MASTER IN ADVANCED ENGLISH STUDIES:

LANGUAGES AND CULTURES IN CONTACT

Departamento de Filología Inglesa

2017-2018

Universidad de Valladolid

Final Master Thesis

BEGINNING AND EVOLUTION OF THE #MeToo MOVEMENT AS

SEEN THOUGH CRITICAL DISCOURSE ANALYSIS AND ITS

EFFECT ON THE SHIFT OF POWER IN THE HOLLYWOOD

INDUSTRY AS A RESULT

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presentada por D./Dña **LARA ARMENTEROS GARRIDO**

autoriza la presentación y lectura del mismo, considerando que el trabajo presentado es resultado de una investigación sólida y bien desarrollada, y alcanza sobradamente los niveles académicos exigibles. ....

Valladolid, a 2 de septiembre de 2018

El Tutor del Trabajo,

Fdo.: Jesús Benito Sánchez

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to

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by

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SEPTEMBER 2018

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Abstract

On October 5th 2017 the life of movie mogul Harvey Weinstein changed forever after *The New York Times* newspaper published an extensive article detailing the sexual abuse he had been inflicting on women in the entertainment industry for decades. The victims of the abuse who openly spoke about it at first were a beacon of light to countless other women who came forth to claim they had been abused. It was this outpouring of public statements in the media across the world that brought back the *me too* movement now rebranded under the #MeToo tag. The other side of so many women reporting sexual abuse or misconduct in the film industry is the increasing long list of men accused of such reported actions, these men are publicly denounced as undesirable and therefore shunned from their workplaces and their previous social status regardless of their power, wealth or fame. This unusual social atmosphere has created a unique window of opportunity for women in the industry to open a social dialogue on the disparity between men and women in many aspects of society. Women in the U.S.A. have taken on a social crusade that has been spread through the media across the world inspiring millions of other women to do so as well. The #MeToo movement initially encouraged victims of sexual abuse to be public about the abuse, although now it is part of a larger picture, the fight to stop the abuse generated by gender inequality.

Key words: critical discourse analysis, gender asymmetry, social discourse, linguistic context design, social cognition, elite groups.

Of all the weapons of destruction that man could invent, the most terrible-and the most powerful-was the word. Daggers and spears left traces of blood; arrows could be seen at a distance. Poisons were detected in the end and avoided. But the word managed to destroy without leaving clues.

Paulo Coelho – *The Alquemist*

1. Introduction

In this paper we aim to analyse the relation between the #MeToo movement and the shift in power that seems to have taken place in Hollywood. For years the glamorous world of Hollywood has been ruled by the men who had the power to decide who, when, what and how much, leaving women defenceless to men's desires, abuse and advances of any kind. Nowadays the same men live in a different Hollywood world where if they have been the leading actor in a real-life scene with any type of sexual misconduct, they will be publicly accused and denounced as a predator whose status will drastically change from king to pariah. Women in Hollywood seem to have taken the opportunity through the #MeToo movement to deliver a masterstroke with their empowering speeches, which has created a shift in power. This new situation has raised two main questions: How did this happen now when the abuse had already become a part of the Hollywood culture for so many years and why was this revolution successful now. The evaluation proposed in this thesis is simple, women have changed their social discourse and they have freed themselves from the invisible shackles of abuse by speaking up publicly, and making use of social media. Women in Hollywood have consciously initiated an interdisciplinary social discourse, which has given them the opportunity to affect the established societal power relations through non-linguistic as well as linguistic practices.

2. Literature Review

In this section we aim to present an evaluative report of the main concepts found in the revised literature concerning this dissertation's topic. The analysis carried out in this thesis stands from a critical discourse analysis (CDA) point of view. CDA is a multidisciplinary approach that studies discourse by departing from an understanding of language as a social practice. At the same time, we understand discourse also as described by Foucault (1970) who stated that it is an entity of sequences, of signs, in that they are enouncements, statements in a conversation. These statements in a conversation vary according to different social constraints such as ethnicity, religion, status, gender and age among others. We will be using Fairclough's model for CDA (1995) consisting on three separate yet inter-related stages in the analysis of discourse, these dimensions are intertwined and all of them are necessary to understand the repercussion of the discourse.

There is another significant aspect that will be also addressed and such is the fact that the shift in power caused by the discourse of this movement is inherently connected to politics. We understand politics as the management of power to serve a purpose and this applies to various fields and areas of life. With regards to power and politics we will be relying on Foucault, van Dijk and KhosraviNik. Their research, from a CDA perspective, is relevant and suitable for our analysis given the connection of their research topics with certain aspects of our case study. The three of them agree on the influence that context has in the political discourse available to the public through media and how it can be manipulated or controlled. The context that affects public discourse varies depending on the arena: it can be an economic context, geographical or social among others but they all share some commonalities such as the existence of elite

groups, institutions and dominance relations. Van Dijk (1993) establishes that there are elite groups and institutions exerting dominance relations by enacting, legitimizing or otherwise reproducing text and talk. His notion of an elite group is defined as an influential system of group dominance based on cultural criteria categorization, differentiation and exclusion such as those of language, religion, customs or worldviews. His ideas are directly linked to the idea of social constructivism (Vygotsky 1978), a theory that explains how human development is socially situated and knowledge is constructed through interaction with others. At the same time this falls right into Foucault's Orders of Discourse (1970).

Foucault focuses on power relationships in society as expressed through language and practices. In his analysis he attempts to understand how individuals view the world. He also studies categorizations, personal and institutional relationships, ideology and politics, directly influenced by social cognition and thus cognitive development. Social cognition is defined as the manner in which people process, store and apply information about other people and social situations thus being inherently connected to the role that cognitive development plays in social interactions. Cognitive development is naturally influenced by the language, history and social context each person is involved in. Foucault explains that in society the production of discourse is highly regulated and redistributed in a specific way to keep the established order of things and to prevent any disruptions, also known as exerting repressive power. At a deeper level he explains that while the social discourse is being controlled, an exclusion process also takes place and some topics are effectively left out of it, such as sexuality and politics, thus causing the struggle for discourse, as it is the way to achieve power, this is also known as normalising power.

Foucault's theory relies on the affordances of the environment as the main thread to link all the previous content. Affordance is a term coined by the psychologist James Gibson (1966), and he states that they are all the transactions that are possible between an individual and their environment, what it provides or furnishes, either for good or ill. What surrounds us influences us; Foucault reflected that in his work which also derives from the social constructivism theory of Vygotsky (1978). This sociological theory of knowledge explains that human development is socially dependent and knowledge is constructed through the interaction with others. Our preference and inclinations, our perception and understanding is being shaped by the social discourse that is made available to us. However due to the use of new technologies nowadays, the public has a chance to fight repressive power and reclaim social discourse rather than leaving the elite group's discourse unchallenged.

KhosraviNik's research (2015) sheds light on how social media builds up the resistance that affects discourse. He also helps to understand how the Social Media dynamic functions and how it achieves its goal. The first idea he shares is that social media communication has fostered a new dynamic of communication that is different from the traditional linear flow of content provided by the elite groups, as well as different ways in which the discourse is distributed. The engagement in social networking sites brings value to the platform owner in many ways as a producer but also as a consumer, prosumer is the term coined by KhosraviNik to refer to producers who are also consumers, due to the advertisement showed in the platform. KhosraviNik (2015) refers to prosumers not only as viewers of creative content and advertisements but also the co-creators and co-distributors of the very content themselves. One of the many advantages of SNS according to Mautner (2005) is the lack of pre-ordering, and the indiscriminate mixing of voices and genres. According to KhosraviNik (2015) this

total access provides the public with an unharnessed potential for textual power and the power of a text is now determined through pull communicative strategies; these are tactics used in the communication process to convince ordinary users to react, using the ´like´ icon for a post for example, in order to build popularity. Some of these strategies are as simple as to use bold letters or a different font to highlight a specific word. Many Social Media platforms are built to engage their users and to get a reaction from them in order to create a snowballing effect derived from large groups of people reacting in any way to specific content. This content and by default the users involved in it end up dominating the net for some time, which ends up reaching the original goal of whoever initially created and shared said content: popularity and exposure.

The decentralization of the information caused by the SNS in conjunction with the public's new role as prosumers have caused power and information to be mobile rather than localised. This decentralization process has therefore created a democratization of information and culture (Kahn and Kellner 2004) thus breaking down the traditional barriers (censorship and control) created to control the information flow and its content (KhosraviNik 2017). Nowadays social media has affected the way in which people in society communicate to each other. Furthermore, KhosraviNik (2017) states that it has also affected the norms of political communication and particularly political and citizen activism. He explains that new technologies have empowered people to engage in political and cultural communications, which has contributed to the expression, formation and dissemination of discourse away from official channels.

However KhosraviNik (2017) warns us about the echo chambers and the role they play in the media's popularity contest. He uses this term to refer to a group of like-minded members whose beliefs are amplified and reinforced by their own communication and repetition of said beliefs in their closed circle. What has been just

described is the way commercial strategies work, appealing to the feelings of the public to gain sympathy, then interest and finally engagement. KhosraviNik (2017) goes further and states that all form of interactions on Social Media function as a form of promotion of that content with every 'like', 'comment', 'share' or 'tag' helping that content to become more important and thus obtaining more exposure.

At this point, we have to introduce another important perspective in our theoretical frame and that is the feminist CDA point of view that Michelle Lazar offers. This strand focuses on social justice and transformation of gender through the theorization of the relationship between social practices and discourse structures. Lazar (2007) explains that from a feminist point of view, the idea of gender is understood as an ideological structure dividing people in two classes: men and women. Said ideological structure is based on a hierarchical relation of domination and subordination, which also imposes a social double standard of labour and human traits on women and men, that varies depending on time and place. Lazar (2007) blames the acceptance of the gender gap as something normal, including it in the power differential and inequality at work. These asymmetrical relations between both genders cannot be explained as individual intentions (Weedon 1997) because the social practices that have been implemented through time have been carried out by large groups of people who acted complicitly.

Gender inequality goes further than just socially assigned gender roles, Lazar talks about a discourse of heteronormativity that persecutes any deviation of the gender-appropriate forms, which opens this issue to the hounding of the LGBT community that does not conform to the underlying dualism of the gender structure. Moreover, Lazar recommends us to also consider that gender issues intersect with other systems of power such as race, social class, age, sexual orientation, culture and geography thus making gender oppression discursively implemented differently for women around the world.

Lazar describes power relations as a struggle over interests, which are exercised, reflected, maintained, and resisted through a variety of modalities, extents, and degrees of explicitness. The reason behind it is explained by Bourdieu (1991) as he states that modern power is effective because it is mostly cognitive and based on an internalization of gendered norms that are acted out routinely in the texts and talks of everyday life making it an invisible power as such and recognised instead as legitimate and natural. According to Bourdieu, some men and women could simply not see certain practices or actions as discriminative and therefore they might not report it or condemn it.

In order to tackle this issue, Lazar tells us that the task of feminist CDA is to examine power and how it exerts its dominance through discourse or how it is counter-resisted through textual representations of gendered social practices using interactional strategies of talk. She also suggests that it should be inclusive of all forms of oppression by uniting different groups of women who share gender inequality as a common denominator regardless of the system of power they are enduring. The interest of the analysis from the feminist CDA perspective, as explained by Lazar, lies in the relationship between discourse and the social factoring in gender as a determinant that affects power relations, which are then reproduced, negotiated and contested in representations of social practice, as well as in social relationships. In relation to this, Lazar points out the flaws in the classical liberal notions of women's equality and freedom which are based on the abstract universalism of women, a kind of sameness. She believes it is paramount, in order to avoid falling for the same mistake, to view universality as concrete rather than in abstract terms based on the acknowledgement of specific differences in the different conditions of women's context and situations. This can only be achieved by not using feminism for commercial gain trying to compose a look or a style to sell, and instead recognizing feminism as political force that represents

women all around the world including all the different ways in which they are facing gender issues.

However Lazar advocates for reflexivity to be manifested in institutional practices in order to lead to a realizable change in personal attitudes and practices of individuals. Said change should happen before feminism fights for equality and freedom as a manifested change in gender-biased practices would benefit all women and not just a group of women. Furthermore, she suggests that feminists who intend to achieve a real transformation of gendered social structures should manifest an on-going self-reflexivity; the goal is to become aware that part of the problem is also the exclusion and alienation among peers and by subordinates, the lack of role models and leadership, as well as having to find a balance between their personal and professional lives. Only through the exercise of self-reflexivity can feminists build bridges among women to fight specific issues and achieve a transformational political program. Lazar cites Gill when talking about the reclamation of women's sexuality and their freedom to use it and celebrate it. Gill (2003) explains the shift that has taken place in popular culture and media regarding the re-sexualization of women, who have changed from a position of sexual objectification to sexual subjectification. Women are no longer the object of men's pleasure, instead they are recognised as desiring subjects. Finally Lazar states that the situation is changing and this is rapidly becoming a women's world where concomitantly power relations are shifting in women's favour.

3. Context: The Beginning of the #MeToo Movement

Once upon a time in a far away land there was a kingdom ruled by men where their rulers powerlessly subjected all the women. For decades women worked hard hoping that one day their hard work would pay off, wishing it would be enough to break free

from the invisible shackles of tyranny that were restraining them. This is not a fairy tale nor is it a made up story; this has been the situation women in Hollywood have endured for years until now. On October 5th 2017 *The New York Times* published an article about how the movie mogul Harvey Weinstein had been paying off women he had sexually harassed for decades (Kantor et al. 2017). It was only five days later that another reputed magazine, *The New Yorker*, published a full investigation that included the accounts of multiple victims accusing the same man of sexual harassment (Farrow 2017).

It did not take a long time for the domino effect to happen, which caused not only the firing and banishment of Mr Weinstein from the Hollywood's world but also encouraged other women to speak up about other sexual predators at their workplace across the entertainment industry. Lauren O'Connor, an executive assistant of his company, sent a memo to different executive members detailing an account of inappropriate situations caused by Mr Weinstein; in said memo she even states that the balance of power in the company is grossly disproportionate being 10 for him and 0 for her. She was not the only woman to speak up about this situation; there were several famous actresses that after the first article was published decided to openly talk about their own Weinstein experience.

In light of such outpouring of shameful cases of abuse, actress Alyssa Milano could sympathise with a message sent by her friend, which urged women who had suffered sexual abuse to speak up online and collectively show the magnitude of the problem. On the night of the 15th of October 2017, Alyssa decided then to take a stand against sexual misbehaviour by posting the first #MeToo tweet giving birth to a whole movement so powerful that it got 55,000 replies overnight making it the number one trending topic;

45 days later the movement was active in 85 countries and the story had been posted more than 85 million times on Facebook (Sayej 2017).

However this was not the first time that the phrase *me too* had been used with the sole intent of publicly denouncing sexual abuse; in 2006 an African-American civil-rights activist called Tarana Burke coined this phrase after a 13-year-old child confided in her that she had been sexually assaulted. Burke posted it on the *MySpace* site of the organisation she was working for at the time in order to raise awareness of the pervasiveness of this type of assault and abuse thus becoming the foundation of a campaign for women of colour to report sexual abuse. Tarana had been working with survivors of sexual violence for a long time when she created the famous phrase hoping that it would be a beacon of "empowermental empathy", as she has referred to it, to create a community action that could fight sexual violence. She has been supportive of the #MeToo campaign since it started and she has also been recognized as the founder of the movement.

To better understand the differences between the movement initiated by Tarana Burke and the current #MeToo movement, we have created the following table where the information shows how each of the movements was created: who created it, when was it created, what is the message they convey, how was it distributed and the social follow up they have.

TABLE 1. The differenced between *Me too* and #MeToo

Name:	Name:
Me too	#MeToo
Created by:	**Revamped by:**
Civil-rights activist Tarana Burke	Actress and activist Alyssa Milano

Created in:	Revamped in:
2006	2017
Distribution:	**Distribution:**
Via My Space	Twitter and Facebook
Intended message:	**Intended message:**
To raise awareness of sexual assault in society	To show the magnitude of the problem and shift the focus from the perpetrators to the victims
Social follow up:	**Social follow up:**
#MeToo	#HerToo, Keep talking about it and #Time'sUp

This movement does not seem to be slowing down yet as it has opened up to include not only black and brown girls but anyone who is a survivor. Despite its success, there are those who believe that it will be discredited once any of the #MeToo stories is proved false. There are other organisations that have quickly started to campaign and rally for survivors of sexual assault and violence. Unicef has created a spin-off of the #MeToo hashtag called #HerToo to help children worldwide who suffer from sexual abuse and violence; the Creative Coalition advocacy group created a public service announcement campaign called "Keep talking about it" for women to report sexual harassment, assault or misconduct of any kind. In 2018 several Hollywood celebrities created the Time's Up movement as a response to the Weinstein case and the #MeToo movement in order to fight sexual abuse not only in Hollywood but also across the Unites States, this movement has also gathered a legal team and copious financial support from artists to fight this abuse in court and to advocate against these practises in the workplace. All these initiatives are based on the grassroots of the #MeToo movement that was originated in Hollywood but clearly crossed boundaries to extend across different fields in society demonstrating two things: the immensity of the

problem and how powerful this movement is. In other words, this movement that was started by a single woman twelve years ago and revamped by Hollywood has become the voice for those who have suffered sexual abuse. The aim behind both movements is the same; to support the survivors and to create a community action intended to fight sexual violence.

Women in the film making industry saw the door opened when the first article about Harvey Weinstein was published and they decided to cross the doorstep, from victims to fighters. These women have delivered the ultimate masterstroke by turning the tables around and finally achieving a position of real power in Hollywood. After so many years of concealed abuse, shedding light on to this problem and publicly speaking about it has taken the power away from those who abused their positions, as women do not feel the need to hide it anymore, to empower the victims of abuse instead who feel free to openly talk about it. Creating a social dialogue about this issue has labelled sexual violence against women in Hollywood as shameful for the perpetrators and not for the women who endured it, thus removing the stigma they were living with for so many years, making it safe for them to report it.

4. Method and Corpus Criteria: The Study of the Masterstroke

4.1 Methodology

The reason why this movement has successfully led to a shift in power is a combination of several factors inadvertently collaborating on the same task. There has to be a reason why the *me too* movement was not as successful in 2006. After all the statements provided by women in the entertainment industry, it is known that cases of sexual misconduct had been happening for decades but 12 years ago this phrase did not create such a social turmoil.

To analyse the success of the #MeToo, we will be evaluating it from a critical discourse analysis (CDA) point of view. We will be using Fairclough's model for CDA (1995) consisting on three separate yet inter-related stages in the analysis of discourse. The first stage is a description of the object of analysis, including the texts that were visual but have been transcribed into texts. In this dimension we will analyse the genre these texts belong to as well as the characteristics of it and in which way they affect them. We will also analyse the parties involved in and how that plays a role in the message sent in the text. The second stage is an analysis of the discourse practices of text production, distribution and consumption. In this dimension we will also be looking at the interdiscursivity of the text, analysing linguistic elements present in the texts that creates a connection between the speaker and the audience, how that is achieved and what is the outcome; at the same time we will be looking at the intertextuality of the texts, what is the connection they share and to what effect. The third stage is an explanation of the socio-historical and cultural conditions that frame the discourse practices in the text. In this dimension we explain what is the connection between the texts and feminism and we analyse them from a feminist CDA approach.

These dimensions are intertwined and all of them are necessary to understand the repercussion of the #MeToo movement. We believe this approach will provide a more accurate analysis to prove that the discourse used by these women, and the impact of their words, belong to a combination of factors that have rendered this movement a successful campaign for women's rights in Hollywood. By not focusing in only one aspect of the discourse such as syntax or pragmatics, we will be able to broaden the analysis to include all the factors that influenced people to take action.

With regards to the first dimension of Fairclough, a description of the object of analysis, we will introduce the setting of the texts that belong to our corpus, paying

special attention to those elements that are particularly relevant to our analysis and explaining why are they so important. In this section of the analysis, we will use ideas from Van Dijk and Foucault about power and politics to explain how the setting influences the discourse. This part carries a lot of significance as it is the setting as much as the message itself what make this movement not only possible but also successful. On the one hand Van Dijk will help us establish the two major elite groups involved, how they became elite groups and how they use context to enforce their power over public discourse. On the other hand Foucault will be determinant to explain the power relations that take part in our analysis, how they have been created and how they operate through affordances and social constructivism.

To approach the second dimension, the analysis of discourse practices of text production, distribution and consumption, we will be looking through the language used in the speeches in two different aspects: first, the language used in the speeches to communicate their message and second, analysing the intent behind the use of the language from a marketing point of view using strategies to connect to the public and obtain a reaction from them. Focusing on distribution and consumption, KhosraviNik and his various work on media and discourse studies will help us evaluate the role of the deliverer of the discourse as well as the role of the public and in which way they interact, echo chambers are an example, in order to accomplish the mass media coverage the movement has received. Following on this, Mautner's (2005) work will also reflect how the advantages of social networking sites (SNS) have also contributed to accomplish the speaker's goal: maximum coverage and engagement.

Finally, in the third dimension of the analysis, how the socio-historical and cultural conditions have influenced the discourse practices in the text, we will use the following: the ideas of Lazar (2017) regarding feminist CDA, Weedon's (1997) asymmetrical

relationships and the theory of social constructivism by Vygotsky (1978). Through the analysis we will see how asymmetrical relationships as well as social constructivism are both framing Lazar's idea of a feminist CDA, and Bouirdeu's (1991) idea of the effectiveness of modern power will also serve as the connection between discourse and gender. Considering that language is affected by social practices and social relations, Lazar's perspective is particularly adequate for analysing the discourse associated with the #MeToo movement. Lazar (2007) explains that from a feminist point of view, the idea of gender is understood as an ideological structure dividing people in two classes: men and women. Said ideological structure is based on a hierarchical relation of domination and subordination, which also imposes a social double standard of labour and human traits on women and men, this is also known as asymmetrical relationships (Weedon 1997). This helps us explain why despite being widely known that Harvey Weinstein used to sexually abuse female co-workers, nobody in the industry did anything to stop this from happening for decades.

Following this methodology, with our analysis we aim to connect the three dimensions to prove that when women commenced to take on the social platforms to break their silence and report the cases of sexual abuse, they changed their social discourse which in the end has made it possible for women to take on the power of the entertainment industry in Hollywood. To describe the situation more accurately, if we considered Hollywood as an independent country being ruled by men, women would have become the new rulers of the land overthrowing the old kings by managing the power to gain that privileged position. By using this social movement to create a shift in the social structure, women have used political action, and they are making culture and politics intersect because they are targeting a cultural aspect of Hollywood's society.

4.2 Corpus

The object of our analysis is a corpus compiled with texts which are transcribed from the speeches that several celebrities delivered in 2017, the year denominated by the *TIME* magazine as the #MeToo year, and in 2018 labelled by artists of the film and music industry as the year when the time for sexual abuse was up. The subsequent criteria were followed to select the texts intended mainly to ensure that the sample was representative and balanced.

This aim was reached by gathering a sample that included the different groups of women within the entertainment industry, which means that women from different ethnic groups, age and with different roles had to be represented. Only the speeches of women were contemplated because they were the first victims reporting the abuse publicly and the #MeToo was initially applicable only to women; it is also appropriate to look for women's speeches considering that the focus of our analysis is how women have managed to shift the balance of power to their advantage through their discourse.

The genre selected for the analysis was the speech delivered in a formal or semi-formal event but rather in a less formal situation. The criteria upon we based the decision to determine if the event was formal or semi-formal were four: The nature of the event, the dress code required for the event or the absence of it, the kind or organisation sponsoring the event and the activities that were going to take place at the event such as banquets, dinners or balls. The reason why this genre was chosen instead of posts in different social media platforms is that the speeches happened before the posts and therefore they are the object of our study to determine whether they favoured the success of the #MeToo movement. Despite the importance of the posts in social media, as they are key to carry out the distribution process, in a chain of events they could only happen if the speeches influenced the public to take action by posting them

or commenting on them. This is the reason why it was also important for these speeches to be relevant, so they had to be linked to the #MeToo movement explicitly or talk about sexual abuse in the media and not just about feminism or the empowerment of women.

This made it an imperative for the speeches to be available online, being a fundamental aspect for the distribution through hash-tagging in social media networks such as Twitter and Facebook to make it easy to access to all the public. There are two more criteria that were important in the selection of the texts and these were both interrelated: The speeches had to be delivered by celebrities and these women had to also have ties to the entertainment industry of Hollywood as it was there where the Weinstein case originated from.

The procedure followed to find the texts that are part of the corpus had two stages: First, a list was compiled with all the significant cultural events of the year 2017 and 2018 based on a wide search on the web where different sources such as fashion magazines, *InStyle, Elle* or *Glamour*, or other well-established publications, *TIME* magazine, *Vanity Fair, The New Yorker* or *The New York Times* among others, would have articles about them. Second, there was another search looking for speeches at these events that were linked to the #MeToo movement or to various women's issues such as the objectification of women, as it is closely related to sexual violence. It was not difficult to find different articles or news about the speeches but not all the speeches were completely transcribed in some of the sources and therefore six of them had to be reconstructed with different sources to obtain the full transcript. In six of the texts the full transcript was available through the website of the organising sponsor such as the Oscars or *Elle* magazine and *Glamour* magazine; these were the speeches of Tracy Ellis Ross at the Glamour Women of the Year Summit 2017, Frances McDormand at theThe

Oscars 2018, Reese Witherspoon, Ava DuVernay, Margot Robbie and Kathleen Turner at the Elle Women in Hollywood Event 2017.

In order to provide a summarised description of the corpus, the following table provides the reader with the essential information of the corpus needed at first glance.

TABLE 2. Corpus description

Size of the corpus	**7,456 words**
Full Text / Extract	**Full Text**
Number of Texts Compiled	**15 Texts**
Medium	**Written (transcribed from speech)**
Topic	**Sexual harassment and abuse in Hollywood**
Type of Text	**Public speeches**
Authorship	**Texts transcribed by journalists**
Language	**Speeches delivered in English**
Publication Date	**Between 2017 and 2018**

5. Analysis of the Corpus and Results

The analysis carried out is essentially framed within Fairclough's model for CDA that identifies three different dimensions of analysis which are inherently connected: a description of the object of analysis, an analysis of the discourse practices of text production, distribution and consumption and an explanation of the socio-historical and cultural conditions at the moment of the discourse. These dimensions look at how language creates change and how it is used as a tool of power; they also show the attitude of the speakers as well as their view on the subject being portrayed in their choice of words and how they evoke social relationships determined by the context.

5.1 The First Dimension

The first dimension focuses on the description of the object of analysis, whether it is textual, visual or both, the genre it belongs to, the conventions associated to such genre, and the parties involved. According to what has been previously described in TABLE 2., the object of analysis is a corpus containing 15 speeches. These were initially delivered verbally and even video recorded, afterwards they were transcribed verbatim into texts by different journalists associated to the organisation where the speech was delivered and by other journalists from the media as well, always verbatim. Unfortunately six of the videos are not available in their entirety at the moment, although the full transcript of the speech can still be found. Out of the 15 women who delivered the speeches, there were seven of them who either carried some notes of their prepared speech with them or admitted to have prepared the speech in advance somewhat; the other eight women delivered their speeches spontaneously by linking their speech to that of the previous speakers. Therefore we can categorise the texts into two different groups: the written speech category and the spontaneous speech category. It is important to make this distinction here, as we will see later in our analysis how the linguistic resources used vary for this reason.

According to Fairclough (1989), there is a specific power behind every type of discourse convention that defines the power relations involved; these are simultaneously dictated by the constraints on the setting, on the subjects and on the topic of the discourse. The setting of the discourse is everything that surrounds such discourse, environmentally and otherwise. In the case of our speeches, they were all delivered at different events where a specific group of people was attending although these events were publicly and internationally broadcasted. We can then say that the events embodied a sort of ceremonial spirit to them with everything that it requires; adequate

attire, presence and appropriate behaviour. This goes hand in hand with the guests attending, including the speakers; they were what van Dijk (1993) classified as an elite groups given the fact that they were all celebrities and such social status turns them into an elite, which already implies that the power scales were not balanced, and it also refers to what Fairclough (1989) determines is an imposition of the genre. The genre of the texts requires a specific setting that reinforces van Dijk's idea of elite because all the texts were delivered at public cultural events with a high social profile in which the deliverers of the texts were being somewhat praised or celebrated. Here lies the first connection between the analysed discourse and power that is dictated by the environmental conditions in which the speeches are delivered; the audience will be influenced not only by who is delivering the message (the elite) but also where is it being delivered (the setting imposed by the genre).

In the case of the speeches selected for our corpus, all of them were delivered at a formal event whose reputation was endorsed by the sponsors or the producers of such event, as is the case of the MTV, *Elle* and *Glamour* magazines, or by the solemn character of the organisation behind the event after years of celebrating them, as is the case of Planned Parenthood, the Golden Globes, Cannes Film Festival or The Oscars. The reputation and prestige that characterise these events also transfers onto the attending guests, to the extent that obtaining an invitation for one of these events exponentially raises the profile of an artist. These are the sort of events and the power play that they display, which turns a group of people from ordinary into an elite group.

The formal character of the events seems to call for an equally formal speech although all the speakers, intend to reach out to the public through the personalization of the speech, introducing their own life experiences and opinions as the core of their speeches. To break from the required formal code of the event in order to engage the

public in to their feminist discourse, is a communicative strategy to provoke a reaction from the public, said reaction is to take action on social media. The speaker influences the audience by appealing to them in three different ways: through the celebrity status as it is seen as a role model or an icon, by appealing to their gender and evoking gender support through identification or a combination of both. It is simply because of their social status that the setting will be inherently affected causing the audience to be influenced by the status of the speaker; simultaneously they will also be influenced by the reach of the text due to the media coverage they will have.

As we can see so far, the constraints of this discourse's setting naturally influence the constraints of the subjects and of the topic. The subjects that take part in the process of delivering and receiving the message of the speech are not limited to those who attended the event and the speakers; due to the public character of the events and the media coverage they received, the public extends to anyone who was interested in the event worldwide, as well as anyone who came across the information of the event through social media and finally those who the message was intended for. The speaker also takes into account the target audience to engage them using the already mentioned strategies that will be further developed in the second dimension. Van Dijk (1993) talks about the dominance exerted by the elite groups and the extensive media coverage of these events is an example of said dominance, the character of the event, the celebrity status of the guests attending the events as well as the speakers' ensured such media coverage. Fairclough (1995) establishes a similar connection between the dominant class and the reproduction of the power, stating that power-holders have a hidden power derived from the implicit benefit of the media. It is undeniable that the women delivering these speeches have a social platform and the media increases their influence as well as their reach; therefore, all of this is possible because of their celebrity status

and the interest they cause in the audience, specifically in other women because the message delivered in the texts speaks about quotidian issues women have to face.

Regarding the constraints on the topic, we can say that three of the events where ten of the speeches were delivered had women-related topics although the topic was not specifically women's abuse or women's harassment, yet all of the speakers chose to make that the focus of their speech. There were five other speeches delivered at award night events whose speakers purposely made women's inequality and sexual abuse their focus; Laura Dern, Kristen Stewart, Jessica Chastain, Jennifer Lawrence and Reese Witherspoon delivered them at the Elle Women in Hollywood Event 2017. The bottom line here is the fact that whether the topic of the event sets the tone for the speech or not, the speaker has the ultimate power, as the women who controlled the focus of their speeches choosing to talk about women's abuse and harassment thus making it a trending topic in the media.

This is characteristic of this genre, having the ability to manipulate the context to suit the speaker's agenda, given the power status of the speaker who finds herself as (one of) the main attraction(s) of the event thus holding the power and the responsibility to deliver a message. It is the combination of setting, subject and topic characteristics that conforms the essence of the influence this genre has. Applied to our object of analysis, the description depicts a group of Hollywood female celebrities who take advantage of a public event with a certain prestige that attracts great media coverage to deliver their own message: women have been enduring sexual abuse, harassment and inequality in the film industry without them taking a stand for too long. Fairclough (1995) goes further and states that the power behind the conventions of a discourse type belongs not to the institution itself but to the power-holders in the institution. Hollywood represents the institution but it is only a place, the female celebrities that are

a part of it are the power holders, and it is because of them that a social dialogue opened about women's inequality and the abuse they have been suffering. By continuing to talk about this issue using their public platform, they ensured that the matter stayed relevant while gathering supporters for their crusade.

5.2 The Second Dimension

The second dimension of Fairclough's model of analysis focuses on the practices of text production, distribution and consumption. In this dimension there are also two subcategories: On the one hand there is intertextuality, which links the text to other texts and to its context, it can be horizontal, if there is concrete reference or direct quotation from other texts or vertical that also includes references to the text matter, the genre and the discourse. This category is associated to the practices of text distribution and consumption. On the other hand Interdiscursivity concentrates on how the genre, the discourse and the style are connected to produce the text.

Regarding vertical intertextuality, we can say that the speeches in the corpus share the same text matter by talking about the abuse and harassment women have endured in the film or the show business industry for decades came to be after the first two articles about Harvey Weinstein were published. The first article in *The New York Times* newspaper and the second in the *New Yorker* magazine were the opening line for women in the industry to come forth and start publicly talking about their own experience, moreover, it led to the revamp of the #MeToo which included anyone who suffered any kind of sexual violence. The speeches delivered by the speakers simply followed the discourse that had been previously focused on sexual violence and harassment against women but they also included the topics of women's rights, inequality and discrimination against women. Although the corpus of our analysis focuses on 15 texts, there were other statements from celebrities publicly made between

the speeches, which helped to keep this as a trending topic on the media but especially on social media. The outpouring support showed by the public and fellow artists from the industry caused a sort of domino effect that made the social atmosphere ready to continue exploring the dialogue opened by the women of the Weinstein case. There was not only an increasing number of people from across all social spheres sharing their personal experiences of abuse in different fields, such as public accusations of priests' misconduct in Ireland or Olympian athletes from the U.S.A. team accusing the national gymnastics team doctor, but the opened dialogue was also broadened to include other topics concerning the rights and well-being of women; for instance the gender pay gap, women's reproductive rights, gender inequality in the workplace as career barriers to promote, the objectification of women and gender role assignment among others .

Focusing now on horizontal intertextuality, we have also seen examples of this in our corpus, although the references are not always textual, they are cultural and representative. Hilary Clinton in her speech at the 100th anniversary gala of Planned Parenthood makes a direct quote from Margaret Atwood's *The Handmaid's Tale* saying that 'We didn't look up from our phones until it was too late' to urge women to take back the control of their bodies and their reproductive rights from men who know nothing about what it means to be a woman and she adds "As we speak, politicians in Washington are still doing everything they can to roll back the rights and progress we've fought so hard for over the last century. I mean, could you believe those photos of men around that conference table deciding how to strip away coverage for pregnancy and maternity care?".

Similarly, actress Tracy Ellis Ross at the Glamour Women of the Year Summit expresses her rejection of gender role assignment in society as portrayed in *Black-ish*, the television show she stars in. She talks about her relief at realising that her life is hers

and she can make decisions and choices freely without having to feel guilty because she does not comply with the established social norms; wearing a push-up bra instead of a sports bra outside of the gym, not choosing to get married and have children despite her age (she is 45 years old) are some of the examples she uses to illustrate the control women are subject to by society, interfering with their right to make decisions out of their own free will.

The famous singer P!nk used the outrage she felt when her own six-year-old daughter described herself as the ugliest girl she knows in order to criticise society's impossible standard of beauty that calls for the stereotyping and objectification of all women. She explained how she created a PowerPoint presentation for her daughter including androgynous rock stars and artists such as Michael Jackson, David Bowie, Freddie Mercury, Annie Lennox, Prince, Janis Joplin, George Michael and Elton John to show her how these artists were probably made fun of but they were also inspiring and true to who they were regardless.

Rallying for the rights of women in minorities, actress Ava DuVernay uses her speech at Elle Women in Hollywood Event to demand protection and safe spaces for all women to be themselves whoever they are and however they are; she does so by referencing fellow actress Tessa Thompson and the iconic roles she has played in famous movies such as *Selma*. At the same event actresses Margot Robbie and Kristen Stewart shared their strong opinions about inequality and the stereotyping of women that only provisions for them to be within the well-defined margins of their assigned roles in society; Margot Robbie goes further by referencing the famous 80's film *The Breakfast Club* saying that 'Each one of us is a brain, and an athlete and a basket case, and a princess and a criminal. Does that answer your question?'. The winner of a Golden Globe and an Oscar, Frances McDormand took the chance in both occasions to

express the need to bridge the gender gap in the industry by those who insist on treating women as if they were not as capable of handling the show business' affairs as well as any man in the industry. Finally, Oprah Winfrey talks about women's abuse through the story of Recy Taylor and the renowned Rosa Parks; she explains how the abuse Recy Taylor suffered went unpunished despite the investigative efforts of Rosa Parks to bring the perpetrators to justice, she urges the audience to break the cycle of abuse perpetrated by men declaring that 'their time is up'.

There is one important aspect that affects intertextuality, keeping the topic relevant to the public. KhosraviNik (2015) explains how in the free world of social media everyone has access to information and is able to communicate and share this information in new combined spaces with no unidirectionality of textual practices, creating what he calls a peer-to-peer ordinary communicative engagement. He also explains how the echo-chambers function in social media and how it affects those who are a part of a closed system with the result being the continuation of an issue as a trending topic. For example, anyone who is a fan of the women who delivered these speeches will inevitably come across the speech of the celebrity and then post a comment, share it or simply like it on social media which immediately causes the speech to reach anyone else with the same interests and so the echo-chamber is formed; it will also expand as this actions (commenting, sharing and liking it) are publicly viewed by anyone in the contact list of that person and can also become interested in the post. The texts in our corpus have been selected because of who delivered the speeches and what the messages were about but these were not isolated texts with inaccessible information. On the contrary, these texts were a mere continuation of the social conversation that had already been opened by the aforementioned newspaper and magazine. We consider that the topic of the speeches are connected to the #MeToo

message because it was the launching pad to a broader social dialogue about women's rights and abuse, which then links them to any other text or message marked with this hashtag. This addresses the distribution and the consumption of the texts, making them available worldwide rather than exclusively to those who have access and therefore maintaining this matter relevant and difficult to police for those in a position of power who might not agree with the matter.

The other subcategory is the interdiscursive elements present in the texts and how the connection between genre, discourse and style of the text production has contributed to engage the public. We have identified four categories of linguistic devises, which will be further explained below, used to get the public involved in and to get them to act too. As it was previously mentioned, the speeches were delivered at ceremonial events, which requires certain etiquette and also dictates that it is a formal setting. Having said this, we have encountered many instances in the texts where the language used was not formal although some of the genre conventions were followed, such as greeting the attendees or thanking family, friends and co-workers. After the initial formal greeting, the women immediately began to narrate a personal experience on the first person while using synthetic personalisation to address the audience. The term synthetic personalisation, coined by Fairclough (2001), is a process of addressing mass audiences as though they were individuals through inclusive language usage. In the case of our texts, the speakers were addressing the audience through the use of the second person pronoun and identifying themselves as victims of abuse, harassment, discrimination and injustice. Tracy Ellis Ross talks about women's discrimination 'when we put ourselves first by doing things like saying no, speaking up, sleeping with who we want, eating what our bodies intuitively tells us to eat, wearing training bras instead of push-up bras, posting a picture without using Facetune… we are condemned for thinking for

ourselves and being ourselves, for owning our experiences, our bodies, and our lives.'. Reese Witherspoon narrates her own experience as a survivor of sexual assault saying 'I wish I could tell you that was an isolated incident in my career, but sadly, it wasn't. I have had multiple experiences of harassment and sexual assault, and I don't speak about them very often, but after hearing all the stories these past few days and hearing these brave women speak up tonight, the things that we're kind of told to sweep under the rug and not talk about, it's made me want to speak up.'. Frances McDormand urged all the female nominees in every category at The Oscars 2018 to stand up to deliver an important message about discrimination saying 'Loor aeound, ladies and gentlemen, because we all have stories to tell and projects we need financed. Don't talk to us about it at the parties tonight. Invite us to your office in a couple of days, or you can come to ours, whatever suits you best, and we'll tell you all about them. I have to words to leave with you tonight, ladies and gentlemen: inclusion rider.'

Closely related to the term coined by Fairclough, Mary Talbot (2003) talked about synthetic sisterhood in her analysis; studying the use of linguistic devices such as pronouns and presuppositions in teenage girls' magazines. It seems that the content of the speeches delivered had primarily an experiential character intended to develop a relational connection through the expression of the knowledge and beliefs of the social identities who were speaking. To make a connection by stripping themselves from the celebrity status and presenting themselves as another victim of the patriarchal society that allows the discrimination and the abuse of women is the key not only to get people interested but also to engage them into interacting through social media. This connection is created through the use of several linguistic devices, as we will explain. One of them is the first person as part of the second person, for instance saying "I was ashamed by it like many of you were" and "we must act now" which immediately

involves the audience and at the same time allows for the speaker to be part of the "you" and "we" mentioned. Another device is the use of informal language in a formal context such as the contracted forms of certain verbs, the use of colloquialisms or swear words such as "fuckable", "ball breaker" or "a slut" which provides the speech with less of a formal character and it makes it more real and accessible but at the same time it implies that the speaker sets the tone, thus empowering her and the message she is sending as she is choosing to express herself freely disregarding the formal character of the event. There are two more categories that we have identified as present in the analysis: words or expressions calling the audience to take action against women's abuse, harassment, discrimination and injustice; for instance "we have to take action" through the use of the imperative and "we should all work together" as a polite command with the same intent but expressed in a less aggressive manner. The last of the categories is inclusive empowerment, which seek supporting victims and empowering men, and women who support the change through language.

Looking at another linguistic strategy used is to place that the damage caused to women at the centre of every speech; placing less attention on the men and more attention on how they have been dealing with it as well as what can they do to empower other women. This way of speaking makes the audience more aware of the situation but at the same time it facilitates the identification of the audience with the victim, it allows for the audience to have a better understanding of the seriousness of the situation and it also creates empathy, which is vital to set things in motion and make a change, as this is the ultimate goal of these speeches. Providing a detailed account of the events is always a powerful way to catch the audience's attention but in this case we have to factor in the celebrity status, which provides it with a significant boost of empathy. This is the main reason why the #MeToo movement, initially created eleven years before it was

revamped in 2017, was not as successful then as it is now; the celebrities have taken this hashtag and maximised its potential and reach simply by associating themselves to it. We cannot forget that celebrities are part of the elite groups who have power and dominance because of their status, although this is not new, advertising companies have been successfully using celebrities in their campaigns for decades (Kollewe 2009); by linking the image and the good name of a celebrity to a product, not only the sales increase but the reputation of the product is also endorsed and this is precisely what has happened to the initial *me too* phrase coined by Tarana Burke.

The following table lists all the categories mentioned with all the examples found in the analysis of the texts.

TABLE 3. Linguistic devices used arranged by category

| INFORMAL LANGUAGE | • **Abbreviations:** I'm, wasn't, it's, didn't, that's, here's, haven't, she's, you're, couldn't, don't, doesn't, can't, they're, I'd, we'll, she'd, who've, we're, what's, let's, c'mon, won't, I've, there's.
• **Colloquialisms:** pushed out, crazy shit, guy, poor thing, kid, sexy, show up, solid daughter, smelly, I'm killing it!, get snagged, way more, pushy, a nag, a ball-breaker, stuff, pussy-grab tree, grabbers, sorting out, a bunch of, it's going bye-bye, yucky, bits, baby, huh?, yeah, oh my God, can I kick a 6-year-old's-ass, like what?, you know, mama, Ok!, around the corner, stripped away, roll back, jam through, gut funding, like that, bone-tired, turning a blind eye to, shy of her 98th birthday, a lot of, a real emotional rollercoaster, kind of told, to sweep under the rug, we have your back, gosh-it's about time, cool, soon-to-be monster hit, she's a badass, okay, hooligans, we do clean up nice, I would be damned, snow-blind, conversations we've all had a million times, I would feel sick, those girls are as duct-taped, so kudos, |

	in the shadows of the big trees, to get a bit serious, because of course, when the going gets tough they say every man for himself, and there is something that is not okay. • **Swear words:** Fucking, a slut, shit, bastards, for shite, fuckable.
SYNTHETIC PERSONALISATION / SYNTHETIC SISTERHOOD	• **Establishing connections with the audience:** you too can go from being You, to The Brave You. And you should definitely try it if you haven't already, telling an anecdote from motherhood (P!nk), portraying beauty as independent women owning their lives (Tracee Ellis Ross), we take the gravel and the shell and we make a pearl (P!nk), we help other people to change so that they can see more kinds of beauty (P!nk), it's not too late for us (Hillary), progress we've fought so hard to keep (Hillary), we narrowly averted a disaster (Hillary), telling an anecdote about a difficult childhood and having dreams (Oprah), it is an honour and a privilege to share an evening with all of them, we all know that the press is under siege these days, we also know that, we try to navigate these complicated times, speaking our truth is the most powerful tool we all have, this year we became the story… one that transcends any culture, geography, race, religion, politics or workplace, thanking mothers and other women in different fields who endured sexual violence (Oprah), we all have lived, too many years in a culture broken by brutally powerful men… women have not been heard or believed… (Oprah), the truth of so many women who are tormented even now, every woman who choses to say "Me too" and every man who chooses to listen, how we: experience shame, love, rage, fail, retreat, persevere and overcome, a lot of magnificent women many of whom are here…and some pretty phenomenal men (Oprah), this has been a really hard week for women…for

SYNTHETIC PERSONALISATION / SYNTHETIC SISTERHOOD	men in a lot of situations (Reese), hearing this brave women speaking up, a statement of how others speaking up helps dealing with it (Reese), people tonight who have created a community…who are champions now of a new attitude towards harassment…(Reese), what can we do?, we need her to tell our stories (Ava), as a multiracial woman-she gives herself to us to inhabit our stories (Ava), to build the universe that speak to our people, for women like me and many others that protection of our womanhood isn't enough because we are not only women-we are black, brown, native, Asian, Muslim, queer-we are many things and we deserve safe spaces and protection (Ava), until all women are safe-until we take an intersectional approach to safeguard within the industry-we are not truly living up to the movement (Ava), until we are all safe-no one is safe (Ava), introducing a term that is usually kept in the shadows to reclaim equality for all women in the industry (Frances), calling out any men in the audience whose behaviour is abusive to be prepared because they will not get away with it any longer (Asia), I am so inspired by the women who have been far braver than I am-who have come forward with their stories (Jessica), and risked everything to protect others, sharing two personal stories about sexual denigration quietly understood as the norm within the industry (Jennifer), we've all been talking about this forever, these difficulties we face are to share the same spirit of those faced by countless women all over the world who struggle for the right to earn a living, the right to be heard, and even the right to be safe from harm (Margot), that those heroes we admire in movies would defend us against the villains of government, in the workplace, in the entertainment industry

SYNTHETIC PERSONALISATION / SYNTHETIC SISTERHOOD	and even in the most basic human interactions (Margot), we are all just women-all facing the inequalities that being a woman brings with it, some may have seen us as objects and others as individuals but never as equals, you all have inspired me to crack open, you realize how in our culture we have justified and therefore even condoned behaviour as though it's the norm (Laura).
A CALL FOR ACTION	• **The imperative form:** Join me (Tracy), imagine that (Tracy), let her out (Tracy), let her have (Tracy), keep doing it (Tracy), keep shining (Tracy), we can never let them (the bastards) grind us down, we have to encourage…to keep fighting (Hilary), we can't for one second think (Hilary), men and women must remain vigilant (Hilary), remember four words (Hilary), during your next negotiation is a really prudent time to ask important questions like who are your top female executives, do those women have greenlight power, how many women are on the board of your company, how many women are in a key position of decision-making at your company? (Reese), I call to create safe spaces for women in regards to sexual harassment, I also urge all of us sisters here to go even deeper, we don't have time to work on these –isms one by one (Ava), let's get back-let's take a look (Ava), we won't allow you to get away with it any longer (Asia), we must amplify the voices of these women so they do not disappear in a somewhat fog of war way (Jessica), let's be aware of this on every level, we must act now, we have to act, we have to act to change that, we must make the film industry an exemplar in this regard, a model for self-regulation that other business can emulate (Kathleen) • **The polite command:** We should all work together, those of us

A CALL FOR ACTION	who have a platform can choose to use it for those in the world who do now-we cannot only highlight the painful inequities but we can continue to speak out as long as they exist and we can keep drawing attention to injustice wherever we find it and to use out talents and intellect and privilege to help a new chapter of women, a chapter for all of us (Margot), we cannot let that necessary work prevent us from doing what needs to be done to build a better and safer industry (Kathleen)
INCLUSIVE EMPOWERMENT	• **Empowering and supporting:** The Brave You is so beautiful, this beautiful, powerful part of you is just waiting for your invitation, I'm specially proud and inspired by all the women who have felt strong enough and empowered enough to speak up and share their personal stories (Oprah), fighting hard to make sure that they become the leaders who take us to the time when nobody ever has to say 'Me Too' again (Oprah), her identity in this industry isn't only woman, it is one of colour, we opened our arms-we stood in a gap for one another-we saw each other-we listened-we were allies-we are women of different kinds and colours-we fought and we won (Ava), the women in this room tonight are not here for the food-we are here for the work (Frances), though we are unique and powerful individuals, we are invincible when we come together (Margot) now more than ever-every woman for each other-connection-unity-the tribe (Laura)

5.3 The Third Dimension

In the previous dimension we explain the use of the imperative form in order to call the audience to take action. In the texts of the corpus we have examples such as

"imagine that", "listen here", "we cannot wait" or "we have to act now" that instantly prompt the audience to respond in the short term by paying attention and in the long term by taking to social media and join the #MeToo movement or show support in any other way. Although the ultimate goal of this linguistic device is to urge the audience to accept that the experiences described are a reality and because of it a change is necessary. In this day and age we cannot underestimate the power of the media and the effect it has on the masses, as KhosraviNik (2017) states, the dynamic snowballing effect of the social media is powerful especially because of the lack of traditional constraints to control it. The snowballing process functions as follows: the speech is delivered and posted on social media reaching a wider audience, the message of the speech urges them to act and they do it by taking the message to social media, sharing it, liking it and commenting on it which amplifies the reach of it even more. The audience may identify or not with the message but if they express this even by clicking a button, it is enough to achieve the goal of the speaker.

We have finally reached the third dimension of Fairclough's model for CDA, an explanation of the socio-historical and cultural conditions that frame the discourse practices in the text. When analysing the #MeToo movement, it is paramount to talk about CDA from a feminist point of view. Michelle Lazar (2007) explains that feminist CDA has its focus on social justice and transformation of gender. There is a characteristic feature that has been a constant in the society we live in, and that is the gender asymmetry women experience across every field. This inequality manifests itself in the social discourse as a tacit understanding of men's privilege and dominance over women, despite living in a society that seemingly implements laws to bridge the inequality gender gap, social practices seem to not have changed. Feminism is no longer understood as a school of thought, rather an ideology, which has come so far as to

identify that there have been social practices enforcing gender asymmetry which are still in place. These social practices have led women to conform to stereotypes developed to fit into the androcentric structure of a patriarchal society; for instance, women have been sexually abused in Hollywood but despite the laws against such crimes, women still did not come forward fearing the repercussions would harm their career as they could appear difficult to work with or troublesome.

However, the social theory of politeness proves that both men and women are subject to preserve their faces or the image they project to others in the society they live in (Brown and Levinson 1987), this notion has never changed as it is inherent to the social behaviour of the human being. No man or woman would like their friends, family and co-workers to find out that they have been accused of sexual misconduct because it has an irreparable damage on that person's reputation. Protecting our social image is paramount for any individual and it is connected to the gender roles assigned to men and women. Lazar (2007) mentions some examples: men are strong individuals whereas women are weak individuals, men are intelligent but women do not have to be, men are free to make decisions that women have to accept because it is not their prerogative to make decisions but rather to accept them and incorporate them in their lives, men are the bread-winners because women are the carers, men are subjects who desire while women are the object of desire. In the texts of the corpus we have seen how Tracy Ellis criticises the social agenda imposed on women to be married and have a family before a certain age; Jennifer Lawrence denounces the impossible beauty standard women have to conform to as imposed by society; Frances McDormand criticises gender role assignment by stating that the women attending the event are more than mere trophy wives; Kathleen Kennedy states that it is unacceptable for men to get away with sexual abuse regardless of their social status or wealth.

In the aforementioned socio-cultural context, women have turned to feminism seeking an effective change in the gendered social structures of their patriarchal society. Realising that a successful social change could only happen if and when the gender asymmetry enforced through social practices is changed, the texts of our corpus speak about women for every other woman in society. Every woman in society has been addressed attending to their differences, whether they belong to the black or the white community, to the Asian, African, American or European community, to the heterosexual or the LGBT community, to a younger or an older generation and any other community there is among women, all of them have been addressed in the texts of our corpus. The aim of the inclusion is to acknowledge the diversity within women across the world and to have an accurate representation of them so that all of the women together can tackle specific issues associated to gender inequality, such as sexual abuse, in order to achieve social emancipation for women. This is inevitably connected to the #MeToo movement, whose hashtag could not be any more inclusive as "me" refers to the specific description of every single woman who uses it to post a comment online. These texts associated to this movement intend to denounce the abuse women endure and by doing so they are also creating the affordance to change it, moreover, leaning on social constructivism, the interaction created by the movement aims to a gradual social change.

Foucault (1970) believed that a given society's value system can directly affect what is and is not considered true and this is the foundation of the feminist discourse embedded in the texts of our corpus; to change the value women currently hold in society will finally empower women according to a new system of values that acknowledges women as subjects rather than objects. This new system of values can only happen when society realizes that the traditional system is obsolete and it does not

work because it cannot comply with the egalitarianism required. The women who delivered the speeches recorded in our corpus talk about a much needed change, although they are aware of the time it takes, they also know that it can only happen if the members of society call for said change because once this is deeply integrated in our society, the change will inevitably happen.

Women in Hollywood have successfully managed to shift the balance of power to their side, men no longer rule in tyranny subjecting women to the sexual abuse they have been enduring in silence. Women's situation changed the moment they decided to be open about the abuse and acknowledge it publicly despite the fact that the abuse was already known in the industry. This is the real reason why men lost their power, they could not continue exerting dominance over women because they no longer had to accept the abuse. If this scandal had come to see the light in another decade when women did not have the same rights and freedom, they would have hidden it without pursuing it any further because the shame and the stigma that would impose on them could irreversibly damage their social image as well as being responsible for the damaged caused to the men's social image. Today the notion that women have to be compliant to men's desires poses backwardness in our advanced and developed society where people like to suppose that men and women are equally treated. It was the outrage of discovering that men, who believed their behaviour would go unpunished, had sexually abused famous actresses what made other men and women take action against it.

The same men who hunted women in Hollywood counted on their silence to continue with their behaviour, it had always been that way, they also counted on their influence of the industry to perpetuate their tyranny. Hollywood, purposely preserving the image they have built over the years, had to take a stand and finally act against

anyone who had sexually abused women in any way. Famous women across the world, including the women whose speeches conform our corpus, have spoken up about their experiences and the injustice they have experienced in order to pressure the industry into making a change. Their feminist discourse has effectively caused the power scales to tilt their way so that the machinery in Hollywood can continue to create the films that fill the public with all sorts of emotion without compromising their public image and atoning for years of sexual abuse. The movement started by Tara Burke twelve years ago is more alive and powerful than it ever was, it has ignited a social revolution that has only begun to see the change in society it intended to create.

6. Conclusion

The analysis of the speeches delivered from a CDA approach show that the effective shift in power was affected by the social impact created through the #MeToo movement although we should also be aware that there were other factors involved. Despite the speeches' impact, the success of the masterstroke delivered by the women in Hollywood is a combination of four key elements that inherently affected their discourse in different ways. The first element is the status of the women who initially shared their stories of abuse publicly, the real protagonists of the story are not mere members of society, they are celebrities who belong to an elite group, which exerts power in its own way as they represent social roles for the public. The second element is directly connected to the first one and that is the social platform these celebrities have in the media, which affords them the power to project their message further and to be present and visible as trending topic for a longer period of time. The third element is not directly caused by the status of these famous women but it is naturally derived from their gender; women's rights and social liberties have come a long way, the time to take

action and claim women's rightful place in society away from the shadow of men is now. The final element is the united front that the #MeToo movement has created, the inclusion of every community among women has made it more effective and powerful as it represents women in their diversity working towards the same goal. The combination of these factors has afforded women the chance not only to shed light on this pervasive problem, but also to occupy their rightful place in Hollywood where they are fighting towards equality.

The domino effect caused by the #MeToo movement has opened a social dialogue that goes beyond the entertainment industry in Hollywood, it has given women across the globe a platform to be heard safely and it has also created a community where victims feel empowered and connected. The momentum created by this movement has seen the creation of associated movements fighting to eradicate the inequality women face in society, even though it is not clear when this will become a reality, the social dialogue that has been opened places women in a privileged position to affect social change.

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