

**THANKING STRATEGIES IN THE FILMFARE AND ACADEMY  
AWARD ACCEPTANCE SPEECHES**

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## THANKING STRATEGIES IN AWARD ACCEPTANCE SPEECHES

### ABSTRACT

The present research endeavours to shed light on the thanking strategies that are used by the recipients of the Filmfare Awards and the Academy Awards in their acceptance speeches. Award acceptance speeches are direct expressions of gratitude. However, to date no research has been done on it. Therefore it is imperative to investigate the thanking strategies employed in these acceptance speeches in an attempt to close the gap in this field. To understand and define the thanking strategies, various models and theories of thanking are explored, which in turn shed light on several important concepts. The characteristics of the thanking is that it is an expressive speech which functions as a tool to express gratitude towards a beneficial act by a third party. In an attempt to identify various thanking strategies, the current research delves into literature that investigates various thanking strategies and their realizations. Using a quantitative and qualitative approach this study attempts to obtain a clear insight into the thanking strategies used by the recipients of the six main categories of the Filmfare and Academy Awards in their acceptance speech. The acceptance speeches are coded based on the thanking strategies put forward by Aijmer (1996). The findings of this study demonstrate that the recipients of the Academy Awards uses more thanking strategies than the recipients of the Filmfare Awards. The findings reveal that the most used thanking strategy is thanking somebody explicitly while the least used thanking strategy is commenting on one's own role by suppressing one's own importance. The results also identify the formulaic expression 'thank' and the base of the realization of thanking. The research proposes recommendations on how Aijmer's (1996) thanking strategies can be incorporated in the readers' speeches when expressing gratitude which is difficult even for native speakers.

Keywords: thanking strategies, gratitude, realization, acceptance speeches.

# **STRATEGI BERTERIMA KASIH DALAM UCAPAN PENERIMAAN**

## **ANUGERAH**

### **ABSTRAK**

Penyelidikan ini berusaha untuk memberi penerangan mengenai strategi berterima kasih yang digunakan oleh para penerima Anugerah Filmfare dan Anugerah Akademi dalam ucapan penerimaan mereka. Ucapan penerimaan adalah ucapan terima kasih. Walau bagaimanapun, sehingga kini tiada kajian telah dilakukan terhadapnya. Oleh itu, ia adalah penting untuk menyiasat strategi ucapan terima kasih yang digunakan dalam ucapan penerimaan ini dalam usaha untuk menutup jurang dalam bidang ini. Untuk memahami dan mendefinisikan strategi berterima kasih, pelbagai model dan teori mengucapkan terima kasih diterokai, yang seterusnya memberi penjelasan mengenai beberapa konsep penting. Ciri-ciri ucapan terima kasih adalah ucapan ekspresif yang berfungsi sebagai alat untuk menunjukkan kesyukuran atas perbuatan yang bermanfaat oleh pihak ketiga. Menggunakan pendekatan kuantitatif dan kualitatif kajian ini cuba mendapatkan gambaran yang jelas mengenai strategi berterima kasih yang digunakan oleh penerima enam kategori utama Anugerah Filmfare dan Akademi dalam ucapan penerimaan mereka. Ucapan penerimaan dikodkan berdasarkan strategi berterima kasih yang dikemukakan oleh Aijmer (1996). Penemuan kajian ini menunjukkan bahawa penerima Anugerah Akademi menggunakan lebih strategi berterimakash penerima Anugerah Filmfare. Penemuan mendedahkan bahawa strategi mengucapkan terima kasih yang paling banyak digunakan adalah mengucapkan terima kasih kepada seseorang secara eksplisit manakala strategi mengucapkan terima kasih yang paling sedikit adalah mengulas tentang peranannya sendiri dengan mengurangkan kepentingan sendiri.

Kata kunci: strategi berterima kasih, kesyukuran, realisasi, ucapan penerimaan.

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## LIST OF SYMBOLS AND ABBREVIATIONS

For examples:

A	:	Academy Awards
BNC	:	British National Corpus
DCT	:	Discourse Completion Task
EFL	:	English as a Foreign Language
F	:	Filmfare Awards
FL	:	Foreign Language
LLC	:	London-Lund Corpus
ICE-HK	:	Hong Kong Component of the International Corpus of English
MICASE	:	The Michigan Corpus of Academic Spoken English
WSC	:	Wellington Corpus of Spoken New Zealand English

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## CHAPTER 1: INTRODUCTION

This dissertation is a report of the current study which was undertaken to identify the thanking strategies used by award recipients in their award acceptance speeches. The study is based primarily on the analysis of the content of twenty-four award acceptance speeches delivered by the recipients of the Filmfare Awards and Academy Awards during the awards presentation ceremony in 2015 and 2016. This chapter presents the current study's background, states the problem of the research, describes its importance, and shows an outline of the methods employed to complete this study as well as the delimitations of the study.

### 1.1 Background of the Study

Communication takes place when two or more people convey messages to each other. One of the ways to convey messages to another party is with the help of language. Therefore, language plays an essential role in human communication. Without languages, it would be rather difficult for people to express their thoughts as well as to understand other people's thoughts. This is because language helps people to convey information through its forms and functions. Through language, people can assert, direct, commit, express, and declare their thoughts, ideas, feelings, and needs. One of the importance of language is that it allows human beings to express their gratitude towards another person or for an act done unto them.

Thanking is given high value in a society. This is evident in the parents' tendency to teach their children to say "thank you" as soon as the child can talk. Furthermore, children from middle-class families were often taught by their parents to commence every remark to a grown-up with a 'thank you' (Goffman, 1976). According to Aijmer (1996), parents devoted a significant amount of time teaching their children to say, "thank you". She (Aijmer, 1996) also added that, 'thank you' was among the first phrases that non-native

speakers of English learnt. Other than that, Aijmer (1996) said that thanking plays a very significant role in social occasions such as gatherings. For example, the guests must thank the host or hostess for inviting them to the social event. Similarly, the host or the hostess also must thank the guests for accepting the invitation and for attending the gathering.

The examples mentioned above emphasize the importance of expressions of gratitude in a society due to the various benefits it has. One such benefit of the act of thanking is its power to enhance a relationship between two or more parties (Jung 1994). According to Lyumborky, Sheldon, and Schkade (2005), another benefit of the expression of gratitude is that thanking can help a person to cope better when they face stressful situations. Other than that, thanking also makes the person at the receiving end happy (Cui, 2012).

Thanking is given so much of importance because it has a significant value in a society (Eisenstein and Bodman, 1986). For example, successful thanking brings out feelings of warmth and solidarity while a failure in thanking can sever the relationship between the speaker and the listeners. Aijmer (1996) also stated that the way people express their gratitude may reinforce or break relationships between interlocutors. Likewise, Jung (1994) stated that expressions of gratitude enhance the interrelationship between speakers by ensuring that the strong bond between members of a society is maintained.

Though children are taught to thank someone from a very young age, they still find it difficult to express gratitude adequately (Eisenstein and Bodman, 1993). Besides, (Eisenstein and Bodman, 1993) also added that learners of a second language find thanking a difficult task. This includes advanced learners of English Language who face difficulties in expressing their gratitude. One reason for this difficulty in expressing gratitude is the idiomatic nature of thanking phrases and the socio-pragmatic constraints of the usage of these phrases (Ajmer, 1996). She also stated that another reason for the

difficulty in expressing gratitude is due to the cultural differences between the culture of a second language learner and the culture of the native speakers of the language being learnt.

Every language has a way of realizing speech acts (Gass and Selinker, 2008). Though speech acts are common, its realisation varies from one culture to another. Due to this, utterances by people from different cultures are perceived and evaluated differently. The realisation of gratitude is governed by the socio-cultural values and conventions that govern each society (Grant and Gino, 2010).

Aijmer (1996) stated that there are differences between thanking in the English language and other languages. These differences can be seen in who one thanks, when gratitude is expressed and the settings in which thanking is expected. Gratitude also differs among native speakers of English. For example, Americans commonly use the phrase 'thank you' as an expression of gratitude while the British use it as a formal marker.

In the Indian culture, gratitude is not expressed openly (Appadurai, 1985). He (1885) stated that it is difficult for one to say 'thank you' in Tamil though the language is rich in forms that express sentiment and etiquette. He (Appadurai, 1985) added that there is a linguistic equivalent of 'thank you' in Tamil which is 'nanri', but Indians find it difficult to place this noun in syntactic form. Instead, Indians use nonverbal gestures to express their gratitude. This is because direct expressions of thankfulness are viewed as an awkward action in the Indian culture. Appadurai (1985) added that, in the Indian culture, the act of extending assistance in any method is regarded as an obligation and so an individual is not to be thanked for simply performing a duty. But this does not indicate that Indians do not express their gratitude to each other. Indians normally express their gratitude using non-verbally using gestures, tone and manner. Other than that, Indians



also express gratitude by giving return gifts at an appropriate time and form. Singh, Lele and Martohardjono (1988) stated that the lack of expression of gratitude among Indians is due to the assumption that expressing one's gratitude is an easy way of getting oneself out of obligations.

On the other hand, expressions of gratitude are more extensive among Americans (Apte, 1974). To clarify, Americans tend to verbalise their appreciation for favours, gifts and compliments in various situations. Gratitude has high social values in the American culture, and it is shown frequently and openly. Singh, Lele, and Martohardjono (1988) noted that expressions, like thank you, are commonly used by native speakers of the English language.

This differences in the expression of gratitude among the Indians and native speakers of English has led to many misunderstandings (Singh, Lele and Martohardjono, 1988). According to them (1883), native speakers of English tend to think that Indians never express gratitude while Indians feels that the expression of gratitude by English speakers is not genuine.

The Filmfare Award is one of the most esteemed award ceremonies that is held for the artists that are connected with the glittering world of Bollywood and the Indian film industry. This mega event is conducted in Mumbai each year and is rendered as the most anticipated point in time for the Hindi Film industry. With time, Filmfare Awards have gained the status of being the greatest and the most admired award ceremony in Hindi Cinema. The Filmfare Awards was the creation of the Filmfare Magazine. The award ceremony was initiated in the year 1953 and originally, it was identified as 'The Clares', after a prominent Filmfare journalist - Clare Mendonca.

The Academy Awards, more commonly referred to as the Oscars, are awards for artistic and technical excellence in the film industry. Presented annually by the Academy

of Motion Picture Arts and Sciences (AMPAS), the awards are a global acknowledgement of merit in cinematic accomplishments as judged by the Academy's voting membership. The various category winners are bestowed a golden statuette, officially known as the Academy Award of Merit, although more frequently referred to by its nickname, the Oscar. The AMPAS was founded in 1927 with Douglas Fairbank as its President. The first Academy Award ceremony was held on the 16th of May 1929 at the Roosevelt Hotel. The winners of the Academy Awards are voted by the 5,783 members of AMPAS. The online voting system was implemented in 2013. The winners are nominated through films opened between 1st January and 31st December of the previous calendar year.

Many studies have been conducted on thanking strategies. However, no studies have been done using award acceptance speeches to date. Therefore, this study was chosen to close the existing gap in the study of thanking strategies. The study was motivated by a curiosity to understand the thanking strategies used in the speeches delivered to express one's feelings of gratitude. The current study focused on the thanking strategy that was used by the recipients of the Filmfare Awards and the Academy Awards.

The hypothesis is that every speaker employed at least one thanking strategy and that the recipients of the Filmfare awards used lesser thanking strategies than the recipients of the academy awards. This is based on the findings of existing studies which indicate that thanking expressions are used more extensively among native speakers of the English Language while in the Indian community, direct expressions of gratitude are rarely used.

## **1.2 Aim of the Study**

This research aims to provide an insight into the thanking strategies employed by the recipients of two prestigious Awards, The Filmfare Awards and The Academy Awards in their award acceptance speeches. Other than that, this research also looks into the realisation of thanking strategies in the acceptance speeches.

The objectives of the research are to:

1. Identify the thanking strategies used in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards.
2. Identify how the thanking strategies above are realised in the award acceptance speeches.

## **1.3 Research Questions**

The research questions answered through this research are:

1. What are the thanking strategies used by the recipients of the Filmfare Awards and the Academy Awards?

This question is answered through the analysis of the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards based on the thanking strategies suggested by Aijmer (1996).

2. How are the thanking strategies in the acceptance speeches realised?

This question is answered through the analysis of the linguistic elements of the thanking strategies identified.

#### **1.4 Significance of the Research**

The study of speech acts is helpful in the quest to understand how humans communicate (Olshtain and Blum-Kulka, 1985). Therefore, this research is important to understand how gratitude is communicated in front of a big audience. This study also identifies the similarities and differences in the thanking strategies used in two of the world's most popular award ceremonies; The Filmfare Awards and The Academy Awards. This shows the difference in thanking between the Indian and American film stars. The comparison is important in proving the hypothesis of this research that thanking is more common among native speakers of English than those from the Indian community. Other than that, this research also closes the existing gap in research by looking into the thanking strategies used in award acceptance speeches because a study on the acceptance speeches has never been done before.

#### **1.5 Limitations and Scope**

The scope of this research is the thanking strategies used in the award acceptance speeches. This research focuses on the acceptance speech delivered in two major award ceremonies of the world biggest giants of the entertainment world, Hollywood and Bollywood. The award ceremonies picked for this study are the Academy Awards and the Filmfare awards which are annual award ceremonies. The Filmfare and Academy awards are used in this study as they are well-known award ceremonies both in the western and eastern film industry. This study is limited to only twenty-four acceptance speeches of the 2015 and 2016 award ceremonies. The six main categories of the award shows used for this research are the best actor, the best supporting actor, the best actress, the best-supporting actress, the best film and the best director. These six categories are chosen as they are the most sought-after award categories in both award ceremonies. However, the findings of this research cannot be a representative of other award

ceremonies. Other than that, this study looks into only the thanking strategies used in the acceptance speeches. It does not include other speech acts such as apologising.

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## **CHAPTER 2: LITERATURE REVIEW**

This chapter shares the relevant ideas that provide the foundation for the theoretical framework used in this study. It discusses the views of various scholars on the speech acts of thanking. Other than that, various studies on thanking strategies are also discussed. The subsequent sections discuss previous studies on thanking as well as the difference in thanking by different cultures.

### **2.1 Understanding the Speech Act of Thanking**

This section discusses the definition of speech acts, speech act theories by Austin (1962) and Searle (1969), the speech act of thanking from Searle's point of view (1976), and Coulmas (1981). It will also discuss thanking from the perspectives of different cultures emphasising on the American and Indian culture.

#### **2.1.1 Definition of Speech Acts**

The foundation of the study of Speech Acts was laid by Wittgenstein (1953). He underlined the many uses of our sentences. However, it was Austin (1962) who led the study of Speech Act through his series of lectures. His studies were continued and further developed by one of his students, Searle (1969).

Austin (1962) defines a speech act as the performance of an act through speech. He believes that when uttering an utterance, people do not always do it to describe something. Instead, they are performing something. Speech acts are defined by Searle (1969) as the fundamental component of linguistic communication that provide meaning to an utterance.

Cohen (2008) defines speech acts as the language used by a community to perform certain functions such as thanking, complimenting, requesting, refusing, apologizing and complaining. Besides, Cheng (2010) mentions that speech acts are actions performed

when speaking. Similarly, Schmidt and Richards (1980) also define speech acts as the acts performed through speech. Furthermore, Jaszczolt (2002) states that when an utterance is viewed as an act, words and sentences are the performance of a speech act. Basra and Thooyibah (2017) also define speech act as acts of performance such as making a statement, posing a question, giving commands and others.

On the contrary, Green (2017) believes that speech acts are cases of speaker meaning. Through this definition, they Green (2017) have put up the notion that speech acts are not performed verbally but through actions which have meanings. Based on this concept they count utterances that indicate that the speaker is resigning, promising, asserting and asking as examples of speech act while utterances that indicate the speaker is convincing and insulting were not considered as speech acts. This is because any utterance or actions that have no meaning are not considered as speech acts (Green, 2017). Green (2017) also adds that speech acts do not always revolve around language. The definition of speech act by Green (2017) emphasizes on the speaker's meaning unlike the definitions of the other scholars which focus on utterance alone.

Other than that, Green (2017) also distinguishes speech acts from performatives. According to them, a performative is a type of sentence that describes the speaker as performing a speech act. Green (2017) provides the utterance "I assert that George is the culprit" which do not contribute to speaker meaning as an example of a performative (p.10) . Green (2017) states that a performative can be uttered without the performance of any speech act.

Green also believes that the terms 'speech act' and 'illocution' are synonymous. This is different from Austin (1962) who categorises illocution under communicative acts. Green (2017) justifies that it is common for the word 'illocution' to be used as a verb which means 'to perform a speech act'.

Based on the definitions above, speech acts can be defined as a linguistic element that performs certain functions such as promising, praising, and thanking which are not only limited to speech.

### 2.1.2 Austin's Speech Act Theory

Austin's work provided a unique way of studying meaning that is characterised in terms of its linguistic codes. Austin based his study of speech act on the perspective that utterances are performances. He compared the speech to the performance of an action. He later introduced his theory that a speech act is made up of three acts. They are the *Locutionary Act*, *Illocutionary Acts* and *Perlocutionary Act*. These acts are summarised in table 2.1 below.

**Table 2.1 Austin's Speech Act Categories**

<b>Types of Act</b>	<b>Sub-categories</b>
Locutionary Act	Phonetic Act
	Phatic Act
	Rhetic Act
Illocutionary Act	Verditive Act
	Exercitive Act
	Commissive Act
	Behabitative Act
	Expositive Act
Perlocutionary Act	Perlocutionary Object
	Perlocutionary Sequels

The first is the Locutionary act which Austin (1962) refers to as the speaker's exact words. He further explains that the Locutionary Act is the act of uttering expressions which are well-formed and meaningful. Basra and Thoyyibah (2017) add in their study that Locutionary Acts are utterances that are shaped using correct grammar and comprehensible vocabulary. Yule (1996) remarked that to perform a Locutionary Act, both interlocutors must be able to converse in the same language. He also adds that failure



to understand each other when performing a Locutionary Act will lead to a distortion of meaning or cause misunderstanding between the speakers.

Austin (1962) distinguishes the locutionary act into Phonetic Act, Phatic Act, and Rhetic Act. The Phonetic Act is the act of uttering certain noises. The Phatic Act, on the other hand, is the act of uttering words that conform to certain vocabulary and grammar rules. Finally, the Rhetic Act is the of using words with a certain meaning.

Next, Austin (1962) states that the Illocutionary Act refers to the objective of the speaker. It is a way of using language to correspond to the forces that an utterance has in a context. Examples of these utterances are orders, requests, entreaties and challenges. Basra and Thoyyibah (2017) said that the idea of Illocutionary Act is that the speaker intends to say a particular utterance with a reason. For example, a person utters “put it off” to stop a person from smoking in a non-smoking area (p. 75).

Austin (1962) divides Illocutionary act into five different types as seen in table 2.1. The first is a Verdictive Act which functions to provide judgement, verdict, estimation or appraisal. These acts normally concern facts or values. Examples of this act are acquitting, reckoning, assessing and diagnosing. Next, an Exercitive Act influences the hearer through exertion of power or rights. For example, through acts of appointing, voting, ordering and warning. Third, a Commissive Act declares the intention of the speaker’s utterances by committing the speaker to do something. For example, acts such as promising, undertaking, consenting, opposing and betting. Fourth, the Behabitative Act expresses the speaker’s feelings through attitudes and social behaviours such as apologising, congratulating, commending and thanking. The last type of illocutionary act is the Expositive Act. This act justifies the speaker’s utterances by clarifying. This is done through acts such as affirming, denying, stating, describing, asking and answering.

The final act, the perlocutionary act is the result of the expression on the listener. It corresponds to the effects that are brought about by the performance of an illocutionary act on the feelings, thoughts, or actions of the interlocutors. According to Basra and Thooyibah (2017), a speaker performs a Perlocutionary Act in their speech with the expectation of affecting the hearers' behaviour. They (Basra and Thooyibah, 2017) added that this change in the hearer's behaviour may not always be a physical action but also includes a change in the hearer's thoughts or habits. Basra and Thooyibah (2017) further explained this by providing the situation where a speaker who is sad because he felt left out utters "I am a useless friend" which causes the hearer to feel guilty or sorry (p. 76).

Austin divided the perlocutionary act into perlocutionary objects and perlocutionary sequels. The first, the perlocutionary act was defined as the consequences brought about by an illocutionary act in virtue of its force. Second, the perlocutionary sequel was defined as the consequences of illocutionary act that was not connected to its force.

### **2.1.3 Searle's Speech Act Theory**

Searle (1976) criticised his teacher's speech act taxonomy as a classification of speech act verbs rather than the acts themselves. He also stated that Austin's (1962) speech act taxonomy was not based on any set of principles.

Searle (1976) believed that every utterance has two points. First the propositional content (content of a speech act). The second point is the illocutionary force which refers to the action of a speech act. Searle (1976) applied four conditions for speech acts which he called felicity conditions. Based on these conditions, Searle (1976) proposed five classes of speech acts which are shown in table 2.2.

**Table 2.2 Searle's Speech Act Categories**

<b>Speech acts</b>	<b>Function</b>	<b>Example of acts</b>	<b>Example of utterances</b>
<b>Assertive</b>	Commit the speaker to something being the case.	stating, reporting	It is raining.
<b>Directive</b>	Make the hearer perform an action.	Requesting, ordering	Can you pass me the salt?
<b>Commissive</b>	Commit the speaker to do something in the future.	Promising, offering	I will be there.
<b>Expressive</b>	Express how the speaker feels about the situation.	Thanking, apologizing, congratulating	I am sorry for being late.
<b>Declarative</b>	Changes the state of the world.	Declaring, naming	The ball is out.

The first category in Searle's (1976) speech act classification is the assertive act. According to Searle (1976), an assertive speech act commits the speaker to something being the case. In other words, an utterance acts as an assertive speech act when they represent how things are in the world. Searle categorised acts such as stating and reporting as under the assertive speech act. Likewise, Basra and Thooyibah (2017) defined assertive speech act as an act that states what the speaker believes in. This definition is based on Yule (1996)'s view that the assertive speech act is used to represent the world as what the speaker believes it is. Yule (1996) quoted the fact "The earth is flat" as an assertive act (p,15).

The second category is directive. A directive speech act makes the hearer act for the speaker. Basra and Thooyibah (2017) said that the directive act is used when the speaker wants the hearer to do something. Example of such acts given by Basra and Thooyibah (2017) which agrees with Searle (1976) are giving commands and orders as well as requests.

The third category is commissive. According to Searle (1976), this speech act commits the speaker to do something in the future which includes acts such as promising

and offering. Likewise, Basra and Thooyibah (2017) defined the commissive act as a speech act that shows a speaker's intention to do something in the future.

The next category in Searle's speech act is expressive. An expressive speech act expresses the speaker's feelings towards a situation. Examples of expressive speech act are thanking, apologising and congratulating. According to (Basra and Thooyibah, 2017) the expressive speech act is used when the speaker wants to express how he/she psychological state such as feelings.

Finally, the fifth category is declarative. This speech act changes the state of the world when the speaker does things in the world at the moment of the utterance. Basra and Thooyibah (2017) used the sentence "You are under arrest" to exemplify a directive speech act (p,75). According to them (Basra and Thooyibah, 2017) a declarative speech act causes a change in a situation. Thus, in the statement "you are under arrest", the situation of the hearer is changed from a free person to a suspect who is put in jail (p,75). However, they (Basra and Thooyibah, 2017) also stated that a speech with a directive act will only be effective if it is uttered by the right person. For example, the utterance "You are under arrest" will only cause a change in the hearer if it uttered by a police officer and not by a teacher (p. 75). Similarly, the utterance "Please see me after the class today" will only be effective when uttered by a teacher or lecturer (p. 76).

#### **2.1.4 Felicity Condition**

Before the introduction of felicity condition, scholars used the truth semantic conditional to study utterances. According to the truth semantic conditional, an utterance is only considered meaningful if it can be proven to be true (Thomas, 1995). She added that utterance such as "An invisible car came out of nowhere, hit my car and vanished" is not an acceptable utterance since it does not meet the truth (p.16).

Austin (1962) introduced the felicity condition to overcome the weaknesses of truth-conditional semantics. He explained that an utterance cannot be judged based on its authenticity. Instead, it has to be measured based on its fulfilment of three conditions for the utterance to be felicitous.

The first condition put forward by Austin (1962) is that there must be a regular procedure that has standard outcome and the circumstances or people must be appropriate. The second condition is that the procedure must be performed properly. Finally, the third condition is that the person must have the necessary thoughts, feelings and intention.

Searle (1970), developed his teachers' work and introduced the four felicity conditions that are widely used now. They are preparatory condition, propositional content, sincerity condition, and essential condition.

Preparatory condition is a conventional procedure of the utterance. Based on this condition, the speaker must be willing to perform the utterance. Propositional content is the circumstance in which the utterance is produced. Sincerity condition is when the speaker is sincere in committing to what has been uttered by her or him. Finally, the essential condition states that a speaker intends to act.

Hadiati (2019), used promising, a commissive act, to explain the four conditions that Searle (1970) introduced. He says that a promising utterance only fulfils the felicity condition when the person utters the promise at his or her own will, the speaker makes a promise for the future, is sincere in making the promise, and intends to keep the promise.

Cook (1989) explains that for an utterance to be felicitous, the sender must believe that the action should be done, the receiver must have the ability to do the action, the receiver must be obligated to do the action, and the speaker has the right to tell the listener to perform the act. This is because, felicity conditions are used a code to produce and

recognise speech act by both speakers and listeners (Turnbull,2003). According to Turnbull, for felicity conditions to exist, the speaker must utter utterances that are heard by the listener. In turn, the listener should act on the utterance. However, if the speaker is unclear or does not have the authority to speak the utterance, the utterance is considered infelicitous. The utterance is also infelicitous if the listener does not perform any actions based on the utterance of the speaker.

Hadiate (2019) discussed the difference between Austin's and Searle's felicity conditions. He states that in Austin's felicity condition, the role of the speakers and the context must be acknowledged by all parties and the action has to be conducted completely and the performer must have the right intention. On the other hand, Searle's felicity condition requires that the speaker must not be pretending while the listener has to understand the utterance.

### **2.1.5 The Speech Act of Thanking**

Austin (1962) was the first person to classify the speech act of thanking. He categorises thanking as a Behabitive Act which functions to express the speaker's feelings. Similarly, Searle (1976) see thanking as an expressive speech act that expresses the speaker's feeling. It can be reflected that thanking expresses a factive attitude. Searle (1976) established the felicity conditions for thanking as described in table 2.3.

**Table 2.3 Searle's Felicity Conditions of Thanking**

<b>Thank (for)</b>	
<b>Propositional</b>	Past act done by hearer
<b>Preparatory</b>	Speaker benefits from the act or speaker believes the act benefits speaker
<b>Sincerity</b>	Speaker feels grateful or appreciative for the act
<b>Essential</b>	An expression of gratitude or appreciation

Based on the felicity condition, Aijmer (1996) explained that the act for which the speaker is thankful for must be done by the listener, the act must be beneficial to the speaker, the speaker must be grateful for the act and the utterance is counted as an expression of gratitude.

Another theory on thanking was put forward by Coulmas (1981). He stated that expressions of gratitude are directed to some action of a 'benefactor' or the result of this action. He named them '*the object of thanking*'. These objects of thanking vary. He classified the objects of thanking as shown in table 2.4.

**Table 2.4 Coulmas's Description of the Speech Act of Thanking**

Thanks <i>ex ante</i> (for a promise, offer, invitation)
Thanks <i>ex post</i> (for a favour, invitation (afterwards))
Thanks for material good (gifts, services)
Thanks for immaterial goods (desires, compliments, congratulations, information)
Thanks for some action initiated by the benefactor
Thanks for some action resulting from a request, wish of order by the beneficiary.
Thanks that imply indebtedness
Thanks that do not imply indebtedness.

Coulmas (1981) suggested eight objects of thanking. The first, thanks *ex ante* is thanking someone for a promise, offer or invitation when receiving it. The second object of thanking is thanks *ex post*. Coulmas defined this as thanking someone for a promise, offer or invitation after it is done. The third object of thanking is thanking someone for

material goods such as gifts or services. The fourth object of thanking is thanking someone for immaterial goods such as desires, compliments, congratulations and information. The fifth is thanking someone for an action that is initiated by the doer that benefited the speaker. The sixth is thanking someone for fulfilling a request, wish or order by the speaker. The seventh object of thanking is thanking that shows that the speaker is indebted to the hearer. The last object of thanking is thanking that does not imply any indebtedness towards the hearer.

According to Coulmas (1981), individual objects of thanking, which refers to the reasons for thanking, require separate thanking strategies. He added that thanking may be considered a pragmatic universal, whereby languages have a variety of traditional aid to carry out the speech acts of thanking.

Other than felicity of condition and objects of thanking, there are other views of thanking as well. Pablos-Ortega (2010) stated that the speech act of thanking can be realised through various methods. He also added that thanking reinforces positive politeness. To Watts (2003), the speech act of thanking includes respectful forms while Eelen (2001), said that thanking is part of polite language. Similarly, Leech (1983) categorised thanking as an action that is supported by politeness. On the other hand, Brown and Levinson (1987) categorizes thanking as a face-threatening act.

## **2.2 Cross-cultural Thanking**

Though thanking is a universal speech act, every culture has different ways and manners of realising it. While some culture accepts and performs it openly, others are more reserved. This session investigates the different perspectives of thanking from the perspective of thanking in the Indian, American and other cultures.



### **2.2.1 Thanking in the Indian Culture**

Though numerous correlational and intervention studies on gratitude have been attempted in the Indian context, these studies still did not contribute to a deeper understanding of the phenomenon of thanking in the Indian culture (Ghosh and Deb, 2017). Ghosh and Deb (2017) adds that most of the studies done on gratitude among the Indians concentrated on the correlation between gratitude and positive outcome but a very limited number of studies were found on the direct study of the phenomenon of thanking among Indians.

Apte (1974) compared the expression of gratitude in Marathi and Hindi with the expression of gratitude in American English. He found that expressions of gratitude were more extensive in American English than in Marathi and Hindi. This showed that thanking was more common among American than among the Indians. Apte added that thanking was common among the Americans due to their view of egalitarianism where they viewed people as equals. Indians, on the other hand, were non-egalitarian. In the Indian culture, people were seen based on their hierarchical differences.

Appadurai (1985) stated that though Tamil language has many forms to express sentiments and etiquette, it is hard to say thank you. Societies in India were highly hierarchical. Thus, gratitude was expressed in the Indian societies using nonverbal ways such as touching the feet of a superior, lowering the eyes, using honorifics and using respectful terms of address.

Ghosh and Deb (2017) stated that Indian children are taught to be grateful to God and their parents, but gratitude is never expressed which is due to the cultural assumption that parents are obligated to care for their children. Since parents are merely performing their duty, children do not have to express their gratitude for the care they receive. Thanking is also rarely expressed towards an individual from a lower level of the social hierarchy

However, in the Indian culture, one must thank their teacher. Ghosh and Deb (2017) added that these aspects which are specific to the Indian culture were rarely covered in previous studies.

Based on the studies above it can be summarised that though there are mechanisms for thanking in the languages spoken in India, such as Tamil, Hindi, Marathi, and others, thanking is not an accepted act due to the cultural view that is practised among the Indians.

### **2.2.2 Thanking in the American Culture**

Rubin (1983) studied the use of the phrase 'thank you' in Hawaii and found that expression of gratitude among Hawaiians were longer when the listener had invested time, money or effort in helping the speaker. Eisenstein and Bodman (1986) found that Americans use expressions of gratitude consistently. They added that these expressions are accompanied by other speech acts such as complimenting, expressing surprise, articulating an absence of need, reassuring, uttering pleasure and others.

Apte (1974) states that Americans deem expression of thanks as an appropriate act and it is anticipated in social exchanges due to America being a super-egalitarian society and his view is supported by Wierzbicka (1991).

Though American use thanking extensively, they do not consider the absence of thanking as impolite Pablos-Ortega (2010). This differs from the British who are also native speakers of English.

### 2.2.3 Thanking in Other Cultures

Coulmas (1981) mentioned in his study that expressions of gratitude among the Japanese focused on the trouble the speaker had caused the listener when performing an act that was beneficial to the speaker. Ferrara (1994) reported that in the Japanese culture, a quasi-apology is more preferred than thanking.

Hinkel (1994) found that thanking implies social indebtedness in Chinese and Arabic culture. Other than that, thanking is often omitted for minor favours among the Chinese and Korean culture. Instead, a quasi-apology is used in these two cultures for minor favours (Cui, 2012). Cui studied the expression of gratitude used by Filipinos, Chinese, Korean, Indonesian and Japanese. She found that social indebtedness was present among all the speakers except Indonesians.

On the other hand, Miyasaka and Yamazaki (2000) found that Japanese who spoke English as their first language used direct thanking, unlike Japanese who spoke Japanese as their first language.

Beeman (1988) identified that Iranians choose their thanking strategies based on the social distance between the interlocutors.

Another study conducted by Hickey (1991) found that thanking is used to express gratitude for personal favours in the Spanish culture but not for a service done as part of someone's duty. Pablos-Ortega's (2010) study found that thanking is not common in the Spanish culture even though it is considered as impolite. He also found that British speaker tend to perceive the lack of thanking as impolite.

Based on the findings of the various scholars in their respective studies, it can be summarised that thanking differs based on cultural perspectives. However, one similarity that can be seen is that thanking is linked to politeness in most cultures.

## **2.3 Definition of Terms**

This section discusses the definition of two terms that are crucial for this research. The definitions are discussed based on definitions provided by various scholars in their research to ensure their validity. The definition that will be used in the current research is provided for each term.

### **2.3.1 Definition of Thanking**

This section looks at the definition of the term 'thanking' by various scholars in their research. A general definition was derived based on the definitions given by these scholars as seen in the following paragraphs.

First, Austin (1962) defined thanking as a Behabitative Act which expresses the speaker's feelings towards the listener while Searle's (1969) definition of thanking was that it is an expressive Illocutionary Act that is uttered by the speaker as a response to a past act carried out by the hearer that the speaker considers as a beneficial act. Goofman (1971), on the other hand, defined thanking as an expression of satisfaction towards a beneficial act. Next, Leech (1983) defined thanking as an expressive speech act that keeps the harmony between two parties. In addition, Fraser (1990) stated that thanking is an evaluative act that expresses the speaker's gratitude for an action that has been carried out. Furthermore, Holmes (1986) defined thanking as a convivial speech act which can be boosted or mitigated. A convivial speech act is a speech act that is polite or courteous. Moreover, Eisenstein and Bodman (1986) defines an illocutionary act as an act that is performed by the speaker based on an act done by the hearer in the past to define thanking. The speaker believed that the act has benefited him/her and thus expressed his/her gratefulness or appreciation of the beneficial act through an expression of thanking.

On the other hand, Brown and Levinson (1987) defined thanking as a face-threatening act in which the speaker feels obliged to acknowledge a debt to the hearer. Wierzbicka (1987) disagreed with the use of English definitions of thanking as they assigned values that are specific to English speaking countries to thanking. Instead, she defined thanking as an expression that is uttered when the hearer has done something that made the speaker feel good and he/she wanted the hearer to know how he/she felt about the act because he/she assumed that the hearer wanted to hear it. Haverkate (1988) also defined thanking as a verbal act that compensates for the act by the hearer that benefited the speaker.

Chen (1993) defined thanking as a speech act that gives credit to someone for something valuable to the speaker. Similarly, Aijmer (1996) also defined thanking as an expression of gratitude whereby the speaker expresses gratitude for a past act that has benefitted the speaker because the speaker feels grateful for the beneficial act. Emmons and McCullough (2003) defined thanking as a process that recognises an external source for a positive outcome that a person obtained. Similarly, thanking is a positive emotion that is felt by one when another person has given him/her something that is of value (McCullough, Tsang & Emmons, 2004). Perez (2005) defined thanking as an expressive speech act that keeps the harmony between the speaker and the hearer. Jautz (2008) stated that that thanking is an expression of gratitude that is used when the speaker wants the hearer to know that the speaker is grateful for what the hearer has said or done because the act by the hearer has benefited the speaker.

While most scholars defined thanking as an expression of gratitude to a person, Wood, Froh and Geraghty (2010) stated that thanking is not only an emotional acknowledgement of someone else's generosity but also an appreciation of the positive things that life offers. Pishghadam and Zarei (2012) defined thanking as an expression of gratitude through words of thanks, praise or appreciation. Farenkia (2012) defined thanking as an act of expressing appreciation and approval of what the hearer has done for the speaker.

Similarly, Sood and Gupta (2012) defined thanking as an acknowledgement made by the speaker to the hearer for receiving something valuable. Additionally, Howells and Cumming (2012) defined thanking as a conscious practise of expressing one's gratitude. Gulliford (2013) defined thanking as an appreciation of the helpful actions of others.

Yoosefvand and Rasekh (2014) stated that gratitude is the expression of gratitude when the speaker received something beneficial or when someone does something kind or helpful for the speaker. Thanking is also verbal or written phrases that are used as an acknowledgement to the hearer for a favour that was made or will be made by him/her for the speaker (Hariri, 2016). Su (2018) provided two definitions for thanking. First, she defined thanking as an illocutionary act of expressing one's gratitude to the hearer who has done something in favour of the speaker. The second definition given by Sue is an illocutionary act of expressing gratitude to the hearer in a joking manner.

Various definitions had been given by various scholars. One thing that is similar in most of the definitions seen is that thanking is uttered by the speaker to another person to express his or her gratitude for something that the hearer has done. Thus, the definition of thanking in this present study is the expression of gratitude by the award winners to people who have helped them in winning the award.

### **2.3.2 Acceptance Speeches**

This section discusses the definition of acceptance speeches.

First, McCarthy (1966) defined an acceptance speech as a speech that expresses a sincere thanks of the receiver for a gift or honour that is given to him. Second, an acceptance speech is a speech delivered by the recipient upon receiving an award that allows the recipient to express his or her appreciation of the award. It also provides opportunities to express one's humility and grace (O'Hair, Stewart & Rubenstein, 2009).

Third, according to Adler & Almhorst (2010), an acceptance speech is a speech in which the recipient expresses his or her sincere appreciation and acknowledges the people who have contributed or made the award possible. Similarly, an award acceptance speech is defined as a ceremonial speech that is given to acknowledge the receipt of an honour or award (Verdeber & Sellnow, 2017).

Based on the definitions above, this research defines an acceptance speech as the speech delivered by the award recipients as an appreciation and acknowledgement of the award they received.

## **2.4 Studies on Thanking strategies**

Numerous studies have been conducted on thanking by various scholars who came up with different strategies to study the expression of gratitude. This section discusses the thanking strategies put forward by Aijmer (1996) and also others.

### **2.4.1 Aijmer's Thanking Strategies**

Aijmer (1996) conducted a study to investigate the properties of conversational routines. She defines conversational routines as frequent phrases used in spoken language. These conversational routines are grouped into categories. One of these categories is formulaic speech acts. Formulaic speech acts function as automatic responses to recurrent features of communication situations.

Aijmer's study was based on the London-Lund Corpus of Spoken British English (LLC). The LLC is a machine-readable database that consists of 500,000 words. The purpose of LLC is to enable research on contemporary spoken English. LLC contains of face-to-face conversation, phone conversation, phone conversation, broadcast discussions, interviews, parliamentary language, spontaneous commentary, legal

language and prepared speech. The compilation of LLC's data is done in four stages, data have to first be collected, transcribed, annotated and finally launched.

Aijmer in her study of the strategies of gratitude expressions in the London-Lund Corpus of Spoken English (LLC) proposed eight thanking strategies as represented in Table 2.5.

**Table 2.5 Aijmer's Thanking Strategies**

No	Explicit / implicit	Emotional / Non-Emotional	Strategy	Example
1	Explicit	Emotional	Thanking somebody explicitly	Thank you. Thanks.
2	Explicit	Emotional	Expressing gratitude	I am grateful.
3	Implicit	Emotional	Expressing appreciation of the addressee	That's kind of you. That's nice (of you).
4	Implicit	Emotional	Expressing appreciation of the act	That's lovely. That's appreciated. Good job.
5	Explicit	Non-emotional	Acknowledging a debt of gratitude	I owe a debt of gratitude to ...
6	Implicit	Emotional	Stressing one's gratitude	I must thank you. I hereby thank you. I thank you for. I would like to thank you.
7	Implicit	Emotional	Expressing emotion	oh! (Thank You)
8	Implicit	Non-emotional	Commenting on one's own role by suppressing one's own importance (self-denigration)	I am an ingrate. 'I am so careless'

Aijmer divided her thanking strategies into two main types which are *explicit* and *implicit*. *Explicit* is a direct thanking strategy where gratitude is expressed clearly. *Implicit*, on the other hand, is indirect or implied thanking. Aijmer further differentiated the thanking strategies by dividing them to *emotional* and *non-emotional*. Aijmer



explained that this division was based on the degree of expressiveness. Thus, *emotional* thanking has higher degree of expressiveness than *non-emotional* Thanking.

The first strategy is *thanking somebody explicitly*. This strategy is a direct strategy as it expresses gratitude through direct phrases. In Aijmer's work, this strategy was almost the only strategy used. Sometimes, this strategy was used with other strategies.

The second strategy is *expressing gratitude*. Through this strategy, gratitude is expressed through words or expressions that involve thanking and stating the favour. Aijmer only found three occurrences of this strategy in LLC. In her study, she found that this strategy was always realised using 'I am grateful'.

The third strategy is expressing appreciation of the addressee. Here the recipients feel grateful and express their appreciation towards the benefactor.

The fourth strategy is expressing appreciation of the act. In this strategy, the recipient feels grateful and expresses appreciation towards the act.

According to Aijmer, the third and fourth strategy refer to the felicity conditions of thanking. She added that gratitude is expressed indirectly in both strategies.

The strategy of *acknowledging a debt of gratitude* is the fifth strategy. Here the recipient feels he or she has to thank someone because of a debt. Aijmer stated that this strategy is limited to writing and is normally found when one is thanking a teacher or family in academic works.

The next strategy is *stressing one's gratitude*. This strategy stresses the recipient's wish to express gratitude. According to Aijmer, this strategy involves performative verbs and is reinforced by the speakers' wish or obligation to express his or her gratitude. She also added that this strategy is normally used in formal situations.

The sixth strategy is *expressing emotion*. Aijmer linked this strategy to a highly emotional expression of gratitude.

The last thanking strategy is *self-denigration* which is an *implicit - non emotional* strategy. This strategy is where one suppresses one's own importance. Aijmer found this strategy only in writing and was used with other strategies.

Aijmer added that it is easy to recognise thanking as most speakers use *explicit* strategies. However, an *explicit* thanking strategy can be combined with an *implicit* thanking strategy.

Aijmer found 5 combination of thanking strategies in the LLC as shown in table 2.6.

**Table 2.6 Combined Thanking Strategies**

Combinations	Examples
Expressing Appreciation of the Act + Thanking Somebody Explicitly	Lovely thank you very much indeed. That's lovely thank you.
Expressing emotion + Thanking Somebody Explicitly	Oh thanks!
Thanking Somebody Explicitly + Expressing Appreciation of the Addressee	Thank you. That's nice of you.
Expressing emotion + Thanking Somebody Explicitly + Expressing Appreciation of the Act	Oh! Thanks. lovely!
Expressing emotion + Thanking Somebody Explicitly + Expressing Appreciation of the Addressee	Oh! Thank you. That's nice of you. Oh! Thank you. That's very kind of you.

Table 2.6 shows the combination of thanking strategies that was found by Aijmer. As seen in the table, the strategy *Thanking Somebody Explicitly* was always used when combining thanking strategies. Other than that, Aijmer also found that only four strategies can be used in combinations. Also, an explicit strategy was always combined with an implicit strategy.

## 2.4.2 Cheng's Thanking Strategies

Cheng (2010) studied the speech act of thanking among the native speakers of English. The data was obtained from The Michigan Corpus of Academic Spoken English (MICASE) and British National Corpus (BNC). 18 files from the MICASE and 10 from BNC was analysed. Cheng (2010) analysed the data by coding the expressions of gratitude using 6 categories. The categories are summarised in table 2.7.

**Table 2.7 Cheng's Thanking Strategies**

Number	Strategies	Sub-categories of the strategy
1	Thanking	Simple Thanking
		Elaborated Thanking
2	Appreciation	By showing appreciation and adding intensifiers (s)
		By showing appreciation and stating the reason
		By showing appreciation and adding both intensifier (s) and the reason
3	Non-Gratitude	By showing relief
		By rejecting an offer
		By showing politeness, greeting, and conversation ending
4	Combinations	By thanking and stating the reason
		By thanking and adding intensifier (s) and the reason.
5	Thanking a 3 <sup>rd</sup> person	By thanking a 3 <sup>rd</sup> person and stating the reason
		By thanking a 3 <sup>rd</sup> person and adding intensifier (s) and the reason
6	Formal Speech	By formally thanking and stating the reason (favour or positive feeling)
		By Formally thanking a 3rd person
		By formally thanking a 3rd person and stating the reason

Cheng introduced six thanking strategies. The first thanking strategy is thanking which includes simple thanking and elaborated thanking. The second thanking strategy is appreciation which is realised using intensifiers and reasons. The third thanking strategy

is a non-gratitude thanking strategy which is realised by expressing relief, rejecting an offer, displaying politeness, greeting and conversation ending. The fourth thanking strategy combines thanking with the use of intensifiers and reasons. The fifth thanking strategy in thanking a third person with the use of intensifiers and reasons. The last thanking strategy is formal speech where the speaker thanks a third person formally by stating the reason for the expression of gratitude.

### 2.4.3 Wong's Thanking Strategies

Wong (2010) conducted a corpus-based analysis of the formulaic sequences of gratitude using data collected from the Hong Kong component of the International Corpus of English (ICE-HK). Wong's study comprised of data from 300 samples of discourse from English speakers in Hong Kong. The data was analysed using Wong (2010) thanking strategies. The thanking strategies are summarised below in table 2.8.

**Table 2.8 Wong's Thanking Strategies**

No	Thanking strategies	Examples
1	Thanking + Alerters	Thank you, Professor.
2	Thanking + complimenting interlocutor or positive evaluation of previous speaker's utterance	Thank you. That's very sweet of you.
3	Thanking + confirming interlocutor's commitment	No stated examples
4	Thanking + refusing	No stated examples
5	Thanking + stating intent to reciprocate	No stated examples
6	Thanking + stating interlocutor's non-existent obligation	No stated examples
7	Thanking + stating reason	Stan, thanks very much for coming along this morning.
8	Thanking as a closing signal	Thanks/thank
9	Thanking as a responder to an expression of gratitude	Thank you. It's great to see you.
10	Thanking as a single expression	Thank you very much indeed.
11	Thanking as an extended turn	Stan, thanks very much for coming along this morning

Wong introduced eleven thanking strategies as seen in table 2.8. The first seven thanking strategies has thanking combined with another thanking strategy. The first strategy combines thanking with an alerter. The second thanking strategy is a combination of thanking and compliment. Next, the third thanking strategy combines thanking and commitment. The fourth, combines thanking and refusal while the fifth combines thanking and reciprocation. The sixth thanking strategy is a combination of thanking and obligation of listener. The seventh thanking strategy combines thanking and reason. In strategy eight to eleven, it can be seen that Wong considers the function of thanking as a strategy. Strategy eight is using thanking as a means of ending the conversation. Strategy nine uses thanking as a responder while strategy ten uses thanking as a single expression. The last strategy uses thanking as an extended turner.

#### 2.4.4 Eisenstein and Bodman's Thanking Strategies

Eisenstein and Bodman (1993) studied variations in expressions of gratitude among native and non-native speakers of English. Their data was collected through observation of naturally occurring interactions, DCT, and role-plays. They came out with a framework of five thanking strategies to analyse their data. Their framework is shown below in table 2.10.

**Table 2.10 Eisenstein and Bodman's Thanking Strategies**

Number	Thanking Strategy	Examples
1	Hesitation	Oh! I couldn't. Are you sure it's alright?
2	Expressing surprise	For me? You're kidding!
3	Complimenting	It's lovely. This is nice.
4	Offer or suggestion of repayment	I'll pay you back. Next time, I'll take you.
5	Re-thank	I love the sweater you gave me. That was such a nice evening.

The first strategy, hesitation, is a strategy that is realised when the speaker expresses hesitation. The second strategy, expressing surprise, is realised when the speaker displays an expression of surprise. The strategy complimenting is realised when the speaker compliments the listener or the object of favour. The fourth strategy, offer or suggestion of repayment, is realised when the speaker promises to return the favour. Finally, the strategy re-thank is realised when the speaker mentions a past act or object of favour that he/she received from the listener.

## **2.5 Recent Studies of Thanking Strategies**

Su (2018) studied the thanking patterns in English. 153 texts were collected from Spoken-Conversation in British English Corpus (BNC) which was accessed through the BNC web. Sue choose the BNC since it contains thanking formulae as well as its varieties. Other than that, the corpus was also chosen to enable other researchers to replicate the study since the corpus is easily accessible. The data was analysed using Su' (2018) thanking instances. The study identified 29 thanking patterns. The most popular pattern is the simple thanking 'thank you' and 'thanks'. Su also identified thanking formulas like 'thanking + benefactor', 'thanking + for' and 'thank you + very much'.

Hariri (2016) studied the thanking strategies used in Emails by Saudi Arabians. The subjects were 10 males and 10 females who worked or studied in a Saudi University. The subjects are further divided into 5 male lecturers, 5 male students, 5 female lecturers and 5 female students. 140 emails of educational exchanges between these students and staff are analysed in this study. The emails are then coded using Wong's (2010) thanking strategies. The study shows that there are similarities in the thanking strategies used by the Saudi Arabians with thanking strategies in English Context. The findings reveal that

the subjects transferred the thanking strategies used in their first language to English. It is also identified that male and female used more thanking strategies than male.

Pablos-Ortega (2015) contrasted the representation of the speech of thanking in the material used for the teaching Foreign Language (FL). The data was obtained from 128 English and Spanish textbooks. All the textbooks were published between the years 1985 and 2010. The study found that the thanking situations in the English textbook is higher than the number of thanking situations found in the Spanish textbooks. It is also found that thanking strategies are more rampant in the English textbooks. It is also identified that 'thank you', 'thanks', 'thank you for', and 'thanks very much for' are the most frequent thanking formula.

Jautz (2013) studied the usage of thanking formulae in contradicting genres and varieties of English. The data for this study was obtained from the British National Corpus (BNC) and the Wellington Corpus of Spoken New Zealand English (WSC). The study compared the realisation of gratitude and their characteristics. The study shows that there are differences in the thanking expressions used in British English and New Zealand English. The study revealed that expressions of gratitude are more frequent in British English. It also reveals that British English has more extensive use of optional elements. Another important finding is that expressions of gratitude play an important role in enhancing interpersonal relationships among speakers of New Zealand English while in British English it functions as a discourse marker.

Cheng (2010) studied the speech act of thanking among the native speakers of English. The data was obtained from The Michigan Corpus of Academic Spoken English (MICASE) and British National Corpus (BNC). 18 files from the MICASE and 10 from BNC was analysed. Cheng (2010) analysed the data by coding the expressions of gratitude using 6 categories (refer to section 2.4.4). The study identified 'thanking' as the

most frequent strategy and ‘non-gratitude’ as the second most frequent strategy. The study also reveals that ‘thank you’ is more frequently used by native speakers compare to thanks. The other frequently used formula to express gratitude is ‘thank you + intensifier’ and ‘thank you + for + reason’.

Wong (2010) conducted a corpus-based analysis of the formulaic sequences of gratitude using data collected from the Hong Kong component of the International Corpus of English (ICE-HK). The data is analysed based on a modified version of Eisenstein and Bodman’s (1993) thanking strategies. The findings of this research reveal that thanking strategies are rarely used by the English Speakers in Hong Kong. The study also shows that the expressions of gratitude used are brief and the most common expression used is *thanks and thank you*. The study concludes that the Chinese do not express their gratitude openly and clearly.

Apte (1974) conducted a study comparing the expressions of gratitude in Marathi and Hindi with American English. He found that thanking is more extensive in American English than in Marathi and Hindi. He also found that while thanking is expected in the American culture, it is considered as a breach of closeness to thank in the South Indian Cultures.

Kustini and Sulyaningsih (2016) investigated the thanking strategies employed by Indonesian who were learning English as a Foreign Language (EFL) based on their social status and social distance. The participant of their study were 50 male and female undergraduates of Polytechnic in Bandung who were in their third semester. The participants were 19 to 20 years old and were taking English for Business course at the time of the study. They collected their data using DCT. The data was analysed using the Cheng (2005)’s thanking strategy. They found that Indonesian EFL learners preferred using the *thanking, alerters* and *positive feeling* thanking strategies. They also found that



the participants preferred using *thanking* and *positive feeling* thanking strategies when thanking someone of equal-status with low-familiarity. On the other hand, *thanking* and *repayment* was the preferred thanking strategies when the participant expressed their gratitude to someone who shared equal-status but has high-familiarity.

Al-Zubaidy (2017) investigated the realisation of thanking strategies and thanking responders by Iraqi EFL learners. A total of 50 undergraduates were selected using random sampling. The data was collected using a 20 item DCT. The data was analysed using Eisenstein and Bodman (1993) for thanking strategies while Aijmer (1996) and Schneider (2005) were used for the analysis of thanking responders. It was found that the participant employed nine thanking strategies and seven thanking responders. The most used thanking strategy was *Thanking* while the most used thanking responder was *minimizing the debt*.

Faqe, Jbrael and Muhammad (2019) studied the thanking strategies used by 14 Kurdish EFL learners at Soran University. The participants were selected using random sampling. The data was collected using a DCT which contained seven scenarios that students encounter as students. The data was analysed using Cheng (2005) thanking strategies. The study found that the participants used both simple thanking and compound thanking.

The studies discussed above, as well as other studies, done; show that research on speech acts and thanking strategies is not a new phenomenon. Most of the research discussed above are based on data obtained from corpora or through a DCT. There are also researches on thanking strategies in emails and acknowledgements. However, no studies have been done to date on award acceptance speeches which are direct expressions of gratitude. Therefore, this research will be able to close the existing gap in the study of thanking strategies.

## **2.6 Conclusion**

Based on the various thinking theories and previous studies conducted, it can be concluded that there is still room for investigation. The following chapter will explain the methodology used in the present study.

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## CHAPTER 3: RESEARCH METHODOLOGY

This study aims to study the thanking strategies employed in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards. The research also analysed the realisations of the thanking strategies in the acceptance speeches. To accomplish this, distinct objectives and research questions had been established. Theories on speech acts and several thanking strategies as well as other similar research were also discussed and utilized as a guide for the current research. The ensuing section presents the methods and the relevance of its use.

### 3.1 Framework

This research used the framework suggested by Aijmer (1996) to analyse the data and to categorise the thanking strategies identified in the context of the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards. The research focused on the thanking strategies used in the speeches as well as how these thanking strategies were realised.

Aijmer (1996) suggests that an expression can only be considered as an expression of gratitude when it is addressed to an act done by the addressee which has benefited the speaker or when the speaker feels thankful (verbally or through action) for the act. Following Aijmer's (1996) definition of thanking, expressions in the speech that indicates that the speaker feels grateful were identified and coded.

Aijmer's (1996) thanking strategies were used to code the gratitude expressions as her strategies were presented in detail in her study. When Aijmer's (1996) thanking strategies were compared with those suggested by Eisenstein and Bodman (1986), the latter had lesser strategies, six strategies compared to eight strategies in Aijmer's thanking strategies. This provided more opportunities to analyse the data which in turn provided more information on the thanking strategies used in the acceptance speeches of the

recipients of the Filmfare and the academy awards. Cheng's (2010) thanking strategy framework also had lesser thanking strategies than Aijmer's. Though Wong's (2010) and Cheng's (2005) thanking strategy frameworks had more thanking strategies, Aijmer's (1996) was chosen as it is divided into emotional and non-emotional thanking strategies whereas all the other thanking strategies are merely categories. This element of emotion provided a more in-depth analysis.

The realisations of the speech act of thanking were treated as thanking strategies. The realisations were coded according to the eight strategies suggested by Aijmer (1996). The codes used are shown in table 3.1 below.

**Table 3.1 Aijmer's Thanking Strategies**

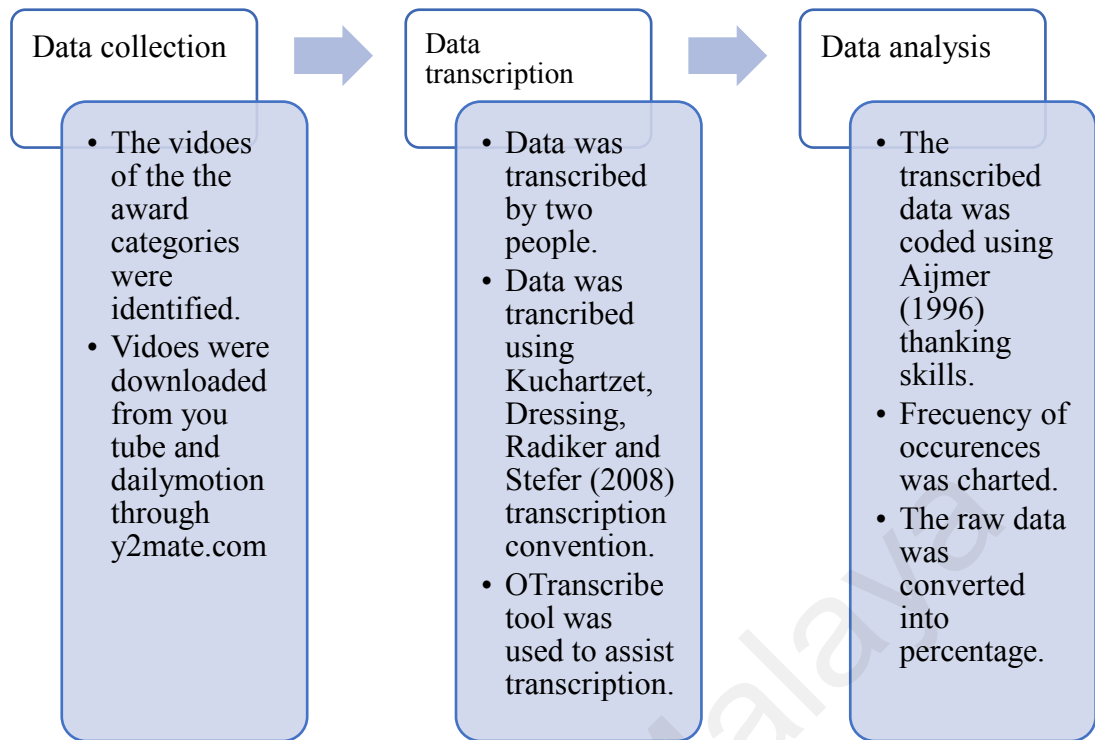
<b>Strategies</b>	<b>Example</b>
<b>Thanking somebody explicitly</b>	Thank you, thanks
<b>Expressing gratitude</b>	I am grateful for your invitation.
<b>Expressing appreciation of the addressee</b>	That's kind of you, that's nice (of you)
<b>Expressing appreciation of the act</b>	That's lovely, that's appreciated, good job
<b>Acknowledging a debt of gratitude</b>	I owe a debt of gratitude to ...
<b>Stressing one's gratitude</b>	I must thank you
<b>Expressing emotion</b>	oh! (Thank You)
<b>Commenting on one's own role by suppressing one's own importance (self-denigration)</b>	I am an ingrate, I'm so careless

Realisations of the thanking strategies were coded based on Aijmer's definitions of each thanking strategy. According to Aijmer (1996), the thanking strategy *Thanking Somebody Explicitly* is realised using phrases such as 'Thank you' and 'Thanks'. The second thanking strategy *Expressing gratitude* is realised when the beneficial act is mentioned. The third thanking strategy, *Expressing Appreciation of the Addressee* is realised when the speaker expresses gratitude toward the benefactor directly. The strategy *Expressing appreciation of the act* is realised through the mention of the act. The fifth

thanking strategy *Acknowledging a debt of gratitude* is realised when the speaker feels indebted towards the benefactor. *The strategy Stressing one's Gratitude* is realised when the speaker stresses on his or her feeling of gratitude. The next strategy, *Expressing Emotion* is realised using expressions of surprise. The last thanking strategy, *Commenting on One's Own Role by Suppressing One's Own Importance (Self-Denigration)*, is realised when the speaker suppressed his or her own importance.

### **3.2 Research Design**

This research is a content analysis research. The speeches of the chosen award recipients were transcribed exactly, and the transcription was used as the data of this study. This research depends on the content of the speech. There was no interview involved in this research. Content analysis is used in this research as the data is obtained from videos. Therefore, this method is suitable for the analysis of data. Other than that, this research is also a mixed research that incorporates both quantitative and qualitative research. The qualitative research method was used in the analysis of the content of the speech to identify the realisation of Aijmer's (1996) thanking strategies. Next, the quantitative research method was used in the analysis of the frequency of occurrences of each thanking strategy in the award acceptance speech. The quantitative method is important in this research to identify the most used thanking strategy and the least used thanking strategies which is very important to answer the research questions. The flow of the current research is summarized in Figure 3.1.



**Figure 3.1 Flow of Research**

In the first stage (data collection) data was collected from the videos of the six categories of award acceptance speeches. Twenty-four speeches were identified and downloaded from YouTube and Dailymotion. Both YouTube and Dailymotion are video-sharing websites where users can upload, share and view contents online for free. The videos are identified through purposeful sampling. Only speeches from the six merit categories were identified and downloaded. The videos were downloaded using the website y2mate.com which is a website that allows users to download videos from YouTube and other video sharing websites.

In the second stage, (data transcription) a verbatim transcription of the twenty-four speeches were done by two different people to ensure the reliability and validity of the data. The transcription was done by Madam Nadzirah and me. Nadzirah was previously a postgraduate student who had experience transcribing audios and videos. An online transcribing tool (OTranscribe) was used to aid the transcription process. OTranscribe allows the transcriber to slow down or speed up the speech which was useful for this

research. The use of Otranscribe allowed the researcher to transcribe the speech accurately. Next, a verbatim transcription of the speech was done. A verbatim transcription was done because the content of the speeches is important for this research. The speeches are transcribed using Kuchartzet, Dressing, Radiker, and Stefer (2008) transcription rules which focused on the content of the speech. Based on this transcription convention, the researcher transcribed the speech word by word and not summarize it. Dialects were translated into standard language unless there was no suitable translation available. This is important to ensure that anyone who reads the current research will be able to understand the research. It would be harder for the reader to make sense of their reading if the speeches were transcribed in dialects as only speakers of a certain dialect would be able to understand it. Informal language and contractions were translated into the standard language. Repeated words were only transcribed if they indicated emphasis. This is determined when the word is part of the realisation of the thanking strategy *Stressing One's Gratitude*. The speeches were transcribed word by word. No translation was required since all the Filmfare award recipients delivered their speeches in English.

Finally, in the third stage (data analysis), the transcribed speech was analysed for realisations of thanking strategies. The speeches are categorised using the thematic coding method. Thematic coding is a form of qualitative analysis in which recordings or texts are linked by a common theme and indexed into categories (Gibbs, 2007). The theme for the coding is established based on Aijmer (1996) thanking strategies. Repeated strategies in the same speech are taken into consideration for frequency count. Additional strategies that do not fit in any of the strategies suggested by Aijmer (1996) are discussed in chapter 4. The strategies are coded using the alphabet system. Speeches from the Filmfare Awards are coded as F which stands for Filmfare while the speeches from the Academy Award are coded as A which stands for Academy. The realisations were then coded according to Aijmer's (1996) thanking strategies.

### **3.3 Research Instrument**

This research used data obtained from two award shows, The Academy Award and the Filmfare Awards, of 2015 and 2016. Both award ceremonies were conducted in English and the speeches were also delivered in English. Thus, no translation was required. A total of twenty-four acceptance speeches from 6 merit categories for the years 2015 and 2016 were analysed. The categories of awards chosen for this research are the ‘The Best Director’, ‘The Best Film’, ‘The Best Supporting Actor’, ‘The Best Supporting Actress’, ‘The Best Actor’ and ‘The Best Actress’. These categories were chosen as they were present in both the Filmfare Awards and the Academy Awards. This is to ensure the reliability of this research whereby the speeches used were from the recipients of the same categories. Another reason for the choice of these six categories was the fact that these categories were the most sought-after awards. These six awards were presented at the end of the award events. Therefore, choosing these categories was appropriate as it was able to provide more interesting data to work on. The speeches of the recipients of awards in these six categories were also longer compared to the speeches of recipients from the other categories. This provides more data to be analysed. The acceptance speeches are published on YouTube, Dailymotion, and the official websites of the award ceremonies which can be assessed by anyone. The videos can be downloaded by any user with the purpose of personal usage.

Table 3.2 shows details of the recipients of the Filmfare Awards and the Academy Awards whose acceptance speeches were used for this study. Details such as the nationality of the speakers and the duration of the speeches are included in the table to aid a better understanding of the data used in this research.



**Table 3.2 Profile of the Speakers of the Acceptance Speeches**

Award	Year	Code	Category	Nationality	Duration
Filmfare	2016	F1	Best Film	Indian	1:9
		F2	Best Director	Indian	1: 19
		F3	Best Actor	Indian	3:8
		F4	Best Supporting Actor	Indian	0:15
		F5	Best Actress	Indian	4: 21
		F6	Best Supporting Actress	Indian	0:15
	2015	F7	Best Film	Indian	0:41
		F8	Best Director	Indian	1:31
		F9	Best Actor	Indian	1:57
		F10	Best Supporting Actor	Indian	0:21
		F11	Best Actress	Indian	0:25
		F12	Best Supporting Actress	Indian	0:20
Academy Award	2016	A1	Best Film	American	1:93
		A2	Best Director	American	1:18
		A3	Best Actor	American	1:27
		A4	Best Supporting Actor	American	1:96
		A5	Best Actress	American	1:95
		A6	Best Supporting Actress	American	3:09
	2015	A7	Best Film	American	1:64
		A8	Best Director	Mexican	1:89
		A9	Best Actor	American	2:22
		A10	Best Supporting Actor	British	1:46
		A11	Best Actress	American	1:00
		A12	Best Supporting Actress	Swedish	0:98

### 3.4 Data Analysis

Expressions of gratitude were first identified based on Aijmer's (1996) definition of expression of gratitude. The expressions were then categorized based on the coding system shown in table 3.1. The expressions that did not fit into any of the thanking strategies suggested by the four scholars were treated as new findings.

The data coded was then charted according to the frequency of occurrence in the award acceptance speeches. Frequency count of the thanking strategies was done

individually for all twenty-four acceptance speeches. The frequency of occurrences of each thanking strategy was counted.

The number of occurrences of thanking strategies was used to determine the nature of thanking among the recipients of the awards. The number of occurrences were then converted into percentages using the formula below.

$$X = \frac{\text{Number of occurrences}}{\text{Total number of occurrences}} \times 100$$

The thanking strategies used by the recipients of the Filmfare Awards were compared with the thanking strategies used by the recipients of the Academy Awards. Next, the thanking strategies used by the recipients of both awards were analysed in terms of the lexical items used to realise the thanking strategies. Finally, occurrences of combined thanking strategies were analysed.

### **3.5 Conclusion**

The methodology used in this research was decided based on the purpose and objectives of this research as stated in chapter one. A review of previous research had helped to identify relevant theories to be used as the framework of the present research to analyse the data which in turn helped in answering the research questions and meet the objectives. The next chapter will discuss the analysis of the data and the findings derived from this analysis.

## CHAPTER 4: DATA ANALYSIS

This chapter provides the analysis gathered from the data. The study aims to compare the thanking strategies used in the award acceptance speech of the Academy Award and the Filmfare Award. The data collected aimed to answer the following research questions:

1. What are the thanking strategies used by the recipients of the Filmfare Awards and the Academy Awards?
2. How are the thanking strategies in the acceptance speeches realised?

To answer the first research question, all twenty-four speeches were examined. Expressions that indicate expressions of gratitude were first identified. Next the expressions were coded using Aijmer's (1996) eight thanking strategies. The coded data were then charted in a table as shown in table 3.3. The strategies were charted based on the frequency of occurrence of the strategies. A contrastive analysis of the thanking strategies identified in the acceptance speeches of the Filmfare Awards and Academy Awards was done to study the similarities and differences.

Research question two was answered through a detailed analysis of the lexical choice of the recipients to identify the realisation of each Aijmer's (1996) thanking strategies identified in the speeches. The realisation of the thanking strategies by the recipients of the Filmfare Awards and the Academy Awards was compared.

This chapter discusses the thanking strategies found in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards winners as well as the realisation of the thanking strategies. The findings are discussed in terms of the current research and compared with the findings of relevant research conducted previously by other scholars. The findings are presented in tables and charts.

#### 4.1 Thanking Strategies Employed in Award Acceptance Speeches.

This section discusses the thanking strategies that are found in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards. A frequency count of the thanking strategies was done to obtain the total number of thanking strategies. Repeated thanking strategies were considered to identify the most used as well as the least used thanking strategies. This was done by counting the number of occurrences of each thanking strategy in each speech of the recipients of the Filmfare Awards and the Academy Award.

##### 4.1.1 Thanking Strategies in the Acceptance Speeches of the Filmfare Awards' Recipients.

This section discusses the analysis of the thanking strategies used based on the analysis of the acceptance speeches of the recipients of the Filmfare awards. The findings are shown in table 4.1.

**Table 4.1 Thanking Strategies Used by the Recipients of the Filmfare Awards**

Strategies	Occurrences (%)
Thanking somebody explicitly	28
Expressing gratitude	3.6
Expressing appreciation of the addressee	25.2
Expressing appreciation of the act	22.3
Acknowledging a debt of gratitude	0.7
Stressing one's gratitude	9.4
Expressing emotion	9.4
Commenting on one's own role by suppressing one's own importance (self-denigration)	1.4

Table 4.1 shows the thanking strategies utilized by the recipients of the Filmfare Awards as found in their acceptance speeches. A total of 139 occurrences of thanking strategies were identified in the acceptance speeches. The findings showed that the

strategy *thanking somebody explicitly* had the highest number of occurrences. 28% of occurrences of this strategy were identified in the speeches of the recipients of the Filmfare Awards. Based on the number obtained, it can be inferred that this strategy was the most used thanking strategies by the recipients of the Filmfare Awards. This is in line with Aijmer (1996)'s findings in her study. Aijmer (1996) found that the strategy *thanking somebody explicitly* was the most used thanking strategy in the London-Lund Corpus. A point to note here is that though the thanking strategy *thanking somebody explicitly* is the most used thanking strategy by the recipients of the Filmfare Awards, its occurrence was only identified in 11 out of the 12 acceptance speeches analysed in this study. This shows that, it is still possible for one to express gratitude without using this strategy as seen in this study.

The other two thanking strategies that were frequently used by the recipients of the Filmfare Awards were *expressing appreciation of the addressee* and *expressing appreciation of the act*. There were 25.2% and 22.3% occurrences of these thanking strategies respectively in the acceptance speeches of the recipients of the Filmfare Awards.

The analysis of the acceptance speeches of the recipients of the Filmfare Awards also showed that the strategy *acknowledging a debt of gratitude* was the least used thanking strategies. Only 0.7% occurrence of this thanking strategy was found in the 12 speeches analysed.

Other than that, it can be seen in table 4.1 that the strategies *expressing gratitude* and *commenting on one's role by suppressing one's own importance* had a small number of occurrences each. The strategy *expressing gratitude* had only 3.6% occurrences while the strategy *commenting on one's role by suppressing one's own importance* was used by the two of the recipients of the Filmfare Awards with 1.4% occurrence in each of their acceptance speeches.

The other two strategies *stressing one's gratitude* and *expressing emotions* were frequently used by the recipients of the Filmfare Awards, but the number of occurrences was smaller than the strategies *thanking somebody explicitly*, *expressing appreciation of the addressee* and *expressing appreciation of the act*. Both *stressing one's gratitude* and *expressing emotion* had 9.4% occurrences.

#### 4.1.2 Thanking Strategies in the Acceptance Speeches of the Academy Awards Recipients

This section discusses the thanking strategies identified in the acceptance speeches of The Academy Awards recipients. The strategies identified are shown in table 4.2.

**Table 4.2 Thanking Strategies Used by the Recipients of the Academy Awards**

Strategy	Occurrences (%)
Thanking somebody explicitly	29.3
Expressing gratitude	5.7
Expressing appreciation of the addressee	35.4
Expressing appreciation of the act	15
Acknowledging a debt of gratitude	2.5
Stressing one's gratitude	6.4
Expressing emotion	5.4
Commenting on one's own role by suppressing one's own importance (self-denigration)	1.4

Table 4.2 shows the thanking strategies utilized by the recipients of the Academy Awards as found in their acceptance speeches. A total of 280 occurrences of thanking strategies were identified in the acceptance speeches. The findings showed that the strategy *expressing appreciation of the addressee* had the highest number of occurrences. 35.4% occurrences of this strategy were identified in the speeches of the recipients of the Academy Awards. Based on the number obtained, it can be inferred that this strategy was the most used thanking strategy by the recipients of the Filmfare Awards. This differs

from Aijmer (1996)'s findings in her study. Aijmer (1996) found that the strategy *thanking somebody explicitly* was the most used thanking strategy in the London-Lund Corpus. A point to note here is that the thanking strategy *expressing appreciation of the addressee* was used by all 12 recipients of the Academy Awards in their acceptance speeches analysed in this study.

The other two thanking strategies that were frequently used by the recipients of the Academy Awards were *thanking somebody explicitly* and *expressing appreciation of the act*. There were 29.3% and 15% occurrences of these thanking strategies respectively in the acceptance speeches of the recipients of the Academy Awards.

The analysis of the acceptance speeches of the recipients of the Academy Awards also showed that the strategy *commenting on one's role by suppressing one's own importance* was the least used thanking strategies. Only 1.4% occurrences of this thanking strategy were found in the 12 speeches analysed. According to Aijmer (1996), this strategy was only found in written text. Though the finding of the occurrence of this strategy in the speeches contradicts with Aijmer (1996), the small number of occurrences shows that it is indeed a thanking strategy that was rarely used by the recipients of the Academy Awards.

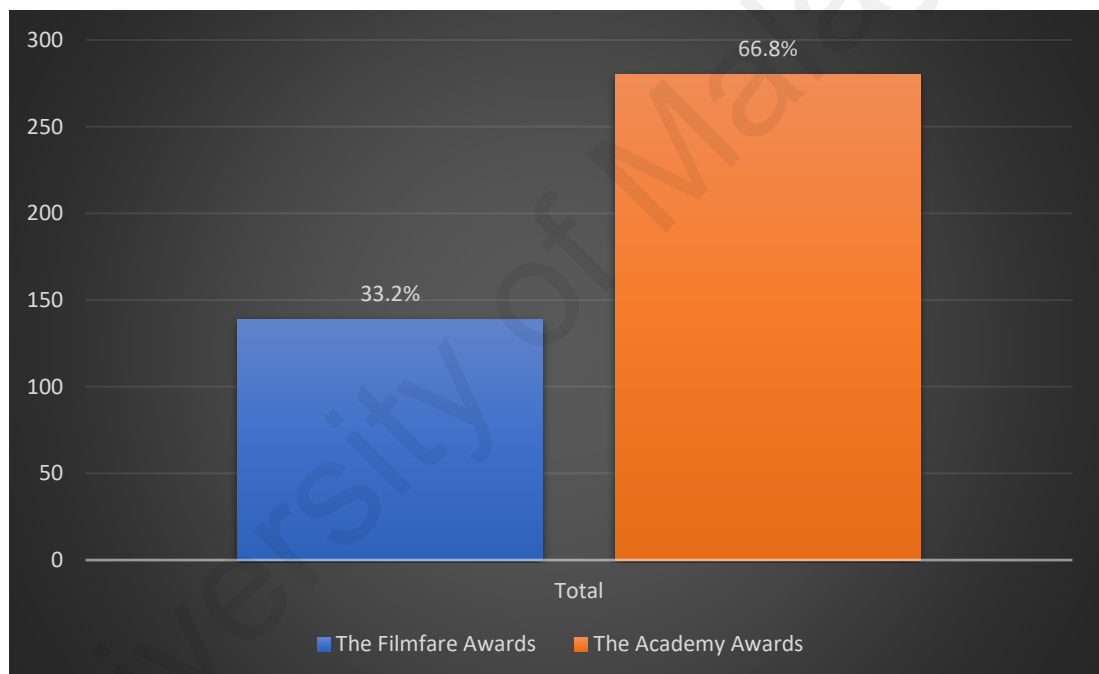
Other than that, it can be seen in table 4.2 that the strategy *acknowledging a debt of gratitude* had a small number of occurrences. The strategy had only 2.5% occurrences. Though the number of occurrences is small, it was used more by the recipients of the Academy Awards compared to the strategy *commenting on one's role by suppressing one's own importance*.

The other three strategies *stressing one's gratitude*, *acknowledging a debt of gratitude*, and *expressing emotions* were also frequently used by the recipients of the Filmfare Awards but the number of occurrences is smaller than the strategies *thanking somebody*

*explicitly, expressing appreciation of the addressee and expressing appreciation of the act.* The strategy of *expressing gratitude* had 6.4% occurrences. The strategy *stressing one's gratitude* had a slightly higher number of occurrences than the strategy *expressing gratitude* with 6.4% occurrences. The strategy *expressing emotion* had 5.4% occurrences.

#### 4.2 Thanking strategies in the Award Acceptance Speeches (Comparison)

This part compares the thanking strategies identified in the speeches to find out the similarities and differences.

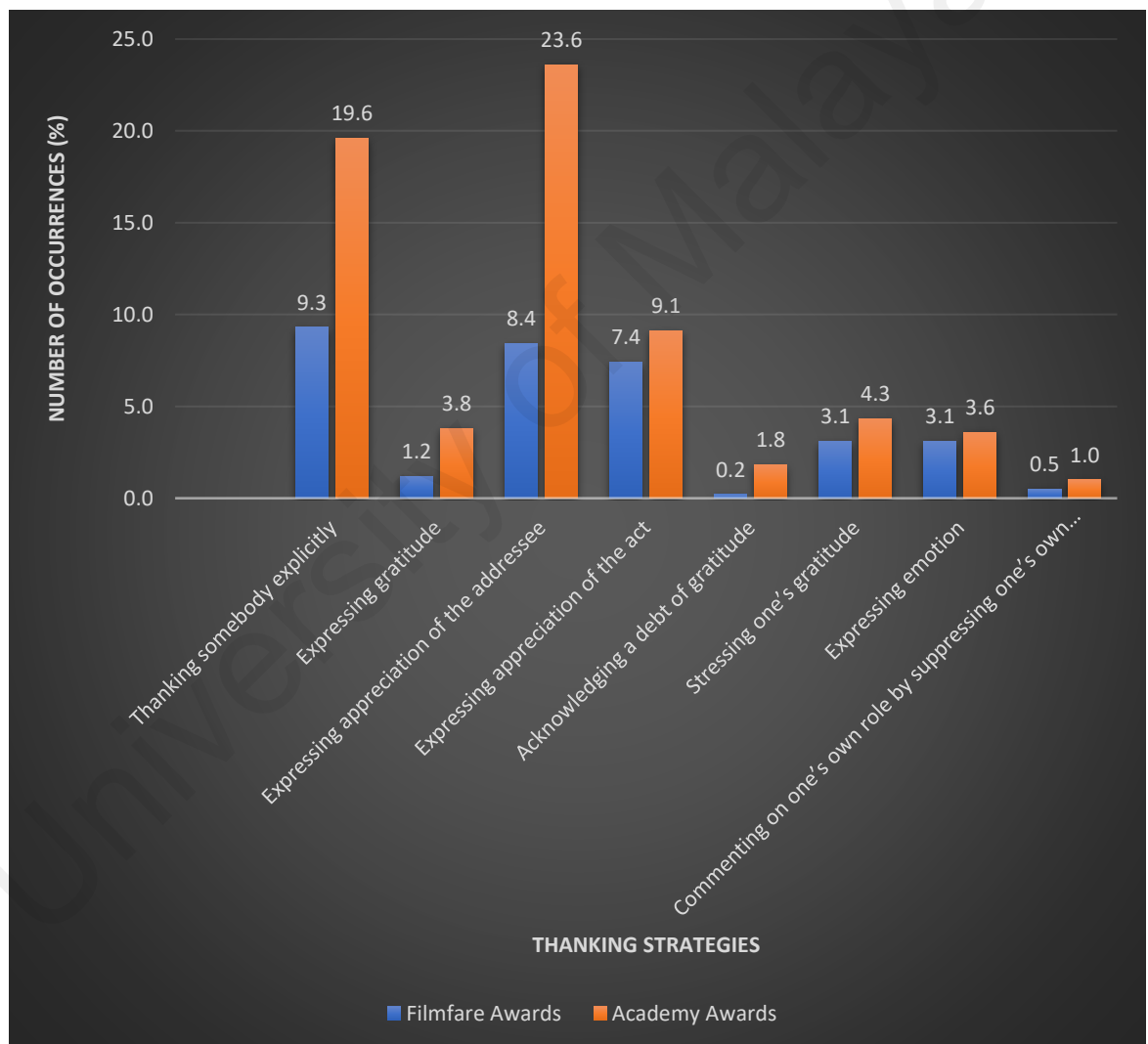


**Figure 4.1: Total Occurrence of Thanking Strategies in the Acceptance Speeches of the Filmfare Awards and the Academy Awards Recipients**

Figure 4.1 shows the total number of occurrences of thanking strategies in the acceptance speeches of both the Filmfare Awards and the Academy Awards. As seen in the figure above, a total of 33.2% occurrences of thanking strategies were identified in the acceptance speeches of the recipients of the Filmfare Awards. In comparison, the total occurrences of the thanking strategies in the acceptance speeches of the recipients of the



Academy Awards was 33% higher than in the acceptance speeches of the Filmfare Awards. A total of 66.8% occurrences was found in the acceptance speeches of the recipients of the Academy Awards. As mentioned in chapter three, all 12 recipients (100%) of the Filmfare Awards were Indians while 9 (83%) recipients of the Academy Awards were Americans. Apte (1974), stated that expressions of gratitude are more common in the American Culture than South Asian cultures. The findings of the present study are consistent with that of Apte's (1974).



**Figure 4.2 Number of Occurrences of Thanking Strategies in the Acceptance Speeches**

Figure 4.2 shows the number of occurrences of the different thanking strategies in the acceptance speeches of the Filmfare Awards and the Academy Awards. All eight thanking

strategies were identified in the acceptance speeches of both the Filmfare Awards and The Academy Awards.

The strategy *thanking somebody explicitly* was the most used thanking strategy by the recipients of the Filmfare Awards with 9.3% occurrences. On the contrary, the most used thanking strategy in the acceptance speeches of the Academy Awards was *expressing appreciation of the addressee* with 19.6% occurrences. The thanking strategy *commenting on one's role by suppressing one's own role* had the smallest number of occurrences in the acceptance speeches of the recipients of the Academy Awards with 1% occurrences whereas the *thanking strategy acknowledging a debt of gratitude* was the least used thanking strategy with only 0.2% occurrence.

Though the most used strategy and the least used strategies differ for both the award ceremonies, there are a few similarities in both. First, the strategies *thanking somebody explicitly*, *expressing appreciation of the addressee*, and *expressing appreciation of the acts* were the three most used thanking strategies in the acceptance speeches of the recipients of both awards. Similarly, the strategies *acknowledging a debt of gratitude* and *commenting on one's role by suppressing one's own importance* were the least used strategy by the recipients. Also, the strategies *stressing one's gratitude* and *expressing emotion* are used moderately.

One major difference in the thanking strategies used in the awards was that the amount of occurrence of the thanking strategy *expressing gratitude* was significantly smaller than its occurrence in the acceptance speeches of the recipients of the Academy Awards. There were 3.8% occurrences of this strategy in the speeches of the Academy Awards while only 1.2% occurrences of the same thanking strategy were identified in the acceptance speeches of the recipients of the Academy Awards.

Despite the differences identified, one notable point is that there was always a higher number of occurrences for every thanking strategy in the acceptance speeches of the Academy Awards than in the acceptance speeches of the recipients of Filmfare Awards.

### 4.3 Other Thanking Strategies

Aijmer (1996) suggested eight thanking strategies. These thanking strategies were utilized as the foundation of the present study and were discussed in detail in the previous sections. However, Aijmer's (1996) thanking strategies were not the only thanking strategies that were employed by the recipients of the Filmfare Awards and the Academy Awards in their bid to express their gratitude for receiving the trophy and honour. Two more thanking strategies that did not fit in the eight existing thanking strategies were found in the acceptance speeches. The occurrence of these thanking strategies is shown below in Figure 4.9.

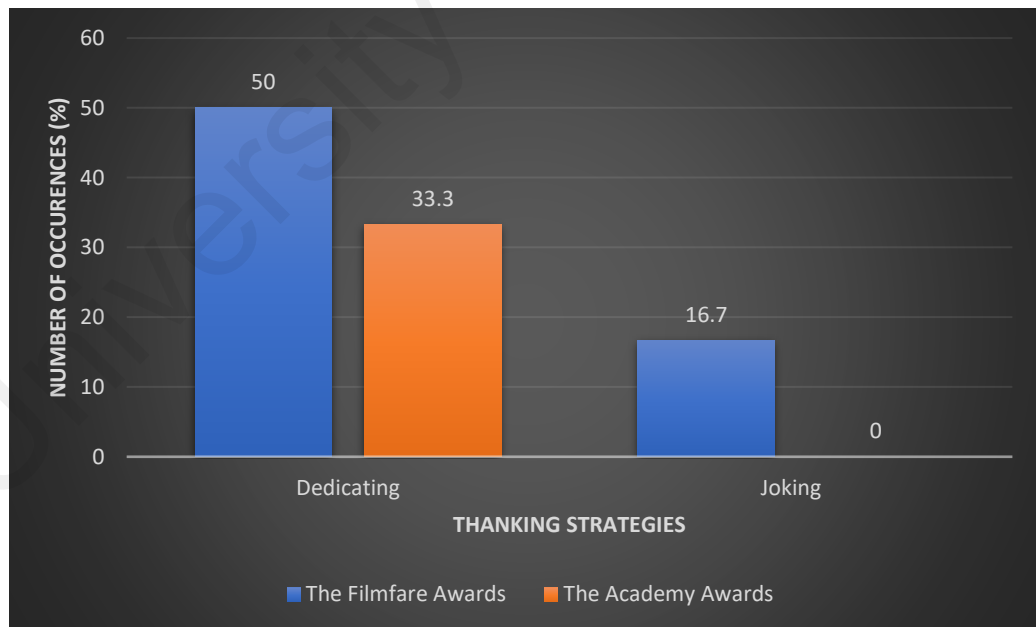


Figure 4.3 Extra thanking strategies

Figure 4.3 shows the extra thanking strategy identified in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards. As seen in the chart, two new thanking strategies are found in the speeches. They are *Dedicating* and *Joking*.

The thanking strategy *Dedicating* had more occurrence in the speeches of the recipients of the Filmfare Awards recipients (50%) than in the speeches of the recipients of the Academy Awards (33.3%).

The thanking strategy *Joking* was only found in the acceptance speeches of the recipient of the Filmfare Awards with 16.7% of the total occurrences of extra thanking strategies.

These two thanking strategies, *Dedicating* and *Joking*, are considered thanking strategies in the current research because the speakers are indirectly expressing their appreciation for the awards that they received. Jautz, (2013), identified occurrences of *Joking* as a thanking strategy in her work. Similarly, Cheng (2005) listed *Joking* as a thanking strategy in her thanking taxonomy. As for *Dedicating*, Cheng (2010) found that students employed dedication as a thanking strategy in their thesis acknowledgments.

#### **4.4 Realisation of Thanking Strategies**

This section discusses the realisation of thanking strategies in the acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards. Samples of occurrences of each thanking strategy will be extracted from the acceptance speeches of the recipients of both award ceremonies. A table is drawn for each thanking strategy to show the percentage of the occurrence of the different manners of realisation for each thanking strategy.

#### 4.4.1 Thanking Somebody Explicitly

Aijmer (1996) found that the thanking strategy ‘thanking somebody explicitly’ was almost the only thanking strategy in LLC. She also added that this strategy was characterized by the thanking stems ‘thank you’ and ‘thanks’. Besides, she found that this strategy was always combined with other strategies which she termed as compound thanking. There are 4 forms in which the thanking strategy is realised in the acceptance speeches of the award recipients.

This strategy was realised by most of the award winners using the phrase ‘*thank you*’. ‘Thank you’ is the most common form of realisation of *Thanking Somebody Explicitly*. (Aijmer, 1996 and Cheng, 2010). The realisation of *Thanking Somebody Explicitly* using *thank you* is listed below in example 1.

Example 1

##### Filmfare Awards

F1: **Thank you** Filmfare for giving it to me.

F2: So, for these three gods also from my deep... the bottom of my heart a big **thank you**.

F3: **Thank you** so much.

F4: **Thank you** Sujeet Sir again

F5: **Thank you** very much for this honour.

F6: **Thank you**

F7: **Thank you** for making it possible for actors and women to get these parts that really define you.

F8: So, **thank you** Vishal, **thank you** UTV, Siddharth, and the entire wonderful team of Hader.

F9: And **thank you**.

F10: So, **thank you** so much.

#### Academy Awards

A1: That means so much to me, **thank you**.

A2: **Thank you**, Barry Jenkins.

A3: **Thank you** so much to the Academy.

A4: **Thank you** to the Academy.

A5: **Thank you** so much.

A6: **Thank you** to the Academy.

A7: **Thank you**.

A8: I want to just say **thank you** to my fellow nominees.

A9: **Thank you** first to the Academy.

A10: **Thank you** so much, the Academy, for this incredible recognition.

A11: **Thank you** for bringing the light to this journey.

A12: **Thank you** very much.

Another phrase that was highly used by the recipients of both awards was '*to thank*'. The realisation of *Thanking Somebody Explicitly* using the phrase *to thank* is shown below in example 2.

Example 2:

Filmfare Awards

F2: **I want to thank** Kishore Rurap, Eros, my entire team.

F4: But I am also going to take this opportunity to **thank** Sanjay Sir, Imteraaz, all the amazing co-stars and directors that I have worked with in all these years because of whom I am here today.

F10: And I would like to **thank** my father for reminding me all the time that we are here to act.

Academy Awards

A2: No, but it's just such a wonderful experience and I have so many people **to thank**.

And lastly, I just want **to thank** my wife who was in her third trimester during awards season.

A3: And I realise 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 once in a lifetime.

A5: I just want to first **thank** my fellow nominees.

A6: So, I just want **to thank** everybody up here behind me.

A7: I have **to thank** everyone from the very onset of my career.

A9: I'd like **to thank** A24 for taking this movie into their hands and sharing it with the world.

A10: And I want to thank... I want **to thank** Gail and Anne and Nina and Working Title and Focus and Tom.

A11: I want **to thank** Chivo.

'*Thank*' is another expression that was used to aid the realisation of the thanking strategy. However, this phrase was only found in the speeches of the recipients of the Academy Awards. Examples of the realisation of *thanking somebody explicitly* through '*thanks*' is shown in example 3.

Example 3:

Academy Awards

A7: I **thank** you all for this amazing award tonight.

A11: To all and each of you, I **thank** you from my heart.

The recipients of the Filmfare Awards also used the phrase '*thanks*' in their speeches. The realisations of *Thanking Somebody Explicitly* through the phrase *thanks* are listed below in example 4.

Example 4:

Filmfare Awards

F11: And I think, really **thanks** to Hicom and to the rest standing here.

In short, the recipients of both awards use '*thank you*' and '*to thank*' extensively in their speeches to thank somebody explicitly. This finding is partially in line with Cheng (2010). Cheng (2010) stated that thanking is commonly expressed using the formulaic expression 'thank you' and 'thanks'. Though, the occurrence of the phrase 'thanks' was identified in the speeches, it is only used by the recipients of the Filmfare Awards. Still,



the usage of ‘thanks’ among the recipients of the Filmfare Awards is the lowest. This could be because ‘thank you’ is accepted better compared to ‘thanks’ (Cheng, 2010). Sue (2018), also found that ‘thank you’ and ‘thanks’ are the most common forms of realisation of gratitude. Similarly, Pablos-Ortega (2015) also identified ‘thank you’ as the most frequent realisation of thanking.

#### 4.4.2 Expressing Gratitude

The second thanking strategy is ‘expressing gratitude’. Aijmer (1996) found only 3 occurrences of this thanking strategy in the LLC. According to Aijmer (1996), this thanking strategy is always realised through ‘I am grateful’. However, 9 forms in which the thanking strategy is realised are found in the acceptance speeches of the award recipients.

First, the recipients used the phrase ‘*from the bottom of my heart*’ to realise the thanking strategy *Expressing Gratitude*. This realisation is only found on the thanking award acceptance speeches of the recipients of the Filmfare Awards. The realisations are illustrated below in example 5.

Example 5:

##### Filmfare Awards

F2: **From the bottom of my heart** darling.

So, for these three gods also from my deep... **from the bottom of my heart** a big thank you.

The second phrase used by the recipients when employing the strategy *Expressing Gratitude* is through the word ‘*honour*’. The realisations are shown below in example 6.

Example 6:

Filmfare Awards

F6: **It's already an honour** for me to be a part of this illustrious list of nominees.

F10: It's really an **honour**.

Academy Awards

A5: I was absolutely **honoured** and floored to be in your company this year.

A8: So, for me to have the chance to work with, I think, one of the greatest storytellers of our time, Steven Spielberg, **has just been such an honour**.

Another form that was used by the recipients of the Filmfare Awards in the realisation of *Expressing Gratitude* is the phrase '*thankful*'. The form '*thankful*' was also identified by Hariri (2016) in his study of thesis acknowledgments. The usage of the phrase *thankful* to realise the thanking strategy *Expressing Gratitude* can be seen below in example 7.

Example 7:

Filmfare Awards

F9: And I'm so **thankful** to that team.

Academy Awards

A1: That **means so much to me**, thank you.

A4: I'm so **thankful** that God chose you to bring me into this world.

Another form that was highly used by the recipients of the Academy Awards to *Express Gratitude* is by using the phrase '*appreciate*', as shown in example 8.

Example 8:

Academy Awards

A2: **Appreciate it.**

A6: **I appreciate it.**

A9: **I appreciate it.**

Other than that, the thanking strategy *Expressing Gratitude* was also realised using the phrase 'grateful'. These realisations are illustrated below in example 9.

Example 9:

Academy Awards

A3: I'm so **grateful** to have been involved in this film.

Next, the phrase 'thankful', was used in the realisation of the thanking strategy *Expressing Gratitude*. This is shown below in example 10.

Example 10:

Filmfare Awards

F9: And I'm so **thankful** to that team.

Academy Awards

A4: I'm so **thankful** that God chose you to bring me into this world.

Another phrase that is used by the recipients to realise the thanking strategy *Expressing Gratitude* is 'means so much'. This is exemplified in example 11 below.

Example 11:

Academy Awards

A1: That **means so much to me**, thank you.

The phrase 'it's a wonderful time' is another way the recipients use to realise the thanking Strategy *Expressing Gratitude* in their award acceptance speeches. This is illustrated in example 12.

Example 12:

Academy Awards

A8: It's **a wonderful time** to be an actor and I'm proud to be part of it.

Finally, the phrase 'amazing' was also used by the recipients of the Academy Awards in the realisation of *Expressing Gratitude*. This can be seen in example 13.

Example 13:

Academy Awards

A11: I can't believe this is happening. I... **it's amazing** to receive this award tonight.

From the examples above, it can be seen that the recipients realised the thanking strategy *Expressing Gratitude* using various well-known phrases such as *from the bottom of my heart* as well as words that are commonly used to express appreciation.

#### 4.4.3 Expressing Appreciation of the Addressee

The thanking strategy 'expressing appreciation of the addressee' is defined as the act where the receiver of a favour expresses appreciation towards the benefactor. According to Aijmer (1996), this thanking strategy is realised when the speaker expresses appreciation towards a person who has performed a beneficial act. There are 16 forms in which the thanking strategy is realised in the acceptance speeches of the award recipients.

The first form of realisation of *Expressing Appreciation of the Addressee* is by mentioning the names of the addressees. This form of realisation is illustrated in example 14.

Example 14:

##### Filmfare Awards

F2: I want to thank **Kishore Rurap**, Eros, my entire team.

F3: So, this award goes to my son **Harshvardan Kapoor**.

F4: Thank you **Sujeet Sir** again.

F5: The one and only **mister Amitabh Bachchan**.

F6: Emm... To **Ronnie**, thank you for taking chances and making cinemas that means a lot to UTV.

F8: So, Thank you **Vishal**, thank you UTV, **Siddharth**, and the entire wonderful team of Hader.

F10: One of them is standing right there, after having one of his awards **Madhu Mantena**.

#### Academy Awards

A1: One of the first people who taught me how to act was **Denzel Washington**, and I just met him tonight for the first time.

A2: And one thing that they consistently told me – **Zelda Fichandler, Ron Van Lieu**,

A3: 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.

A4: So, here's to **August Wilson**, who exhumed and exalted the ordinary people.

A5: So, **Barry, Kenny, Mel, Denis** – like, my eyes are searching but I know you're here somewhere.

A7: First off, to my brother in this endeavor, **Mr. Tom Hardy**.

A8: So, for me to have the chance to work with, I think, one of the greatest storytellers of our time, **Steven Spielberg**, has just been such an honor.

A9: I'd like to thank our director **Lenny Abrahamson**, who is absolutely incredible.

A10: And I want to thank, I want to thank **Gail and Anne and Nina and Working Title and Focus and Tom**.

A11: **Leo**, you are "The Revenant."

A12: Hello, everybody. I love you, **Lauren**; we did it.

Next, the recipients of the awards also thanked the crew and team involved in the making of the movies. This is illustrated below in example 15.

Example 15:

Filmfare Awards

F2: I want to thank Kishore Rurap, Eros, **my entire team**.

F5: Thank you to **the team of Bajirao Mastani** who worked so hard to make this film what it is.

F6: **The team of UTV** who has put their hearts and souls into so many movies especially Fashion.

F8: So, Thank you Vishal, thank you UTV, Siddharth, and the entire wonderful **team of Hader**.

F9: And this is only for that **team** and it's really a small team of 27 people that made this happen.

Academy Awards

A3: **To our whole crew**, everyone that put their heart and souls into this film, I'm going to find you all individually and I'm going to thank you, along with my friends who I love so much, I am going to hug the hell out of you when the feeling re-enters my body.

A5: I want to thank the people who helped me make this movie: **my crew, my team**, everyone at Lionsgate for taking a chance on it.

A6: My love to "**La Land**."

A7: "The Revenant" was a product of the tireless efforts of an unbelievable **cast and crew** I got to work alongside.

A9: Lindsay Galin, **the rest of my team**, my friends, my family.

A10: I share this with our fabulous **crew and cast**.

A11: But it's much more beautiful for me to share it with all the talented and crazy **cast and colleagues and crew members** along the continent that made this film possible.

A12: To our **cast**, if there ever was a perfectly calibrated ensemble, you are it.

The recipients of both awards also thanked their family members in their acceptance speeches. Appadurai (1985) and Apte (1974) stated that thanking a family member is not an acceptable act in the Indian culture. The finding of the current study shows that very few of the Indian award recipients thanked their parents. Examples are shown below in example 16.

Example 16:

#### Filmfare Awards

F5: Which brings me to **my parents** who are here tonight.

F10: And I would like to thank **my father** for reminding me all the time that we are here to act.

#### Academy Awards

A1: Of course, **my mother and my father**, for mostly, usually, believing in me in doing this.



A2: And lastly, I just want to thank **my wife** who was in her third trimester during awards season.

A3: To **my mom** and **my dad** and **my brother Spencer** and **my soul sister Chrissy** and **my whole family**, I love you so much.

A4: And to **my husband** and **my daughter**, my heart, you and Genesis.

A5: I want to thank my family – **my parents** are in the crowd, **my sister** Anna.

A7: And to **my parents**, none of this would be possible without you.

A9: To **my parents**, my agent, my manager, Chris Fioto, Anne Woodward, Lindsay Galin, the rest of my team, my friends, **my family**.

A10: **And my mom and dad**, thank you for giving me the belief that anything can happen, even though I would never have believed this.

A11: This is for **my father**.

Other than that, the recipients also choose to thank the producers of the films in their speeches. This is shown below in example 17.

Example 17:

#### Filmfare Awards

F2: I want to thank Kishore Rurap, **Eros**, my entire team.

F6: The team of **UTV** who has put their hearts and souls into so many movies specially Fashion.

F8: So, Thank you Vishal, thank you **UTV**, Siddharth, and the entire wonderful team of Hader.

F11: And I think, really thanks to **Hicom** and to the rest standing here.

### Academy Awards

A4: And to **Bron Pictures, Paramount, MACRO**, Todd Black, Molly Allen, Scott Rudin for being the cheerleaders for a movie that is about people, and words, and life, and forgiveness and grace.

A5: I want to thank the people who helped me make this movie: my crew, my team, everyone at **Lionsgate** for taking a chance on it.

A7: Thank you to everybody at **Fox and New Regency**, in particular Arnon Milchan. My Mr. Caton-Jones, for casting me in my first film.

A9: So, I want to start first with the **Telluride Film Festival, the Toronto Film Festival**, who gave us a 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.

A11: My producers, Mary Parent, Steve Golin, all the people in **Fox and New Regency**.

A12: We'd also like to thank our partners: Tom Ortenberg and everyone at **Open Road**; Jeff Skoll and Jonathan King and everyone at **Participant; One; Anonymous Content; First Look**; Michael Bederman; David Mizner.

The recipients of both Awards also thanked the awarding body, Filmfare, and The Academy, as seen in example 18.

Example 18:

### Filmfare Awards

F1: Thank you **Filmfare** for giving it to me.

F6: Thank you **Filmfare**.

F10: Thank you **Filmfare**.

#### Academy Awards

A2: So, thank you, **the Academy**.

A3: Thank you so much to **the Academy**.

A4: Thank you to the **Academy**.

A6: Thank you to **the Academy**—I don't know what to say.

A7: Thank you to **the Academy**.

A9: Thank you first to **the Academy**.

A11: Thank you to the **Academy**.

The recipients also thanked the fans in their acceptance speeches. This is illustrated below in example 19.

Example 19:

#### Academy Awards

A9: Thank you to the **fans**.

Other than that, there are also award recipients who choose to thank the audience who were present at the award ceremonies. This can be seen below in example 20.

Example 20:

Filmfare Awards

F5: Which brings me to all of you, **the audience**, the fraternity.

F6: So, thank you **ladies and gentlemen**.

Academy Awards

A7: Thank you to **all of you in this room**.

Other than that, some recipients expressed their gratitude by thanking the other nominees who were nominated together with them. This is shown below in example 21.

Example 21:

Academy Awards

A5: I just want to first thank **my fellow nominees**.

A8: I want to just say thank you to my **fellow nominees**.

Finally, one recipient of the Academy Awards thanked his or her teacher and professors as shown below in example 22.

Example 21:

Academy Awards

A2: I want to thank **my teachers, my professors**.

Based on the examples above, it can be summarised that recipients of awards tend to thank the benefactors directly by mentioning their names. They also expressed their gratitude to the team and crew involved in the production of their movies. Other than that, they also choose to express their appreciation to their family and friends. It is also noted that many of the recipients expressed their gratitude to the awarding bodies in their speech. Su (2018) found that thanking the benefactor is a common thanking strategy. In his study, the expression of gratitude by thanking the benefactor was the second-highest, after thanking using 'thank you'. Similarly, Wong (2010) also found that 18.5% occurrence of thanking by mentioning names and usage of titles.

#### **4.4.4 Expressing Appreciation of the Act**

Aijmer (1996) defines the thanking strategy *Expressing appreciation of the act* as the act of expressing appreciation towards a beneficial act directly by mentioning the beneficial act. When using this thanking strategy, the speaker states the reason why gratitude is necessary. So, the reasons stated by the speakers are identified and analysed. There were 5 beneficial acts in which the thanking strategy is realised in the acceptance speeches of the award recipients.

The first reason for thanking among the award recipients is for the support given by the benefactor to the award recipients. An example of this is shown below in example 22.

Example 22

Filmfare Awards

F4: I promise you that all of us are going to try and be the best that we can be and most importantly thank you **for being you** and thank you **for allowing me to be me and pursue my dreams.**

F5: **Thank you for allowing me to pursue my dreams.**

F6: To Madhur. thank you **for believing I could be a Megna Mathur** even when I didn't.

F7: Thank you **for making it possible for actors and women to get these parts that really define you.**

F10: Thank you **for being in my life Madhu.**

#### Academy Awards

A1: Of course, my mother and my father, for mostly, usually, **believing in me in doing this.**

A2: Adele Romanski, **who forced Barry to cast me.**

A3: And thank you **for your faith and your patience and such a wonderful experience.**

A4: So, here's to August Wilson, **who exhumed and exalted the ordinary people.** And to Bron Pictures, Paramount, MACRO, Todd Black, Molly Allen, Scott

A5: Thank you **for always believing in me.**

A10: Thank you so much **for your support and belief in me.**

A11: Thank you **for giving every soul, your soul, your art, your life.**

The second reason for thanking identified in the speeches for the chance given. This is illustrated below in example 23.

Example 23:

Filmfare Awards

F10: Vishal artwar is a man **who's given me roles that were way beyond my capacity** so I would like to thank him **for giving me that opportunity.**

Academy Awards

A1: Thank you also to Matt Damon **for creating this opportunity.**

A3: And I realise 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 once in a lifetime.**

A9: I want to start first with the Telluride Film Festival, the Toronto Film Festival, **who gave us a chance, who gave us a platform first.**

Next, the recipients also expressed gratitude for receiving the awards. This is illustrated below in example 24.

Example 24

Filmfare Awards

F1: Thank you Filmfare **for giving it to me.**

F5: Thank you very much **for this honour.**

F6: I mean... I wish I could have been even remotely as close to how Aishwarya was as beautiful in Jodha Akhbar or I could have acted like Kajol or be as fun as Asin and you know dance like Anushka but standing here and actually getting this it feels great so thank you Filmfare **for putting me as a nominee** and now actually winning this beautiful lady.

F9: And this is only for that team and it's really a small team of 27 people **that made this happen.**

F10: Really thank you very much **for giving me this award.**

#### Academy Awards

A10: Thank you so much, the Academy, **for this incredible recognition.**

Another reason for the expression of gratitude identified from the speeches of the recipients of the two award ceremonies is for inspiring the speaker. This can be seen in example 25.

Example 25:

#### Filmfare Awards

F2: Here I would like to. somewhere emm. Remember fulfil makers **who inspired me and always made a deep inspiration on me.**

#### Academy Awards

A4: Thank you **for the imagination.**

A5: Just thank you **for what incredible filmmakers you are and for inspiring me with your work every day.**



Finally, the recipients also expressed gratitude for ‘everything’. This is, however, only found in the speeches of the recipient of the Academy Awards. The realisation is shown below in example 26.

Example 26:

Academy Awards

A3: Thank you **for everything**.

Another important element of *expressing appreciation of the act* is that this thanking strategy is almost always expressed using the stem ‘thank you’ followed by the conjunction ‘for’ which forms the phrase ‘thank you for’. This means, the thanking strategy is almost always combined with ‘thanking somebody explicitly’. And this is a common realisation of thanking by mentioning the reason as mentioned by Wong (2010)

Cheng (2010) also found a 20.3% of occurrence of thanking by stating the reason in her study. This notion is also supported by Wong’s (2010) research which identified 16.7% occurrence where the speakers provide reasons for thanking. Hariri (2016), also found a statement of reasons (15%) in the gratitude expressions in his study. Su (2018) also identified 38 occurrences of thanking by stating the reason in his study. Finally, Pablos-Ortega (2015), found a 6% occurrence where the speakers states the reason for the expression of gratitude. In short, expression of gratitude by stating the reason is a common thanking technique which is used across various platforms.

#### 4.4.5 The realisation of 'Acknowledging a debt of gratitude'

Aijmer (1996) defines this thanking strategy as the act of recognising the existence of a debt and paying it through thanking. There are three forms identified in the speeches of the award recipients.

First, the thanking strategy 'acknowledging a debt of gratitude' is realised using the phrase 'without you'. This is exemplified below in example 27.

Example 27:

##### Filmfare Awards

F5: **I couldn't tie shoelace without you in my life.**

##### Academy Awards

A1: But most of all Kenneth Lonergan, who made this part, and **without this part and without his writing I wouldn't be here for sure.**

A7: And to my parents, **none of this would be possible without you.**

A10: Thank you for being the best acting partner; **I couldn't have done it without you.**

A12: **We would not be here today without the heroic efforts of our reporters.**

The second form of realisation is through the phrase 'because of'. This phrase is used by the recipients of the Filmfare Awards as well as the recipients of the Academy Awards. This is illustrated in example 28.

Example 28:

Filmfare Awards

F4: But I am also going to take this opportunity to thank Sanjay Sir, Imteraaz, all the amazing co-stars and directors that I have worked with in all these years **because of whom I am here today.**

Academy Awards

A1: I'm only here, really, **because of all the talents and goodwill of so many people;** they're impossible to name.

The last form of realisation identified is the phrase 'If it wasn't for you'. This realisation is only used by the recipients of the Academy Awards. This can be seen in example 29.

Example 29:

Academy Awards

A10: **I wouldn't be here if it wasn't for my dream team,** which is Theresa, Angharad, Charles, Laura.

Aijmer (1996) states that this strategy is generally restricted to writing and in situations such as thanking a family member or teacher as well as in academic work. This is evident is Cheng's (2010) study of thesis acknowledgments where indebtedness was expressed

using the phrase ‘without’. Hariri (2016), however, did not find any acknowledgment of indebtedness in his research on academic e-mails.

#### 4.4.6 The realisation of ‘stressing one’s gratitude’

Aijmer (1996) defines the strategy ‘stressing one’s gratitude’ as the act of emphasizing one’s need or wish to express gratitude. She adds that this thanking strategy is often realised using adverbials such as ‘very much’, ‘so much’ ‘a lot’ and ‘awfully’. This strategy is also often combined with ‘thanking somebody explicitly’ (Aijmer, 1996). In other words, the strategy ‘stressing one’s gratitude’ is often used to intensify the strategy ‘thanking somebody explicitly’. In the current study, five forms of ‘stressing one’s gratitude’ are identified in the speeches of the recipients of the Filmfare Awards and the Academy Awards.

The form ‘so much’ had the highest number of occurrences in the speeches of the recipients of the Academy Awards. It is also the most used form of realisation when combined. The number of occurrences of this form of realisation was lower in the acceptance speeches of the recipients of the Filmfare Awards. The realisation is shown below in example 30.

Example 30

##### Filmfare Awards

F3: Thank you **so much**.

F9: Thank you **so much**.

F10: So, thank you **so much**.

##### Academy Awards

A1: Just thank you **so much**.

A3: Thank you **so much** to the Academy.

A5: Thank you **so much**.

A6: Thank you **so much**.

A7: Thank you **so very much**.

A10: Thank you **so much**, the Academy, for this incredible recognition.

A12: Thank you **so much**.

The form 'really', on the other hand, was the most used form of realisation by the recipients of the Filmfare Awards. This form of realisation was higher than that found in the speeches of the recipients of the Academy Awards. This is illustrated below in example 31.

Example 31:

Filmfare Awards

F10: It's **really** an honour.

F11: And I think, **really** thanks to Hicom and to the rest standing here.

Academy Awards

A1: **Really** appreciate this.

Another form of realisation of 'stressing one's gratitude' that was used by the award recipients was 'very much'. This form of realisation was widely used by the award

recipients though this form of realisation is higher in the speeches of the recipients of the Academy Awards compared to the recipients of the Filmfare Awards. This can be seen below in example 32.

Example 32:

Filmfare Awards

F5: Thank you **very much** for this honour.

F6: Thank you **very much**.

F10: Really thank you **very much** for giving me this award.

Academy Awards

A1: Thank you all **very much**.

A11: Tom Hardy, all the Native American cast, all the English American cast, thank you **very much** for your trust, for your talent.

A12: Thank you **very much**.

The realisation of ‘stressing one’s gratitude’ using the form ‘so very much’ was found only in the speeches of the recipients of the Academy Awards while the form ‘a big’ was used by the recipients of the Filmfare Awards alone. This is shown below in example 33.

Example 33:

Filmfare

F2: So, for these three gods also from my deep... from the bottom of my heart **a big**  
thank you.

Academy Award

A7: Thank you all **so very much**.

As discussed above, the act of stressing gratitude is a common thanking strategy. Jautz (2013) explains that intensifiers are frequently used by native speakers of English when expressing gratitude. Aijmer (1996), found 40.7% of intensified thanking. She adds that speakers intensify their gratitude to form a more polite thanking pattern. Similarly, Cheng (2010) identified 21.7% of intensified thanking which was the second highest.

#### **4.4.7 Expressing Emotion**

The thanking strategy 'expressing emotion' is often linked to an expression of surprise of a display of a high degree of emotions (Ajimer, 1996). Four forms of realisation of this thanking strategy is identified. There were two forms identified in the speeches of the recipients of the Academy Awards while the recipients of the Filmfare Awards only used three forms.

The first form was 'declaration of love'. This is illustrated below in example 34.

Example 34:

Filmfare Awards

F5: **I love you.**

### Academy Awards

A3: To my mom and my dad and my brother Spencer and my soul sister Chrissy and my whole family, **I love you so much.**

A6: **My love** to everybody.

**Much love.**

A7: And to my friends, **I love you dearly**; you know who you are.

A9: My real partner, Alex Greenwald; **I love you** the whole thing.

A12: Hello, everybody. **I love you**, Lauren; we did it.

The second form of realisation of 'expressing emotion' identified in the speeches was 'display of emotion'. Here the speakers expressed how they felt about winning the awards. This form was realised using strong emotive words like 'happy', 'proud' and 'great'. This can be seen below in example 35.

Example 35:

### Filmfare Awards

F1: Nobody can make mobilism but in my small little way I have fulfilled his dreams so **I feel very happy** about it.

F6: **I'm really overwhelmed.**

F12: **It feels great.**

### Academy Awards

A1: **I'm proud** to be in your company.



A4: **I'm so glad** that you are the foundation of my life.

A11: **I can't believe this is happening. I... it's amazing** to receive this award tonight.

I, I, **very lucky** to be here tonight, okay.

#### 4.4.8 Commenting on One's Own role by Suppressing One's Own Importance'

The strategy *commenting on one's own role by suppressing one's own importance* was realised by indicating that the others in the same category has done a better job. Another way was by stating that what the action is done by the speaker was a small deed.

Aijmer (1996) states that this thanking strategy does not occur in spoken language and it's always followed by other strategies. However, this research shows that it is possible to use this strategy to express gratitude. This strategy is realised by the act of showing that the speaker who won the trophy is not greater than the others.

Examples of realisation of the thanking strategy *commenting on one's own role by suppressing one's own importance* is shown below in example 36.

Example 36:

##### Filmfare Awards

F1: Nobody can make mobilism but **in my small little way** I have fulfilled his dreams so I feel very happy about it.

F5: Ladies and gentlemen I'll like to tell you that one of the greatest honours and **one of the best parts about this is the fact that I was nominated alongside my screen idols.**

##### Academy Awards

- A1: I look out at all of you, I have this whole year, and **I'm just dumbfounded** that I'm included.
- A2: And the rest of the cast who did wonderful work, **any one of them could be up here right now holding this trophy.**
- A3: **It has been the greatest honor just to stand alongside you;** that is the greatest honor of all.
- A8: **I don't know how they separate my acting from your glorious acting** in these wonderful films that you're in, which everyone must see. I don't know how they separated the five of us from all the other supporting actors who are making films at the moment.

Aijmer (1996) states that this thanking strategy does not occur in spoken language and it's always followed by other strategies. However, this research shows that it is possible to use this strategy to express gratitude. This strategy is realised by the act of showing that the speaker who won the trophy is not greater than the others.

#### **4.4.9 Extra Thanking Strategies**

Two thanking strategies that did not fit the existing thanking strategies suggested by Aijmer (1996) were identified in the award acceptance speeches of the award recipients. The first strategy was 'Dedicating'. The realisation of this strategy is shown in example 37.

Example 37:

### Filmfare Awards

F3: **So, this award goes to** my son Harshvardan Kapoor.

F4: **But I actually want to dedicate this award to** my parents.

F5: Sir **I share this with** you.

**This belongs to you as well.**

And **this is you as well.**

F9: And **this is only for that team** and it's really a small team of 27 people that made this happen.

### Academy Awards

A5: And it means the world to me that **you're here sharing this with me.**

A10: **I share this with** our fabulous crew and cast.

A11: But it's much more beautiful for me **to share it with** all the talented and crazy cast and colleagues and crew members along the continent that made this film possible.

**This is for my father.**

This thanking strategy can be characterised as an indirect thanking strategy. When using this strategy, the speaker expresses gratitude towards the benefactor indirectly, without any explicit thanking stems, by dedicating the award the speaker received to the benefactor.

The second thanking strategy is 'joking'. This thanking strategy is only found in the acceptance speeches of the recipients of the Filmfare Awards. There are two occurrences

of this thanking strategy identified in the acceptance speeches. This thanking strategy is also an indirect thanking strategy where, once again, no explicit thanking stems such as ‘thank you’ or ‘thanks’ are used. This is exemplified in example 38. Here we can see that the speakers are expressing their gratitude for the award by using a joke instead of the other explicit thanking strategies.

Example 38:

#### Filmfare Awards

F6: I know. Ehm... I have done a film called Dostana, but **I think this is the first time my dad won't mind if I said I'm bringing home a girl tonight.**

F8: **Please tell me that being evil, cruel, obnoxious, has its own rewards.**

#### **4.5 Combination of Thanking Strategies**

This session discusses the thanking strategies that are used as combinations in the award acceptance speeches of the recipients of the Filmfare Awards and the Academy Awards.

The first combination is *Thanking Somebody Explicitly, Expressing Appreciation of the Addressee*, and *Expressing Appreciation of the Act*. In this combination, the speakers expressed their gratitude by thanking the addressee for the act that benefited them. This is illustrated below in example 39.

Example 39:

#### Filmfare Awards

F1: Thank you Filmfare for giving it to me.

F5: Thank you to the team of Bajirao Mastani who worked so hard to make this film what it is.

F6: Emm... To Ronnie, thank you for taking chances and making cinemas that means a lot to UTV.

F10: And I would like to thank my father for reminding me all the time that we are here to act.

### Academy Awards

A1: Thank you also to Matt Damon for creating this opportunity.

A3: And Ryan Gosling, thank you for making me laugh and for always raising the bar and for being the greatest partner on this crazy adventure.

A5: I want to thank the people who helped me make this movie: my crew, my team, everyone at Lionsgate for taking a chance on it.

A7: Thank you to you and Chivo for creating a transcendent cinematic experience for all of us.

A9: I'd like to thank A24 for taking this movie into their hands and sharing it with the world.

The second combination is *commenting on one's own role by suppressing one's own importance* and *Expressing Emotion*. Here the speakers express their gratitude by downplaying their role and express how they felt about winning the award. This can be seen below in example 40.

Example 40:

Filmfare

- F1: Nobody can make mobilism but in my small little way I have fulfilled his dreams so I feel very very happy about it.
- F5: Ladies and gentlemen I'll like to tell you that one of the greatest honours and one of the best parts about this is the fact that I was nominated alongside my screen idols.

The third combination of thanking strategies found in the acceptance speeches are *Thanking Somebody Explicitly* and *Expressing Appreciation of the Act*. Using the combination, the speaker expresses his/her gratitude towards a beneficial act directly. Examples are shown below in example 41.

Example 41:

- F1: Thank you so much for this.
- F4: I promise you that all of us are going to try and be the best that we can be and most importantly thank you for being you and thank you for allowing me to be me and pursue my dreams.
- F5: Thank you for inspiring me to be an actor.
- F7: Thank you for making it possible for actors and women to get these parts that really define you.
- F8: Thank you very much for making this film possible.

F10: Thank you for being in my life Madhu.

### Academy Awards

A3: Thank you for everything.

A5: Just thank you for what incredible filmmakers you are and for inspiring me with your work every day.

A6: Thank you for the choice.

A9: Thank you for going to the theater and seeing our films.

A10: Thank you so much for your support and belief in me.

A11: Thank you for giving every soul, your soul, your art, your life.

The fourth combination of thanking strategies found in the acceptance speeches is *Thanking Somebody Explicitly* and *Expressing Appreciation of the Addressee*. Using this combination, the award recipients express their gratitude for receiving the awards by thanking the hearer directly. This is shown below in example 42.

Example 42:

F2: I want to thank Kishore Rurap, Eros, my entire team.

F4: Thank you Sujeet Sir again.

F6: So, thank you ladies and gentlemen.

F8: So, Thank you Vishal, thank you UTV, Siddharth, and the entire wonderful team of Hader.

F10: Thank you Filmfare.

Academy Awards

A2: Thank you, Barry Jenkins.

A4: Thank you to the Academy.

A5: I just want to first thank my fellow nominees.

A6: But thank you to the Academy.

A7: Thank you to everybody at Fox and New Regency, in particular Arnon Milchan.

A8: I want to just say thank you to my fellow nominees.

A9: Thank you first to the Academy.

A11: And I want to thank too, to Arnon Milchan.

The fifth combination of thanking strategies found in the acceptance speeches of the recipients of the Filmfare Awards and the Academy awards is *Expressing Appreciation of the Addressee* and *Expressing Appreciation of the Act*. In this combination, the award recipients thanked the person being addressed by mentioning the reasons. This combination is illustrated below in example 43.

Example 43:

Filmfare Awards

F6: The team of UTV who has put their hearts and souls into so many movies specially Fashion.

F9: And this is only for that team and it's really a small team of 27 people that made this happen.



### Academy Awards

A1: To Mara Buxbaum, for so much.

A2: Adele Romanski, who forced Barry to cast me.

A4: So, here's to August Wilson, who exhumed and exalted the ordinary people.

A5: Ryan and Emma, for bringing it to life.

A6: Everybody out there in that room – because we didn't do this, you guys chose us.

A7: Mr. Caton-Jones, for casting me in my first film.

A9: So, I want to start first with the Telluride Film Festival, the Toronto Film Festival, who gave us a chance, who gave us a platform first.

The sixth combination is *Expressing Gratitude*, *Stressing One's Gratitude*, and *Thanking Somebody Explicitly*. Using these combinations, the recipients express their gratitude by stressing it directly. This can be seen in example 44:

Example 44:

### Filmfare Awards

A2: So, for these three gods also from my deep... from the bottom of my heart a big thank you.

The seventh combination of thanking strategies is *Thanking Somebody Explicitly* and *Stressing One's Gratitude*. This is shown in Example 45.

Example 45:

Filmfare Awards

F3: Thank you so much.

F5: Thank you very very much Ladies and gentlemen.

F7: Thank you very much.

F9: Thank you so much.

F10: So, thank you so much.

Academy Awards

A1: Thank you all very much.

A2: Just thank you so much.

A3: So, thank you so much.

A5: Thank you so much.

A6: Thank you so much.

A7: Thank you so very much.

A11: Thank you very much.

A12: Thank you so much.

The eighth combination of thanking strategies is Thanking Somebody Explicitly, Expressing Appreciation of the Addressee, and Acknowledging a Debt of Gratitude.

This is illustrated below in example 46.

Example 46:

Filmfare Awards

F4: But I am also going to take this opportunity to thank Sanjay Sir, Imteraaz, all the amazing co-stars and directors that I have worked with in all these years because of whom I am here today.

The ninth combination of thanking strategies is Thanking Somebody *Explicitly*, Stressing One's *Gratitude*, and *Expressing Appreciation of the Addressee*. This is shown below in example 47.

Example 47:

Filmfare Awards

F5: Thank you very much for this honour.

Based on all the combinations seen above, it can be summarised that the thanking strategy Thanking Somebody Explicitly is used in seven out of the nine combinations. This is in line with Aijmer (1996), Cheng (2010), and Wong (2010), who found that explicit thanking is almost always used when combining more than one thanking strategy to express their gratitude.

#### **4.6 Conclusion**

This chapter shows the outcome of the analysis. In general, the strategy ‘Thanking somebody explicitly’ was the most used strategy by the award recipients. This was reflected by its high number of occurrences. The least used thanking strategy was ‘commenting on one’s role by suppressing one’s own role’. This strategy had the least number of occurrences. Other than that, the recipients of the Academy Award employed more thanking strategies in their speeches than the recipients of the Filmfare Awards. It was also identified that most of the thanking strategies were realised with the stem ‘thank you’. This stem was modified by adding intensifiers, the benefactor, or the reason for thanking. Two new thanking strategies, dedicating and joking, were also found in the acceptance speeches.

## CHAPTER 5: CONCLUSION

This chapter is devoted to answering the research questions that direct the present study. The discussion in this chapter will review and conclude the findings of this study. Recommendations for future research are also given.

### 5.1 Summary of Findings

This research was directed by the following research questions:

Research Question 1:

*What are the thanking strategies used by the recipients of the Filmfare Awards and the Academy Awards?*

Research Question 2:

*How are the thanking strategies in the acceptance speeches realised?*

These research questions were answered with the aid of Aijmer's (1996) thanking strategies. She proposed eight thanking strategies that are used to express gratitude. The acceptance speeches of the awards were scrutinised for the occurrences of these eight thanking strategies. Other than that, phrases that indicate the realisation of these thanking strategies were also dissected to identify a common pattern. Moreover, other types of expression of gratitude that do not fit in any of the eight thanking strategies suggested by Aijmer (1996) were also studied and were considered as additional thanking strategies. The discussion that follows will address the research questions of the study.

### 5.1.1 The Thanking Strategies Used by the Recipients of the Filmfare Awards and the Academy Awards.

This study compares the thanking strategies used by the recipients of the Filmfare Awards and the Academy Awards in their awards acceptance speeches. The findings are summarised in table 5.1 to aid the discussion.

**Table 5.1 Summary of findings**

Thanking Strategies	Number of Occurrences (%)	
	Filmfare Awards	Academy Awards
Thanking somebody explicitly	9.3	19.6
Expressing gratitude	1.2	3.8
Expressing appreciation of the addressee	8.4	23.6
Expressing appreciation of the act	7.4	9.1
Acknowledging a debt of gratitude	0.2	1.8
Stressing one's gratitude	3.1	4.3
Expressing emotion	3.1	3.6
Commenting on one's own role by suppressing one's own importance (self-denigration)	0.5	1.0
Extra thanking strategies		
Dedicating	50	33.3
Joking	16.7	0

In general, 10 thanking strategies were identified in the acceptance speeches of the Filmfare Awards while, the recipients of the Academy Awards only used 9 thanking strategies. However, the number of occurrences of each thanking strategy was an important element in determining the most favoured as well as the least favoured thanking strategies. This is because the most used and the least used thanking strategy will help to determine which thanking strategy to use when expressing gratitude.

All 8 thanking strategies that Aijmer (1996) proposed were identified in the acceptance speeches of the recipients of the Filmfare Award as well as the recipient of the Academy Awards.

The recipients of the Academy Awards used more thanking strategies in their speeches compared to the recipients of the Filmfare awards. 66.8% of the total thanking strategies were found in the speeches of the recipients of the Academy Awards. In contrast, only 33.2% occurrences of thanking strategies were identified in the speeches of the recipients of the Filmfare Awards.

The recipients of the Filmfare Awards favoured the thanking strategy 'thanking somebody explicitly' as a strategy to express their gratitude for winning the awards. 19.6% occurrences of this thanking strategy were identified in their acceptance speeches which had the highest number of occurrences. However, this thanking strategy was not the most favoured thanking strategy of the recipients of the Academy Awards with only 19.6%. However, the total number of occurrences of this thanking strategy is still higher in the speeches of the recipients of the Academy Awards than in the speeches of the recipients of the Filmfare Awards.

The most used thanking strategy by the recipients of the Academy Awards was the thanking strategy 'expressing appreciation of the addressee'. 23.6% occurrences of this thanking strategy were found in the recipients' acceptance speeches.

The top three most used thanking strategies by both the recipients of the Filmfare Awards and the recipients of the Academy Awards are the strategies 'thanking somebody explicitly', 'expressing appreciation of the addressee' and 'expressing appreciation of the act'. A higher number of occurrences of these thanking strategies are found in the acceptance speeches compared to the other thanking strategies.

The least employed thanking strategy by the recipients of the Filmfare Awards was 'Acknowledging a debt of gratitude' with only 0.2% occurrence. Meanwhile, the least favoured thanking strategy by the recipients of the Filmfare Awards is 'Commenting on one's own role by suppressing one's own importance (self-denigration)' with only 1.0%

occurrences. Both thanking strategies had a relatively smaller number of occurrences in the speeches of the recipients of the Filmfare Awards as well as the recipients of the Academy Awards.

Two additional thanking strategies, dedicating and joking are also identified in the awards acceptance speeches. However, the thanking strategy 'joking' was only found in the speeches of the recipients of the Filmfare Awards.

### **5.1.2 The Realisation of the Thanking Strategies**

Thanking was realised through a lexical stem which was modified to realise the other thanking strategies. The first thanking strategy was realised using the stem 'thank you', 'to thank', 'thanks' and 'thank'. The most used stem by the award recipients of the Filmfare Awards and the Academy awards was 'thank you'.

The second thanking strategy 'expressing gratitude' was realised using the phrases and words 'from the bottom of my heart', 'It's an honour', 'thankful', 'mean so much', 'appreciate it', 'grateful', 'humble', 'wonderful time' and 'amazing'. Most of the recipients of the Filmfare Awards used the phrase 'from the bottom of my heart' to realise this strategy. Meanwhile, the recipients of the Academy Awards preferred to use the phrase 'appreciate it' to express their gratitude.

Thirdly, the thanking strategy 'expressing appreciation of the addressee' was realised by mentioning the person the benefactor wanted to thank. The speakers thanked the awarding body, the crew, their children, co-stars, directors, parents, siblings, audience, producers, fans, partners, teacher, other nominees, God, friends, Film festivals, and specific people by mentioning their names. The award recipients of the Filmfare Awards and the Academy Awards choose to thank people who have benefitted them by mentioning their names.



The fourth thanking strategy, 'expressing appreciation of the act' was realised by the awards recipients by stating reasons for their gratitude. This thanking strategy was combined with the strategy 'thanking somebody explicitly' whereby, the stem 'thank you' was combined with the conjunction 'for'. This stem, 'thank you for', was then followed by the reason. The reasons for thanking identified in the speeches are for the support, for the chance given, for the awards, for inspiration, and everything. Out of these five reasons, thanking for support had the highest number of occurrences in the acceptance speeches of the recipients of the Filmfare Awards as well as in the acceptance speeches of the recipients of the Academy Awards.

Next, the thanking strategy 'acknowledging a debt of gratitude' was realised using the phrases 'because of', 'without', and 'if it wasn't for'. The recipients of the Academy Award used the phrase 'without' more extensively. On the other hand, the recipients of the Filmfare Awards employed both 'because of' and 'without you' equally in realising this thanking strategy.

The thanking strategy stressing one's gratitude was another thanking strategy which is rampant in the acceptance speeches. This thanking strategy was also used together with the stem 'thank you'. It was realised as 'thank you so much', 'thank you very much', 'A big thank you', 'thank you so very much' and 'really'. The recipients of the Academy Awards preferred to use 'thank you so much' while the recipients of the Filmfare Awards preferred to use 'really'.

The thanking strategy 'expressing emotion' was realised through the expression of strong emotions and a declaration of love. The recipients of the Filmfare Awards used emotive words while the recipients of the Academy Awards used 'declaration of love'.

The final thanking strategy ‘Commenting on one’s own role by suppressing one’s own importance (self-denigration)’ was realised by reducing the recipients’ pride and making themselves equal to the others. However, no fixed patterns or phrases were identified.

## **5.2 Conclusion**

The study shows that award recipients used more than one thanking strategy to express their gratitude. Out of the eight thanking strategies, the strategies ‘thanking somebody explicitly’, ‘expressing appreciation of the addressee’ and ‘expressing appreciation of the act’ were highly used. The strategies ‘expressing gratitude’, ‘stressing one’s gratitude’ and ‘expressing emotion’ were also widely used though not as common as the first three thanking strategies. The thanking strategies ‘acknowledging a debt of gratitude’ and ‘Commenting on one’s own role by suppressing one’s own importance (self-denigration)’ were also used though the usage was lesser than the other thanking strategies. Two other thanking strategies ‘joking’, and ‘dedicating’ were also identified. This shows that there are various ways to express gratitude. A speaker can choose to thank a benefactor directly or indirectly using the ten thanking strategies identified in this study.

Other than that, this study also found that the most direct and recognised realisation of thanking is through the stem ‘thank you’. This stem can be modified by a mention of the benefactor, adding reasons for thanking as well as intensifiers. However, it is also possible to express gratitude without the stem ‘thank you’ as seen in chapter 4 and the summary above.

### **5.3 Recommendations**

Future studies can benefit from the current study as there are many areas that future researchers can pursue. One future research can concentrate on the thanking strategies used by Malaysians. It would be interesting to see differences and similarities between the thanking strategies used by speakers of the Malay, Chinese and Tamil languages. The current research can also be improvised by including a gender variable to identify similarities and differences in the thanking pattern of male and female award recipients.

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## **LIST OF PUBLICATIONS AND PAPERS PRESENTED**

Politeness Strategies in Awards Acceptances Speeches. Paper presented in Malaysia  
International Conference on Languages, Literatures and Cultures (MICOLLAC) 2016

University of Malaya

## APPENDIX

### Appendix A:

#### Award Acceptance Speeches

##### F1

After nine years, this award is in my hands. So, this one is very special. Thank you Filmfare for giving it to me. It's a very special film in my life. It's been my father's dream that I make a film like mobiliesme. Nobody can make mobilisme but in my small little way I have fulfilled his dreams, so I feel very happy about it. Thank you so much for this. Thank you.

##### F2

I want to thank Kishore Rurap, Eros, my entire team. My wonderful actors. Deepika whom I love Immensely. From the bottom of my heart darling. Ranvir who is so so very special to me. And Priyanka and all my technicians. here's I would like to somewhere remember fulfill makers who inspired me and always made a deep inspiration on me. Kias Sir, Raj Kapoor Sir, Mr. Visal Varam, and Mr. Kamal Amirul. I did this film thing about all of you. And the three people ... whom I think that they're Gods for me... One is Pandit Dermaraj One is the great Amitabh Bachaan. Whom I'm always deep down inside my heart. I always worship him and I always. I'm overawed... by him. And the great Lata Mangeshkar, whom I always over the years listen and found excellence in her work and tried to learn as much as I could from what small nuances mean. So, for these three gods also for my deep... the bottom of my heart a big thank you.

**F3**

I was in two minds actually three minds you know I didn't want to do this film. And as usual my son Harshvardan asked me to do this film. He said, "dad just go and do it". So, this award goes to my son Harshvardan Kapoor. Thank you so much. Thank you.

**F4**

I was very nervous. I don't know why. Before I take this out. Thank you, Sujeet Sir, again. but I am also going to take this opportunity to thank Sanjay Sir, Imteraaz, all the amazing co-stars and directors that I have worked with in all these years because of whom I am here today. But I actually want to dedicate this award to my parents. I promise you that all of us are going to try and be the best that we can be and most importantly thank you for being you and thank you for allowing me to be me and pursue my dreams. Thank you.

**F5**

Wow! Sorry I am in a little bit of a daze. Thank you very much for this honour. ladies and gentlemen, I'll like to tell you that one of the greatest honours and one of the best parts about this is the fact that I was nominated alongside my screen idols. The one and only mister Amitabh Bachchan. Sir I share this with you. Along with Shah Rukh Sir, Salman Sir. Thank you for inspiring me to be an actor. Thank you, sir. Ranbir, Varun, You guys are amazing. Thank you to the team of Bajirao Mastani who worked so hard to make this film what it is. Thank you, guys. This belongs to you as well. Which brings me to Sanjay Leela Bhansali. Oh my God! I'm so happy for you sir. Best Film, Best Director. And this is you as well. Thank you Sir. I love you. It is a very elaborate show of gratitude some time ago in this show and that's straight from the heart. Which brings me to my parents who are here tonight. Thank you for allowing me to pursue my dreams. For

encouraging me every step of the way. To go after something which seems to far first for us. Even when the chips were down and god knows we were down most of the time but we've come a long way. Thank you for making me what I am. My sister, my protector, my guardian angel. I couldn't tie shoelace without you in my life. I love you. Thank you for being a second mother to me. I love you. Which brings me to all of you, the audience, the fraternity. Thank you for bestowing me with the opportunity and blessing me and allowing me to live out my dream. I hope in the years to come I can work harder to entertain you and take the flag of Indian Cinema onward and upward. Thank you very very much Ladies and gentlemen. Good night.

## **F6**

Wow! I'm sitting there going ok! Man! I've been hearing these guys for so long. Can we just... Let me just find out. But you guys are fantastic really. Thank you. I'm really overwhelmed. I have to many people to thank. Too much to say. But first and foremost, It's already an honour for me to be a part of this illustrious list of nominees. I mean, I wish I could have been even remotely as close to how Aishwarya was as beautiful in Jodha Akhbar or I could have acted like Kajol or be as fun as Asin and you know dance like Anushka but standing here and actually getting this it feels great so thank you Filmfare for putting me as a nominee and now actually winning this beautiful lady. Emm... To Ronnie, thank you for taking chances and making cinemas that means a lot to UTV. The team of UTV who has put their hearts and souls into so many movies specially Fashion. To Madhur, thank you for believing I could be a Megna Mathur even when I didn't. I know ehm... I have done a film called Dostana but I think this is the first time my dad won't mind if I said I'm bringing home a girl tonight. So, thank you ladies and gentlemen. Thank you Filmfare.

**F7**

Thank you. Thank you for making it possible for actors and women to get these parts that really define you. And those which are like a personal journey. More than just a role and character which *Hader* was for me. Thank you very much...

**F8**

Please tell me that being evil, cruel, obnoxious, has its own rewards. So, Thank you Vishal, thank you UTV Siddharth, and the entire wonderful team of *Hader*. Thank you very much for making this film possible. Thank you

**F9**

One day my dad asked me what a director do. I answered "Papa, I direct". He said, "but you hold the camera too". I said, "No, cameramen do that". He asked, "How about the story". I replied, "The writer writes the stories". He continued, "So you do the casting". I said, "No, the casting director does that". So, I was really figuring out what I was actually doing in a movie. Then one day he came to the shoot and he was hoping that I am standing there saying "lights, camera, action". Even that i did not say. He was hoping that I will do something there. That day which will seem like I still work on the sets and before I could say 'cut' the cameraman decided that it was not good. So, he said 'cut'. I couldn't even say 'cut'. So, I neither put the camera, nor cast it, nor wrote the film. Nor said action, nor I said cut. All I did I think was put, the best team together. That made a film that now makes me look like the best director. And I'm so thankful to that team. And this is only for that team and it's really a small team of 27 people that made this happen. And thank you. Thank you so much.

## F10

Wow! I couldn't have imagined a better person to get this award from sir. really. It's really an honour. it's a learning experience watching you in front of the camera. Every time and all the time. So, thank you so much. This makes it amazingly special. a few thank yous that I haven't done yet. I've saved them for a little **later** which is tonight. Today, dear friends of mine who are here. One of them is standing right there, after having **one of his awards Madhu Mantena**. thank you for being in my life Madhu. Thank you. And **Chutti Xaviar**. A very dear friend of mine. Both these people really have helped me. made some better choices. And I really think your career's driven by the choices that you make. It took me a few years to learn it. I hope I've learnt it now. I don't know... I don't know what to say. It's been eleven years and I've finally followed my heart and I am standing up here, so I guess I did something right. Thank you Filmfare. Really thank you very much for giving me this award. Very very special to come from you sir. I have this huge grin in my face which I cannot hide right now. Really. Vishal **Bartwar** is a man who's given me roles were way beyond my capacity so I would like to thank him for giving me that opportunity. And I would like to thank my father for reminding me all the time that we are here to act. thank you.

## F11

We were... We were about ten days away from shoot and we didn't have a studio and just about everyone had said no to us and we were sitting and wondering whether we should leave for Paris or not to shoot the film because we didn't even have the money to pay for the tickets. And I remember Amrat called us to his stinky smoking room and he said guys just go. We have decided we will shoot this film on this day and we will shoot this film on this day. And I think, really thanks to Hicom to the rest standing here.

## **F12**

It feels great. I think, the event I am here for today also kind of, I don't know it's a coincidence but also talks about making your mark and last night I think in a way the kind of respect and acknowledgment that my film got in a literally meant, making your mark.

## **The Academy Awards 2016**

### **A1**

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. 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. 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, and without this part and without his writing I wouldn't be here for sure. And well, he directed it. 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 of you, I have this whole year, and I'm just dumbfounded that I'm included. It means a lot to me. Thank you also to Matt Damon for creating this opportunity. To Mara Buxbaum, for so much. And to Patrick and Boomer, and so many people. 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.

### **A2**

My grandma would want me to button up. Wow. I want to thank my teachers, my professors. Have so many wonderful teachers. And one thing that they consistently told me – Zelda Fichandler, Ron Van Lieu, Ken Washington – is that it wasn't about you. It's



not about you. It's about these characters. You are a servant, you're in service to these stories and these characters, and I'm so blessed to have had an opportunity. It was about "Juan." It was about "Chiron." It was about "Paula." The cast and crew was just such a wonderful experience. Thank you, Barry Jenkins. Thank you, Tarell Alvin McCraney. Adele Romanski, who forced Barry to cast me. [Laughs.] No, but it's just such a wonderful experience and I have so many people to thank who've gotten me here. My manager Carolyn Govers, who I've been with for 10 years. Just thank you so much. And the rest of the cast who did wonderful work, any one of them could be up here right now holding this trophy. It's such a gift getting to work with you and be inspired by you and the performances that you all offered up. So thank you, the Academy. Really appreciate this. And lastly, I just want to thank my wife who was in her third trimester during awards season. We just had our daughter four days ago. So, I just want to thank her for being just such a soldier through this process, and help, and really carrying me through it all. So thank you. Really appreciate it. Peace and blessings.

### **A3**

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. It has been the greatest honor just to stand alongside you; that is the greatest honor of all. 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. 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 once in a lifetime. I'm so grateful to have been involved in this film. And thank you for your faith and your patience

and such a wonderful experience. And Ryan Gosling, thank you for making me laugh and for always raising the bar and for being the greatest partner on this crazy adventure. To our whole crew, everyone that put their heart and souls into this film, I'm going to find you all individually and I'm going to thank you, along with my friends who I love so much, I am going to hug the hell out of you when the feeling reenters my body. 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.

#### A4

Thank you to the Academy. You know, there's one place that all the people with the greatest potential are gathered. One place. And that's the graveyard. People ask me all the time, "What kind of stories do you want to tell, Viola?" And I say, exhume those bodies. Exhume those stories. The stories of the people who dreamed big and never saw those dreams to fruition. People who fell in love and lost. I became an artist, and thank god I did, because we are the only profession that celebrates what it means to live a life. So here's to August Wilson, who exhumed and exalted the ordinary people. And to Bron Pictures, Paramount, MACRO, Todd Black, Molly Allen, Scott Rudin for being the cheerleaders for a movie that is about people, and words, and life, and forgiveness and grace. And to Mykelti Williamson, Stephen McKinley Henderson, Russell Hornsby, Jovan Adepo, Saniyya Sidney, for being the most wonderful artists I've ever worked with. And, "O captain, my captain," Denzel Washington. Thank you for puttin' two entities in the driving seat: August and God. And they served you well. And to Dan and Mae Alice Davis, who were the, and are the center of my universe. The people who taught me, good or bad, how to fail, how to love, how to hold an award, how to lose. My parents. I'm so thankful that God chose you to bring me into this world. To my sisters. My sister Deloris,

who's here, who played Jaji and Jaja with me. We were rich white women in the tea party games. Thank you for the imagination. And to my husband and my daughter, my heart, you and Genesis. You teach me every day how to live, how to love. I'm so glad that you are the foundation of my life. Thank you to the Academy. Thank you.

## **A5**

Thank you so much. This is such an honor. I just want to first thank my fellow nominees. I was absolutely honored and floored to be in your company this year. So, Barry, Kenny, Mel, Denis – like, my eyes are searching but I know you're here somewhere. Just thank you for what incredible filmmakers you are and for inspiring me with your work every day. I want to thank the people who helped me make this movie: my crew, my team, everyone at Lionsgate for taking a chance on it. Ryan and Emma, for bringing it to life. John, for acting alongside them and now doing me very proud here on the stage. Thank you, John. And I want to thank Justin, who I've known since we were both 17, 18, I think. Justin, thank you for riding with me on this and carrying this dream forward and for never giving up. Thank you. I want to thank my family – my parents are in the crowd, my sister Anna. Thank you for always believing in me. And finally, I want to thank Olivia, my love, sitting there. This was a movie about love, and I was lucky enough to fall in love while making it. And it means the world to me that you're here sharing this with me. Thank you. Thank you so much.

## **A6**

Thank you. Very clearly, very clearly, even in my dreams, this could not be true. But to hell with dreams, I'm done with it, because this is true. Oh, my goodness. Thank you, thank you. And I have to say – and it is true, it's not fake – we've been on the road with these guys for so long and that was so gracious and so generous of them. My love to "La

La Land." My love to everybody. Man. Thank you to the Academy—I don't know what to say. That was really... I'm not sure, I'm still not sure this is real. But thank you to the Academy. It is so humbling to be standing up here with hopefully still the "La La" crew? No, okay, they're gone. But it's very humbling to be up here. And I think, I hope even more than that, that it's inspiring to people, little black boys and brown girls and other folks watching at home, who feel marginalized and who take some inspiration from seeing this beautiful group of artists, helmed by this amazing talent, my friend Barry Jenkins, standing up here on this stage accepting this top honor. Thank you. There was a time when I thought this movie was impossible because I couldn't bring it to fruition, I couldn't bring myself to tell another story. And so, everybody behind me on this stage said, no, that is not acceptable. So, I just want to thank everybody up here behind me. Everybody out there in that room – because we didn't do this, you guys chose us. Thank you for the choice. I appreciate it. Much love. Good night. Thank you so much.

### **The Academy Award, 2015**

**A7**

Thank you. Thank you all so very much. Thank you to the Academy. Thank you to all of you in this room. I have to congratulate the other incredible nominees this year for their unbelievable performances. "The Revenant" was a product of the tireless efforts of an unbelievable cast and crew I got to work alongside. First off, to my brother in this endeavor, Mr. Tom Hardy. Tom, your fierce talent on-screen can only be surpassed by your friendship off-screen. To Mr. Alejandro Iñárritu, as the history of cinema unfolds you have forged your way into history these past two years. What an unbelievable talent you are. Thank you to you and Chivo for creating a transcendent cinematic experience for all of us. Thank you to everybody at Fox and New Regency, in particular Arnon

Milchan. You were the champion of this endeavor. 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, thank you for helping me navigate my way through this industry. And to my parents, none of this would be possible without you. And to my friends, I love you dearly; you know who you are. 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. Our production needed to move to the southern tip of this planet just to be able to find snow. 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. We need to support leaders around the world who do not speak for the big polluters or the big corporations, but who speak for all of humanity. For the indigenous people of the world. For the billions and billions of underprivileged people who will be most affected by this. For our children's children. And for those people out there whose voices have been drowned out by the politics of greed. 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.

**A8**

I've always, I've always just adored stories. Hearing them. Seeing them. Being in them. So, for me to have the chance to work with, I think, one of the greatest storytellers of our time, Steven Spielberg, has just been such an honor. And unlike some of the leaders, we're being presented with these days, he leads with such love that he's surrounded by masters in every craft on this film. Every craft. Not the least, Mr. Tom Hanks. People... I'm so pleased that our film has been nominated so many times, and as a face of the film I meet

many people in the streets. And it's lovely to have them, they're always saying to me, "would it help?" and all that stuff. And I think if you ever wondered about acting with Tom Hanks, would it help? The answer's clearly yes. I want to just say thank you to my fellow nominees. I don't know how they separate my acting from your glorious acting in these wonderful films that you're in, which everyone must-see. I don't know how they separated the five of us from all the other supporting actors who are making films at the moment. It's a wonderful time to be an actor and I'm proud to be part of it. Thank you.

## **A9**

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. So, I want to start first with the Telluride Film Festival, the Toronto Film Festival, who gave us a 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. I'd like to thank our director Lenny Abrahamson, who is absolutely incredible. Emma Donoghue, who created this world. Jacob Tremblay, my partner through this in every way possible. My real partner, Alex Greenwald; I love you the whole thing. To my parents, my agent, my manager, Chris Fioto, Anne Woodward, Lindsay Galin, the rest of my team, my friends, my family. Thank you to everyone who participated in "Room." 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.

## **A10**

Wow. Thank you so much, the Academy, for this incredible recognition. I share this with our fabulous crew and cast. And I want to thank, I want to thank Gail and Anne and Nina and Working Title and Focus and Tom. Where are you? My director. Thank you so much for your support and belief in me. And Eddie, there you are. Thank you for being the best acting partner; I couldn't have done it without you. You raised my game. I wouldn't be here if it wasn't for my dream team, which is Theresa, Angharad, Charles, Laura. I want to thank my friends. And my mom and dad, thank you for giving me the belief that anything can happen, even though I would never have believed this. Thank you.

## **A11**

Gracias a la Academia. Thank you to the Academy. I can't believe this is happening. I, it's amazing to receive this award tonight. But it's much more beautiful for me to share it with all the talented and crazy cast and colleagues and crew members along the continent that made this film possible. To all and each of you, I thank you from my heart. Leo, you are "The Revenant." Thank you for giving every soul, your soul, your art, your life. Tom Hardy, all the Native American cast, all the English American cast, thank you very much for your trust, for your talent. I want to thank Chivo. Thank you for bringing the light to this journey. And I want to thank too, to Arnon Milchan. Thank you for your unconditional support. My producers, Mary Parent, Steve Golin, all the people in Fox and New Regency. I, I, very lucky to be here tonight, okay. But unfortunately, many others haven't had the same luck. There is a line in the film that says, Glass to his mixed-race son, "They don't listen to you; they just see the color of your skin." So what a great opportunity to our generation to really liberate ourselves from all prejudice and, you know, this tribal thinking, and make sure for once and forever that the color of the skin

becomes as irrelevant as the length of our hair. This is for my father. Thank you very much.

## **A12**

Thank you. Hello, everybody. I love you, Lauren; we did it. Wow. This film gave a voice to survivors, and this Oscar amplifies that voice which we hope will become a choir that will resonate all the way to the Vatican. Pope Francis, it's time to protect the children and restore the faith. Thank you very much. We would not be here today without the heroic efforts of our reporters. Not only do they affect global change, but they absolutely show us the necessity for investigative journalism. We'd also like to thank our partners: Tom Ortenberg and everyone at Open Road; Jeff Skoll and Jonathan King and everyone at Participant; eOne; Anonymous Content; First Look; Michael Bederman; David Mizner. Josh Singer and Tom McCarthy, your tenacity and vision is unparalleled. To our cast, if there ever was a perfectly calibrated ensemble, you are it. Thank you so much.



## Appendix B

### Transcription Convention

Kuckartz, Dresing, Rädiker and Stefer (2008)

The underlying transcription rules

1. Transcribe literally; do not summarize or transcribe phonetically. Dialects are to be accurately translated into standard language. If there is no suitable translation for a word or expression, the dialect is retained.
2. Informal contractions are not to be transcribed but approximated to written standard language. E. g. “gonna” becomes “going to” in the transcript. Sentence structure is retained despite possible syntactic errors.
3. Discontinuations of words or sentences as well as stutters are omitted; word doublings are only transcribed if they are used for emphasis (“This is very, very important to me.”) Half sentences are recorded and indicated by a slash /.
4. Punctuation is smoothed in favor of legibility. Thus, short drops of voice or ambiguous intonations are preferably indicated by periods rather than commas. Units of meaning have to remain intact.
5. Pauses are indicated by suspension marks in parentheses (...).
6. Affirmative utterances by the interviewer, like “uh-huh, yes, right” etc. are not transcribed. EXCEPTION: monosyllabic A system for simple transcription 29 answers are always transcribed. Add an interpretation, e.g. “Mhm (affirmative)” or “Mhm (negative)”.
7. Words with a special emphasis are CAPITALIZED.

8. Every contribution by a speaker receives its own paragraph. In between speakers there is a blank line. Short interjections also get their own paragraph. At a minimum, timestamps are inserted at the end of a paragraph.
9. Emotional non-verbal utterances of all parties involved that support or elucidate statements (laughter, sighs) are transcribed in brackets.
10. Incomprehensible words are indicated as follows (inc.). For unintelligible passages indicate the reason: (inc., cell phone ringing) or (inc., microphone rustling). If you assume a certain word but are not sure, put the word in brackets with a question mark, e.g. (Xylomentazoline?). Generally, all inaudible or incomprehensible passages are marked with a time stamp if there isn't one within a minute.
11. The interviewer is marked by "I:", the interviewed person by "P:" (for participant). If there are several speakers, e.g. in group discussions, a number or a name is added to "P" (e.g. "P1:", "Peter:"). Manual (on) Transcription – 3rd engl. Edition 30 12. The transcript is saved in rich text format (.rtf file). Name the file according to the audio file name. E. g. interview\_04022011.rtf or interview\_smith.rtf.

#### Additional rules

1. Discontinuations are marked by /: "I was worri/ concerned." Word doublings are always transcribed.
2. Pauses are indicated by suspension marks in parentheses, corresponding to the pause length from one second (.) to three seconds (...), and the (number) of seconds for longer pauses.
3. Affirmative noises and fillers ("uh-huh, um, yeah") are transcribed. All the participant's utterances, including fillers, are transcribed.

4. Speech overlaps are marked by //. At the start of an interjection, // follows. The simultaneous speech is within // and the person's interjection is in a separate line, also marked by //.
5. Dialects are written as they are spoken.

#### Tips for a consistent notation

1. Symbols and abbreviations such as percent and meter etc. are spelled out.
2. Contractions and short forms are transcribed exactly as they are spoken, e.g. 'can't' instead of 'cannot' or 'stats' instead of 'statistics'
3. Concerning capitalization, words in different languages are spelled according to the rules of the English language.
4. Numbers are transcribed as follows:
  - a. Zero to twelve are spelled out, larger numbers are transcribed as numerals.
  - b. Numbers that make short words are also spelled out, especially round numbers: twenty, hundred, three thousand.
  - c. Decimals and equations are always written in numerals. Thus: " $4 + 5 = 9$ " and "3.5".
  - d. Roughly estimated figures are spelled out, accurate figures are written in numerals, e.g. "The fifty million Euros in state subsidies".
  - e. Follow established conventions regarding spelling. Street addresses, page numbers, telephone numbers, bank account numbers, dates, etc. are never written out. For instance: "on page 11" or "16 Broad Street".

5. Idioms are transcribed literally.
6. If direct speech is quoted in a recording, the quote is put in quotation marks: and then I said “Well, let’s see about that.”
7. Single letters are always capitalized (“B like in the bird”).
8. Enumerations: one capital letter without parentheses.

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