascription, in other words how people perceive an individual, here stereotypes are included too. Priyanka says about stereotypes in terms of the English pronunciation, that South Asians are always recognized, because of their language specificity and accent. She confesses that having come to America she decided *"to play ethnically ambiguous parts just to be in mainstream pop culture"*, she had to take different roles. Moving on, she talks about gestures, and her Indian tendency to be very expressive, in her case body language is a good indicator of her origin. Audience experiences an agreement laughter while Priyanka tells about her passion to win. This woman is driven by an array of motives: by the distinctiveness motive, the meaning motive, the efficacy motive, because the actress always says that she wants to change the world for the better, the belonging motive, because she has been accepted in her new environment (the U.S.). She enacts an affinity identity by speaking English, it is obvious that she uses linguistic identity of an Indian speaker at home and needs to switch between two linguistic identities.

In both interviews P. Chopra follows the Tact and Modesty Maxims, because she maximizes benefit to others, and praise of other successful women. (Talking about the women she admires; Women Summit).

Olga Kurylenko

https://www.youtube.com/watch?v=kRRwi3K1XFA&t=231s (11:38)

This interview starts from Olga`s story about her starting point in modeling, being 13, she was noticed by a woman in a metro. She uses here tactic of visualization: "…*I had very long and thick hair and it was up to here..*". This tactic can help us better imagine her as a teenager. While telling this situation, she goes into details, and as for me violates the Maxim of Quantity. She tells how she always learns something new, explores, discovers new cultures, here the Generosity Maxim is observed, as she maximizes cost to self.

This actress was born in Ukraine, in Berdyansk, though some people get it wrong and think that she is an actress of Russian origin. She had been living in Moscow for some period of time, but then she moved to Paris, where made a career. Then, she starts explaining how her passion to acting began, she puts it so: *"I didn`t think I could do it professionally, because I didn`t even know that I could move one day from my town, so..in my town that industry is not existent, even in the capital it wasn`t existent..".* This particle "even" in the first case points to her family, that didn`t have much money and opportunities to travel, and in the second case, this implicature shows that even in Moscow at that period of time she did not have any chance to make a career of an actress. Here Olga is grateful to her mother, that she allowed her to move to France, although Kurylenko was young enough. Expressing her gratitude, she shows her deference. (Maxims of Politeness, Honesty).

During the interview interlocutors make turn-takings and preserve a topic control. Interviewee`s body language is rather expressive, but entirely compatible with verbal language. Immediacy behaviours are also observed between communicators through nonverbal communication, in particular through close physical distance, gazing, smiling throughout the interview.

https://www.youtube.com/watch?v=A8JXq4FWTW0&t=59s (04:18)

Olga Kurylenko admits here that shooting "The Death of Stalin" took her back to childhood. This interview justifies the fact that one should view human`s identity in terms of culture and historical consequences.

Olga uses deictic expressions talking about her studying in the music school and using those skills of playing the piano which she had learnt as a little kid. Person deixis: *my own country; in my heart, I was..*; spatial: there, in my music school; time deixis: *"when I lived back in the country.."*. Tactic of identification is also present, when Kurylenko compares her screen character (Maria Yudina) and a real personality, it is to some extent her self-presentation. When Olga recollects what her grandmother had told her about war and tells about her participation in such a film, which is emotionally so close to her, she starts making nonverbal vocalizations such as sighs. Obviously it is an unpleasant topic for her, because her vocal quality and intonation change, therefore indicate her emotive state. Her voice becomes a little croaky, and then takes a wheezy breath.

https://www.youtube.com/watch?v=80HASvRmbXU&t=96s (19:49)

This is an interview held by Craig Ferguson, where there is a non-stoppable exchange of jokes. These jokes are typically American, and Olga identifies herself with their group of people, trying to play up in such a manner as Americans do. What is more, she even sounds more American, I guess she changed a little bit her accent on purpose to be better perceived by the audience. Answering the question about where she is from, she says: *" I don`t know, actually".* As for me, she does not have place attachment, because of constant migrations. She remembers about her native town, but she indeed does not know where her home is, though these days she lives in London. In my opinion, her picture of the world has considerably changed, and most of all she identifies herself with the French.

Both interlocutors make a show, and always expect a feedback from each other, their interaction reminds a performance. In terms of Speech Act Theory, except for locutionary force, they perform an illocutionary act, especially while arguing about squirrels.

All in all, in many other Olga`s interviews she is presented as a "Bond Girl", it seems to me that this "title" is already a part of her identity.

Mila Kunis on her roots

https://www.youtube.com/watch?v=NTlgGLFlFV4 (02:12)

https://www.youtube.com/watch?v=nzg8jh7AVyQ&t=73s (02:24)

Mila never denies being a Ukrainian, but at the same time she is not proud of that fact, as finds her years in Chernivtsi very grey, not colourful. Mila Kunis tells the interviewer that her Motherland was not supportive towards Jews, that is why her family migrated to the U.S. when she was 7. Nevertheless, she claims that : *"I don't know this baggage anymore"*, here metaphor is used by Mila – "baggage" talking about that regime and attitude towards being a Jew. Her facial expressions are so vivid, expressing a variety of emotions such as indifference to the past, lack of confidence, hope, relaxedness. Interviewers notice that Mila has a pure American accent and Mila notes that if they talk to her parents, they would hear thick accent. In this case we can assure ourselves of a language, as an indicator of one`s origin, background. In the end of this interview Mila shares her experience about language acquisition, and gives credit to school for learning it so fast.

https://www.youtube.com/watch?v=-R5h6fmpQD4 (04:26)

In this interview Kunis tells a story that had occurred to her at the American Embassy, that was the first time when she saw a black man. Mila explains her reaction because of her environment where she was raised. She knew only Caucasian type of people and she admits that she was frightened. Fortunately that black man spoke Russian , and explained to Mila that there are people in the world, who are of different colour. I can conclude that mainly this experience changed Mila`s personality, perception of the world, and the most important at that moment prevented her from racial discriminative prejudices.

Then, she comments on her shooting in the film "Black Swan", makes emphasis on hurdles, which she had to overcome (difficult trainings, trauma, in particular shoulder dislocation, two scars on her back) for a successful acting. Though she says everything was worth every minute, Mila announces that she

would never dance again. Mila uses here an explicit performative utterance – *"I promise you I will never put on that shoe ever again"*.

Moving on she confesses that it *"was the hardest thing I`ve ever done"*, here Kunis uses positive politeness strategy because she is optimistic enough despite difficulties and informs the public about nuances of her preparation to the movie in question; then an actress uses an idiom – *"I am a strong believer in **mind over matter…"***, proving that she is a strong-willed person. After this the speaker - Mila Kunis maintains her positive face providing confessions, even self-humiliations – *"I couldn`t even lift my arm properly"*, *"I couldn`t even I forget doing like a plie or having, you know, the perfect turnout, I literally had no posture…"*.

In this interview for "W Magazine" Mila uses lots of slang, for example, instead of the word 'failure' she uses 'suck', a lot of idiomatic expressions – "this takes the cake", " jaw drop" etc. , in this way the actress shortens the distance between the audience, her fans and herself. Her inner self is so vibrant, active, quick-minded, it is obvious even from her manner of speaking, particularly the speech tempo which is extremely fast.

Milla Jovovich

https://www.youtube.com/watch?v=4mxXB991wj4 (08:27)

Milla is incredibly sincere and has a catching laughter. Nevertheless, the interviewer - Wendy Williams does not experience agreement laughter (unlike the audience), she is too concentrated on her questions and thoughts. When Milla was a spokesperson for Jimmy Choo, commercial representatives did not present her a pair of shoes and with a sense of humour she tells this situation and states – " *I bet they'll be sending me like a literally under control"* – explicit performative

utterance. During the whole interview, Milla follows the Maxims, especially the Maxim of Quality, because she is always straightforward.

Interviewer notes that taking into account her starry mother, Milla`s family must have had some sort of privilege such as meeting famous people or a nicer house, and Milla interrupts here her interlocutor and in terms of FTAc, it threatens an addressee`s positive face, because Milla wants to correct her and explains *"Well, at that time in the Soviet Union there was a ceiling that you just couldn`t go beyond…."* Milla uses metaphor here - ceiling, because it is another mentality, it differs from American one, and she tries to show the limits of gorgeous life at that time no matter who you are. Milla is very optimistic and does not complain a lot, and even asserts that they had a great and happy life together, but suddenly after such a positive moment, the interviewer says about Milla`s mother "and then she comes over here and she's cleaning toilets for wealthy people", Milla can conceal her emotions well, she just says *"Yeah"* but in a more quiet tone, not proudly and with a shade of empathy. In my opinion, she did not expect such a comment, nevertheless public just applauded, showing their deference. Wendy Williams seems to me meddling at times, violating the Cooperative Principle, in particular Sympathy Maxim, politeness strategies in general, for example, Wendy almost never lets Milla finish her sentences. However, the actress is rather modest, honest and she concedes that *"coming from such a strong woman as her mother is an inspiration for her"* and to Milla`s mind that is the reason why she has always chosen 'strong parts', pointing to the fact that they are survivors. It creates an impression that this actress tries to preserve not only her positive face, but her mother`s as well (after such Wendy`s additions). Almost in the end of the interview Milla jokes as usual a lot, the actress is very playful, produces paralinguistic vocalizations such as laughing, and other nonfluencies – "um", "ah" etc.

Daniel Craig

https://www.youtube.com/watch?v=iNr9xdc6cVA&t=220s (10:03)

As usual Daniel is reserved, but as a rule, he is quite serious, and in this interview for Stephen Colbert he often smiles, experiences not only an agreement laughter, but also an embarrassment one. A part of Craig`s identity – is being a "Bond 007", at least he is perceived as an agent 007 by most of his fans, when in this interview he is asked : "Will you return as James Bond?", Craig answers with no hesitations *"Yes"*, and the audience starts yelling, at this moment the actor feels a little bit embarrassed. Then, the audience becomes louder and cheers even more, and Daniel Craig blushes. It actually contributes to his positive face, because we see that he is quite shy, though he realizes his distinctiveness.

According to Goffman people create impressions through "sign vehicles", in other words expressions that we control, and expressions that we give off. So, Craig after having finished shooting process in "Spectre" declared – *"I`d rather slash my wrists than play James Bond"* (inexplicit performative), and the anchorman reminds of that phrase, because Craig has announced the continuation of Bond saga. Craig giggles a little and explains that someone had asked him *"Would you do another one?"* when he had no rest, when only 2 days after shooting passed, that is why he answered in such a way, since he wanted home, to see his family, still admits that it was quite a stupid response on his part. Colbert adds and compares this situation to a woman, who has just given a birth and will be asked if she wants to have another baby. Communication partners keep an eye contact, maintain a relaxed posture, understand each other`s humour, express mutual understanding of the topic.

The interviewer also mentions Daniel`s recent film called "Logan lucky", where the actor had to speak Appalachian accent, I can conclude that in a film Craig changes his national and linguistic identity (British) to American one, particularly extraordinary Appalachian accent. So he plays multiple identities because of his roles, however, it is obvious that he stays himself, maintaining his positive face; he is a nice family man, and a good human, who never seeks for excuses, always down to earth.

https://www.youtube.com/watch?v=3VKkqgmc0IQ (04:30)

I have found an earlier interview with Craig, where he admits: *"I bullshit in interviews all the time"*, in previous interview we can also witness his comments made hot-headedly. It is the proof that people may create impressions through expressions which are given off, as in Craig`s case when his words are not compatible with actions (at first he claims that won`t star in a Bond sequel, and then changes his mind, and we will see "No time to die" in 2020 with his participation.

Monica Bellucci

https://www.youtube.com/watch?v=H2oqOVtvHQg (24:26)

Monica Bellucci admits, that comes from a provincial town in Italy. She obviously has a place attachment, and passion for cinematography. Her parents cultivated her love of art, cinematography in particular, they took her to the cinema and she had a chance to see all old Italian movies as well as to discover for herself all great actors of those times. Her environment played a crucial role in deciding on a future occupation. The pretty actress expresses her gratitude to her parents for their attentiveness, care and giving freedom. First she studied out as a model, because as she says *"it was the easiest way to escape my provincial life".* When she got the first role in "Dracula", she realized that she had to learn languages because of work in different countries. Monica comments on that: *"It is very difficult to become international through Italian movies".* Very interesting that here the actress instead of the word "famous" or "well-known", uses "international", I think she does it on purpose, not to seem too arrogant, or striving only for fame in her profession. Taking this "international" experience Monica learnt French and English, when she speaks English, it is heard that it is her second language because of her enunciation, but in case with French, she speaks almost fluently and with a slight accent. Later, telling about her parts in films, she asserts that even likes some sort of controversial and violent films, since she likes "the dark sides of humanity", and through her work she can understand these sides

much better; as we know identity – is hidden, inner entity expressed in one`s behaviour, and Monica`s identity is quite mysterious, her inner world is ready for experiments with her personality. She made her career in France and was accepted there like if she was French, she says *"and today even though I speak French I have <u>a little tiny</u> accent but you know I really work if I`m French and it is so incredible to come to a country, that is not yours, where you are loved and accepted…."*. This tautology - "little, tiny" proves the fact that she has to switch between linguistic identities, and sometimes it is not so easy, or she made it consciously just to stress once again that it is not even little, but a tiny accent, implicature – undisputable knowledge of French.

Telling her emotions about the movie "Don't look back", directed by Marina Devon, Monica expresses her deference to this young and talented director, also she mentions the actress with whom she worked in cooperation – Sophie Marceau, and comments on her positively and expresses her respect to her as a woman, as an actress, *"there was a beautiful chemistry between us, and this chemistry created the magic of the movie…"* , it sounds so Italian, warm, passionately, and firstly it creates an impression as if she talked about a male partner, but no, she says that mainly about Marceau. Further, she mentions her work in cooperation with another director- Rebecca Miller, and praises her as well. Throughout the interview Monica follows the Tact and Modesty Maxims, the actress always maximizes benefit to others, maximizes cost and praise to women mentioned before and does it absolutely sincerely. Obviously Monica enjoys working with women, it is very interesting, that such a gorgeous woman as Bellucci unceasingly honours and praises other women, and underlines their best qualities, it proves that she is a self-confident woman. Monica mentions in this interview: *"I like to work with women, you know, I don`t know….; most of the time I work with male directors, so and I like the complicity and intimacy between women on set; I think that between women you get straight to the point easier sometimes"*.

After that Bellucci shares her experience in Jerry Bruckheimer`s Sorcerer`s Apprentice. In the movie she plays together with Nicolas Cage, as the main

characters. Monica notes: *"There is a moment in the film where Veronica* (played by Bellucci) *is possessed by the evil Sorcerer`s Morgana, so I had the chance to play a double personality that`s why I said yes to this movie…."* As we see Monica experiments with her personality, at least in acting for sure, she has multiple selves, it makes her personality extraordinary.

As for ageing process, Monica thinks so: *"I think that in Europe we don`t have so much pressure about youth as in USA.."*. This implicature points to certain beauty standards when many American actresses resort to cosmetic surgery to preserve or prolong their youth, Bellucci hints at obsession with 'youth trend'. Also, the actress preserves positive concept of face, talking about her child: *"I have a daughter, she is growing up, and she`s the future..; I`m already the best, and I`m okay with that, I think it`s the natural process of life"*. Monica takes ageing with dignity, what I really appreciate. She keeps on confessing: "*I feel much more strong and complete today, than when I was 20"* (positive politeness strategy). By saying "complete", obviously she means that she has found herself in this life and established herself as a model, an actress, a wife and a mother, and that is one of the most important things in identity formation.

"Work is an essential part of being alive. Your work is your identity" (Kay Stepkin). Monica adores what she does, and finds more advantages in her profession: *"My work is fantastic, because I have the chance to bring my daughter with me all over I go, and because of that she speaks different languages (Italian, French, English) and I`m so happy about that, even though I`m working a lot, I feel that I`m there as a mother and for me this is the most important thing"*. In her interviews Monica always stresses the importance of learning languages, knowledge of other languages except for a native one gives "the feeling of freedom", opportunities to work in different countries, and finding oneself, the true self.

Despite the stereotypes about Italians` expressivity, Monica`s gestures are not exuberant, she is rather reserved, has an open posture. Her tone is calm, voice pitch remains unmoved during the interview, she never raises her voice, her pitch

is predominantly low. The actress uses only such a pause filler (discourse marker) as "you know", just to arrange her thoughts properly.

Michael Jackson

https://www.youtube.com/watch?v=fTTl4Vaow5Y (04:27)

This is an interview with a young Michael Jackson in 1979 (with a few snippets from various interviews). I wondered what he looked like before an operation and whether his identity had changed after his appearance transformations.

The interviewer says that "there are some people, who feel that a person such as yourself has been on stage since the age of 5 has grown up in a fantasy, that your life is a fantasy". In reaction to this Michael bursts into laughing and covers his eyes with the hand, it looks like hiding the truth behind this laugh, because his family was poor enough. Responding to "do you think your father was too strict?" Jackson gives the response immediately – acknowledgment *"Yes"* with some shade of expiration, and then jokes : *"he`s gonna kill me"*, giving a big smile and looking even slightly worried, it means that his father has a strong authority in their family. Listening to Michael sometimes it is hard enough to understand what he is saying because of his inarticulate speech at times, it becomes quite clear in case one knows where Jackson`s family comes from, it is a poor city Gary in Indiana, which is populated mainly by Afro-Americans. Once Gary even got a status of the "roughest" (messed-up) city in America. That is why no wonder that a young singer makes mistakes or speaks indistinctly, it has a close connection with his environment, where he was brought up.

"What does it feel like, people yelling - Michael, Michael!" His answer – *"two different people – on and off stage, but I found a personality – that`s me, and I can`t get away from that"*. As we know Goffman made an important emphasis on "front stage" and "back stage" behaviour. People act differently in these settings, while on stage Michael is at ease (lets himself loose), but in a real life he is rather close and humble. Meanwhile, he asserts that still has found his personality, in other words self-image.

The interviewer notices "you`ve always been Michael Jackson on stage", and Michael agrees, *"it`s true, it`s a hard situation, it is….and some I have to put up with…"* It creates an impression that this person despite enormous success, is miserable at the same time, "it`s a hard situation, *it is*.." here the marker of emphasis is used and implies the other side of his fame. Then, the presenter asks another question – "It must be hard to have real friends" and Michael only responses more silently – *"Yes"* with a slight smile, and downcast look, but this is not a happy smile, it indeed indicates the burden of his popularity. He follows the Maxim of Quality, as he answers honestly. The following words describe this singer`s personality well - *"There is other kinds of sounds and music that I love to do, it hurts what is inside of me and I can`t get out, and is hidden from the world"*. Michael Jackson has always been considered as a mysterious figure, and even here we assure ourselves, that something had always been hidden from the public eye. *"I like songs that touch the heart, and that stay with a person for a lifetime…."* Michael has foreseen the further destiny of his songs that are popular among people all over the world. He admits being a "stage addict", and when he`s on stage, he is very happy and does his job for himself and for people. Mainly his profession defines his identity – King of Pop, though Michael had never been an arrogant star. The singer and dancer compares (in the interview) the passion for a stage with dependence/addiction.

https://www.youtube.com/watch?v=VFVm_3QJrEQ (52:48)

This is an interview with Oprah, where one can observe the reason for Michael`s hang-ups about his appearance. Oprah asks Jackson about his adolescence period, and Jackson momentarily says *"Very,very,very difficult"*, *"nature takes its course, and I had pimples so badly and it made me so shy, I used to not to look at myself and I washed my face in the dark, you know <u>my father teased me</u>…."*, *"he would tell me I`m ugly.."*, Oprah is interested "What`s your relationship like with him?", And Michael gives a very straightforward response – *"I love my father, but I don`t know him"*. I think because of his father`s attitude

Michael Jackson had to go through the Identity Crisis, that is why he resorted to surgery and even changed the colour of his skin. When I listen to Jackson, I hear always a kind voice, he exudes calmness and humbleness. Though I believe in Jackson`s sincerity, according to Goffman`s 'impression management', individuals consciously choose or decide to reveal certain aspects of their self, and simultaneously conceal others (other aspects) on purpose.

Angelina Jolie

https://www.youtube.com/watch?v=lH70NQr0KEs&t=105s (05:51)

In the following interview Angelina tells the interviewer about her voluntary experience. When she was in Sierra Leone her whole life changed and she comments on that *"I realized how sheltered I`d been and how fortunate I was….in comparison to what people really go through I`m so blessed and I just felt a responsibility to be a better person.."*. Trips to refugee camps make the actress realize that she is truly happy. One of the discourse strategies – is a feedback. According to Gardner feedback in a conversation may be expressed by additional questions from the listener`s side, as here the interviewer always asks for details, when Jolie talks about the toughest places the actress has ever seen all over the world. Moreover, Jolie`s utterances are felicitous, since the addressee reacts to her words and shows compassion.

https://www.youtube.com/watch?v=BtgG08pKqmc (07:14)

This interview takes place in Cambodia, and the actress gives some reasons why this country is so close to her : *"17 years ago I came to this country and fell in love with people and learned about its history, and in doing so I realized how little I actually knew in my early 20s about the world , so this country for me has been my Awakening and my son changed my life, becoming a Cambodian family changed my life……"*. Except for her Motherland – America, her place attachment is also here, in Cambodia, because she became a mother and started her humanitarian work in Cambodia. Also, Jolie uses here a metaphor – Awakening, meaning that she probably took her life for granted, and having seen underprivileged people has changed her world perception. Interviewer follows

Angelina attentively, they express immediate behaviours, in terms of non-verbal language, do not interrupt each other; Jolie propagates certain ideas, for instance, "refugee policy should be about fact, not fear" , it all comes from her international family, therefore, she respects all people no matter what their nationality, race, age is. *"I value human life equally, every single individual life, I don`t separate people by race, colour, religion, ...I celebrate the diversity in the world"*, Angelina achieves here an expressive illocutionary point, because expresses her attitudes, feelings in terms of discrimination, poverty, prejudices. By mentioning human life value, she underlines it by enumerating synonyms *"every single individual life",* It reminds an anticlimax just to focus attention on the notion "individual".

Angelina says that she contributes to her children`s upbringing a lot, tries to be an example for them, besides, she asserts – *"We all just have to be the best of ourselves, rise up, and find our rational Center, who are we, what do we stand for....."* rational Center – is a metonymy, which stands for one`s personality (identity) the actress is talking about "finding oneself", who we are and what do we stand for – is our identity. In this interview Jolie shows her values, especially she appreciates her children and charity. It is commonly known that identity develops in a bond of self and society. Identity is defined by roles, actions, memberships, these activities help understand who one is. To my mind, Jolie knows her role, and today it is not only a film role, but a role and aim in her life to change, support, give a hand to those who are in need.

What is more, in this interview we see not only a confident, strong woman, but a vulnerable one. The interviewer carefully asks about some sort of incident, which led to separation, she indirectly means divorce with Brad Pitt. Angelina first sighs, this nonverbal clue gives understanding that it is unpleasant for her, then admits that does not want to say very much about that, only adds "it was a very difficult time, and we are a family , and we will always be a family.....", saying that she is on the verge of tears, she does not play, it looks absolutely natural and sincere, her voice becomes woolly and less confident; she preserves her positive face, because she does not exclude her former husband from being a part of their

big family. *"My focus is… <u>my</u> children, <u>our</u> children"* she corrects herself immediately, and it proves their unity despite living apart.

Leonardo DiCaprio

https://www.youtube.com/watch?v=fNJI2A0v8yI (04:42)

In this interview in Ellen Show, Leonardo jokes a lot, unveils some details from the film "Revenant", and shares his personal stories from life experience. As we know the actor has a long beard in the film "Revenant", and he is asked about it by Ellen, and here he does not miss a chance to praise his make-up artist, *"I had a fantastic make-up artist in the movie….., It was about a four to five hour makeup job every day, with all the scars…."*, Here is the Tact Maxim is followed, because DiCaprio maximizes benefit to others; always jokes, and provides further humorous stories and doing so intensifies interest to his interlocutor - positive politeness strategies.

Later on, Ellen calls Leo - a daredevil, meaning that Leo is an extreme sports enthusiast. She enumerates his experiences such as: swimming with sharks, jumping out of an airplane; Ellen wonders "Will you do it again?", Leonardo reacts to this question - *"When both parachutes don`t open, you tend to not go or repeat something like that.."* Ellen gives her feedback immediately, asking for details. He seems to be joking, but Leonardo is telling the true story that had occurred to him, following the Maxims of Quantity and Relevance.

Another story which is humorous and life-threatening at the same time, described by Leo had happened on a plane during the trip to Russia, when the engine exploded. *" I was looking out the window and the entire engine just turned into a fireball…..I was the only person that seemed to see this, and I kinda felt like I`d already died and gone to heaven cause no one said anything"*, here Dicaprio uses discourse markers, for example - "like" for focusing our attention on a funny joke, in general he uses more colloquial style of communication to be in rapport with audience and fit Ellen`s show format. Then he imitates the stewardess, and the audience bursts into laughing after Leo`s <u>"We seem to have a slight problem here"</u>, making his voice more feminine and gentle, but one must see that, because it is

quite hard to render in words, then he imitates the Russian passenger, even preserving his accent, enunciation specificity typical for non-native speakers – "What is the problem?" – in a businesslike manner (which is also typical for some male Russians) and he again continues imitating the dialogue between the stewardess and the Russian guy – **S:** "*Well*, we lost one of our engines", **P:** "How many engines did we have?", **S:** "*Well*, we had two. Now we have one". **P:** "That is not good, that is not good", shaking his head. 'Well' as discourse marker in this conversation plays a crucial role, as it is considered to be a quantity hedge here.

G. Lakoff introduced the term – 'hedges' in 1972, then Brown and Levinson (1987) claimed hedges as one of negative politeness strategies, and divided hedges into four: quality, quantity, manner and relevance hedges. The dialogue above illustrates 'well' as mitigator, to sound softer, to avoid spreading overnight panic among passengers.

Going back to Leonardo`s personality, his talent is undisputable, imitations proved that fact once again, he easily modeled others` identity (flight attendant, passenger from Russia) and quickly returned to his own one, showing his own 'face'. Ellen shows her sincere interest throughout the whole interview, her feedback is expressed by numerous assessments "horrible", "that`s incredible"; interjections - "Wow", "Oh my God". The latter also indicates pure surprise.

The secret of DiCaprio`s self-presentation is that he is always able to hold audience`s, interviewer`s attention by means of correlation between words and body language, humorous, but dangerous stories, he can do performance out of two sentences.

Jennifer Lopez

https://www.youtube.com/watch?v=pXSZVHIZasI (06:13)

In this interview Jennifer says about her "saving" thanks to her children. Saving here is like a metaphor, which she does not fully explain to the public, but instead gives understanding that her children showed her what real love means.

This book written by her – "True love" dedicated to them and an embodiment of Jennifer`s gratitude to her dear children. Becoming a mother - is the re-examining of her personality, a turning point in perception of herself . She makes self-evaluation in this book, in other words self-esteem, which is valuable in identity formation.

https://www.youtube.com/watch?v=UZP-bcnFL4o (50:40)

In the interview in question J.Lo tells about some kind of balance between her singer career, acting and a family. The interviewer talks about Jennifer`s prosperous period in acting career and mentions the film "Anaconda" and in response to that Lopez hoots in laughter, and the interviewer goes on saying " I bet I`ve seen it like eight times" – explicit performative. The interviewer is interested why Jennifer has switched to doing music, but Lopez explains that there was no switch, she planned to do everything simultaneously, and she never separated these spheres, she mentions *"I`m gonna be an actress, singer, dancer…boom.. done"* here Jennifer sounds a little childish, and uses a slang to be clear for her audience.

In terms of her relations, she does not say anything bad about her former boyfriends, even praises them and says that underlined something useful from them, she could learn from them and it really makes her facework positive (Maxim of Manner). Then she is asked how "JLo" appeared, and she tells that the first person who named her in such a way was mainly Heavy D. and after that fans started calling her this way, and as a result, she decided to shorten her name (for the album first of all), it turns out that this transformation of her name made her self-image. *"It`s my music persona", JLO – is the girl who loves to sing and dance, who`s a little bit streety…."* – so Jennifer opens up here her another identity, her another self who performs on stage. She is a very romantic creature and reflects it in her songs, and most of compositions are autobiographical. During the turn-takings with an interviewer Jenny uses a lot of pause fillers, non-fluencies (umh, oh, well, oh,yeah,right etc.) , sometimes interrupts her interlocutor , because of her temperament. The tactic of self-identification is used here, because she uncovers herself in this interview as rather humble, down-to-earth, natural. When

we imagine her stage image, it seems to us strange that she is such an ordinary person. The singer admits that within her third marriage she lost her individuality and that is the reason why her album "Rebirth" was created. Here we can observe her self-fragmentation in part, in which she confesses herself, and remains honest with her fans. Her identity is constructed mainly due to past experience, especially painful one. Once Jennifer met Page Patterson , a cancer patient, and this girl told Lopez how she missed her hair, how she put on a hat and it touched Jennifer a lot so that she dedicated an album to her. Lopez comments on that, holding her tears back and we observe a sensitive personality in a strong one. Her sensitivity later unfolds, talking about giving birth to her children, she cries and jokes at the same time.

The presenter has prepared for this interview well, because he knows Jennifer`s compositions, her private life nuances, films with her participation and so on, and notices that Latin part in her concerts his favourite one, and it flatters the singer a lot, she thanks to the interviewer, and continues to maximize cost to herself, saying that *"It`s one of the things that I do that nobody else really does in American music"* (Generosity Maxim), she means mixing two music worlds, moreover, she confesses that she feels most comfortable in such an atmosphere, because she grew up in an environment where was only Spanish music – *"It is so in my blood…….., it`s just who I am"*, and it is true, because many people associate her personality with Hispanic because of her style, used in her songs; also, actress`s appearance clearly points to her Latin-American origin. Although the actress was born in New York, her Puerto-Rican roots (Puerto-Rican parents) have always played a prominent role in Jennifer`s performances.

Besides, Jennifer Lopez was offered to become one of the judges in a show "American Idol", Jennifer explains that she is reintroduced as a personality in this show for a public eye. The interviewer adds to this statement, and thinks that people humanize her. The singer and actress says that people saw that she is super emotional, she cares; fans do not see her "backstage life", when she is so preoccupied with her children, and how sensitive she can be, hence, this show

influenced her public self-image. This woman has many roles: a singer, an actress, a producer, a designer, a mother, a wife; her identity is revealed through these roles.

Tom Hardy

Edward Thomas Hardy is one of the most idiosyncratic personalities in the film industry. He is considered to be unique, and even quirky at times because of his accents and behavior in general. His biography is a true basement, and obvious indication why Hardy prefers playing the antihero type of character. Though he originates from a well-to-do family, his teenage behaviour was far from ideal. According to different sources he was expelled from school, became a drugs and alcohol addict and even had been arrested being a teenager. Despite this he took up acting classes at the Richmond Drama School and Drama Centre London. Discussing his role in "Warrior", in which he plays the son of an alcoholic former boxer played by Nick Nolte, Hardy told ShortList that, *"In the (alcohol abuse) scenes with Nick Nolte, if you've been to those depths, experience allows you to think 'this is right' or 'this is wrong' and know how to react"*. [http://mentalfloss.com/article/504331/15-surprising-facts-about-tom-hardy]. As we see Hardy`s former alcohol addiction made his acting more persuasive.

Born in Hammersmith, London the actor has a specific interesting accent, which reminds a Cockney accent. Surprisingly enough that in one of the interviews the celebrity confesses that sometimes even does not know which accent he is going to perform right away. Having watched many of his interviews I realized that Tom Hardy does not use one accent on a daily basis, moreover, he does not do it on purpose, it is just because of his birth place and environment, where he absorbed various accents, that is why it is always exciting to hear him in different film roles, because he has a great talent for self-expression. He reveals himself through mask-wearing performances and language specificity, his identity is coined "here and now" , that is why many researchers on Identity claim that identity is such a notion which is situation-bound, or in other words it is a situated identity.

(03:29)– In this interview one has an opportunity to hear Tom`s special accent, especially when he talks about his children, he says "my son", pronouncing son through /ɒ/ (short o sound) , which immediately points somehow to his origin or area he comes from.

In one of the interviews he is asked about his career as an actor, how it all started, and he gives the following response – *"In the end there was nothing else I could do. I had a busy head and I didn't really want to do things that I found boring. The only thing that kept my attention was to play and have fun and manipulate. I've always been a liar, always been able to manipulate. I pretty much get whatever I want. "And camouflage—hiding yourself in other languages, bodies, and shapes. Acting channeled me into something. I found some self-esteem and thought, 'I'm actually quite good at something"*. Self-esteem is a vital component in self-concept formation. Also, the actor admits being a manipulator, a liar and he speaks about these facts openly, sincerely, it creates an ambiguous impression about his self-image. Tom compares profession of an actor to a "camouflage", in which he hides his true self and obviously he likes that. His notorious fame is underpinned by his own confessions *"villains are much more interesting than hero leads, who are, for the most part, really boring"*. [http://mentalfloss.com/article/504331/15-surprising-facts-about-tom-hardy]. In terms of his accents, he starred in the worldwide British gangster series "Peaky Blinders" as Alfie Solomons where he perfectly performs Cockney accent, he renders each feature of this type of accent. Listening to him is enough to understand how language reflects our inner selves. Being the British he can easily imitate American accent, these constant transformations of images and speech types make his personality unstable.

His starring in "Venom" helps reveal his own alter ego. Film shows masks, mystery that is hidden in character`s personality. Tom Hardy is a controversial figure for many people, as he is not interested in his positive concept of face, he is always straightforward, demanding, and speaks to the point. The actor does not conceal his unfriendliness towards journalists or interviewers who interfere into his

privacy. Retrieved from: https://www.youtube.com/watch?v=WNOBl1CQ2dg (02:10) -This interview is a perfect example of how Tom reacts to uncomfortable and illogical questions, the question sounds like "Do you find it hard for celebrities to talk to media about their sexuality?" Tom answers: *"What on Earth you want about?"* after that the reporter repeats his question, and Hardy answers in the following way: *"But what is your question?" "I don`t find it difficult for celebrities to talk about their sexuality, emm are you asking me about my sexuality..?"* the Interviewer :…(after a long pause) "Sure"; Tom : *Why??* (audience is laughing at this moment) , then the interviewer wanted to say something , but Tom just snapped out – *"Thank you",* that was a very special "thank you", a rather reserved and cold one, that carries an implicature "it is the end of our conversation" – this message is hidden behind his *"thank you"*. Personality of the actor in question is rather ambiguous, his past sometimes defines his behaviour, manners, the way he speaks; judging by his posture and tone of the voice he exudes self-confidence; when he starts talking you cannot help listening to him because of his deep voice with little huskiness. His special timbre makes him convincing in every situation. This celebrity creates an impression of a person who does not depend on others` opinions. His personality is many-sided because the process of his identity formation is rather complex because of certain hurdles when he went off the rails and then obtained his self-control again, and the most important is his profession in which he lives different multiple roles, acting talent and talent for manipulations create magnetic images on the screen.

GENERAL CONCLUSIONS

Identity formation has always played a pivotal role in one`s self-fulfilment. One finds out about own representations through close and constant social interactions and connections in different spheres of life. People express their identity through visual representations, through their distinctive personality or recognitions in society. Identity is such a concept which is socially, culturally, historically bound. Also, this concept is tied to ideology, one`s origin, upbringing, system of values, media presentations (in case with celebrities) and others` expectations.

Human nature has always been under a close inspection, since it is commonly known that people may have several "faces" , depending on a situation or a setting. Erving Goffman studied human behaviour and analysed how people view us in everyday life. He compared "acts" that people usually perform in everyday matters and theatrical performances. In a social interaction, likewise in a theatrical performance, there is an area where actors appear before the audience where positive self-concepts are revealed. However, there is, as well, a backstage – a hidden, private area where individuals may drop their identities. Goffman declared that *"a self-image requires doing "face work" to convince others of one's self-presentation"* (1959).

One of the pushing forces of identity construction is identity motive. People are motivated when they know that they are needed, and others admit one`s exclusiveness. Mainly motives define the vector of one`s behaviour, manners, depending largely on a context. Analysing interviews with celebrities gives the opportunity to see how multifaceted the identity is; how the distinctiveness and the meaning motives become crucial in a self-esteem motive. The idea of multifacetedness is underpinned by Erikson`s statement that: "identity involves one`s ability to maintain inner sameness and continuity of one`s meaning for others". This actually drives us to a conclusion that individuals see something exclusive and unique in themselves and show to others despite the enaction of different roles on a daily basis. Taking into account, that any identity is an

embodiment of multiple roles, Erikson also stated that identity reminds of " a simultaneous commitment to..or a decisive occupational choice". Posing certain questions, such as "What will I be, when I become a super star?" What does it mean for me to be a celebrity/ a human?" "What kinds of relations do I want with my family, colleagues, partners, friends?" defines the vision of self.

In terms of one`s "face", though it is very close to the identity it is not the same. Lim claims that 'face is what one thinks others should think of oneself'. Arundale points to the dyadic nature of face, as identity is viewed within a face and an individual, so in relationships. Face is associated with face-to-face (person-in-person) communication. "Doing a facework" one uses different tactics and strategies to be seen in a favourable light by others. Not only stars, but practically all people resort to applying Maxims in order to achieve successful and cooperative conversation/speech act. Besides, it is also important to apply positive politeness strategies to avoid negative face-threatening acts and other misunderstandings. Language is the primary source for construction of one`s self-image. Listening to a person`s speech you may instantly understand certain aspects of his or her identity formation process. In interviews with celebrities language is a powerful tool for stars ` identification, self-presentation and impression making.

Once Carl Jung said: "You are what you do, not what you say you'll do". It is no wonder that a lot of celebrities "find themselves" through their profession. Michael Jackson discovered his personality thanks to the stage, Jennifer Lopez`s personality is also formed to some extent by means of her multiple roles in society. Monica Bellucci likes extraordinary, and even sometimes cruel acting, she prefers revealing the dark side of human nature. Research based on celebrities` interviews illustrates not only linguistic, but also a set of nonlinguistic ways in celebrities` identity construction through the use of kinesics, proxemics, paralanguage, haptics, physical appearance. Our nonverbal communication in combination with verbal language, produces a very transparent way to see all implied messages behind the face and actual words.

РЕЗЮМЕ

Тема моєї дипломної роботи - «Конструювання ідентичності знаменитостей в інтерв'ю : стилістичний, лінгвопрагматичний підходи». Об`єкт дослідження – поняття Ідентичності; предмет – конструювання ідентичності відомих людей. Мета дослідження – розглянути ідентичність з різних точок зору та підходів. Для досягнення поставленої мети, були виконані наступні завдання:

-вивчення різних точок зору на проблему ідентичності;

-вивчення взаємозв'язку між мовою та ідентичністю;

-дослідження ролі невербальних засобів спілкування в формуванні ідентичності;

-ілюстрування стратегій та тактик спілкування на практичних прикладах, на основі інтерв'ю з зірками (відеоматеріал).

Дипломна робота складається з двох частин : теоретичної та практичної. Дослідження розкриває багатогранність поняття ідентичності. Робота розповідає про походження даного поняття, різноманітні теорії, присвячені ідентичності, концепт обличчя та його складові, роль мови та невербальні коди в конструюванні ідентичності. В другій (практичній) частині роботи є посилання на інтерв'ю із знаменитостями, та аналіз цих відео, посилаючись на теоретичний матеріал.

Висновки даного дослідження: ідентичність - ситуативне, комплексне, та різностороннє поняття; ідентичність історично, соціально та культурно зумовлена. На формування ідентичності впливає ціла низка факторів, наприклад: місце народження, фізіологічні особливості людини, оточення, визнання та самореалізація в суспільстві, ролі, які виконує особистість в суспільстві, культура, прив'язаність до конкретного місця, робота, ситуація в конкретний момент часу, мотиви, презентація та висвітлення знаменитостей в медіапросторі.

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