A STAGE OF THEIR OWN:
A DIACHRONIC ANALYSIS OF
ACADEMY AWARD ACCEPTANCE SPEECHES

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submitted by **BUSE PAKKAN** in partial fulfillment of the requirements for the degree of **Master of Arts in English Language Teaching, the Graduate School of Social Sciences of Middle East Technical University** by,

Prof. Dr. Sadettin KİRAZCI
Dean
Graduate School of Social Sciences _____

Prof. Dr. Çiler HATİPOĞLU
Head of Department
Department of Foreign Language Education _____

Assoc. Prof. Dr. Elvan Eda IŞIK
Supervisor
Department of Foreign Language Education _____

Examining Committee Members:

Assoc. Prof. Dr. Nur YİĞİTOĞLU APTOULA (Head of the Examining Committee)
Boğaziçi University
Department of Foreign Language Education _____

Assoc. Prof. Dr. Elvan Eda IŞIK (Supervisor)
Middle East Technical University
Department of Foreign Language Education _____

Prof. Dr. Çiler HATİPOĞLU
Middle East Technical University
Department of Foreign Language Education _____

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Buse PAKKAN

Signature:

ABSTRACT

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PAKKAN, Buse
M.A., The Department of English Language Teaching
Supervisor: Assoc. Prof. Dr. Elvan Eda IŞIK

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This study employs a diachronic, corpus-assisted mixed-methods approach to explore how Academy Award acceptance speeches have evolved from 1977 to 2026. It specifically examines the intersection of macro-structural rhetorical design and micro-level interpersonal linguistic features, focusing on how these elements stratify by gender. The research analyzes a balanced corpus of 100 speeches from male and female winners across four historical eras. Methodologically, it synthesizes Swalesian Move Analysis with Hyland's interactional metadiscourse framework within the broader context of Systemic Functional Linguistics. The results indicate a universal genre shift from isolated expressions of professional gratitude toward global socio-political advocacy, a change fueled by industry corporatization and the digital age. Despite this evolution, a deep gender divide persists. Male winners frequently use epistemic boosters and singular self-mentions to project absolute, objective authority. In contrast, female winners manage systemic constraints that force them to perform higher emotional labor through attitude markers and dense epistemic hedging to meet

expectations of modesty. Furthermore, women typically utilize inclusive engagement markers and collective pronouns to frame their advocacy as collaborative coalition-building. The research demonstrates that the linguistic execution of power and gratitude on elite stages is heavily gendered, providing critical, data-driven pedagogical insights for L2 English and ESP learners operating in high-stakes professional environments.

Keywords: Corpus-Assisted Discourse Studies (CADS), Move Analysis, Interactional Metadiscourse, Gender Stratification, L2 Pedagogy

ÖZ

KENDİLERİNE AİT BİR SAHNE: AKADEMİ ÖDÜLLERİ KABUL KONUŞMALARININ ARTZAMANLI ÇÖZÜMLEMESİ

PAKKAN, Buse
Yüksek Lisans, İngiliz Dili Öğretimi Bölümü
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Bu çalışma, Akademi Ödülleri kabul konuşmalarının 1977'den 2026'ya kadar nasıl evrimleştiğini araştırmak için artzamanlı ve derlem destekli bir karma yöntem yaklaşımı kullanmaktadır. Araştırma, makro-yapısal sözbilimsel tasarım ile mikro düzeydeki kişilerarası dilbilimsel özelliklerin kesişimini inceleyerek bu unsurların toplumsal cinsiyete göre nasıl tabakalaştığına odaklanmaktadır. Dört farklı tarihsel döneme yayılan, erkek ve kadın kazananlara ait 100 konuşmalık dengeli bir derlem incelenmektedir. Yöntembilimsel olarak çalışma, Sistemik İşlevsel Dilbilim bağlamında Swales'in Adım Çözümlemesi ile Hyland'ın etkileşimsel üstsöylem çerçevesini sentezlemektedir. Bulgular, endüstrinin kurumsallaşması ve dijital çağın etkisiyle, türün yalıtılmış mesleki minnettarlıktan küresel sosyo-politik savunuculuğa doğru evrensel bir geçiş yaptığını göstermektedir. Bu genel evrime rağmen, derin bir toplumsal cinsiyet ayrımı varlığını sürdürmektedir. Erkek kazananlar, mutlak ve nesnel bir otorite yansıtmak için sıklıkla epistemik pekiştiriciler ve tekil öz-gönderimler kullanmaktadır. Buna karşın kadın kazananlar, mütevazı görünme beklentilerini karşılamak için yoğun epistemik çitler ve tutum belirleyiciler aracılığıyla

daha yüksek duygusal emek sergilemeye zorlandıkları dizgesel kısıtlamalarla yüzleşmektedir. Ayrıca kadınlar, savunuculuklarını işbirlikçi bir koalisyon inşası olarak çerçevelemek için genellikle kapsayıcı etkileşim belirleyicileri ve çoğul zamirler kullanırlar. Sonuç olarak araştırma, seçkin sahnelerde minnettarlık ve gücün dilbilimsel icrasının son derece cinsiyetlendirilmiş olduğunu kanıtlamakta; yüksek riskli mesleki ortamlarda bulunan İkinci Dil (L2) ve Özel Amaçlı İngilizce (ESP) öğrencileri için veriye dayalı kritik pedagojik içgörüler sunmaktadır.

Anahtar Kelimeler: Adım Çözümlemesi, Etkileşimsel Üstsöylem, Toplumsal Cinsiyet Tabakalaşması, Artzamanlı Çözümleme, L2 Pedagojisi.

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CHAPTER 1

INTRODUCTION

This chapter presents the foundational context for the current study, establishing a trajectory from the broader field of genre analysis to the specific institutional discourse of the Academy Awards. It outlines the historical treatment of diachronic evolution and gender within public discourse before establishing the statement of the problem. Accordingly, the purpose, scope, research questions, and the central significance of the study are detailed.

1.1. Background of the Study

Public speaking encompasses diverse genres, each governed by specific communicative purposes, institutional constraints, and structural conventions (Swales, 2004). Within public discourse, language functions as a social semiotic system, enabling speakers to construct meaning, manage power dynamics, and reflect social reality in real time (Halliday, 1978). Historically, discourse and genre analysis have heavily prioritized political, legal, and academic speeches to study persuasion, cohesion, and power (Al-Luhaibi & Al-Jashami, 2023; Gylling, 2020; Koutchadé, 2015). However, professional and performative genres where personal gratitude intersects with immense professional expectations remain equally critical for understanding how institutional norms shape language.

Two primary variables drive the evolution of such institutional discourse: time and gender. From a diachronic perspective, genres are not static; they are highly responsive to shifts in cultural epochs, media consumption, and the commercialization of awards. As platforms evolve from traditional broadcasting to digital and viral mediums, the rhetorical design of public addresses adapts to meet the changing expectations of globalized audiences (Marwick, 2013).

Simultaneously, gender has long been recognized as a distinct variable in sociolinguistics and discourse analysis. Previous literature notes that men and women often function in public and professional spheres utilizing different interpersonal linguistic strategies. Studies on professional discourse frequently highlight the unequal distribution of emotional labor, differences in the usage of epistemic hedges versus emphatic boosters, and the presence of the "confidence gap" in public performance.

The award acceptance speech, specifically within the highly institutionalized context of the Academy Awards, is a unique performative act to observe these variables in tandem. The Oscar stage functions as a contested institutional persona where strict behavioral and linguistic norms are enforced (Boucaut, 2021). These speeches are carefully crafted texts that handle personal gratitude, social status, and advocacy (Gyuró, 2015; Markowitz, 2018). To understand the complexities of this high-stakes discourse, the macro-level rhetorical design can be mapped through move analysis (Swales, 2004), while the micro-level interpersonal dimensions are shaped by the speakers' use of interactional metadiscourse (Hyland, 1998).

1.2. Statement of the Problem

While recent scholarship has begun to shift toward the cinematic award genre producing comparative analyses of actors and actresses (Wen, 2022, 2023), examinations of pragmatic thanking strategies (David, 2020; Filipek, 2020), and structural dynamics (Kalytiuk & Reksha, 2020) there remains a critical gap in the literature regarding the intersection of genre evolution and sociolinguistic identity.

Existing research predominantly isolates variables, examining either the structural components of speeches from a single era or comparing genders within a very narrow, contemporary timeframe. As a result, there is a lack of comprehensive, qualitative, and longitudinal research that investigates how the interpersonal linguistic features and rhetorical design of Academy Award speeches have *simultaneously* evolved over time. More importantly, current literature fails to deeply analyze how these structural and interpersonal evolutionary trajectories stratify across the winners' gender within this heavily scrutinized industry.

A single, static snapshot of award discourse cannot adequately capture how institutional pressures shift over decades. Methodologically, relying solely on big data or frequency counts obscures the qualitative nuance of *how* rhetorical moves are realized under shifting cultural paradigms. Without a diachronic, gender-stratified approach, it is impossible to determine whether phenomena like the "confidence gap," the unequal distribution of emotional labor, or the varying reliance on linguistic mitigators (such as hedges) between actors and actresses are permanent fixtures of cinematic discourse, or historically contingent phenomena that evolve alongside the industry's corporatization and the rise of digital advocacy. This study addresses this gap by treating time and gender not as isolated data points, but as interacting forces that jointly shape institutional public speaking.

1.3. Purpose and Scope

The primary purpose of this study is to trace the diachronic evolution of Academy Award acceptance speeches, focusing intently on the evolving relationship between their main rhetorical design and their micro-level interpersonal linguistic features. By mapping these changes over a fifty-year trajectory, the study aims to identify if and how discursive and structural evolutions differ according to the gender of the award recipients, in this way, it reveals how institutional pressures impact male and female linguistic performance.

The scope of this research is grounded in a focused, dual-tiered theoretical approach designed to capture both the "skeleton" and the "flesh" of the discourse.

- **At the macro-level:** The structural framework of the speeches is analyzed utilizing move analysis (Swales, 2004) to identify the sequential, functional units speakers employ to fulfill the genre's communicative goals (e.g., discharging professional debts, advocating for social causes, or expressing surprise).
- **At the micro-level:** The study incorporates frameworks derived from Systemic Functional Linguistics (SFL), specifically utilizing metadiscourse models (Hyland, 1998). This micro-analysis explores how speakers position

themselves and engage their audience through self-reference, attitude markers, hedges, and boosters. Combining these frameworks allows the study to measure not just *what* speakers are doing, but *how* assertively or deferentially they are doing it.

To achieve a granular and historically situated understanding, the corpus encompasses a fifty-year span (1977–2026), strategically segmented into four socio-culturally and industrially distinct time frames:

- **The Golden Age of Television (1977–1991):** Capturing the era before the heavy corporatization of award campaigns. During this span, speech structures and studio lobbying efforts remained largely traditional. The boundary year of 1991 represents the final ceremony before independent film distributors rewrote the rules of Oscar campaigning (Biskind, 2004).

- **The Miramax Effect Era (1992–2008):** Marking the aggressive modernization of Oscar campaigning, triggered by the new marketing for *The Crying Game* (Biskind, 2004; Woolley, 2012). Independent studios transformed the awards race, vastly expanding the institutional pressures placed upon winners to publicly discharge professional debts to a swelling network of agents, publicists, and executives (Pritchard, 2014).

- **The Digital and Social Advocacy Era (2009–2019):** Characterized by the explosion of Twitter and viral video sharing, which structurally altered how speeches are consumed (Marwick, 2013). Speeches were increasingly "designed for the clip" rather than the live room. This era witnessed winners

- actively breaking the fourth wall to address global audiences, culminating in highly politicized discourse driven by movements such as #OscarsSoWhite and #MeToo (Ugwu, 2020).

- **The Post-Pandemic and Streaming Era (2020–2026):** Reflecting a restructured cinematic landscape. Delineated by the Academy's 2020 decision to allow direct-to-streaming releases to compete for Best Picture due to COVID-19 (Pond, 2020). This pivot permanently altered power dynamics,

elevating streaming giants to the apex of theatrical prestige while further globalizing the audience for these addresses (Sperling, 2021).

1.4. Research Questions

To fulfill the stated purpose and address the identified gap in the literature regarding the intersection of genre evolution and gendered division, this study seeks to answer the following research questions:

1. If and in what way have the interpersonal linguistic features of Academy Award acceptance speeches evolved over time?

2. Whether and how have these interpersonal linguistic features evolved across time according to the winners' gender?

3. If and in what way has the rhetorical design of Academy Award acceptance speeches evolved over time in terms of the frequency and realization of key rhetorical moves?

4. Whether and how has the rhetorical design of Academy Award acceptance speeches evolved across time according to the winners' gender?

1.5. Significance of the Study

This study makes substantive contributions across three domains: theoretical genre analysis, sociolinguistics, and pedagogical applied linguistics.

Theoretical and Methodological Significance

While previous research has often provided isolated views of award speeches (David, 2020; Purnama, 2022; Wen, 2022), this research introduces a shifting, diachronic perspective that tracks stylistic and rhetorical shifts over half a century. It challenges the notion of static genres by demonstrating how an established communicative event adapts to technological disruptions—from broadcast television to algorithmic social media feeds. Methodologically, by synthesizing Swales's (2004) move analysis with Hyland's (1998) SFL-based metadiscourse, the study offers a reliable replicable model for analyzing specialized public discourse across different disciplines.

Sociolinguistic Significance

By investigating the intersection of rhetorical features with the winners' gender, this study provides valuable sociolinguistic insights into how identity, shifting cultural norms, and institutional expectations are reflected in performative language. It offers empirical data on how the burden of emotional labor, the pressure to express humility, or the freedom to engage in political advocacy is distributed across genders. This diachronic view reveals whether linguistic parity has been achieved in this elite sphere or if underlying gendered expectations persist despite decades of cultural progression.

Pedagogical and Practical Implications

Finally, the findings of this study offer highly practical applications for English language instruction, particularly within English for Specific Purposes (ESP) and advanced L2 academic speaking contexts. For learners attempting to master Academic and Professional English, the Oscar stage provides an authentic, high-stakes parallel to corporate presentations, thesis defenses, and boardroom negotiations. Both environments require the speaker to balance humility with authority, acknowledge stakeholders, and operate under rigid institutional power dynamics.

By deconstructing how elite communicators organize their discourse under extreme pressure, educators can transition away from prescriptive, generalized public speaking textbooks (Beebe & Beebe, 2012). For example, instructors can explicitly teach L2 students how to use "affective clustering" to show appropriate gratitude without diminishing their professional accomplishments, or how to deploy epistemic hedges and emphatic boosters to claim objective authority during a defense. Highlighting these data-driven blueprints equips students with the pragmatic sociolinguistic tools necessary to succeed in complex, real-world institutional environments.

CHAPTER 2

THEORETICAL FRAMEWORK

To address the layered sociolinguistic complexities of Academy Award acceptance speeches across differing historical contexts, this study employs a dual-layered theoretical framework. The analysis progresses from the macro-structural organization of the genre, utilizing Move Analysis, down to the micro-linguistic features that govern audience interaction and stance, utilizing Metadiscourse within the broader paradigm of Systemic Functional Linguistics.

2.1. Metadiscourse: Negotiating and Audience Engagement

Before establishing the broader sociolinguistic paradigm of this study, it is necessary to define its primary analytical lens: metadiscourse. Metadiscourse is "discourse about discourse" (Vande Kopple, 1985). It refers to the linguistic material that does not add propositional content—the actual facts or primary claims of the utterance but rather helps the receiver organize, interpret, and evaluate the information being presented. Early theorists, such as Crismore (1989) and Vande Kopple (1985), established that communication operates on two simultaneous levels: supplying information about the subject matter, and guiding the audience's reception of that subject matter.

Hyland (2005) modernized this concept, defining metadiscourse as the self-reflective linguistic material used to negotiate interactional meanings in a text. This transforms a static monologue into a changing, highly interactive public performance. Hyland's (2005) model divides metadiscourse into two primary dimensions. The *interactive* dimension consists of resources used to organize the discourse flow (e.g., transitions, frame markers) to accommodate the audience's cognitive processing. The *interactional* dimension, however, is explicitly evaluative and engaging; it makes the speaker's persona, attitude, and level of certainty explicit while actively drawing the audience into the discourse.

Given this study's explicit focus on interpersonal linguistic evolution and gender-based division, the analytical focus rests squarely on the interactional dimension. Interactional metadiscourse is highly prominent in ceremonial speeches, as it directly involves the listener, mitigates face-threatening acts, and constructs the speaker's public ethos. Hyland (2005) categorizes interactional resources into five distinct markers, each serving a key pragmatic function on the award stage.

Table 1 *Interactional Metadiscourse Framework (Adapted from Hyland, 2005)*

Marker Category	**Pragmatic Function in Ceremonial Discourse**	**Typical Lexical Realizations in Corpus**
Hedges	Withholds full commitment; opens dialogic space; projects humility or softens bold political claims.	*might, perhaps, possibly, assume, I guess, generally*
Boosters	Emphasizes absolute certainty; closes dialogic space; projects authority and deep conviction.	*undoubtedly, definitely, truly, of course, absolutely*
Attitude Markers	Conveys explicit affective response, emotional vulnerability, or evaluation of the moment.	*honored, unbelievable, shocked, remarkable, unfortunately*
Self-Mentions	Projects explicit speaker presence; constructs localized identity and artistic ownership.	*I, me, my, mine, we, our, us*
Engagement Markers	Explicitly addresses the audience or peers; bridges the gap between speaker and viewer.	*you, your, look, consider*

2.1.1. Hedges

Hedges are epistemic linguistic devices that indicate a speaker's reluctance to present propositional information categorically. They withhold full commitment, thereby opening "dialogic space" for alternative voices or interpretations while protecting the speaker from appearing arrogant (Hyland, 1998, 2005). Common realizations include modal verbs (e.g., *might, could*), epistemic lexical verbs (e.g., *assume, suggest*), and probability adverbs (e.g., *perhaps, possibly*). In the high-stakes environment of an

Oscar speech, hedges are frequently employed to project humility, temper bold claims, or soften the face-threatening act of political advocacy—a strategy particularly evident during the Digital and Social Advocacy Era (2009–2019).

2.1.2. Boosters

Conversely, boosters are markers that emphasize certainty, conviction, and strong commitment to a proposition, effectively closing dialogic space and shutting down alternative perspectives (Hyland, 2005). Realized through items such as *undoubtedly, definitely, of course*, or emphatic *do*, boosters allow speakers to project unyielding authority and assert mutual understanding with the audience. For actors and actresses, boosters are purposefully deployed to amplify the intensity of their gratitude or to confirm the absolute urgency of social causes.

2.1.3. Attitude Markers

Attitude markers explicitly convey the speaker's affective response, emotional state, or subjective evaluation of propositional material (Hyland, 2005; Hyland & Tse, 2004). Rather than indicating the truth value or probability of a claim (as hedges and boosters do), attitude markers signal expectation, agreement, surprise, or obligation. They are linguistically realized through attitude verbs (e.g., *agree, prefer*), sentence adverbs (e.g., *unfortunately, remarkably*), and adjectives (e.g., *astonishing, crucial*). In acceptance speeches, the dense clustering of attitude markers is essential for performing the emotional vulnerability, shock, and elation mandated by the discourse community.

2.1.4. Self-Mentions

Self-mentions represent the degree of explicit authorial or speaker presence in the text, typically realized through first-person pronouns (*I, me, my, we, our*) and possessive adjectives (Hyland, 2001, 2005). The strategic use of self-mention is a powerful tool for identity construction, ethos projection, and claiming intellectual or artistic ownership. Tracking self-mentions reveals how award winners position themselves within the industry hierarchy. A diachronic analysis of these markers provides critical insight into whether the performative "self" has become more individualized or more

collective over time, and whether this trajectory diverges significantly across gender lines.

2.1.5. Engagement Markers

Engagement markers are devices that explicitly address the audience, drawing them into the discourse and positioning them as active, recognized participants (Hyland, 2001, 2005). These are commonly realized through second-person pronouns (*you, your*), imperatives (*look, consider*), direct questions, and vocatives. On the Oscar stage, engagement markers are defining for bridging the physical and psychological gap between the solitary speaker and the global audience. They are utilized to express direct gratitude to peers, issue immediate calls to action, and build a localized sense of shared solidarity and community.

2.2. The SFL Foundation: Meaning in Context

To fully understand *why* award winners utilize the interactional metadiscourse outlined above, these linguistic choices must be situated within a broader theory of language and society. The interactional model of metadiscourse is informed by Systemic Functional Linguistics (SFL). Conceptualized by Halliday, SFL approaches language not merely as a set of structural rules, but as a responsive social semiotic resource used to negotiate meaning within highly specific cultural and institutional contexts (Halliday, 1978; Halliday & Matthiessen, 2014).

SFL posits that all language simultaneously performs three intertwined metafunctions. The *ideational* metafunction construes human experience and reality; the *textual* metafunction organizes the message into a cohesive flow; and the *interpersonal* metafunction enacts social relationships, power dynamics, and speaker attitudes. While metadiscourse serves all three, the interactional markers analyzed in this study are the primary linguistic realizations of the interpersonal metafunction.

SFL asserts that these metafunctions are dictated by the "Context of Situation" the immediate social environment in which the language occurs. Halliday and Hasan (1989) divide this context into three variables:

- **Field:** What is happening and the nature of the social action (e.g., a globally broadcast award ceremony celebrating cinematic achievement).
- **Mode:** The role language is playing and its channel of communication (e.g., highly scripted, timed, spoken discourse delivered through television and digital streaming).
- **Tenor:** Who is taking part, their statuses, and their roles.

For the analysis of Academy Award speeches, Tenor is the most critical variable. Poynton (1985), expanding on Halliday, breaks Tenor down into three dimensions: *power* (equal or unequal), *contact* (frequent or infrequent), and *affective involvement* (the extent to which participants are emotionally engaged). The Oscar stage is defined by extreme Tenor complexity. The speaker simultaneously manages the changing interplay with the institutional Academy, an equal power evolvingwith their peers in the room, and an infrequent but highly affective contact shifting with millions of viewers at home.

Therefore, the interpersonal metafunction realized through metadiscourse serves as the discursive engine through which winners manage these shifting role relationships. By adjusting their linguistic choices across different eras and genders, speakers calibrate their power and solidarity. SFL provides the primary theoretical justification for this study: it suggests that an actor's use of a booster, a hedge, or a collective pronoun is not a random stylistic quirk, but a calculated sociolinguistic response to the institutional context, cultural epoch, and gendered expectations of the cinematic industry.

2.3. Genre and Structural Organization: Move Analysis

While SFL and metadiscourse address the micro-linguistic negotiation of interpersonal meaning, Genre Analysis serves as the macro-structural foundation of this study. Operating on the premise that distinct types of discourse are driven by specific communicative purposes recognized by a defined discourse community, Swales (1990, 2004) conceptualizes genres as highly structured, socially situated communicative events.

Within the Swalesian framework, the organizational architecture of a text is mapped using "Move Analysis." A move functions as a semantic and functional unit that contributes directly to the communicative objective of the genre. Moves are further broken down into steps, which represent the localized rhetorical strategies and lexical choices employed to realize that broader move (Swales, 2004). Because genres are heavily influenced by institutional constraints such as the strict broadcasting time limits imposed by the Academy these moves must be executed with high cognitive efficiency. By treating the Academy Award acceptance speech as a distinct, highly conventionalized genre dictated by industry norms, Move Analysis maps the sequential progression of the address. This methodology enables the systematic identification of obligatory moves—such as expressing gratitude to the Academy or acknowledging fellow nominees—versus optional moves, such as sharing personal anecdotes, dedicating the award, or advocating for socio-political causes.

Table 2 *Move Structure for Acceptance Speeches (Based on Swales, 2004)*

Structural Move	**Constituent Step**	**Communicative Function**
Move 1: Establishing the Moment	Step 1A: Expressing affective shock/joy	Grounds the speaker and satisfies audience expectation of emotional vulnerability.
	Step 1B: Acknowledging the weight of the award	Validates the institutional prestige of the Academy.
Move 2: Institutional Gratitude	Step 2A: Thanking the Academy	Fulfills the primary obligatory genre norm.
	Step 2B: Thanking fellow nominees	Projects humility and industry solidarity.
Move 3: Production Gratitude	Step 3A: Thanking director/producers	Acknowledges the hierarchy of cinematic creation.
	Step 3B: Thanking cast/crew	Recognizes the collaborative nature of the medium.

Table 2 *continued*

Move 4: Personal / Societal Connection	Step 4A: Thanking family/spouses	Humanizes the speaker outside of their cinematic persona.
	Step 4B: Dedicating the award / Call to Action	Draws on the platform for broader social, political, or personal advocacy.
Move 5: Closing the Discourse	Step 5A: Philosophical validation of cinema or society (a broad universal closing thought)	
	Step 5B: Localized exit (a brief, simple goodbye to the room)	

Applying Swales's (2004) framework provides the necessary empirical basis to address the research questions regarding rhetorical design. Rigorously coding the speeches for specific moves and steps allows for the exact quantification of the frequency, sequencing, and boundaries of these structural units.

2.4. Integration of the Theoretical Frameworks

The synthesis of Swalesian Move Analysis and Hyland's Metadiscourse model creates a highly sound, multi-dimensional analytical matrix. While Swales's (2004) framework was originally designed to map the rigid, obligatory moves of research articles, and Hyland's (2005) taxonomy was built to track authorial stance in academic prose, their integration is uniquely suited to elite ceremonial discourse. Both academic writing and Academy Award speeches are high-stakes, heavily institutionalized genres. In both arenas, the communicator must project authority, establish a distinct persona, and adhere to strict community norms under immense professional scrutiny.

By pairing these models, this study captures the complete rhetorical ecosystem of the speeches. Move Analysis maps the macro-level *where* and *what* of the discourse—establishing the shifting structural architecture of the speeches across the Golden Age of Television, the Miramax Effect Era, the Digital and Social Advocacy Era, and the

Post-Pandemic and Streaming Era. Simultaneously, Metadiscourse analysis reveals the micro-level *how*—unpacking the interactional strategies, emotional framing, and self-representation utilized within those distinct structural boundaries. Together, they provide a thorough metric to determine how these linguistic phenomena stratify across time and gender.

However, applying theoretical models rooted in written academic discourse to live, spoken performance presents limitations that must be acknowledged. What is gained in this methodological transfer is a level of rigorous, quantifiable categorization rarely applied to the often-romanticized genre of acceptance speeches; it provides empirical grounding to what is typically analyzed only through qualitative observation. Yet, what is inevitably lost is the capture of paralinguistic meaning. Frameworks designed for written text cannot fully account for the prosody, spontaneous false starts, vocal timbre, or physical delivery that heavily shape live interpersonal interaction. Nonetheless, because modern Oscar speeches are highly prepared, heavily mediated texts designed for strict broadcast limits, applying these established written frameworks provides a stable, empirical baseline to track diachronic and gendered shifts that would otherwise remain invisible.

CHAPTER 3

LITERATURE REVIEW

3.1. Introduction

The study of public discourse has long occupied a central position within the field of applied linguistics, offering researchers a uniquely transparent window into the mechanisms through which language constructs identity, negotiates power, and performs social meaning in real time. Unlike private or institutional written communication, public discourse unfolds under conditions of immense performative pressure, before live audiences, within strictly enforced time constraints, and against the backdrop of deeply sedimented cultural expectations. It is precisely within these high-stakes conditions that language reveals its most strategic, most deliberate, and most socially revealing dimensions. Speakers in public contexts do not simply communicate information; they perform institutional roles, navigate power asymmetries, and position themselves within broader social and professional hierarchies through the careful, often unconscious deployment of linguistic resources. The study of how these resources are selected, arranged, and realized across different speakers, different social contexts, and different historical moments therefore constitutes one of the most generative and consequential areas of contemporary linguistic inquiry.

Within this broad landscape of public discourse research, the genre of the award acceptance speech occupies a particularly distinctive and underexplored position. On the surface, acceptance speeches appear deceptively simple: a winner approaches a podium, expresses surprise and gratitude, names a list of collaborators, and exits the stage. Yet this apparent simplicity conceals an extraordinarily complex communicative architecture. The acceptance speech is simultaneously a personal utterance and an institutional performance, a spontaneous emotional response and a carefully managed public relations event, an expression of individual achievement and a negotiation of collective professional identity. It operates under simultaneous

institutional pressures from the awarding body, the broadcast network, the studio system, the global media apparatus, and the watching public, each of which imposes its own expectations, constraints, and evaluative criteria on what the speaker says and how they say it. The acceptance speech is therefore not merely a moment of personal celebration; it is a high-stakes rhetorical event in which language is deployed with extraordinary precision to fulfill multiple, often competing communicative purposes at once.

The Academy Award acceptance speech, in particular, represents the most globally visible and institutionally significant instantiation of this genre. Since the first televised ceremony in 1953, and particularly since the era of global satellite broadcasting that began in the late 1970s, the Oscar acceptance speech has functioned as one of the most widely watched episodes of public oratory in the world. At its peak, the Academy Awards ceremony attracts tens of millions of viewers across more than two hundred countries and territories, transforming a brief moment of professional acknowledgement into a global rhetorical event of extraordinary reach and consequence. This visibility has progressively transformed the communicative function of the acceptance speech itself. What began as a relatively modest expression of professional gratitude directed at a room of industry peers has evolved, across five decades of broadcast history, into a highly contested public platform through which winners negotiate their professional identities, assert moral and political authority, and address not merely the audience in the Dolby Theatre but the entirety of a global media public. The acceptance speech has, in short, become one of the most consequential sites of elite public discourse in the contemporary world.

Despite this remarkable communicative significance, the Academy Award acceptance speech has received comparatively limited attention within the applied linguistics and discourse analysis literature. Existing scholarship has produced valuable but largely fragmented insights: some studies have examined the structural organization of the genre, others have analyzed specific pragmatic features such as gratitude strategies or figurative language, and a small number have explored the rhetorical dimensions of particularly notable individual speeches. However, the literature remains limited in three interconnected ways. First, the vast majority of existing studies adopt a

synchronic, cross-sectional approach, analyzing acceptance speeches from a single ceremony or a narrow time window without accounting for the significant historical and industrial transformations that have reshaped the genre over five decades. Second, existing studies have largely treated the speaker as a demographically neutral entity, failing to examine how sociolinguistic variables, and most especially gender, shape the linguistic choices made on the Oscar stage. Third, to my knowledge there are no existing studies that have attempted to integrate macro-structural and micro-linguistic analytical frameworks into a unified, diachronic, gender-stratified account of how the genre has evolved over time.

It is precisely these three interrelated gaps that this study is designed to address. By synthesizing Swales's (2004) genre-theoretic framework of Move Analysis with Hyland's (1998, 2005) model of interactional metadiscourse, and applying this integrated dual-lens methodology to a purpose-built diachronic corpus of one hundred Academy Award acceptance speeches spanning fifty years of broadcast history from 1977 to 2026, this thesis constructs the first full longitudinal account of how this uniquely significant public discourse genre has evolved in response to the shifting industrial, cultural, and media landscapes of modern Hollywood. By stratifying this corpus strictly by gender, the study provides the first systematic, grounded examination of how male and female Oscar winners have managed the rhetorical demands of the acceptance speech differently across those five decades, revealing the persistent and evolving ways in which gender shapes linguistic performance in one of the world's most visible institutional arenas.

The present literature review chapter is structured to build the theoretical and empirical foundations for this investigation moving from the broadest conceptual frameworks to the most specific empirical contexts. It begins by establishing the theoretical architecture of the study through a detailed examination of genre theory and Move Analysis (Section 3.2) and Systemic Functional Linguistics and metadiscourse (Section 3.3), situating these frameworks within their broader intellectual traditions before tracing their application to spoken and ceremonial discourse. Continues with empirical literature most directly relevant to the study's core concerns, examining research on gender and language in institutional contexts (Section 3.4) and the growing

body of scholarship on acceptance speeches as a discourse genre (Section 3.5). The review subsequently addresses the methodological dimension of the study's diachronic design by surveying the literature on longitudinal and historical approaches to discourse analysis (Section 3.6). Finally, it synthesizes these strands of scholarship into a precise identification of the research gap and a clear justification for the present study's design (Section 3.7). Through this structured progression from the general to the specific, the chapter demonstrates not merely that a gap in the literature exists, but that this gap is theoretically significant, consequential, and methodologically addressable through the framework and corpus constructed for this investigation.

3.2. Genre Theory and Move Analysis

The concept of genre has undergone a clear and consequential theoretical transformation over the course of the twentieth century. In its earliest and most intuitive formulations, genre was understood primarily as a classificatory device, a taxonomic label applied to texts that shared recognizable surface features of form, content, or style. Within this traditional literary framework, genres were treated as relatively stable, descriptive categories: the sonnet, the tragedy, the epic, the novel. The analytical work of genre, within this paradigm, was largely one of identification and classification rather than explanation. A text either belonged to a genre or it did not, and the criteria for membership were principally formal and aesthetic rather than functional or social. While this approach produced enormously productive literary scholarship across many centuries, it proved insufficient for the purposes of applied linguistics and discourse analysis, where the central question is not what a text looks like but what it does, not the formal properties of a text but the social and communicative work it performs within the specific community and context that produces and receives it.

The theoretical reorientation that transformed genre studies from a descriptive into an explanatory enterprise was driven primarily by the convergence of three distinct but complementary intellectual traditions in the latter decades of the twentieth century. The first of these traditions, rooted in the work of the Sydney School of systemic functional linguistics associated with Halliday and his colleagues, conceptualized genre as a staged, goal-oriented social process, emphasizing that texts unfold in

recognizable sequential stages because the social purposes they serve require those stages to be fulfilled in a particular order. The second tradition, associated most prominently with the New Rhetoric movement in North American composition studies and represented by scholars such as Carolyn Miller, argued that genres are substantially defined by the recurrent rhetorical situations that give rise to them rather than by their formal textual features, foregrounding the relationship between genre and the social contexts, power relations, and community expectations that shape communicative action. The third and most directly relevant tradition for the present study is the English for Specific Purposes (ESP) approach to genre theory, developed most influentially by John Swales, which sought to provide a rigorous, quantitatively grounded analytical framework for understanding how genres function within specific professional and academic discourse communities.

It is within this third tradition that the theoretical foundations of the present study are primarily located. Swales's contribution to genre theory is both conceptually sophisticated and methodologically precise. In his landmark 1990 work, Swales proposed a definition of genre that has proven extraordinarily durable and generative within applied linguistics: a genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Several aspects of this definition deserve careful attention, as they bear directly on the analytical framework employed in this thesis. First, the definition centers the concept of communicative purpose rather than formal textual features as the defining characteristic of a genre, which means that texts belonging to the same genre may look very different on the surface while still performing the same fundamental communicative work. Second, the definition introduces the concept of the discourse community, emphasizing that genres do not exist in a social vacuum but are produced, received, and evaluated by communities of practitioners who share expertise, goals, conventions, and expectations regarding the appropriate forms that communicative action should take. Third, and most consequentially for the present study, the definition draws attention to the schematic structure of genre, the idea that genres are realized

through recognizable, sequential organizational patterns that reflect the communicative purposes the genre is designed to serve.

This insight into the schematic structure of genres led Swales to develop his most influential analytical contribution: the concept of Move Analysis. First elaborated in his 1990 work and subsequently refined and extended in his 2004 volume Research Genres: Explorations and Applications, Move Analysis provides a systematic framework for identifying and describing the functional units through which a genre achieves its communicative purposes. Within this framework, a move is defined as a discoursal or rhetorical unit that performs a coherent communicative function within the overall architecture of the genre. Moves are not simply topics or themes; they are functional units that accomplish specific communicative work, and their sequential organization within a text reflects the logic of the genre's broad communicative purpose. Within each move, speakers or writers may further employ a range of steps, which are more specific rhetorical strategies for realizing the move's function. Some moves and steps are obligatory, meaning that their absence would render the text communicatively deficient or generically unrecognizable, while others are optional, representing choices available to the speaker or writer depending on their specific communicative goals, their relationship to their audience, and the particular situational constraints under which they are operating.

Swales developed and demonstrated Move Analysis primarily through sustained examination of the research article introduction in academic writing, producing his widely cited CARS model, which stands for Create a Research Space. Within this model, the research article introduction is shown to proceed through three principal moves: establishing a territory, establishing a niche, and occupying the niche. Each of these moves serves a specific function within the communicative purpose of the genre, which is to persuade a community of expert readers that the research being reported is original, significant, and worthy of their attention. The elegance and analytical power of the CARS model prompted rapid uptake across many applied linguistics research contexts and Move Analysis has since been applied to an extraordinarily diverse array of genres including sales letters, job application letters, medical case reports, legal judgments, newspaper editorials, wedding speeches, and political addresses,

demonstrating the framework's remarkable analytical versatility and transferability across disciplinary and professional domains.

The transferability of Move Analysis to spoken discourse contexts is particularly relevant to the present study. While Swales's original framework was developed for and primarily applied to written academic texts, subsequent researchers have demonstrated convincingly that the underlying logic of move-based genre analysis applies with equal validity and productivity to spoken genres, provided that the analyst remains attentive to the specific ways in which the constraints and affordances of spoken performance shape the occurrence of generic moves. Spoken genres, by their nature, operate under conditions that differ substantially from those governing written texts: they unfold in real time, they are subject to immediate audience response, they are constrained by time and physical context, and they rely on paralinguistic and prosodic resources that written transcription necessarily fails to capture. Nevertheless, the fundamental insight of Move Analysis, that genres achieve their communicative purposes through recognizable sequences of functional units, applies as productively to spoken ceremonial discourse as it does to written academic prose.

The application of Move Analysis to ceremonial and epideictic discourse is particularly well established. York-Williams (2023) demonstrated the viability and productivity of move-based analysis within the Vodafone Ghana Music Awards, identifying a consistent and recognizable sequence of rhetorical moves across a corpus of acceptance speeches from that ceremony and demonstrating that the genre's structural architecture is well-grounded enough to be mapped even in a non-Western, non-English-language cultural context. Peng (2024) similarly applied move analysis to Nobel Prize acceptance speeches, revealing that even within a genre as apparently personal and unconstrained as the Nobel lecture, speakers consistently organize their discourse according to recognizable functional sequences that reflect the genre's broader communicative purposes of acknowledging collaborative intellectual work, situating individual achievement within a larger scientific or literary tradition, and addressing a global public audience. These studies demonstrate that the acceptance speech, across diverse cultural and institutional contexts, functions as a highly

structured genre whose organizational architecture is amenable to systematic move-based analysis.

Within the specific context of Academy Award acceptance speeches, the application of Move Analysis has been more limited but still productive. Kalytiuk and Reksha (2020) conducted a structural and pragmatic analysis of Oscar speeches, confirming that despite their apparent spontaneity and emotional immediacy, these speeches consistently operate according to a shared strategic pragmatic architecture in which specific communicative functions are fulfilled in recognizable sequences. Their analysis identifies the expression of gratitude as the genre's dominant and most structurally consistent move, or notes the presence of additional functional units through which speakers frame their achievement, address their audience, and perform their professional and personal identities. However, as Kalytiuk and Reksha themselves acknowledge, their analysis treats the speaker as a demographically neutral entity, mapping the structural sequence of the genre without step by step examining how sociolinguistic variables such as gender, era, or professional status shape the the form taken by of those structural moves across different speakers and different historical moments.

This limitation points toward what is perhaps the most significant gap in the application of Move Analysis to the Oscar acceptance speech: the absence of a diachronic perspective. The vast majority of existing structural analyses of acceptance speeches, whether in the Oscar context or in the broader ceremonial discourse literature, adopt a synchronic or cross-sectional approach, analyzing speeches from a single ceremony or a narrow temporal window as though the genre exists in a stable, unchanging state. Yet there are compelling theoretical and empirical reasons to expect that the structural architecture of the Academy Award acceptance speech has changed substantially over the fifty-year history of its global broadcast, in response to the deep transformations in the Hollywood industry, the media landscape, and the broader cultural context within which the ceremony operates. A genre, within Swales's theoretical framework, is not a static textual template but a changing social practice that evolves in response to changing communicative purposes, shifting community expectations, and transforming institutional constraints. The failure to examine this

evolution diachronically represents a fundamental limitation of the existing literature, and one that the present study is specifically designed to address.

The present study adopts Swales's (2004) framework of Move Analysis as its primary macro-level analytical architecture, employing it to map the structural organization of one hundred Academy Award acceptance speeches across four distinct historical eras spanning fifty years of broadcast history. In doing so, it extends the application of Move Analysis to the most wide-ranging diachronic corpus of Oscar speeches yet assembled, and it complements the structural insights of Move Analysis with a micro-level examination of interactional metadiscourse, the theoretical framework to which the following section now turns.

3.3. Systemic Functional Linguistics and Metadiscourse

To understand how speakers do not merely structure their discourse but simultaneously position themselves within it, express attitudes toward their content, and negotiate relationships with their audiences, it is necessary to move beyond the macro-structural architecture provided by Move Analysis and descend to the level of micro-linguistic choice. The theoretical tradition best equipped to reveal this dimension of language use is Systemic Functional Linguistics, a complete and enormously influential theory of language that has shaped applied linguistics research across the globe for more than half a century. Systemic Functional Linguistics, most comprehensively developed in the foundational work of Michael Alexander Kirkwood Halliday and subsequently extended and refined by a large community of scholars including Ruqaiya Hasan, James Martin, and Christian Matthiessen, offers a theory of language that is simultaneously descriptive and explanatory, simultaneously formal and functional, and simultaneously attentive to the internal organization of linguistic systems and to the social contexts within which those systems are deployed. It is a theory that takes as its central premise the idea that language is not a neutral, transparent medium for the transmission of pre-formed meanings but a socially constituted semiotic resource, a system of meaning-making potential whose forms and structures have been shaped over time by the communicative purposes they have evolved to serve within specific social and cultural contexts. Understanding Systemic Functional Linguistics in its full theoretical depth is therefore not merely a preliminary step toward understanding

Hyland's metadiscourse framework; it is also essential for grasping why the micro-linguistic choices made by Oscar winners on the global stage are not stylistic ornaments or idiosyncratic personal preferences but socially meaningful, functionally motivated selections from systems of linguistic possibility that carry implications for how speakers construct their identities, negotiate their relationships, and perform their institutional roles.

The most fundamental and architecturally decisive contribution of Systemic Functional Linguistics to the study of language is the concept of metafunctions. Halliday argued, against the traditional view of language as primarily a referential system whose core function is to convey information about the world, that language simultaneously serves three distinct but inseparable metafunctions in every act of communication. The first of these is the ideational metafunction, through which language constructs representations of experience, encoding the speaker's understanding of the world, of events, of processes, and of the participants and circumstances involved in those processes. The second is the textual metafunction, through which language organizes itself into coherent, contextually relevant messages, creating the flow and cohesion that allows discourse to hang together as a unified communicative event rather than a random sequence of isolated utterances. The third, and most directly relevant to the concerns of the present study, is the interpersonal metafunction, through which language enacts social relationships, expresses attitudes and evaluations, negotiates degrees of certainty and commitment, and positions the speaker in relation to both the content of their discourse and the audience to whom that discourse is addressed. It is through the interpersonal metafunction that speakers perform their social identities, assert or mitigate their authority, express solidarity or distance, project confidence or humility, and invite or foreclose dialogue with their interlocutors. Within the specific context of the Academy Award acceptance speech, it is the interpersonal metafunction that is most richly and consequentially realized, for the acceptance speech is above all a social performance, an act of public self-positioning in which the speaker simultaneously expresses gratitude, claims professional authority, performs personal identity, and engages a global audience in a relationship of shared meaning and mutual recognition.

Halliday's elaboration of the interpersonal metafunction introduced a range of theoretical constructs that have proven extraordinarily productive for discourse analysis research. Among the most significant of these is the concept of modality, which refers to the system of linguistic resources through which speakers express their degree of commitment to the truth or validity of their propositions, their assessment of the probability or usuality of the states of affairs they describe, and their orientation toward the obligations and inclinations of the participants in the communicative event. Modal verbs such as might, could, should, and must, together with modal adjuncts such as perhaps, probably, certainly, and undoubtedly, and a range of other grammatical and lexical resources, constitute the primary means through which the interpersonal metafunction of modality is realized in English. The systematic analysis of these resources across a corpus of texts reveals not merely what speakers say but how committed they are to what they say, how much authority they claim over their content, and how they position themselves in relation to the knowledge, beliefs, and expectations of their audience. For the study of acceptance speeches, where the negotiation of epistemic authority and interpersonal stance is a central communicative concern, the analysis of modality provides a uniquely powerful analytical lens.

Equally significant within the Systemic Functional Linguistics framework is the concept of appraisal, developed most comprehensively by James Martin and Peter White in their influential 2005 work The Language of Evaluation. The appraisal framework extends and elaborates Halliday's account of the interpersonal metafunction by providing a more detailed and systematic account of the linguistic resources through which speakers express evaluations, attitudes, and emotional responses. Within the appraisal framework, these resources are organized into three principal systems: attitude, which encompasses the expression of emotions, judgments of behavior, and appreciations of phenomena; engagement, which addresses the ways in which speakers position their utterances in relation to other voices and perspectives in the broader discursive field; and graduation, which refers to the scalar resources through which speakers intensify or attenuate their evaluative meanings. While the appraisal framework is not the primary micro-analytical tool employed in the present study, its theoretical insights are deeply consonant with the metadiscourse approach of Hyland that is adopted here, and several of its core constructs, particularly those

relating to the expression of attitude and the modulation of evaluative intensity, find direct parallels in Hyland's taxonomy of interactional metadiscourse markers.

The connection between Systemic Functional Linguistics and the metadiscourse framework that forms the micro-analytical foundation of this study is neither incidental nor merely genealogical. Hyland's model of metadiscourse, developed across a series of influential publications beginning with his 1998 article on the rhetoric of academic metadiscourse and culminating landmark in 2005 which is deeply grounded in the Systemic Functional Linguistics tradition, and specifically in Halliday's account of the interpersonal metafunction. Hyland defines metadiscourse as the cover term for the self-reflective expressions used to negotiate interactional meanings in a text, assisting the writer or speaker to express a viewpoint and to engage with readers or listeners as members of a particular community. This definition immediately signals the interpersonal orientation of the metadiscourse framework: metadiscourse is not concerned with the propositional or ideational content of discourse but with the relational and attitudinal dimensions of communication, with how speakers position themselves toward their content and their audience rather than what that content actually says. In this sense, the metadiscourse framework applies Halliday's interpersonal metafunction into a set of analytically tractable, identifiable linguistic categories that can be located, counted, and compared across large corpora of texts, transforming a theoretically rich but analytically diffuse concept into a precise and powerful instrument for discourse analysis research.

Hyland's mature model of interactional metadiscourse, as presented in his 2005 monograph, organizes the relevant linguistic resources into five principal categories, each of which performs a distinct interpersonal function within the communicative architecture of a text. The first category is hedges, which comprise the linguistic resources through which speakers signal their unwillingness to present propositional content as established fact, indicating instead that the information or evaluation being offered represents a personal assessment or a tentative judgment rather than a claim to objective truth. Hedging resources in English include modal verbs such as might, could, and would, modal adverbs such as perhaps, possibly, and probably, verbs of cognition such as think, believe, and assume, and a range of other lexical and

grammatical items that together function to open what Hyland terms dialogic space, inviting the reader or listener to consider alternative perspectives rather than simply accepting the speaker's assessment. The second category is boosters, which perform the complementary function of signaling the speaker's high degree of confidence in their propositions, closing dialogic space by asserting that the content being presented is established, certain, or incontrovertible. Boosting resources include modal adverbs such as certainly, undoubtedly, and clearly, verbs of knowing such as know and demonstrate, and emphatic particles and discourse markers that function to project epistemic authority and rhetorical conviction. The third category is attitude markers, which comprise the resources through which speakers express their affective or evaluative responses to the content of their discourse, signaling surprise, satisfaction, importance, obligation, or a range of other attitudinal stances through adjectives, adverbs, and verbs that carry evaluative meaning. The fourth category is self-mentions, encompassing the first-person pronouns and pronominal references through which speakers construct their own presence and identity within the discourse, claiming ownership of their arguments, positioning themselves as agents of their communicative actions, and negotiating their degree of personal visibility within the text. The fifth and final category is engagement markers, which comprise the resources through which speakers directly address their audience, building a sense of shared enterprise, inviting the listener into the discourse, and constructing a relationship of solidarity and mutual involvement between speaker and audience. Taken together, these five categories constitute a detailed and analytically precise taxonomy of the interpersonal linguistic resources through which speakers simultaneously manage their relationship to their content and their relationship to their audience, making Hyland's framework uniquely well suited to the analysis of high-stakes public discourse in which both of these relational dimensions are simultaneously and consequentially at stake.

It is important to acknowledge, however, that Hyland developed and tested his metadiscourse framework primarily within the context of written academic discourse, examining corpora of research articles, textbooks, student essays, and other academic writing genres. The application of this framework to spoken discourse, and particularly to the highly specific and institutionally constrained genre of the award acceptance

speech, therefore requires careful methodological consideration and rigorous analytical adaptation. Spoken discourse differs from written academic text in a number of ways that are directly relevant to the application of Hyland's categories. First, spoken language is produced under real-time processing constraints that mean speakers cannot revise or edit their linguistic choices with the deliberateness that characterizes written composition, resulting in a higher frequency of hedging, reformulation, and pragmatic vagueness that must be carefully distinguished from metadiscoursal hedging in the analytical process. Second, many of the lexical items that function as metadiscourse markers in written academic contexts are highly polysemous in spoken discourse, carrying different pragmatic weights depending on their prosodic realization, their sequential position within the utterance, and the broader interactional context in which they occur. The word really, for instance, may function as a booster in the utterance I really believe this is the most important issue of our time, but as a pragmatic filler or an expression of genuine surprise in other spoken contexts, and distinguishing between these functions requires careful, contextually sensitive manual analysis rather than simple automated frequency counting. Third, spoken discourse deploys a range of interpersonal resources, including prosody, gesture, gaze, and physical stage behavior, that fall entirely outside the scope of transcription-based corpus analysis and that may modulate the interpersonal meanings conveyed by the verbal text alone.

Despite these methodological challenges, a substantial and growing body of research has demonstrated that Hyland's metadiscourse framework can be productively applied to spoken discourse contexts provided that these challenges are explicitly acknowledged and addressed through appropriate methodological adaptations. Researchers working within the ESP and discourse analysis traditions have applied metadiscourse analysis to a range of spoken genres including academic lectures, conference presentations, political speeches, and media interviews, consistently finding that the five-category taxonomy of interactional metadiscourse markers provides a productive and revealing analytical lens for examining how speakers negotiate stance and engagement in spoken communicative contexts. The key methodological requirement across these studies is the development of context-specific disambiguation protocols that allow analysts to distinguish metadiscoursal

from non-metadiscoursal uses of polysemous items with sufficient consistency and replicability to produce reliable results. In the present study, this requirement was addressed through the development of a rigorous manual concordance disambiguation protocol, applied consistently across the entire corpus and validated through an inter-rater reliability procedure that produced a Cohen's Kappa coefficient of 0.88, indicating strong agreement and confirming the analytical reliability of the adapted framework.

The integration of Hyland's interactional metadiscourse framework with Swales's Move Analysis, as adopted in the present study, creates a dual-level analytical architecture that is theoretically grounded in the Systemic Functional Linguistics tradition and methodologically designed to capture both the macro-structural organization and the micro-linguistic interpersonal dynamics of the Academy Award acceptance speech as a genre. At the macro level, Move Analysis reveals how the genre is organized into functional sequences that achieve its communicative purposes. At the micro level, metadiscourse analysis reveals how specific interpersonal linguistic resources are deployed within and across those functional sequences to position the speaker, engage the audience, and negotiate the complex relational dynamics of a globally broadcast institutional performance. Together, these two frameworks provide the thorough analytical architecture required to address the research questions of this study, and their integration within a diachronic, gender-stratified corpus design represents a methodological contribution that extends and advances the existing literature in ways that neither framework could achieve independently. The following section turns to the empirical literature on gender and language in institutional contexts, examining the theoretical and empirical foundations for the study's central claim that gender constitutes a primary sociolinguistic variable shaping the expression of both macro-structural moves and micro-linguistic metadiscourse markers in the Academy Award acceptance speech.

3.4. Gender and Language in Institutional Contexts

The relationship between gender and language constitutes one of the most extensively researched, most theoretically contested, and most socially consequential areas of inquiry within the broader field of sociolinguistics and applied linguistics. Over the

course of more than five decades of sustained scholarly attention, researchers working across a remarkably diverse range of theoretical traditions, methodological approaches, and empirical contexts have produced a rich, complex, and often deeply contradictory body of knowledge about the ways in which gender shapes, and is shaped by, the linguistic choices that speakers make in their everyday communicative lives. This body of knowledge has evolved dramatically since its earliest formulations, moving through successive theoretical paradigms that have each contributed essential insights while also revealing the limitations of their predecessors, and arriving at a contemporary understanding of the gender-language relationship that is simultaneously more finer-grained, more theoretically sophisticated, and more grounded than anything the field's founding generation could have anticipated. To fully appreciate the theoretical stakes of the present study's investigation into gender gender differences in the linguistic performance of Academy Award acceptance speeches, it is therefore necessary to trace this intellectual history with some care, situating the study's analytical framework within the broader trajectory of gender and language research and demonstrating how the questions it asks are both continuous with and importantly distinct from those that have animated this field across its history.

The earliest systematic scholarly attention to the relationship between gender and language emerged in the early 1970s, most influentially in the work of Robin Lakoff, whose 1973 article Language and Woman's Place, subsequently expanded into a book-length treatment in 1975, proposed what became known as the deficit model of women's language. Lakoff argued, on the basis of introspective observation rather than systematic empirical data, that women's speech was characterized by a distinctive set of linguistic features, including a higher frequency of hedges and qualifiers, a greater use of tag questions, a tendency toward more polite and indirect forms of expression, and a reluctance to make strong or unqualified assertions, that in combination reflected and reinforced women's subordinate social position. Within this deficit framework, women's language was understood as deficient relative to an implicitly male norm: women spoke the way they did not because of any biult into linguistic predisposition but because they had been socialized into patterns of linguistic behavior that indexed their social powerlessness, their lack of authority, and their orientation toward the relational rather than the transactional dimensions of communication. While Lakoff's

work was enormously influential in stimulating subsequent research and in establishing the study of gender and language as a legitimate and important area of scholarly inquiry, its theoretical limitations were quickly apparent. The deficit model was criticized for its reliance on anecdotal rather than empirical evidence, for its implicit acceptance of male speech norms as the standard against which women's speech was measured, for its tendency to treat women as a homogeneous group whose linguistic behavior could be described in universal terms without attention to the enormous variation produced by differences of class, race, age, sexuality, and cultural background, and for its failure to account for the ways in which women actively deploy their linguistic resources as strategies of communication rather than merely as symptoms of subordination.

In response to these limitations, the 1980s and 1990s saw the development of the difference model of gender and language, most prominently associated with the work of Deborah Tannen, particularly her enormously popular 1990 book You Just Don't Understand: Women and Men in Conversation. Where the deficit model had framed women's speech as a deficient version of a male norm, the difference model proposed that men and women should be understood as members of distinct subcultures, each with its own communicative norms, values, and goals. Within this framework, the linguistic differences between male and female speakers were not symptoms of women's subordination but reflections of genuinely different communicative orientations: men, socialized within a culture of status and independence, tended to use language primarily for the transactional purposes of conveying information, establishing status, and solving problems, while women, socialized within a culture of connection and intimacy, tended to use language primarily for the relational purposes of building rapport, expressing solidarity, and maintaining interpersonal harmony. The difference model had the considerable virtue of treating women's communicative style as a legitimate and valuable mode of interaction rather than as a deficient approximation of male norms, and Tannen's accessible and engaging presentation of the framework reached a vast popular audience and shaped public understanding of gender and communication for a generation. However, the difference model was subjected to equally sustained scholarly criticism, particularly for its tendency toward essentialism, its implicit suggestion that men and women constitute monolithic

communicative communities whose behavior can be characterized in terms of stable, cross-contextually consistent differences, its failure to account for the enormous variation within as well as between gender categories, and its relative inattention to the role of power asymmetries in shaping the communicative contexts within which men and women interact.

The most theoretically sophisticated and enduringly influential response to the limitations of both the deficit and difference models came with the development of the social constructionist and performativity approaches to gender and language that emerged in the early 1990s and have dominated the field ever since. The foundational theoretical contribution to this paradigm shift was made by Judith Butler, whose 1990 work Gender Trouble: Feminism and the Subversion of Identity proposed a radical reconceptualization of gender not as a fixed biological or psychological property of individuals but as a performative achievement, something that speakers do rather than something that they are. Within Butler's framework, gender identity is not the cause of gendered linguistic behavior but its effect: speakers produce the appearance of a stable, coherent gender identity through the repeated, citational performance of gender-appropriate behaviors, including linguistic behaviors, across social contexts. This reconceptualization had strong implications for the study of gender and language, shifting the analytical focus from the description of stable gender differences in language use to the examination of how speakers actively construct, negotiate, contest, and resist gender identities through their linguistic choices in specific interactional contexts. The social constructionist approach that Butler's work inspired within language and gender research, most influentially developed by scholars such as Penelope Eckert, Sally McConnell-Ginet, Mary Bucholtz, and Kira Hall, has generated a rich tradition of contextually sensitive, grounded research that examines gender not as a pregiven social category that mechanically produces predictable linguistic behaviors but as a responsive, locally constructed, and always intersectionally inflected social practice that is accomplished through interaction.

The implications of this theoretical evolution for the present study are significant and deserve explicit articulation. The social constructionist and performativity frameworks suggest that the linguistic differences between male and female Oscar winners that this

study documents and analyzes should not be understood as the straightforward behavioral expressions of pregiven, stable gender identities, nor as the inevitable consequences of socialization into distinct male and female communicative sub-cultures, but as the products of active, contextually situated performances of gender within the specific institutional context of the Academy Award ceremony. When a female winner clusters hedging resources in her opening move, or when a male winner deploys boosters in his advocacy move, these are not merely reflections of who these speakers are as gendered individuals; they are performances of institutionally expected and socially consequential gender identities within a specific high-stakes public arena that carries its own norms, expectations, and evaluative criteria regarding how men and women should speak. Understanding the linguistic patterns documented in this study requires, therefore, not merely identifying and quantifying gender differences in language use but situating those differences within the broader social and institutional context that gives them their meaning and their consequence.

This contextual and institutional dimension of gendered language use has been most productively examined within the extensive body of research on gender and language in professional and institutional settings, which constitutes the most directly relevant empirical literature for the present study. Research across various professional domains, including law, medicine, academia, politics, business, and media, has consistently demonstrated that institutional contexts do not merely provide a backdrop against which gender-differentiated language use occurs but actively shape, constrain, and give meaning to that language use in ways that both reflect and reproduce broader social power asymmetries between men and women. Within professional and institutional settings, the pressure to conform to gender-appropriate communicative norms is particularly intense, because the stakes of communicative performance are particularly high: professional credibility, institutional authority, and social legitimacy are all implicated in how speakers present themselves linguistically, and the evaluative criteria applied to those presentations are frequently, if often implicitly, gendered in ways that rigorously disadvantage women and privilege men.

Research on gender and language in political discourse has been particularly revealing not least because political oratory shares several important features with the Oscar

acceptance speech as a communicative genre: both involve high-stakes public performance before large audiences, both require speakers to simultaneously project personal authority and connect relationally with their audience, and both operate within institutional contexts that carry strong and often gender-differentiated expectations regarding appropriate communicative behavior. Studies of gender in political speech have consistently found that female politicians face what has been termed a double bind in their public communication: they are simultaneously expected to conform to the communal, relational communicative norms associated with femininity and to project the authority, confidence, and decisiveness associated with effective political leadership, qualities that are culturally coded as masculine and that sit in tension with the relational communicative style that audiences expect from female speakers. This double bind manifests linguistically in a range of ways: female politicians have been found to use more hedging and more explicit emotional expression than their male counterparts, to employ more inclusive and audience-engaging language, and to frame their advocacy in terms of collective rather than individual agency, all of which are strategies for operating in the tension between the institutional demand for authoritative public leadership and the social expectation of feminine communality and relatability.

These findings from the political discourse literature have direct and important parallels in the cinematic domain that is the subject of the present study. Wen's (2022, 2023) large-scale computational analyses of Oscar acceptance speeches established that male and female winners consistently employ divergent thematic vocabularies and linguistic strategies when addressing their peers and the public, providing strong statistical evidence that gender divergence on the Oscar stage is a measurable and systematic phenomenon rather than a matter of individual idiosyncrasy. Markowitz (2018) further demonstrated that the linguistic choices made in acceptance speeches are highly sensitive to the speaker's social status and cinematic roles, suggesting that the institutional position of the speaker within the Hollywood hierarchy shapes their communicative behavior in ways that interact with gender in complex and consequential ways. Boucaut (2021) contributed to this picture by framing the Academy Award ceremony as a deeply institutionalized and contested space that enforces strict behavioral norms on its participants, norms that, as the present study

will demonstrate, are differently applied and differently managed by male and female winners across different historical eras. Gyuró (2015) added a further dimension by demonstrating that speakers actively use the acceptance speech platform to project specific iterations of power and identity, pushing back against institutional constraints in ways that are purposeful rather than merely reactive.

What these studies establish, and what the present study builds upon, is that the Academy Award acceptance speech is a site of intense, consequential, and gender-differentiated identity negotiation in which speakers simultaneously respond to and resist the institutional norms of the Hollywood ceremony, the expectations of a global media audience, and the broader social expectations regarding appropriate gendered communicative behavior. What they do not provide, however, is a systematic, diachronic account of how this gender-differentiated identity negotiation has evolved over time, how the specific linguistic resources through which male and female winners perform their gendered institutional identities have changed in response to the transforming social, cultural, and industrial landscape of the Hollywood film industry across five decades of broadcast history. It is precisely this diachronic dimension that the present study contributes, situating its analysis of gender and metadiscourse within a longitudinal corpus design that allows the evolution of gendered linguistic performance to be traced across four historically distinct eras of Academy Award history. In doing so, the study extends and advances the existing literature on gender and language in institutional contexts. Meanwhile, it responds to the broader theoretical necessary, articulated most powerfully within the social constructionist tradition, to examine gender as the changing interplay, historically situated, and contextually variable social practice rather than as a stable, context-independent behavioral disposition.

The intersection of gender, institutional context, and historical change that the present study examines requires, therefore, the theoretical frameworks surveyed in this section but also a detailed understanding of the specific discursive genre within which these dynamics are played out. The following section turns to the empirical literature on acceptance speeches as a discourse genre, examining what existing scholarship has established about the structural, pragmatic, and rhetorical dimensions of this uniquely

significant communicative form and identifying the specific gaps in that literature that the present study is designed to address.

3.5. Acceptance Speeches as a Discourse Genre

The acceptance speech, as a discrete and identifiable communicative genre, occupies a distinctive and theoretically significant position within the broader landscape of public discourse. It is a genre that is simultaneously ancient and modern, drawing on rhetorical traditions of epideictic oratory that stretch back to classical antiquity while simultaneously being shaped by the specific institutional, technological, and cultural conditions of the contemporary media environment within which its most prominent contemporary instantiations are produced and received. It is a genre that appears, on the surface, to be among the most personal and spontaneous of public communicative forms, yet is in practice among the most institutionally constrained and rhetorically structured, governed by powerful generic conventions that speakers violate at considerable social and professional risk. And it is a genre whose communicative purposes extend far beyond the simple acknowledgment of an award, encompassing the simultaneous performance of professional identity, the negotiation of institutional relationships, the construction of public persona, and, increasingly, the deployment of a globally broadcast platform for the purposes of social and political advocacy. Understanding the acceptance speech as a genre therefore requires attention to its historical roots in the epideictic rhetorical tradition, its structural and pragmatic dimensions as revealed by existing empirical research, and the specific institutional context of the Academy Award ceremony that gives the Oscar acceptance speech its particular communicative character and cultural significance.

The theoretical roots of the acceptance speech as a communicative genre lie in the classical rhetorical tradition's concept of epideictic oratory, the genre of public speaking concerned not with deliberation about future action or adjudication of past events but with the public celebration or condemnation of persons and values in the present. Aristotle's tripartite taxonomy of rhetorical genres in the Rhetoric identified epideictic oratory, alongside deliberative and forensic rhetoric, as one of the three fundamental forms of public address, and characterized it as the rhetoric of display, the form of public speaking through which communities affirm their shared values,

celebrate exemplary individuals, and reinforce the social bonds that hold them together. The acceptance speech is, in the most fundamental sense, an epideictic form: it is a communicative event organized around the public celebration of individual achievement, the affirmation of professional community values, and the performance of shared institutional identity. The winner who thanks their director is not merely conveying information about a professional relationship; they are publicly enacting a set of values, including collaboration, artistic commitment, and professional loyalty, that the discourse community of cinema prizes and wishes to see celebrated on its most prominent public stage. The audience that applauds this performance is not merely responding to the information conveyed but participating in a ritual of communal value affirmation that reinforces the social and professional bonds of the Hollywood community.

This epideictic dimension of the acceptance speech has been examined from a rhetorical perspective by a number of scholars whose work provides important context for the more linguistically oriented analysis of the present study. Collet (2019) conducted a rhetorically sophisticated analysis of Oprah Winfrey's celebrated speech at the 2018 Golden Globe Awards, examining how Winfrey deployed the resources of epideictic rhetoric to simultaneously celebrate the achievements of the women who had spoken out against sexual harassment and abuse in the entertainment industry and articulate an alternative vision for America grounded in values of truth, justice, and solidarity. Collet's analysis demonstrates with particular clarity the way in which the contemporary award speech has expanded its epideictic function beyond the celebration of individual professional achievement to encompass broader acts of social and political vision, using the institutional platform of the award ceremony to address not merely the professional community assembled in the room but the vastly larger public audience watching via global media. Purnama (2022) offers a complementary perspective through his analysis of Will Smith's deeply unusual speech at the 94th Academy Awards in 2022, examining how Smith deployed the rhetorical resources of pathos and ethos in an attempt to justify his actions and manage an unprecedented moment of personal and institutional crisis on the world's most watched entertainment stage. Together, these analyses of individual speeches show the rhetorical complexity and cultural significance of the genre while also demonstrating the methodological

limitations of the single-case approach: while hyper-specific case studies of individual speeches vividly illustrate the platform's capacity for political statement and crisis management, they necessarily treat these speeches as exceptional individual performances rather than as instances of a systematic genre, and they therefore cannot reveal the underlying structural and linguistic patterns that govern the genre as a whole.

The empirical study of acceptance speeches as a genre, in the more systematic linguistic sense that informs the present study, has proceeded along two principal methodological pathways. The first pathway, rooted in the pragmatic tradition of speech act theory and the analysis of communicative functions, has focused primarily on the dominant pragmatic act of the genre, the expression of gratitude, examining how this seemingly simple communicative function is in practice linguistically complex, culturally variable, and socially consequential. The second pathway, rooted in the genre-analytic tradition of Swalesian Move Analysis surveyed in Section 3.2, has focused on the macro-structural organization of acceptance speeches, examining the sequential functional units through which the genre achieves its communicative purposes and identifying the structural patterns that distinguish it as a recognizable and reproducible generic form. The present study builds upon and extends both of these empirical traditions, integrating their insights within a diachronic, gender-stratified corpus design that neither tradition has previously employed.

Within the pragmatic tradition, the analysis of gratitude expression in acceptance speeches has established that what appears on the surface to be a straightforward and formulaic communicative act is in practice a linguistically sophisticated and pragmatically complex performance that requires speakers to simultaneously manage multiple, often competing interpersonal demands. Filipek (2020) provided one of the most detailed pragmatic analyses of gratitude in acceptance speeches, arguing that the expression of gratitude in this genre requires complex internal linguistic negotiation because speakers must simultaneously appear genuinely and spontaneously thankful while also fulfilling the institutional obligation to acknowledge specific professional relationships in a manner that is perceived as authentic rather than merely formulaic. This tension between authentic emotional expression and institutionally mandated acknowledgment is managed through a range of linguistic strategies, including the use

of intensifying attitude markers to project emotional sincerity, the deployment of specific lexical choices that personalize generic formulas of thanks, and the careful ordering of acknowledgments to signal the relative importance of different professional relationships. David (2020) extended the analysis of gratitude in acceptance speeches in an important cross-cultural direction, comparing the thanking strategies employed in Filmfare Award speeches, the most prestigious award ceremony of the Indian film industry, with those employed in Academy Award speeches, and demonstrating that the pragmatic occurrence of gratitude is deeply culturally relative, shaped by culturally specific norms of appropriate acknowledgment, hierarchy, and interpersonal relationship that differ substantially between Eastern and Western cinematic contexts. David's cross-cultural comparison makes a valuable contribution to understanding the cultural specificity of the Oscar acceptance speech as a genre, but it also, as David himself acknowledges, treats the speakers within each cultural context as a homogeneous group, failing to examine how the thanking strategies of male and female speakers within the same cultural context differ from one another in ways that reflect the gender-differentiated institutional expectations operative within each cinematic community.

The structural analysis of acceptance speeches within the Swalesian Move Analysis tradition has produced a complementary set of insights into the generic architecture of the genre, revealing the functional sequences through which acceptance speeches characteristically proceed and identifying the specific communicative purposes that each sequential unit serves. Kalytiuk and Reksha (2020) conducted the most systematic structural analysis of Oscar speeches within this tradition, confirming through their analysis that despite their apparent spontaneity and emotional immediacy, these speeches consistently operate according to a shared strategic pragmatic architecture in which specific communicative functions are fulfilled in recognizable and reproducible sequences. Their analysis establishes that the acceptance speech genre is organized around a small number of core functional moves, including the establishment of the performative context, the expression of gratitude, the framing of achievement, and various forms of closing discourse, and that these moves are realized through a range of more specific rhetorical steps that speakers deploy with varying degrees of flexibility depending on their individual

communicative goals and the specific situational constraints they face. York-Williams (2023) demonstrated the cross-cultural robustness of this move-based structural architecture through her analysis of acceptance speeches at the Vodafone Ghana Music Awards, finding that the sequential functional organization of the genre is sufficiently stable to be recognizable across substantially different cultural and institutional contexts, while also identifying culturally specific variations in the realization of individual moves that reflect the particular values and norms of the Ghanaian musical community. Peng (2024) similarly found consistent structural patterns in his analysis of Nobel Prize acceptance speeches, demonstrating that elite acceptance speeches across diverse professional and academic domains share a recognizable generic architecture while also exhibiting domain-specific variations that reflect the particular communicative purposes and community values of each awarding institution.

Harutyunyan (2022) approached the linguistic analysis of award acceptance speeches from a broader stylisticperspective, examining the linguostylistic features that characterize the genre as a whole without focusing specifically on either its structural organization or its pragmatic functions. Harutyunyan's analysis identifies a range of distinctive stylistic features of acceptance speeches, including their characteristic patterns of lexical choice, their use of figurative language, and their deployment of various rhetorical devices for emotional intensification and audience engagement. Mahakaew (2020) similarly examined the figurative language employed in Academy Award acceptance speeches, demonstrating that speakers make extensive and purposeful use of metaphor, hyperbole, and other figurative resources to intensify the emotional impact of their discourse and to elevate their personal narratives of achievement and gratitude to a level of symbolic resonance that transcends the specific professional occasion. While these stylistic analyses contribute valuable descriptive insights into the surface features of the genre, they share a methodological limitation that is characteristic of the broader stylistic tradition within which they operate: they tend to treat stylistic features as aesthetic embellishments rather than as functionally motivated interpersonal resources, and they do not situate their observations within either a systematic account of the genre's structural organization or a theoretically grounded framework for understanding the relationship between specific linguistic

choices and the broader social and institutional context within which those choices are made.

The Hollywood industry context within which the Academy Award acceptance speech is produced and received is itself a subject of considerable scholarly attention, and understanding this context is essential for appreciating the specific institutional pressures and communicative demands that shape the genre in ways that distinguish it from other forms of acceptance speech. Biskind's (2004) historical account of the rise of Miramax and independent cinema provides essential background for understanding the transformation of the Hollywood industry during the 1990s and early 2000s, a transformation that, as the present study will demonstrate, had marked consequences for the communicative character of Oscar acceptance speeches during the era that Biskind's work reveals. The aggressive Oscar campaigning that characterized the Miramax era, in which studios invested enormous resources in lobbying Academy members, cultivating media relationships, and managing the public personas of their award contenders, created a new institutional context for the acceptance speech in which winners were under intense pressure to use their moment on the global stage to fulfill a complex set of institutional obligations extending far beyond the simple acknowledgment of their artistic collaborators. Pritchard (2014) examined the public relations dimensions of this transformation, analyzing how the modern Oscar campaign has reshaped the communicative expectations surrounding the acceptance speech and transformed it from an artistic gesture into a carefully managed corporate communications event. Horowitz-Ghazi, Bellamy, and Angelotti (2024) provided more recent journalistic documentation of the Oscar campaign machinery, showing the extraordinary institutional pressures under which contemporary winners operate when they take the stage at the Dolby Theatre. Marwick (2013) situated these developments within the broader context of celebrity culture and social media, examining how the rise of social media platforms has transformed the relationship between celebrities and their publics in ways that have profoundly shaped the communicative purposes and rhetorical strategies of high-profile public performances including the acceptance speech.

The transformation of the acceptance speech from a relatively modest artistic gesture to a globally significant platform for social and political advocacy is documented across a number of journalistic and scholarly accounts that provide important contextual background for the diachronic analysis undertaken in the present study. Sperling (2021) examined how the COVID-19 pandemic accelerated changes in the Oscar ceremony and the acceptance speech genre that had already been underway, including the increasing prominence of social and political advocacy and the growing expectation that winners would use their platform to address issues extending far beyond their professional achievements. McNamara (2026) situated these developments within the longer history of political engagement at the Academy Awards, providing a historical perspective on the relationship between Hollywood and political discourse that frames the findings of the present study's diachronic analysis. Pond (2020) documented the institutional changes within the Academy itself, including the rule changes that opened the Best Picture category to streaming films, that have reshaped the institutional context of the ceremony in ways that are directly relevant to understanding the communicative character of speeches in the study's most recent era.

What this survey of the existing empirical literature on acceptance speeches as a discourse genre reveals, taken as a whole, is that while substantial progress has been made in understanding individual dimensions of the genre, including its pragmatic functions, its structural organization, its stylistic features, and its institutional context, these insights remain largely fragmented across studies that examine individual dimensions of the genre in isolation from one another, that adopt synchronic rather than diachronic approaches that cannot reveal how the genre has evolved over time, and that treat the speaker as a demographically neutral entity rather than examining how sociolinguistic variables such as gender shape the genre's realization across different speakers and different historical moments. The field has produced, in other words, a collection of partial perspectives on the Oscar acceptance speech that individually reveal important aspects of its communicative character but as a whole fail to provide the integrated, longitudinal, gender-stratified account of the genre's evolution that would constitute a better understanding of how this uniquely significant form of public discourse has developed and changed across five decades of broadcast

history. It is precisely this integrated, longitudinal, and gender-stratified account that the present study is designed to provide, and the following section addresses the final methodological dimension of this design by examining the literature on diachronic approaches to discourse analysis and establishing the theoretical and empirical justification for the longitudinal corpus methodology employed in this investigation.

3.6. Diachronic Approaches to Discourse Analysis

The recognition that language is not a static system but an evolving, historically evolving social practice has been a foundational principle of linguistics since the discipline's earliest systematic formulations. Ferdinand de Saussure, whose foundational lectures at the University of Geneva in the early twentieth century established the conceptual architecture of modern structural linguistics, drew a fundamental distinction between synchronic analysis, the study of language as a system at a single point in time, and diachronic analysis, the study of language as it changes across time, arguing that these two modes of inquiry were methodologically distinct and could not be straightforwardly combined within a single analytical framework. While Saussure's own theoretical priorities led him to privilege synchronic analysis as the more scientifically tractable and theoretically productive mode of linguistic inquiry, the diachronic tradition he defined in contradistinction to his own synchronic structuralism has proven enduringly valuable and consequential within the broader history of linguistic scholarship. The study of language change across time, encompassing the investigation of phonological, morphological, syntactic, lexical, and, most recently, discursive evolution, has generated some of the most intellectually rich and consequential research in the entire history of the discipline, and the application of diachronic methods to the analysis of discourse, text, and genre has opened up a range of analytical possibilities that synchronic approaches, however methodologically sophisticated, are structurally incapable of providing.

The central argument for the necessity of diachronic approaches to discourse analysis rests on a theoretical premise that is both simple and significant: the meanings, functions, and forms of discourse are not timeless and universal but historically situated and culturally contingent, shaped by and responsive to the specific social, political, economic, technological, and cultural conditions of the historical moments

within which they are produced and received. A discourse that was produced in a particular historical moment carries the imprint of that moment in its linguistic choices, its rhetorical strategies, its generic conventions, and its implicit assumptions about the world and about the relationship between speaker and audience. To analyze that discourse without reference to its historical context is to risk misunderstanding it essentially, attributing to universal linguistic tendencies or individual speaker characteristics what is in fact the product of specific historical conditions that shaped the communicative possibilities available to the speaker in ways that a purely synchronic analysis cannot reveal. Conversely, to compare discourses produced at different historical moments without systematic attention to the changes in their linguistic features across those moments is to miss the opportunity to understand how discourse evolves in response to the changing social conditions within which it operates, how genres adapt their conventions and functions in response to shifting institutional contexts and communicative demands, and how the linguistic strategies available to different categories of speakers change over time as social norms, power relations, and cultural expectations themselves evolve.

The methodological tradition of diachronic corpus linguistics provides the most systematic and quantitatively rigorous framework for the historical study of language change across time, and its application to the analysis of discourse, text, and genre has expanded over the past three decades as the digitization of large historical text collections has made it possible to compile, store, and analyze corpora of sufficient size and historical depth to support meaningful diachronic investigation. The foundational principles of corpus linguistics, most comprehensively articulated by McEnery and Hardie (2011) and elaborated in relation to discourse analysis by Baker (2006) and Partington, Duguid, and Taylor (2013), provide the methodological infrastructure for the kind of systematic, evidence-based, quantitatively grounded analysis of language change that diachronic research requires. Within the corpus linguistics tradition, diachronic analysis typically involves the compilation of a corpus that samples language use from multiple points across a defined historical period, the systematic measurement of the frequency and distribution of specific linguistic features at each temporal sampling point, and the statistical comparison of these measurements across time points to identify patterns of change, stability, and variation

that can then be interpreted in relation to the broader historical and cultural context within which the corpus texts were produced.

The application of diachronic corpus methods to the analysis of specific discourse genres has generated a rich and growing body of research that has transformed our understanding of how genres evolve over time in response to changing communicative purposes, shifting institutional contexts, and transforming social norms. Research on the diachronic evolution of academic discourse genres has been particularly extensive driven by the recognition that the conventions of academic writing and scholarly communication have undergone clear transformations over the course of the twentieth century in ways that reflect the changing institutional structures, epistemic values, and communicative norms of the academic communities within which these genres are produced and evaluated. Hyland's own diachronic research on academic metadiscourse has been particularly influential here, demonstrating through systematic corpus-based analysis that the frequency and distribution of interactional metadiscourse markers in research articles and other academic genres has changed substantially across the latter decades of the twentieth century, with significant implications for our understanding of how academic writers negotiate their relationships with their readers and construct their epistemic authority in an era of increasingly competitive and internationally oriented scholarly publication. These findings from the academic discourse tradition are directly relevant to the present study, both because they demonstrate the analytical productivity of applying Hyland's metadiscourse framework within a diachronic corpus design and because they provide a methodological model for the kind of longitudinal analysis of discourse evolution that the present study seeks to extend to the domain of cinematic acceptance speeches.

Beyond the academic discourse tradition, diachronic corpus methods have been applied to several other discourse genres with equally productive results. Research on the diachronic evolution of political discourse has demonstrated that the linguistic strategies employed by political leaders in their public addresses have changed substantially across the twentieth and early twenty-first centuries, in ways that reflect the transformation of the media landscape within which political communication operates, the changing expectations of mass and digital media audiences, and the

evolving norms of political rhetoric in an era of increasingly fragmented and polarized public discourse. Studies of political speech across multiple decades have documented shifts in the frequency of first-person pronoun use, in the density of evaluative and emotional language, in the complexity of syntactic structures, and in the deployment of various rhetorical devices for audience engagement, all of which point toward a broader transformation in the communicative register of political oratory from the formal, structurally complex, and rhetorically elaborate style characteristic of earlier eras toward a more conversational, emotionally immediate, and audience-engaging style that reflects the communicative norms of the broadcast and digital media environments within which contemporary political speech is produced and consumed. These findings from the political discourse literature provide important comparative context for the present study's investigation of diachronic change in the Oscar acceptance speech, suggesting that the transformations documented in the cinematic domain may be part of a broader historical shift in the communicative norms of high-stakes public oratory that extends across multiple domains of public discourse.

Research on the diachronic evolution of media discourse has similarly demonstrated the analytical productivity of longitudinal corpus approaches to the study of genre change. Studies of newspaper discourse across the twentieth century have documented deep changes in the linguistic conventions of news reporting, in the relationship between journalists and their sources, in the deployment of evaluative and attitudinal language, and in the rhetorical strategies employed to construct the authority and credibility of news narratives, all of which reflect the changing institutional, technological, and cultural context of journalism in an era of digital transformation, commercial pressure, and eroding public trust in established media institutions. Research on broadcast media discourse has examined the evolution of television talk, news presentation, and documentary narration across several decades, finding consistent evidence of a broader shift toward more conversational, more emotionally engaged, and more audience-interactive communicative styles that parallel the transformations documented in political and academic discourse. These findings from the media discourse tradition are particularly relevant to the present study because the Academy Award acceptance speech is itself a form of broadcast media discourse, produced within and shaped by the norms of the television and streaming environments

within which it is received, and its diachronic evolution must therefore be understood in relation to the broader transformation of broadcast media discourse across the fifty-year period that the present study examines.

The theoretical framework that most directly addresses the relationship between discourse genres and their historical contexts, and that provides the most productive conceptual grounding for the diachronic analysis undertaken in the present study, is the tradition of critical discourse analysis associated most prominently with the work of Norman Fairclough, Ruth Wodak, and Teun van Dijk. Critical discourse analysis proceeds from the foundational premise that discourse is not merely a reflection of social reality but a constitutive element of it, that the ways in which social actors use language both reflect and reproduce the power relations, ideological formations, and social structures within which they operate. Within this framework, the diachronic analysis of discourse is not merely a descriptive exercise in documenting linguistic change but a critical inquiry into the ways in which changing discourse practices both reflect and contribute to the transformation of the social conditions within which they occur. Fairclough's (1992) concept of orders of discourse, which refers to the structured configurations of discourse types and genres operative within specific social domains, provides a particularly useful framework for understanding how the genre of the Oscar acceptance speech has evolved in relation to the changing social and institutional conditions of the Hollywood film industry, the broadcast media environment, and the broader cultural landscape within which the ceremony operates. Changes in the linguistic conventions of the acceptance speech, within this framework, are not merely surface-level stylistic adaptations but reflect deeper transformations in the social order of the cinematic institution, in the power relations between studios, stars, and media, and in the cultural expectations and values that the ceremony is designed to celebrate and reinforce.

The specific diachronic trajectory of the Academy Award acceptance speech across the fifty-year period examined in the present study cannot be understood without reference to the substantial industrial and cultural transformations that have reshaped Hollywood during this period. The four historical eras into which the present study's corpus is organized each correspond to a distinct configuration of industrial,

technological, and cultural conditions that have shaped the communicative character of acceptance speeches in ways that the diachronic corpus analysis of the present study is specifically designed to reveal. The Golden Age of Television era from 1977 to 1991 was characterized by the dominance of broadcast network television as the primary medium through which the Oscar ceremony reached its global audience, and by a relatively stable and conservative Hollywood studio system in which the acceptance speech functioned primarily as a modest artistic courtesy directed at a professional community assembled in the room. The Miramax Effect era from 1992 to 2008 was characterized by the rise of aggressive Oscar campaigning and it's transformation within the acceptance speech from an artistic gesture into a carefully managed public relations event in which the acknowledgment of studio executives, agents, and campaign managers became an institutionally expected and professionally obligatory communicative act. The Digital and Social Advocacy era from 2009 to 2019 was characterized by the explosive growth of social media and the transformation of the global media landscape that accompanied it, which structurally altered the communicative reach and rhetorical function of the acceptance speech by expanding its effective audience from the professional community in the room to a global digital public capable of sharing, commenting on, and amplifying specific moments from the ceremony to an audience of hundreds of millions. The Post-Pandemic and Streaming era from 2020 to 2026 has been characterized by the disruption of traditional cinematic production and distribution models wrought by the COVID-19 pandemic and the rise of streaming platforms, by a deepened cultural reckoning with questions of diversity, equity, and inclusion within the Hollywood industry, and by a transformation in the format and logistics of the ceremony itself that has altered the physical and institutional context within which acceptance speeches are delivered.

Each of these historical transformations has left its mark on the linguistic and rhetorical character of the acceptance speeches produced within its era, in ways that the diachronic corpus analysis of the present study is designed to document and explain. The challenge of conducting diachronic corpus analysis within the specific context of the Oscar acceptance speech is compounded by the nature of the corpus itself: unlike the large historical text archives that support diachronic research in the academic and media discourse traditions, the corpus of Oscar acceptance speeches is necessarily

limited in size by the annual frequency of the ceremony and the number of award categories available for analysis. This limitation has meant that the existing literature on Oscar speeches has overwhelmingly adopted synchronic approaches, analyzing speeches from a single ceremony or a narrow temporal window rather than tracing their evolution across the full span of the ceremony's broadcast history. The diachronic design of the present study, which assembles a purpose-built corpus of one hundred speeches spanning fifty years and organizes them into four historically defined eras for systematic comparative analysis, therefore represents a significant methodological advance over the existing literature, providing for the first time the longitudinal empirical foundation necessary to trace the evolution of the genre across the full breadth of its broadcast history.

The statistical methodology employed to support the diachronic analysis of the present study also deserves attention within this section, as the choice of appropriate statistical tools for comparing linguistic frequencies across corpora of different sizes is a non-trivial methodological decision with significant consequences for the validity and interpretability of the results. The Log-Likelihood test, developed by Dunning (1993) and subsequently recommended as the standard significance test for corpus frequency comparison by Rayson and Garside (2000) and operationalized within the Matrix software tool developed by Rayson (2003), was selected as the primary statistical instrument for the present study's comparative analyses for reasons that are directly relevant to the diachronic design of the study. The Log-Likelihood test is particularly well suited to the comparison of frequencies across corpora of unequal sizes, which is precisely the situation that obtains in a diachronic corpus design where the sub-corpora corresponding to different historical eras may vary in their total word count due to differences in the length of speeches produced in different eras. Furthermore, the Log-Likelihood test performs more reliably than the traditional chi-square test when applied to low-frequency data, which is a characteristic feature of the fine-grained metadiscourse marker analysis conducted in the present study, where individual marker categories may occur with relatively low absolute frequencies in smaller sub-corpora. The application of the Log-Likelihood test across the present study's diachronic comparisons therefore ensures that the statistical significance of observed

frequency differences is assessed using a methodology that is appropriate to the specific characteristics of the corpus and the analytical questions being addressed.

The diachronic methodological tradition surveyed in this section thus provides both the conceptual justification and the empirical precedent for the longitudinal corpus design adopted in the present study. By situating the analysis of Oscar acceptance speeches within a fifty-year diachronic frame, organized around four historically defined eras that correspond to distinct configurations of industrial, technological, and cultural conditions, and employing statistically rigorous methods for the comparison of linguistic frequencies across sub-corpora of different sizes, the present study is able to address questions about the evolution of the genre that purely synchronic approaches are structurally incapable of answering. The following and final substantive section of this literature review synthesizes the insights of all preceding sections into a precise identification of the research gap that the present study addresses and provides a justification for the specific methodological design through which that gap is investigated.

3.7. The Research Gap and Justification for the Present Study

At each stage of this review, the same fundamental observation has emerged with increasing clarity and insistence: while the existing literature provides a rich, sophisticated, and intellectually generative set of theoretical frameworks and empirical insights that are directly relevant to the investigation of Academy Award acceptance speeches as a linguistically significant and culturally consequential form of public discourse, it consistently falls short of providing the integrated, longitudinal, and gender-stratified account of the genre's evolution that a complete understanding of this uniquely significant communicative form requires. The purpose of the present section is to synthesize the specific limitations identified across the preceding sections into a precise and detailed articulation of the research gap that the present study is designed to address, and to provide a detailed justification for the specific theoretical framework, methodological design, and corpus construction through which that gap is investigated.

The first and most fundamental gap in the existing literature concerns the absence of a genuinely diachronic perspective on the Academy Award acceptance speech as a genre. As the review conducted in Section 3.5 demonstrated, the existing empirical literature on Oscar speeches has overwhelmingly adopted synchronic or cross-sectional approaches, analyzing speeches from a single ceremony or a narrow temporal window as though the genre exists in a stable and unchanging state that can be adequately characterized through analysis of any representative sample of its instances. This synchronic bias is methodologically understandable, given the practical challenges of assembling and analyzing large historical corpora of spoken discourse, but it is theoretically indefensible given the strong and well-documented transformations that have reshaped the Hollywood film industry, the broadcast media environment, and the broader cultural landscape within which the Oscar ceremony operates across the fifty-year period since the inauguration of global satellite broadcasting in the late 1970s. As Section 3.6 demonstrated through its survey of diachronic discourse analysis research, genres are not static textual templates but shifting social practices that evolve in response to changing communicative purposes, shifting institutional contexts, and transforming cultural expectations, and the failure to examine this evolution diachronically means that existing synchronic analyses of Oscar speeches, however methodologically sophisticated in other respects, are incapable of answering the most important and theoretically consequential questions about the genre: not merely what it looks like at any given moment, but how and why it has changed over time, what forces have driven those changes, and what those changes reveal about the evolving relationship between cinematic culture, media technology, and the social dynamics of professional identity and institutional power in Hollywood.

The present study addresses this gap directly and comprehensively by assembling a purpose-built diachronic corpus of one hundred Academy Award acceptance speeches spanning fifty years of broadcast history from 1977 to 2026, organized into four historically defined eras that correspond to distinct configurations of industrial, technological, and cultural conditions: the Golden Age of Television from 1977 to 1991, the Miramax Effect era from 1992 to 2008, the Digital and Social Advocacy era from 2009 to 2019, and the Post-Pandemic and Streaming era from 2020 to 2026. This

corpus design enables, for the first time in the existing literature, a genuinely longitudinal account of how the structural organization and micro-linguistic interpersonal dynamics of the Oscar acceptance speech have evolved in response to the transforming conditions within which the genre has been produced and received across five decades of broadcast history. By situating the analysis of individual speeches and individual linguistic features within this fifty-year diachronic frame, the present study is able to distinguish between the features of the genre that have remained stable across historical eras, reflecting the deep communicative purposes that the genre has consistently served regardless of changing surface conditions, and those that have changed substantially across eras, reflecting the genre's responsiveness to the shifting industrial, technological, and cultural contexts within which it operates. This distinction between generic stability and generic change, which a synchronic analysis is structurally incapable of drawing, constitutes one of the most significant and original contributions of the present study to the existing literature on acceptance speeches as a discourse genre.

The second major gap in the existing literature concerns the systematic neglect of gender as a sociolinguistic variable in the analysis of Oscar acceptance speeches. As the review conducted in Section 3.4 demonstrated, the relationship between gender and language in institutional contexts has been one of the most extensively researched areas of sociolinguistics and applied linguistics over the past five decades, generating a rich and theoretically sophisticated body of knowledge about how gender shapes linguistic choices in professional and public discourse settings in ways that both reflect and reproduce broader social power asymmetries. Yet this theoretical sophistication has been only very partially translated into the empirical study of the Oscar acceptance speech specifically. The large-scale computational analyses conducted by Wen (2022, 2023) established that male and female Oscar winners employ statistically divergent thematic vocabularies and linguistic strategies, providing quantitative evidence that gender asymmetry on the Oscar stage is a measurable and systematic phenomenon rather than a matter of individual variation. Markowitz (2018) demonstrated that linguistic choices in acceptance speeches are sensitive to the speaker's social status and cinematic roles. Boucaut (2021) revealed the institutional norms that constrain communicative behavior at the ceremony. Gyuró (2015) examined how speakers use

the platform to project specific iterations of power and identity. These studies establish the Oscar stage as a site of consequential, gender-differentiated identity negotiation, and they provide an essential empirical foundation upon which the present study builds.

However, none of these studies provides a systematic, fine-grained, and theoretically grounded account of precisely how gender shapes the specific micro-linguistic choices that Oscar winners make within the structural moves of their acceptance speeches, and none of them examines how these gender-differentiated linguistic patterns have evolved across the fifty-year history of the globally broadcast ceremony. Wen's computational analyses, while impressive in their quantitative scope, are inherently limited in their analytical depth by their reliance on automated frequency counting, which can establish that male and female speakers use different words with different frequencies but cannot reveal where those words appear within the structural architecture of the speech, what interpersonal functions they serve within those structural locations, or how the relationship between structural position and linguistic choice has changed across different historical eras. The case studies and institutional analyses of Markowitz, Boucaut, and Gyuró, while theoretically rich and contextually revealing, do not provide the systematic empirical analysis of micro-linguistic features across a large, historically stratified corpus that would be necessary to establish the precise nature and extent of gender stratification in Oscar acceptance speech language. The present study fills this gap by applying Hyland's (2005) taxonomy of interactional metadiscourse markers to an unequal distribution across genders diachronic corpus, providing for the first time a systematic, quantitatively grounded, and theoretically informed account of how gender shapes the deployment of specific interpersonal linguistic resources within and across the structural moves of the Oscar acceptance speech, and how this gender-differentiated deployment has evolved across four historically distinct eras of the ceremony's broadcast history.

The third major gap in the existing literature, which is in many ways the most methodologically significant, concerns the absence of an integrated analytical framework that combines macro-structural and micro-linguistic analysis within a single, unified investigation of the Oscar acceptance speech. The existing literature on

acceptance speeches has tended to examine either the macro-structural organization of the genre, through the application of Swalesian Move Analysis, or the micro-linguistic features of specific pragmatic functions, through the analysis of gratitude strategies, figurative language, or rhetorical appeals, but has not combined these two levels of analysis within a single study. This separation of macro-structural and micro-linguistic analysis represents a significant limitation because, as the theoretical synthesis of Sections 3.2 and 3.3 demonstrated, the full communicative meaning of any discourse event is constituted not at either the macro or the micro level alone but in the interaction between them: the interpersonal significance of a specific linguistic choice depends notably on where within the structural architecture of the speech it appears, and the communicative function of a structural move depends importantly on the specific micro-linguistic resources through which it is realized. A booster deployed within a move of gratitude carries a substantially different interpersonal meaning from the same booster deployed within a move of political advocacy; a hedge that appears in an opening move of performative context functions differently from a hedge that appears in a move of contextualizing achievement. Without an analytical framework that simultaneously tracks both levels of organization and examines their interaction, it is impossible to fully understand how the acceptance speech achieves its complex and multidimensional communicative purposes, or how the interplay between structural organization and micro-linguistic choice differs between male and female speakers and across different historical eras.

This study addresses this gap directly by adopting an explicitly integrated dual-level analytical framework that combines Swales's (2004) Move Analysis at the macro level with Hyland's (2005) interactional metadiscourse framework at the micro level, applying both frameworks simultaneously to the same corpus of one hundred speeches and examining the relationships between structural moves and metadiscourse marker distributions across both gender and era dimensions. This integrated methodology, which the study terms a Corpus-Assisted Discourse Studies approach in the tradition developed by Partington, Duguid, and Taylor (2013), represents a significant methodological advance over the existing literature in its capacity to reveal not merely what structural moves Oscar winners employ and not merely what metadiscourse markers they deploy, but how specific configurations of metadiscourse markers cluster

within specific structural moves, how these configurations differ between male and female speakers, and how both the structural architecture and the micro-linguistic interpersonal dynamics of the genre have evolved across the four historical eras of the study's diachronic corpus. The result is an analytical account of the Oscar acceptance speech that is simultaneously more thorough, more theoretically grounded, and more precise than anything that either framework could achieve independently, and that constitutes a genuine methodological contribution to the broader field of corpus-assisted discourse analysis beyond its specific application to the cinematic domain.

The fourth gap in the existing literature, which is theoretically distinct from but practically inseparable from the three gaps already identified, concerns the absence of adequate attention to the specific historical and institutional context of the Academy Award ceremony as a shaping force on the communicative character of acceptance speeches. As Section 3.5 demonstrated, the existing literature on Oscar speeches has tended to treat the ceremony as a stable and unchanging institutional context, analyzing speeches from different historical moments as though they were produced under essentially similar conditions without accounting for the transformations in the ceremony's industrial context, media environment, and cultural significance that have occurred across the fifty-year period of the present study. The transformation from the relatively modest and inward-looking ceremony of the late 1970s, when Oscar speeches were primarily addressed to a professional community of Hollywood insiders, to the global media event of the contemporary era, when acceptance speeches are watched by tens of millions of viewers across more than two hundred countries and territories and can generate hundreds of millions of social media interactions within hours of their delivery, represents a transformation in the communicative context of the genre so significant that speeches produced at the beginning and end of this period are in important respects produced for and received by essentially different audiences with different expectations and evaluative criteria. The failure to account for this transformation in the institutional and media context of the ceremony means that existing synchronic analyses of Oscar speeches are not merely incomplete in their temporal scope but potentially misleading in their characterization of the genre, attributing to universal generic features what may in fact be historically specific

adaptations to the particular communicative conditions of the era from which the analyzed speeches happen to be drawn.

The present study addresses this contextual gap through its historically informed diachronic corpus design, which organizes the corpus into four eras that are defined not arbitrarily but in direct relation to the major industrial, technological, and cultural transformations that have reshaped the Hollywood ceremony and its media context across the fifty-year study period. The Golden Age of Television era is defined by the dominance of broadcast network television and the relatively stable Hollywood studio system of the late 1970s and 1980s. The Miramax Effect era is defined by the rise of aggressive Oscar campaigning, the commercial shift of the ceremony, and the transformation of the acceptance speech into a managed public relations event. The Digital and Social Advocacy era is defined by the explosive growth of social media and the transformation of the Oscar stage into a global platform for social and political advocacy. The Post-Pandemic and Streaming era is defined by the disruption of traditional cinematic models, the deepened reckoning with diversity and inclusion, and the transformation of the ceremony's format and following the global pandemic. By treating each of these eras as a distinct communicative context that shapes the generic conventions and rhetorical possibilities of the acceptance speech in specific and documentable ways, the present study is able to situate its findings about linguistic change and gender division within the historical and institutional conditions that give them their meaning and their consequence, producing an account of the genre's evolution that is simultaneously precise and theoretically rich.

Taken together, the four gaps identified in this section define a precise and coherent research space that the present study is uniquely positioned to occupy. No existing study has examined the Academy Award acceptance speech through a genuinely diachronic lens that spans the full fifty years of the ceremony's global broadcast history. No existing study has provided a systematic, theoretically grounded, and micro-linguistically precise account of gender gap in Oscar acceptance speech language that goes beyond the broad computational frequency comparisons of the big-data tradition. No existing study has integrated macro-structural Move Analysis with micro-linguistic metadiscourse analysis within a single, unified investigation of the

genre. And no existing study has situated its analysis of linguistic features and gender differences within a historically informed account of the transforming institutional and media context of the ceremony that shapes the communicative conditions under which acceptance speeches are produced and received. The present study addresses all four of these gaps simultaneously, through a methodological design that combines a purpose-built diachronic corpus of one hundred speeches spanning fifty years with an integrated dual-level analytical framework that applies Swales's Move Analysis and Hyland's interactional metadiscourse taxonomy simultaneously to the same texts, stratified by both gender and historical era, and supported by statistically rigorous Log-Likelihood testing that allows patterns of linguistic change and gender differentiation to be assessed with appropriate quantitative precision.

The contribution of the present study to the existing literature is therefore both empirical and methodological. Thorough the data, it provides the first full longitudinal account of how the Academy Award acceptance speech has evolved as a genre across five decades of broadcast history, documenting the transformation of its structural architecture, the shifting distribution of its micro-linguistic interpersonal resources, and the evolving patterns of gendered division that characterize its expression across different historical eras. Methodologically, it demonstrates the analytical productivity of combining Swalesian Move Analysis with Hyland's interactional metadiscourse framework within a diachronic, gender-stratified corpus design, establishing a methodological template that can be productively extended to the investigation of other high-stakes ceremonial discourse genres across other cultural and institutional contexts. And theoretically, it contributes to the broader understanding of gender and language in institutional settings by providing empirical evidence, grounded in a uniquely rich and historically deep corpus, for the claim that gender based difference in public discourse is not a static phenomenon but a changing historically evolving social practice that changes in response to the transforming institutional conditions, cultural expectations, and media environments within which gendered public performances are produced and evaluated. It is to the detailed methodological elaboration of this contribution that the following chapter now turns.

CHAPTER 4

METHODOLOGY

4.1. Research Design

A diachronic, convergent parallel mixed-methods design (Creswell & Plano Clark, 2017) is adopted to investigate the evolving interpersonal linguistic features and rhetorical structure of Academy Award acceptance speeches. In a convergent parallel design, quantitative and qualitative data are collected and analyzed concurrently, and the results are merged during the interpretation phase to provide a wide-ranging understanding of the research problem.

This approach aligns perfectly with the framework of Corpus-Assisted Discourse Studies (CADS), which advocates for the triangulation of quantitative corpus data with deep qualitative text analysis (Partington et al., 2013). The quantitative strand tracks the explicit frequencies of interactional metadiscourse markers using computational software, while the qualitative strand involves the manual, contextual interpretation of genre conventions and rhetorical moves (Baker, 2006). By merging these two analytical streams, the design ensures a rigorous, multi-dimensional examination of how the variables of time and gender interact within the selected dataset.

4.2. Corpus Compilation

The primary data for this research consists of transcribed Academy Award acceptance speeches retrieved directly from the official database of the Academy of Motion Picture Arts and Sciences (AMPAS). To comprehensively address the research questions regarding diachronic evolution and gendered split, the inclusion criteria mandate a highly controlled sample spanning a continuous fifty-year period, from 1977 to 2026.

Specifically, the dataset encompasses a total of 100 speeches. To ensure a balanced comparative analysis, the corpus is strictly divided into 50 speeches delivered by male

winners and 50 speeches delivered by female winners. By selecting one representative from each gender per ceremony year, this symmetrical dataset provides a sound empirical foundation for tracing historical shifts. Deliberately isolating gender as the sole comparative demographic variable ensures that the structural gendered asymmetry is not confounded by other variables, allowing for a highly targeted sociolinguistic analysis.

To maintain systematic organization and facilitate accurate cross-tabulation during the computational analysis in AntConc, each transcribed speech was assigned a unique alphanumeric identification code. This coding schema identifies the speaker's gender (M/F), the historical era (E1–E4), and the chronological order of the speech (e.g., the code M-E1-01 designates Male, Era 1, chronological speech 1). A complete numerical inventory of the master corpus, detailing the specific year, speaker, and file code for all 100 texts, is provided in Appendix A.

Once collected, these digitized texts are compiled into a specialized, machine-readable master corpus. To facilitate the targeted comparative analyses regarding temporal evolution, this master corpus is subsequently categorized into four distinct sub-corpora, stratified according to the predefined historical eras. Within each of these temporal sub-corpora, the texts are further divided by the gender of the recipient, allowing for precise cross-tabulation across all independent variables.

Table 3 *Diachronic Corpus Distribution by Era and Gender*

Historical Era	Timeframe	Male Speeches	Female Speeches	Sub-Corpus Total
1. The Golden Age of Television	1977–1991	15	15	30
2. The Miramax Effect Era	1992–2008	17	17	34

Table 3 *continued*

3. The Digital and Social Advocacy Era	2009–2019	11	11	22
4. The Post-Pandemic and Streaming Era	2020–2026	7	7	14
Total Master Corpus	1977–2026	50	50	

4.3. Data Analysis Procedures

To comprehensively apply the integrated theoretical framework, the analytical procedure is divided into computational corpus processing for micro-linguistic features and qualitative manual coding for macro-structural architecture.

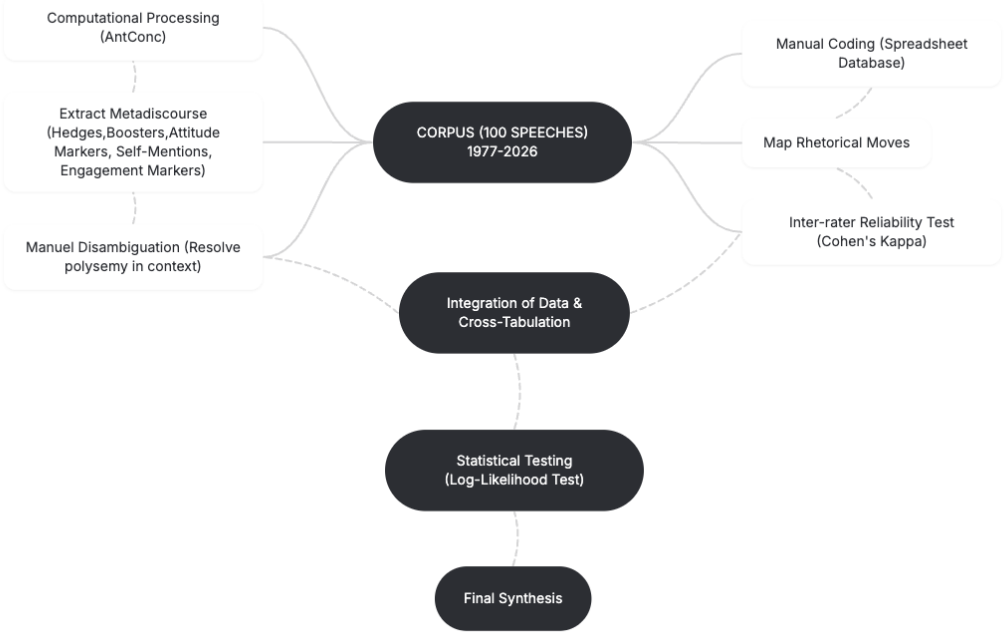

Figure 1 *Data Analysis Steps*

4.3.1. Computational Corpus Analysis (AntConc)

The concordance software AntConc (Anthony, 2022) was utilized for the micro-level computational processing of the textual data. This tool is highly effective for identifying, quantifying, and mapping the distribution of explicit lexicogrammatical markers across specialized sub-corpora. Specifically, AntConc's concordance and word list tools were employed to extract Hyland's (2005) interactional metadiscourse markers. Utilizing the predefined, validated list of metadiscourse items (see Appendix B for the complete inventory), the software facilitates the targeted extraction and frequency calculation of:

- **Hedges and Boosters:** To assess shifts in grammatical commitment, epistemic modality, and authority.
- **Attitude Markers:** To evaluate the frequency of explicit affective framing and emotional signaling.
- **Self-Mentions and Engagement Markers:** To map historical changes in audience interaction, direct address, and identity construction.

4.3.2. Systematic Manual Coding (Spreadsheet Database)

Because genre boundaries and structural moves rely heavily on pragmatic context and cannot be reliably parsed by automated software, a complete spreadsheet database is developed to manage the qualitative analysis (Saldaña, 2021). Rather than rigidly imposing Swales's (2004) framework a priori, the specific steps within the acceptance speech genre were iteratively refined. An initial pilot coding of 10 speeches allowed the structural categories to emerge organically from the data, ensuring the final move scheme accurately reflected the localized realities of the corpus before being applied to the remaining dataset. Drawing on Swales's (2004) Move Analysis framework, the texts are read and coded within the spreadsheet to delineate the precise boundaries of rhetorical moves and their constituent steps.

Table 4 *Integrated Analytical Workflow Matrix*

Analytical Stage	**Methodology & Tool**	**Target Linguistic Feature**	**Output / Metric**
Phase 1: Micro-Level	Computational (AntConc)	Interactional Metadiscourse	Frequencies of Hedges, Boosters, Attitude Markers, Self-Mentions, Engagement Markers.
Phase 2: Macro-Level	Qualitative (Manual Spreadsheet)	Rhetorical Moves & Steps	Identification of obligatory vs. optional moves; mapping the sequential structure of gratitude and advocacy.
Phase 3: Integration	Cross-Tabulation	Intersection of Moves and Markers	Statistical comparison of how frequently specific markers are used within specific structural moves across gender and era.

4.3.3. Integrated Framework Analysis

The architecture of the database is designed to synthesize the two analytical streams (Biber et al., 2007). All computationally extracted metadiscourse frequencies (from AntConc) and manually coded rhetorical moves (from the spreadsheet) are cross-tabulated against the independent variables of time (the four eras) and gender. This integrated mapping determines how frequently certain interpersonal markers are used, meanwhile it locates *where* they are deployed within the structural architecture of the speech, providing the empirical foundation required to address the primary research questions.

4.4. Reliability and Validity

While computational tools like AntConc provide rapid frequency extraction, raw quantitative data must be qualitatively verified to account for semantic ambiguity. A critical methodological challenge in analyzing spoken metadiscourse involves the polysemous nature of specific lexical items. For example, in Hyland's (2005) framework, terms such as *just*, *really*, and *actually* are frequently categorized as hedges or boosters depending on their pragmatic function. However, in authentic

spoken discourse, these items may serve alternative non-metadiscoursal functions, such as operating as temporal adverbs (e.g., "I just arrived") or literal descriptors, rather than modulating epistemic certainty. To resolve this polysemy and ensure construct validity, a manual concordance review was conducted. Following the initial automated extraction, the concordance lines for ambiguous markers were individually examined within their immediate textual context, and instances where the lexical item did not function pragmatically as metadiscourse were manually excluded from the final counts.

To ensure the rigor and dependability of this manual disambiguation and the qualitative Move Analysis, strict measures for inter-rater reliability were implemented. A secondary coder, trained in Swalesian genre analysis and the specific conventions of performative public addresses, independently analyzed a randomized subset of the corpus. This subset consisted of 10% of the dataset, stratified evenly across the four historical eras and both genders.

The inter-rater reliability for the qualitative assignment of rhetorical moves and step boundaries was calculated using Cohen's Kappa (κ). The analysis yielded a Kappa coefficient of 0.88, indicating a strong level of agreement between the coders. In instances where coding discrepancies occurred, particularly at the complex boundaries between Move 3 (Contextualizing the Achievement) and Move 4 (Advocacy) the disagreements were resolved through collaborative discussion until a mutual consensus was reached. This rigorous quantification of agreement effectively mitigated subjective bias and reinforced the validity of the qualitative categorizations within the study.

4.5. Statistical Analysis

To determine the statistical significance of the observed linguistic divergences between the male and female sub-corpora, inferential statistical testing was employed. While descriptive frequencies in this study were normalized to occurrences per 1,000 words to facilitate direct comparison across eras of varying lengths (Biber, Conrad, & Reppen, 1998), normalized rates are mathematically unsuitable for significance testing as they artificially alter the original sample size and reduce statistical power.

Therefore, the Log-Likelihood test was selected to compare the frequencies of metadiscourse markers across the sub-corpora.

The log-likelihood test is widely established as the preferred significance metric in corpus linguistics for comparing feature frequencies across corpora of unequal sizes (Dunning, 1993; McEnery & Hardie, 2011; Rayson & Garside, 2000). Unlike the chi-square test, which can produce unreliable results with low-frequency linguistic data or vastly different corpus sizes, the log-likelihood statistic inherently accounts for varying total word counts by calculating expected values before comparing them to observed frequencies (Evison, 2010). In accordance with standard corpus methodology, all log-likelihood calculations in this study were performed utilizing the raw occurrence counts of the target markers and the true total word counts of the respective sub-corpora. Significance thresholds were interpreted following standard probability levels: findings yielding an LL score ≥ 3.84 were considered significant ($p < .05$), scores ≥ 6.63 as highly significant ($p < .01$), and scores ≥ 10.83 as extremely significant ($p < .001$) (Rayson, 2003).

CHAPTER 5

RESULTS

This chapter presents the findings of the diachronic, corpus-assisted mixed-methods analysis conducted on 100 Academy Award acceptance speeches spanning from 1977 to 2026. The primary objective of this analysis is to determine if, and in what ways, the interpersonal linguistic features and macro-structural rhetorical designs of these speeches have evolved over time, and specifically how these evolutionary trajectories stratify across the gender of the award recipients. Table 5 and 7 present the raw corpus details of the Best Actor and Actress categories, meanwhile Table 6 and 8 demonstrates the normalized corpus details.

Table 5 *Best Actor Raw Corpus Details*

Best Actor	Total Speech Number	Total Word Count	Attitude Markers	Boosters	Engagement Markers	Hedges	Self-Mentions
Era #1	15	3331	56	57	86	37	244
Era #2	17	4707	41	95	161	61	472
Era #3	11	3305	41	63	157	32	307
Era #4	7	2314	29	32	96	25	235

Table 6 *Normalized Frequencies for Actors (Male Sub-corpus)*

Metadiscourse Marker	Golden Age (1977–1991)	Miramax Era (1992–2008)	Digital & Social (2009–2019)	Post-Pandemic (2020–2026)
Boosters	17.1	20.2	19.1	13.8

Table 6 *continued*

Hedges	11.1	13.0	9.7	10.8
Attitude Markers	16.8	8.7	12.4	12.5
Self-Mentions	73.3	100.3	92.9	101.6
Engagement Markers	25.8	34.2	47.5	41.5

Note: All figures represent occurrences per 1,000 words

Table 7 *Best Actress Raw Corpus Details*

Best Actress	**Total Speech Number**	**Total Word Count**	**Attitude Markers**	**Boosters**	**Engagement Markers**	**Hedges**	**Self-Mentions**
Era #1	15	2509	32	44	65	48	254
Era #2	17	4990	66	152	233	64	495
Era #3	11	3446	35	91	174	37	329
Era #4	7	1986	24	45	108	18	180

Table 8 *Normalized Frequencies for Actresses (Female Sub-corpus)*

Meta-discourse Marker	**Golden Age (1977–1991)**	**Miramax Era (1992–2008)**	**Digital & Social (2009–2019)**	**Post-Pandemic (2020–2026)**
Boosters	17.5	30.5	26.4	22.7
Hedges	19.1	12.8	10.7	9.1
Attitude Markers	12.8	13.2	10.2	12.1
Self-Mentions	101.2	99.2	95.5	90.6

Table 8 *continued*

Engagement Markers	25.9	46.7	50.5	54.4

Note: All figures represent occurrences per 1,000 words

To ensure clarity and maintain direct alignment with the study's theoretical framework, the results are presented in a sequenced, dual-layered structure. The chapter first addresses the micro-linguistic findings (Section 5.1), detailing the quantitative data extracted via AntConc to track the diachronic shifts in Hyland's (2005) interactional metadiscourse markers (Hedges, Boosters, Attitude Markers, Self-Mentions, and Engagement Markers).

Following the micro-analysis, the chapter shifts to the qualitative, macro-structural findings (Section 5.2), presenting the results of the manual Swalesian Move Analysis to document how the structural boundaries and frequency of rhetorical moves have shifted across the four predefined historical eras.

Table 9 *Organization of Chapter 5 and Research Question Alignment*

Chapter Section	**Analytical Focus**	**Target Research Questions**	**Primary Method & Tool**
5.1 The Micro-Linguistic Evolution of Interpersonal Metadiscourse	Diachronic shifts in interactional metadiscourse markers (e.g., Hedges,Boosters, Attitude Markers).	RQ1:Evolution across time. RQ2:Evolution across gender.	Computational Corpus Analysis (AntConc)
5.2 The Macro-Structural Evolution of Rhetorical Moves	Changes in the frequency, sequencing, and boundaries of communicative moves and steps.	RQ3: Structural evolution over time & RQ4: Structural evolution across gender.	Systematic Manual Coding (Spreadsheet)

Table 9 *continued*

5.3 Integrated Findings: Metadiscourse Within Rhetorical Moves	The intersection of micro-linguistic choices within localized, macro-structural genre boundaries.	RQ1, RQ2, RQ3, RQ4 (Synthesized)	Cross-Tabulation Mapping

Finally, Section 5.3 synthesizes these two analytical streams, presenting an integrated view of how specific metadiscourse markers are deployed within localized rhetorical moves, ultimately isolating the structural and sociolinguistic impact of gender within this highly institutionalized cinematic genre. The specific alignment between the chapter sections, the analytical focus, and the study's core research questions is mapped above in Table 9.

5.1. The Micro-Linguistic Evolution of Interpersonal Metadiscourse

To track the evolving linguistic stance and audience orientation of Academy Award acceptance speeches over the past half-century, the 100-speech corpus was subjected to a rigorous computational analysis using AntConc 4.3.1. The analysis focused specifically on extracting and quantifying the frequencies of interactional meta-discourse markers as defined by Hyland's (2005) framework. To ensure an accurate comparative analysis across eras and genders with varying speech lengths, all frequencies were normalized to occurrences per 1,000 words.

The diachronic data reveals a marked transformation in the micro-linguistic architecture of the genre. As the acceptance speech evolved from a localized professional courtesy in the Golden Age to a globally broadcast platform for socio-political advocacy in the modern eras, the speakers' linguistic stance became more assertive, highly affective, and interactive. Furthermore, cross-tabulating these normalized frequencies reveals that the public performance of gratitude and advocacy remains deeply stratified by gender, indicating that male and female actors contend with the power dynamics of the Hollywood stage using divergent linguistic toolkits.

5.1.1. Boosters and Hedges: The Evolution of Epistemic Modality

Epistemic modality refers to the linguistic mechanisms speakers use to express their degree of certainty, authority, and commitment to a proposition. In Hyland's (2005) model, this is measured through the interplay of Hedges (markers that project uncertainty, humility, or reluctance to impose, such as *might, perhaps, assume, guess*) and Boosters (markers that project high certainty, authority, and conviction, such as *know, absolutely, fact, undeniably, must*).

Table 10 Boosters: Top 5 Most Frequent Markers (Best Actor)

Rank	Marker	Raw Frequency	Normalized Frequency
1	*so*	103	7.5
2	*know*	68	5.0
3	*really*	33	2.4
4	*never*	12	0.9
5	*always*	7	0.5

Table 11 *Hedges: Top 5 Most Frequent Markers (Best Actor)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*would*	42	3.1
2	*think*	31	2.3
3	*feel*	19	1.4
4	*could*	14	1.0
5	*hope*	11	0.8

The diachronic and gendered tracking of these markers reveals a distinct shift in the normative boundaries of the genre. During the Golden Age of Television (1977–1991), the overall use of epistemic modality was relatively subdued. Speakers primarily utilized Hedges to perform Move 1A (Expression of Emotional Overwhelm) and to project an expected level of professional humility. However, as the genre transitioned into the Digital and Social Advocacy Era (2009–2019), the normalized frequency of Boosters showed a notable increase across the entire corpus. This historical rise in Boosters aligns with the genre's macro-structural shift toward Move 4 (Political Advocacy). As the Oscar stage morphed into a global pulpit, speakers utilized authoritative linguistic tools to legitimize their socio-political platforms.

Leonardo DiCaprio's (2016) climate change address is a clear example of this booster-heavy architecture. To transition his speech from standard gratitude to global advocacy, DiCaprio relies on categorical assertions and high-intensity boosters to frame his argument as objective fact:

"Climate change is ***real***. It is happening right ***now***. It is the ***most*** urgent threat facing our entire species and we ***must*** work collectively together..." (M-E3-07)

By utilizing these boosters, DiCaprio rhetorically positions himself not merely as an actor accepting a trophy, but as a statesman delivering a mandate to the global audience. Similarly, Matthew McConaughey (2014) utilizes boosters to validate his own philosophical worldview:

"He has shown me that it's a scientific ***fact*** that gratitude reciprocates." (M-E3-06)

While the diachronic timeline shows a universal rise in epistemic assertiveness during the Advocacy era, the gender breakdown reveals a complex responsive regarding confidence and authority that persists across all 50 years of the corpus. While qualitative analysis highlights a male reliance on unmitigated, authoritative statements during ideological discourse, the normalized numerical data indicates that actresses actually employ a higher across the corpus density of absolute boosters across the timeline.

Table 12 *Boosters: Top 5 Most Frequent Markers (Best Actress)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*so*	190	14.7
2	*know*	44	3.4
3	*really*	40	3.1
4	*never*	23	1.8
5	*always*	8	0.6

Table 13 *Hedges: Top 5 Most Frequent Markers (Best Actress)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*would*	49	3.8
2	*feel*	28	2.2
3	*think*	18	1.4

Table 13 *continued*

4	*could*	13	1.0
5	*hope*	11	0.9

During the Golden Age, male actors utilized 17.1 boosters per 1,000 words compared to 17.5 for actresses. However, the onset of the Miramax Effect Era triggered a marked spike in female boosting, reaching a corpus high of 30.5 occurrences per 1,000 words for actresses, compared to 20.2 for actors. To ensure this disparity was not an artifact of varying speech lengths, a log-likelihood test was conducted on the raw frequencies. The test indicates that this quantitative divergence is highly significant (LL = 10.14, $p < .01$). This statistical confirmation strongly supports the interpretation that female speakers in this era utilized a mathematically distinct, denser application of emphatic markers to validate their expansive lists of professional gratitude.

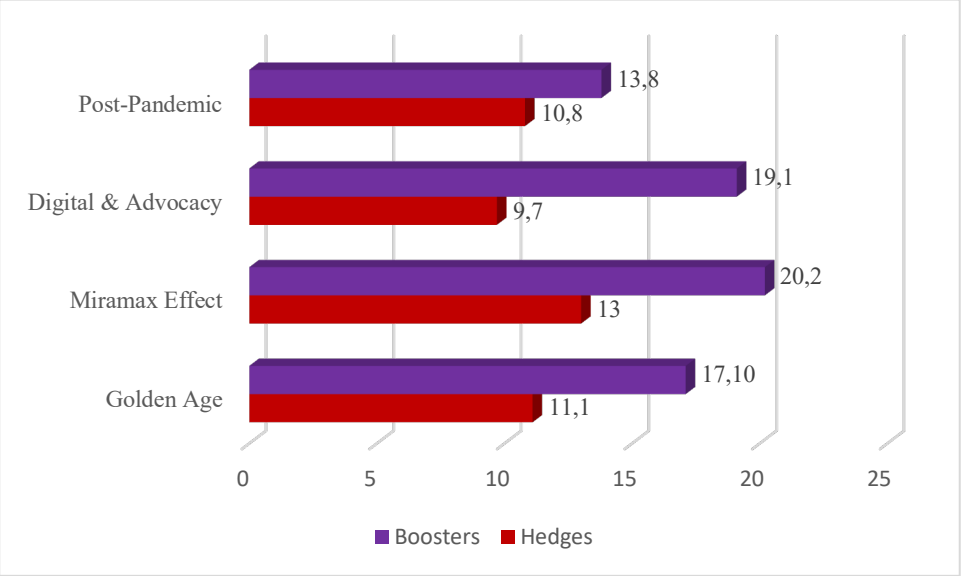

Figure 2 *Best Actor: Boosters vs Hedges Normalized (per 1,000 words) Data*

This quantitative intensity persisted through the Digital and Social Advocacy Era (26.4 occurrences for females vs. 19.1 for males) and the Post-Pandemic Era (22.7 occurrences for females vs. 13.8 for males). The gender unequal distribution across genders, therefore, but in their localized application: women heavily boost their

expressions of professional thanks, while men more often boost their socio-political assertions.

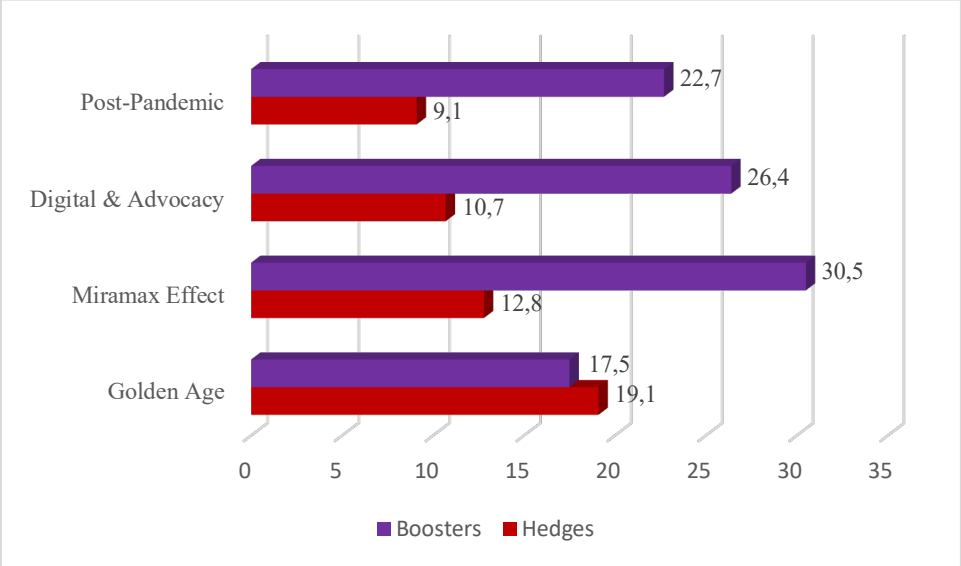

Figure 3 *Best Actress: Boosters vs Hedges Normalized (per 1,000 words) Data*

Regarding the diachronic trajectory of Hedges, the normalized data illustrates the socio-cultural expectations of the early eras and their eventual shift. During the Golden Age of Television, the female sub-corpus utilized 19.1 hedges per 1,000 words, eclipsing the male rate of 11.1. A log-likelihood calculation confirms that this historical gap is statistically significant (LL = 6.26, $p < .05$). The significance of this test mathematically grounds the qualitative observation that early-era actresses tended to project verifiable, higher levels of mitigation and professional humility compared to their male counterparts. Yet, as the genre evolved and corporatized, this disparity narrowed. By the Miramax Effect Era, the normalized frequency of hedging nearly equalized, with 12.8 occurrences for females and 13.0 for males. In the Digital and Social Advocacy Era, female hedges stood at 10.7 compared to 9.7 for males. Finally, in the Post-Pandemic Era, the female reliance on Hedges dropped to its lowest historical point with only 9.1 occurrences per 1,000 words, falling below the male frequency of 10.8. For this reason, the numerical data charts a distinct diachronic evolution: actresses began the fifty-year timeline utilizing higher rates of epistemic hedging but gradually shifted toward a highly emphatic, booster-dense architecture in the modern eras.

This gendered hedging is frequently deployed during Move 3 (Contextualizing the Achievement). For example, Kate Winslet (2009) softens the assertion of her own lifelong ambition and talent by clustering multiple hedges in a single utterance:

"I ***think*** I was ***probably*** eight years old and staring into the bathroom mirror..." (F-E3-01)

Olivia Colman (2019) similarly utilizes intense hedging to mitigate her claim on the audience's attention:

"And my kids who are at home and watching, look! Well, if you're not then, well ***kind of*** well done, but I ***sort of*** hope you are." (F-E3-11)

Even when female speakers transition into advocacy, they often hedge their statements to soften their intent. Julianne Moore (2015), when advocating for Alzheimer's awareness, frames her statement carefully:

"I'm so happy, I'm thrilled, actually, that we were able to ***hopefully*** shine a light on Alzheimer's disease." (F-E3-07)

The quantitative divergence between male boosting and female hedging in these qualitative moments demonstrates that while the opportunity to speak on the Oscar stage is equal, the linguistic performance of authority remains patterned by gendered expectations. Male speakers more often used boosters with broad claims, while female speakers more often used hedged or localized statements when reflecting on their achievements.

5.1.2. Attitude Markers: The Amplification of Affect and Emotional Labor

Attitude markers are interactional devices that explicitly communicate a speaker's affective response to text, context, or individuals (*beautiful, brilliant, overwhelmed, incredible, fortunate, crazy*). The diachronic analysis reveals that the use of Attitude Markers experienced noticeable shifts from 1977 to 2025. While the Academy Award stage has historically demanded a baseline level of emotional vulnerability, the Miramax and Advocacy eras formalized "high-affect gratitude" as a recurring genre feature.

Table 14 *Attitude Markers: Top 5 Most Frequent Markers (Best Actor)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*wonderful*	25	1.8
2	*good*	23	1.7
3	*proud*	17	1.2
4	*beautiful*	16	1.2
5	*grateful*	10	0.7

Table 15 *Attitude Markers: Top 5 Most Frequent Markers (Best Actress)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*incredible*	23	1.8
2	*wonderful*	20	1.5
3	*beautiful*	18	1.4
4	*proud*	11	0.9
5	*grateful*	11	0.9

During the Golden Age, professional thanks (Move 2C) were often delivered with procedural efficiency. Richard Dreyfuss (1978) and Robert Duvall (1984) simply stated the names of their directors and producers with minimal affective modification. However, as the industry corporatized, speakers began to modify their gratitude with increasingly affective language.

The comparative normalized frequencies of attitude markers map a highly gendered divergence in the performance of emotional labor. During the Golden Age of Television, male actors produced a higher volume of attitude markers (16.8 occurrences per 1,000 words) compared to their female counterparts (12.8 occurrences). However, a log-likelihood calculation indicates that this early variance does not reach statistical significance (LL = 1.58, $p > .05$). This lack of significance establishes a relatively balanced linguistic baseline prior to major industry shifts.

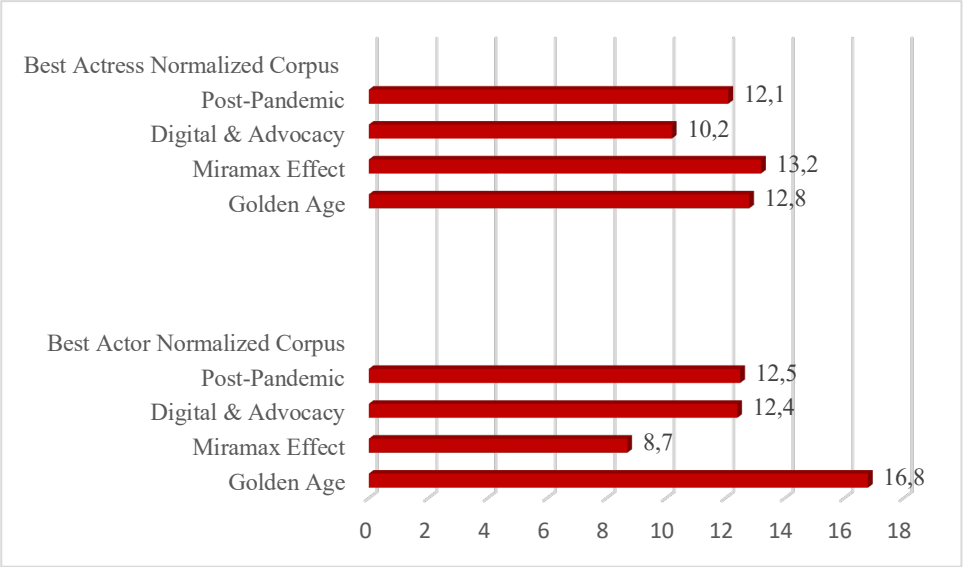

Figure 4 *Both Genders' Attitude Markers Use Normalized Data*

The commercialization of awards in the Miramax Effect Era, however, catalyzed a notable structural divergence. As the demands of professional gratitude expanded, the normalized frequency of female attitude markers rose to 13.2 occurrences per 1,000 words, while male usage simultaneously declined to 8.7. A log-likelihood test applied to the raw counts confirms that this intersection is statistically significant (LL = 4.52, $p < .05$). This statistical validation supports the sociological interpretation of the era: as the recitation of professional networks expanded, female speakers were increasingly required to cluster affective modifiers to present their professional thanks, a linguistic performance of emotional labor statistically less prevalent among male speakers.

As the genre transitioned into the modern eras of systemic advocacy, the data traces a mutual stabilization, with frequencies standing at 12.4 for men and 10.2 for women in the Digital and Social Advocacy Era, and eventually settling at 12.5 for men and 12.1 for women in the Post-Pandemic Era (both representing non-significant statistical variances). This trajectory is consistent with the macro-structural shift of the modern acceptance speech: as speakers of both genders pivoted toward the assertive, interactive rhetoric associated with political leadership, they adjusted the high-affect language previously used for localized gratitude. The Actress sub-corpus displays a reliance on affective language that frequently eclipses the Actor sub-corpus in qualitative density. The data indicates that women consistently amplified their

professional thanks by clustering emotive adjectives. Whereas a male speaker in the modern era might rely on relatively contained appreciation (e.g., Gary Oldman, 2018: "Thank you, Kazu, Lucy, David, for your artistry" (M-E3-10)), female speakers often elevate the sentiment. Charlize Theron (2004) demonstrates this density when addressing her team:

"My ***incredible***, ***incredible*** leading lady Christina Ricci... Toni G for transforming me so ***incredibly.***.. My ***incredible*** manager J.J. Harris." (F-E2-13)

Emma Stone (2017) utilizes similar affective clustering:

"To the women in this category... you were all so ***extraordinary***... it has been the ***greatest*** honor... to my soul sister Chrissy... Ryan Gosling, you are the greatest partner on this ***crazy*** adventure." (F-E3-09)

This disproportionate density of Attitude Markers in the female corpus suggests that emotional vulnerability and high-intensity affectionate gratitude function as expected norms for actresses engaging with the stage.

5.1.3. Self-Mentions: Shifting Coordinates of Identity and Authorship

The tracking of Self-Mentions, the use of first-person pronouns to project authorial identity, provides a micro-linguistic map of how Hollywood's corporate structures have influenced public speech. By measuring the ratio of singular, individualistic self-mentions (*I, me, my, mine*) against plural, collective self-mentions (*we, us, our, ourselves*), the data reveals shifting paradigms of how winners conceptualize their own success.

Table 16 *Self Mentions: Top 5 Most Frequent Markers (Best Actor)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*I*	654	47.9
2	*my*	266	19.5
3	*me*	173	12.7
4	*we*	95	7.0
5	*our*	34	2.5

Table 17 *Self Mentions: Top 5 Most Frequent Markers (Best Actress)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*I*	602	46.6
2	*my*	308	23.8
3	*me*	195	15.1
4	*we*	53	4.1
5	*our*	53	4.1

During the Miramax Effect Era (1992–2008), the frequency of singular first-person pronouns (*I, me*) expanded across both genders. This micro-linguistic peak is consistent with the macro-structural expansion of Move 2C (Professional Thanks). Because the corporatization of the Oscars led winners to thank extensive networks of agents, lawyers, and publicists, the speeches featured individualized litanies of singular action. Gwyneth Paltrow's (1999) speech captures this "I"-dominant architecture: "***I*** would like to thank the Academy... ***I*** don't feel very deserving... ***I*** would like to thank Harvey Weinstein... ***I*** would like to thank ***my*** wonderful agent... ***I*** would not have been able to play this role had ***I*** not understood love." (F-E2-08)

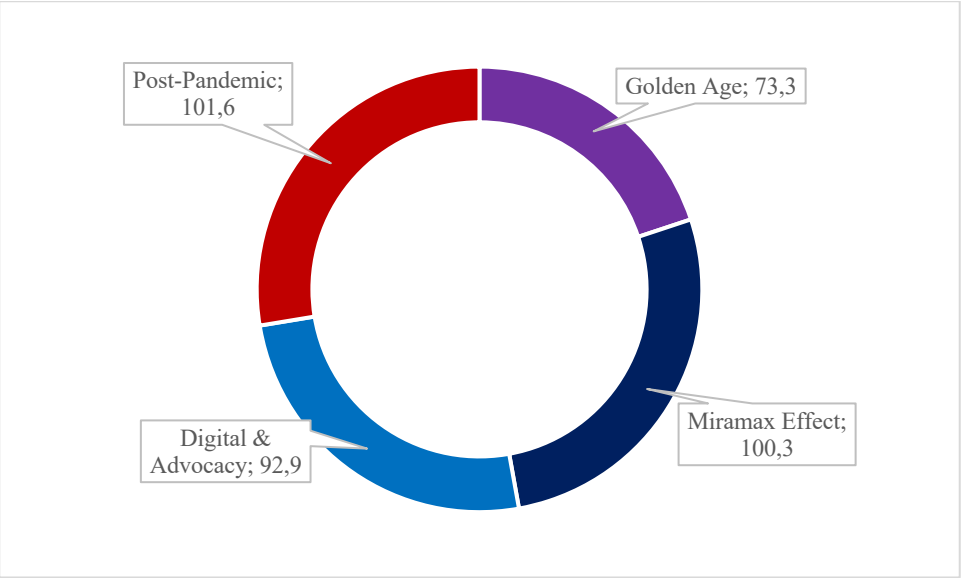

Figure 5 *Best Actor: Self Mentions Normalized Data*

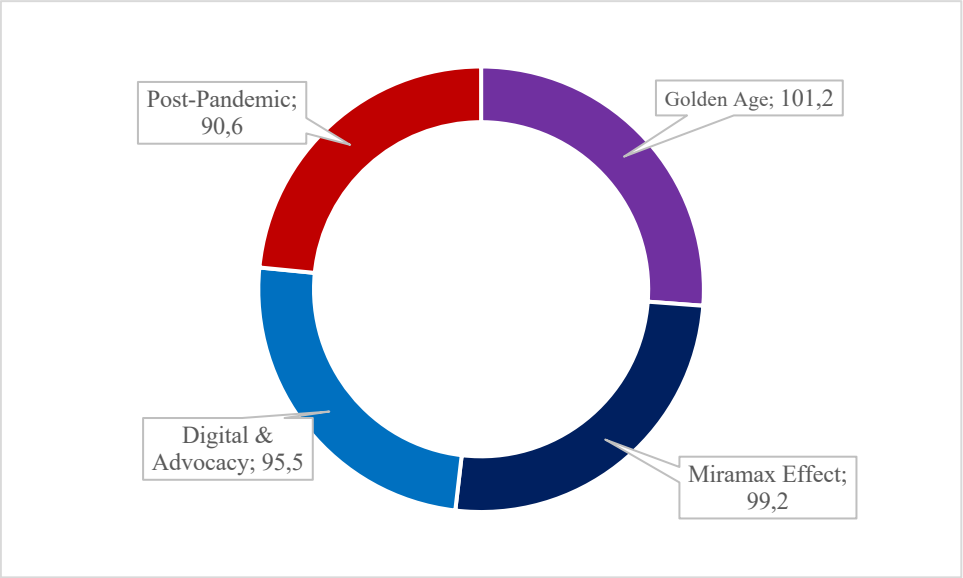

Figure 6 *Best Actress: Self Mentions Normalized Data*

The normalized frequencies of self-mentions extracted via AntConc provide concrete validation for these shifting paradigms of authorship. During the Golden Age of Television, the baseline use of self-mentions was 73.3 occurrences per 1,000 words for actors, and 101.2 for actresses. A log-likelihood test applied to the raw counts confirms that this early variance is extremely significant (LL = 13.92, $p < .001$). However, the industry's corporate structure in the Miramax Effect Era triggered an expansion in authorial centering that effectively neutralized this gender gap. As the structural demands of Move 2C mandated the repetitive acknowledgment of industry personnel, the normalized rate of self-mentions rose to 100.3 for actors, while remaining exceptionally high at 99.2 for actresses. A log-likelihood calculation confirms that the variance between genders in this era is entirely non-significant (LL = 0.31, $p > .05$). This pattern suggests that longer thanking sequences led speakers of both genders to uniformly use more first-person forms as the origin point of the transaction.

As the genre transitioned into the modern eras of advocacy, the normalized data traces a fascinating diachronic evolution that highlights gender divide. During the Digital and Social Advocacy Era, total self-mentions shifted (92.9 for males, 95.5 for females) as speakers began substituting prolonged gratitude for political commentary. Yet, it is

within the final Post-Pandemic and Streaming Era that the data illustrates the gendered execution of Move 4.

Table 18 *Normalized Frequencies of Singular vs. Plural Self-Mentions*

Era	**Sub-Corpus**	**Singular (I, me, my)**	**Plural (We, us, our)**
The Golden Age (1977–1991)	Actors (Male)	61.5	11.7
	Actresses (Female)	93.7	7.6
The Miramax Era (1992–2008)	Actors (Male)	92.4	7.9
	Actresses (Female)	89.4	9.8
Digital & Social (2009–2019)	Actors (Male)	80.2	12.7
	Actresses (Female)	85.6	9.9
Post-Pandemic (2020–2026)	Actors (Male)	83.0	18.6
	Actresses (Female)	68.0	22.7

In this final era, the male sub-corpus produced 101.6 self-mentions per 1,000 words, maintaining a high degree of authorial presence. In contrast, the female rate dropped to its lowest historical point of 90.6 occurrences per 1,000 words. While falling outside the threshold for strict statistical significance due to the naturally reduced total word counts of the era (LL = 1.38, $p > .05$), this numerical decline strongly aligns with the qualitative finding of a shift toward collective forms in the Actress sub-corpus. As women increasingly used the stage to advocate for industry equity, union solidarity, and marginalized communities, they consciously abandoned the singular "I" to construct a collective identity. By using "we," female speakers rhetorically distributed their success, framing filmmaking as a communal effort. Emma Stone (2024) illustrates this linguistic pivot away from the self:

"Yorgos said to me, please take ***yourself*** out of it. And he was right. Because it's not about ***me***. It's about a team that came together to make something greater than the sum

of its parts. And that is the best part about making movies, is all of ***us*** together." (F-E4-05)

Similarly, Frances McDormand (2018) utilizes the collective "we" to organize the women in the room into a unified group. The transition from "I" to "We" signifies an evolution in the genre: for female speakers, the acceptance speech increasingly functions as a mechanism for establishing collective industry solidarity rather than solely reflecting individual exceptionalism.

"***We*** all have stories to tell and projects ***we*** need financed... ***we***'ll tell you all about them." (F-E3-10)

5.1.4. Engagement Markers: Breaking the Fourth Wall and The Global Pulpit

Engagement Markers are devices that explicitly address the audience, drawing them into the discourse and prompting active participation. In the Hyland (2005) framework, these are realized through second-person pronouns (*you, your*), direct questions, and cognitive imperatives (*look, imagine, consider, let's*).

Table 19 *Engagement Markers: Top 5 Most Frequent Markers (Best Actor)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*you*	376	27.5
2	*your*	34	2.5
3	*look*	19	1.4
4	*everybody*	16	1.2
5	*everyone*	16	1.2

Table 20 *Engagement Markers: Top 5 Most Frequent Markers (Best Actress)*

Rank	Marker	Raw Frequency	Normalized Frequency
1	*you*	454	35.1
2	*your*	49	3.8
3	*everybody*	24	1.9
4	*everyone*	17	1.3
5	*look*	12	0.9

The diachronic tracking of Engagement Markers reveals the gradual expansion of the Academy Award acceptance speech beyond the physical boundaries of the Dolby Theatre. In the Golden Age of Television, Engagement was relatively low. When "you" was utilized, it was almost exclusively directed at specific individuals inside the room, serving as a localized mechanism for Move 2 (Gratitude). The global television audience was largely treated as passive observers.

However, the advent of the Digital and Social Advocacy Era triggered a substantial increase in Engagement Markers. Speakers increasingly broke the fourth wall to address the viral, globalized broadcast audience. This shift utilized imperative engagement markers to bridge the physical gap between the stage and the viewer.

The gender cross-tabulation reveals that the female sub-corpus showed the larger increase in engagement markers. While male actors often utilized Boosters to present statements of fact, female actors utilized Engagement Markers to speak directly with the audience, inviting viewers into a shared ideological space. Michelle Yeoh (2023) bypassed the physical room to engage a specific, unseen demographic:

"For all the little boys and girls who ***look*** like me watching tonight, this is a beacon of hope... And, ladies, don't let anybody tell ***you, you*** are ever past your prime. Never give up." (F-E4-04)

Similarly, Jessica Chastain (2022) utilized engagement to speak directly to the LGBTQ+ community through the broadcast lens:

"And for any of ***you*** out there who do in fact feel hopeless or alone, I just want ***you*** to know that ***you*** are unconditionally loved for the uniqueness that is ***you***." (F-E4-03)

Frances McDormand (2018) relied on imperative engagement markers to invite the audience to participate in her industry critique:

"***Look*** around, everybody. ***Look*** around, ladies and gentlemen." (F-E3-10)

To solidify these qualitative shifts, the normalized frequencies of engagement markers extracted via AntConc provide a concrete numerical timeline. During the Golden Age of Television, actors produced 25.8 engagement markers per 1,000 words, and

actresses utilized 25.9. A log-likelihood test applied to the raw counts confirms that this negligible variance is not statistically significant (LL = 0.00, $p > .05$). This lack of significance establishes a remarkably unified, insular baseline across both genders before the onset of industry corporatization.

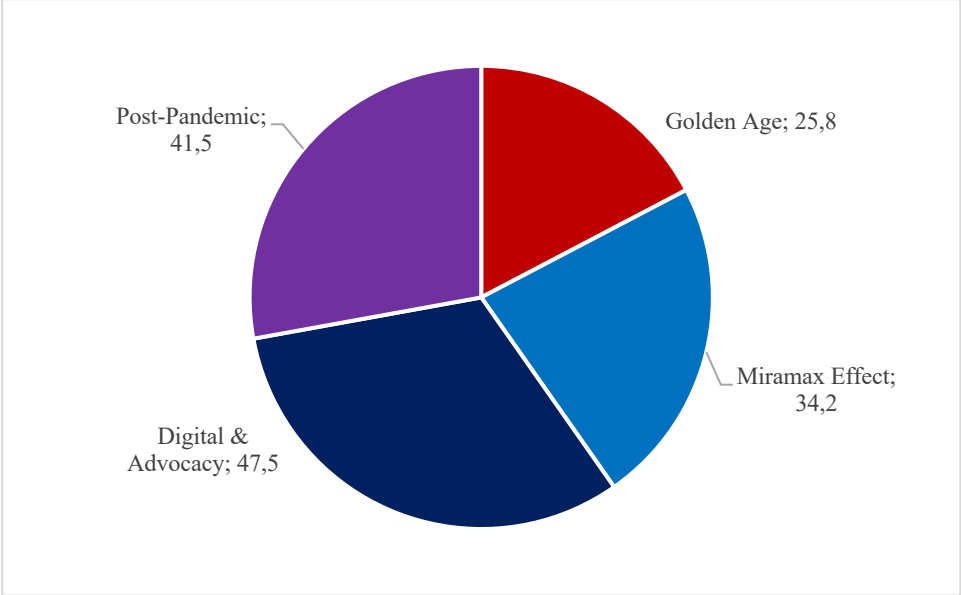

Figure 7 *Best Actor: Engagement Markers Normalized Data*

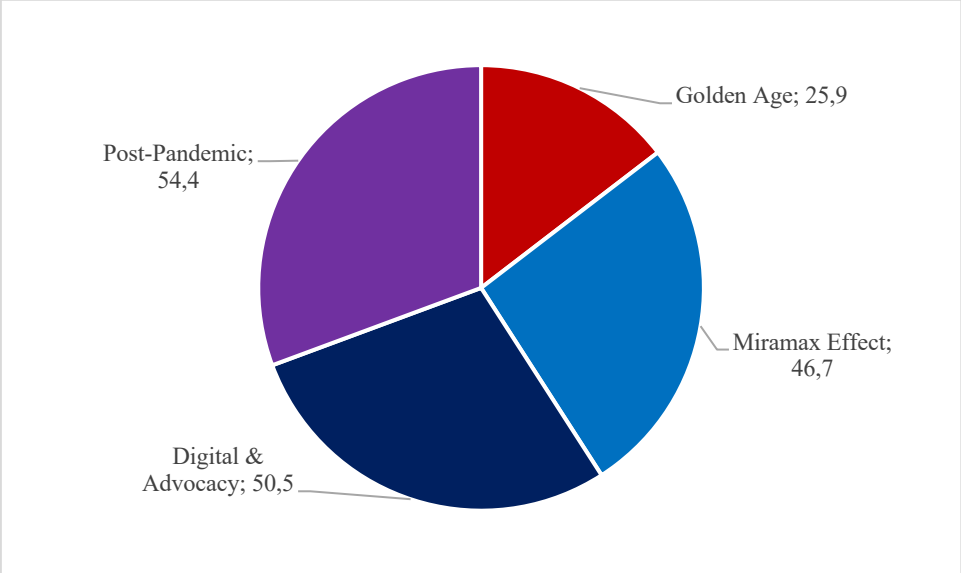

Figure 8 *Best Actress: Engagement Markers Normalized Data*

However, the transition into the Miramax Effect Era triggered a marked expansion in audience interaction. The normalized rate of engagement markers rose to 34.2 for men, but it nearly doubled for women, reaching 46.7 occurrences per 1,000 words. A log-likelihood test reveals that this dramatic divergence in audience interaction is highly significant (LL = 9.24, $p < .01$). This statistical validation confirms that female speakers relied significantly more heavily on direct address to build relational bridges with industry personnel during the expansion of Move 2C. As the genre evolved into the Digital and Social Advocacy Era, the normalized frequencies continued to climb, with actresses maintaining the lead at 50.5 occurrences per 1,000 words compared to 47.5 for actors (representing a non-significant statistical variance as both genders adopted the global pulpit). In the Post-Pandemic Era, the gendered disparity widened further, with women utilizing 54.4 engagement markers per 1,000 words against the men's 41.5. While falling just outside the threshold for strict statistical significance due to the naturally reduced total word counts of the final era (LL = 3.60, $p = .057$), this enduring numerical trend indicates that as Move 4 (Advocacy) became a central feature of the modern speech, the female sub-corpus led the shift toward interactive rhetoric, rigorously drawing the broadcast audience into a shared discourse.

5.1.5. Summary of the Micro-Linguistic Evolution

The normalized and statistically verified AntConc quantitative data demonstrates that the micro-linguistic architecture of the Academy Award acceptance speech is historically responsive. Over 50 years, driven by the commercial shift of the 1990s and the rising expectations of political advocacy in the digital age, speeches have become denser in Boosters, heavier in Attitude Markers, and increasingly reliant on Engagement Markers.

Yet, beneath this universal diachronic evolution, distinct gender gap persists. The data indicate that male and female actors tend to follow different linguistic patterns during public performance. Male speakers frequently claim authority through solitary assertions and maintain a high density of singular first-person pronouns. Female speakers, conversely, demonstrate a complex linguistic profile: they balance epistemic authority with relational engagement, performing dense affective clustering to validate gratitude, and utilizing collective self-mentions alongside high-frequency engagement

markers to build coalitions during social advocacy. These micro-linguistic choices serve as the foundational building blocks for the macro-structural rhetorical moves, a synthesis which will be explored in Section 5.3.

5.2. The Macro-Structural Evolution of Rhetorical Moves

5.2.1. The Baseline Architecture of the Genre

Before analyzing the diachronic evolution of the Academy Award acceptance speech, it is essential to establish the baseline rhetorical architecture of the genre. Applying Swales's (1990) genre analysis framework to the 100-speech corpus reveals that the acceptance speech is not an unstructured public performance, but rather a highly formalized, socially situated discourse community practice. The speeches are constructed using a predictable sequence of rhetorical moves and steps, designed to handle the complex power dynamics between the individual victor, the institutional Academy, the corporate studio apparatus, and the broadcast audience.

The qualitative coding of the corpus identified five primary macro-moves:

- **Move 1: Establishing the Performative Context.** (Managing emotional overwhelm, deflecting tension via humor, or addressing physical stage constraints).
- **Move 2: Expressing Gratitude.** (The core obligatory move, segmented into institutional, peer, professional, and personal thanks).
- **Move 3: Contextualizing the Achievement.** (Reflecting on the production process or the speaker's long-term career journey to project humility).
- **Move 4: Expanding the Discourse (Advocacy).** (Dedicating the award to marginalized groups, historical subjects, or issuing explicit socio-political calls to action).
- **Move 5: Closing the Discourse.** (Providing a philosophical validation of cinema or a localized exit).

While this framework accounts for the structure of the speeches across the corpus, the diachronic analysis reveals that the frequency, sequencing, and semantic density of these moves have undergone a notable transformation over the past half-century.

5.2.2. Diachronic Shifts: From Insular Gratitude to Global Pulpit (RQ3)

The Golden Age (1977–1991): The Dominance of Concise Gratitude

During the Golden Age of Television era, the rhetorical design of the acceptance speech was concise and heavily reliant on the core historical function of the genre: Move 2 (Expressing Gratitude). Speeches from this period are characterized by their adherence to a tight, predictable structural loop. Winners typically opened with Move 1A (Expression of shock), proceeded immediately to Move 2A (Institutional thanks) and Move 2C (Professional thanks), and concluded swiftly with Move 5B (Localized exit).

Notably, the professional thanks (Move 2C) during this era were largely contained to the immediate creative personnel, specifically, the director, co-stars, and occasionally the lead producers. The public performance of gratitude was treated primarily as an artistic courtesy rather than a corporate obligation. For example, Faye Dunaway's (1977) speech demonstrates this concise, creatively focused network:

*"I would like especially to thank Sidney Lumet, Paddy Chayefsky, Howard Gottfried, Danny Melnick, and the great generosity of a rare group of actors... in particular William Holden, Robert Duvall and Peter Finch." (*F-E1-01)

Similarly, Diane Keaton (1978) delivered a brief address, relying almost entirely on Move 1A (Overwhelm) before offering a single, localized professional thanks:

*"Mercy. Well then, this is terrific... Anyway, 'Annie Hall' was a wonderful experience for me and I just would like to say thanks to Woody, and thank you." (*F-E1-02)

During this era, Move 4 (Advocacy and Commentary) was peripheral, and when utilized, it was typically restricted to Step 4A (Dedicating the award to a real-life inspiration). Broad socio-political commentary was largely absent from the genre's

normative structure, reflecting an era where Hollywood generally maintained its mainstream commercial appeal by avoiding partisan public stances.

The Miramax Effect (1992–2008): The Corporatization of Move 2

The threshold of the 1990s marked a structural shift in the genre. This era directly correlates with the rise of extensive studio Oscar campaigns, colloquially known as the "Miramax Effect," pioneered by Harvey and Bob Weinstein. The qualitative data reveals a marked expansion of Move 2C (Professional Thanks). The acceptance speech shifted from an acknowledgment of artistic collaboration to a formalized mechanism for corporate public relations and career management.

During the Miramax Era, the semantic occurrence of Move 2C expanded to include diverse non-creative industry professionals: talent agents, entertainment lawyers, PR firms, and specific studio executives. The stage frequently became a site of contractual and professional allegiance. This structural expansion is exemplified by Charlize Theron (2004), who dedicated over half of her stage time to listing corporate representation:

*"My incredible manager J.J. Harris... my friend Steve Warren, my lawyer... Heidi Schaeffer and Amanda Silverman from PMK. My guardian angel Beth Kono." (*F-E2-13)

Similarly, Gwyneth Paltrow (1999) utilized the platform to thank Harvey Weinstein and Miramax, alongside a team of agents:

*"I would like to thank my wonderful agent Rick Kurtzman... I would like to thank Harold Brown, Stuart Gelwarg, and Stephen Huvane." (*F-E2-08)

Because Move 2C became so semantically dense and practically obligatory, the corpus reveals a corresponding, large increase in Move 1C (Managing Performative Constraints). Winners in the Miramax era frequently navigated the institutional constraints of the broadcast, specifically the orchestra music designed to usher them off the stage, to ensure their corporate representatives were named. Julia Roberts (2001) addressed the orchestra conductor, using Move 1C to secure her time:

*"And sir, you're doing a great job, but you're so quick with that stick. So why don't you sit, 'cause I may never be here again." (*F-E2-10)

Hilary Swank (2005) explicitly interrupted her own structural flow to manage time constraints for her publicist:

*"Uh uh, you can't do that, because I haven't gotten to Clint yet... Wait! Troy Nankin! Troy Nankin, my best friend and publicist!" (*F-E2-14)

The Digital and Social Advocacy Era (2009–2019): The Institutionalization of Move 4

A substantial diachronic evolution in the corpus occurs between 2009 and 2019, where Move 4 (Advocacy, Commentary, and Engagement) transitions from an optional move into the central focus of the genre. Driven by the advent of social media, viral distribution, and the shifting cultural expectation of celebrity activism, winners began to utilize the Oscar stage to issue broad commentary. In this era, the structural placement of Move 4 shifted to the end of the speech, often replacing Move 5A (Philosophical Closing) as the final thought left with the audience.

Sean Penn's (2009) speech functions as a boundary marker for this era. He utilized Move 4B to issue a direct political critique of anti-gay marriage legislation, leaving traditional gratitude out of his closing remarks:

*"I think that it is a good time for those who voted for the ban against gay marriage to sit and reflect and anticipate their great shame..." (*M-E3-01)

By 2016, Leonardo DiCaprio utilized Move 4 to deliver a global call-to-action regarding climate change, bypassing anecdotal reflections (Move 3) to dedicate his time to environmental advocacy:

*"Climate change is real. It is happening right now... We need to support leaders around the world who do not speak for the big polluters... but who speak for all of humanity." (*M-E3-08)

This structural shift demonstrates that the modern acceptance speech operates on a dual-audience premise: Move 2 addresses the immediate corporate room, while Move 4 addresses the broadcast digital audience.

The Post-Pandemic and Streaming Era (2020–2025): Advocacy as Identity

In the final era of the corpus, Move 4 became so established that it occasionally consumed the entire rhetorical architecture, resulting in speeches that functioned primarily as ideological addresses. Joaquin Phoenix (2020) omitted Move 2 (Gratitude) and Move 3 (Reflection) from his speech. Instead, he utilized his time on stage to deliver an intersectional socio-environmental lecture (Move 4B) addressing animal rights, egocentrism, and systemic injustice:

*"We feel entitled to artificially inseminate a cow, and when she gives birth we steal her baby even though her cries of anguish are unmistakable." (*M-E4-01)

This pattern suggests that the contemporary acceptance speech is no longer exclusively a genre of gratitude but has expanded to function as a formalized platform for social leadership.

5.2.3. Gender Stratification in Rhetorical Design (RQ4)

While the diachronic evolution from insular gratitude to global advocacy occurred universally across the corpus, a comparative analysis of the Male and Female sub-corpora reveals distinct gender stratifications in how these macro-structures are realized. The data indicates that actors and actresses tend to operate under the power dynamics of the Oscar stage using different rhetorical strategies, particularly regarding expressions of humility (Move 1 and 3) and the framing of their advocacy (Move 4).

Divergent Approaches to Humility and Deflection

The analysis reveals that female winners rely more heavily on Move 3B (Reflecting on the Long-term Journey) to situate their presence on the stage. Actresses frequently utilize personal, self-deprecating origin narratives to project humility, mitigating their individual claim to the win by attributing it to luck or immense struggle. Hilary Swank (2005) grounded her success in a narrative of early-life poverty, stating, *"I'm just a girl*

from a trailer park who had a dream." Similarly, Holly Hunter (1994) utilized a childhood anecdote to diffuse her individual agency, attributing her success to her parents who "let" her have piano lessons. Brie Larson (2016) and Olivia Colman (2019) both utilized their stage time to recount their early-career struggles, using Move 3B as a rhetorical method to perform expected modesty.

Conversely, male winners more frequently execute humility through a different structural mechanism, demonstrating a higher frequency of Move 1B (Humorous Deflection). Rather than relying on vulnerable origin stories or admissions of insecurity, actors often use humor to assert control over the stage while simultaneously performing modesty. Dustin Hoffman (1980) deflected the tension of the moment by commenting humorously on the physical anatomy of the Oscar statue. Brendan Fraser (2023) and Jean Dujardin (2012) utilized loud vocalizations and physical stage business to engage the room's energy. When men do utilize Move 3 (Reflection), the data shows it is predominantly realized through Step 3A (Reflecting on the Craft). Actors analyze the technical approach of their directors or the historical weight of their characters, framing their humility through professional reflection rather than personal narrative.

Gendered Realizations of Advocacy (Move 4)

A clear structural gender-based difference in the corpus occurs within the realization of Move 4. While both genders engage in advocacy in the modern eras, the targets of their advocacy tend to diverge.

Male winners exhibit a tendency to utilize Move 4 to address macro-geopolitical, environmental, and external global conflicts. Adrien Brody (2003 and 2025) explicitly utilized his stage time in both eras to condemn the "repercussions of war" and "systematic oppression." Cillian Murphy (2024) dedicated his award to "peacemakers everywhere." Tom Hanks (1994) addressed the global AIDS epidemic, and Leonardo DiCaprio (2016) addressed the global climate crisis. In the male corpus, advocacy is generally directed outward, critiquing systems or events external to the immediate film industry context.

In contrast, female winners more frequently utilize Move 4 to advocate for intersectional equity, industry reform, and marginalized identities, focusing their socio-political commentary inward on the systems of power that directly govern Hollywood and society at large. Frances McDormand (1997) used Move 4 to critique the "market value" metrics of studio casting, and later (2018) used her platform to highlight contractual equity via an "inclusion rider," asking the female nominees in the room to stand up in a display of collective bargaining. Furthermore, Cate Blanchett (2014) directly critiqued the economics of the film industry, reminding studio executives that female-led films "earn money."

Actresses also consistently utilize Move 4 to champion specific marginalized demographics. Halle Berry (2002) dedicated her historic win to *"every nameless, faceless woman of color."* Jessica Chastain (2022) issued a direct declaration against discriminatory legislation targeting the LGBTQ+ community, and Mikey Madison (2025) utilized her platform to declare herself an ally to the sex worker community. This structural gendered split points to a broader sociological dynamic: while male actors frequently use the stage as global commentators, female actors often utilize the platform to highlight and combat the systemic industry disparities that impact their specific communities and professional spheres.

5.3. Integrated Findings: Metadiscourse Within Rhetorical Moves

The preceding sections have independently established the macro-structural evolution of the Academy Award acceptance speech (RQ3 and RQ4) and the micro-linguistic trajectory of its interpersonal metadiscourse (RQ1 and RQ2). However, to fully comorehend the rhetorical sophistication of this genre, these two analytical frameworks must be synthesized. Rhetorical moves are not empty structural vessels; they are actively instantiated, negotiated, and performed through specific micro-linguistic choices.

This integrated analysis reveals that interactional metadiscourse markers are not distributed evenly across the speeches. Instead, they cluster heavily within specific rhetorical moves to achieve targeted pragmatic goals. This synthesis provides strong evidence of gendered asymetry within the corpus: when male and female actors

execute the same structural move, they tend to construct it using distinct linguistic architectures.

5.3.1. Linguistic Mitigation in Move 1: Establishing Performative Context

Move 1 serves as the opening gambit of the acceptance speech, functioning to manage the immediate shock of the win (Step 1A), deflect tension through humor (Step 1B), or address physical stage constraints (Step 1C). Because the speaker has just been elevated above their peers to a position of high professional visibility, Move 1 typically involves the projection of humility to manage audience expectations.

As a result, across both genders and all eras, Move 1 is a common locus for Hedges. Hedges (*almost, guess, sort of, perhaps, actually, just*) function to mitigate the speaker's authority, projecting a state of emotional overwhelm where language appears to fail. Female speakers rely heavily on hedged epistemic modality to successfully execute Move 1A (Expression of Overwhelm). For example, Olivia Colman (2019) utilizes a cluster of hedges and self-deprecating markers to mitigate her presence on the stage:

*"It's genuinely quite stressful. This is hilarious; got an Oscar. Okay... I'm really sorry if I might forget now... Well, if you're not then, well kind of well done, but I sort of hope you are." (*F-E3-11)

By clustering *genuinely, quite, might, kind of*, and *sort of* within her opening remarks, Colman successfully performs the socially anticipated role of the shocked victor, rendering her triumph more accessible to the audience.

While male actors also utilize hedges in Move 1, they are more likely to integrate Engagement Markers to execute Step 1B (Humorous Deflection) or Step 1C (Constraint Management). Rather than expressing internal overwhelm, men often deflect tension outward, directly addressing the audience, the orchestra, or specific peers. Roberto Benigni (1999) utilized imperative engagement to manage his physical exuberance:

"Leave me here! Look at this! I want to be rocked by the waves of your beauty!"

Similarly, Adrien Brody (2025) executes Step 1C by using engagement markers to manage the institutional constraints of the orchestra:

*"Please, please, please, I'm wrapping up. I will wrap up. Please turn the music off. I've done this before... It's not my first rodeo." (*M-E2-08)

The metadiscoursal integration indicates that in Move 1, the female sub-corpus more frequently uses Hedges to mitigate authority, while the male sub-corpus uses Engagement and Boosters to assert presence in the physical space.

5.3.2. The Affective Architecture of Move 2: Expressing Gratitude

Move 2 represents the historical core of the genre. As established in Section 5.2, the Miramax Effect Era triggered a marked structural expansion of Step 2C (Professional Thanks), transforming the stage into an extended professional network. Linguistically, this move is characterized by two intersecting metadiscourse features: a high density of Singular Self-Mentions (*I, me, my*) and a reliance on Attitude Markers (*brilliant, beautiful, incredible, staggering*).

Because Move 2 involves acknowledging professional relationships, the speaker must center themselves as the origin of the gratitude. As a result, Move 2 contains the highest concentration of singular "I" across the entire corpus. Gwyneth Paltrow's (1999) execution of Move 2 is built on the repetitive scaffolding of singular self-mentions:

*"I would like to thank... I don't feel very deserving... I would like to thank Harvey Weinstein... I would like to thank my wonderful agent." (*F-E2-08)

However, as the lists of names in Move 2 grew longer during the Miramax Era, the recitation risked sounding procedural. To counteract this, speakers began injecting Attitude Markers into Move 2 to project affective sincerity. Importantly, the integration reveals that female speakers perform a higher rate of this affective modification. When an actor executes Move 2C, the attitude markers are often sparse and restrained. Gary Oldman (2018) states:

*"Thank you, Kazu, Lucy, David, for your artistry. Thank you, everyone at Working Title... for your herculean efforts." (*M-E3-10)

When an actress executes the same move, the linguistic architecture frequently contains denser affective modifiers. Emma Stone (2024) layers attitude markers over her professional thanks to project vulnerability:

*"And I am so deeply honored to share this with every cast member... with every single person who poured their love and their care and their brilliance into the making of this film. And, Yorgos, thank you for the gift of a lifetime... I am forever thankful." (*F-E4-05)

Similarly, Charlize Theron (2004) relies on repetitive affective clustering:

*"My incredible, incredible leading lady... Toni G for transforming me so incredibly." (*F-E2-13)

This pattern suggests that for the female sub-corpus, Move 2 extends beyond structurally naming colleagues; it involves linguistically demonstrating the depth of their emotional connection to those colleagues.

5.3.3. Epistemic Modality in Move 3: Contextualizing the Achievement

Move 3 functions to legitimize the speaker's win by placing the individual award into a broader narrative context. This is typically achieved through Step 3A (Reflecting on the Production Craft) or Step 3B (Reflecting on the Long-term Journey/Origins). The synthesis of structure and stance reveals that the choice of step strongly correlates with the choice of epistemic modality (Hedges vs. Boosters), resulting in a gendered performance of professional legitimacy.

When female speakers execute Move 3, they more frequently select Step 3B (Origin Reflection) and construct it using Hedges. Actresses frequently recount stories of childhood poverty, early rejection, or familial sacrifice. The use of hedges in these narratives serves to mitigate their individual agency, framing their current success as a fortunate circumstance rather than solely the result of calculated ambition. Brie Larson (2016) utilizes hedging to deflect her own agency onto film festivals:

*"I want to start big because the thing that I love about moviemaking is how many people it takes to make it. So I want to start first with the Telluride Film Festival... who gave us a chance." (*F-E3-08)

Holly Hunter (1994) uses hedges and passive constructions to attribute her success to her parents' permission:

*"They got me a cardboard keyboard to play to see if that might, you know, if I would get tired of that... So for the next ten years they let me have piano lessons." (*F-E2-03)

The metadiscoursal hedging ensures the origin story aligns with expectations of modesty. Conversely, when male speakers execute Move 3, they frequently select Step 3A (Reflecting on the Craft) and construct it using Boosters (*know, fact, absolutely, undoubtedly*). Men use Move 3 to present authoritative claims about the philosophical nature of acting, the approach of their directors, or the quality of their film. Matthew McConaughey (2014) utilizes boosters to frame his personal philosophy as an objective fact:

*"He has shown me that it's a scientific fact that gratitude reciprocates." (*M-E3-06)

Cillian Murphy (2024) reflects on the production process using superlative boosters:

*"Chris Nolan and Emma Thomas, it's been the wildest, most exhilarating, most creatively satisfying journey." (*M-E4-05)

The integration demonstrates that while women tend to use Move 3 to linguistically mitigate their success via hedging, men tend to use Move 3 to linguistically assert their success via boosting.

5.3.4. The Linguistic Architecture of Advocacy: Move 4

A central finding of this integrated analysis lies within the realization of Move 4 (Advocacy and Broader Commentary). As established in Section 5.2, Move 4 evolved to become a focal point of the post-2009 acceptance speech. However, the micro-linguistic data reveals that the execution of this move is patterned by gender. When speakers step outside the boundaries of gratitude to issue a socio-political call to action,

men and women tend to build this structural move using distinctive interactional metadiscourse.

The Male Architecture: Boosters and Singular Authority

When male actors transition into Move 4, they construct their advocacy primarily through the use of Boosters and Singular Self-Mentions (*I, me*). They adopt the linguistic stance of an authoritative speaker, delivering objective claims to the audience. Sean Penn's (2009) execution of Move 4 regarding LGBTQ+ rights exemplifies this architecture:

*"I think that it is a good time for those who voted for the ban against gay marriage to sit and reflect and anticipate their great shame, and the shame in their grandchildren's eyes if they continue that way of support. We must have equal rights for everyone." (*M-E3-01)

Penn centers his own cognitive stance ("I think") and utilizes the forceful booster "must" to frame his advocacy. Similarly, Leonardo DiCaprio (2016) builds his environmental advocacy in Move 4 using a cluster of epistemic boosters to project scientific fact:

*"Climate change is real. It is happening right now. It is the most urgent threat facing our entire species and we need to work collectively together and stop procrastinating." (*M-E3-08)

Joaquin Phoenix (2020) utilizes boosters and accusatory plural pronouns (where "we" is used to indict humanity rather than build solidarity) to execute his animal rights advocacy:

*"Many of us, what we're guilty of is an egocentric worldview, the belief that we're the center of the universe. We go into the natural world and we plunder it for its resources. We feel entitled to artificially inseminate a cow..." (*M-E4-01)

In the male corpus, Move 4 is often framed as a directive. The speaker uses the visibility of the Oscar stage to issue boosted truths.

The Female Architecture: Engagement and Collective Coalition

When female actors execute the same structural move (Move 4), the linguistic architecture shifts. Actresses construct their advocacy through the heavier deployment of Engagement Markers (*you, your, look, think*) and Plural/Collective Self-Mentions (*we, our, us*). Rather than speaking directly to the audience from a position of isolated authority, women linguistically invite the audience into a shared ideological space, framing social progress as a collaborative responsibility.

Frances McDormand's (2018) "inclusion rider" speech relies on imperative Engagement Markers to orchestrate a physical and ideological movement within the room:

*"Look around, everybody. Look around, ladies and gentlemen, because we all have stories to tell and projects we need financed. Don't talk to us about it at the parties tonight. Invite us into your office in a couple days... and we'll tell you all about them." (*F-E3-10)

McDormand avoids the singular "I," utilizing "we" and "us" to construct a unified group among the women in the room, while using "your" and "you" to address the studio executives. Jessica Chastain (2022) utilizes second-person engagement markers to bypass the physical auditorium and speak directly to marginalized viewers at home:

*"And for any of you out there who do in fact feel hopeless or alone, I just want you to know that you are unconditionally loved for the uniqueness that is you." (*F-E4-03)

Michelle Yeoh (2023) employs the same engagement-driven strategy to execute feminist advocacy:

*"For all the little boys and girls who look like me watching tonight, this is a beacon of hope... And, ladies, don't let anybody tell you you are ever past your prime. Never give up." (*F-E4-04)

This integrated finding provides clear insight into the thesis's core inquiries. While the macro-structure of the Academy Award speech has evolved to frequently include political advocacy (Move 4), the micro-linguistic the expression of that advocacy

remains strongly patterned by gender. The data suggests male speakers more often claim the stage as objective authorities (Boosters/I), whereas female speakers perform relational work, utilizing Engagement and Collective Self-Mentions to frame their advocacy as inclusive and collaborative rather than directive.

5.3.5. Final Validation in Move 5: Closing the Discourse

Move 5 serves to conclude the speech, transitioning from a localized exit (Step 5B) in the earlier eras to a broad, philosophical validation of cinema or society (Step 5A) in the modern eras. The metadiscourse embedded in this final move illustrates the diverging trajectories of the speeches. In the Golden Age, Move 5 was largely sparse in metadiscourse, consisting of perfunctory exits (e.g., Meryl Streep, 1983: "And I thank you all very much"(F-E1-07); Sissy Spacek, 1981: "And Mama and Daddy, I love you, too"(F-E1-05)). However, a notable anomaly occurs with Shirley MacLaine (1984), who utilized a high-certainty Booster to close her speech:

"God bless that potential that we all have for making anything possible if we think we deserve it. I deserve this. Thank you." (F-E1-08)

In the Post-Pandemic era, Move 5 often operates as a final ideological stance. Frances McDormand (2021) bypasses traditional gratitude entirely, utilizing a Booster-laden quote to validate the collective labor of the industry:

"We know the sword is our work, and I like work. Thank you for knowing that, and thanks for this." (F-E4-02)

Adrien Brody (2025) utilizes imperative Engagement combined with Attitude Markers to synthesize his advocacy into a final call to action:

"Let's fight for what's right. Keep smiling, keep loving one another. And let's rebuild together. Thank you." (M-E4-06)

The evolution of Move 5 confirms that the modern Oscar speech is frequently designed to leave the audience not solely with a reflection on past production, but with an active imperative for the future.

5.4. Chapter Summary

The analysis presented in Chapter 5 reveals that the Academy Award Best Actor and Best Actress acceptance speech is a evolving, historically responsive, and distinctly stratified public genre.

Addressing Research Questions 3 and 4, the macro-structural Move Analysis demonstrates that the genre has undergone a marked diachronic evolution. In the Golden Age (1977–1991), speeches were typically brief, insular expressions of gratitude (Move 2). The Miramax Effect Era (1992–2008) correlated with a substantial expansion of professional gratitude, transforming the stage into a highly formalized site for acknowledging corporate and industry networks. Subsequently, the Digital and Social Advocacy Era (2009–2019) and the Post-Pandemic Era (2020–2025) institutionalized Move 4 (Advocacy), shifting the primary function of the genre from a localized industry courtesy into a globally broadcast platform for social leadership.

Addressing Research Questions 1 and 2, the micro-linguistic AntConc analysis of interactional metadiscourse (Hyland, 2005) confirms that this structural shift corresponds with an evolving linguistic foundation. Across the timeline, speeches generally became denser in high-certainty Boosters, frequently reliant on affective Attitude Markers, and increasingly driven by Engagement Markers that addressed the global broadcast audience.

Furthermore, the integrated synthesis of these two frameworks indicates that while the diachronic evolution of the genre affected all speakers, the linguistic execution of these moves remains strongly patterned by gender. Across 50 years of normalized data, distinct rhetorical profiles emerge. While male speakers frequently utilize Boosters and singular self-mentions to assert objective stances particularly when executing socio-political claims in Move 4 (Advocacy) female speakers demonstrate a complex, relational distribution of metadiscourse. Actresses frequently utilize Hedges to mitigate their individual success in Moves 1 and 3, cluster dense Attitude Markers and Boosters to heavily validate their professional gratitude in Move 2, and deploy inclusive Engagement Markers alongside collective self-mentions to frame their social advocacy as collaborative coalition-building.

CHAPTER 6

DISCUSSION & CONCLUSION

The primary objective of this diachronic, corpus-assisted mixed-methods study was to trace the evolution of Academy Award acceptance speeches over a fifty-year span (1977–2026), focusing strictly on the intersection of macro-structural rhetorical design and micro-level interpersonal metadiscourse. By explicitly isolating the gender of the award recipients as the central sociolinguistic variable, this research sought to determine how male and female actors negotiate the shifting institutional pressures of the cinematic platform.

The findings detailed in Chapter 5 quantitatively confirm that the Academy Award acceptance speech is not a static expression of spontaneous emotion, but a highly formalized, shifting genre (Swales, 2004). As conceptualized within the framework of Systemic Functional Linguistics (SFL), language on this stage functions as a social semiotic resource, enabling speakers to construct meaning and social reality in real time (Halliday, 1978). Over the past half-century, the tenor of this discourse has shifted, transforming the acceptance speech from a localized professional courtesy into a globally broadcast instrument of socio-political advocacy. However, the integrated analysis of Swalesian rhetorical moves and Hyland's (1998) interactional metadiscourse reveals a clear underlying reality: despite the universal structural evolution of the genre, the linguistic performance of gratitude, humility, and authority remains deeply and persistently stratified by gender. This chapter situates these empirical findings within the broader literature on pragmatics, institutional rhetoric, and gendered discourse, discussing the theoretical and sociological implications of the study.

6.1. The Corporatization of Gratitude and Institutional Pressures

The diachronic evolution of Move 2 (Expressing Gratitude) directly mirrors the industrial transformation of Oscar campaigning of Hollywood, validating the assertion

that rhetorical intent cannot be fully understood without analyzing the functional, pragmatic choices dictated by institutional environments (Ilie, 2018). During the Golden Age of Television (1977–1991), Move 2 was concise and largely insular. The structural architecture of this era reflected a period where studio lobbying was relatively restrained, and gratitude was directed primarily toward immediate creative collaborators rather than extended corporate networks.

However, the onset of the Miramax Effect Era (1992–2008) triggered a massive structural expansion and semantic bloating of Move 2C (Professional Thanks). The acceptance speech ceased to be merely an acknowledgment of artistic collaboration and morphed into a formalized mechanism for corporate public relations. This structural shift aligns precisely with Boucaut's (2021) definition of the Oscar stage as a contested institutional persona where strict behavioral norms are actively enforced. As the financial stakes of the awards race increased into multimillion-dollar campaigns, winners were subjected to intense institutional constraints (Ihlen & Heath, 2018), mandating the public acknowledgment of vast, overlapping networks of agents, lawyers, studio executives, and publicists.

Linguistically, this corporatized era was characterized by a new, statistically verified peak in singular self-mentions (*I, me, my*). Because the modernizing industry required winners to publicly discharge professional debts, the speeches frequently devolved into individualized litanies of singular action. Within Hyland's (1998) interactional framework, this heavy reliance on singular self-mentions demonstrates how winners were forced to center themselves as isolated corporate entities initiating a transaction. As the list of names expanded exponentially, the pragmatic act of expressing gratitude required careful linguistic negotiation to appear authentic rather than obligatory (Filipek, 2020). The quantitative findings indicate that to counteract the highly transactional nature of the corporatized Move 2, speakers began heavily injecting Attitude Markers to simulate deep, affective sincerity. This structural necessity supports David's (2020) comparative findings that institutional contexts strictly dictate the linguistic occurrence of gratitude, definitively indicating that the rhetorical architecture of these speeches became inherently more transactional, individualized, and emotionally labored as the industry modernized.

While previous structural analyses, such as Kalytiuk and Reksha (2020), successfully mapped the static, cross-sectional architecture of Oscar speeches, this research thorough the corpus confirms Swales's (2004) foundational assertion that genres are highly responsive, changing social practices. By demonstrating how the corporatization of the 'Miramax Effect' and the globalization of the digital era structurally expanded Move 2 and Move 4 respectively, this study fills a critical diachronic gap in the literature. It shows that the macro-structural evolution of epideictic discourse cannot be fully apprehended without accounting for shifting institutional constraints and the technological media through which the discourse is broadcast.

6.2. The Digital Pulpit: Move 4 and Global Engagement (Addressing RQ1 & RQ3)

The most deep diachronic shift identified within the corpus is the institutionalization of Move 4 (Advocacy and Broader Commentary). What was once an optional, highly peripheral move during the Golden Age became the expected ideological climax of the genre during the Digital and Social Advocacy Era (2009–2019) and the subsequent Post-Pandemic and Streaming Era (2020–2026). This evolution perfectly illustrates the necessary intersection of macro-pragmatics and micro-pragmatics theorized by Salmani Nodoushan (2025), demonstrating where the shifting macro-level goal of the genre required entirely new micro-linguistic tools for its execution.

This structural evolution was primarily driven by the advent of global social media and the rapid fragmentation of traditional television viewership. As acceptance speeches were increasingly designed to achieve viral resonance beyond the night of the broadcast, the discourse transcended the physical boundaries of the Dolby Theatre. The quantitative corpus data reveals an explosive, statistically significant spike in Engagement Markers (e.g., *you, your, look, consider*) during this period. Drawing on Hyland's (2005) interactional framework, the data show that speakers deliberately utilized imperative engagement to break the fourth wall, successfully bridging the physical gap between the localized stage and the globalized internet audience.

This finding builds upon the singular case studies currently present in the literature. While Purnama (2022) demonstrated how high-stakes rhetoric is constructed during

localized crisis moments on the Oscar stage, and Collet (2019) analyzed the specific use of epideictic rhetoric for conveying a political vision, the present diachronic data proves that this political engagement is no longer an anomaly driven by exceptional individuals; rather, it is a systemic, statistically supported modern genre. The contemporary acceptance speech now operates on a sophisticated dual-audience premise: Move 2 structurally satisfies the immediate institutional room and corporate ledger, while Move 4 exploits the broadcast infrastructure to address the global public. By shifting the structural placement of Move 4 to the very end of the speech, winners ensure that their socio-political advocacy serves as the final, lingering cognitive imprint on the audience, cementing the genre's complete transformation from a backward-looking reflection of past artistic achievement into a forward-looking mandate for social leadership.

6.3. The Persistence of Gender Stratification (Addressing RQ2 & RQ4)

While the shift toward corporatized gratitude and global advocacy structurally affected the entire corpus, the integrated analysis explicitly answers Research Questions 2 and 4 by demonstrating that the execution of these rhetorical moves remains substantially bifurcated by gender. This finding provides an important qualitative intervention into the recent foundational big-data analyses conducted by Wen (2022, 2023).

Wen’s algorithmic approach successfully proved that male and female winners draw from statistically divergent thematic vocabularies. However, because big-data methodologies treat a speech as a single, uniform text, they cannot account for structural placement. The present study extends and complicates Wen’s quantitative baseline by demonstrating that gender divergence is not uniform across the speech; rather, it is structurally isolated within specific pragmatic moves. While actors and actresses contend with identical institutional constraints (Ihlen & Heath, 2018), they utilize radically divergent metadiscoursal toolkits depending on whether they are executing humility (Move 1), gratitude (Move 2), or advocacy (Move 4). This move-based gender divide adds important empirical weight to the theories of Markowitz (2018) and Gyuró (2015), proving that the construction of identity and national power on the cinematic stage is not merely a reflection of an actor's status, but a continuous, deeply gendered linguistic performance.

Beyond this, the distinct structural deployment of metadiscourse by male and female speakers offers valuable empirical support for the social constructionist and performativity frameworks initiated by Butler (1990). Rather than reflecting an embedded in linguistic 'deficit' (Lakoff, 1975) or a stable subcultural difference (Tannen, 1990), the dense affective clustering and reliance on collective engagement markers by female speakers demonstrate a calculated, contextually situated performance of gender within a rigid institutional hierarchy. This structural isolation of gendered linguistic choices considerably advances Wen's (2022, 2023) computational findings. While big-data methodologies establish raw lexical divergence, this integrated analysis proves that gender gap operates specifically within the localized boundaries of rhetorical moves, representing a complex navigation of institutional power rather than mere stylistic preference.

6.3.1. The Confidence Gap: Epistemic Modality and Humility

The sociolinguistic requirement to project humility, primarily realized in Move 1 (Establishing the Performative Context) and Move 3 (Contextualizing the Achievement) exposes a persistent, diachronically verified "confidence gap." The findings indicate that male winners predominantly execute humility through Move 1B (Humorous Deflection) or Move 3A (Reflecting on the Craft). By utilizing humor, actors physically and rhetorically command the communicative space, defusing tension without surrendering authority. In addition, when reflecting on their success, they heavily employ epistemic Boosters (*undeniably, fact, absolutely*) to validate their achievements through authoritative intellectualism.

Conversely, female winners utilize mathematically denser clusters of Hedges (*perhaps, guess, almost, sort of*) and rely heavily on self-deprecating origin narratives (Move 3B) to diffuse their individual agency. In alignment with Hyland's (1998) assertion that hedges mitigate face-threatening acts, actresses use these markers to linguistically soften the perceived imposition of their elevation, often attributing their success to luck, childhood struggles, or the explicit permission of external figures. This structural divergence confirms Gylling's (2020) theory that individual speaker differences, specifically gender, heavily dictate structural cohesive choices. For women on the institutional stage, the unmitigated assertion of success remains a highly

face-threatening act, requiring dense epistemic hedging to adhere to deeply entrenched socio-cultural expectations of modesty.

6.3.2. Emotional Labor and Affective Amplification in Gratitude

The quantitative extraction of Attitude Markers highlights a severe disparity in the emotional labor demanded of female speakers. While both genders engage in the corporatized Move 2 (Expressing Gratitude), actors frequently deliver procedural, relatively restrained thanks. Actresses, however, amplify their gratitude by clustering superlative, highly emotive adjectives (*incredible, staggering, soul sister*). As noted by Filipek (2020), gratitude is a complex pragmatic act requiring careful linguistic negotiation. The present data reveals that the parameters of this negotiation are heavily gendered.

For women, Move 2 is not merely a structural listing of colleagues to satisfy the Miramax-era public relations apparatus; it acts as an institutional mandate to perform overwhelming, exhausting levels of affective appreciation. Female winners are linguistically pressured to prove the depth of their emotional subservience to their collaborators to be perceived as sufficiently gracious. As established by the statistical analysis in Chapter 5, this heavy affective burden is a formalized expectation that is less prevalent within the male sub-corpus.

6.3.3. Divergent Architectures of Advocacy

The most striking evidence of gender stratification emerges in the execution of Move 4 (Advocacy). While both actors and actresses utilize the platform as a digital pulpit, the targets of their advocacy and their specific micro-linguistic architectures are structurally and pragmatically distinct. When male actors issue socio-political calls to action, they predominantly focus outward on macro-geopolitical issues or external global conflicts. Linguistically, they construct this advocacy using singular Self-Mentions (*I*) and high-certainty Boosters, adopting the stance of an objective statesman lecturing at the audience. They use their perceived institutional security to issue unmitigated ideological mandates.

Actresses, in stark contrast, focus their advocacy inward, targeting intersectional equity, industry reform, and the systemic marginalization of specific identities that directly impact their own professional survival. To execute this, women overwhelmingly abandon the singular "*I*" and the authoritative Booster. Instead, they rely on collective Self-Mentions (*we, us, our*) and a statistically significant density of Engagement Markers (*you, look*). Female advocacy is linguistically constructed as a relational, collaborative effort. Rather than speaking *at* the audience, actresses utilize the platform to actively build labor coalitions, inviting marginalized viewers into a shared ideological space. This structural gender-based difference confirms that the performance of power on the cinematic stage (Gyuró, 2015) is strictly bound by gender, requiring women to continuously perform relational coalition-building to validate their right to institutional critique.

6.4. Synthesis of Findings

The Academy Award acceptance speech, often dismissed by popular media as a spontaneous outburst of overwhelming emotion, is empirically demonstrated by this study to be a highly regulated, historically responsive, and deeply stratified public discourse genre. By applying a dual-layered theoretical framework that synthesizes Swalesian (2004) macro-structural Move Analysis with Hyland's (1998, 2005) micro-level interactional metadiscourse model, this research has deconstructed the rhetorical architecture of the cinematic stage across a fifty-year timeline (1977–2026). The findings confirm that language within this high-stakes environment operates precisely as Systemic Functional Linguistics (SFL) dictates: it is a social semiotic resource actively deployed to negotiate meaning, institutional power, and public identity (Halliday, 1978; Halliday & Matthiessen, 2014).

Addressing the central diachronic evolution of the genre, the study demonstrates that the communicative purpose of the acceptance speech has substantially transformed in direct response to the commercialization of the film industry and the rise of the digital broadcasting era. During the Golden Age of Television (1977–1991), the genre was primarily insular, characterized by concise structural moves focused on localized professional gratitude (Move 2). However, as the industry transitioned through the Miramax Effect Era (1992–2008), the structural boundaries of gratitude expanded

exponentially to accommodate the multimillion-dollar corporate public relations machine. This expansion forced speakers to adopt highly individualized, transactional linguistic stances characterized by dense singular self-mentions.

The advent of the Digital and Social Advocacy Era (2009–2019) and the subsequent Post-Pandemic and Streaming Era (2020–2026) essentially restructured the traditional boundaries of the genre. Move 4 (Advocacy and Broader Commentary) transitioned from a peripheral, optional element into the defining ideological climax of the modern speech. Driven by a statistically significant density of necessary Engagement Markers (Hyland, 2005), speakers now break the fourth wall, bypassing the immediate institutional room to use the broadcast as a global political pulpit (Boucaut, 2021; McNamara, 2026).

Yet, the most critical contribution of this research lies in its exposure of the persistent, systemic gendered split that confirms this universal evolution. By strictly isolating gender as the primary sociolinguistic variable, the integrated corpus-assisted methodology comprehensively addresses the core research questions: male and female award winners do not handle the institutional pressures of the Oscar stage using the same pragmatic tools. The data reveals a strong bifurcation in how identity, authority, and humility are linguistically performed.

Male winners consistently utilize the stage to assert objective authority and individual exceptionalism. They function under the institutional requirement of humility through humorous deflection (Move 1B) and intellectual reflection (Move 3A), heavily employing epistemic Boosters to validate their success and project the persona of the global statesman when engaging in socio-political advocacy. Conversely, female winners are subjected to entirely different normative expectations. The data indicates that actresses must perform exhausting levels of emotional labor, clustering extreme Attitude Markers to amplify their subservience and gratitude. They are required to diffuse their individual agency through dense epistemic Hedges, mitigating their success to adhere to deeply entrenched cultural mandates of female modesty.

Most significantly, when female speakers engage in the obligatory modern move of advocacy (Move 4), they are compelled to abandon the solitary authority granted to

their male counterparts. Instead, they must perform complex relational work, utilizing collective self-mentions and intensive audience engagement to build active labor coalitions, framing their advocacy as collaborative rather than unilateral. In sum, this study confirms that while the Academy Award stage offers a globally visible platform for both actors and actresses, the linguistic mechanisms required to survive and successfully manage that platform remain unequal. The performance of power, gratitude, and social leadership in elite cinematic discourse is strictly governed by gendered architectures of language.

The primary contribution of this study lies in its methodological integration and its diachronic scope, effectively bridging the gap between macro-structural genre analysis and micro-linguistic pragmatics. While existing literature has largely treated the Academy Award acceptance speech through static, synchronic snapshots or context-void computational frequencies, this research establishes the genre as a historically responsive and deeply stratified institutional practice. By synthesizing Swalesian Move Analysis with Hyland's interactional metadiscourse across a fifty-year corpus, this study moves beyond merely identifying that male and female speakers utilize different vocabularies; it locates *where* and *how* those linguistic divergences occur within the structural architecture of the discourse through the data. This research provides the first through evidence that the linguistic performance of gratitude, humility, and socio-political advocacy on elite platforms is not universally evolving but remains structurally constrained by gendered expectations and shifting corporate paradigms.

6.5. Limitations of the Study

While this study implements a rigorous, corpus-assisted mixed-methods design (Creswell & Plano Clark, 2017) to bridge the gap between computational linguistics and qualitative genre analysis, several methodological and contextual limitations must be acknowledged to properly situate the findings. First, the scope of the empirical data is restricted to a specialized master corpus of 100 speeches. While the strategic curation of this dataset, ensuring a perfectly symmetrical balance of 50 male and 50 female speakers distributed evenly across the four targeted historical eras provides a well-grounded foundation for diachronic cross-tabulation, it represents a fractional

subset of all cinematic award discourse. The boundaries of the moves and the normalized frequencies of the metadiscourse markers reflect the precise linguistic baselines of this specific dataset; a notably expanded corpus could potentially reveal further micro-linguistic anomalies or sub-genre variations that fall outside the current computational mapping.

Second, the application of theoretical frameworks originally designed for written academic discourse (Swales, 2004; Hyland, 2005) to spontaneous, broadcasted spoken performance presents methodological challenges. A primary limitation involved the highly polysemous nature of spoken metadiscourse. Lexical items such as *just*, *really*, or *actually* frequently operate outside of epistemic modulation in authentic speech (e.g., functioning as temporal markers or literal descriptors), requiring extensive manual concordance disambiguation to ensure construct validity.Also, the diachronic nature of the corpus introduced a systemic word-count confound; speeches in the Golden Age were naturally constrained by the era's stricter broadcast norms, whereas modern speeches expanded sconsiderably in length. While the use of normalized frequencies and Log-Likelihood statistical testing effectively mitigated these disparities for comparative purposes, the radical variance in raw text volume across the fifty-year timeline remains a structural variable that inevitably influences the absolute distribution of rhetorical moves.

Third, to maintain absolute analytical clarity and answer the specific research questions regarding gendered asymmetry, this study intentionally isolated the gender of the award recipient as the exclusive comparative demographic variable. For this reason, other necessary sociolinguistic variables that heavily influence discourse and power dynamics such as race, ethnicity, socio-economic background, and nationality (Gyuró, 2015) were purposefully excluded from the comparative metrics. The methodological design eliminated age as a variable to prevent the confounding of structural data across the fifty-year timeline. While this strict isolation ensures that the linguistic divergences tracked in Chapter 5 can be reliably correlated with gendered institutional expectations, it simultaneously limits the intersectional depth of the analysis. The lived reality of the speakers is deeply intersectional, and the linguistic choices made by a woman of color on the Oscar stage, for example, are inevitably

shaped by overlapping systems of marginalization that a binary gender analysis cannot fully capture.

Furthermore, a methodological limitation to qualitative Move Analysis is the subjective interpretive judgment required to delineate structural boundaries. While Swalesian categories provide a rigorous framework, spontaneous spoken discourse frequently blends moves, particularly the transition between contextualizing achievement (Move 3) and broader advocacy (Move 4). While this subjectivity was rigorously mitigated through the establishment of an inter-rater reliability protocol (achieving a Cohen's Kappa coefficient of 0.88, as detailed in Chapter 3), the initial reliance on researcher interpretation to categorize highly polysemous spoken data remains a limitation of qualitative discourse studies that computational scraping does not face. Finally, the findings are inherently bound by the cultural and institutional specificities of the Western, English-language cinematic industry. The macro-structural moves mapped via Swales' (2004) framework are inextricably tied to the unique broadcast constraints, corporate lobbying efforts, and public relations machinery of Hollywood (Ihlen & Heath, 2018). As David (2020) demonstrated in his comparative analysis of Filmfare and Academy Award thanking strategies, the pragmatic expression of gratitude is deeply culturally relative. Therefore, the specific gendered metadiscoursal strategies and rhetorical structures identified within this thesis cannot be universally extrapolated to non-Western award ceremonies, differing professional domains, or non-English discourse communities without subsequent localized empirical validation.

6.6. Implications and Recommendations for L2 Pedagogy

The rigorous deconstruction of high-stakes cinematic discourse offers marked, data-driven implications for English language instruction, particularly within the specialized domains of English for Specific Purposes (ESP) and advanced L2 academic speaking. Traditionally, public speaking pedagogy has relied heavily on instructional, prescriptive textbooks that outline generalized, idealized rules for effective communication (Beebe & Beebe, 2012; Lull & Coopman, 2016). While these texts introduce foundational Aristotelian concepts such as logos, pathos, and ethos (Caulfield, 2020), they frequently fail to address the complex pragmatic realities and

institutional constraints that dictate how elite communicators actually speak under immense psychological and professional pressure. This study directly bridges that pedagogical gap. By extracting the statistically verified rhetorical moves and metadiscourse strategies utilized on the globally vetted Oscar stage, educators can transition away from abstract theory and provide L2 learners with authentic, highly structured blueprints for communicative success (Gagich & Zickel, 2022).

This pedagogical translation is exceptionally important for L2 students in highly demanding, specialized disciplines such as dentistry, pharmacy, and medicine who must master Academic English to work within rigorous clinical presentations, hospital symposia, and formal thesis defenses. For these learners, an academic defense is a high-stakes performative genre governed by its own strict institutional constraints and power asymmetries, much like the Academy Awards (Boucaut, 2021). Instructors can directly apply the structural findings of this thesis to teach students how to purposefully manage the tenor of their discourse (Halliday, 1978). For instance, students can be taught to deliberately apply Move 1 (Establishing the Performative Context) to effectively mitigate the initial tension of a presentation panel before transitioning into their formal data.

In addition, the micro-linguistic findings regarding epistemic modality provide a key, concrete pedagogical tool. L2 students in the health sciences must frequently present complex research findings while maintaining professional deference to senior jury members. Instructors can utilize the exact gendered patterns uncovered in this corpus to model these power dynamics. For example, educators can demonstrate how male actors in the corpus consistently utilized epistemic Boosters (e.g., *undeniably, fact, absolutely*) within Move 3 to frame their achievements with intellectual authority. Conversely, instructors can show how female speakers were statistically constrained to dense clusters of Hedges (e.g., *perhaps, guess, almost*) to soften the face-threatening act of claiming success.

By explicitly analyzing these exact corpus patterns, instructors empower L2 learners to intentionally choose their pragmatic stance. Students can be taught to deliberately adopt the "male baseline" of unmitigated Boosters to project objective scientific authority during a clinical presentation, or purposefully deploy the "female baseline"

of localized Hedges to project relational modesty when answering questions from an aggressive thesis jury. The corpus data illustrates that confidence is not merely a psychological state; it is a measurable, teachable linguistic architecture.

The rigorous deconstruction of this high-stakes discourse offers profound, data-driven implications for English for Specific Purposes (ESP) and advanced L2 academic speaking contexts. Moving beyond prescriptive public speaking textbooks (Beebe & Beebe, 2012), educators can utilize the corpus-assisted methodologies demonstrated in this study to explicitly teach the linguistic architectures of humility and authority. By exposing L2 learners to the exact gendered patterns of epistemic modality—such as the strategic deployment of unmitigated Boosters to project scientific authority or targeted Hedges to contend with face-threatening interactions with a defense jury—students are empowered to critically analyze and intentionally select their pragmatic stance in complex institutional environments.

Moreover, exposing L2 learners to the persistent unequal distribution interactional metadiscourse across genders is a critical pedagogical responsibility. As thequantitative data in Chapter 5 demonstrates, professional success and perceived competence are consistently evaluated through highly gendered linguistic filters. By openly discussing how communicators are historically expected to utilize Attitude Markers for emotional labor, or how they alternate between singular and collective Self-Mentions (*I* vs. *we*) to either project unilateral authority or build collaborative alliances, educators equip their students to analyze and successfully handle the subtle, often unspoken biases present in global academic and professional institutions.

Finally, instructors can utilize the exact concordance and spreadsheet-based Move Analysis methodologies outlined in Chapter 3 to have students actively code their own presentation transcripts. This practical application builds a high degree of metacognitive genre awareness, providing L2 learners with an empirical framework for self-correction that will serve them long after they leave the language classroom.

6.7. Recommendations for Future Research

The integrated theoretical framework established in this thesis synthesizing Swalesian macro-rhetorical analysis with SFL-based micro-metadiscourse provides a highly

adaptable and strong methodological template for future Corpus-Assisted Discourse Studies (CADS). To further validate and expand upon the findings of this research, several distinct avenues for future investigation are highly recommended.

First, future researchers should directly address the intersectional limitations of this current study by expanding the demographic variables of the corpus. A central subsequent investigation should reintegrate the variables of race, nationality, and socio-economic background to determine if the linguistic architectures of humility (Move 3) and advocacy (Move 4) further stratify among marginalized communities within the cinematic industry. Additionally, utilizing methodologies, akin to the large-scale computational work of Wen (2022, 2023), in conjunction with qualitative move analysis across a much larger dataset of thousands of speeches, would help evaluate the statistical durability of the gendered "confidence gap" across precursor industry awards (e.g., Golden Globes, SAG Awards) leading up to the Oscars.

Second, cross-cultural comparative research is essential. While York-Williams (2023) successfully applied move analysis to the Vodafone Ghana Music Awards, and David (2020) compared Eastern and Western thanking strategies, there remains a critical need to apply the specific SFL metadiscourse framework utilized in this thesis to non-Western award speeches. Investigating whether the gendered reliance on Hedges, Boosters, and Attitude Markers manifests similarly in the cinematic discourse of industries such as Bollywood, Nollywood, or South Korean cinema would provide invaluable insights into the universality versus cultural specificity of gendered linguistic performance.

Finally, the diachronic, dual-lens methodology developed here should be transposed onto entirely different high-stakes professional and institutional genres. Peng (2024) has demonstrated the value of analyzing Nobel Prize acceptance speeches for structural models, while researchers like Koutchadé (2015) and Al-Luhaibi and Al-Jashami (2023) have mapped the SFL and persuasive mechanisms of political discourse. Future discourse analysts should track the diachronic evolution of rhetorical moves and metadiscourse within televised political concession speeches, corporate CEO shareholder addresses, or high-profile legal closing arguments. By tracing how gender shapes the linguistic execution of authority and persuasion across these varied

institutional battlegrounds, applied linguistics can continue to demystify the invisible linguistic structures that sustain and enforce societal power dynamics.

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APPENDICES

A. SUB-CORPORA USED IN THE STUDY

Table A.1. *Male Sub-Corpus Inventory (n=50)*

File Code	Year	Speaker (Actor)	Historical Era
M-E1-01	March 28, 1977	Peter Finch	The Golden Age of Television
M-E1-02	April 3, 1978	Richard Dreyfuss	The Golden Age of Television
M-E1-03	April 9, 1979	Jon Voight	The Golden Age of Television
M-E1-04	April 14, 1980	Dustin Hoffman	The Golden Age of Television
M-E1-05	March 31, 1981	Robert De Niro	The Golden Age of Television
M-E1-06	March 29, 1982	Henry Fonda	The Golden Age of Television
M-E1-07	April 11, 1983	Ben Kingsley	The Golden Age of Television
M-E1-08	April 9, 1984	Robert Duvall	The Golden Age of Television
M-E1-09	March 25, 1985	F. Murray Abraham	The Golden Age of Television
M-E1-10	March 24, 1986	William Hurt	The Golden Age of Television
M-E1-11	March 30, 1987	Paul Newman	The Golden Age of Television
M-E1-12	April 11, 1988	Michael Doughlas	The Golden Age of Television
M-E1-13	March 29, 1989	Dustin Hoffman	The Golden Age of Television
M-E1-14	March 26, 1990	Daniel Day-Lewis	The Golden Age of Television
M-E1-15	March 25, 1991	Jeremy Irons	The Golden Age of Television
M-E2-01	March 30, 1992	Anthony Hopkins	The Miramax Effect Era
M-E2-02	March 29, 1993	Al Pacino	The Miramax Effect Era

M-E2-03	March 21, 1994	Tom Hanks	The Miramax Effect Era
M-E2-04	March 27, 1995	Tom Hanks	The Miramax Effect Era
M-E2-05	March 25, 1996	Nicolas Cage	The Miramax Effect Era
M-E2-06	March 24, 1997	Geoffrey Rush	The Miramax Effect Era
M-E2-07	March 23, 1998	Jack Nicholson	The Miramax Effect Era
M-E2-08	March 21, 1999	Roberto Benigni	The Miramax Effect Era
M-E2-09	March 26, 2000	Kevin Spacey	The Miramax Effect Era
M-E2-10	March 25, 2001	Russell Crowe	The Miramax Effect Era
M-E2-11	March 24, 2002	Denzel Washington	The Miramax Effect Era
M-E2-12	March 23, 2003	Adrien Brody	The Miramax Effect Era
M-E2-13	February 29, 2004	Sean Penn	The Miramax Effect Era
M-E2-14	February 27, 2005	Jaime Foxx	The Miramax Effect Era
M-E2-15	March 5, 2006	Philip Seymour Hoffman	The Miramax Effect Era
M-E2-16	February 25, 2007	Forest Whitaker	The Miramax Effect Era
M-E2-17	February 24, 2008	Daniel Day-Lewis	The Miramax Effect Era
M-E3-01	February 22, 2009	Sean Penn	The Digital and Social Advocacy Era
M-E3-02	March 7, 2010	Jeff Bridges	The Digital and Social Advocacy Era
M-E3-03	February 27, 2011	Colin Firth	The Digital and Social Advocacy Era
M-E3-04	February 26, 2012	Jean Dujardin	The Digital and Social Advocacy Era
M-E3-05	February 24, 2013	Daniel Day-Lewis	The Digital and Social Advocacy Era
M-E3-06	March 2, 2014	Matthew McConaughey	The Digital and Social Advocacy Era
M-E3-07	February 22, 2015	Eddie Redmayne	The Digital and Social Advocacy Era
M-E3-08	February 28, 2016	Leonardo DiCaprio	The Digital and Social Advocacy Era

M-E3-09	February 26, 2017	Casey Affleck	The Digital and Social Advocacy Era
M-E3-10	March 4, 2018	Gary Oldman	The Digital and Social Advocacy Era
M-E3-11	February 24, 2019	Rami Malek	The Digital and Social Advocacy Era
M-E4-01	February 9, 2020	Joaquin Phoenix	Post-Pandemic and Streaming Era
M-E4-02	April 25, 2021	Anthony Hopkins	Post-Pandemic and Streaming Era
M-E4-03	March 27, 2022	Will Smith	Post-Pandemic and Streaming Era
M-E4-04	March 12, 2023	Brendan Fraser	Post-Pandemic and Streaming Era
M-E4-05	March 10, 2024	Cillian Murphy	Post-Pandemic and Streaming Era
M-E4-06	March 2, 2025	Adrien Brody	Post-Pandemic and Streaming Era
M-E4-07	March 15,2026	Micheal B. Jordan	Post-Pandemic and Streaming Era

Table A.2. *Female Sub-Corpus Inventory (n=50)*

File Code	Year	Speaker (Actress)	Historical Era
F-E1-01	March 28, 1977	Faye Dunaway	The Golden Age of Television
F-E1-02	April 3, 1978	Diane Keaton	The Golden Age of Television
F-E1-03	April 9, 1979	Jane Fonda	The Golden Age of Television
F-E1-04	April 14, 1980	Sally Field	The Golden Age of Television
F-E1-05	March 31, 1981	Sissy Spacek	The Golden Age of Television
F-E1-06	March 29, 1982	Katharine Hepburn	The Golden Age of Television
F-E1-07	April 11, 1983	Merly Streep	The Golden Age of Television
F-E1-08	April 9, 1984	Shirley MacLaine	The Golden Age of Television
F-E1-09	March 25, 1985	Sally Field	The Golden Age of Television
F-E1-10	March 24, 1986	Geraldine Page	The Golden Age of Television
F-E1-11	March 30, 1987	Marlee Matlin	The Golden Age of Television

F-E1-12	April 11, 1988	Cher	The Golden Age of Television
F-E1-13	March 29, 1989	Jodie Foster	The Golden Age of Television
F-E1-14	March 26, 1990	Jessica Tandy	The Golden Age of Television
F-E1-15	March 25, 1991	Kathy Bates	The Golden Age of Television
F-E2-01	March 30, 1992	Jodie Foster	The Miramax Effect Era
F-E2-02	March 29, 1993	Emma Thompson	The Miramax Effect Era
F-E2-03	March 21, 1994	Holly Hunter	The Miramax Effect Era
F-E2-04	March 27, 1995	Jessica Lange	The Miramax Effect Era
F-E2-05	March 25, 1996	Susan Sarandon	The Miramax Effect Era
F-E2-06	March 24, 1997	Frances McDormand	The Miramax Effect Era
F-E2-07	March 23, 1998	Helen Hunt	The Miramax Effect Era
F-E2-08	March 21, 1999	Gwyneth Paltrow	The Miramax Effect Era
F-E2-09	March 26, 2000	Hilary Swank	The Miramax Effect Era
F-E2-10	March 25, 2001	Julia Roberts	The Miramax Effect Era
F-E2-11	March 24, 2002	Halle Berry	The Miramax Effect Era
F-E2-12	March 23, 2003	Nicole Kidman	The Miramax Effect Era
F-E2-13	February 29, 2004	Charlize Theron	The Miramax Effect Era
F-E2-14	February 27, 2005	Hilary Swank	The Miramax Effect Era
F-E2-15	March 5, 2006	Reese Witherspoon	The Miramax Effect Era
F-E2-16	February 25, 2007	Helen Mirren	The Miramax Effect Era
F-E2-17	February 24, 2008	Marion Cotillard	The Miramax Effect Era
F-E3-01	February 22, 2009	Kate Winslet	The Digital and Social Advocacy Era
F-E3-02	March 7, 2010	Sandra Bullock	The Digital and Social Advocacy Era
F-E3-03	February 27, 2011	Natalie Portman	The Digital and Social Advocacy Era
F-E3-04	February 26, 2012	Merly Streep	The Digital and Social Advocacy Era
F-E3-05	February 24, 2013	Jennifer Lawrence	The Digital and Social Advocacy Era
F-E3-06	March 2, 2014	Cate Blanchett	The Digital and Social Advocacy Era
F-E3-07	February 22, 2015	Julianne Moore	The Digital and Social Advocacy Era

F-E3-08	February 28, 2016	Brie Larson	The Digital and Social Advocacy Era
F-E3-09	February 26, 2017	Emma Stone	The Digital and Social Advocacy Era
F-E3-10	March 4, 2018	Frances McDormand	The Digital and Social Advocacy Era
F-E3-11	February 24, 2019	Olivia Colman	The Digital and Social Advocacy Era
F-E4-01	February 9, 2020	Renée Zellweger	Post-Pandemic and Streaming Era
F-E4-02	April 25, 2021	Frances McDormand	Post-Pandemic and Streaming Era
F-E4-03	March 27, 2022	Jessica Chastain	Post-Pandemic and Streaming Era
F-E4-04	March 12, 2023	Michelle Yeoh	Post-Pandemic and Streaming Era
F-E4-05	March 10, 2024	Emma Stone	Post-Pandemic and Streaming Era
F-E4-06	March 2, 2025	Mikey Madison	Post-Pandemic and Streaming Era
F-E4-07	March 15,2026	Jessie Buckley	Post-Pandemic and Streaming Era

B. LIST OF METADISCOURSE MARKERS

Table B.1. *List of Interactional Markers*

Category	**Markers**
Attitude Markers	amazing, beautiful, brilliant, crazy, fortunate, good, grateful, happy, honored, hopefully, important, incredible, incredibly, lucky, overwhelmed, pleased, proud, remarkable, shocked, special, surprised, thankful, unbelievable, unfortunately, wonderful
Boosters	absolutely, always, certainly, clear, clearly, definitely, fact, indeed, know, must, never, obviously, of course, really, so, sure, surely, truly, undeniably, undoubtedly, without doubt
Engagement Markers	you, your, yours, yourself, yourselves, let's, lets, imagine, look, consider, remember, listen, everyone, everybody
Hedges	almost, assume, could, feel, guess, hope, kind of, maybe, might, perhaps, possibly, probably, quite, rather, seem, seems, somehow, sometimes, somewhat, sort of, suppose, think, try, would
Self Mentions	I, me, my, mine, myself, we, us, our, ours, ourselves

C. CODED DATA SPREADSHEET

Table C.1. *Male Coded Spreadsheet*

Speech_ID	Text Segment / Utterance	Move	Step
M-E1-01	"For some obscure reason I'm up here accepting an award for Peter Finch, or Finchie as everybody who knew him called him. There is no reason for me to be here."	1	1B
M-E1-01	"There's only one person who should be up here accepting this award and that's the person who Finch wanted up here accepting his award: Mrs. Peter Finch."	3	3A
M-E1-01	"Are you in the house, Eletha? Come up and get your award."	1	1C
M-E1-01	"I want to say thanks to the members of the Academy and my husband."	2	2A, 2D
M-E1-01	"I wish he was here tonight to be with us all, but since he isn't here I'll always cherish this for him."	1	1A
M-E1-01	"And before he died he said to me, 'Darling, if I win I want to say thanks to my fellow actors who have given me encouragement over the years;'"	3, 2	3A, 2B
M-E1-01	"'and thanks to Paddy Chayefsky who have given him the part; and thanks to Barry who have tell us to come from Jamaica, to come and do this part.'"	2	2C
M-E1-01	"And he says, 'Most of all, thanks to you, darling, for sending the right vibes the right way.'"	2	2D
M-E1-01	"'And thanks, the members of the Academy Award.'"	2	2A
M-E1-01	"Thank you all."	5	5B
M-E1-02	"I didn't prepare anything. Ahhm... Wait a second, am I here? Yes, okay."	1	1C, 1A
M-E1-02	"First I will embarrass Ray Stark by saying that I owe him everything; and he is a great man."	2	2C
M-E1-02	"To Herb Ross, who is the only true gentleman I've ever known in my life."	2	2C
M-E1-02	"To Herb, Marsha, and Neil, and Quinn. I could go on and on and on and I don't want to leave."	2, 1	2C, 1C
M-E1-02	"Can I rent this now? Thank you very much."	1, 5	1B, 5B
M-E1-02	"Can I rent this now? Thank you very much."	1, 5	1B, 5B

M-E1-03	"I am still reeling really from the appearances just recently on this stage... Laurence Olivier... and I'm not quite able to recover from it, I tell you."	2	2E
M-E1-03	"The performances this year in this category are remarkable, really. I am a great fan of the other members of the nominated body. And I know that we are all extremely aware of the extraordinary performances that we have been selected to represent."	2	2B
M-E1-03	"For my own part I have, as we all do, many people to thank for a performance which stands among this group of performances. I would like to thank everyone, but I select to thank a few who represent the many."	1	1C
M-E1-03	"I would like to thank Bruce Dern... Jerry Hellman... Hal Ashby... And finally I would like to thank Jane [Fonda]..."	2	2C
M-E1-03	"And finally, I'm carrying with me all the men who gave me so much of their experience to deal with, who have contributed so much: the people in chairs, and the veterans, and the civilians, and the walkers, who are so strongly represented in what I'd call my work."	4	4A
M-E1-03	"Thank you very much."	5	5B
M-E1-03	"Thank you very much."	5	5B
M-E1-04	"Thank you. He has no genitalia and he's holding a sword."	1	1B
M-E1-04	"I'd like to thank my parents for not practicing birth control. I'm up here with mixed feelings."	1	1B, 1A
M-E1-04	"I've been critical of the Academy, and for reason. I am deeply grateful for the opportunity to be able to work."	2	2A
M-E1-04	"I am greatly honored for being chosen by the producer, Stanley Jaffe, and the director, Bob Benton, and to have worked in a family with them, and with Meryl and with Justin..."	2	2C
M-E1-04	"We are laughed at when we are up here, sometimes, for thanking. But when you work on a film you discover that there are people who are giving that artistic part of themself that goes beyond a paycheck... But this Oscar is a symbol, I think, and it is given for appreciation from those people whom we never see."	3	3A
M-E1-04	"I refuse to believe that I beat Jack Lemmon, that I beat Al Pacino, that I beat Peter Sellers. I refuse to believe that Robert Duvall lost."	2	2B

M-E1-04	"Because when you're a broke actor you can't write; you can't paint; you have to practice accents while you're driving a taxi cab."	3	3B
M-E1-04	"And to that artistic family that strives for excellence, none of you have ever lost and I am proud to share this with you. And I thank you."	4, 5	4C, 5B
M-E1-04	"And to that artistic family that strives for excellence, none of you have ever lost and I am proud to share this with you. And I thank you."	4, 5	4C, 5B
M-E1-05	"I forgot my lines so the director wrote them down for me."	1	1C, 1B
M-E1-05	"I want to thank everyone. Since it's said so often, but it's true and it's...what can I say?"	1	1A
M-E1-05	"I want to thank Bruno... Frank Warner, Cis Corman, Pete Savage...—I'm a little nervous, excuse me—... Mike Westmore... Mary Keats... Irwin Winkler and Bob Chartoff."	2, 1	2C, 1A
M-E1-05	"Vickie La Motta and all the other wives, and Joey La Motta even though he's suing us. I hope that settles soon enough so I can go over to his house and eat once in a while."	4	4A
M-E1-05	"And Mardik Martin and Paul Schrader... And of course, Jake La Motta... And Marty Scorsese..."	2	2C
M-E1-05	"And I want to thank my mother and father for having me. And my grandmother and grandfather, for having them."	2	2D
M-E1-05	"And I hope that I can share this with anyone that it means anything to and the rest of the world, and especially all the terrible things that are happening. I love everyone."	4, 5	4C, 5B
M-E1-05	"And I hope that I can share this with anyone that it means anything to and the rest of the world, and especially all the terrible things that are happening. I love everyone."	4, 5	4C, 5B
M-E1-06	"Oh, Dad, I'm so happy and proud for you. My father didn't really believe that this was going to happen but he told me a while back that if it did he wanted his wife Shirlee to accept the award for him. But Shirlee wanted to be with him tonight, as is her way, and so I'm here."	1	1B
M-E1-06	"And first and foremost I want to thank on behalf of my father the members of the Academy who voted to give him this award."	2	2A
M-E1-06	"I know that he's watching right now and I know that he's very, very honored and very happy and surprised. And I'll bet when he heard it just now, I bet he said, 'Hey, ain't I lucky?'"	4	4C

M-E1-06	"I know also that he has tremendous respect for the other actors that were nominated... and he feels very proud to have been among such a wonderful group."	2	2B
M-E1-06	"And I know that he feels that he would never have won this if it hadn't been for Katharine Hepburn... because of the quality of the crew... The man who pulled us all together, our producer Bruce Gilbert... Ernest Thompson... Mark Rydell..."	2	2C
M-E1-06	"We all became like a family during the filming and we sort of stayed together since."	3	3A
M-E1-06	"He also feels very lucky to have been able to spend a summer in such a beautiful part of our country, northern New Hampshire, and he wants to thank all the people there who were so friendly and welcoming to us."	2	2E
M-E1-06	"He wishes my brother Peter were here tonight... And I know that lastly, but really first, he is thanking Shirlee Fonda who has been his loving support for seventeen years..."	2	2D
M-E1-06	"Dad, me and all the grandchildren are coming over with it right away. Thank you."	5	5B
M-E1-06	"Dad, me and all the grandchildren are coming over with it right away. Thank you."	5	5B
M-E1-07	"Ladies and gentlemen, members of the Academy, you have bereft me of all words. But that's not good enough;"	1, 2	1A, 2A
M-E1-07	"I am custodian of this award for a lot of people."	3	3A
M-E1-07	"Let me say before continuing any further that I was overwhelmed to be mentioned in the same breath as the other four gentlemen who were nominated with me."	2	2B
M-E1-07	"This film was dedicated to Pandit Nehru, Lord Mountbatten of Burma, and Motilal Kothari, all men of great vision and courage."	4	4A
M-E1-07	"It was made by my friend Sir Richard Attenborough, another great man of vision and courage."	2	2C
M-E1-07	"And for all the men and women who worked on the film, this is an Oscar for vision, for courage, and for acting and for peace."	2, 5	2C, 5A
M-E1-07	"Thank you."	5	5B
M-E1-07	"Thank you."	5	5B
M-E1-08	"Thank you very much. I'm very excited, very happy, very moved, very everything tonight, to be up here, to be singled out from among all these very talented people."	1, 2	1A, 2B

M-E1-08	"I sometimes come to the Academy Awards and watch them year after year, and I get caught up in the spectacle of it... and I guess, I know I forget, that what we're really here for is to single out who we think is the best for that given year."	3	3B
M-E1-08	"And if that's what I am to be this year then I appreciate it. I accept it with an honor and I'm very moved because of that."	1	1A
M-E1-08	"I think we set out to make a film, a very truthful film, a very good film. I think Bruce Beresford, Horton Foote, the Hobels, EMI, should all be commended for a very wonderful job that they did in putting this film together."	2	2C
M-E1-08	"I think it's a valid film, valid enough that we have gotten very much applause of a certain kind from certain members of the country western community, such as my friend Johnny Cash, Willie Nelson, Waylon Jennings."	4	4A
M-E1-08	"And this is certainly a very high level of criticism coming from those people. And if I didn't have that on one hand, I would feel that this on the other hand was not complete. But the combination of both tonight makes this a very complete and exciting evening for me tonight."	5	5A
M-E1-08	"And I want to thank the Academy very much for this award. I'm very happy. Thank you."	2, 5	2A, 5B
M-E1-08	"And I want to thank the Academy very much for this award. I'm very happy. Thank you."	2, 5	2A, 5B
M-E1-09	"It would be a lie if I told you I didn't know what to say because I've been working on this speech for about twenty-five years."	1, 3	1B, 3B
M-E1-09	"But you are not going to hear any of those speeches because none of the speeches were less than forty-five seconds."	1	1C
M-E1-09	"You know, it's easy to gamble everything when you've got nothing to lose, and Milos Forman had a great deal to lose when he gave these brilliant roles to Tom Hulce and me. And his courage became my inspiration."	2, 3	2C, 3A
M-E1-09	"There's only one thing that's missing for me tonight and that is to have Tom Hulce standing by my side."	2	2C
M-E1-09	"Wait a minute! Wait, I still have more time!"	1	1C
M-E1-09	"Half of this statue belongs to my beloved wife Kate. Thank you."	2, 5	2D, 5B
M-E1-09	"Half of this statue belongs to my beloved wife Kate. Thank you."	2, 5	2D, 5B
M-E1-10	"I share this with Raul. Ba-boom, ba-boom, ba-boom, you know... It's incredible."	2, 1	2C, 1A

M-E1-10	"I didn't expect to be here so I don't know what I'm gonna say."	1	1A
M-E1-10	"I want to thank the courageous people in Brazil with whom I made this film. Saudade, Brazil."	2, 4	2C, 4C
M-E1-10	"I am very proud to be an actor. Thank you very much."	5	5A, 5B
M-E1-10	"I am very proud to be an actor. Thank you very much."	5	5A, 5B
M-E1-11	WISE: "Paul wanted everybody to know that after coming here for seven other occasions like this..." DAVIS: "For two minutes let me say something about you first." WISE: "Wait a minute, darling." DAVIS: "Just a moment."	1, 2	1C, 2E
M-E1-11	DAVIS: "I would like to congratulate Paul. I'm sure he's listening; he is not here tonight."	4	4C
M-E1-11	DAVIS: "And this award, Paul, is long overdue. Robert Wise, a great friend of Mr. Newman's, is accepting for him."	1	1B
M-E1-11	DAVIS: "And Mr. Wise is the winner of two Oscars himself... Yes. Now, now you get on. That's right." WISE: "Thank you, my dear." DAVIS: "That's right."	2, 5	2E, 5C
M-E1-11	DAVIS: "And Mr. Wise is the winner of two Oscars himself... Yes. Now, now you get on. That's right." WISE: "Thank you, my dear." DAVIS: "That's right."	2, 5	2E, 5C
M-E1-12	"Thank you. Thank you all very much. I really want to thank the actors branch of the Academy first,"	2	2A
M-E1-12	"for just being a nominee with four actors that I really admire, and at least one that I consider a really good friend who I admire."	2	2B
M-E1-12	"And thank you for that. And for this fellow from all of the Academy, I just want to share it with all the good work that was done by all the branches, whether you were nominated or not tonight, but this is all with you."	2, 5	2A, 5A
M-E1-12	"A large part of this award belongs to Oliver Stone. And not only as the director, but having the courage to cast me in a part that not many people thought I could play."	2, 3	2C, 3A
M-E1-12	"So I'll always be eternally grateful to him for that. And as a writer, Oliver, with Stanley Weiser, wrote a part that was the best part that I've ever had in my career."	2	2C
M-E1-12	"To Charlie and Martin Sheen, two wonderful actors that happen to be father and son, I thank them all very much for their help."	2	2C

M-E1-12	"Ed Pressman, Alex Ho, our producers; Leonard Goldberg, Scott Rudin, Tom Sherak of Fox, I thank you, too."	2	2C
M-E1-12	"I'd like to dedicate this award to William Darrid, Diana Douglas-Darrid, Anne Douglas and Kirk Douglas, my parents and step-parents, who have been extremely supportive and loving to me over the years."	2	2D
M-E1-12	"And in particular to my father, who I don't think ever missed one of my college productions, for his continued support and for helping a son step out of his shadow. I'll be eternally grateful to you, Dad, for that."	3	3B
M-E1-12	"Finally, to my wife Diandra and all my old friends who are smiling with me tonight, thank you."	2	2D
M-E1-12	"And to all you movie buffs, I just really appreciate, for making this a wonderful moment for me. Thank you."	4	4C
M-E1-12	"And good night, Cameron. I love you."	4, 5	4C, 5B
M-E1-12	"And good night, Cameron. I love you."	4, 5	4C, 5B
M-E1-13	"Thank you. Thank you very much. Uh...I'm supposed to be jaded by this point."	1	1B
M-E1-13	"I'm very honored and I thank the Academy for your support."	2	2A
M-E1-13	"And I also thank Tom Hanks and Max von Sydow and James Olmos and my good friend Gene Hackman for their wonderful work, even if they didn't vote for me. I didn't vote for you guys, either. It's a pleasure to be here with such good work."	2, 1	2B, 1B
M-E1-13	"I thank my agent Mike Ovitz and Tony Thomopoulos for making this project stick with glue when it was falling apart. I thank all the producers."	2	2C
M-E1-13	"I thank the wonderful cast and the crew of this film who were so emotionally connected with us. I thank the writers, Barry Morrow and Ron Bass."	2	2C
M-E1-13	"And I just want to thank all the people I talked to that were autistic, and their families, and the doctors and all their help. And our associate producer, Gail Mutrux, got a hold of us, got a hold of for me to meet particularly, Kim Peek... Joe Sullivan and his mother... Peter and Kevin Guthrie."	4	4A
M-E1-13	"My father so wanted to be here tonight. Ironically, a few weeks ago he joined the family of the disabled. And I understand that the hospital where he's at	3, 4	3B, 4C

	tonight... they're all watching this show right now on a big TV that they rented. So to the… ."		
M-E1-13	"It was just a few weeks ago that he was at the Golden Globes and he says, 'Let's find Gene Hackman.' Because he knows we're old roommates. 'C'mon, let's find Gene.'"	3	3A
M-E1-13	"Anyway, to the wonderful doctors and nurses and rehabilitation people, and to the families that I've met recently, and to my father and to his new friends: Here's looking at you. Thank you."	2, 5	2D, 5A, 5B
M-E1-13	"Anyway, to the wonderful doctors and nurses and rehabilitation people, and to the families that I've met recently, and to my father and to his new friends: Here's looking at you. Thank you."	2, 5	2D, 5A, 5B
M-E1-14	"You've just provided me with the makings of one hell of a weekend in Dublin."	1	1B
M-E1-14	"I shared Christy's life for a while with a remarkable young actor called Hugh O'Conor."	2, 3	2C, 3A
M-E1-14	"But for everyone involved in the film, all our desire to make the film, all the strength that we needed, all the pleasure that we took in making the film came from Christy Brown."	4	4A
M-E1-14	"When he was alive he needed very little encouragement to make his voice heard. Now he needs a little more."	3	3A
M-E1-14	"And I'm truly grateful to you that in honoring me with this award you're encouraging Christy to carry on making his mark."	2, 5	2A, 5A
M-E1-14	"Thank you very much indeed."	5	5B
M-E1-14	"Thank you very much indeed."	5	5B
M-E1-15	"This is great. Thank you, the Academy, and thank you, everybody who's wished me well, for this."	1, 2	1A, 2A
M-E1-15	"Specifically thank you, Warner Bros., Sovereign Pictures, Ed Pressman, Barbet Schroeder, Luciano Tovoli, our lighting cameraman. People who made me look like that, Allen Weisinger and Dick Smith. Thank you, my co-stars Ron Silver and Glenn, for finally persuading me to do it. Thank you, Fred Specktor, Anne Hutton, Sally Fischer. Thank you also, and some of you may understand why, thank you, David Cronenberg."	2	2C
M-E1-15	"And lastly, if I may cut the call of a telephone to London where my wife is trying to keep awake in a hotel bedroom, I wish you were here to help me carry this because you helped me win it."	4, 2	4C, 2D
M-E1-15	"Thank you all."	5	5B
M-E1-15	"Thank you all."	5	5B

M-E2-01	"My God. I can't believe it. This is really unexpected."	1	1A
M-E2-01	"It's a great honor to be here, especially with such great actors like Nick Nolte and Warren Beatty and Robin Williams, Robert De Niro."	2	2B
M-E2-01	"First of all, before I say on, I want to say hello to my mother. She's in Wales watching this on television with Eve and Jean and Jill and Tony."	4, 2	4C, 2D
M-E2-01	"My father died eleven years ago tonight, so maybe he had something to do with this as well, I don't know."	3	3B
M-E2-01	"But I want to say thank you to the Academy for your tremendous generosity."	2	2A
M-E2-01	"To my friend Bob Palmer, my friend and publicist."	2	2C
M-E2-01	"My dear, beloved wife Jenni."	2	2D
M-E2-01	"And I have many people to thank here in Los Angeles who over the years have given me tremendous support, without whose help I wouldn't be here, I know."	3, 2	3B, 2C
M-E2-01	"And I am greatly honored and tremendously moved. And I—God bless you all. Thank you very much."	1, 5	1A, 5B
M-E2-01	"And I am greatly honored and tremendously moved. And I—God bless you all. Thank you very much."	1, 5	1A, 5B
M-E2-02	"You broke my streak. The last... I was at an affair recently—thank you so much for this by the way—I was at a ceremonial-type thing like this recently, and I didn't have a speech. I kept going into my pocket for a speech, but I never wrote one. But now I got one."	1	1B, 1C
M-E2-02	"It's here, and I should have had a little water before I got on because my mouth's dry. But I thank you and I just have to say..."	1	1C
M-E2-02	"First, I don't know where he is in the house, I can't pick him out, but I got to thank him. I'm completely indebted to Marty Brest who directed the picture and who had such great love for this character I played. And that love is what he communicated to me every day, so I thank you, Marty, for that."	2, 3	2C, 3A
M-E2-02	"I thank Bo Goldman, who wrote such a complicated, interesting, funny guy... I thank Chris O'Donnell, my co-star in this... And I thank the wonderful support of cast and crew, of course."	2	2C
M-E2-02	"I also want to thank Tom Pollock and Casey Silver at Universal Pictures, and my agent Rick Nicita who urged me to do this part and actually threatened me if I didn't do it... Ira Lewis, my friend and my colleague, who helped me, Ira Lewis."	2	2C

M-E2-02	"And The Associated Blind for their generous support to me."	4	4A
M-E2-02	"If you'll indulge me for a minute—I'm just not used to this, so I had to write this down."	1	1C
M-E2-02	"I had this thought, and I thought if I ever got up here I would say it. I've been very lucky. I found desire for what I do early in my life and I'm lucky because I had people who encouraged that desire, from Lee Strasberg, to my great friend and mentor Charlie Laughton, to the great writers and filmmakers that I've been fortunate enough to work with."	3	3B
M-E2-02	"Now, recently a young girl came up to me. I was at a function for the South Bronx, which is where I'm from. And she said that I had encouraged her, and that's not necessarily by my work but just by the fact that we came from the same place."	3	3A
M-E2-02	"And I just can't forget that girl, and I can't forget the kids out there who may be thinking tonight that if he can do it, I can do it."	4	4C
M-E2-02	"So this is really a proud and hopeful moment for me, because I want to thank the Academy for giving us a gift of encouragement. And this is a gift, a great gift to me. I thank you all, really. Thank you."	5	5A, 5B
M-E2-02	"So this is really a proud and hopeful moment for me, because I want to thank the Academy for giving us a gift of encouragement. And this is a gift, a great gift to me. I thank you all, really. Thank you."	5	5A, 5B
M-E2-03	"Here's what I know. I could not be standing here without that undying love that was just sung about by, not Bruce, but Neil Young."	2	2E
M-E2-03	"And I have that in a lover that is so close to fine, we should all be able to experience such heaven right here on earth."	2	2D
M-E2-03	"I know also that, I should not be doing this, I should not be here, but I am because of the union of such filmmakers as Ed Saxon, Ron Nyswaner, Kristi Zea, Tak Fujimoto, Jonathan Demme -- who seems to have these [referring to the Oscar] attached to his limbs for every actor that works with him of late."	2, 1	2C, 1B
M-E2-03	"And a cast that includes Antonio Banderas, who, second to my lover, is the only person I would trade for. And a cast that includes many other people, but the actor who really put his film image at risk, and shone because of his integrity, Mr. Denzel Washington, who I really must share this with."	2	2C
M-E2-03	"I would not be standing here if it weren't for two very important men in my life... Mr. Rawley Farnsworth, who was my high school drama	3	3B

	teacher... And one of my classmates... Mr. John Gilkerson."		
M-E2-03	"I mention their names because they are two of the finest gay Americans, two wonderful men that I had the good fortune to be associated with, to fall under their inspiration at such a young age."	4	4A
M-E2-03	"I wish my babies could have the same sort of teacher, the same sort of friends."	2	2D
M-E2-03	"And there lies my dilemma here tonight. I know that my work in this case is magnified by the fact that the streets of heaven are too crowded with angels. We know their names. They number a thousand for each one of the red ribbons that we wear here tonight."	4	4B
M-E2-03	"They finally rest in the warm embrace of the gracious creator of us all. A healing embrace that cools their fevers, that clears their skin, and allows their eyes to see the simple, self-evident, common sense truth that is made manifest by the benevolent creator of us all and was written down on paper by wise men, tolerant men, in the city of Philadelphia two hundred years ago."	5	5A
M-E2-03	"God bless you all. God have mercy on us all. And God bless America."	5	5B
M-E2-03	"God bless you all. God have mercy on us all. And God bless America."	5	5B
M-E2-04	"Thank you. I'm standing here in lieu of my fellow nominees who are just as deserving, if not more so, of this moment."	2	2B
M-E2-04	"I'm standing here because of an army of people who over the course of a back-breaking schedule that was set by Bob Zemeckis -- who worked much harder than I did and had much more at risk if our efforts were not successful."	2, 3	2C, 3A
M-E2-04	"I'm empowered to stand here thanks to the ensemble of actors, men and women who I shared the screen with, who in ways that they will never understand made me a better actor."	2	2C
M-E2-04	"And I am standing here because the woman I share my life with has taught me and demonstrates for me every day just what love is."	2	2D
M-E2-04	"I -- man, I feel as though I'm standing on magic legs in a special effects process shot that is too unbelievable to imagine and far too costly to make a reality."	1	1A
M-E2-04	"But here is my mark, and there is where I'm supposed to look."	1	1C
M-E2-04	"And believe me, the power and the pleasure and the emotion of this moment is a constant the speed of	5	5A

	light. It will never be diminished, nor will my appreciation and the meaning between two simple words that I can only offer you here: Thank you."		
M-E2-04	"God bless you in this room and God bless you all around the world."	4, 5	4C, 5B
M-E2-05	"Oh, boy! Oh, boy! Three and a half million dollar budget, some 16mm film stock thrown in, and I'm holding one of these."	1, 3	1A, 3A
M-E2-05	"I have got to thank the members of the Academy for this, for including me in this group of super talents and for helping me blur the line between art and commerce with this award."	2	2A, 2B
M-E2-05	"I know it's not hip to say it, but I just love acting, and I hope that there'll be more encouragement for alternative movies where we can experiment and fast forward into the future of acting."	4	4B
M-E2-05	"Let me thank the awesome, multi-talented Mike Figgis. My incredible, amazing co-star Elisabeth Shue."	2	2C
M-E2-05	"I am going to share this award with both of you and the late John O'Brien, whose spirit moved me so much."	4	4A
M-E2-05	"Tony Dingman, Annie Stewart -- the producers, Annie Stewart and Stuart Regen, everyone at MGM/UA and Lumiere. I'd like to thank Ed Limato, my colleagues Gerry Harrington, Jeff Levine, Richard Lovett."	2	2C
M-E2-05	"Everyone in my family, my gorgeous wife Patricia. And I just finally want to say: Hi, Weston. It's Daddy. I love you. Thank you."	2, 4	2D, 4C
M-E2-06	"I want to thank the members of the Academy. I'd also like to thank every Australian actor and theater colleague I've ever worked with."	2, 4	2A, 4C
M-E2-06	"There's a game you can play where you create a dinner party where you can invite guests from any time in history, real or fictional. The Academy has honored me by choosing to seat me as 'David Helfgott' at a table with 'Larry Flynt' and 'Count Laszlo de Almásy' and 'Karl Childers' and 'Jerry Maguire.' I can't quite imagine where the conversation might head that night, but it has really enriched me as an actor to be seated at that table."	2	2B
M-E2-06	"I want to thank Scott Hicks and all of the 'Shine' team for giving me the chance to have a glimpse of the bird of paradise. Scott, thank you."	2	2C
M-E2-06	"My darling wife Jane, I wouldn't be standing here without you, and to Merle and John, my mum and stepdad in Queensland."	2	2D

M-E2-06	"And to the unstoppable David Helfgott. The front of my script said that this story was inspired by the events of your life. You truly are an inspiration."	4	4A
M-E2-06	"And to those people who say it's a circus, then with your celebration of life you show me that the circus is a place of daring and risk-taking and working without a safety net and giving us your personal poetry. Thank you."	5	5A, 5B
M-E2-07	"Thank you very much to the members of the Academy for this, and I -- the other nominees, some of them are very good friends of mine. And I am honored to be on any list with you, Bobby, Dusty, and you and your father, Mr. Damon, my old bike pal Fonda."	2	2A, 2B
M-E2-07	"We're very proud of the picture. We had like, I don't know, I've had a sinking feeling all night right up till here. Something about it."	1	1A
M-E2-07	"We had Jim Brooks, Maria Kavanaugh, Kristi Zea, Bridget Johnson, Peter Andros, Laura Ziskin, so many producers on the picture I can't remember them all. Mr. Andrus and Mr. Brooks wrote the script, cast Miss Hunt, Mr. Kinnear, Cuba Gooding, Skeet Ulrich, Shirley Knight"	2	2C
M-E2-07	"-- I know Gil Cates is starting to sweat back there, now isn't he, Bill, isn't he? Go ahead with it? Alright. Sure."	1	1C
M-E2-07	"I would like to thank everybody here tonight for looking so good."	1	1B
M-E2-07	"I'd like to dedicate this to Miles Davis, Robert Mitchum, Shorty Smith, Joe Vitrano, Ray Kramer, Rupert Crosse, J.T. Walsh and Luana Anders. They're not here anymore, but they're in my heart. And I thank you very much."	4, 5	4A, 5B
M-E2-08	"Thank you! This is a terrible mistake because I used up all my English. I don't know!"	1	1B
M-E2-08	"I am not able to express all my gratitude, because now, my body is in tumult because it is a colossal moment of joy so everything is really in a way that I cannot express."	1	1A
M-E2-08	"I would like to be Jupiter! And kidnap everybody and lie down in the firmament making love to everybody, because I don't know how to express. It's a question of love. You are really -- this is a mountain of snow, so delicate, the suavity and the kindness, it is something I cannot forget, from the bottom of my heart."	5	5A
M-E2-08	"And thank you for the Academy Awards for the, who really loved the movie."	2	2A

M-E2-08	"Thank you to all in Italy, for the Italian cinema, grazie al Italia who made me. I am really, I owe to them all my, if I did something good. So grazie al Italia e grazie al America, land of the lot of things here."	4	4C
M-E2-08	"Thank you very much. And I hope, really I don't deserve this, but I hope to win some other Oscars! Thank you! Thank you very much! Thank you!"	5	5B
M-E2-09	"This is the highlight of my day. I hope it is not all downhill from here."	1	1B
M-E2-09	"I first have to say that I would like to dedicate this to the man who inspired my performance. A man who has been my friend and my mentor, and since my father died, a little bit like my father, whose performance in 'The Apartment' stands as one of the finest we've ever had. Jack Lemmon, wherever you are, thank you, thank you, thank you."	3, 4	3B, 4C
M-E2-09	"To my friends, for pointing out my worst qualities. I know you do it because you love me."	2	2D
M-E2-09	"And that's why I loved playing 'Lester,' because we got to see all of his worst qualities and we still grew to love him. This movie to me is all about how any single act from any single person put out of context is damnable. But the joy of this movie is that it is real beauty."	3	3A
M-E2-09	"We found real beauty in this extraordinary script by Sam Mendes -- by Alan Ball. It feels like he wrote it though, doesn't it?"	2	2C
M-E2-09	"I am very proud to be an actor, and I have tried very hard to protect my work; and I am stunned and a bit speechless."	1	1A
M-E2-09	"And Dianne, thank you for teaching me about caring about the right things, and I love you. And Mother, I don't care what they say about bringing you to award shows. I will always bring you to award shows because I'm proud of you and I love you. And thank you, thank you, thank you."	2, 5	2D, 5B
M-E2-10	"Whew! My grandfather's name was Stan Wemyss. He was a cinematographer in the second World War. My uncle David, David William Crowe, he died last year at the age of sixty-six."	1, 3	1A, 3B
M-E2-10	"I'd like to thank the Academy for something which is pretty surprising and dedicate it to two men who still continue to inspire me."	2, 4	2A, 4A
M-E2-10	"I'd also like to thank my mum and dad, who I just don't thank enough, I suppose."	2	2D
M-E2-10	"And an incredible cast: Joaquin Phoenix, Connie Nielsen, Djimon Hounsou, Ralf Moeller, Spencer	2	2C

	Treat Clark, the magnificent Richard Harris, the late Oliver Reed, Tomas Arana, Tommy Flanagan, Derek Jacobi and everybody else. DreamWorks, a great company and a vital and andrenalized contributor to the art form. To Doug Wick, David Franzoni, Bruno Lustig and Terry Needham, and a very brave crew collected from twenty-two different countries around the world."		
M-E2-10	"To the people that work for me, who work with me, my personal cavalry: George Freeman, Alan Hergott, Larry Witzer, Shirley Pearce, Robin Baum, Mark Dumbrell."	2	2C
M-E2-10	"But really folks, you know, I owe this to one bloke and his name is Ridley Scott."	2	2C
M-E2-10	"You know, when you grow up in the suburbs of Sydney or Auckland, or Newcastle like Ridley or Jamie Bell, or the suburbs of anywhere, you know, a dream like this seems kind of vaguely ludicrous and completely unattainable. But this moment is directly connected to those childhood imagining[s]."	3	3B
M-E2-10	"And for anybody who's on the down side of advantage and relying purely on courage, it's possible. Thanks very much."	4, 5	4C, 5B
M-E2-11	"Two birds in one night, huh? Oh, God is good. God is great. God is great."	1	1B, 1A
M-E2-11	"From the bottom of my heart, I thank you all. Forty years I've been chasing Sidney, they finally give it to me, what'd they do? They give it to him the same night. I'll always be chasing you, Sidney. I'll always be following in your footsteps. There's nothing I would rather do, sir. Nothing I would rather do. God bless you. God bless you."	2	2E
M-E2-11	"I want to thank the Academy. You know, when I was in college first starting out as an actor, they asked each one of us what we wanted to do. I said I want to be the best actor in the world. All the students in the classroom looked at me like I was a nut."	2, 3	2A, 3B
M-E2-11	"Life has taught me to just try and be the best that I can be, and I thank the Academy for saying to me that on this given night I was the best that I could be."	5, 2	5A, 2A
M-E2-11	"I want to thank Warner Bros. and Alan Horn and Lorenzo di Bonaventura for supporting this film. And Antoine Fuqua, a brilliant young filmmaker, African- American filmmaker. I don't know where you are, Antoine, love you. Ethan Hawke, my partner in crime. So many people, I can't even remember everybody, lawyers, doctors, agents... My beautiful	2	2C

	agent, Ed Limato. We've been together for so many years."		
M-E2-11	"Hometown boy from Mount Vernon. My beautiful wife. I love you so much. You put up with me, in spite of myself."	2	2D
M-E2-11	"And my beautiful children at home. I told you if I lost tonight I would come home and we'd celebrate and if I won tonight I would come home and we'd celebrate. Well, I'm coming home, we're celebrating. God bless you all."	4, 5	4C, 5B
M-E2-12	"I bet they didn't tell you that was in the gift bag."	2	2E
M-E2-12	"Oh my God. Thank you. Thank you, really. Oh my goodness. It doesn't come out in slow motion, but it doesn't really ring a bell--the name. I didn't know my name when you said that. This Adrien? Okay."	1	1A
M-E2-12	"I haven't really written a speech because every time I wrote a speech for the past one of these things I didn't win. But, you know, there comes a time in life when everything seems to make sense and this is not one of those times."	1	1C, 1B
M-E2-12	"What I do know, though, is that I've never felt this much love and encouragement from my peers and from people I admire and from complete strangers. And it means a great deal to me. And if it weren't for the insomnia and those sudden panic attacks, this has been an amazing, amazing journey."	2	2B
M-E2-12	"I have to thank--they're already flashing time's up--I have to thank my mother and father, most importantly, for all the creativity and the encouragement. And they've been just... real strength. They've given me a great deal of strength."	1, 2	1C, 2D
M-E2-12	"What can I say? This film would not be possible without the blueprint provided by Wladyslaw Szpilman. And this is a tribute to his survival."	4	4A
M-E2-12	"I'd like to thank Roman Polanski for the role of a lifetime. And for those of you who have seen the film and sat through the credits, you know there are just too many people to thank individually. I would not be here without all their efforts. And I thank them. And everyone worked extremely hard to make this film. And I have to thank Focus Features for getting us out there. To my longtime friend, manager, agent, consigliere, Joanne Colonna. Everybody at The Firm, PMK/HBH."	2	2C
M-E2-12	"And you know... Wait one second. One second, please, one second. Cut it out, cut it out. I get one shot at this. I'm sorry."	1	1C

M-E2-12	"I didn't say more than five names I don't think, but...This is, you know, it fills me with great joy, but I am also filled with a lot of sadness tonight because I'm accepting an award at such a strange time. And, you know, my experiences in making this film made me very aware of the sadness and the dehumanization of people at times of war, and the repercussions of war. And whomever you believe in, if it's God or Allah, may He watch over you. And let's pray for a peaceful and swift resolution. Thank you."	4	4B
M-E2-12	"And I have a friend from Queens who's a soldier in Kuwait right now, Tommy Zarabinski. And I hope you and your boys make it back real soon. God bless you, guys. I love you. Thank you very much."	4, 5	4C, 5B
M-E2-13	"Thank you. If there's one thing that actors know--other than that there weren't any WMDs--it's that there is no such thing as 'best' in acting."	4, 1	4B, 1B
M-E2-13	"And that's proven by these great actors that I was nominated with, as well as the Giamattis, Cages, Downey Jrs., Nicholsons, etc., that were not nominated. We know how great all of you were."	2	2B
M-E2-13	"My daughter Dylan and son Hopper find it presumptuous and embarrassing to write a speech, and so I'm gonna give it a go without."	1, 3	1C, 3A
M-E2-13	"God, I really thank Clint Eastwood professionally and humanly for coming into my life. The great, great cast that I had to work with, my friends. Where do you go? Dennis Lehane, Brian Helgeland."	2	2C
M-E2-13	"Ma. Dad. Robin, for being an undying emotional inspiration on this roller coaster I'm learning to enjoy."	2, 3	2D, 3B
M-E2-13	"Thank you all very much."	5	5B
M-E2-13	"Thank you all very much."	5	5B
M-E2-14	"Wow. I guess we got to do it again. 'Oooh!' 'Aaah!' Yeah, you're ready. That's the Ray Charles. Give it up for Ray Charles and his beautiful legacy. And thank you, Ray Charles, for living."	1, 4	1B, 4A
M-E2-14	"I got so many people to thank tonight. And first I'm going to start it out with Taylor Hackford. Taylor, you took a chance, man... I thank you for taking a chance on this film. And thank you for waiting fifteen years to get me to do it. I want to thank you; I want to thank Crusader."	2	2C
M-E2-14	"I want to thank my agents. I want to thank Rick Kurtzman. I want to thank Kim Hodgert. I want to	2	2C

	thank Steve Smooke. I want to thank my managers Jaime King and Marcus King."		
M-E2-14	"Let's live this African-American dream. It's beautiful. I'm glad I'm with you and I ain't never leaving you. So I love you."	4	4B, 4C
M-E2-14	"And other people I want to thank, I want to thank my sister... I want to thank my daughter for telling me just before I got up here, 'If you don't win, Dad, you're still good.'"	2, 3	2D, 3A
M-E2-14	"I see Oprah and I see Halle and I just want to say your names... Because Oprah allowed me to meet somebody by the name of Sidney Poitier. And Sidney Poitier said 'I saw you once. And I looked in your eyes and there was a connection.' And he says, 'I give to you responsibility.' So I'm taking that responsibility tonight. And thank you, Sidney."	2, 3	2E, 3B
M-E2-14	"This is probably going to be the toughest part of this speech. My daughter shares my grandmother's name... But she was my first acting teacher. She told me, 'Stand up straight. Put your shoulders back. Act like you got some sense.'... And after she whipped me, she would talk to me and tell me why she whipped me, said, 'I want you to be a southern gentleman.'"	3, 2	3B, 2D
M-E2-14	"And she still talks to me now; only now she talks to me in my dreams. And I can't wait to go to sleep tonight because we got a lot to talk about. I love you."	4, 5	4C, 5A
M-E2-15	"Wow, I'm in a category with some great, great, great actors. Fantastic actors."	2	2B
M-E2-15	"And I'm overwhelmed, I'm really overwhelmed."	1	1A
M-E2-15	"I'd like to thank Bill Vince and Caroline Baron and Danny Rosett... I'd like to thank Sarah Fargo. I'd like to thank Sara Murphy. I'd like to thank Emily Ziff. My friends, my friends, my friends. I'd like to thank Bennett Miller and Danny Futterman, who I love, I love... And I'd like to thank Tom Bernard and Michael Barker..."	2	2C
M-E2-15	"And my mom's name is Marilyn O'Connor, and she's here tonight. And I'd like if you see her tonight to congratulate her, because she brought up four kids alone and she deserves a congratulations for that."	2	2D, 2E
M-E2-15	"Ah, we're at the party, ma, you know? And she took me to my first play and she stayed up with me and watched the NCAA final four, and my passions, her passions became my passions."	3	3B

M-E2-15	"And, you know, be proud, mom, because I'm proud of you and we're here tonight and it's so good. Thank you."	5	5B
M-E2-16	"Thank you. Thank you. Just a second, just a second. Okay. Take it, okay. I wrote something down because I thought if it would happen I would be a little overwhelmed and I am. So, okay."	1	1C, 1A
M-E2-16	"When I was a kid the only way that I saw movies was from the backseat of my family's car at the drive-in, and it wasn't my reality to think I would be acting in movies."	3	3B
M-E2-16	"So receiving this honor tonight tells me that it's possible, it is possible for a kid from east Texas, raised in South Central L.A., in Carson, who believes in his dreams, commits himself to them with his heart, to touch them and to have them happen."	4	4C
M-E2-16	"Because when I first started acting, it was because of my desire to connect to everyone, to that thing inside each of us, that light that I believe exists in all of us. Because acting for me is about believing in that connection..."	5	5A
M-E2-16	"So I want to thank my fellow believers in 'The Last King of Scotland.' I want to thank Peter, Jeremy, Andrea, Lisa, Charles, Kevin, James McAvoy, Kerry, Stephen, Fox, DNA, Channel Four."	2	2C
M-E2-16	"I want to thank the people of Uganda, who helped this film have a spirit."	4, 2	4C, 2C
M-E2-16	"And finally, I want to thank my mom and my dad; I want to thank my wife Keisha, my children, my ancestors who continue to guide my steps, and God... Thank you."	2	2D
M-E2-17	"That's the closest I'll ever come to getting a knighthood, so thank you."	1, 2	1B, 2E
M-E2-17	"My deepest thanks to the members of the Academy for whacking me with the handsomest bludgeon in town."	2, 1	2A, 1B
M-E2-17	"I'm looking at this gorgeous thing that you've given me and I'm thinking back to the first devilish whisper of an idea that came to him and everything since and it seems to me that this sprang like a golden sapling out of the mad, beautiful head of Paul Thomas Anderson."	3, 2	3A, 2C
M-E2-17	"I wish my son and my partner, HW Plainview, were up here with me, the mighty Dillon Freasier."	2	2C
M-E2-17	"So many people to thank. One amongst them would be Mrs. Plainview, down there, the enchantingly optimistic, open-minded and beautiful Rebecca Miller. I hope that all those to whom I owe and to	2	2D, 2C

	whom I feel the deepest gratitude will forgive me if I say just simply: Thank you, Paul."		
M-E2-17	"I've been thinking a lot about fathers and sons in the course of this, and I'd like to accept this in the memory of my grandfather, Michael Balcon; my father, Cecil Day Lewis; and my three fine boys, Gabriel, Ronan and Cashel. Thank you very much indeed. Thank you."	3, 2	3B, 2D
M-E3-01	"Thank you. Thank you. You commie, homo-loving sons-of-guns! I did not expect this, but I, and I want it to be very clear that I do know how hard I make it to appreciate me, often."	1, 4	1B, 4B
M-E3-01	"But I am touched by the appreciation and I hoped for it enough that I did want to scribble down so I had the names, in case you were commie, homo-loving sons-of-guns."	1	1C
M-E3-01	"And so I want to thank my best friend, Sato Masuzawa. My circle of long-time support: Mara, Bryan, Barry and Bob. The great Cleve Jones. Our wonderful writer, Lance Black. Producers Bruce Cohen and Dan Jinks."	2	2D, 2C
M-E3-01	"And particularly, as all us actors know, our director either has the patience, talent and restraint to grant us a voice or they don't... And there is no finer hands to be in than Gus Van Sant."	2, 3	2C, 3A
M-E3-01	"And finally, for those--two last finallies. For those who saw the signs of hatred as our cars drove in tonight, I think that it is a good time for those who voted for the ban against gay marriage to sit and reflect and anticipate their great shame and the shame in their grandchildren's eyes if they continue that way of support. We've got to have equal rights for everyone."	4	4B
M-E3-01	"I'm very, very proud to live in a country that is willing to elect an elegant man president and a country who, for all its toughness, creates courageous artists..."	4, 5	4B, 5A
M-E3-01	"...and this is in great due respect to all the nominees, but courageous artists who, despite a sensitivity that sometimes has brought enormous challenge, Mickey Rourke rises again and he is my brother. Thank you all very much."	2, 5	2B, 5B
M-E3-02	"Oh! Thank you, Academy members! Mom and Dad, yeah, look! Whoo! Thank you, Mom and Dad, for turning me on to such a groovy profession."	2	2A, 2D
M-E3-02	"Oh, my dad, my mom, they loved show biz so much. I remember my mom getting all of us kids to entertain at her parties, you know, my dad sitting me	3	3B

	on his bed and teaching me all of the basics of acting for a role in 'Sea Hunt.'... this is honoring them as much as it is me."		
M-E3-02	"I wanna thank Scott Cooper, our wonderful director... Where are you? Raise your hand, man. Yeah! Scotty! Thank you for that, Scott man! And thank you for assembling such a wonderful cast. Maggie Gyllenhaal, Colin, wherever he is backstage, and Bobby Duvall."	2	2C, 2E
M-E3-02	"I want to thank Barry Markowitz, our wonderful DP... Judy Cairo, our producer, and Fox Searchlight, our wonderful distributor... T Bone Burnett and Stephen Bruton... And my wonderful team that's kept me together: Jean Sievers, David Schiff, Rick Kurtzman at CAA, Bob Wallerstein, Loyd Catlett, Tarra Day and Roger Love, man."	2	2C
M-E3-02	"And I especially want to thank my gorgeous wife, Sue. We've been married thirty-three years. We have a beautiful family, three girls: Isabelle, Jessie and Hayley. Thank you, guys. I wouldn't be up here without you. Thank you so much."	2	2D
M-E3-03	"I have a feeling my career has just peaked. My deepest thanks to the Academy."	1, 2	1B, 2A
M-E3-03	"I'm afraid I have to warn you that I'm experiencing stirrings, somewhere in the upper abdominals, which are threatening to form themselves into dance moves which, joyous as they may be for me, it would be extremely problematic if they make it to my legs before I get offstage."	1	1B, 1A
M-E3-03	"So I'm going to do my best to be brief with my gratitude."	1	1C
M-E3-03	"First, for being on this extraordinary list of fellow nominees; something quite formidable and possibly the greatest honor of this."	2	2B
M-E3-03	"All the crew and my fellow cast members... Geoffrey, Helena, and Guy, whose virtuosity made it very, very difficult for me to be as bad as I was planning to be."	2, 1	2C, 1B
M-E3-03	"And David Seidler, whose own struggles have given so many people the benefit of his very beautiful voice, and Tom Hooper... The men who finessed this to the screen: Gareth, Emile, Iain, Xavier, and of course Harvey, who first took me on twenty years ago when I was a mere child sensation."	2, 3	2C, 3B
M-E3-03	"And all the people who have been rooting for me back home. Also Jessica Kolstad, my friend, Paul Lyon-Maris and Chris Andrews... And my very fortunate friendship with Tom Ford..."	4, 2	4C, 2C

M-E3-03	"And to the Anglo-Italian-American-Canadian axis which makes up my family. And Livia, for putting up with my fleeting delusions of royalty... Now, if you'll all excuse me I have some impulses I have to tend to backstage. Thank you very much."	2, 5	2D, 5B
M-E3-04	"Thank you. Ouais! I love your country. Okay. Thank you to the Academy."	2, 4	2A, 4C
M-E3-04	"It's funny because in 1929 it wasn't Billy Crystal but Douglas Fairbanks who hosted the first Oscar ceremony. Tickets cost five dollars and it lasted fifteen minutes. Times have changed. So thank you, Douglas Fairbanks."	3, 2	3A, 2E
M-E3-04	"Yes, Melissa, your grandfather's spirit and joie de vivre inspired me for this role. And so many of you here tonight have inspired me."	4, 2	4A, 2B
M-E3-04	"Thank you, Michel. Thank you for this incredible gift. Thank you, my wonderful partner, Bérénice Bejo. Thank you, the wonderful cast and crew."	2	2C
M-E3-04	"My wife, I love you. Kisses, Simon, Jules, Chloe."	2	2D
M-E3-04	"And if George Valentin could speak, he'd say: Wouaou! Putain! Genial! Merci! Formidable! Merci beaucoup! I love you!"	5	5A, 5B
M-E3-04	"And if George Valentin could speak, he'd say: Wouaou! Putain! Genial! Merci! Formidable! Merci beaucoup! I love you!"	5	5A, 5B
M-E3-05	"I really don't know how any of this happened. I do know that I've received so much more than my fair share of good fortune in my life and I'm so grateful to the Academy for this beautiful honor."	1, 2	1A, 2A
M-E3-05	"It's a strange thing because three years ago, before we decided to do a straight swap, I had actually been committed to play Margaret Thatcher... and Meryl was Steven's first choice for Lincoln... I had to persuade him that perhaps... 'Lincoln' shouldn't be a musical."	3, 1	3A, 1B
M-E3-05	"My fellow nominees, my equals, my betters, I'm so proud to have been included as one amongst you."	2	2B
M-E3-05	"When we got married sixteen years ago... my wife Rebecca has lived with some very strange men. I mean they were strange as individuals and probably even stranger if taken as a group. But luckily she's the versatile one... perfect companion to all of them."	2, 1	2D, 1B
M-E3-05	"I'd like to thank Kathy Kennedy, our producer... Tony Kushner; our beloved skipper Steven Spielberg"	2	2C
M-E3-05	"and the mysteriously beautiful mind, body and spirit of Abraham Lincoln. For my mother. Thank you so much."	4, 2	4A, 2D

M-E3-06	"Thank you, thank you, thank you, thank you to the Academy for this, all six thousand members. Thank you to the other nominees. All these performances were impeccable in my opinion; I didn't see a false note anywhere."	2	2A, 2B
M-E3-06	"I want to thank Jean-Marc Vallée, our director. I want to thank Jared Leto and Jennifer Garner, who I worked with daily."	2	2C
M-E3-06	"There's a few things, about three things, to my account that I need each day. One of 'em is something to look up to. Another is something to look forward to. And another is someone to chase."	5	5A
M-E3-06	"Now, first off, I want to thank God, 'cause that's who I look up to. He has graced my life with opportunities... Charlie Laughton, who said, 'When you've got God, you've got a friend. And that friend is you.'"	3	3B
M-E3-06	"To my family, that's who and what I look forward to. To my father, who I know is up there right now with a big pot of gumbo... To you, Dad, you taught me what it means to be a man."	2, 3	2D, 3B
M-E3-06	"To my mother who's here tonight... To my wife Camila and my kids, Levi, Vida and Mr. Stone, the courage and significance you give me every day I go out the door is unparalleled."	2	2D
M-E3-06	"And to my hero; that's who I chase. Now, when I was 15 years old I had a very important person in my life come to me and say, 'Who's your hero?'... I said, because my hero's me at 35."	3	3B
M-E3-06	"So to any of us... whatever it is we look forward to... To that I say: Amen. To that I say: Alright, alright, alright. To that I say: Just keep livin'. Thank you."	5	5A, 5B
M-E3-07	"Oh my god. Thank you. Thank you. Thank you to the Academy. I don't think I'm capable of articulating quite how I feel right now. Please know this, I am fully aware that I am a lucky, lucky man."	1	1A
M-E3-07	"This, this Oscar... wow! This Oscar, this belongs to all of those people around the world battling ALS. It belongs to one exceptional family: Stephen, Jane, Jonathan and the Hawking children."	4	4A
M-E3-07	"And I will be its custodian. And I will promise you I will look after him – I will polish him; I will answer his beck and call; I will wait on him hand and foot."	1	1B
M-E3-07	"But I would not be here were it not for an extraordinary troupe of people. My staggering partner in crime, Felicity Jones. My ferocious and yet incredibly kind director, James Marsh. Working Title, Focus, Lisa and Anthony, Nina, and my	2	2C

	ingenious team of Dallas, Josh, Gene, Jason, Elan, Carl, Britney and Carrie and Pip."		
M-E3-07	"Now, finally, please, this is so extraordinary. I just want to thank my family and you, Hannah, my wife. I love you so much. We have a new fella comin' to share our apartment. Thank you."	2, 5	2D, 5B
M-E3-08	"Thank you. Thank you all so very much. Thank you to the Academy... I have to congratulate the other incredible nominees this year for their unbelievable performances."	2	2A, 2B
M-E3-08	"First off, to my brother in this endeavor, Mr. Tom Hardy... To Mr. Alejandro Iñárritu... Chivo... Thank you to everybody at Fox and New Regency, in particular Arnon Milchan."	2	2C
M-E3-08	"My entire team. I have to thank everyone from the very onset of my career. Mr. Caton-Jones, for casting me in my first film. Mr. Scorsese, for teaching me so much about the cinematic art form. To Mr. Rick Yorn... And to my parents... And to my friends"	3, 2	3B, 2C, 2D
M-E3-08	"And lastly, I just want to say this. Making 'The Revenant' was about man's relationship to the natural world, a world that we collectively felt in 2015 as the hottest year in recorded history... Climate change is real. It is happening right now."	4	4B
M-E3-08	"It is the most urgent threat facing our entire species and we need to work collectively together and stop procrastinating. We need to support leaders around the world who do not speak for the big polluters... but who speak for all of humanity. For the indigenous people... For our children's children."	4	4B, 4C
M-E3-08	"I thank you all for this amazing award tonight. Let us not take this planet for granted. I do not take tonight for granted. Thank you so very much."	5	5A, 5B
M-E3-09	"That means so much to me, thank you. One of the first people who taught me how to act was Denzel Washington, and I just met him tonight for the first time. Thank you."	3, 2	3B, 2E
M-E3-09	"And to all the other nominees, you did great work. I'm proud to be in your company. You guys are very brave and I admire what you do."	2	2B
M-E3-09	"I'm only here, really, because of all the talents and goodwill of so many people; they're impossible to name. But most of all Kenneth Lonergan, who made this part... Thank you also to Matt Damon... To Mara Buxbaum... Patrick and Boomer"	2	2C
M-E3-09	"Man, I wish I had something bigger and more meaningful to say, but I'm just, I'm really proud to be a part of this community in general. I look out at all	1, 5	1A, 5A

	of you, I have this whole year, and I'm just dumbfounded that I'm included. It means a lot to me."		
M-E3-09	"Of course my mother and my father, for mostly, usually, believing in me in doing this. And Ben, I love you; you ain't heavy. Thank you all very much. Appreciate it."	2, 5	2D, 5B
M-E3-10	"Well, my deepest thanks to the Academy and its members for this glorious prize. I owe this and so much more to so many."	2	2A
M-E3-10	"I've lived in America for the longest time and I am deeply grateful to her for the loves and the friendships I have made... The movies, such is their power, captivated a young man from South London and gave him a dream."	3, 4	3B, 4C
M-E3-10	"And Douglas Urbanski... Joe Wright... Kazu, Lucy, David... Working Title and Universal Focus... Eric Fellner, Tim Bevan, Lisa Bruce, Anthony McCarten. Dani and her amazing team. And of course, Jim Osborne."	2	2C
M-E3-10	"I would just like to salute Sir Winston Churchill who has been marvelous company on what can be described as an incredible journey"	4	4A
M-E3-10	"and my wife Gisele... Thank you, Alfie, Gully, Charlie, William. My remarkable, remarkable fellow nominees, and my dear friend out there, Denzel."	2	2D, 2B, 2E
M-E3-10	"I would like to thank my mother who is older than the Oscar. She is 99 years young next birthday, and she is watching this ceremony from the comfort of her sofa. I say to my mother: Thank you for your love and support. Put the kettle on, I'm bringing Oscar home."	4, 2	4C, 2D
M-E3-11	"Oh my god. My mom is in here somewhere. Oh, I love you, I love you, lady. My family, thank you for all of this. You know my dad didn't get to see me do any of this... but I think he's looking down on me right now."	1, 2	1A, 2D
M-E3-11	"This is a monumental moment, one I'm so appreciative to all of you... To the Academy. To people who took a chance on me... Graham King, Denis O'Sullivan, everyone at Fox and New Regency... Thank you, Queen. Thank you guys for being, for allowing me to be the tiniest part of your phenomenal, extraordinary legacy."	2, 4	2A, 2C, 4A
M-E3-11	"My crew and my cast, I love you. You are my equals. You are my betters. I could have never been here without you."	2	2C
M-E3-11	"I think about, I think about what it would have been	3	3B

	like to tell little baba Rami that one day this might happen to him, and I think his curly-haired little mind would be blown. That kid was, he was struggling with his identity, trying to figure himself out."		
M-E3-11	"And I think to anyone struggling with theirs and trying to discover their voice, listen, we made a film about a gay man, an immigrant, who lived his life just unapologetically himself. And the fact that I'm celebrating him and this story with you tonight is proof that we're longing for stories like this."	4	4C, 4B
M-E3-11	"I am the son of immigrants from Egypt. I'm a first generation American and part of my story is being written right now... Lucy Boynton, you're the heart of this film... Thank you so much."	5, 2	5A, 2C
M-E3-11	"I am the son of immigrants from Egypt. I'm a first generation American and part of my story is being written right now... Lucy Boynton, you're the heart of this film... Thank you so much."	5, 2	5A, 2C
M-E4-01	"God, I'm full of so much gratitude right now. And I do not feel elevated above any of my fellow nominees, or anyone in this room, because we share the same love, the love of film."	1, 2	1A, 2B
M-E4-01	"And this form of expression has given me the most extraordinary life... But I think the greatest gift that it's given me, and many of us in this room, is the opportunity to use our voice for the voiceless."	3, 5	3B, 5A
M-E4-01	"I've been thinking a lot about some of the distressing issues that we are facing collectively... whether we're talking about gender inequality, or racism, or queer rights, or indigenous rights, or animal rights, we're talking about the fight against injustice."	4	4B
M-E4-01	"We go into the natural world and we plunder it for its resources. We feel entitled to artificially inseminate a cow, and when she gives birth we steal her baby even though her cries of anguish are unmistakable... put it in our coffee and our cereal."	4	4B
M-E4-01	"Now I have been, I have been a scoundrel in my life. I have been selfish. I have been cruel at times... but so many of you in this room have given me a second chance. And I think that's when we're at our best... When we guide each other toward redemption. That is the best of humanity."	3, 5	3B, 5A
M-E4-01	"When he was 17, my brother wrote this lyric, he said: Run to the rescue with love and peace will follow. Thank you."	3, 5	3A, 5B
M-E4-03	"Ah, man. Richard Williams was a fierce defender of his family."	4, 1	4A, 1B

M-E4-03	"In this time in my life, in this moment, I am overwhelmed by what God is calling on me to do and be in this world."	1, 3	1A, 3B
M-E4-03	"Making this film I got to protect Aunjanue Ellis... I got to protect Saniyya and Demi... I'm being called on in my life to love people, and to protect people, and to be a river to my people."	2, 5	2C, 5A
M-E4-03	"Now, I know to do what we do you gotta be able to take abuse... Denzel said to me a few minutes ago, he said: At your highest moment, be careful; that's when the devil comes for you."	3, 2	3B, 2E
M-E4-03	"I want to say thank you to Venus and Serena -- I just spit; I hope they didn't see that on TV."	4, 1	4A, 1C
M-E4-03	"I want to apologize to the Academy. I want to apologize to all my fellow nominees... I'm not crying for winning an award... It's about being able to shine light on all of the people -- Tim and Trevor and Zach and Saniyya and Demi and Aunjanue and the entire cast and crew..."	1, 2	1C, 2A, 2C
M-E4-03	"Art imitates life. I look like the crazy father just like they said about Richard Williams. But, love will make you do crazy things."	5	5A
M-E4-03	"To my mother -- a lot of this moment is really complicated for me -- but to my mother, she didn't want to come out. She had her knitting friends... my family, my wife -- I'm taking up too much time."	2, 1	2D, 1C
M-E4-03	"Thank you for this honor... I hope the Academy invites me back. Thank you."	5	5B
M-E4-03	"Thank you for this honor... I hope the Academy invites me back. Thank you."	5	5B
M-E4-04	"So this is what the multiverse looks like! Oh, my goodness."	1	1B, 1A
M-E4-04	"I thank the Academy for this honor and for our studio, A24, for making such a bold film."	2	2A, 2C
M-E4-04	"And I'm grateful to Darren Aronofsky for throwing me a creative lifeline and hauling me aboard the good ship 'The Whale,' that was written by Samuel D. Hunter, who is our lighthouse."	2, 3	2C, 3A
M-E4-04	"Gentlemen, you laid your whale-sized hearts bare so that we can see into your souls like no one else could do and it is my honor to be named alongside you in this category."	2	2B
M-E4-04	"I wanted to tell you that only whales can swim at the depth of the talent of Hong Chau."	2	2C
M-E4-04	"And I started in this business thirty years ago and things, they didn't come easily to me, but there was a	3	3B

	facility that I didn't appreciate at the time, until it stopped."		
M-E4-04	"And I just want to say thank you for this acknowledgement, because it couldn't be done without my cast. It's been like I've been on a diving expedition on the bottom of the ocean, and the air on the line to the surface is on a launch being watched over by some people in my life."	3, 2	3A, 2C
M-E4-04	"Like my sons Holden, and Leland, and Griffin -- I love you, Griffy. My manager JoAnne Colonna. Jennifer Plante. And my best first mate, Jeanie."	2	2D, 2C
M-E4-04	"Thank you again, each one and all. I'm so grateful to you. Goodnight."	5	5B
M-E4-05	"I'm a little overwhelmed. Thank you to the Academy."	1, 2	1A, 2A
M-E4-05	"Chris Nolan and Emma Thomas, it's been the wildest, most exhilarating, most creatively satisfying journey you've taken me on over the last twenty years. I owe you more than I can say. Thank you so much."	2, 3	2C, 3B
M-E4-05	"Every single crew member, every single cast member on 'Oppenheimer,' you guys carried me through."	2	2C
M-E4-05	"All my fellow nominees, I remain in awe of you guys. Truly."	2	2B
M-E4-05	"And I want to thank my incredible team. A big shout-out to Craig Bankey, Brendan Murphy, Mary Murphy."	2	2C
M-E4-05	"Yvonne McGuinness, my partner in life and art. My two boys, Malachy and Aran, who are sitting up there. I love you so much."	2	2D
M-E4-05	"And I'm a very proud Irish man standing here tonight, so...."	4	4C
M-E4-05	"You know, we made a film about the man who created the atomic bomb, and for better or for worse we're all living in Oppenheimer's world. So I would really like to dedicate this to the peacemakers everywhere."	4	4B, 4A
M-E4-05	"Go raibh míle maith agat."	5	5B
M-E4-06	"They're already counting me down. Okay."	1	1C
M-E4-06	"Thank you, God. Thank you for this, this blessed life. If I may just humbly begin by giving thanks for the tremendous outpouring of love that I have felt from this world and every individual that has treated me with respect and appreciation. I am, I feel so fortunate."	2	2D

M-E4-06	"You know, acting is a very fragile profession. It looks very glamorous, and in certain moments it is, but the one thing that I've gained, having the privilege to come back here, is to have some perspective. And no matter where you are in your career... it can all go away."	3	3B
M-E4-06	"And I think what makes this night most special is the awareness of that and the gratitude that I have to still do the work that I love."	5	5A
M-E4-06	"Winning an award like this is, it signifies a destination... But to me it also... is a chance to begin again and the opportunity to hopefully be fortunate enough so that the next twenty years of my life, that I can prove that I am worthy of such meaningful and important and relevant roles."	5	5A
M-E4-06	"I share this with my fellow nominees who are just wonderful human beings who exude grace and goodness and brilliance with their work."	2	2B
M-E4-06	"There's so many people to thank. I will really try and be as brief as possible."	1	1C
M-E4-06	"I thank, of course, my team. Andrew Tsoules and my many friends at CAA. And Lindsay Galin and Heather, 2PM Sharp. And A24, and Focus and Universal, for believing in us. And Brady and Mona, for what you've done for independent film..."	2	2C
M-E4-06	"And my fellow cast, Guy and Felicity, you're just brilliant and lovely, and I share this with you."	2	2C
M-E4-06	"I share this with my amazing partner, Georgina, who has not only reinvigorated my own self-worth, but my sense of value and my values. And her beautiful children, Dash and India... And Pops, he's coming home a winner."	2	2D
M-E4-06	"And... And who else? And Judy Becker, the real [music begins to play], the real László Tóth, who deserves to be up here as well."	2, 1	2C, 1C
M-E4-06	"And I'm wrapping up. Please, please, please, I'm wrapping up. I will wrap up. Please turn the music off. I've done this before. Thank you. It's not my first rodeo. But I will, I will be brief. I, I will not be egregious, I promise."	1	1C, 1B
M-E4-06	"You know, I am a, I'm oddly... I have to thank my mom and dad who are here as well. And they've given me... the strength to pursue this dream."	2	2D
M-E4-06	"I'm here once again to represent the lingering traumas and the repercussions of war and systematic oppression, and of anti-Semitism and racism, and of othering. And I believe that, I pray for a healthier and a happier and a more inclusive world. And I believe	4	4B, 4A

	if the past can teach us anything, it's a reminder to not let hate go unchecked."		
M-E4-06	"Okay, I'll get out of here. I love you. I appreciate you all. Let's fight for what's right. Keep smiling, keep loving one another. And let's rebuild together. Thank you."	4, 5	4B, 5B

Table C.2. *Female Coded Spreadsheet*

Speech_ID	Text Segment / Utterance	Move	Step
F-E1-01	"It is heavy."	1	1C
F-E1-01	"Well, I didn't expect this to happen quite yet but I do thank you very much and I'm very grateful."	1, 2	1A, 2A
F-E1-01	"I would like especially to thank Sidney Lumet, Paddy Chayefsky, Howard Gottfried, Danny Melnick,"	2	2C
F-E1-01	"and the great generosity of a rare group of actors, company of actors, in particular William Holden, Robert Duvall and Peter Finch."	2	2C
F-E1-01	"And may I just add, an especial thank you to the friends in the back room: Susan Germaine and Lee Harman. Thank you."	2, 5	2D, 5B
F-E1-02	"Mercy. Well then, this is terrific. It's simply terrific."	1	1A
F-E1-02	"Naturally I'm very honored to have been nominated with actresses like Jane Fonda and Shirley MacLaine and Anne Bancroft and Marsha Mason; this is something."	2	2B
F-E1-02	"Anyway, 'Annie Hall' was a wonderful experience for me and I just would like to say thanks to Woody, and thank you. Thank you very much."	3, 2	3A, 2C
F-E1-03	"I'm so happy. I wanted to win very much because I'm so proud of 'Coming Home,' and I want many people to see the movie."	1, 4	1A, 4B
F-E1-03	"I'm signing part of what I'm saying tonight because, while we were making the movie, we all became more aware of the problems of the handicapped. Over 14 million people are deaf. They are the invisible handicapped and can't share this evening, so this is my way of acknowledging them."	1, 4	1C, 4A
F-E1-03	"It's been almost eight years. This film, 'Coming Home,' was born in Santa Monica where we live, in the cramped offices of the Indochina Peace Campaign, as a lot of us whose lives have been bound up with the war sat on the floor."	3	3A

F-E1-03	"And some of them were veterans. I thank, I thank all of them."	4	4A
F-E1-03	"One of them was my husband, Tom Hayden; one of them was Bruce Gilbert... I want to thank Waldo Salt... worked for two years for nothing... Jerry Hellman... Haskell Wexler... Hal Ashby... Bruce Dern and my pal Jon Voight..."	2	2D, 2C
F-E1-03	"And finally I want to thank my children, Troy and Vanessa, for being understanding and forgiving me my absences."	2	2D
F-E1-03	"And again my husband, who helped me believe that besides being entertaining movies can inspire and teach and even be healing. Thank you, all of you. Thank the Academy very much."	5	5A, 5B
F-E1-04	"Oh, I'm gonna be the one to cry tonight, I'll tell you right now."	1	1A
F-E1-04	"They said this couldn't be done. 'Norma Rae' was a real gift to me."	3	3A
F-E1-04	"It was given to me by Laddie and Jay... Alex Rose and Tamara Asseyev... Irving Ravetch and Harriet Frank, Jr... John Alonzo... Beau Bridges and Ron Leibman..."	2	2C
F-E1-04	"And mostly it was given to me because of Marty Ritt... He has fought all his life to put on films that are courageous... And the best gift that Marty gave me was that he let me feel all the time that I was doing it myself, and I know that I didn't."	3	3A
F-E1-04	"And on a personal note, I'd like to thank my mother and my sister for holding me together... And my kids... no matter how many awards I win, if it weren't them I wouldn't be worth a damn. Thank you very much."	2, 5	2D, 5B
F-E1-05	"Oh my goodness. I want to thank all of you so much. I'm...this is the greatest. I...for the first time in my life I'm speechless."	1	1A
F-E1-05	"I started to work on 'Coal Miner's Daughter' with a bunch of strangers and I finished working on 'Coal Miner's Daughter' with a bunch of friends."	3	3A
F-E1-05	"And I want to thank Loretta Lynn, and my wonderful director Michael Apted, and Tommy Lee Jones—my Doolittle..."	4, 2	4A, 2C
F-E1-05	"And the lady who gave me all that hair, Lorraine Roberson. And my wonderful husband Jack. And all the cast and crew... I share this with you and I love you. And Mama and Daddy, I love you, too."	2	2C, 2D
F-E1-07	"Oh, boy! No matter how much you try to imagine what this is like, it's just so incredibly thrilling, right down to your toes."	1	1A

F-E1-07	"I have a lot of people to thank and I'm going to be one of those people that tries to mention a lot of names because I know just two seconds ago my mother and father went completely berserk and I'd like to give some other mothers and fathers that opportunity."	1, 2	1B, 2D
F-E1-07	"I'd like to thank William Styron... Alan Pakula... Marty Starger and ITC... Nestor Almendros... Albert Wolsky... And the crew... my Polish coach Aline Bacho. My German coaches..."	2	2C
F-E1-07	"And the thirty-seven members of the American and European casts, whom I won't mention all of their names but for two. I feel like I owe them this because everything that I had I got from looking in their eyes and for the great love they gave me for five months."	3	3A
F-E1-07	"I thank Kevin Kline and Peter MacNicol. And I thank you all very much."	2, 5	2C, 5B
F-E1-08	"I'm gonna cry because this show has been as long as my career. I have wondered for twenty-six years what this would feel like. Thank you so much for terminating the suspense. Oh my, I am nervous."	1, 3	1B, 3B, 1A
F-E1-08	"You know, if 'Terms of Endearment' had happened to me five years ago, I think I would have called it a thrilling, commercial, artistic accident. But I don't believe that anymore. I don't believe there's any such thing as accident. I think that we all manifest what we want and what we need... They're inseparable."	5	5A
F-E1-08	"Jim Brooks deeply wanted to make a film... His sense of truth was so accurate that he overwhelmed his own insecurities, and Paramount's."	2, 3	2C, 3A
F-E1-08	"I have wanted to work with the comic chemistry of Jack Nicholson since his chicken salad sandwich scene in 'Easy Pieces.' And to have him in bed was such middle-aged joy. I wanted to work with the turbulent brilliance of Debra Winger. She literally inhabited the character so thoroughly that I thought for four months I had two daughters."	2, 3	2C, 3B
F-E1-08	"But in the end just let me say one thing. Films and life are like clay waiting for us to mold it... God bless that potential that we all have for making anything possible if we think we deserve it. I deserve this. Thank you."	5	5A, 5B
F-E1-09	"Oh, Benton, what you did for me; you changed my life, truly."	2	2C
F-E1-09	"This means so much more to me this time. I don't know why. I think the first time I hardly felt it because it was all so new."	3	3B

F-E1-09	"I owe a lot to the cast, to my players, to Lindsay and John and Danny and Ed and Amy and my little friends Gennie and Yankton."	2	2C
F-E1-09	"I owe a lot to my family for holding me together and loving me and having patience with this obsession of me."	2	2D
F-E1-09	"But I want to say thank you to you. I haven't had an orthodox career and I've wanted more than anything to have your respect."	3	3B
F-E1-09	"The first time I didn't feel it, but this time I feel it. And I can't deny the fact that you like me. Right now, you like me! Thank you."	5	5A, 5B
F-E1-10	"Thank you all. I wanted to say while Murray is here, thank you for the Mirror Repertory Company of which we're both members of the company."	2	2E
F-E1-10	"Well, thank Horton Foote for all this. I'm so glad that the members of the Academy responded to 'Carrie Watts' the way I did, evidently. That's because the way he wrote it."	2	2C, 2A
F-E1-10	"And I want to thank you for this for all of us in the company: John Heard, and Carlin, and Richard Bradford, and Rebecca. And it was all through the beautiful eye of Fred Murphy and the masterful direction, and his film debut as a director, Peter Masterson."	2	2C
F-E1-10	"But mainly it's Horton's fault for all this. So I thank you all."	1, 5	1B, 5B
F-E1-10	"But mainly it's Horton's fault for all this. So I thank you all."	1, 5	1B, 5B
F-E1-11	"I just want to thank a lot of people. I, to tell you the truth, I didn't prepare for this speech."	1	1A, 1C
F-E1-11	"But I definitely want to thank the Academy and its members."	2	2A
F-E1-11	"And I want to thank all those special people in the film. And I can name them: Randa Haines, Patrick Palmer, the entire cast and crew, and particularly William Hurt for his great support and love in this film."	2	2C
F-E1-11	"And I want to thank my mother and father, Eric, Marc, Gloria, Zachary and Liz. They are here tonight with me."	2	2D
F-E1-11	"And I just want to thank all of you. I love you."	5	5B
F-E1-12	"Now I want to really, I want to really say something. [Laughs.] When I was little my mother said, 'I want you to be something.' And I guess this represents twenty-three or twenty-four years of my work, and I've never won anything before from my peers. I'm really, really happy."	3, 1	3B, 1A

F-E1-12	"I'd like to thank everyone I worked on with the movie. They were really fabulous. It was really a great experience for me. My makeup man, who had a lot to work with; my hairdresser; my assistant;"	2	2C
F-E1-12	"my children, who've been so wonderful."	2	2D
F-E1-12	"The lady who taught me how to speak in this Brooklyn accent."	2	2C
F-E1-12	"And I would like to thank the women that I was nominated along with, because I feel really, really good because they were so great."	2	2B
F-E1-12	"And I would also like to thank Mary Louise Streep, who I feel so unbelievable that I did my first movie with her and now I was nominated with her, and I feel really thankful."	2, 3	2B, 3A
F-E1-12	"And I don't think that this means that I am somebody, but I guess I'm on my way. Thank you."	5	5A, 5B
F-E1-13	"This is such a big deal and my life is so simple. There are very few things: there's love and work and family. And this movie is so special to us because it was all three of those things."	1, 3	1A, 3A
F-E1-13	"And I'd like to thank all of my families, the tribes that I come from. The wonderful crew on 'The Accused,' Jonathan Kaplan, Kelly McGillis, Tom Topor. Paramount, the Academy, my schools—thank my schools."	2	2C, 2A
F-E1-13	"And my family. All my brothers and sisters and mothers and fathers out there."	2	2D
F-E1-13	"And most importantly my mother Brandy, who taught me that all of my finger paintings were Picassos, and that I didn't have to be afraid."	3, 2	3B, 2D
F-E1-13	"And mostly that cruelty might be very human, and it might be very cultural, but it's not acceptable. Which is what this movie's about. Thank you so much."	4, 5	4B, 5B
F-E1-14	"I never expected in a million years that I would ever be in this position. It's a miracle."	1	1A
F-E1-14	"And I thank my lucky stars and Richard and Lili Zanuck who had the faith to give me this wonderful chance."	2	2C
F-E1-14	"And also, most especially, to that forgotten man, my director Bruce Beresford."	2	2C
F-E1-14	"The cast that was with me which made a wonderful, happy family. It was a pleasure to go to work with them all each day."	2, 3	2C, 3A
F-E1-14	"And to Sam Cohn, who takes such good care of me."	2	2C
F-E1-14	"Thank you, the Academy, and all of you. I am on cloud nine!"	2, 5	2A, 5A

F-E1-15	"I'd like to thank the Academy. I've been waiting a long time to say that."	2, 1	2A, 1B
F-E1-15	"I would like to congratulate all the nominees this evening, especially those in this category. Their work continues to humble and inspire me."	2	2B
F-E1-15	"I would like to thank everyone associated with 'Misery': Columbia Pictures, Castle Rock, Andy Scheinman, Rob Reiner for giving me a chance. I'd like to thank William Goldman for bringing the wonderful, crazy 'Annie Wilkes' to the screen and Stephen King for thinking of her in the first place."	2	2C
F-E1-15	"I would like to thank Jimmy Caan and apologize publicly for the ankles. And I would like to say that I really am your number one fan, Jimmy."	2, 1	2C, 1B
F-E1-15	"I would like to thank the cast and the crew of 'Misery.' They're incredible. They were a pleasure to work with."	2	2C
F-E1-15	"And I would like to thank my friends watching from New York at the Sea Palace on 9th Avenue."	4	4C
F-E1-15	"And I would like to thank my family, my friends, my mom at home, and my dad who I hope is watching somewhere. I would like to say thank you. Thank you very much."	2, 5	2D, 5B
F-E2-01	"This has been such an incredible year. And I'd like to dedicate this award to all of the women who came before me who never had the chances that I've had, and the survivors and the pioneers and the outcasts; and my blood, my tradition."	1, 4	1A, 4A
F-E2-01	"And I'd like to thank all of the people in this industry who have respected my choices and who have not been afraid of the power and the dignity that that entitled me to."	4, 5	4B, 5A
F-E2-01	"And I'd like to thank Ted Tally, and Thomas Harris, Jesse Kornbluth, everybody at Orion—the way it used to be, and the way it will always be in my heart. John Douglas and everybody at Quantico. The incredible cast and crew of 'Silence of the Lambs' that Jonathan put together."	2	2C
F-E2-01	"And of course, the reason that I'm here, Anthony Hopkins. Quid pro quo, Doctor."	2, 1	2C, 1B
F-E2-01	"And my guru, Jonathan Demme, not just for his talent but for his goodness; I promise you."	2	2C
F-E2-01	"And I'd like to thank my team of people, the only people I talk to every single day. My agent and friend, Joe Funicello, thank you. And Matt Saver, Pat Kingsley."	2	2C

F-E2-01	"I'd like to thank my family and my family of friends—the trusted ones, the circle."	2	2D
F-E2-01	"And most of all I'd like to thank my mother Brandy, my friend, the person who has loved me so much and so well that she taught me in inimitable 'Little Man Tate' fashion to fly away."	3, 2	3B, 2D
F-E2-01	"Thank you. And thank the Academy for embracing such an incredibly strong and beautiful feminist hero that I am so proud of. Thank you very much. Mike and Carol, you won the bet. Right on!"	2, 4, 5	2A, 4B, 5B
F-E2-02	"Ladies and gentlemen, I really don't know how to thank the Academy, not only for this [referring to the Oscar], but also for this view. Because it's overwhelming to see so many faces who've entertained and influenced me and thrilled me all my life, and it just takes my breath away."	2, 1	2A, 1A
F-E2-02	"And if I could thank you all I would, but I have more pressing debts: to E. M. Forster, for creating 'Margaret Schlegel;' to James Ivory, for asking me to play her; to Ismail Merchant, for paying me to play her, which feels very unnecessary at this moment. Actually, I think I might have to give back the money. And to Ruth Prawer Jhabvala, for her flawless adaptation."	2, 1	2C, 1B
F-E2-02	"To a superlative cast and crew. To Sony Pictures Classics, for their dedication and commitment."	2	2C
F-E2-02	"And especially to Sir Anthony Hopkins, for being, like this, the (k)night of my life."	2, 1	2C, 1B
F-E2-02	"And finally I would like, if I may, to dedicate this Oscar to the heroism and the courage of women, and to hope that it inspires the creation of more true screen heroines to represent them. Thank you so much."	4, 5	4A, 4B, 5B
F-E2-03	"I'm so overwhelmed. To be with that group of actresses just slays me."	1, 2	1A, 2B
F-E2-03	"When I was six years old I started pretending to play the piano on the window sills of my bedroom in the house where I grew up. And then after a while my parents realized that I wasn't going to stop... So for the next ten years they let me have piano lessons."	3	3B
F-E2-03	"So I need to thank Eileen Parish, my first piano teacher, and I need to thank my parents for letting me have these lessons."	2	2C, 2D
F-E2-03	"And Jane Campion, I love you, I love you. Thank you so much for giving me a character and an experience that was so difficult to say good-bye to, except that I don't have to say good-bye to it because it's everybody's now. And that is such a gift."	2, 3	2C, 3A

F-E2-03	"And Michael Nyman, who really gave me a veritable instruction manual for a way into 'Ada McGrath' by giving the music, giving me the music that he gave me and the entire movie to experience."	2	2C
F-E2-03	"And Jan Chapman, our producer, for being so luminous and for giving 'The Piano' and all of us a place to flourish. Harvey and Bob Weinstein, you also break my heart with your uncensored passion and support for this movie."	2	2C
F-E2-03	"And just thank you all so much for letting this movie in. And thanks."	5	5A, 5B
F-E2-03	"And just thank you all so much for letting this movie in. And thanks."	5	5A, 5B
F-E2-04	"I want to thank the Academy so much. This is such a wonderful honor, especially for a little film that seemed to have no future. And it's just such a great honor."	2, 3	2A, 3A
F-E2-04	"I want to thank Orion Films, past and present, especially Marc Platt for letting us do this very peculiar little film in the first place. And my dear friend Lynn Arost, the producer, who really stuck by the film even when it was sitting on a shelf in a bank vault in New York City."	2, 3	2C, 3A
F-E2-04	"To the writers of course, who created a marvelous character. To the players, a wonderful group of actors that I was fortunate to work with, especially Mr. Tommy Lee Jones who really made the performance that I gave possible."	2	2C
F-E2-04	"This is really a tribute to Tony Richardson. He loved actors. He loved everything about it. He loved the acting, and he was the perfect person for me to work with. He just kept nudging me over the edge, and with a character like this it's exactly what I needed."	2, 3	2C, 3A
F-E2-04	"And last of all, to my three children, who make all of this possible with their love and patience. So thank you very, very much."	2, 5	2D, 5B
F-E2-05	"Oh, my. Thank you, members of the Academy, for including me in the fine presence of these other great actors and for giving me this opportunity to thank people that are so dear to my heart for making this happen."	1, 2	1A, 2A, 2B
F-E2-05	"First of all, Sister Helen Prejean, who is here tonight, for trusting us with your life and bringing your light and your love into all of our lives."	4	4A
F-E2-05	"Sam Cohn, my dear friend Elaine Goldsmith, Arlene Donovan, you should be so happy because this would not have happened without you. Big	2	2C

	thanks to Martha Luttrell and Nancy Seltzer for their support."		
F-E2-05	"To the crew who worked so hard and so well for so little to keep me safe and make me laugh and do their job, I thank you. The crew, the rest of the ensemble, especially Celia, Ray Barry, R. Lee Ermey, Roberta Maxwell, Lois Smith. All those mothers and fathers without whose strong performances the film would not have been as balanced and had as much dignity as it did, I thank you for that."	2	2C
F-E2-05	"Big thanks to Sean Penn for your intelligence and your courage and your humor, and your hair-do. It was a great dance. Thank you so much."	2, 1	2C, 1B
F-E2-05	"To my kids, Eva, Jack Henry, and Miles. Thanks for being such good sports, and who were in the movie and did a great job. And finally, to my partner in crime and in all things of the heart, the writer, the producer, the director, the spirit, Tim Robbins. You kept us on track, you fought so hard... We would not have anything without you. This is yours as much as mine. Thank God we live together."	2	2D, 2C
F-E2-05	"May all of us find in our hearts and in our homes and in our world a way to nonviolently end violence and heal. Thank you."	4, 5	4B, 5A, 5B
F-E2-06	"It is impossible to maintain one's composure in this situation. What am I doing here? Especially considering the extraordinary group of women with whom I was nominated."	1, 2	1A, 1B, 2B
F-E2-06	"We five women were fortunate to have the choice, not just the opportunity but the choice, to play such rich, complex female characters. And I congratulate producers like Working Title and Polygram for allowing directors to make autonomous casting decisions based on qualifications and not just market value. And I encourage writers and directors to keep these really interesting female roles coming, and while you're at it you can throw in a few for the men as well."	4	4B
F-E2-06	"My family, friends and colleagues here tonight and all around the world, they know exactly who they are, you know who you are. And I hope you already know how much your support and your care means to me, but I'm gonna name three."	2	2D, 2C
F-E2-06	"The co-writer/director and producer of 'Fargo,' Mr. Ethan Coen, who helped make an actor of me. His brother, Mr. Joel Coen, who made a woman of me. And our moon and our sun, Mr. Pedro McDormand	2, 5	2C, 2D, 5B

	Coen, who has made a real mother of me. Thank you for acknowledging our work."		
F-E2-07	"The first time I saw 'Mrs. Brown' -- saw it three times. The first time I saw it, I leaned over to my beloved and said, 'She's [Judi Dench] going to win an Academy Award.' And in my mind tonight she has. And so has Julie Christie, and so has Helena Bonham Carter, and so has Kate Winslet. And for that matter so has Billy Connolly, and so has Ben Affleck, and so has Joan Allen. And I am honored to work in a year when there were so many magnificent performances."	2, 3	2B, 3A
F-E2-07	"I am here for one reason and that's Jim Brooks. One single reason, and that's the only reason really. That's the only reason. I thank -- I am tired of thanking you -- I thank God for giving me a little piece of you."	2	2C
F-E2-07	"Jack, I worship you, you know it. Greg, I hope you hold in your heart how beautiful your performance in this movie was."	2	2C
F-E2-07	"I would like to thank our producers Bridget Johnson, Kristi Zea, Larry Mark. Everyone at Sony. The team of experts it took to make me available for this movie."	2	2C
F-E2-07	"My acting teachers Lurene Tuttle, wherever you are, Gordon Hunt, Larry Moss, Gary Austin, for giving me a way to learn about myself and the world, and a way to express myself. I hate to think who I would be without that."	3	3B
F-E2-07	"My parents, who are sobbing at this point. My friends, who are at home jumping up and down. And you [Hank Azaria], the very, just the very best man I know. Thank you so much. This is a magnificent honor. Thank you very much."	2, 1, 5	2D, 1B, 5B
F-E2-08	"I would like to thank the Academy from the bottom of my heart. I would like to thank Emily Watson, and Fernanda Montenegro, and my friend Cate Blanchett, and the greatest one who ever was, Meryl Streep. I don't feel very deserving of this in your presence."	2, 1	2A, 2B, 1A
F-E2-08	"But I would like to thank Harvey Weinstein and everybody at Miramax Films for their undying support of me."	2	2C
F-E2-08	"I would like to -- I wouldn't be in this auditorium, let alone up here, if it wasn't for two incredibly talented men. Our director John Madden, thank you so much for all that you gave me. You are so inspiring. And to my soulful partner, Joseph Fiennes,	2	2C

	who I share this with. I wouldn't be here without him."		
F-E2-08	"I would like to thank the rest of our miraculous cast and crew. Our producers Donna Gigliotti and David Parfitt -- I didn't forget you this time! Especially Jim Magill and Sophie Shand and my friend Ben Affleck."	2, 1	2C, 1B
F-E2-08	"I would like to thank my wonderful agent Rick Kurtzman who is a beautiful man and a wonderful agent and in his case that is not an oxymoron. I would like to thank Harold Brown, Stuart Gelwarg, and Stephen Huvane."	2	2C
F-E2-08	"I would not have been able to play this role had I not understood love of a tremendous magnitude, and for that I thank my family. My mother Blythe Danner, who I love more than anything, and my brother Jake Paltrow, who is just the dearest person in the whole world. My earthly guardian angel, Mary Wigmore. And especially to my father Bruce Paltrow, who has surmounted insurmountable obstacles this year. I love you more than anything in the world."	2, 3	2D, 3B
F-E2-08	"And to my grandpa Buster, who almost made it here tonight, but couldn't quite get here. Grandpa, I want you to know that you have created a beautiful family who loves you and loves each other more than anything, and we thank you for that."	4, 2	4C, 2D
F-E2-08	"I would like to dedicate this to two young men who lost their lives very early. Harrison Kravis and my cousin Keith Paltrow. We miss you very much. And I thank you. Thank you so much, everybody!"	4, 5	4A, 5B
F-E2-09	"Thank you, thank you so much. We have come a long way. To think that this movie wouldn't have been made three-and-a-half years ago, and we made it now for under two million dollars. And now this. It's quite remarkable."	1, 3	1A, 3A
F-E2-09	"I want to thank the Academy for their support and recognition of me and my work in a movie that is so important, and I am so proud to be a part of it."	2	2A
F-E2-09	"This movie would have never been made -- I had, just on the off chance that I got up here, I brought this piece of paper because I knew I couldn't forget anyone, because everyone put their heart and soul into this movie and God knows no one got paid."	1, 3	1C, 1B, 3A
F-E2-09	"So first, Kimberly Peirce, for her fierce tenacity and vision. Andy Bienen, our co-writer. Killer Films, you guys always make important movies and I thank you for that. John Hart, Jeff Sharp, for being there for me	2	2C

	every single minute. Jim Denault, our cinematographer, who was absolutely brilliant. Kerry Barden, Jennifer McNamara, for fighting for me, the casting directors. Chloë Sevigny, the rest of the cast, who portrayed their characters so honestly and brilliantly. Lee Percy, our editor."		
F-E2-09	"I want to thank Michael Stremel, Lindsay Law and Bill Mechanic and everyone at Fox Searchlight for putting their wing around this small, little movie and giving us wings. Larry Moss, my acting coach, who, without him, I could have never given this performance. Thank you, Larry."	2	2C
F-E2-09	"My mom, who's up there somewhere. It looks like living out of our car was worth it."	2, 3	2D, 3B
F-E2-09	"Holly Hein, for keeping my head on straight. My publicist Troy Nankin, who is a beautiful, beautiful human being. Kami Putnam, I have to thank you for fighting for me. I'm almost done, I promise. The Independent Film Channel, for helping us finish our movie. And Hylda Queally and David Wirtschafter, for their support."	2, 1	2C, 1C
F-E2-09	"And last, but certainly not least, I want to thank Brandon Teena for being such an inspiration to us all. His legacy lives on through our movie to remind us to always be ourselves, to follow our hearts, to not conform. I pray for the day when we not only accept our differences, but we actually celebrate our diversity. Thank you very much."	4, 5	4A, 4B, 5A
F-E2-09	"And last, but certainly not least, I want to thank Brandon Teena for being such an inspiration to us all. His legacy lives on through our movie to remind us to always be ourselves, to follow our hearts, to not conform. I pray for the day when we not only accept our differences, but we actually celebrate our diversity. Thank you very much."	4, 5	4A, 4B, 5A
F-E2-10	"Oh, thank you, thank you ever so much. I'm so happy. Thank you. I have a television, so I'm going to spend some time here to tell you some things. And sir, you're doing a great job, but you're so quick with that stick. So why don't you sit, 'cause I may never be here again."	1	1A, 1C
F-E2-10	"I would like to start with telling you all how amazing the experience of feeling the sisterhood of being included in a group with Joan Allen and Juliette Binoche and Laura Linney and Ellen Burstyn... My name starts with 'R' so I'm always last, but I still love the list."	2	2B

F-E2-10	"But I can't believe this, this is so ... this is quite pretty."	1	1B
F-E2-10	"I want to acknowledge so many people that made 'Erin Brockovich'... but let me make my dress pretty [adjusts the train of her dress]."	1	1C
F-E2-10	"Universal, everybody at Universal, Kevin Misher and Stacey Snider and Stacey Sher... Jersey Films, Danny DeVito... Albert Finney is my friend... Aaron Eckhart and Scotty and Gemmenne..."	2	2C
F-E2-10	"And Marg Helgenberger -- and turn that clock off, it's making me nervous. Greg Jacobs, everybody on our crew that was so great."	1, 2	1C, 2C
F-E2-10	"Steven Soderbergh -- hi, there you are -- you truly just made me want to be the best actor that I suppose I never knew I could be... I start working for him again in two days, so I can get to you later."	2, 3, 1	2C, 3B, 1B
F-E2-10	"But Benjamin Bratt, my sister Lisa, my brother-in-law Tony. Elaine Goldsmith-Thomas, who's been my agent since God was a boy. Jeff Berg. My mom!"	2	2D, 2C
F-E2-10	"I love the world! I'm so happy! Thank you!"	5	5A, 5B
F-E2-11	"Oh my God. Oh my God. I'm sorry. This moment is so much bigger than me."	1	1A
F-E2-11	"This moment is for Dorothy Dandridge, Lena Horne, Diahann Carroll. It's for the women that stand beside me, Jada Pinkett, Angela Bassett, Vivica Fox. And it's for every nameless, faceless woman of color that now has a chance because this door tonight has been opened."	4	4A, 4B
F-E2-11	"Thank you. I'm so honored. I'm so honored. And I thank the Academy for choosing me to be the vessel for which His blessing might flow."	2, 5	2A, 5A
F-E2-11	"I want to thank my manager, Vincent Cirrincione. He's been with me for twelve long years and you fought every fight... You have been a manager, a friend and the only father I've ever known."	2, 3	2C, 3B
F-E2-11	"I want to thank my mom who has given me the strength to fight every single day... Thank you, my husband... And India..."	2	2D
F-E2-11	"I want to thank Lions Gate. Thank you, Mike Paseornek, Tom Ortenberg... Our director Marc Forster... Ivana Chubbuck... Lee Daniels..."	2	2C
F-E2-11	"I want to thank my agents. CAA, Josh Lieberman especially. I have to thank my agents. Kevin Huvane, thank you."	2	2C
F-E2-11	"My lawyers! Neil Meyer, thank you. Okay, wait a minute. I got to take... seventy-four years here! I got	2, 1	2C, 1C

	to take this time! I got to thank my lawyer Neil Meyer... Doug Stone."		
F-E2-11	"I have to thank Spike Lee... Oprah Winfrey... Joel Silver... Warren Beatty. Thank you so much for being my mentors and believing in me. Thank you! Thank you! Thank you!"	3, 5	3B, 5B
F-E2-12	"Thank you so much. Yes, now I have to think. David Hare, I need your words. I have such appreciation and gratitude for this. Russell Crowe said don't cry if you get up there, and now I'm crying. Sorry."	1, 2	1A, 2E
F-E2-12	"Stephen Daldry, you took a huge chance on me... David Hare... Scott Rudin... Paramount and Miramax, you made it."	2	2C
F-E2-12	"And Kevin Huvane, Rick Nicita, Marc Epstein stood by me for so many years. And I am just absolutely thrilled to be standing up here tonight."	2	2C
F-E2-12	"I do have to say it was, why do you come to the Academy Awards when the world is in such turmoil? Because art is important... And since 9/11 there's been a lot of pain... and now with the war, families losing people. And God bless them."	4, 5	4B, 5A
F-E2-12	"And I am standing here in front of my mother and my daughter and my whole life I've wanted to make my mother proud. And now I want to make my daughter proud. So thank you."	3, 2	3B, 2D
F-E2-13	"This has been such an incredible year. I can't believe this. I don't have a lot of time. I have to thank my incredible director Patty Jenkins."	1, 2	1A, 1C, 2C
F-E2-13	"All of our producers, Brad, Clark, Meagan, Mark, Donald, Sammy Lee, everybody at Media 8, Bob and everybody at Newmarket... Christina Ricci... Toni G... my incredible manager J.J. Harris... my friend Steve Warren, my lawyer... Heidi Schaeffer and Amanda Silverman from PMK."	2	2C
F-E2-13	"And if I'm forgetting anybody, please, don't kill me."	1	1B
F-E2-13	"And I know everybody in New Zealand has been thanked so I'm going to thank everybody in South Africa, my home country. They're all watching tonight and I'm bringing this home next week."	4	4C
F-E2-13	"And I have to thank my incredible partner in crime... And my mom. You've sacrificed so much for me to be able to live here and make my dreams come true... And I'm not gonna cry. Thank you! Thank you!"	2, 3	2D, 3B
F-E2-14	"I don't know what I did in this life to deserve all this. I'm just a girl from a trailer park who had a dream. I	3, 1	3B, 1A

	never thought this would ever happen, let alone be nominated... And now, this."		
F-E2-14	"I thank the Academy. I am eternally grateful for this great honor. I would also like to acknowledge my fellow nominees. Annette, Imelda, Kate and Catalina, your work inspires me beyond words."	2	2A, 2B
F-E2-14	"I am going to start by thanking my husband because I'd like to think I learn from past mistakes. Chad, you're my everything."	2, 1	2D, 1B
F-E2-14	"Tom Rosenberg, Gary Lucchesi... Paul Haggis... Al Ruddy, Rob Lorenz. Phyllis Huffman... My trainers, Grant Roberts and Héctor Roca... sparring partners... Gleason's. Well, the ever-amazing Morgan Freeman. Tom Stern... Joel Cox..."	2	2C
F-E2-14	"I'm going to thank my mom... my dad... My agents: Josh Lieberman, Tony Lipp, Kelly Tiffan, John Campisi. Jason Weinberg, my manager... Karl Austen, Jeff Bernstein, my lawyers."	2	2D, 2C
F-E2-14	"Uh uh, you can't do that, because I haven't gotten to Clint yet. I saved him for the end. Clint Eastwood, thank you for allowing me to go on this journey with you... You're my 'Mo Cuishle.'"	1, 2	1C, 2C
F-E2-14	"Alan Horn and Warner Bros... Wait! Troy Nankin! Troy Nankin, my best friend and publicist! Thank you!"	2, 1	2C, 1C
F-E2-15	"Oh my goodness. I never thought I'd be here in my whole life, growing up in Tennessee."	1, 3	1A, 3B
F-E2-15	"I want to say that Johnny Cash and June Carter had a wonderful tradition of honoring other artists and musicians and singers, and I really feel that tradition tonight... I want to thank the Academy for this incredible honor."	4, 2	4A, 2A
F-E2-15	"Everyone at Fox; Cathy Konrad, James Keach... Jim Mangold... T Bone Burnett... Joaquin Phoenix who just put his heart and soul into this performance."	2	2C
F-E2-15	"My mother and my father are here. And I just want to say thank you so much for everything... It didn't matter if I was making my bed or making a movie, they never hesitated to say how proud they were... wonderful husband and my two children..."	2	2D
F-E2-15	"And I want to say that my grandmother was one of the biggest inspirations in my life. She taught me how to be a real woman... And those are a lot of qualities I saw in June Carter."	3, 4	3B, 4A
F-E2-15	"And people used to ask June how she was doing, and she used to say: 'I'm just trying to matter.' And I know what she means... just trying to matter and live	5	5A, 5B

	a good life and make work that means something... So thank you so much for this honor."		
F-E2-16	"I've got my purse in one hand, my earring in the other. Thank you, Academy. Thank you so much. Huge honor."	1, 2	1C, 1B, 2A
F-E2-16	"You know my sister told me that all kids love to get gold stars and this is the biggest and the best gold star that I have ever had in my life. I want to share my gold star with my fellow nominees, those brilliant, brilliant actresses..."	3, 2	3A, 2B
F-E2-16	"I also share my gold star with the filmmakers: with Stephen Frears, with Peter Morgan, with Andy Harries, and all the producers and all the filmmakers and the cast. Thank you."	2	2C
F-E2-16	"Now, you know for fifty years and more Elizabeth Windsor has maintained her dignity, her sense of duty and her hairstyle... I salute her courage and her consistency and I thank her, because if it wasn't for her, I most, most certainly would not be here. Ladies and gentlemen, I give you The Queen. Thank you."	4, 5	4A, 5A
F-E2-17	"Oh, thank you so much. Olivier, what you did to me, Maestro Olivier Dahan. You rocked my life. You've truly rocked my life."	2	2C
F-E2-17	"Thank you so much to Picturehouse for your passion. Members of the Academy, thank you so, so much!"	2	2C, 2A
F-E2-17	"And wow, well I'm speechless now. I, I, well –"	1	1A
F-E2-17	"Thank you life, thank you love, and it is true, there is some angels in this city. Thank you so, so much."	5	5A, 5B
F-E2-17	"Thank you life, thank you love, and it is true, there is some angels in this city. Thank you so, so much."	5	5A, 5B
F-E3-01	"Okay, that fainting thing, Penélope. I'd be lying if I haven't made a version of this speech before."	2, 1	2E, 1B
F-E3-01	"I think I was probably eight years old and staring into the bathroom mirror and this [holding up her statuette] would've been a shampoo bottle. Well, it's not a shampoo bottle now!"	3	3B
F-E3-01	"I feel very fortunate to have made it all the way from there to here... My friends and my family, especially my mum and dad, who are in this room somewhere. Dad, whistle or something, 'cause then I'll know where you are. Yeah! I love you!"	2, 1	2D, 1C
F-E3-01	"I also want to thank Hylda Queally, Dallas Smith and the late, much loved, much missed Robert Garlock. And from Peter Jackson and Emma Thompson to my very own Sam and Stephen Daldry."	2, 3	2C, 3B

F-E3-01	"I'm very lucky to have been given 'Hanna Schmitz' by Bernhard Schlink and David Hare... So, to have been surrounded by a remarkable group of people who provided an unbroken chain of support, from David Kross to Ralph Fiennes, Bruno Ganz, Lena Olin, from hair and makeup to cinematography..."	2	2C
F-E3-01	"And I'm so lucky to have a wonderful husband and two beautiful children who let me do what I love and who love me just the way that I am. Anthony and Sydney, this is for you."	2	2D
F-E3-01	"And I want to acknowledge my fellow nominees, these goddesses. I think we all can't believe we're in a category with Meryl Streep at all. I'm sorry, Meryl, but you have to just suck that up!"	2, 1	2B, 1B
F-E3-01	"And just to the Academy, thank you so much. My God! Thank you!"	2, 5	2A, 5B
F-E3-02	"Did I really earn this or did I just wear you all down?"	1	1B
F-E3-02	"I would like to thank the Academy for allowing me in the last month to have the most incredible ride, with rooms full of artists that I see tonight and that I've worked with before and I hope to work with in the future, who inspire me and blaze trails for us."	2, 5	2A, 5A
F-E3-02	"Four of them, that I've fallen deeply in love with, I share this night with and I share this award with. Gabby, I love you so much... Carey, your grace... Helen, I feel like we are family... And Meryl, you know what I think of you, and you are such a good kisser."	2, 1	2B, 1B
F-E3-02	"To the family that allowed me to play them, the Tuohy family. I know they're in here and you'll probably hear her in a minute... Maybe not."	4, 2	4A, 2E
F-E3-02	"Thank you for giving me the opportunity to the family that made this film... John Lee Hancock, Gil Netter, Alcon, Warner Bros., the actors."	2	2C
F-E3-02	"To everyone who was mean to me when it wasn't... like George Clooney threw me in a pool years ago. I'm still holding a grudge."	1	1B
F-E3-02	"But there's so many people to thank; not enough time. So I would like to thank what this film was about for me, which are the moms that take care of the babies and the children no matter where they come from."	1, 4	1C, 4A
F-E3-02	"I, in particular, failed to thank one. So... if I can take this moment to thank Helga B. for not letting me ride in cars with boys till I was eighteen... And for reminding her daughters that there's no race, no religion, no class system, no color, nothing, no	3, 4	3B, 4B

	sexual orientation, that makes us better than anyone else. We are all deserving of love."		
F-E3-02	"So, to that trailblazer who allowed me to have that, and this, and this, I thank you so much for this opportunity that I share with these extraordinary women, and my lover Meryl Streep. Thank you."	5, 2	5A, 2B
F-E3-03	"Thank you. Thank you so much. Thank you so much to the Academy. This is insane and I truly, sincerely wish that the prize tonight was to get to work with my fellow nominees. I'm so in awe of you."	1, 2	1A, 2A, 2B
F-E3-03	"I want to thank my parents, who are right there, first and foremost for giving me my life and for giving me the opportunity to work from such an early age, and showing me every day how to be a good human being by example."	2, 3	2D, 3B
F-E3-03	"And I want to thank my team who works with me every day. Aleen Keshishian, my manager for eighteen years. And my agents, Kevin Huvane and everyone at CAA. Bryna and Tamar at I/D."	2	2C
F-E3-03	"And everyone who's ever hired me: Luc Besson, who gave me my first job when I was eleven years old; Mike Nichols, who has been my hero and my champion for the past decade; and now Darren Aronofsky."	3, 2	3B, 2C
F-E3-03	"So many people helped me prepare for this role. Mary Helen Bowers spent a year with me, training me... and my beautiful love, Benjamin Millepied, who choreographed the film and has now given me my most important role of my life."	2	2C, 2D
F-E3-03	"And also there are people on films that no one ever talks about that are your heart and soul every day. Margie and Geordie, who did my hair and makeup... Joe Reidy, our incredible AD... camera operators..."	2	2C
F-E3-03	"Most importantly, my family, my friends, and my love. Thank you so much."	5	5B
F-E3-04	"Oh my god. Oh, c'mon! Oh! Alright. Thank you so much. Thank you, thank you. I -- when they called my name I had this feeling I could hear half of America going, 'Oh no! Oh, c'mon why? Her? Again?' You know? But, whatever."	1	1B, 1A
F-E3-04	"First I'm going to thank Don, because when you thank your husband at the end of the speech they play him out with the music, and I want him to know that everything I value most in our lives you've given me."	1, 2	1C, 2D
F-E3-04	"And now secondly, my other partner. Thirty-seven years ago, my first play in New York City, I met the	3, 2	3B, 2C

	great hairstylist and makeup artist Roy Helland. And we worked together pretty continuously since the day we clapped eyes on each other... Every single movie in between."		
F-E3-04	"And I just want to thank Roy, but also I want to thank -- because I really understand I'll never be up here again. I really want to thank all my colleagues, all my friends."	3	3B
F-E3-04	"I look out here and, you know, I see my life before my eyes: my old friends, my new friends. And really, this is such a great honor, but the thing that counts the most with me is the friendships and the love and the sheer joy we have shared making movies together."	5	5A
F-E3-04	"My friends, thank you, all of you, departed and here, for this, you know, inexplicably wonderful career. Thank you so much. Thank you."	5	5B
F-E3-05	"Thank you. You guys are just standing up because you feel bad that I fell and that's really embarrassing, but thank you. This is nuts."	1	1C, 1B, 1A
F-E3-05	"Thank you to the Academy and thank you to the women this year. You were so magnificent and so inspiring, and not just those of you in my category."	2	2A, 2B
F-E3-05	"And thank you to the best producing team: Bruce, Donna, Jon. And to my team at CAA and I/D PR. And Bradley, and our entire cast – Chris, Jacki, Bob – and our crew."	2	2C
F-E3-05	"And my family. Happy birthday, Emmanuelle. Thank you so much. Thanks."	2, 4	2D, 4C
F-E3-06	"Sit down; you're too old to be standing. Thank you, Mr. Day-Lewis. From you it exacerbates this honor to it and it blows it right out of the ballpark."	2, 1	2E, 1B
F-E3-06	"Thank you so much to the Academy. As random and as subjective as this award is, it means a great deal in a year of extraordinary – yet again – extraordinary performances by women."	2	2A, 2B
F-E3-06	"Amy Adams, everything you do... Sandra, I could watch that performance to the end of time... Julia, #suckit... And Judi Dench, I mean what a career."	2, 1	2B, 1B
F-E3-06	"And me, I'm here accepting an award in an extraordinary screenplay by Woody Allen... And thank you to Sony Classics, to Michael and Tom..."	2	2C
F-E3-06	"And to the audiences who went to see it, and perhaps those of us in the industry who are still foolishly clinging to the idea that female films with women at the center are niche experiences. They are not. Audiences want to see them and, in fact, they earn money. So... The world is round, people!"	4	4C, 4B

F-E3-06	"Thank you to my mum, to my sister, to my brother, to my three glorious sons... To my husband Andrew, you are a legend. Thank you to my agent Hylda Queally; you're behind the pillar somewhere up there... To my agent in Australia, Robyn Gardiner... To my publicist Lisa Kasteler."	2	2D, 2C
F-E3-06	"And finally, I would like to thank every single member of the Sydney Theatre Company, one of the great theater companies in the world... There is so much talent in Australia... Thank you so much."	3, 4	3B, 4C
F-E3-07	"Thank you so much. I read an article that said that winning an Oscar could lead to living five years longer. If that's true, I'd really like to thank the Academy because my husband is younger than me."	1	1B
F-E3-07	"There's no such thing as best actress, as is evidenced by the performances of my fellow nominees."	2	2B
F-E3-07	"My manager Evelyn O'Neill, Kevin Huvane, Steven Huvane, Josh Lieberman."	2	2C
F-E3-07	"My family: my grandparents, my brother Peter, my sister Valerie, my mother and father who told me that I could be whatever I wanted to be if I got an education. Although I didn't think they meant being an actress."	2, 3	2D, 3B
F-E3-07	"I want to thank everybody who made this movie: Sony Classics, Killer Films, James Brown... Alec Baldwin."	2	2C
F-E3-07	"I'm so happy, I'm thrilled, actually, that we were able to hopefully shine a light on Alzheimer's disease. So many people with this disease feel isolated and marginalized, and one of the wonderful things about movies is it makes us feel seen and not alone. And people with Alzheimer's deserve to be seen, so that we can find a cure."	4, 5	4A, 4B, 5A
F-E3-07	"And finally, to our filmmakers, Wash Westmoreland and Richard Glatzer, who had hoped to be here tonight but they can't because of Richard's health... When Richard was diagnosed with ALS... he said that he wanted to make movies, and that's what he did."	3, 4	3A, 4A
F-E3-07	"And finally, for my husband Bart and our children, Cal and Liv, thank you for my life, thank you for giving me a home. Thank you very much for this."	2, 5	2D, 5B
F-E3-08	"Thank you. Thank you first to the Academy. I want to start big because the thing that I love about moviemaking is how many people it takes to make it."	2, 5	2A, 5A
F-E3-08	"So I want to start first with the Telluride Film Festival, the Toronto Film Festival, who gave us a	2	2C

	chance, who gave us a platform first. I'd like to thank A24 for taking this movie into their hands and sharing it with the world."		
F-E3-08	"I'd like to thank our director Lenny Abrahamson... Emma Donoghue... Jacob Tremblay, my partner through this... My real partner, Alex Greenwald; I love you the whole thing."	2	2C, 2D
F-E3-08	"To my parents, my agent, my manager, Chris Fioto, Anne Woodward, Lindsay Galin, the rest of my team, my friends, my family."	2	2D, 2C
F-E3-08	"Thank you to all of you who saw it. Thank you to the fans. Thank you to the moviegoers. Thank you for going to the theater and seeing our films. I appreciate it. Thank you."	4, 5	4C, 5B
F-E3-09	"Thank you so much to the Academy. To the women in this category – Natalie, Isabelle, Meryl, Ruth – you were all so extraordinary, and I look up to you and I admire you more than I can put into words."	2	2A, 2B
F-E3-09	"To my mom and my dad and my brother Spencer and my soul sister Chrissy and my whole family, I love you so much. Thank you for everything. And to Doug Wald, who stood by me all these years, and to Holly and Michelle and Craig and P.J. and Greta and Bob Cooper, thank you so much."	2	2D, 2C
F-E3-09	"And I realize that a moment like this is a huge confluence of luck and opportunity and so I want to thank Damien Chazelle for the opportunity to be part of a project that was so special... And Ryan Gosling, thank you for making me laugh and for always raising the bar..."	2, 3	2C, 3A
F-E3-09	"To our whole crew... I'm gonna find you all individually and I'm gonna thank you, along with my friends who I love so much, I am gonna hug the hell out of you when the feeling reenters my body."	1, 2	1A, 2C
F-E3-09	"I still have a lot of growing and learning and work to do, and this guy is a really beautiful symbol to continue on that journey and I am so grateful for that. So thank you so much. Thank you."	5	5A, 5B
F-E3-10	"Okay. So I'm hyperventilating a little bit. If I fall over pick me up because I've got some things to say. So I think this is what Chloe Kim must have felt like after doing back-to-back 1080s in the Olympic halfpipe. Did you see that? Okay, that's what it feels like."	1	1A, 1B
F-E3-10	"I want to thank Martin McDonagh; look what you did. We are a bunch of hooligans and anarchists but we do clean up nice. I want to thank every single person in this building."	2	2C, 2A

F-E3-10	"And my sister Dorothy. I love you, Dot. And I especially want to thank my clan, Joel and Pedro 'McCoen.' These two stalwart individuals were well-raised by their feminist mothers. They value themselves, each other, and those around them."	2, 4	2D, 4B
F-E3-10	"And now, I want to get some perspective. If I may be so honored to have all the female nominees in every category stand with me in this room tonight. The actors—Meryl, if you do it everybody else will, c'mon. The filmmakers. The producers. The directors... C'mon!"	1, 4	1C, 4B
F-E3-10	"Look around, everybody. Look around, ladies and gentlemen, because we all have stories to tell and projects we need financed. Don't talk to us about it at the parties tonight. Invite us into your office in a couple days... and we'll tell you all about them."	4	4B
F-E3-10	"I have two words to leave with you tonight, ladies and gentlemen: inclusion rider."	5, 4	5B, 4B
F-E3-10	"I have two words to leave with you tonight, ladies and gentlemen: inclusion rider."	5, 4	5B, 4B
F-E3-11	"It's genuinely quite stressful. This is hilarious; got an Oscar. Okay. I have to thank lots of people. If, by the way, I forget anybody I'm gonna find you later and I'm gonna give you all a massive snog..."	1	1A, 1B
F-E3-11	"Yorgos, my best director, in the best film, and with Emily and Rachel, the two loveliest women in the world to fall in love with and to go to work with every day. I mean, you can imagine, it wasn't a hardship."	2, 3	2C, 3A
F-E3-11	"And to be in this category with these extraordinary women. And Glenn Close, you've been my idol for so long and this is not how I wanted it to be. And I think you're amazing and I love you very much."	2	2B
F-E3-11	"Thank you, Lindy King, my agent who took me on over twenty years ago. Thank you sooo much. And Olive, and Hildy, and Bryna, who made me do things that I've said no to but she was right."	2	2C
F-E3-11	"And my mum and my dad — well, you know. And my kids who are at home and watching, look! Well, if you're not then, well kind of well done, but I sort of hope you are. This is not gonna happen again."	2, 4, 1	2D, 4C, 1B
F-E3-11	"And any little girl who is practicing their speech on the telly, you never know. And when I used to work as a cleaner, and I loved that job, I did spend quite a lot of my time imagining this —"	4, 3	4C, 3B
F-E3-11	"— oh, please wrap up. Right, okay. Thank you. And my husband Ed, my best friend... Fox, everybody... Frances, Sam..."	1, 2	1C, 2D, 2C

F-E4-01	"Thank you to the Academy. Thank you for inviting me here alongside one of the most special collaborations and meaningful experiences of my life... Cynthia, Scarlett, Charlize, Saoirse, I have to say, boy, it is an honor to be considered in your company."	2	2A, 2B
F-E4-01	"David Livingstone, Cameron McCracken, director Rupert Goold... Jessie Buckley, Finn Wittrock, Rufus Sewell, all the cast and the crew who worked so hard on this film..."	2	2C
F-E4-01	"My extended family at CAA: Peter, Bryan and Kevin. Imprint: Nicole and Dom. Nanci Ryder, thank you for the 25 years. John Carrabino, my handsome date of 25 years..."	2	2C
F-E4-01	"My immigrant folks, who came here with nothin' but each other and a belief in the American dream, how about this? Thank you to you. Big brother Drew, Brandy, Judy, Stone and Ava..."	3, 2	3B, 2D
F-E4-01	"And I have to say that this past year of conversations celebrating Judy Garland across genders and – I'm sorry – across generations and across cultures has been a really cool reminder that our heroes unite us... Neil Armstrong, Sally Ride, Delores Huerta, Venus and Serena, and Selena, Bob Dylan, Scorsese, Fred Rogers, Harriet Tubman."	4, 5	4A, 5A
F-E4-01	"Miss Garland, you were certainly among the heroes who unite and define us, and this is certainly for you. I am so grateful. Thank you so much, everybody. Good night."	4, 5	4A, 5B
F-E4-02	"Look, they didn't ask me, but if they had I would've said karaoke. Because when you've got voices like Leslie and Marcus and – that we should've had a karaoke bar, okay?"	1, 2	1B, 2C
F-E4-02	"'I have no words. My voice is in my sword.' We know the sword is our work, and I like work. Thank you for knowing that, and thanks for this."	5, 2	5A, 2A
F-E4-03	"Thank you. Oh, my gosh, you guys. Okay. All right. So, wow, thank you so much to the Academy for this."	1, 2	1A, 2A
F-E4-03	"I definitely would not be up here right now, I probably wouldn't even have a career, if it wasn't for Hylda Queally, Paul Nelson, Steve Warren and Nicole Perna. I love you guys..."	2	2C
F-E4-03	"Kristen, Nicole, Penélope, Olivia, I love guys so much, and to be included in the conversation with you is such an honor."	2	2B
F-E4-03	"I have to thank Michael Showalter... The incredible hair and makeup team, Linda, Stephanie, Justin...	2	2C

	Producers Kelly Carmichael, Rachel Shane, Gigi Pritzker... David Greenbaum, Matthew Greenfield, all of Searchlight... the brilliant Andrew Garfield."		
F-E4-03	"And right now we are coming out of some difficult times that have been filled with a lot of trauma and isolation. And so many people out there feel hopelessness... And suicide is a leading cause of death... especially members of the LGBTQ community... faced with discriminatory and bigoted legislation that is sweeping our country..."	4	4B
F-E4-03	"And in times like this I think of Tammy, and I'm inspired by her radical acts of love... And for any of you out there who do in fact feel hopeless or alone, I just want you to know that you are unconditionally loved for the uniqueness that is you."	4, 5	4A, 4C, 5A
F-E4-03	"Mio tesoro, Giulietta, Augustus. You are my heart. And I thank you all very, very much. Thank you."	2, 5	2D, 5B
F-E4-04	"Thank you. Thank you. For all the little boys and girls who look like me watching tonight, this is a beacon of hope and possibilities. This is proof that dreams dream big, and dreams do come true."	4	4C, 4B
F-E4-04	"And, ladies, don't let anybody tell you you are ever past your prime. Never give up."	4	4B
F-E4-04	"I wouldn't be standing here tonight without the Daniels, without A24, without my amazing cast and crew, without everyone who was involved with 'Everything Everywhere All at Once.'"	2	2C
F-E4-04	"But I have to dedicate this to my mom, all the moms in the world, because they are really the superheroes... She's 84 and I'm taking this home to her. She's watching right now in Malaysia, KL, with my family and friends."	4, 2	4A, 2D, 4C
F-E4-04	"And also to my extended family in Hong Kong where I started my career, thank you for letting me stand on your shoulders, giving me a leg up so that I can be here today."	3, 4	3B, 4C
F-E4-04	"And to my godchildren, to my sisters, all of them, to my brothers, to -- oh god, to my family, thank you. Thank you. Thank you to the Academy. This is history in the making. Thank you."	2, 5	2D, 2A, 5A
F-E4-05	"Oh, boy. My dress has broken. I think it happened during 'I'm Just Ken.' I'm pretty sure. Oh, boy, this is really, this is really overwhelming. Sorry, I -- hmm. Okay. My voice is also a little gone. Whatever!"	1	1C, 1A
F-E4-05	"The women on this stage, you are all incredible. And the women in this category -- Sandra, Annette, Carey, Lily -- I share this with you. I'm in awe of you	2	2B

	and it has been such an honor to do all of this together."		
F-E4-05	"The other night I was panicking... And Yorgos said to me, Please take yourself out of it. And he was right. Because it's not about me. It's about a team that came together to make something greater than the sum of its parts."	3, 5	3A, 5A
F-E4-05	"And I am so deeply honored to share this with every cast member, with every crew member... And, Yorgos, thank you for the gift of a lifetime in 'Bella Baxter.' I am forever thankful for you."	2	2C
F-E4-05	"And I just -- oh, wait. I just -- I know I have to wrap up, but I really just want to thank my family. My mom. My brother, Spencer. My dad. My husband, Dave... And most importantly, my daughter... I love you bigger than the whole sky..."	1, 2	1C, 2D
F-E4-05	"So thank you so much. Don't look at the back of my dress. Thank you."	1, 5	1C, 5B
F-E4-06	"Wow, this is very surreal. Forgive me, I'm nervous. I'm gonna read off of a paper, but... Thank you so much to the Academy."	1, 2	1A, 1C, 2A
F-E4-06	"I grew up in Los Angeles but Hollywood always felt so far away from me, so to be here standing in this room today is really incredible."	3	3B
F-E4-06	"Thank you, Neon, FilmNation, Universal. Thank you to my incredible family... my twin brother Miles. Thank you for being my best friend, not that you have a choice."	2, 1	2C, 2D, 1B
F-E4-06	"Thank you, Sean Baker, Sammy Quan, Alex Coco... Thank you, Anne Woodward, Rachel Arlook, Nicki Fioravante... Thank you, Brighton Beach... Also thank you to Kennady Schneider. Thank you to our incredible consultants."	2	2C, 2E
F-E4-06	"I also just want to again recognize and honor the sex worker community. I will continue to support and be an ally. All of the incredible people, the women that I've had the privilege of meeting from that community, has been one of the highlights of this entire incredible experience."	4	4A, 4B
F-E4-06	"I also just want to recognize the thoughtful, intelligent, beautiful, breathtaking work of my fellow nominees. I'm honored to be recognized alongside all of you."	2	2B
F-E4-06	"This is a dream come true; I'm probably gonna wake up tomorrow. Thank you so much, Sean. I adore you. This is, my, this is all because of you. Thank you."	1, 2, 5	1A, 2C, 5B

D. TURKISH SUMMARY / TÜRKÇE ÖZET

KENDİLERİNE AİT BİR SAHNE: AKADEMİ ÖDÜLLERİ KABUL KONUŞMALARININ ARTZAMANLI ÇÖZÜMLEMESİ

Topluluk önünde konuşma edimi; kendine has iletişimsel amaçları, kurumsal kısıtlamaları ve yapısal gelenekleri barındıran oldukça çeşitli ve karmaşık türleri kapsar. Kamusal söylem içinde dil, konuşmacıların anlam oluşturmasına, güç dinamiklerini yönlendirmesine ve toplumsal gerçekliği eşzamanlı olarak yansıtmasına olanak tanıyan toplumsal bir gösterge dizgesi olarak işlev görür. Tarihsel süreçte söylem ve tür çözümlemesi alanındaki çalışmalar ağırlıklı olarak siyasi, hukuki ve akademik konuşmalara odaklanmış; ikna, bağdaşıklık ve güç dinamiklerini bu metinler üzerinden incelemeyi yeğlemiştir. Ancak kişisel minnettarlığın devasa kurumsal beklentilerle kesiştiği mesleki ve edimsel (performatif) türler, kurumsal normların dili nasıl şekillendirdiğini anlamak açısından en az diğer türler kadar yaşamsal bir öneme sahiptir. Böylesi kurumsal bir söylemin evrimini yönlendiren temel değişkenler, zaman ve toplumsal cinsiyettir. Artzamanlı (diyakronik) bir bakış açısıyla değerlendirildiğinde türler durağan değildir; kültürel çağlardaki, medya tüketimindeki ve endüstriyel kurumsallaşmadaki değişimlere son derece duyarlıdır. Platformlar geleneksel yayıncılıktan dijital ve viral ortamlara evrildikçe, kamusal hitapların sözbilimsel (retorik) tasarımı da küreselleşen izleyicilerin değişen beklentilerini karşılamak üzere uyarlanır. Eşzamanlı olarak, toplumsal cinsiyet uzun zamandır toplumdilbilim ve söylem çözümlemesinde belirgin bir değişken olarak kabul edilmektedir. Önceki alanyazın, erkeklerin ve kadınların kamusal ve mesleki alanları genellikle farklı kişilerarası dilbilimsel stratejiler kullanarak yönlendirdiğini kaydetmektedir. Mesleki söylem üzerine yapılan çalışmalar sıklıkla duygusal emeğin eşitsiz dağılımını, epistemik çitlerin kullanımına karşı vurgulu pekiştiricilerin kullanımındaki farklılıkları ve kamusal performansta "özgüven uçurumunun" tezahürünü vurgulamaktadır. Ödül kabul konuşması, özellikle Akademi Ödülleri'nin

son derece kurumsallaşmış bağlamı içinde, bu değişkenleri bir arada gözlemlemek için benzersiz bir edimsel eylem işlevi görür. Oscar sahnesi, katı davranışsal ve dilbilimsel normların dayatıldığı, tartışmalı bir kurumsal kimlik alanı olarak işler. Bu konuşmalar; kişisel minnettarlık, toplumsal statü ve savunuculuğu yönlendiren özenle hazırlanmış metinlerdir. Bu yüksek riskli söylemin karmaşıklıklarını anlamak için makro düzeydeki sözbilimsel tasarım, adım çözümlemesi yoluyla dizgesel olarak haritalandırılabilirken; mikro düzeydeki kişilerarası boyutlar, konuşmacıların üstsöylem (metadiscourse) kullanımları tarafından eleştirel bir biçimde şekillendirilir.

Mevcut araştırmalar genellikle değişkenleri yalıtmakta, ya tek bir döneme ait konuşmaların yapısal bileşenlerini incelemekte ya da çok dar ve çağdaş bir zaman diliminde cinsiyetleri karşılaştırmaktadır. Sonuç olarak, Akademi Ödülü konuşmalarının kişilerarası dilbilimsel özelliklerinin ve sözbilimsel tasarımının zaman içinde nasıl eşzamanlı olarak evrimleştiğini araştıran kapsamlı, nitel ve boylamsal bir araştırma eksikliği bulunmaktadır. Daha da önemlisi, mevcut alanyazın, bu yapısal ve kişilerarası evrim yörüngelerinin, yoğun şekilde incelenen bu endüstrideki kazananların cinsiyeti ekseninde nasıl tabakalaştığını derinlemesine çözümlemede yetersiz kalmaktadır. Ödül söyleminin tek ve durağan bir anlık görüntüsü, kurumsal baskıların on yıllar boyunca nasıl değiştiğini yeterince yakalayamaz. Yöntembilimsel olarak, yalnızca büyük veriye veya sıklık sayımlarına güvenmek, sözbilimsel adımların değişen kültürel paradigmalar altında nasıl gerçekleştirildiğine dair nitel nüansları gizler. Artzamanlı ve cinsiyete göre tabakalaşmış bir yaklaşım olmadan; "özgüven uçurumu", duygusal emeğin eşitsiz dağılımı veya aktörler ile aktrisler arasında dilbilimsel hafifleticilere (örneğin çitlere) değişen oranlarda güvenme gibi olguların, sinematik söylemin kalıcı demirbaşları mı yoksa endüstrinin kurumsallaşması ve dijital savunuculuğun yükselişiyle birlikte evrimleşen tarihsel koşullara bağlı olgular mı olduğunu belirlemek olanaksızdır.

Bu bağlamda eldeki çalışma, Akademi Ödülleri kabul konuşmalarının 1977 ile 2026 yılları arasındaki elli yıllık evrimini artzamanlı ve derlem destekli bir karma yöntemle incelemektedir. Çalışma, zamanı ve cinsiyeti yalıtılmış veri noktaları olarak değil, kurumsal kamusal konuşmayı ortaklaşa şekillendiren etkileşimli güçler olarak ele

alarak bu boşluğu gidermektedir. Araştırmanın temel amacı, bu konuşmaların makro düzeydeki sözbilimsel tasarımı ile mikro düzeydeki kişilerarası dilbilimsel özellikleri arasındaki devingen ilişkiyi ortaya koymak ve bu evrimin, ödül kazananların toplumsal cinsiyetine göre nasıl tabakalaştığını dizgesel olarak haritalandırmaktır. Bu amaç doğrultusunda, çalışmanın sınırları 1977-2026 yılları arasını kapsayan elli yıllık bir yörüngeye oturtulmuş ve bu süre zarfı, endüstriyel ile kültürel kırılmalara dayalı olarak dört farklı tarihsel döneme ayrılmıştır. Bu dönemlerin ilki olan Televizyonun Altın Çağı (1977–1991), ödül kampanyalarının yoğun bir şekilde kurumsallaşmasından önceki dönemi kapsar. Bu dönemde konuşma yapıları ve stüdyo lobicilik faaliyetleri büyük ölçüde geleneksel kalmıştır; 1991 yılı, bağımsız film dağıtımcılarının Oscar kampanya kurallarını temelden yeniden yazmasından önceki son töreni temsil eden bir sınır yılıdır. İkinci evre olan Miramax Etkisi Dönemi (1992–2008), Oscar kampanyalarının agresif bir şekilde modernleşmesine işaret eder. Bağımsız stüdyolar ödül yarışını dönüştürmüş, kazananların giderek büyüyen bir menajer, halkla ilişkiler uzmanı ve yönetici ağına profesyonel minnet borçlarını kamuya açık bir şekilde ödemeleri yönündeki kurumsal baskıları büyük ölçüde artırmıştır. Üçüncü evre olan Dijital ve Toplumsal Savunuculuk Dönemi (2009–2019), konuşmaların tüketilme biçimini temelden değiştiren Twitter ve viral video paylaşımının patlamasıyla karakterize edilir. Konuşmalar giderek canlı salondan ziyade "kısa video klipler" için tasarlanmış; bu dönem, kazananların küresel izleyicilere hitap etmek için dördüncü duvarı aktif olarak yıktığına ve son derece siyasallaşmış söylemlere tanık olmuştur. Son evre olan Pandemi Sonrası ve Akış Dönemi (2020–2026) ise yeniden yapılanmış bir sinema manzarasını yansıtır. Akademinin COVID-19 nedeniyle doğrudan dijital yayın (streaming) platformlarına sürülen filmlerin En İyi Film dalında yarışmasına izin verme kararıyla belirlenen bu dönem, güç dinamiklerini kalıcı olarak değiştirmiş ve bu hitapların hedef kitlesini daha da küreselleştirmiştir. Belirtilen amaçları gerçekleştirmek ve tür evrimi ile toplumsal cinsiyet tabakalaşması arasındaki kesişime dair alanyazındaki eksikliği gidermek üzere, çalışma şu dört temel araştırma sorusuna yanıt aramaktadır:

1. Akademi Ödülleri kabul konuşmalarının kişilerarası dilbilimsel özellikleri zaman içinde evrimleşmiş midir ve ne şekilde evrimleşmiştir?

2. Bu kişilerarası dilbilimsel özellikler, kazananların toplumsal cinsiyetine göre zaman içinde nasıl evrimleşmiştir?
3. Akademi Ödülleri kabul konuşmalarının sözbilimsel tasarımı, temel adımların sıklığı ve gerçekleşmesi bakımından zaman içinde nasıl bir evrim geçirmiştir?
4. Kabul konuşmalarının bu sözbilimsel tasarımı, kazananların toplumsal cinsiyetine göre zaman içinde nasıl evrimleşmiştir?

Bu çalışma; kuramsal tür çözümlemesi, toplumdilbilim ve pedagojik uygulamalı dilbilim olmak üzere üç alanda önemli katkılar sağlamaktadır. Kuramsal ve yöntemsel olarak, statik tür kavramlarına meydan okumakta ve yerleşik bir iletişimsel etkinliğin yayın televizyonundan algoritmik sosyal medya akışlarına kadar teknolojik bozulmalara nasıl uyum sağladığını göstermektedir. Toplumdilbilimsel açıdan, duygusal emek yükünün, tevazu gösterme baskısının veya siyasi savunuculuğa girme özgürlüğünün cinsiyetler arasında nasıl dağıtıldığına dair ampirik veriler sunmaktadır. Son olarak pedagojik uygulamalar bağlamında, İkinci Dil Olarak İngilizce (L2) ve Özel Amaçlı İngilizce (ESP) öğrenenler için yüksek riskli akademik ve mesleki konuşma bağlamlarına yönelik veriye dayalı, somut stratejiler önermektedir.

Araştırma, farklı tarihsel bağlamlardaki Akademi Ödülü kabul konuşmalarının çok yönlü toplumdilbilimsel karmaşıklığını bütünüyle ele alabilmek için iki katmanlı bir kuramsal çerçeveden faydalanır. Çözümleme, Adım Çözümlemesi'ni kullanarak türün makro-yapısal düzenlemesinden; Sistemik İşlevsel Dilbilim'in (SFL) daha geniş paradigması içindeki Üstsöylem'i kullanarak izleyici etkileşimini ve duruşunu yöneten mikro-dilbilimsel özelliklere doğru ilerler. Özünde üstsöylem, önermesel içerik (yani ifadenin asıl gerçekleri veya temel iddiaları) eklemeyen, bunun yerine alıcının sunulan bilgiyi organize etmesine, yorumlamasına ve değerlendirmesine yardımcı olan dilbilimsel malzemedir. Erken dönem kuramcılar, iletişimin iki eşzamanlı düzeyde işlediğini saptamışlardır: Konu hakkında bilgi sağlamak ve izleyicinin bu konuyu alımlamasını yönlendirmek. Hyland (2005) bu kavramı modernleştirerek üstsöylemi, bir metindeki etkileşimsel anlamları müzakere etmek için kullanılan öz-düşünümsel dilbilimsel malzeme olarak tanımlamıştır. Bu durum, durağan bir monoloğu devingen, son derece etkileşimli bir kamusal performansa dönüştürür. Hyland'ın modeli

üstsöylemi etkileşimli (interactive) ve etkileşimsel (interactional) olmak üzere iki temel boyuta ayırır. Bu çalışmanın kişilerarası dilbilimsel evrim ve toplumsal cinsiyet tabakalaşmasına yönelik açık odağı göz önüne alındığında, analitik odak doğrudan etkileşimsel boyut üzerinde durmaktadır. Etkileşimsel üstsöylem, dinleyiciyi doğrudan sürece dâhil ettiği, yüz tehdit edici eylemleri hafiflettiği ve konuşmacının kamusal karakterini inşa ettiği için törensel konuşmalarda son derece belirgindir. Hyland, etkileşimsel kaynakları ödül sahnesinde yaşamsal bir edimsel işlev gören beş ayrı belirleyici kategoriye ayırır. Bunlardan ilki olan Çitler (Hedges), konuşmacının önermesel bilgiyi kesin olarak sunma konusundaki isteksizliğini gösteren epistemik dilbilimsel araçlardır. Tam bir bağlılığı esirgeyerek alternatif sesler veya yorumlar için "diyalojik alan" açar ve aynı zamanda konuşmacıyı kibirli görünmekten korurlar. İkinci kategori olan Pekiştiriciler (Boosters), kesinliği, inancı ve bir önermeye olan güçlü bağlılığı vurgulayan, böylece diyalojik alanı kapatan ve alternatif bakış açılarını susturan işaretleyicilerdir. Üçüncü olarak Tutum Belirleyiciler (Attitude Markers), konuşmacının önermesel malzemeye yönelik açık duygusal tepkisini veya öznel değerlendirmesini iletir. Dördüncü sırada yer alan Öz-gönderimler (Self-Mentions), metindeki açık yazar veya konuşmacı varlığının derecesini temsil eder ve kimlik inşası için güçlü bir araçtır. Son olarak Etkileşim Belirleyiciler (Engagement Markers), izleyiciye açıkça hitap eden, onları söylemin içine çeken ve aktif katılımcılar olarak konumlandıran araçlardır.

Ödül kazananların yukarıda ana hatları verilen etkileşimsel üstsöylemi neden kullandıklarını tam olarak anlamak için, bu dilbilimsel seçimlerin daha geniş bir dil ve toplum kuramı içine yerleştirilmesi gerekir. Etkileşimsel üstsöylem modeli, doğrudan Sistemik İşlevsel Dilbilim'den (SFL) kuramsal olarak türetilmiştir. M. A. K. Halliday tarafından kavramsallaştırılan SFL, dili yalnızca bir dizi yapısal kural olarak değil, son derece özgül kültürel ve kurumsal bağlamlarda anlamı müzakere etmek için kullanılan devingen bir toplumsal gösterge kaynağı olarak ele alır. SFL, tüm dillerin eşzamanlı olarak üç iç içe geçmiş meta-işlevi yerine getirdiğini öne sürer: Kavramsal (ideational) meta-işlev, insan deneyimini ve gerçekliğini kurgular; metinsel (textual) meta-işlev, mesajı tutarlı bir akış halinde düzenler; ve kişilerarası (interpersonal) meta-işlev, toplumsal ilişkileri, güç dinamiklerini ve konuşmacı tutumlarını canlandırır. Bu

çalışmada çözümlenen etkileşimsel işaretleyiciler, kişilerarası meta-işlevin birincil dilbilimsel gerçekleşmeleridir. Daha da önemlisi SFL, bu meta-işlevlerin dilin içinde gerçekleştiği dolaysız toplumsal çevre olan "Durum Bağlamı" tarafından dikte edildiğini ileri sürer. Akademi Ödülü konuşmalarının çözümlenmesi için en kritik değişken Tenör'dür (ilişki); Oscar sahnesi aşırı bir Tenör karmaşıklığı ile tanımlanır. Konuşmacı eşzamanlı olarak kurumsal Akademi ile eşitsiz bir güç dinamiğini, salondaki meslektaşlarıyla eşit bir güç dinamiğini ve evlerindeki milyonlarca izleyiciyle seyrek ama son derece duygusal bir temas dinamiğini yönlendirir. Dolayısıyla, üstsöylem yoluyla gerçekleştirilen kişilerarası meta-işlev, kazananların bu değişen rol ilişkilerini yönlendirdiği söylemsel motor işlevi görür.

SFL ve üstsöylem kişilerarası anlamın mikro-dilbilimsel müzakeresini ele alırken, Tür Çözümlemesi (Genre Analysis) bu çalışmanın makro-yapısal temelini oluşturur. Belirgin söylem türlerinin, tanımlanmış bir söylem topluluğu tarafından tanınan özgül iletişimsel amaçlar tarafından yönlendirildiği öncülünden hareket eden Swales (1990, 2004), türleri son derece yapılandırılmış, toplumsal olarak konumlanmış iletişimsel olaylar olarak kavramsallaştırır. Swales'in çerçevesi içinde, bir metnin örgütsel mimarisi "Adım Çözümlemesi" kullanılarak haritalandırılır. Bir adım (move), türün genel iletişimsel hedefine doğrudan katkıda bulunan anlamsal ve işlevsel bir birim olarak işlev görür. Akademi Ödülü kabul konuşmasını, endüstri normları tarafından dikte edilen belirgin, oldukça gelenekselleşmiş bir tür olarak ele alarak, Adım Çözümlemesi hitabın ardışık ilerleyişini haritalandırır. Bu yöntembilim; Akademi'ye minnettarlık ifade etmek veya diğer adayları kabul etmek gibi zorunlu adımlar ile kişisel anekdotlar paylaşmak, ödülü adamak veya sosyo-politik nedenleri savunmak gibi isteğe bağlı adımların dizgesel olarak tanımlanmasını sağlar. Swales'in Adım Çözümlemesi ile Hyland'ın Üstsöylem modelinin sentezi, son derece sağlam, çok boyutlu bir analitik matris oluşturur. Adım Çözümlemesi, konuşmaların değişen yapısal mimarisini kurarak söylemin makro düzeydeki "nerede" ve "ne"sini haritalandırırken; eşzamanlı olarak Üstsöylem çözümlenmesi, o belirgin yapısal sınırlar içinde kullanılan etkileşimsel stratejileri, duygusal çerçevelemeyi ve öz-temsili ortaya çıkararak mikro düzeydeki "nasıl"ı açıklar.

Kamusal söylemin incelenmesi, uygulamalı dilbilim alanı içinde uzun zamandır merkezi bir konuma iye olmuş; araştırmacılara dilin kimliği nasıl kurguladığını, gücü nasıl müzakere ettiğini ve toplumsal anlamı eşzamanlı olarak nasıl canlandırdığını gösteren eşsiz şeffaflıkta bir pencere sunmuştur. Kamusal bağlamlardaki konuşmacılar yalnızca bilgi aktarmazlar; aynı zamanda kurumsal rolleri icra eder, güç eşitsizliklerini yönlendirir ve özenli, çoğunlukla bilinçdışı dilbilimsel kaynak dağıtımları yoluyla daha geniş toplumsal ve mesleki hiyerarşiler içindeki konumlarını belirlerler. Kamusal söylem araştırmalarının bu geniş manzarası içinde, ödül kabul konuşması türü kendine has ve yeterince keşfedilmemiş bir konuma sahiptir. Kabul konuşmaları görünüşte aldatıcı bir biçimde yalındır: Kazanan kürsüye yaklaşır, şaşkınlığını ve minnettarlığını ifade eder, işbirlikçilerinin bir listesini sayar ve sahneden çıkar. Oysa bu görünürdeki yalınlık, olağanüstü derecede karmaşık bir iletişimsel mimariyi gizler. Kabul konuşması eşzamanlı olarak kişisel bir ifade ve kurumsal bir performans; anlık duygusal bir tepki ve dikkatle yönetilen bir halkla ilişkiler etkinliği; bireysel başarının bir ifadesi ve ortak mesleki kimliğin bir müzakeresidir. Akademi Ödülü (Oscar) kabul konuşması, bu türün küresel olarak en görünür ve kurumsal olarak en anlamlı örneğini temsil eder. Başlangıçta meslektaşlarla dolu bir salona yöneltilen görece mütevazı bir mesleki minnettarlık ifadesi olan bu tür, elli yıllık yayın tarihi boyunca kazananların mesleki kimliklerini müzakere ettikleri, ahlaki ve siyasi otorite ileri sürdükleri ve yalnızca Dolby Tiyatrosu'ndaki izleyicilere değil, tüm küresel medya kamuoyuna hitap ettikleri oldukça tartışmalı bir kamusal platforma dönüşmüştür.

Bu dikkat çekici iletişimsel öneme karşın, Akademi Ödülü kabul konuşması, uygulamalı dilbilim ve söylem çözümlemesi alanyazınında görece sınırlı bir ilgi görmüştür. Mevcut çalışmalar değerli ancak büyük ölçüde bölük pörçük içgörüler üretmiştir; bazı çalışmalar türün yapısal örgütlenmesini incelemiş, diğerleri minnettarlık stratejileri veya mecazlı dil gibi belirli edimsel özellikleri çözümlemiş, az sayıda çalışma ise özellikle dikkate değer bireysel konuşmaların sözbilimsel boyutlarını araştırmıştır. Ancak alanyazın üç birbiriyle bağlantılı yönden kritik bir biçimde sınırlı kalmaktadır. İlk olarak, mevcut çalışmaların büyük çoğunluğu, türü beş on yıl boyunca yeniden şekillendiren derin tarihsel ve endüstriyel dönüşümleri hesaba katmaksızın, tek bir törenden veya dar bir zaman penceresinden kabul konuşmalarını

çözümleyen eşzamanlı ve kesitsel bir yaklaşım benimsemektedir. İkinci olarak, mevcut araştırmalar konuşmacıyı büyük ölçüde demografik olarak yansız bir varlık olarak ele almış; toplumsal cinsiyet gibi toplumdilbilimsel değişkenlerin Oscar sahnesinde yapılan dilbilimsel seçimleri nasıl şekillendirdiğini dizgesel olarak inceleyememiştir. Üçüncü olarak, hiçbir mevcut çalışma makro-yapısal ve mikro-dilbilimsel analitik çerçeveleri, türün zaman içinde nasıl evrimleştiğine dair birleşik, artzamanlı ve cinsiyete göre tabakalaşmış bir anlatıda bütünleştirmeye yeltenmemiştir.

Tür kavramı, yirminci yüzyıl boyunca derin ve sonuç doğuran bir kuramsal dönüşüm geçirmiştir. Geleneksel çerçevede türler görece durağan, temel olarak betimleyici kategoriler olarak ele alınırken; Sistemik İşlevsel Dilbilim, Yeni Retorik (New Rhetoric) hareketi ve Özel Amaçlı İngilizce (ESP) yaklaşımlarının birleşimi, tür çalışmalarını açıklayıcı bir girişime dönüştürmüştür. Swales'in (1990) türe yönelik tanımı, biçimsel metinsel özelliklerden ziyade iletişimsel amacı merkezine alır ve türlerin iletişimsel amaçlarını yansıtan tanınabilir, ardışık örgütsel kalıplar yoluyla gerçekleştirildiği fikrine dikkat çeker. Bu içgörü, Swales'in bir türün iletişimsel amaçlarına ulaştığı işlevsel birimleri tanımlamak için dizgesel bir çerçeve sağlayan "Adım Çözümlemesi" (Move Analysis) kavramını geliştirmesine yol açmıştır. Oscar kabul konuşmaları bağlamında Adım Çözümlemesi'nin uygulanması sınırlı ancak üretken olmuş, konuşmaların paylaşılan stratejik edimsel bir mimariye göre işlediği doğrulanmıştır. Ancak, bu yapısal analizlerin büyük çoğunluğunun eşzamanlı bir yaklaşım benimsemesi, türün değişen kurumsal kısıtlamalara nasıl yanıt verdiğini gizleyen temel bir eksikliktir. Diğer yandan, Hyland'ın Sistemik İşlevsel Dilbilim geleneğine dayanan etkileşimsel üstsöylem çerçevesi, konuşmacıların içeriklerine ve dinleyicilerine yönelik ilişkilerini nasıl yönettiklerine dair güçlü bir analitik mercek sağlar. Dilin tarafsız bir aktarım aracı değil, toplumsal olarak oluşturulmuş bir gösterge kaynağı olduğunu öne süren SFL'nin kişilerarası meta-işlevi, üstsöylem yoluyla somutlaşır.

Toplumsal cinsiyet ve dil arasındaki ilişkiye dair araştırmalar da bu çalışmanın ampirik temelini oluşturur. Robin Lakoff'un eksiklik (deficit) modeli ve Deborah Tannen'in farklılık (difference) modelinden, Judith Butler'ın toplumsal inşacı ve edimselcilik

(performativity) yaklaşımlarına uzanan kuramsal evrim; cinsiyeti durağan bir kimlikten ziyade devingen, yerel olarak kurgulanan bir toplumsal pratik olarak konumlandırır. Bu durum, siyasi ve kurumsal bağlamlarda kadın konuşmacıların karşılaştığı "çifte açmaz" (double bind) olgusunu açıklamaktadır: Kadınlardan eşzamanlı olarak kadınlıkla ilişkilendirilen ilişkisel normlara uymaları ve etkili liderlikle ilişkilendirilen otoriteyi yansıtmaları beklenmektedir. Oscar sahnesi de katı davranışsal normlar dayatan kurumsallaşmış ve tartışmalı bir alandır; Wen'in (2022, 2023) büyük veri analizleri, erkek ve kadın kazananların tutarlı bir şekilde ıraksak tematik kelime dağarcıkları kullandığını ortaya koysa da, bu toplumsal cinsiyet farklılaşmasının elli yıllık süreçte nasıl evrimleştiğine dair dizgesel bir artzamanlı açıklama sunmamaktadır.

Böylelikle, alanyazın taramasında belirlenen tüm bu sınırlar kesin ve tutarlı bir araştırma boşluğu tanımlamaktadır. Eldeki çalışma, yüz konuşmalık artzamanlı bir derlemi Swales'in Adım Çözümlemesi ve Hyland'ın etkileşimsel üstsöylem sınıflandırmasıyla aynı anda, cinsiyet ve tarihsel döneme göre tabakalaştırarak çözümleyerek bu dört temel boşluğa (artzamanlılık eksikliği, toplumsal cinsiyetin yadsınması, makro ve mikro düzeyin bütünleştirilmemesi, kurumsal bağlamın göz ardı edilmesi) eşzamanlı olarak yanıt vermektedir.

Akademi Ödülü kabul konuşmalarının evrimleşen kişilerarası dilbilimsel özelliklerini ve sözbilimsel yapısını araştırmak için artzamanlı, yakınsak paralel karma yöntem (convergent parallel mixed-methods design) benimsenmiştir. Yakınsak paralel bir tasarımda nicel ve nitel veriler eşzamanlı olarak toplanıp çözümlenir ve sonuçlar, araştırma probleminin kapsamlı bir şekilde anlaşılmasını sağlamak için yorumlama aşamasında birleştirilir. Bu yaklaşım, nicel derlem verilerinin derin nitel metin çözümlemesiyle üçgenlenmesini (triangulation) savunan Derlem Destekli Söylem Çalışmaları (CADS) çerçevesiyle kusursuz bir uyum içindedir. Nicel boyut, hesaplamalı yazılım kullanarak üstsöylem işaretleyicilerinin açık sıklıklarını izlerken; nitel boyut, tür geleneklerinin ve sözbilimsel adımların manuel, bağlamsal yorumlanmasını içerir. Bu iki analitik akışı dizgesel olarak birleştiren tasarım, zaman

ve toplumsal cinsiyet değişkenlerinin seçilen veri seti içinde nasıl etkileşime girdiğine dair son derece titiz, çok boyutlu bir inceleme sağlar.

Bu araştırma için birincil veri, doğrudan Sinema Sanatları ve Bilimleri Akademisi'nin (AMPAS) resmi veri tabanından alınan transkript edilmiş Akademi Ödülü kabul konuşmalarından oluşmaktadır. Artzamanlı evrim ve toplumsal cinsiyet tabakalaşmasına ilişkin araştırma sorularını kapsamlı bir şekilde ele almak için dâhil etme ölçütleri, 1977'den 2026'ya kadar kesintisiz elli yıllık bir dönemi kapsayan son derece denetimli bir örneği zorunlu kılmıştır. Spesifik olarak, veri seti toplam 100 konuşmayı kapsar. Dengeli bir karşılaştırmalı çözümleme sağlamak amacıyla derlem, erkek kazananlar tarafından yapılan 50 konuşma ile kadın kazananlar tarafından yapılan 50 konuşma olarak kesin bir biçimde ikiye ayrılmıştır. Her tören yılı için her cinsiyetten bir temsilcinin seçilmesiyle oluşturulan bu bakışımlı (simetrik) veri seti, tarihsel değişimleri izlemek için sağlam bir ampirik temel sağlar. Dahası, toplumsal cinsiyeti yegane karşılaştırmalı demografik değişken olarak kasten yalıtmak, yapısal tabakalaşmanın diğer değişkenler tarafından gölgelenmemesini sağlayarak oldukça hedefe yönelik bir toplumdilbilimsel çözümlemeye olanak tanır. AntConc yazılımında dizgesel örgütlenmeyi sürdürmek ve doğru çapraz tablo oluşturmayı kolaylaştırmak için, transkript edilen her konuşmaya benzersiz bir alfasayısal kimlik kodu atanmıştır. Bu kodlama şeması, konuşmacının cinsiyetini (M/F), tarihsel dönemi (E1–E4) ve konuşmanın kronolojik sırasını tanımlar (örn. M-E1-01 kodu Erkek, Dönem 1, kronolojik konuşma 1'i belirtir). Toplanan bu dijital metinler daha sonra makine tarafından okunabilen uzmanlaşmış bir ana derlem (master corpus) halinde derlenmiş; ardından tarihsel evrelere göre dört ayrı alt derleme ve kendi içlerinde cinsiyete göre ikiye bölünmüştür.

Analitik prosedür, bütünleşik kuramsal çerçeveyi kapsamlı bir şekilde uygulamak için, mikro-dilbilimsel özellikler için hesaplamalı derlem işleme ve makro-yapısal mimari için nitel manuel kodlama olmak üzere ikiye ayrılmıştır. Metinsel verilerin mikro düzeydeki hesaplamalı işlemi için AntConc (Anthony, 2022) derlem (concordance) yazılımı kullanılmıştır. AntConc'un araçları, Hyland'ın (2005) etkileşimsel üstsöylem işaretleyicilerini çıkarmak ve sıklıklarını hesaplamak için kullanılmış; Çitler,

Pekiştiriciler, Tutum Belirleyiciler, Öz-Gönderimler ve Etkileşim Belirleyicilerinin dağılımları saptanmıştır. Diğer yandan, tür sınırları ve yapısal adımlar büyük ölçüde edimsel (pragmatik) bağlama dayandığından ve otomatik yazılım tarafından güvenilir bir şekilde ayrıştırılamadığından, nitel çözümlemeyi yönetmek için kapsamlı bir elektronik tablo veri tabanı geliştirilmiştir. Metinler, kapsayıcı sözbilimsel adımların ve bunların kurucu adımlarının kesin sınırlarını çizmek için Swales'in (2004) Adım Çözümlemesi çerçevesine dayanarak dizgesel bir biçimde okunmuş ve kodlanmıştır.

AntConc gibi hesaplamalı araçlar hızlı sıklık çıkarımı sağlasa da, anlamsal belirsizliği (çok anlamlılık/polisemi) hesaba katmak için ham nicel verilerin nitel olarak doğrulanması gerekmiştir. Örneğin, *just, really* ve *actually* gibi terimler, bağlama göre epistemik kesinliği ayarlayan üstsöylem araçları olabileceği gibi, yalnızca zamansal zarflar veya gerçekçi betimleyiciler olarak da işlev görebilmektedir. Bu sorunu çözmek ve yapı geçerliliğini sağlamak için manuel bir bağlam (concordance) incelemesi yürütülmüş, sözcüksel ögenin pragmatik olarak üstsöylem işlevi görmediği örnekler nihai sayımlardan manuel olarak çıkarılmıştır. Bu nitel kodlamanın titizliğini ve güvenilirliğini sağlamak için, kodlayıcılar arası güvenilirlik hesaplanmış ve 0.88'lik oldukça güçlü bir Cohen’s Kappa (κ) katsayısına ulaşılmıştır. Son olarak, erkek ve kadın alt derlemleri arasında gözlemlenen dilbilimsel sapmaların istatistiksel önemini belirlemek için çıkarımsal istatistiksel testler uygulanmıştır. Bu çalışmadaki betimsel sıklıklar, değişen uzunluklardaki dönemler arasında doğrudan karşılaştırmayı kolaylaştırmak için her 1.000 kelimede bir görülme sayısına normalize edilmiş olsa da, normalize edilmiş oranlar istatistiksel gücü azalttığı için anlamlılık testi için uygun değildir. Bu nedenle, alt derlemler arasındaki üstsöylem işaretleyicilerinin sıklıklarını karşılaştırmak için, eşitsiz boyutlardaki derlemlerde özellik sıklıklarını karşılaştırmak için corpus dilbiliminde yaygın olarak kabul gören Log-Likelihood (LL) testi seçilmiştir.

Bu araştırmanın bulguları, 1977 ile 2026 yılları arasını kapsayan 100 Akademi Ödülü kabul konuşması üzerinde gerçekleştirilen artzamanlı, derlem destekli karma yöntem çözümlemesi sonucunda elde edilmiştir. Bu çözümlemenin temel amacı, bu konuşmaların kişilerarası dilbilimsel özelliklerinin ve makro-yapısal sözbilimsel

tasarımlarının zaman içinde evrimleşip evrimleşmediğini ve evrimleştiyse ne şekilde değiştiğini ampirik olarak saptamak; daha da önemlisi bu evrim yörüngelerinin ödül kazananların toplumsal cinsiyetine göre nasıl tabakalaştığını ortaya koymaktır.

Akademi Ödülü kabul konuşmalarının son yarım yüzyıldaki evrimleşen dilsel duruşunu ve izleyici yönelimini dizgesel olarak izlemek için, 100 konuşmalık derlem AntConc yazılımı kullanılarak titiz bir hesaplamalı çözümlenmeden geçirilmiştir. Elde edilen artzamanlı veriler, türün mikro-dilbilimsel mimarisinde belirgin bir dönüşüm olduğunu ortaya koymaktadır. Kabul konuşması Altın Çağ'da yerel bir mesleki nezaket olmaktan çıkıp, modern dönemlerde sosyo-politik savunuculuk için küresel çapta yayınlanan bir platforma dönüştükçe, konuşmacıların dilsel duruşu daha iddialı, son derece duygusal ve etkileşimli hale gelmiştir. Dahası, normalize edilmiş bu sıklıkların çapraz tablosu, minnettarlık ve savunuculuğun kamusal performansının toplumsal cinsiyete göre derinden tabakalaşmış olmaya devam ettiğini; erkek ve kadın oyuncuların Hollywood sahnesinin güç dinamiklerini tamamen birbirinden ıraksak dilbilimsel dağarcıklar kullanarak yönlendirdiğini göstermektedir. Epistemik modalite bağlamında Çitler (Hedges) ve Pekiştiriciler (Boosters) incelendiğinde belirgin bir ayrım göze çarpar. Altın Çağ'da kadın oyuncular erkeklere kıyasla daha yüksek oranda çit/hafifletici kullanarak yüksek düzeyde profesyonel tevazu sergilemiştir ve bu fark istatistiksel olarak anlamlıdır (LL = 6.26). Ancak Miramax Etkisi Dönemi'nin başlamasıyla birlikte kadınların pekiştirici kullanımında belirgin bir sıçrama yaşanmış, 1000 kelimede 30.5 gibi bir oranla kadınlar erkekleri (20.2) istatistiksel olarak son derece anlamlı bir biçimde geride bırakmıştır (LL = 10.14). Kadınlar genişleyen mesleki teşekkür listelerini doğrulamak için pekiştiricileri yoğun olarak kullanırken, erkekler sosyo-politik iddialarını savunurken bu araçlara başvurmuştur. Duygusal emeğin bir göstergesi olan Tutum Belirleyiciler (Attitude Markers) incelendiğinde, Altın Çağ'da dengeli olan oranlar, Miramax dönemiyle birlikte kadınlar aleyhine dramatik biçimde değişmiştir. Endüstri kurumsallaştıkça kadınlar, teşekkürlerini sunarken duygusal sıfatları yoğun bir biçimde kümelemek (örn. *incredible, extraordinary*) zorunda kalmış, bu da istatistiksel olarak anlamlı bir artışa (LL = 4.52) yol açmıştır. Öz-Gönderimler (Self-Mentions) bağlamında, her iki cinsiyet de teşekkür listelerinin uzamasıyla tekil "Ben" kullanımını artırsa da, Pandemi Sonrası dönemde

kadınlar tekil kullanımdan belirgin biçimde uzaklaşarak "Biz" gibi çoğul formlara yönelmiş ve kapsayıcı bir sektör dayanışması dili inşa etmişlerdir. Son olarak Etkileşim Belirleyiciler (Engagement Markers) açısından, Dijital dönemin gelişiyle birlikte kadınlar dördüncü duvarı yıkarak doğrudan izleyiciye hitap etmiş, izleyiciyi ortak bir ideolojik alana davet eden etkileşim araçlarını erkeklerden çok daha yoğun (LL = 9.24) ve sistematik biçimde kullanmışlardır.

Makro-yapısal düzeyde gerçekleştirilen AdımÇözümlemesi, konuşmaların beş temel retorik adım etrafında şekillendiğini göstermektedir: Performatif Bağlamın Kurulması (Move 1), Minnettarlığın İfadesi (Move 2), Başarının Bağlamsallaştırılması (Move 3), Savunuculuk (Move 4) ve Söylemin Kapatılması (Move 5). Altın Çağ'da konuşmalar büyük ölçüde Move 2 odaklı, kısa ve yalnızca yaratıcı ekibe yönelik basit teşekkürlerden ibaretti. Ancak Miramax Etkisi dönemiyle birlikte, Move 2C (Profesyonel Teşekkürler) devasa bir şekilde genişlemiş, sahne menajerlerin, avukatların ve stüdyo yöneticilerinin listelendiği kurumsal bir onaylama ve halkla ilişkiler kürsüsüne dönüşmüştür. Dijital ve Toplumsal Savunuculuk Dönemi ile birlikte ise Move 4 (Savunuculuk), isteğe bağlı bir adım olmaktan çıkıp tüm konuşmanın merkezine ve nihai amacına dönüşerek türü küresel bir siyasi kürsü haline getirmiştir.

Bu makro-yapısal evrim cinsiyet ekseninde belirgin bir tabakalaşma sergiler. Tevazu ve sapma (Move 1 ve 3) söz konusu olduğunda kadınlar, başarılarını genellikle "uzun vadeli yolculuk" ve "yoksulluk/mücadele anlatıları" (Move 3B) üzerinden temellendirirken şans faktörünü ön plana çıkarıp failliklerini yumuşatmaktadır. Erkekler ise ortamı mizahla yumuşatmakta veya tamamen "zanaat ve oyunculuk felsefesi" (Move 3A) hakkında konuşarak otoritelerini korumaktadır. Savunuculuk (Move 4) adımında ise bu tabakalaşma en üst düzeye çıkar: Erkek aktörler küresel savaşlar veya iklim krizi gibi dışsal/makro konulara odaklanırken; aktrisler sektör içi reform, cinsiyet eşitliği ve marjinalleştirilmiş kimlikler gibi içe dönük konulara yoğunlaşmaktadır.

Bütünleşik (entegre) bulgular, makro yapı ile mikro dilbilimin sentezlenmesinin önemini ortaya koyar. Move 1'de kadınlar şoku yönetmek için Çitler (*might, perhaps*) kullanarak otoritelerini azaltırken, erkekler Etkileşim araçlarıyla alanı fiziksel olarak kontrol etmektedir. Move 2'de erkekler prosedürel bir dil kullanırken, kadınlar beklenen duygusal emeği karşılamak için Tutum Belirleyicileri (*brilliant, beautiful*) yoğun biçimde sıralamaktadır. Savunuculuk adımı olan Move 4'te ise erkekler siyasi bir iddiada bulunurken Pekiştiriciler ve "Ben" (Singular Self-Mentions) zamiri ile nesnel bir otorite rolüne bürünmekte; kadınlar ise "Biz" (Collective Self-Mentions) ve yoğun Etkileşim (Engagement Markers) kullanarak kitleyi ideolojik olarak kucaklayan, koalisyon inşa eden, ilişkisel bir savunuculuk mimarisi kurmaktadırlar.

Gerçekleştirilen bu artzamanlı, derlem destekli karma yöntem araştırmasının bulguları, popüler medya tarafından genellikle anlık, hazırlıksız ve yoğun duygusal patlamalar olarak algılanan Akademi Ödülü kabul konuşmalarının, son derece düzenlenmiş, tarihsel koşullara hızlı uyum sağlayan ve katı bir şekilde toplumsal cinsiyetle tabakalaşmış kamusal söylem türleri olduğunu ampirik olarak kanıtlamaktadır. Sistemik İşlevsel Dilbilim (SFL) çerçevesinde kavramsallaştırıldığı üzere, bu sahnede dil, konuşmacıların anlamı ve toplumsal gerçekliği eşzamanlı olarak kurgulamalarını sağlayan bir toplumsal gösterge kaynağı olarak işlev görür. Geride bıraktığımız yarım yüzyıl boyunca bu söylemin yapısı köklü bir biçimde değişmiş, kabul konuşması yerel bir mesleki nezaket olmaktan çıkarak sosyo-politik savunuculuğun küresel çapta yayımlanan bir aracına dönüşmüştür.

Bu evrimin temel itici güçlerinden biri, minnettarlığın kurumsallaşması ve sektörel baskılardır. Televizyonun Altın Çağı'nda oldukça kısa ve yerel olan Minnettarlığın İfadesi (Move 2) adımı, Miramax Etkisi Dönemi'nin başlamasıyla birlikte devasa bir yapısal genişleme ve anlamsal şişkinlik yaşamıştır. Kabul konuşması, sanatsal işbirliğinin bir kabulü olmaktan çıkıp, kurumsal halkla ilişkiler için resmi bir düzeneğe dönüşmüştür. Dijital Çağ'ın gelişiyle birlikte ise Savunuculuk (Move 4) adımı kurumsallaşmış, geleneksel televizyon izleyicisinin parçalanması ve viral rezonans arayışıyla birlikte konuşmacılar, küresel kamusal alanı yönlendirmek üzere "Etkileşim Belirleyicileri"ni yoğun biçimde kullanarak dördüncü duvarı yıkmışlardır.

Bununla birlikte, bu entegre çözümlemenin ortaya koyduğu en derin gerçeklik, türün evrensel yapısal evrimine karşın, minnettarlığın, tevazunun ve otoritenin dilbilimsel icrasının son derece ve kalıcı bir biçimde toplumsal cinsiyete göre tabakalaşmış kalmasıdır. Erkek ve kadın aktörler, Oscar sahnesinin kurumsal baskılarını aynı edimsel araçlarla yönlendirmemektedir. Kimlik, otorite ve tevazunun dilbilimsel inşasında derin bir çatallanma bulunmaktadır. Erkek konuşmacılar, alanı nesnel otoritelerini ve bireysel istisnailiklerini ileri sürmek için tutarlı bir şekilde kullanmaktadır. Başarılarını doğrulamak ve entelektüel bir otorite taslağı çizmek için Pekiştiricileri yoğun bir şekilde kullanmakta, sosyo-politik savunuculuğa girdiklerinde küresel bir devlet adamı karakterini yansıtarak dışa dönük, makro sorunlara yönelmektedirler.

Buna karşın, kadın kazananlar tamamen farklı normatif beklentilere tabi tutulmaktadır. Veriler, aktrislerin tükenmişlik derecesinde duygusal emek sergilemek, itaatkârlıklarını ve minnettarlıklarını güçlendirmek için Tutum Belirleyicilerini yoğun biçimde kümelemek zorunda olduklarını göstermektedir. Dahası, derinlere kök salmış kültürel kadın alçakgönüllülüğü buyruklarına uymak için, başarılarını hafifleterek yoğun epistemik Çitler aracılığıyla bireysel failliklerini dizgesel olarak dağıtmak zorundadırlar. En belirgin şekilde, zorunlu modern savunuculuk (Move 4) adımına dâhil olduklarında, kadın konuşmacılar erkek meslektaşlarına tanınan tekil otoriteyi terk etmeye mecbur bırakılmaktadır. Bunun yerine karmaşık bir ilişkisel çalışma yürütmekte, çoğul Öz-Gönderimleri ("Biz") ve yoğun izleyici etkileşimini kullanarak aktif emek koalisyonları kurmakta, savunuculuklarını tek taraflı değil işbirlikçi bir çerçeveye oturtmaktadırlar. Bu durum, üst düzey sinematik söylemde güç, minnettarlık ve toplumsal liderlik icrasının katı bir biçimde cinsiyetlendirilmiş dil mimarileri tarafından yönetildiğini doğrulamaktadır.

Bu yüksek riskli sinematik söylemin titiz bir biçimde parçalarına ayrılması, özellikle Özel Amaçlı İngilizce (ESP) ve ileri düzey İkinci Dil (L2) akademik konuşma eğitimi için derin, veriye dayalı pedagojik çıkarımlar sunmaktadır. Geleneksel hitabet ders kitaplarının soyut varsayımlarının aksine, yüksek baskı altındaki profesyonellerin (örneğin klinik sunum yapan öğrencilerin veya tez savunan adayların) duruşlarını nasıl

ayarladıkları bu çalışmayla somutlaşmıştır. L2 öğrencileri, erkek konuşmacıların otorite yansıtmak için başvurduğu yoğun Pekiştirici kümelerini (örn. *undeniably, fact*) nesnel bilimsel otorite kurmak için veya kadın konuşmacıların kullandığı stratejik Çitleri (örn. *perhaps, guess*) yüz tehdit edici jüri etkileşimlerini yönlendirmek için bilinçli bir biçimde kendi dilsel dağarcıklarına katarak uygulayabilirler. Özgüven ve profesyonel varlık, yalnızca psikolojik bir durum değil, aynı zamanda öğretilebilir ve ölçülebilir bir dilbilimsel inşadır.

Çalışmanın yöntemsel sınırlılıkları arasında, incelenen derlemin 100 konuşma ile sınırlandırılmış olması, konuşma dilindeki çok anlamlı sözcüklerin manuel olarak anlam ayrımına tabi tutulması zorunluluğu ve araştırmanın odaklanmış netliği adına demografik yapının yalnızca "toplumsal cinsiyet" bazında ele alınıp ırk, etnik köken ve sınıf gibi kesişimsel kimliklerin analizin dışında tutulması yer almaktadır. Ayrıca bulgular doğrudan Batılı ve İngilizce konuşulan endüstriye özgüdür. Gelecekteki Söylem Çalışmalarının bu kesişimsel kimlikleri sürece dâhil etmesi, uygulanan kuramsal modeli farklı kültürlerdeki sinema endüstrilerinin söylemlerine uyarlaması ve şirket yöneticisi söylemleri ya da üst düzey hukuki kapanış argümanları gibi farklı yüksek riskli türleri inceleyerek mevcut alanyazını genişletmesi kuvvetle önerilmektedir. Nihayetinde bu araştırma, seçkin platformlardaki minnettarlık, tevazu ve sosyo-politik savunuculuk performansının evrensel olarak evrimleşmediğini, aksine temel olarak cinsiyetlendirilmiş beklentiler ve değişen kurumsal paradigmalar tarafından kısıtlanmaya devam ettiğine dair ilk kapsamlı kanıtı sağlamaktadır.

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YAZARIN / AUTHOR

Soyadı / Surname : Pakkan
Adı / Name : Buse
Bölümü / Department : İngiliz Dili Öğretimi / English Language Teaching

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