

LATVIJAS UNIVERSITĀTE

BAKALaura DARBS

RĪGA 2020

UNIVERSITY OF LATVIA
FACULTY OF HUMANITIES
DEPARTMENT OF ENGLISH STUDIES

USE OF TENSE-ASPECT FORMS IN FILM REVIEWS

**LAIKA-ASPEKTA FORMU LIETOJUMS FILMU
RECENZIJĀS**

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RĪGA 2020

ANOTĀCIJA

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Atslēgvārdi: laiks, aspekts, laika-aspekta formas, filmu recenzijas, diskursa analīze

ABSTRACT

In the present study the use of tense-aspect forms in critic film reviews is investigated. The goal of the research is to find out which tense-aspect forms are characteristic for film reviews as a genre and compare the use of tense-aspect forms in film reviews from two different decades. In order to reach the goal of the research, thirty film reviews from two decades – the 1990's and the 2010's – were investigated, applying the empirical research method, discourse analysis. The results of the study reveal that most characteristic tense-aspect forms for the film review genre are the Simple Present, Simple Past and Present Perfect and no major differences in the use of tense-aspect forms occur within film reviews from the 1990's and the 2010's, as the same review-writing principles have been applied.

Key words: tense, aspect, tense-aspect forms, film reviews, discourse analysis

CONTENTS

Introduction	1
1.Tense and aspect in English.....	3
1.1.The notions of tense and aspect	3
1.2.Tense-aspect forms.....	4
1.3.Simple aspect	5
1.4.Perfect aspect	9
1.5.Progressive aspect	10
1.6 Perfect progressive aspect	11
2.Film reviews as a genre	14
2.1. Significance of film reviews within the film industry	14
2.2. Structure of a film review	15
3. Tense-aspect forms in film reviews.....	17
3.1 Methodology.....	17
3.1.1 Discourse analysis.....	17
3.1.2 Corpus of the research.....	18
3.1.3 Procedure.....	19
3.2 The use of tense-aspect forms in film reviews.....	19
3.3 Tense-aspect forms in film reviews from the 1990's and the 2010's.....	27
3.3.1 Film reviews from the 1990's.....	27
3.3.2 Film reviews from the 2010's.....	32
Conclusions.....	37
Theses.....	39
References.....	40
Appendix. Sample analysis.....	46

INTRODUCTION

Within the recent decades, film industry has become more and more advanced due to the rapid development of technology. An extensive variety of films are available in movie theatres as well as online, and along with this, the significance of film reviews has increased as well. As film review is a genre which attempts to convince the reader whether to watch the particular film or not (Perez, 2016: 160), film reviews are trusted, and many choose to see those films which have received the highest ratings. Therefore, the language peculiarities in films reviews play a significant role and should be thoroughly investigated.

The film review genre has been researched broadly before. For instance, such authors as Clayton and Klevan (2011), Perez (2016), Zelenka (2017) and many more have analysed the genre from a linguistic point of view. Barros (2008) has researched particularly the use of verb tense and time in film reviews. However, the previous research papers do not reveal the comparative diachronic perspective; namely, the language peculiarities in film reviews from different decades have not been compared as cross-sectional research was conducted.

The goal of the present paper is to investigate which tense-aspect forms have been used in film reviews and compare the peculiarities of the use in reviews on films from two different decades.

The research questions are as follows:

- 1) Which tense-aspect forms are characteristic for film reviews as a genre and why?
- 2) How does the use of tense-aspect forms differ in films reviews from the 1990's and the 2000's?

The following **enabling objectives** have been set in order to reach the goal of the research:

- 1) To study the theoretical literature on tense-aspect forms, film reviews and discourse analysis;
- 2) To compile a corpus of thirty film reviews from the online database *IMDb.com* and analyse them applying the framework designed in the theoretical part;
- 3) To draw the relevant conclusions.

The **research methods** applied in the present study are:

1. Theoretical research method (literature review of secondary sources);
2. Empirical research method (discourse analysis).

The first chapter of the present research is devoted to the discussion of the concepts 'tense', 'aspect' and 'tense-aspect forms', providing a review of theories by Downing and

Locke (2006), Celce-Murcia and Larsen-Freeman (1999), Lobeck and Denham (2014), and Leech and Svartvik (1994).

The second chapter focuses on the discussion of film reviews, outlining the key concepts of review as a genre.

The third chapter is devoted to the discussion of methodology used in the present research, as well as the description of the corpus of the analysed texts, the analysis of the findings of the empirical research and a discussion of the conclusions.

1. TENSE AND ASPECT IN ENGLISH

In the present chapter, an overview of tense and aspect forms is introduced, based on the theories by Downing and Locke (2006), Celce-Murcia and Larsen-Freeman (1999), Lobeck and Denham (2014), Leech and Svartvik (1994) and Eastwood (1994). The notions of tense and aspect will be introduced, followed by a discussion of each tense-aspect form, based on theories by Celce-Murcia and Larsen-Freeman (1999), Biber et al. (2007) Downing and Locke (2006), and Eastwood (1994).

1.1. The notions of tense and aspect

According to Celce-Murcia and Larsen-Freeman, the difference between the notions ‘tense’ and ‘aspect’ has become less distinct; therefore, it has become easier to confuse them and say that there are twelve ‘tenses’ in English (1999: 110). This is due to the fact that both notions are closely related – Leech and Svartvik note that ‘tense and aspect relate the happening described by the time in past, present, or future (1994: 46).

As to the concept of tense, The Oxford Dictionary of English Grammar suggests that tense is ‘a form by a verb to indicate the time at which the action or state is viewed as occurring’ (1994: 395). Similarly, Downing and Locke define tense as ‘the grammatical expression of the location of events in time’ (2006: 352). As time is the central notion in the definitions of ‘tense’, it is important to comprehend what time means in the context of grammar. Downing and Locke discuss the concept of speech time, which is ‘the inescapable and constantly changing *now* in which all verbal interaction takes place’ (ibid.: 353). In other words, it defines the speaker’s point of reference. It is also called *deictic centre* which, therefore, indicates that tense has a deictic function (ibid.).

Theories by some grammarians suggest that there are three tenses in English – the Present, the Past and the Future; however, on the other hand, others state that there are only two of them, and that the Future tense does not exist. For example, Beklyarova (2007: 14) highlights that ‘there are three tenses in English – the present tense, the past tense and the future tense which refer actions to present, past or future time’. Downing and Locke, however, state there are only two tenses: the Past and the Present (2006: 353). These theories are different because each of them considers the tenses in English from different perspectives. Downing and Locke note that there is no Future tense because ‘English has no verbal inflection to mark a future tense’ (ibid.). Additionally, Lumanda (2019: 18) suggests that in modern English, most grammarians agree to this point of view. Biber et al. highlight that

‘English verbs are inflected for only two tenses: present and past’ (2007: 453). From this perspective, a formal future tense does not exist in English, as it is marked by modal or semi-modal verbs in the verb phrase (ibid.: 456).

According to Börjars and Burridge, ‘tense interacts with aspect to create a more subtle way of describing how an event is situated with respect to time’ (2010: 305). Therefore, both of these notions are considered to be closely related. As to the definition of aspect, it means ‘verbal forms that relate to time, but that are more complex than tense, which just locates the event described by the verb in time’ (ibid.: 295). Moreover, Downing and Locke (2006: 369) mention that aspect deals with the means of how the described action or event is perceived in terms of duration and completion. To exemplify this, the two following sentences are presented:

(1) *He locked the safe.*

(2) *He was locking the safe.* (ibid.: 370)

Although both sentences are written in the past tense, they are different in terms of aspect. The first example presents the situation as a completed whole, while the other one – as incomplete and ongoing (ibid.).

Lobeck and Denham distinguish four different aspects, out of which two are considered grammatical aspects and therefore can be expressed both morphologically and syntactically: perfect and progressive (2014: 96). The rest – semantic and habitual aspects – cannot be expressed either morphologically or by verb strings (ibid.).

As both notions *tense* and *aspect* are closely related and, therefore, should be discussed in context to one another, a more detailed overview of each tense-aspect form will be presented in the next subchapter, providing a description and examples for each one of them.

1.2. Tense-aspect forms

Celce-Murcia and Larsen-Freeman distinguish twelve verb tense-aspect combinations.

Table 1.1 Tense-aspect combinations (Celce-Murcia, Larsen-Freeman, 1999: 110)

	Simple	Perfect <i>have + -en</i>	Progressive <i>be + -ing</i>	Perfect Progressive <i>have + -en be + -ing</i>
Present	Simple present <i>Write/writes</i> <i>walk/walks</i>	Present perfect <i>has/have written</i> <i>has/have walked</i>	Present progressive <i>am/is/are writing</i> <i>am/is/are walking</i>	Present perfect progressive <i>has/have been writing</i> <i>has/have been walking</i>
Past	Simple past <i>wrote</i> <i>walked</i>	Past perfect <i>had written</i> <i>had walked</i>	Past progressive <i>was/were playing</i> <i>was/were walking</i>	Past perfect progressive <i>had been writing</i> <i>had been walking</i>

Future	Simple future <i>will write</i> <i>will walk</i>	Future perfect <i>will have written</i> <i>will have walked</i>	Future progressive <i>will be writing</i> <i>will be walking</i>	Future perfect progressive <i>will have been writing</i> <i>will have been walking</i>
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As presented in the table above, Celce-Murcia and Larsen-Freeman introduce twelve combinations of tense and aspect in English, exemplifying each one of them with the verbs *to write* and *to walk*. Each tense is combined with an aspect, therefore creating twelve tense-aspect forms. However, similarly as suggested by other grammarians in the previous subchapter, they draw attention to the future tense, pointing out the fact that future tense as such does not exist in the English language (ibid.: 109). The authors suggest that

The expression “future tense” was viewed as a misnomer since in English finite verb stems are not inflected to express future time, as they are in certain other languages, such as most Romance and Slavic languages. Of course, this does not mean that English speakers cannot talk to future events. They do so by using other means, such as modals, phrasal modals, and adverbials of time, rather than by placing a formal marking on the verb itself. (ibid.)

Each tense-aspect form will be discussed in more detail within the following subchapters, listing the possible meanings for each of them as well as exemplifying each case.

1.3. Simple aspect

Biber (2006: 63) highlights the wide use of the Simple aspect, indicating that it ‘is overwhelmingly the preferred option, in both spoken and written registers’. He notes that ‘over 95% of all verb phrases are simple aspect in all written registers’ (ibid.).

O’Dwyer (2006: 116) suggests that ‘verbs occurring in the simple present, simple past, or simple future tense express *simple aspect*’, and it is formed by the ‘Simple Present, Past or Future tense of lexical verb’. Celce-Murcia and Larsen-Freeman refer to Hirtle (1967), who states that ‘the simple aspect refers to events that are conceptualized as complete wholes’ (1999: 112). It does not present the events as permitting further development; therefore, it contrasts the progressive aspect, which is incomplete and therefore allowing for the situation to continue (ibid.). The following examples illustrate this difference:

- (1) Susan and Carl live in Newark.
- (2) Susan and Carl are living in Newark. (ibid.)

The first sentence, which is written in the simple present, implies that it is a general fact that Susan and Carl live in Newark; the event is presented as a complete whole and does not allow any further development or change (ibid.). On the other hand, the second sentence, which is

written in the present progressive, presents the situation as a part of the whole, implying that they have lived or will live somewhere else (ibid.).

As to the tense and aspect combinations, Lewis (1986) notes that the **Simple Present** tense ‘conveys immediate factuality’ (Celce-Murcia, Larsen-Freeman, 1999: 112). The authors suggest that the Simple Present has eight meanings. It can express:

- (1) ‘habitual actions that happen in the present:

He walks to school every day;

- (2) general timeless truths, such as physical laws or customs:

Water freezes at 0 degrees centigrade;

- (3) (3) with stative verbs such as ‘be’ to indicate states or even the inception of states:

There is a large house on the corner;

- (4) in the subordinate clauses of time or condition when the main clause contains a future-time verb:

After he finishes work, he’ll do the errands’

If Cindy passes the bar exam, she’ll be able to practice law,

- (5) expresses future: *I have a meeting next Wednesday at that time;*

- (6) present event/action (usually in sporting events or demonstrations/procedures of some sort): *Vaughn swings and misses;*

- (7) present speech acts (where the action is accomplished in the speaking of it): *I resign from the commission;*

- (8) conversational historical present (used to refer to certain past events in narration):

“So he stands up in the boat and waves his arms to catch our attention”. (ibid.: 113).

In addition, Eastwood (1994: 83) notes that the Simple Present tense is used when describing the present state, such as ‘a feeling, opinion or relation’, for example:

‘I think it’s a good idea’, ‘Mr Adams loves Shakespeare’, ‘York lies on the river Ouse’.

(ibid.) However, a significant point to mention is that the Simple Present is used for permanent states; for temporary events, the Present Progressive is used (ibid.).

What is more, Eastwood also discusses the use of Simple Present when describing an instant action. He notes that ‘we also use the present for actions in films, plays and books’, as in the sentence ‘*Macbeth murders the King of Scotland, who is staying at his castle*’ (ibid.: 85). As the present research investigates the use of tense-aspect forms in film reviews, it is important to consider this use of the Simple Present tense in film reviews. Martin (2011: 54) suggests that Simple Present is used when describing the plot of a film. He explains that it is

the most natural way how to retell the plot of a film, providing the example ‘...*Robert Mitchum grabs his keys and drives his car [...]*’.

As seen in the examples provided by Celce-Murcia and Larsen-Freeman, Simple Present can express not only events happening in the present time; only some of the cases refer to events happening in the present moment. Biber et al. elaborate on this, suggesting that ‘simple present is also used in special cases to refer to either past events or future events’ (1999: 454). When used for referring to past events, it is called *the historic present tense*, and it occurs mostly in fiction, in colloquial narratives (ibid.). For instance, it is commonly used when retelling jokes, as seen in the example below:

“A man goes to a future teller and the fortune teller goes [...] he goes I can’t tell you.” (ibid.). The historic present tense makes the description of the situation more vivid, therefore creating the impression that the described events are occurring as the speaker mentions them (ibid.).

As to the use of the present tense to refer to future time, Biber et al. note that it is related to grammatical factors rather than registers (ibid.: 455). The authors suggest that

nearly all occurrences of present tense referring to future time occur in one of two related grammatical contexts – either with an accompanying time adverbial that explicitly refers to the future, or in a conditional or temporal adverbial clause that has future time reference:

(1) *It’s open day on Wednesday.*

(2) *If I refuse to do what she says this time, who knows where my defiance will end?* (ibid.)

As to the **Simple Past**, Celce-Murcia and Larsen-Freeman refer to Knowles (1979) who suggests that the simple past ‘adds a sense of remoteness’ (1999.: 114). Regarding the uses of this tense, the authors distinguish six cases:

(1) ‘a definite single completed event/action in the past:

I attended a meeting of that committee last week;

(2) habitual or repeated action/event in the past:

It snowed almost every weekend last winter;

(3) an event with duration that applied in the past with the implication that it no longer applies in the present:

Professor Nelson taught at Yale for 30 years;

(4) with states in the past:

He appeared to be a creative genius;

(5) Imaginative conditional in the subordinate clause (referring to present time):

If he took better care of himself, he wouldn’t be absent so often;

(6) social distancing:

Did you want to sit down and stay for a while?’ (ibid.).

Regarding special uses of the past tense, Biber et al. suggest that it can be ‘backshifted from the present in reported speech or thought’ (1999: 455). Namely, reports of speech that have been in the present tense originally, are given in the past tense, for example:

- (1) *A girl at work said she worked at Woolworths;*
- (2) *Then the next day he said he no longer loved me.*

As to the **Simple Future tense**, Celce-Murcia and Larsen-Freeman mention the use of *will*. It is important to note that simple future conceptualizes the described event as a whole, and ‘the events in the future time cannot be factually knowable in the same way as those in the past or present can’ (ibid.: 115). Namely, the use of *will* implies that the described event is a strong prediction rather than a factual report (ibid.). The authors discuss four different cases in which the simple future tense is used:

- (1) ‘an action to take place at some definite future time:

Joel will take the bar exam next month;

- (2) a future habitual action or state and for present habits, about which strong predictions can be made:

After October, Judy will take the 7:30 train to Chicago every day;

- (3) a situation that may obtain in the present and will obtain in the future but with some future termination in sight:

Nora will live in Caracas until she improves her Spanish;

- (4) in the main clause of future conditionals:

If you go, you’ll be sorry’ (ibid.).

Additionally, there are also other markers besides *will* for the future tense in English. Biber et al. mention such modal and semi-modal verbs as *will*, *shall* and *be going to*, as exemplified with the following sentences:

- (1) *Even more precise coordination will be necessary.*
- (2) *We shall give an account of the Einstein-Podolsky-Rosen paradox.*
- (3) *And he’s going to see it. (ibid.: 456)*

To sum up, the Simple aspect expresses wide variety of meanings. The Simple Present can refer also to the Past and Future times, and the Simple Past can denote the Present time reference when used in conditionals. The Simple Future tense can be expressed by several modal and semi-modal verbs.

1.4. Perfect aspect

Biber et al (1999: 460) suggest that ‘the perfect aspect designates events or states taking place during a period leading up to the specified time’. Similarly, Celce-Murcia and Larsen-Freeman state that ‘the core meaning of the perfect aspect is “prior”, and it is used in relation to some other point in time’ (1999: 115). They suggest that this aspect is used to refer to a time that is prior to the present moment, for example:

Have you done your homework? (ibid.)

In addition, the perfect aspect can present the past or future time from the perspective of the present time:

He had left before I arrived.

Mark will have finished all his chores by the time we get there. (ibid.)

According to Biber et al. (2007: 460), the **Present Perfect** ‘is used to refer to a situation that began sometime in the past and continues up to the present’. Downing and Locke suggest that the event expressed by the Present Perfect ‘is viewed as psychologically relevant to the present’ (2006: 361). Celce-Murcia and Larsen-Freeman (1999: 116) note that it is used to express:

- (1) ‘a situation that began at a prior point in time and continues into the present:

I have been a teacher since 1967;

- (2) an action occurring or not occurring at an unspecified prior time that has current relevance:

I have already seen that movie;

- (3) a very recently completed action:

Mort has just finished his homework;

- (4) an action that occurred over a prior time period and that is completed at the moment of speaking:

The value of the Johnson’s house has doubled in the last four years;

- (5) with verbs in subordinate clauses of time or condition:

She won’t be satisfied until she has finished another chapter. (ibid.).

As to the **Past Perfect**, Biber et al. note that ‘it refers to a time that is earlier than some specified past time’ (1999: 460). In addition, Celce-Murcia and Larsen-Freeman distinguish two cases when it can be applied:

- (1) ‘an action completed in the past prior to some other past event or time:

He had already left before I could offer him a ride;

- (2) imaginative conditional in the subordinate clause referring to past time:

If Sally had studied harder, she would have passed the exam' (1999: 115).

Similarly, the **Future Perfect** tense can be used to express:

- (1) 'a future action that will be completed prior to a specific future time:

I will have finished all this word processing by 5 P.M;

- (2) a state or accomplishment that will be completed in the future prior to some other future time or event:

At the end of the summer the Blakes will have been married for 10 years' (ibid.).

To conclude, out of all three Perfect aspect forms, the Present Perfect has the widest variety of meanings, while the Past Perfect and the Future Perfect denote mainly two different meanings each.

1.5. Progressive aspect

According to Biber et al., 'the progressive aspect designates events or states of affairs which is in progress, or continuing, at the time indicated by the rest of the verb phrase' (1999: 460). In addition to that, Celce-Murcia and Larsen-Freeman note that the progressive aspect is specific (1999: 117). For example, the sentence *Weeds are growing like wildfire* implies the specific place in which the event is happening (ibid.). The authors discuss the various uses of this aspect in combination with tenses.

The **present progressive** aspect, which can also be called Present Continuous, 'describes events that are currently in progress or are about to take place in the near future' (Biber et al., 2007: 470). According to Celce-Murcia and Larsen-Freeman (1999: 117) Present Progressive is used to express:

- a) 'activities in progress:

He is attending a meeting now;

- b) extended present:

I'm studying geology at the University of Colorado;

- c) a temporary situation:

Phyllis is living with her parents;

- d) repetition or iteration in series of similar ongoing actions:

Henry is kicking the soccer ball around the backyard;

- e) future (when the event is planned):

She's coming tomorrow;

- f) emotional comment on present habit:

He's always delivering in a clutch situation;

- a) a change in progress:

She's becoming more and more like her mother.' (ibid.)

As to the use of the **past progressive**, it is applied to 'describe events that were in progress or about to take place at some earlier time' (Biber et al., 1999: 470). Celce-Murcia and Larsen-Freeman distinguish five cases when it can be applied (1999: 117):

- a) 'an action in progress at a specific point of time in the past:

he was walking to school at 8:30 this morning;

- b) an action that happens simultaneously with another action, which is stated in the simple past:

Karen was washing her hair when the phone rang;

- c) repetition of an action in the past that is in progress:

Jake was coughing all night long;

- d) social distancing:

I was hoping you could lend me \$10'. (ibid.: 118)

Similarly as to the future perfect aspect, Celce-Murcia and Larsen-Freeman distinguish two cases when the **Future Progressive** tense can be used:

- a) 'to refer to an action that will be ongoing at a specific time in the future:

He will be taking a test at 8 A.M. tomorrow;

- b) to describe duration of a future action:

Mavis will be working on her thesis for the next three years' (ibid.).

To conclude, the Progressive aspect denotes continuing events and actions, and those which are in progress. The Present Progressive has the widest variety of meanings, whereas the Future Progressive is used in two cases only.

1.6 Perfect progressive aspect

The last aspect discussed in this chapter is the perfect progressive aspect. According to Downing and Locke (2006: 377), the Perfect Progressive aspect combines the anteriority of the Perfect aspect with the features of the Progressive aspect'. Celce-Murcia and Larsen-Freeman suggest that perfect progressive aspect combines the sense of "incompleteness" and the event having happened at some point in the past (1999: 118). discuss the meanings that each tense implies in combination with this aspect.

As to the **present perfect progressive**, four meanings are mentioned (ibid.):

- a) a situation or habit that began in the past, and that continues up to the present:

'Burt has been going out with Alice';

- b) an incomplete action that is still in progress:
'I have been reading that book';
- c) a state that is changing over time:
'The students have been getting better and better';
- d) a comment on an observed situation that is evaluative,
'You've been drinking again!' (ibid.: 118)

The **past perfect progressive**, on the other hand, has three uses, as suggested by Celce-Murcia and Larsen-Freeman:

- a) 'to describe an action or habit that happens in the past prior to another event in the past:
'Carol had been working hard, so her doctor told her to take a vacation;
- b) an action in the past that has been interrupted by an action in more recent past:
We had been planning to vacation in Male, but changed our minds after receiving the brochure on Nova Scotia;
- c) an action or state in the past that becomes satisfied by another event:
I had been wanting to see that play, so I was pleased when I won the tickets' (ibid.)

The very last tense discussed by the authors is the **future perfect progressive**, and it is used to describe a 'durative or habitual action that is taking place in the present and that will continue into the future up until or through a specific future time' (ibid.: 119). The authors illustrate this with the following example:

On Christmas Eve we will have been living in the same house for 20 years. (ibid.)

To conclude the present subchapter, the Perfect Progressive combines the elements of the Perfect and Progressive aspects. It denotes to actions that have been ongoing for some particular time in the past.

To summarise the present chapter, tense expresses the speaker's point of reference – the past, present or future. Aspect, however, deals with the means of duration and completion of the described action or event. Due to the fact that tense and aspect are closely related, these notions are often confused. There are three tenses in English; although, some grammarians suggest that there is no future tense because it has no verbal inflection, but is expressed with modal and semi-modal verbs as well as auxiliaries. In combination with the four described aspects, twelve tense-aspect forms are created: The Simple Present, Present Perfect, Present Progressive, Present Perfect Progressive, Simple Past, Past Perfect, Past Progressive, Past Perfect Progressive, Simple Future, Future Perfect, Future Progressive and Future Perfect

Progressive. Each of these tense-aspect forms convey a number of meanings depending on the particular situation in which it is used.

2. FILM REVIEWS AS A GENRE

The present chapter is devoted to the discussion of film reviews as a genre. It introduces the key points of the structure of a film review as well as the peculiarities of the language that is used in film reviews. This chapter is based on theories by Clayton and Klevan (2011), Martin (2011), Vardanyan (2011) and Palmer (2014).

2.1. Significance of film reviews within the film industry

Gemser, Van Oostrum and Leenders (2006) have conducted research on how great the impact of Dutch film reviews in newspapers is on the film industry. The results reveal that the amount and length of film reviews directly influence the choice of films among the film-going public. This has also been discussed in theoretical literature; the impact of film reviews has been considered by various authors. For example, Vardanyan draws attention to the fact that ‘the purpose of most film reviews is to help the reader make a decision about watching the film or not’ (2011 :54). Similarly, Clayton and Klevan (2011: 1) suggest that film criticism is ‘a form of writing which addresses films as potential achievements and wishes to convey their distinctiveness and quality (or lack of it)’. In other words, the success of a film to a certain extent depends to its reviews, either provided by professional film critics or anyone else who has seen the film. Regardless what is the aim of the particular review – to recommend or to criticise a film – the language used to describe the setting, characters, plot and other aspects, has to be rich and convincing.

The language peculiarities in film reviews have to be considered as well. Zhang et al. (2004) note that ‘the style of writing and word choices are considered the most essential features to attract reader’s interest (Vardanyan, 2011: 54). For instance, Clayton (2011: 27) discusses the effectiveness of emotionally strong vocabulary used in film criticism. He provides an extract from a review of a film, commenting on an emotionally strong expression “whirlwind experience”: ‘despite being a clichéd expression, it gestures towards a riotous, thrilling and unmastered contact with the film’ (ibid.). In other words, the use of imaginative language makes the review sophisticated and more personal; therefore, the words that are used while writing the film review play an important role when it comes to convincing the reader to see or not to see the film.

As to the grammatical characteristics of film reviews, one of the key points mentioned by Martin (2011: 54) is that the Present tense should be used when describing the plot of a film. He suggests that use of the present tense in film reviews ‘is not only the most natural but

also the correct way to write about cinema', and illustrates this statement with the following example:

Robert Mitchum grabs his keys and drives his car: even if we have already seen and studied this film fifty times over, we will always leap, in our analysis, back into this continuum of action in which nothing is known in advance, in which everything is open and remains to be decided. (ibid.)

However, this point applies only to the description of a film's plot: when it comes to the evaluation of other aspects of the film, such as the setting and characters, there are no set rules for that; therefore, the empirical part of this study is devoted to the investigation of the use of tenses in all parts of the selected film reviews and is aimed to bridge this gap.

2.2. Structure of a film review

As film reviews are so much of an influence, their structure is as important as the choice of words. Although the structure of a review varies depending on each particular review, some of the points which have to be included are absolutely crucial, as they provide the information that is necessary for the reader in order to make a decision whether to see or not to see the film. For example, Palmer (2014) discusses the process of writing film reviews, distinguishing six obligatory parts:

- (1) Title;
- (2) Introduction orientation: when, where, who are involved, which category or genre of film;
- (3) Plot summary action;
- (4) Background of the film production and discussion on director and actors;
- (5) Evaluation to comment on the quality of the reviewed film;
- (6) Recommendation to readers whether it is worth viewing. (Palmer, 2014: 209).

The introductory orientation provides basic facts about the film, introducing the reader with the key points regarding the genre and main theme of the film, its production and other facts. On the other hand, the plot summary describes the main events happening within the plot of the film. The background of the film production includes facts about the cast, as well as such aspects as the camera techniques, while the evaluation of the film summarises the critic's opinion regarding the film's quality. The last point is devoted to the recommendation whether the particular film is worth viewing.

In the empirical part of the present paper, the tense-aspect forms will be analysed in relation to all six parts listed above with an exception for the film titles, as grammar rules regarding the use of tense-aspect forms in headlines might differ from conventional instances of use.

To conclude the present chapter, the main goal of film reviews is to convince the potential film watchers to see or not to see the particular film. Therefore, the language peculiarities in film reviews are much of an influence as well as the way how the review is structured. In order to describe the plot of a film, the present tense is usually used. The structure of each particular film review differs; however, there are parts that should not be excluded when writing a review of a film.

3. TENSE-ASPECT FORMS IN FILM REVIEWS

This chapter is devoted to the discussion of the empirical analysis of the present research. The first subchapter provides a detailed description of the applied empirical research method, discourse analysis, as well as the corpus of the research. The second subchapter is devoted to a detailed discussion of the results of the empirical study, providing examples for each case. The third subchapter summarises the conclusions.

3.1. Methodology

In the present subchapter, the methodology applied within the present study will be discussed, focusing on the empirical research method discourse analysis, as well as describing the corpus of the research.

3.1.1. Discourse analysis

In order to comprehend the concept of discourse analysis, the notion of discourse has to be discussed first. This term might have the widest range of definitions in the field of cultural and literary theory (Mills, 1997: 1). According to Macaulay (2002: 283), the discussion of discourse dates back to 1952 when the first theoretical literature on this topic was written by Zellig Harris. He defined discourse as ‘any connected material [...] which contains more than one elementary sentence’ (1963: 7). Crystal (1992: 25) emphasises the context of spoken language, defining discourse as ‘a continuous stretch of (especially spoken) language longer than a sentence, often constituting a coherent unit such as sermon, argument, joke or narrative’. Paltridge (2012: 1) implies that discourse analysis is ‘an approach to the analysis of language that looks at patterns of language across texts as well as the social and cultural contexts in which the texts occur’. Schiffrin and Tannen, however, define discourse simply as ‘anything beyond the sentence’ (2001: 1), while Brown and Yule interpret it as ‘language in use’ (1983: 1), which is the working definition for the present study.

As to discourse analysis, Hodges et al. (2008) have researched the application of it within the field of health care, defining it as ‘studying and analysing the uses of language’ (2008: 570). As there exist many different ways how to apply this method (*ibid.*), the authors have distinguished three different approaches of it: formal linguistic, empirical and critical discourse analysis (see Table 3.1).

Table 3.1 Three approaches to discourse analysis (Hodges et al., 2008: 571)

Orientation to discourse	Sources of data	Analysis
Formal linguistic discourse analysis (such as sociolinguistics)	Samples of written or oral language and texts	Microanalysis of linguistic, grammatical, and semantic uses and meanings of text
Empirical discourse analysis (such as conversation analysis, genre analysis)	Samples of written or oral language and texts; and data on the “uses” of the text in social settings	Microanalysis and macroanalysis of the ways in which language and/or texts construct social practices
Critical discourse analysis (such as Foucauldian analysis)	Samples of written or oral language/texts; and data on the “uses” of the text in social settings; and data on the institutions and individuals who produce and are produced by the language texts	Macroanalysis of how discourses (in many forms) construct what is possible for individuals and institutions to think and say

Definitions of discourse analysis vary according to each approach. Formal linguistic discourse analysis ‘involves a structured analysis of text in order to find general underlying rules of linguistic or communicative function behind the text’ (ibid.: 570) Researchers who use empirical discourse analysis, however, ‘look for broad themes and functions of language in action using [...] conversation analysis and genre analysis’ (ibid.). The third approach – critical discourse analysis – concerns not only the use of language; this term is used to ‘encompass even wider sphere that includes all of the social practices, individuals, and institutions that make it possible or legitimate to understand phenomena in a particular way, and to make certain statements about what is true’ (ibid.)

The empirical part of the present research is based on the first approach, the formal linguistic discourse analysis, as it has been described by Hodges et al. in the table above with the elements of the empirical discourse analysis which is used interpreting the findings.

3.1.2. Corpus of the research

The corpus of this study consists of thirty critic film reviews, which have been selected based on two charts of the most popular films on the Internet Movie Data Base *IMDb*. Two lists of the most popular films were selected, out of which fifteen have been released between

01.01.2010 and 31.12.2019 (available on https://www.imdb.com/search/title/?title_type=feature&release_date=2010-01-01,2019-12-31), and the rest fifteen have been released between 01.01.1990 and 31.12.1999 (available on https://www.imdb.com/search/title/?title_type=feature&release_date=1990-01-01,1999-12-31). In both charts, films have been sorted by their popularity within the database *IMDb* in ascending manner, and the charts were accessed on January 21, 2020. A list of reviews that are written by film critics is provided for each film on *IMDb*, one review per selected film was analysed, further referred to as R1 – R30.

The analysed reviews have been written by film critics, therefore assuring the quality of language as well as a proper structure of the review, including all of the film review parts that have been discussed in chapter 2.2.

3.1.3. Procedure

First, a corpus was compiled by marking each occurrence of tense-aspect forms in the selected film reviews. 1159 tense-aspect forms were identified and then organised in two separate tables, according to the film release decade. Secondly, the tense and aspect of each form was defined, applying theories by Celce-Murcia and Larsen-Freeman (1999), Biber et al. (2007), Eastwood (1994) and Downing and Locke (2006) (see chapter 2.4.) Further, the data was analysed separately for each decade, identifying the most frequently used tense-aspect forms. Finally, discourse analysis was applied in order to determine the meaning of the use for each tense-aspect form and interpret the findings. The gathered data was organised into tables.

3.2. The use of tense-aspect forms in film reviews

First, all 1159 tense-aspect forms were analysed together in order to investigate which of them are most characteristic for film reviews as a genre. As presented in the table below, seven out of twelve tense-aspect forms were identified, out of which the Simple Present occurred in most cases, followed by the Simple Past and Present Perfect.

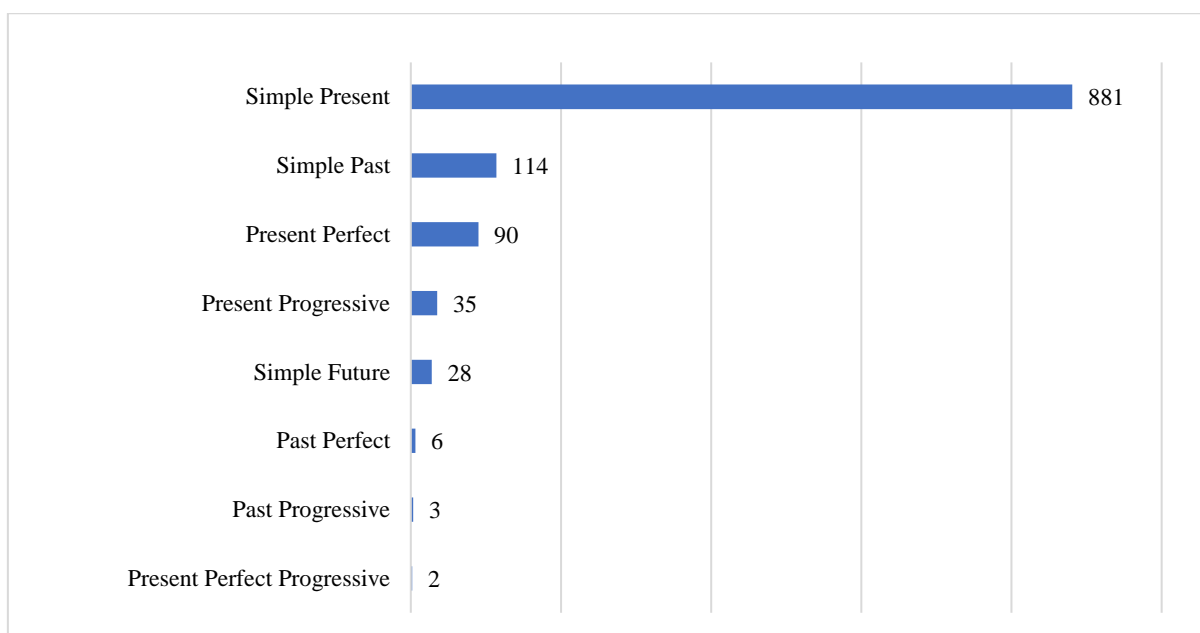


Figure 3.1 Tense-aspect forms in film reviews

As Figure 3.1 suggests, eight out of twelve tense-aspect forms were present in the analysed film reviews: the Simple Present, Present Perfect, Present Progressive, Present Perfect Progressive, Simple Past, Past Perfect, Past Progressive and Simple Future. However, no cases of the Future Perfect, Future Progressive, Future Perfect Progressive or Past Perfect Progressive were found. Out of all the identified tense-aspect forms, the Simple Present was identified most frequently, namely, for eight hundred eighty-one times. The second most frequent is the Simple Past tense, which was identified in one hundred fourteen cases. The Present Perfect was identified in eighty cases, whereas the rest of the identified tense-aspect forms appeared in considerably less cases: the Present Progressive was present for thirty-five times, the Simple Future for twenty-eight times and the Present Perfect progressive for twelve times. Only five occurrences of the Past Perfect were marked, whereas the Past progressive was present only in four cases.

The frequent use of the **Simple Present** within the analysed reviews occurs due to the fact that film reviews provide detailed summary of the film's plot, which is one of the most important parts in a film review (Palmer 2014). Moreover, it also corresponds to the theory by Martin (2011: 54), who explains that using the Present tense 'is not only the most natural but also the correct way to write about cinema' (see chapter 2.1) As to the obligatory parts of a film review (see chapter 1.2), the use of the Simple Present was present in all of them.

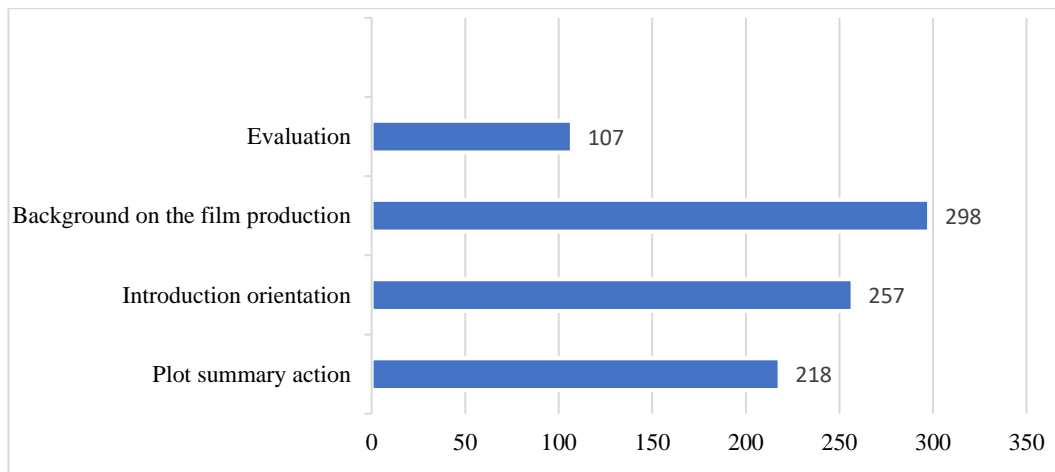


Figure 3.2 Use of the Simple Present in different parts of reviews

As Figure 3.2 presents, the majority of the Simple Present forms (298) were marked within the part of reviews which deals with discussion of the film production, actors, directors. For instance, the following examples illustrate the use of the Simple Present within the discussion of the cast members:

Murray is a breed unto himself, a sort of gonzo minimalist. [R16]

Robbins and Freeman connect with the bruised souls of Andy and Red to create something undeniably powerful and moving. [R17]

His habitual expression [...] gives him a peculiar and risible aspect [...]. [R18]

Considerable amount of Simple Present forms also occurred within the introduction orientation, the part in which the genre of film and other basic facts are introduced, for example:

This is clear from the very first shots. [R12]

"Ford v Ferrari" doesn't step outside the formula of this kind of story. [R15]

This isn't merely a subtext of "Groundhog Day." [R16]

The description of plot summary, which should be described using the Present tense (Martin, 2011), contained 218 instances of the Simple Present forms. Cases of both detailed and summarised description of the plot summary were present:

Lester happens to be dead. [R24]

Henry becomes one of the "wiseguys," [...]. [R25]

They live underground, [...]. [R26]

107 cases of the Simple Present were marked within the critic's evaluation of the reviewed film, for example:

[...] that, [...] makes this the best American comedy since "Tootsie." [R16]

Titanic" is a good, often stunning movie [...]. [R20]

Finally, and most tellingly, the movie 's too long. [R20]

As the empirical analysis revealed, none of the investigated reviews contained a direct recommendation to the reader whether the film is or is not worth viewing. Instead, this was implied by other parts of the review, such as the evaluation of the film. For example, the following sentence illustrates this case:

'There are so many memorable scenes [...] I'm driving myself crazy trying not to spoil any of them here.' [R14]

The **Simple Past**, which has the second highest frequency out of all the identified tense-aspect forms, also corresponds to the theory by Palmer (2014) who mentions the 'background of the film production and discussion on director and actors' as one of the main parts of a film review. Figure 3.3 illustrates the use of the Simple Past within the analysed reviews.

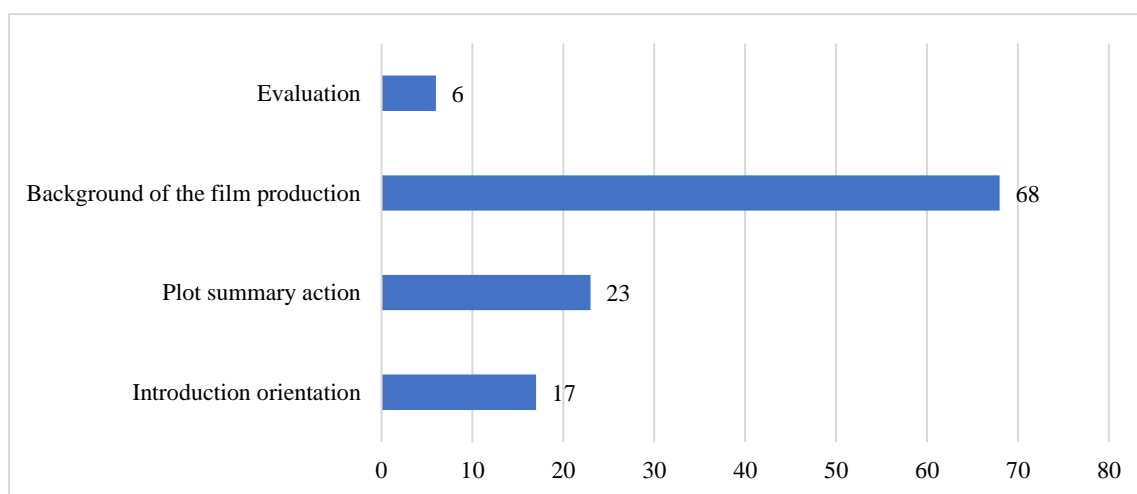


Figure 3.3 Use of the Simple Past in different parts of the reviews

Similarly as the Simple Present, most occurrences of the Simple past (68) were marked within the part of the reviews where critics describe background of the film production process.

Authors of the reviews have provided a variety of facts regarding the cast, directors, as well as literary works based on which the particular film has been directed:

'Surely, no other casting was possible.' [R7]

'But Ramis, who wrote the script with Danny Rubin [...].' [R16]

'Stephen King wrote the novella Rita Hayworth and the Shawshank Redemption, [...].'
[R17]

Although the theory by Martin suggests that the Present tenses are used for describing plot summary action, in some cases, the Simple Past is used instead. 23 cases of the Simple Past were identified within the plot summary description, as the authors referred to prior events of the plot, for example:

'[...] since he went to the galaxy far, far away.' [R9]

'[...] he didn't escape the phantoms [...].' [R10]

'[...] cyborg played by Arnold Schwarzenegger was sent back to the 1980s.' [R26]

As to the introduction orientation part of the reviews, the Simple Past was applied in seventeen cases, introducing the reader with the main characters of the film as well as setting the scene:

'[...] these bad boys named Larry and Andy who made their mark [...]'. [R26]

'[...]which you assume Arthur workshopped as a contrast to the horrible hysterics [...]'. [R8]

'He's okay, not that you'd notice if he wasn't.' [R26]

Six cases of the Simple Past were identified within the critics' evaluation of the analysed film reviews. The critics have provided evaluation by describing their reaction to the plot of the films:

'I carried on laughing for about three minutes after the scene ended.' [R6]

'[...] it choked me up by the end.' [R14]

'The Irishman seemed like it was a dream that would never come true.' [R14]

As to the **Present Perfect**, which has been identified in ninety cases, its use appears in four different parts of the review as well.

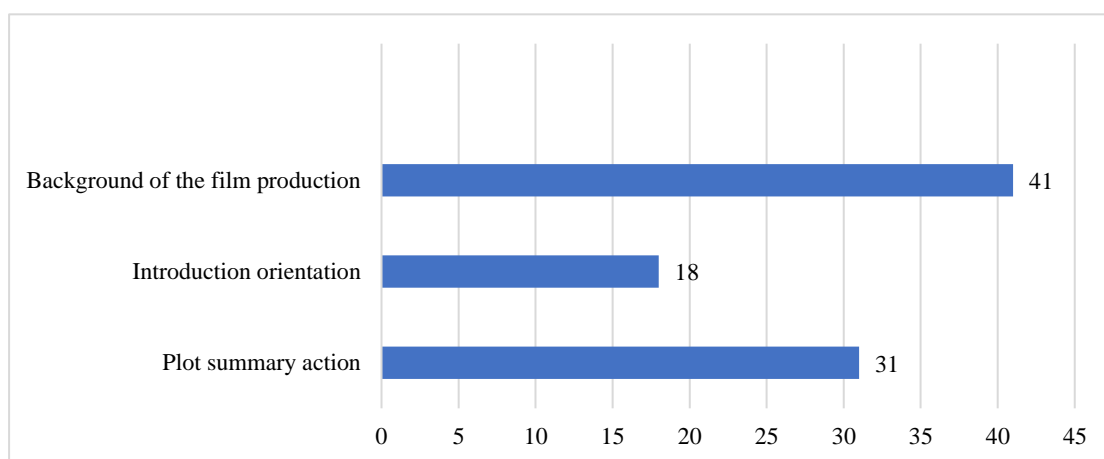


Figure 3.4 Use of the Present Perfect in different parts of the reviews

As presented in the figure above, the Present Perfect was marked only within three of the film review parts. No cases of it were marked within the evaluation of the reviewed film. The majority of these tense-aspect forms were identified within the discussion of the film production background, particularly the cast members:

'Though bewitchingly pretty, MacDowell has never really found her niche in the movies, [...]'. [R16]

'[...] these sibling filmmakers have excelled at burrowing inside the mindset of combustible characters driven to destructive tendencies [...]'. [R1]

'[...] that plot has already featured in an episode of Black Mirror.' [R5]

In contrast to the previously discussed tense-aspect forms, the second most common use for the Present Perfect was to describe the plot summary action. 31 occurrences of its use were marked within the description of the films' plot summaries:

'Grant has spent much of the past decade as a high-profile campaigner against gossip-chasing, phone-hacking newspapers in the U.K.' [R5]

'Adam Sandler has embodied many obnoxious, self-absorbed figures [...].' [R1]

'Burnett (who has not gotten any at home for some time) [...].' [R18]

The Present Perfect has been applied within the introduction orientation for 18 times, mainly to set the scene of the film's plot and introduce the reader with the main characters:

'In the postnuclear world of 2029, machines have gained supremacy over man [...].' [R27]

'[...] an artistic drifter who has finagled passage to America.' [R20]

'The movie has become an alarming nightmare of senseless violence.' [R25]

There were thirty-five cases of the **Present Progressive** present in the analysed reviews. As presented in the Figure 3.5, these tense-aspect forms were used in four of the film review parts.

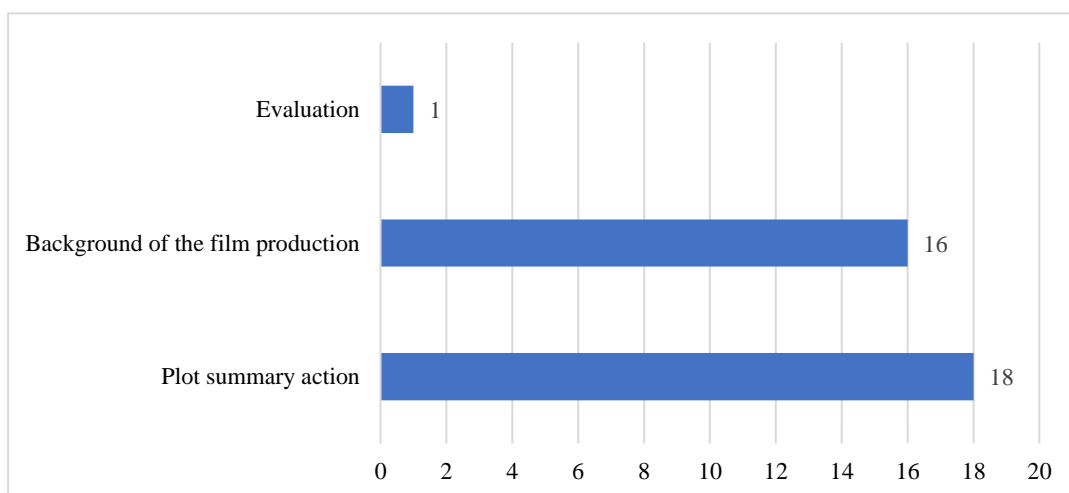


Figure 3.5 Use of the Present Progressive in different parts of the reviews

In contrast to the previously discussed tense-aspect forms, the Present Progressive has been used mostly within the description of the plot summary action. 18 cases of its presence were marked, for instance:

'Pearson is craving the quiet life and planning to sell off his vast drugs empire for a hefty retirement fee.' [R5]

'Meanwhile the agents themselves are searching for Zi-on.' [R26]

'[...] he's getting drunk and yarning on his seagoing days.' [R12]

Background of the film production has been described using the Present Progressive as well, totalling in 16 instances, of which most are comments on the film directors' approaches, as well as camera techniques and the screenplay:

'He's using all the not-so-cheap thrills of a violent genre to make a movie with an antiviolenace message.' [R27]

'[...] but they're more precisely operating within the grimy New York milieu.' [R1]

'But the screenplay, [...], keeps zigging.' [R11]

In one instance, the Present Progressive has been used in order to provide an evaluative comment on the reviewed film. In this case, the critic emphasises the presence of unexpected plot twists in the film:

'I'm driving myself crazy trying not to spoil any of them here.' [R14]

The use of the **Simple Future** in the analysed reviews is considerably less frequent than the use of the previously mentioned tense-aspect forms, it occurred only twenty-eight times.

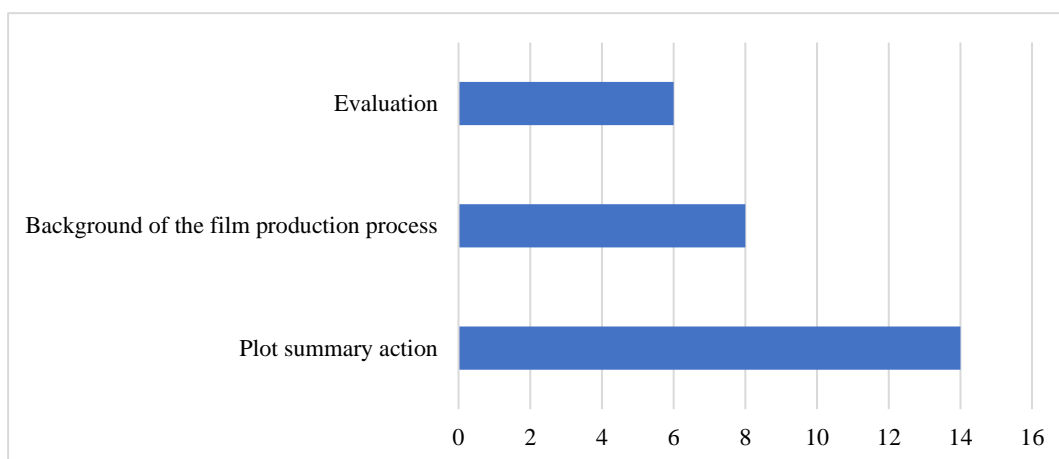


Figure 3.6 Use of the Simple Future in different parts of the reviews

Fourteen cases of the Simple Future were found within the plot summary description, in which the authors refer to future events:

'And there's also Ki-woo's affirmation that he'll go to university sooner or later so really the forgery is just putting in the paperwork in advance.' [R3]

'But only Jo will find success creatively.' [R7]

Regarding the background of film production process and evaluation of the reviewed films, the Simple Future has been used only in eight and six cases. In these cases, it has been used to express strong predictions, for instance regarding the reviewed film's success or the reaction of the audience:

'[...] "Titanic" will soak up Oscar nominations for everything from sound editing to its Edwardian-era wardrobe' [R20]

'Opinions are going to divide about this film's startling and spectacularly provocative ending, [...]' [R6]

'[...] and Beth at home where she will meet her own awful fate.' [R7].

In the third example, however, the future is expressed with the semi-modal verb *going to*.

The **Past Perfect** was applied only six times, which therefore means that it is not characteristic for the film review genre. However, considering the parts of reviews in which it appeared, the evaluation of the film was the most prominent one. The following example demonstrates use of the Past Perfect to express the author's evaluation of the film using the subjunctive mood:

"Bridges" would be a better movie, easily, if it had let a little more nuance creep into its script. [R11]

In other cases, it was to refer to events prior to the present moment when describing the plot action of the film:

'[...] all speak exactly the same words, words they had spoken to him the day before [...].' [R16].

The third situation in which this tense was used, was when discussing the background of the film's production:

'[...] which had by then ballooned to \$125 million.' [R14]

In one case, the author of the particular review has used the Past Perfect in order to describe his own past experience, therefore implying an evaluation of the film:

'I'd never seen anything like it.' [R13].

The **Past Progressive** only appeared three times. First, it has been used in order to discuss the film production process, particularly commenting on the director of the film:

'And was Cameron intending to make things humorous [...]' [R20]

In the second case, the description of the film's plot was provided:

'[...] muses aloud about how Mike was probably really taking care of his wife right now.' [R18]

In the third case, the author of the review referred to past events of her own life, related to another film:

'[...] all the guys in town were blowing their bucks on Dumb and Dumber.' [R19]

The **Present Perfect Progressive**, which occurs only twice, has been used in two contexts. First, it was used in order to describe the events of the film's plot in a detailed manner:

'[...] the sort of cretins that have been harassing him.' [R9]

In the second case, the production of the film's process has been described:

'For more than a year, Walt Disney's "The Lion King" has been prowling in the scrub.' [R23]

To conclude, eight out of twelve tense-aspect forms were present within the thirty analysed film reviews. To answer the first research question, the Simple Present, Simple Past and Present Progressive are most characteristic for film reviews as a genre. This corresponds to the theory by Martin, who suggests that 'the present tense is the correct way how to write about cinema' (2011: 54). The Simple Present, which occurred in most of the cases, has the widest range of meanings, and it has mostly been applied within the discussion of the background of the reviewed films' production. Similarly to the Simple Present, most of the Simple Past and Present Perfect occurrences have been applied when providing facts about production process of the films, as well as the plot summary description. Although some occurrences of the Past Perfect, Past Progressive and Present Perfect Progressive were identified, the number of instances in which these tense-aspect forms have been used is too small to consider them characteristic for film reviews.

3.3. Tense-aspect forms in film reviews from the 1990's and the 2010's

The present subchapter is devoted to the second research question, which is to investigate the differences of tense-aspect form use in the 1990's and the 2010's. First, the analysis of the reviews from the 1990's will be presented, followed by a detailed overlook of the reviews from the 2010's.

3.3.1. Film reviews from the 1990's

Fifteen film reviews, which have been written in the 1990's, were analysed. Within these fifteen reviews, 620 occurrences of tense-aspect forms were marked.

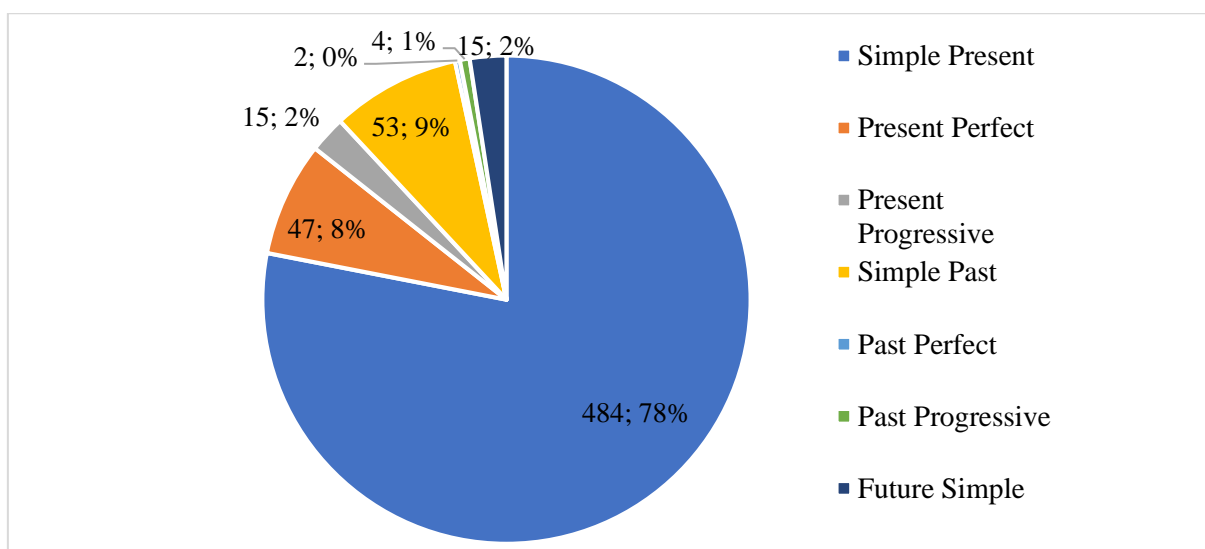


Figure 3.3.1 Tense-aspect forms in film reviews from the 1990's

As Figure 3.3.1 shows, seven out of twelve types of tense-aspect forms were present in the analysed film reviews from the 1990's: the Simple Present, Present Perfect, Present Progressive, Simple Past, Past Perfect, Past Progressive and Future Simple. On the other hand, no occurrences of the Present Perfect Progressive, Past Perfect Progressive, Future Perfect Progressive, Future Progressive and Future Perfect were marked.

The **Simple Present** was identified in 484 of the occurrences, which makes up seventy-eight percent of the identified tense-aspect forms. In most of the cases (247), it was used in order to denote the present **state**. For example, authors use it when describing details of the film's plot:

'[...] his situation is even more disturbingly peculiar.' [R16]

'In Africa [...] Simba is the son of boomy, beloved King Mufasa.' [R23]

In other cases, the use of simple present denotes the state as the authors provide their evaluation of the film's quality:

'And the story's prime fascination lies in its paradoxical take on his nature.' [R30]

'[...] the film is full of its own brand of corrosive novelty.' [R24]

'Finally, and most tellingly, the movie's too long.' [R20]

Additionally, authors of the reviews have used the Simple Present when discussing the background of the film's production, such as literary works, which some films are based on, the producer, screenwriter and other factors:

'"Schindler's List" is based on Keneally's 1982 book [...].' [R30]

'King is a master at creating a whole world out of small details.' [R17]

Another use of the Present Simple was to describe **instant action** when discussing the plot summary. This meaning of the Simple Present has been mentioned by Eastwood: 'we

also use the present for actions in films, plays and books (1994: 85). The following sentences exemplify the use of Simple Present in the context of plot summary action description:

'Burnett proceeds, of course, to make a fool of himself.' [R18]

'Her search ends in the suburban home of dressmaker Jame Gumb [...].' [R21]

'Gumb keeps his captives alive for three days.' [R22]

As to another use of the Simple Present, it is used to denote to **facts** (Eastwood, 1994: 85). In the analysed reviews, the authors provide such facts as 'when, where, who are involved, which category or genre of film' as well as 'details about the film production process' (Palmer 2014). For example:

'Tom Hanks stars as the "wise fool" Forrest' [R28]

'Whenever possible, Demme and ace cinematographer Tak Fujimoto take the point of view of Starling [...].' [R22]

'[...] he builds on a solid foundation of character.' [R22]

'Mr. Mendes's rueful, clearly minimalist camera style often gives way to such eloquent flights of fancy.' [R24]

In five cases, the Simple Present was used to express **general truths**, this category being provided by Celce-Murcia and Larsen-Freeman (1999). For example:

'it's not cool to throw money around.' [R27]

'it's the little things that turn the stereotype into something memorable' [R24]

'[...] a movie can be mercilessly scary and mercifully humane at the same time.' [R22]

The second most frequently used tense-aspect form was the **Simple Past** the occurrences of which were marked in 53 cases. In 33 of the occurrences, it was used in order to denote to **completed event or action** in the past. It was used in different contexts:

(1) *'When it struck an iceberg at 11:40 p.m., April 14, [...].'* [R20]

(2) *'It seems a nurse leaned too close to Lecter nearly a decade before.'* [R22]

(3) *'I missed that part.'* [R26]

(4) *'On July 6, 1994, Paramount unveiled Robert Zemeckis' Forrest Gump in theatres.'* [R28]

The first example refers to the background of the film production process - the author of the review provides a historical fact, which is the basis of the film's plot. The second example, however, describes a completed action within the plot of the film – a past action which has occurred earlier in the film's plot than another action. The third example demonstrates another context in which a completed event was mentioned – the author's personal experience in terms of following the plot action. The use of the Simple Past in order to denote to a

completed action occurred also in the context of a general fact regarding the film's production process, as demonstrated by the fourth example.

The Simple Past was also used in order to mention **states in the past**, this meaning provided by Celce-Murcia and Larsen-Freeman (1999). Fourteen cases of this use occurred, for example to describe characters of the films:

'Schindler was too much the charmer and stoic, and narcissist.' [R30]

In other cases, the state refers to general facts about the film production process. For example, in the review R20, its author mentions another film of the same genre, providing a fact about its production:

'[...] it had the demonically energetic Cameron at the helm.' Another example demonstrates mentioning a state in the past within the discussion of acting: *'As chilling as Cox was, his role was merely a cameo.'* [R22] Some of the cases occur as the author of the review provides quotes from the particular film. For instance:

'"It was spectacular, Dad."' [R24]

In two cases, the use of the Simple Past referred to **habitual or repeated** events and actions. Similarly, as in the previously mentioned example, it occurred in a quote from the film:

'"His pulse never got over eighty-five," says Chilton.' [R22]

In the second example, the habitual action was mentioned when discussing the plot of the film:

'Of course, this never happened, [...].' [R30]

Another meaning of the Simple Past was to mention **past events with duration** that no longer occur in the present, as described by Celce-Murcia and Larsen-Freeman (1999). For example, the following example refers to the discussion of the cast of the reviewed film:

'Francis Ford Coppola, Robert Altman, George Lucas, Steven Spielberg and Brian De Palma led the "significant directors" pack in the 1970s, [...].' [R25] The author of the review provides a fact which used to apply in the past, therefore commenting on the background of the cast members of the film.

Two occurrences of imaginative **conditionals**, where the Simple Past is used in the subordinate clause:

'[...] it would be a damn pity if the thing languished.' [R19]

'[...] if goodness in the face of absolute brutality were not so rare, its spectacle couldn't make us weep.' [R30]

The third most commonly used tense-aspect form was the **Present Perfect**, which occurred in 47 cases. In most of the cases, it denotes **past actions that have current**

relevance. Some reviewers have used the Present Perfect to evaluate the main characters of the film: 'We 've seen these types before.' [R17] Many reviews contained use of the Past Simple within the discussion of the plot action and characters, for example: '[...] a dealer with a wife (Rosanna Arquette) who has pierced her body with studs in 16 places [...].' [R21]

The Present Perfect has been used to denote past **states** in 18 cases. It has mostly been applied in order to evaluate actors' performance, as for example, in the R16: 'And he's never been funnier as a comedian', 'Ramis has always been a better actor and writer than director.' In addition, the past states refer to the review author's evaluation of the film R23: 'You won't quite know what you've seen, but you know you've seen something [...].'

Only once occurrence of the Present Perfect to denote an action that has happened very recently, occurred. In the review R22, its author has used it within the discussion of the film's plot: 'Gumb [...] has just kidnapped his sixth victim [...].'

The fourth most commonly occurring tense-aspect forms in the reviews from the 1990's were the Present Progressive and Future Simple. These forms have been applied in fifteen cases each, thus making up only two per cent of all the identified tense-aspect forms. Because of this, the Present Progressive and Future Simple are not considered characteristic for film reviews as a genre; however, the instances in which they have been used shall be considered as well.

The **Present Progressive** tense has been applied in order to denote ongoing actions when providing the plot description: 'They aren't getting enough in their own lives.' [R29] Moreover, it denotes activities in progress, such as in the example from the review R21: '[...] you're probably thinking the writer-director of *Reservoir Dogs* [...].' In this case, the author of the review involves the reader in the discussion by making an assumption based on a fact related to the background of the film's production process. In two cases, the use of Present Progressive denotes change in progress, as in the following example from the R26, where the author uses a rhetorical question: 'Is this what the movies are becoming?'

The **Simple Future** has occurred fifteen times, and it has been used in order to express strong predictions. For example, in the sentence '[...] "*Titanic*" will soak up Oscar nominations for everything from sound editing to its Edwardian-era wardrobe' [R20] expresses a strong prediction regarding the film's success, while others refer to the possible reaction of the audience: 'Many will weep at this film's poignant climax: [...].' [R30]

The rest of the marked tense-aspect forms – the Past Progressive and Past Perfect occurred only for four and two cases each; therefore, these forms are not considered characteristic to film reviews as a genre. Instead of that, the use of these tense-aspect forms

could be related to the reviewer’s writing style and specific cases in which the use of these forms was necessary.

3.3.2 Tense-aspect forms in film reviews from the 2010’s

Fifteen film reviews, which have been written in the 2010’s, were analysed in order to investigate the use of tense-aspect forms. Five hundred thirty-nine occurrences of tense-aspect forms were identified, which include seven tense-aspect from groups.

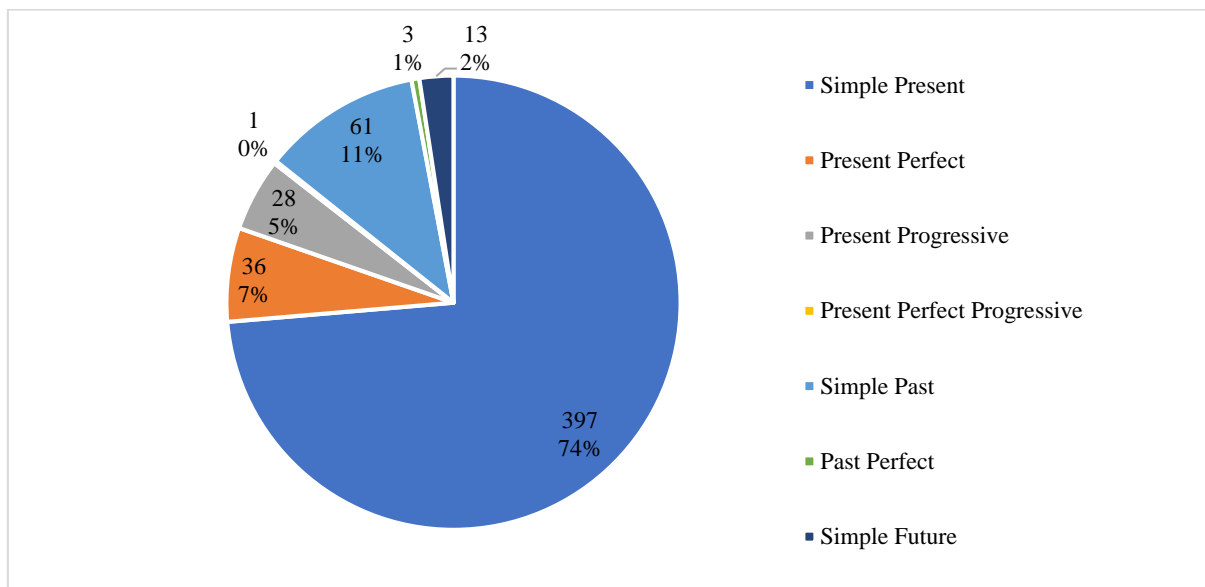


Figure 3.3.2 Tense-aspect forms in film reviews from the 2010’s

In Figure 3.3.2, the data gathered from the analysis of 539 tense-aspect forms is presented. Exactly as in the film reviews from the 1990’s, the occurrences of the Simple Past make up the majority of the marked tense-aspect forms, and the second most frequently occurring tense-aspect form type is the Present Perfect.

The **Simple Present**, the occurrences of which has been marked in 397 cases and therefore make up 74 per cent of all the tense-aspect forms, has been used in the analysed reviews to convey five different meanings.

The most frequently used meaning was to denote the present **state** – similarly as in the reviews from the 1990’s. The examples below exemplify three different contexts in which the Simple Present has been used to denote state:

- (1) ‘Thoughtful Meg is played by Emma Watson, [...]’ [R7]
- (2) ‘Rick and Cliff are basically nonentities [...]’ [R6]
- (3) ‘These nagging details feel more lazy than wilfully offensive, [...]’ [R5]

The first example was in the part of the review where the background of the film production is discussed, in this case actors. However, the second example demonstrates the description of the present state in the plot summary of the film – the author of the review has provided information of the film’s main characters. In the third example, which is the part of the review where the author provides an evaluation of the film, the state refers to the author’s opinion about certain details of the film’s plot.

Similarly as in the film reviews of the 1990’s, the second most common use of the Simple Present was to describe the present **action** when providing a plot summary. This use of the Simple present was marked in 104 of the cases, for example:

‘And then when they stumble into the German trenches, they discover how much better built they are [...].’ [R2]

‘Jojo begins to spend more time with his captive [...].’ [R4]

‘The conflict arises.’ [R15]

The third most common use of the Simple Past was to denote **facts** in terms of background of the film production process as well as details of the plot summary:

(1) *‘Saoirse Ronan plays the fiercely opinionated and boundlessly energetic Jo [...].’ [R7]*

(2) *‘Director Brian Kirk [...] films a lot of the brutal action well, [...].’ [R11]*

(3) *‘The first ten-or-so minutes of Rian Johnson’s ingenious new whodunit “Knives Out” get right down to business.’ [R9]*

The Simple Present has also been used in order to denote general truths. Exactly as in the reviews from the 1990’s, five occurrences of this meaning for the Simple Present have been marked, for example:

‘Everyone knows rich people have weak moral fiber, [...].’ [R9]

‘[...] we only really own what we earn.’ [R9]

‘what makes anyone great at anything is usually that they are doing it not for the money [...].’ [R15]

In two cases, the Simple Present was used in order to describe **habitual actions**, this meaning described by Celce-Murcia and Larsen Freeman (1999). This use of the simple present did not appear in the reviews from the 1990’s. Both of the identified cases occur in one film review, and are used in order to describe the plot summary of the film:

‘[...] epitomizing his desire to possess otherworldly power even as his actual world constantly unravels.’ [R1]

‘[...] who never seems capable of calming down.’ [R1]

Another use of the Simple Present which did not appear in the film reviews from the 1990's, was the reference to **future events**, this meaning given by Biber et al. (2007). Only one occurrence of this use of the Simple Present was marked:

'It opens in U.K. theatres Jan. 1.' [R5]

The **Simple Past**, which occurred in 62 cases, conveys different meanings as well. Unlike the reviews from the 1990's where its most common meaning was 'completed event or action in the past', in the reviews from the 2010's, it has mostly been used in order to refer to **states in the past**. This meaning of the Simple Past occurred in 31 of the cases, for example in the sentence '*[...] they had no money, to begin with [...]*' [R3], it is used to describe the plot. The examples '*Surely, no other casting was possible*' [R7] and '*Eggers' The Witch was all about female identity and will*' [R12] refer to the background of the film production.

The second most common meaning for the Simple Past was **completed event or action** in the past, which occurred in 21 of the cases. The contexts in which it appeared are similar to those in the reviews from the 1990's: the discussion of the background of the film production, the plot summary, the author's personal opinion. For example, in the example '*[...] a suavely ruthless American expat who discovered his true vocation as a drug dealer while studying at Oxford*' [R5] the Simple Past has been used to refer to a past event in the film's plot; however, in the following sentence, the author refers to a past event from his own life: '*[...] it happened right before my senior year*' [R13].

In six cases, the Simple Past denotes **habitual or repeated** actions events in the past. It was used when discussing the cast of films, for example: '*In his early career, Ritchie was sometimes dismissed as a low-rent British Tarantino.*' [R5] In other cases, it occurred within the discussion of the plot summary: '*[...], the detail that never quite rang true in the original.*' [R13]

A meaning of the Simple Past which did not appear in the reviews from the 1990's – **future reference in the past** – appeared in the reviews from the 2010's in two cases:

(1) '*[...] that would never come true.*' [R]

(2) '*the studio was going to update "The Lion King", [...].*' [R13]

In the rest of the cases, the use of the Simple Past denoted a **past event with duration** that no longer occurs in the present: '*[...] this time he brings the slickness and swagger he accumulated during his hit-and-miss Hollywood career [...].*' [R5]

The **Present Perfect** was the third most commonly applied tense-aspect form within the film reviews from the 2010's. It was used for thirty-six times, denoting either **past actions with current relevance** or **states in the Present Perfect**. Twenty-five occurrences of the Present Perfect have been marked as denoting past actions with current relevance. For

example, in the review R5, the author comments on the film's plot: *'[...] that plot has already featured in an episode of Black Mirror.'* Another example, taken from the review R8, demonstrates this use of the Present Perfect within the discussion of the main actor of the film: *'And Phoenix has found a Joker laugh [...].'* Another example reveals the use of the Present Perfect within the discussion of the film's plot: *'[...] that reconfigures itself approximately every ten minutes until the film has expanded in purpose to encompass a grand statement about America and our current moment.'* [R9]

The Present Perfect refers to the state in eleven cases, out of which most have been applied when referring to prior events in the film's plot. For instance, in the review R8, its author describes the life of the main character:

'Crucially, where Jokers past have been defined by their humour and sadistic insanity [...].'

Another example demonstrates the evaluation of the actor's performance:

'He hasn't been this good in years.' [R14]

The fourth most commonly used tense-aspect form, the **Present Progressive**, occurred in twenty-eight cases, which makes up only five per cent. In most of the instances, the Present Progressive represents the description of ongoing action, generally within the description of film's plot:

'Yet Howard keeps moving.' [R1]

It has also been applied when discussing nowadays' filmmaking as such:

'[...] problems that Hollywood creators are finally addressing today.' [R13]

Additionally, the meaning of repeated actions has been conveyed by the Present Progressive, both in the context of plot summary as well as the filmmaking techniques:

'What is Wake doing alone and naked with the lantern every night?' [R12]

'But the screenplay, [...], keeps zigging.' [R11]

Only one of the occurrences denotes an activity in progress:

'I'm driving myself crazy trying not to spoil any of them here.' [R14]

In this case, the author refers to memorable scenes, intending to motivate the reader watch the film.

The **Simple Future**, which occurs in thirteen of the cases, has been applied in order to express strong predictions, similarly as the analysed data about the films from the 1990's have reviled. Some of the examples are used within the discussion of the possible reaction of the audience, for example:

'Through a certain lens, some viewers will undoubtedly see [...].' [R4],

Meanwhile others summarise the film's plot:

'and Beth at home where she will meet her own awful fate.' [R7]

Only three occurrences of the Past Perfect and the Present Perfect Progressive were marked during the analysis. Therefore, these tense-aspect forms are not characteristic for the film review genre, and have been used due to other reasons, presumably as a part of the critics' personal writing style.

To conclude the present chapter, seven types of tense-aspect forms occurred within the analysed film reviews. The Present Simple, Simple Past and Present Perfect are the most commonly used tense-aspect forms both for the reviews from the 1990's and from the 2010's. Meanings which the Simple Present conveyed most commonly were the same in reviews from both of the decades – for most of the times, it was applied in order to denote the present state, describe the plot action of the films, and account to facts, which provide information about various aspects of the film production process. Use of the present tenses allows the reviewer to refer to the plot events as to ongoing, which therefore lets the reader perceive the plot events as currently happening. This corresponds to the theory by Martin (2011) who claims that the Present tenses should be used when writing about cinema (see Chapter 1.2). The common use of the Simple Past, however, lets the reviewer account to events in the film's plot which are prior to the current events.

The only differences in the use of tense-aspect forms in the 1990's and the 2010's were minor. For instance, the use of the Present Progressive was more common in the reviews from the 2010's; however, the difference was only thirteen instances.

Similar tendencies of tense-aspect form use in the 1990's and the 2010's might have occurred due to the fact that the analysed reviews have been written by professional film critics, who follow the norms of film review writing style.

CONCLUSIONS

In the present bachelor thesis, the use of tense-aspect forms in film reviews was investigated. The goal of this study was to find out which of twelve tense-aspect forms are most characteristic for film reviews as a genre, as well as to compare the use of tense-aspect forms in film reviews from the 1990's and 2010's. The goal of the research was reached by exploring the theoretical literature on tense and aspect in English as well as on film review genre, and analysing tense-aspect forms in thirty film reviews.

In the theoretical part of the study, theoretical literature on tense and aspect in the English language was reviewed. The results revealed that the views on tense-aspect system in English are different among grammarians. Namely, for some theorists, the future time borders on modality in the English grammar due to the fact that it does not have a grammatical inflection and is expressed with modal verbs instead. However, others consider the Future a tense, thus, distinguishing three tenses, which refer to the present, past or future. The notion of aspect, however, is related to the means of duration and completion, and there are four aspects in the English grammar. By combining three tenses with four aspects, twelve tense-aspect forms are created. Each tense-aspect form has several meanings and can be used in different contexts.

The second chapter of the paper was devoted to the discussion of film reviews as a genre. Theoretical sources revealed that film reviews are crucial within the film industry, as they convince the potential film watcher to see or not to see the particular film. As to the grammatical peculiarities of film reviews, the Present tense is considered the most suitable for describing the plot of a film, since it presents the events as a narrative.

The empirical analysis was carried out by analysing thirty film reviews, applying discourse analysis (Brown and Yule, 1983). Out of twelve tense-aspect form types, seven were marked within the analysed reviews, out of which most common were the Simple Present, Present Perfect and Simple Past. Therefore, these tense-aspect forms are considered to be most characteristic for film reviews as a genre. The rest of tense-aspect forms occurred in a significantly less number of cases, therefore they are not considered characteristic for film reviews.

Applying the theory by Palmer, it was found out that the majority of occurrences of the Simple Present, Simple Past and Present Perfect appeared within the description of the film production background, the plot summary action and introduction orientation. In majority of the analysed reviews, these parts of the review were the lengthiest.

Film reviews from the 1990's and the 2010's were analysed separately in order to answer the second research question. The results show that most commonly used tense-aspect forms are the Simple Present, Simple Past and Present Perfect in reviews of both of the decades – the 1990's and the 2010's. In most of the cases, the Simple Present was applied in order to describe the present state, and it was used within the description of plot summary action as well as the background of film production. The Simple Past was used to convey the meaning of a completed event or action in the past within the reviews from the 1990's, while in the reviews from the 2010's, its function in most cases was to describe states in the past. The Present Perfect, which was the third most commonly marked tense-aspect form in the reviews from both decades, in most of the cases denoted past actions that have current relevance.

According to the results of the empirical study, differences within the use of tense-aspect forms in the reviews of the 1990's and the 2010's are minor. The reason of this presumably is the fact that the reviews chosen for the analysis have been written by professional film critics who, therefore, have followed the required structure of a film review, applying the same principles of review writing.

This research could be continued by focusing on film reviews of films from a particular genre which would ensure more detailed findings in terms of the review structure. In order to expand this study on the basis of the comparative aspect, reviews with a larger time difference within the publishing date could be chosen. Furthermore, the use of each tense-aspect form could be investigated in more detail, focusing on either a particular tense or aspect.

THESES

1. Tense-aspect forms convey different meanings, the classifications of which vary among grammarians.
2. The notions of tense and aspect are often confused due to the fact that they are closely related.
3. The future time is not considered a tense by some grammarians, as it is expressed with modal and semi-modal verbs and auxiliaries instead of having morphological inflections.
4. As the main goal of film reviews is to convince the potential reader whether the particular film is or is not worth seeing, the choice of linguistic means in film reviews play a significant role.
5. When describing the plot of a film, the use of the Present tense is considered to be the most appropriate as it expresses the communicative aims of the reviews and provides the narration of the plot summary action.
6. Seven out of twelve tense-aspect form types were present in the analysed film reviews, out of which only three are considered characteristic for film review genre, whereas the use of others occurred due to other reasons, such as the film critics' personal writing style.
7. The Present Simple, Past Simple and Present Perfect were used in film reviews most frequently, which therefore means that these tense-aspect forms are considered most characteristic for film review as a genre.
8. The most common functions of the Simple Present in film reviews is to denote the present state or a regular action, while The Past Simple conveyed completed states and actions in the past as well as completed actions and events in the past, and the Present Perfect – states or actions in the past with current relevance.
9. The use of tense-aspect forms in film reviews from the 1990's and the 2010's does not differ largely, as film critics have applied the same review-writing principles which are consistent for film reviews as a genre.
10. Most tense-aspect forms were used to describe the background of film production, introduction orientation and the plot summary action, which are the major parts of a film review.

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Appendix

Sample analysis

Nº	Review	Example	Tense	Aspect	Meaning	Part of the review
1.	R1	Adam Sandler has embodied many obnoxious, self-absorbed figures [...].	present	perfect	past action with current relevance	Background of the film production
2.	R1	[...] he <u>plays</u> the most contemptible character in a 30-year career.	present	simple	fact (background of the film production process)	Background of the film production
3.	R1	[...]“Good Time” <u>is</u> on that same wavelength [...].	present	simple	state	Evaluation
4.	R1	<u>It’s</u> also a riveting high-wire act.	present	simple	state	Evaluation
5.	R1	[...] <u>it’s</u> the first movie to truly commune with Sandler’s performative strengths.	present	simple	state	Introduction orientation
6.	R1	“Uncut Gems” <u>leaves</u> people rattled, disoriented, grasping for clarity in the chaos of one man’s hectic routine [...].	present	simple	fact (evaluation)	Evaluation
7.	R1	[...] that all <u>speaks</u> to the sheer precision of a visionary achievement in full control.	Present	simple	fact (evaluation)	Evaluation
8.	R1	After all, <u>it’s</u> a Safdie brothers movie [...].	present	simple	state	Background of the film production

9.	R1	[...] these sibling filmmakers <u>have excelled</u> at burrowing inside the mindset of combustible characters [...].	present	perfect	past action current relevance	Background d of the film production
10.	R1	[...]the Safdies <u>add</u> one more impetuous creation to their jittery New York City milieu [...]	Present	simple	plot summary action	Introductio n orientation
11.	R1	[...] <u>it's</u> a hypnotic blast to watch him come to life.	Present	simple	state	Evaluation
12.	R1	Sandler's Howard Ratner, a fast-talking jeweler always chasing the next big score, <u>speeds</u> through nearly every scene of "Uncut Gems" [...].	present	simple	plot summary action	Plot summary
13.	R1	[...]as if dodging bullets and mounting <u>attacks</u> at once.	present	simple	plot summary action	Plot summary
14.	R1	Ratner's claustrophobic office in Manhattan's diamond district <u>matches</u> his ramshackle presence [...].	present	simple	state	Plot summary
15.	R1	The bullet-proof glass doors <u>have</u> a buzzer that barely works, [...].	present	simple	plot summary action	Plot summary
16.	R1	[...] and often <u>leave</u> clients hopelessly trapped on the wrong side.	Present	simple	plot summary action	Plot summary
17.	R1	Howard <u>juggles</u> calls from angry mobsters and bookies [...].	present	simple	plot summary action	Plot summary
18.	R1	[...] <u>shrugs off</u> domestic squabbles with his infuriated wife, [...].	Present	simple	plot summary action	Plot summary
19.	R1	[...] <u>sneaks</u> to his apartment for late-night trysts with girlfriend [...].	present	simple	plot summary action	Plot summary
20.	R1	[...] who also <u>happens</u> to work for him.	present	simple	plot summary action	Plot summary
21.	R1	Howard <u>thrives</u> in the mayhem [...].	present	simple	plot summary action	Plot summary

22.	R1	[...] as the opening minutes <u>make</u> clear.	present	Simple	plot summary action	Introduction orientation
23.	R1	[...] as <u>he goes</u> about his wild day [...].	present	Simple	plot summary action	Plot summary
24.	R1	[...] a remarkable percussive soundtrack by Daniel Lopatin <u>overwhelms</u> the constant whirl of action [...].	present	simple	plot summary action	Background of the film production
25.	R1	If that's all [...].	present	Simple	state	Background of the film production
26.	R1	By then, however, it's clear.	present	simple	state	Background of the film production
27.	R1	The Safdies (and their writing partner, Ronald Bronstein) <u>have</u> more ambitious plans [...].	present	Simple	state	Background of the film production
28.	R1	The ominous sequence <u>suggests</u> a hat-tip to Indiana Jones [...].	present	Simple	state	Background of the film production
29.	R1	[...] until the movie <u>turns</u> psychedelic [...].	present	Simple	plot summary action	Evaluation
30.	R1	The camera <u>careens</u> closer and closer to the rainbow-colored diamonds [...].	present	simple	plot summary action	Background of the film production
31.	R1	[...] and then <u>keeps going</u> .	present	progressive	ongoing action	Background of the film production
32.	R1	But as the shot <u>resolves</u> itself within Howard's colonoscopy	Present	simple	plot summary action	Plot summary
33.	R1	the magic <u>becomes</u> entwined Howard's rough-hewn world	present	Simple	plot summary action	Plot summary
34.	R1	epitomizing his desire to possess otherworldly power even as his actual world constantly <u>unravels</u>	Present	Simple	habitual action	Plot summary

35.	R1	Yet Howard <u>keeps moving</u>	present	Progressive	ongoing action	Plot summary
36.	R1	he <u>sees</u> potential just around the corner	present	simple	state (plot summary)	Plot summary
37.	R1	As the movie <u>settles</u> into its rhythms	present	simple	plot summary action	Plot summary
38.	R1	<u>he's</u> on the verge of landing	present	Simple	state (plot summary)	Plot summary
39.	R1	what he <u>sees</u> as his next big score.	present	Simple	state (plot summary)	Plot summary
40.	R1	The year is 2012	Present	Simple	state (plot summary)	Introduction orientation
41.	R1	Garnett <u>finds</u> himself drawn to the beauty of the opal rock	present	Simple	plot summary action	Plot summary
42.	R1	that Howard <u>brandishes</u> just to show off.	present	simple	plot summary action	Plot summary
43.	R1	Howard <u>doesn't want</u> to sell the object	present	Simple	state	Plot summary
44.	R1	but <u>allows</u> Garnett to take it home	present	Simple	plot summary action	Plot summary
45.	R1	Howard secures Garnett's championship ring,	present	simple	plot summary action	Plot summary
46.	R1	then abruptly pawns it off	present	Simple	plot summary action	Plot summary
47.	R1	That insane pileup of choices <u>becomes</u> a house of cards	present	simple	plot summary action	Plot summary
48.	R1	that <u>collapses</u> in delirious slow motion over the next two-plus hours.	present	simple	plot summary action	Plot summary
49.	R1	Stanfield's character <u>deems</u> Howard	present	Simple	plot summary action	Plot summary
50.	R1	<u>it's</u> practically a compliment.	Present	simple	state	Plot summary
51.	R1	[...]who never <u>seems</u> capable of calming down	present	simple	habitual action	Plot summary

52.	R1	Howard's neuroses <u>compel</u> him to work through every new challenge	present	simple	plot summary action	Plot summary
53.	R1	That quest <u>suggests</u> "Mean Streets" by way of Preston Sturges	Present	Simple	state	Plot summary
54.	R1	<u>it's</u> hard to imagine	present	Simple	state	Evaluation
55.	R1	While "Good Time" <u>unfolded</u> as a linear chronicle of one troubled night	past	Simple	state in the past	Introduction orientation
56.	R1	"Uncut Gems" <u>speeds</u> through Howard's life as a cascade of clashing moments	present	Simple	plot summary action	Introduction orientation
57.	R1	[...]ability to string these sequences together without taking a single breather <u>is</u> absolute narrative marvel [...]	present	Simple	state (opinion)	Evaluation
58.	R1	Howard <u>goes</u> from an impromptu Philly roadtrip	present	Simple	plot summary action	Background of the film production
59.	R1	These circumstances <u>pile up</u> with an astonishing kinetic energy.	present	simple	plot summary action	Evaluation
60.	R1	The Safdies clearly <u>idolize</u> Robert Altman	present	simple	plot summary action	Background of the film production
61.	R1	but <u>they're</u> more precisely <u>operating</u> within the grimy New York milieu	present	progressive	ongoing action	Background of the film production
62.	R1	that Martin Scorsese <u>made</u> famous in the '70s	past	Simple	completed event/action in the past	Background of the film production
63.	R1	<u>they've constructed</u> a confident extension of the anti-heroes found throughout their work	present	Perfect	past action current relevance	Background of the film production
64.	R1	the movie <u>owes</u> more to their own expanding oeuvre than the obvious precedents for it.	present	simple	state	Evaluation
65.	R1	comes into play	present	Simple	plot summary action	Introduction orientation

66.	R1	[...] movie <u>builds</u> toward an NBA playoffs game with impossibly high stakes	present	simple	fact	Introduction orientation
67.	R1	Uncut Gems” <u>won’t</u> sit well with anyone	future	Simple		Evaluation
68.	R1	who <u>prefers</u> protagonists	present	Simple	state	Evaluation
69.	R1	But <u>there’s</u> a genuine subversive glee involved	present	Simple	state	Background of the film production
70.	R1	for all the money he <u>can</u> score	present	Simple	state	Background of the film production
71.	R1	“Uncut Gems” makes his ludicrous plan infectious	present	simple	fact	Evaluation
72.	R2	Sam Mendes’s 1917 is an amazingly audacious film; [...].	present	Simple	state (opinion)	Evaluation
73.	R2	Working with co-writer Krysty Wilson-Cairns, he has created a first world war drama of the Western Front [...].	present	perfect	past action current relevance	Background of the film production
74.	R2	Mendes <u>shows us</u> what these soldiers see and sometimes wheels the camera around so we can see them seeing it [...].	present	Simple	fact	Background of the film production
75.	R2	The single-take horror also <u>reminded</u> me of the TV director in that film [...].	past	simple	state in the past	Background of the film production
76.	R2	[...] Blake (Dean-Charles Chapman) and Schofield (George MacKay) <u>are</u> lance corporals – and messengers.	present	Simple	state	Introduction orientation
77.	R2	These men, like the rest of their company, <u>have been lulled</u> into a false sense of security [...].	present	Perfect	present perfect state	Plot summary
78.	R2	But the gruff General (Colin Firth) <u>tells</u> them [...].	present	Simple	plot summary action	Plot summary

79.	R2	[...] that aerial photo reconnaissance <u>has disclosed</u> that so far from having retreated, [...].	present	perfect	very recently finished action	Plot summary
80.	R2	Now another British division <u>is</u> about to advance into certain slaughter.	present	Simple	state	Plot summary
81.	R2	Field telephone communication <u>having been cut off</u> , [...].	present	Perfect	present perfect state	Plot summary
82.	R2	And so these two shivering soldiers <u>have to make</u> their way across no man's land, [...].	present	simple	plot summary action	Plot summary
83.	R2	Blake and Schofield <u>travel</u> through a postapocalyptic landscape, [...].	present	Simple	plot summary action	Plot summary
84.	R2	And then when they <u>stumble</u> into the German trenches, [...].	present	Simple	plot summary action	Plot summary
85.	R2	But ahead of them <u>lies</u> chaos and loss.	present	simple	state	Plot summary
86.	R2	A German airman crash <u>lands</u> almost on top of Blake and Schofield [...].	present	Simple	plot summary action	Plot summary
87.	R2	The single-take technique fascinatingly <u>creates</u> a kind of theatrical effect [...].	present	Simple	fact	Plot summary
88.	R2	The two men's experiences <u>are</u> bizarre and shocking, [...].	present	Simple	state	Plot summary
89.	R2	1917 <u>is</u> Mendes's most purely ambitious and passionate picture [...].	present	simple	state	Evaluation
90.	R3	Families on the lower end of the pay scale <u>have proven</u> fertile ground for filmmakers [...].	present	Perfect	past action current relevance	Background of the film production
91.	R4	Ki-woo (Choi Woo-sik) <u>is</u> a young man with few prospects.	present	Simple	state	Plot summary
92.	R4	He <u>lives</u> in a semi-basement apartment with his dishevelled and dissolute dad Ki-taek (Song Kang-ho), [...].	present	Simple	state	Plot summary
93.	R4	It's <u>cramped</u> [...].	present	Simple	state	Plot summary

94.	R4	Ki-woo <u>introduces</u> himself to a wealthy family living in a spacious deluxe house with an ample lawn [...].	present	Simple	plot summary action	Plot summary
95.	R4	[...] Ki-woo <u>connives</u> to introduce Ki-jung as an art teacher for the young son.	present	Simple	plot summary action	Plot summary
96.	R4	At first, there <u>is</u> a sense of justified scamming.	present	Simple	state	Plot summary
97.	R4	This <u>is</u> , after all, a society [...].	present	Simple	state	Plot summary
98.	R4	[...] Ki-woo's affirmation that <u>he'll</u> go to university sooner or later [...].	future	simple		Plot summary
99.	R4	It also <u>helps</u> [...].	present	Simple	plot summary action	Plot summary
100.	R4	[...] you <u>can't</u> help feeling they're complicit in their own deception.	present	Simple	state	Plot summary
101.	R4	But this <u>is not</u> a victimless crime [...].	present	simple	state	Plot summary
102.	R4	The almost perfectly executed plan <u>seems to have succeeded</u> [...].	present	perfect	past action current relevance	Plot summary
103.	R4	[...] when scriptwriters Bong and Han Jin-won <u>introduce</u> a further.	present	simple	plot summary action	Plot summary
104.	R4	The smooth heist of identities in the first half <u>gives way</u> [...].	present	Simple	plot summary action	Evaluation
105.	R4	The farce <u>escalates</u> into something more sinister and bloody.	present	Simple	plot summary action	Evaluation
106.	R4	[...]who also <u>shot</u> last year's <i>The Burning</i> [...]	past	simple	completed event/action in the past	Background of the film production
107.	R4	Bong's regular cinematographer Hong Kyung-pyo [...] <u>frames</u> the two locations of the semi-basement and the mansion [...].	present	simple	fact	Introduction orientation

108.	R4	An epic torrential rain <u>is</u> seen from overhead like a malevolent God looking down at a second flood.	present	simple	state	Introduction orientation
109.	R4	There's something of Dostoyevsky's <i>Notes from Underground</i> here, [...].	present	Simple	state	Background of the film production
110.	R4	[...] even Kafka's <i>Metamorphosis</i> as the 'parasites' <u>are</u> compared to cockroaches and in one scene [...].	Present	Simple	state	Background of the film production
111.	R4	[...]they <u>seem</u> to transform into insects.	present	Simple	plot summary action	Plot summary
112.	R4	Ki-woo's family <u>are</u> morally bankrupt [...].	present	Simple	state	Plot summary
113.	R4	[...] they <u>had</u> no money, to begin with [...].	Past	Simple	state in the past	Plot summary

Dokumentārā lapa

Bakalaura darbs „Use of tense-aspect forms in film reviews” (Laika-aspekta formu lietojums filmu recenzijās) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Zanda Tamsone 25. 05. 2020.

Rekomendēju darbu aizstāvēšanai

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Darbs iesniegts Anglistikas nodaļā 25. 05. 2020.

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Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2020. gada..... jūnijā, prot. Nr., vērtējums

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