

The Study of Evaluative Features in Hollywood and Lollywood Film Reviews: A Corpus Based Comparative Analysis

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Abstract

This study examines the evaluative features from film reviews. The evaluative features of the almost similar grammatical category have been identified in each sub-value and the results have been generalized. This study inquires evaluative features from Lollywood and Hollywood film reviews comparatively. The reviews of Hollywood and Lollywood films have been selected randomly to compile corpora. Each corpus comprises 50 film reviews. The methodology used for the study is the mixture of qualitative and quantitative research designs. For the selection of data, a time frame has been fixed. The reviews from 2010 to 2016 are taken as the data. The softwares, Antconc and Sketch Engine have been used to process the data. After processing the data, the frequency of evaluative features observed in the corpora has been shown and afterwards the evaluative features have been interpreted. The findings show that core evaluative parameters, being central and inner parameters, manifest the highest inconsistencies. The evaluators of these parameters are rigid in their use. In the English language, they are handled by their native users easily but the non-native users are not able to use them freely and easily. On the contrary, the peripheral evaluative parameters are freely and easily used by both native and non-native users of a language because they do not possess rigidity of expressions. Even their extended use does not need much skill. Another interesting aspect is obvious that some evaluators of core evaluative parameters are combined with one another. For example, the evaluator clear is included in two sub-values. This evaluator is located in the sub-value of reliability but it is also combined with the sub-value of comprehensible because the word clear gives the meaning of genuine, comprehensible and

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reliable at the same time. In fact, this research demonstrates the reasons which cause differences in the use of evaluative features.

Keywords: Reviews, Film Reviews, Evaluation, Evaluative Feature, Corpus

1. Introduction

This study explores evaluative features from film reviews. Film reviews are helpful for the viewers of film. The viewers come to know the quality of films after reading reviews. The reviews are written by professional media evaluators who are relied upon by the consumers. After the opinion of evaluators about the quality of films, the consumers decide whether they should watch films or should save time. The evaluators or critics of films are experts in writing artistic, productive and critical writings. Their writings expose the cultural aspects of films. The movie critics with their reviews are important because they identify the prevalence of films in media. The reviews written in media formats are observed in magazines, websites, and television. Moreover, film reviews have gained more importance over time. They are catalogued to measure the periodical value of films. The catalogue of reviews helps the researchers estimate the entertainment quality of new and old films. The catalogue also helps researchers find out reviews for evaluation.

The evaluation of reviews is included in discourse studies. The evaluation of film reviews is particularly related to media discourse. In discourse studies, evaluation has been done by many researchers (Biber & Finegan, 1989; Martin & White, 2005). The evaluation expresses the attitude of speakers and writers. Different evaluators have a different observation. The reviews express the feelings of evaluators about any proposition that they think or talk about (Hunston & Thompson, 1999). Furthermore, the evaluation of reviews is considered an appreciation more than a moral judgment (Martin & White, 2005). The reviews are evaluated to check differences among cultural expressions and styles of writings. The textual expressions of evaluators include stance, modality, affect or appraisal (Hunston & Thompson, 2000). According to the suggestions of Hunston and Thompson (2000), the process of evaluation consists of three functions including evaluator's opinion, relationship between writer and reader and organization of discourse. Biber et al. (1999) argues that evaluation is

comparative, subjective and value-laden. The present research particularly focuses on the evaluation of film reviews. Hollywood and Lollywood film reviews are scrutinized for evaluative features. This study applies the idea of evaluation to the analysis with a point of exploring how English film reviewers in native and non-native cultural context utilize evaluative resources in each generic stage to create a coherent, rational and well-disposed prose for readers and how they engage the readers.

1.1 Research Objectives

The first aim of this study is to inquire the evaluative features from film reviews. The next goal is to analyze the cultural and contextual variation in semantics of evaluative features. The combinations of the evaluative features with the words which modify them are also targeted for analysis.

1.2 Research Questions

The study investigates the following questions:

1. What is the frequency of the occurrence of evaluative parameters in Hollywood film reviews?
2. What is the frequency of occurrence of evaluative parameters in Lollywood film reviews?
3. What are the different shades and combinations of evaluative parameters in Hollywood and Lollywood film reviews?

To investigate these questions, this study analyzes film reviews written by native and non-native speakers of English.

1.3 Significance of the Study

This study is significant for the reviewers and researchers of different genres. It guides the reviewers to use evaluative features productively to enhance the quality of a language. It further clarifies the reviewers how the meanings of evaluative features change their shades and meanings when they are used in a sentence with the combination of other words. It also motivates the researchers to investigate the other dimensions of the studies of evaluations. This study conveys the importance of careful use of evaluative features to all non-native reviewers through the frequency of occurrence and interpretation of evaluative features in Lollywood film reviews. The investigated evaluative features provide awareness to the readers that

language, being a tool of discourse, differs in a variety of ways. Some cultural and contextual aspects affect the language. Due to the effect of these aspects, linguistic items reflect multiple meanings. Besides all, this research is significant for Pakistani reviewers and researchers who use English as non-native speakers.

2. Literature Review

Reviews are the writings that are dependent on the analysis done by the reviewers. A review is a sort of criticism that determines the characteristics of the writings either positively or negatively. In fact, reviewing and criticism are considered interchangeable. But they are distinguished in many practices (Brown, 1978). He argues that reviews are known for their brief structures and the writings based on criticism have longer structures. Reviews are used to admire or blame the work. Reviews actually decide what they review or criticize the work for what reasons. The audience and readers get an awareness of the quality of work through reviews. Two types of reviews are known as scholarly and journalistic reviews. Such reviews are written to criticize scholarly and journalistic writings (Wolseley, 1959).

Journalistic writings are connected to print media that is opposed to scholarly or academic journals with their different structures. Although there is no specific structure of reviews, yet the reviews are developed in different ways. The reviews involve in the construction of text according to the reviewer's personal experience. And the personal experience is based on subjective opinion which ignores the objective evaluation of the work (ibid). Moreover, in a review, there can be observed a boring and complex plot summary (Hunt, 1972). Hunt (1972) further discusses some steps to write a review. A reviewer should relate the work to the audience of the review, observe the genre and use the satirical style of writing.

2.1 Media Reviews

Reviews are written in a variety of ways according to different genres. Media is one of the genres, which is very interesting for the evaluation point of view. It is claimed that from a motion picture, the work on movie reviewing started and that motion picture was viewed publically. At that time, critics had to critique films and their quality whether it was an artistic medium or not (Bywater & Sobchack, 1989; Kauffmann, 1972). With time, through

reviews, reviewers started to attract an audience to watch movies (Bywater & Sobchack, 1989). And at the end of the twentieth century, film reviews were termed as promotional tools (Corliss, 1990; Goodman, 1998; Sklar, 1997; Young, 1996). In recent times, the trend of writing film or media reviews has increased. The researchers have not only written the reviews but also evaluated those using different evaluative features.

3. Theoretical Framework

This study uses 'Evaluation Theory' as a theoretical framework. Evaluation Theory is based on different evaluative parameters to evaluate the aspects of the world. In the theory of evaluation, the evaluative parameters suggested by Bednarek (2006) have a combining approach. Bednarek (2006) has suggested nine parameters with their sub-values. The sub-values are not distinct from parameters. They offer a continuum that gives related and interconnected meanings with semantic differences. The parameters are divided into two categories of evaluation: core evaluative parameters and peripheral evaluative parameters, which indicate similarities and differences of evaluation. The following summary of evaluative parameters helps this study evaluate and analyze all the selected data.

3.1 Core Evaluative Parameters

Core evaluative parameters are described very significantly. They involve in the evaluation of the qualities of entities and propositions. The concept of evaluative parameters is related to appraisal theory. The core parameters of appraisal theory are discussed as implicit scaling to measure intensity (White, 2001a). Intensity is called a modulator and its scaling includes semantic operating trans-systematically (ibid). Anyhow, to know the position of the evaluator, no specific method is available.

Some core evaluative parameters have great importance because they show reliability. Conrad and Biber (2000) disregard the parameters of importance, expectedness, emotivity, and comprehensibility. The reason behind their degradation is the lack of reliability. But this is not the case with all the parameters. When the evaluation of the parameter of expectedness is done, the purpose is to do a positive evaluation (Thompson & Hunston 2000). The following table contains six core evaluative parameters with their sub-values and examples.

Table 1. Core Evaluative Parameters

Parameters	Sub-values	Examples
Comprehensibility	Comprehensible	plain, clear
	Incomprehensible	mysterious, unclear
Emotivity	Positive	a polished speech
	Negative	a rant
Expectedness	Expected	familiar, inevitably
	Unexpected	astonishing, surprising
	Contrast	but, however
	Comparison	not, no, hardly, only
Importance	Important	key, top, landmark
	Unimportant	minor, slightly
Possibility/Necessity	Necessary	had to
	Not Necessary	need to
	Possible	Could
	Not Possible	inability, could not
Reliability	Genuine	Real
	Fake	Choreographed
	High	will, be to

	Medium	Likely
	Low	May

3.2 Peripheral Evaluative Parameters

The peripheral evaluative parameters are not similar to core evaluative parameters. They evaluate entities and propositions differently. The following table contains three peripheral evaluative parameters with their sub-values which have been used to analyze the data of research.

Table 2. Peripheral Evaluative Parameters

Parameters	Sub-values	Examples
Evidentiality	Hearsay	(he said it was) 'a lie'
	Mindsay	(he thought) 'well done'
	Reception	seem, visibly, betray
	General knowledge	Infamously
	Evidence	proof that
	Unspecific	it emerged that, meaning that
Mental State	Belief/Disbelief	except, doubt
	Motion	scared, angry
	Expectation	Expectations
	Knowledge	know, recognize

	State-of-Mind	alter, tired, confused
	Process	forget, ponder
	Volition/Non-volition	deliberately, forced to
Style	Self	frankly, briefly
	Other	promise, threaten

4. Research Methodology

This study investigates the evaluative features according to qualitative and quantitative research designs. The corpora composed of Hollywood and Lollywood film reviews have been designed for evaluation. The corpora comprise 100 film reviews downloaded from reliable websites. For Lollywood reviews, the website, 'The Express Tribune' has been consulted. For Hollywood reviews, the website, 'IMDb' (Internet Movies Database) has been consulted. The reviews, 50 of Lollywood films and 50 of Hollywood films, have been selected randomly. Two criteria have been focused to select film reviews. The first criterion is the time period and years of releasing films, because this factor may affect the type and frequency of evaluative features. So, the reviews of a particular time period are selected. The second criterion is the length of the film reviews. All the reviews are of an equal length. The corpus-based on reviews has been evaluated through the softwares, *Antconc* and *Sketch Engine*. After processing the corpus in both softwares, the calculated frequency of evaluative features is quantified. Afterwards, the evaluated features have been described qualitatively.

5. Findings and Discussion

The findings show the differences and similarities among the evaluative features of Hollywood and Lollywood film reviews. According to observation, some evaluative features, in the data of both types of reviews, have fewer similarities in frequency. Through such an investigation, it is also claimed that the use of language in different contexts lacks similarities to some extent. But many similar instances regarding the use of evaluative features in both reviews have also been observed. Hollywood reviews are written by native speakers of English while Lollywood reviews are written

by non-native speakers of English. So, the differences occur due to L1 and L2 users of English. Cultural aspects also affect the differences regarding the use of evaluative features. Such differences have been outlined and occurrences of core and peripheral evaluative parameters have been discussed with their evaluative features in the findings.

5.1 Occurrences of Core Evaluative Parameters

The subsequent table exhibits the frequency list of evaluative features according to the sub-values of core evaluative parameters. There are six core evaluative parameters. They have their different sub-values which comprise different evaluative features.

Table 3. Frequency of Core Evaluative Parameters

Parameters	Sub-values	Hollywood Reviews	Lollywood Reviews
Comprehensibility	Comprehensible	421	194
	Incomprehensible	146	50
Emotivity	Positive	947	328
	Negative	425	154
Expectedness	Expected	87	33
	Unexpected	161	43
	Contrast	938	494
	Comparison	821	466
Importance	Important	346	168
	Unimportant	330	47
Possibility/Necessity	Necessary	203	96

	Not Necessary	35	15
	Possible	394	150
	Not Possible	21	14
Reliability	Genuine	207	87
	Fake	41	21
	High	365	261
	Medium	101	28
	Low	180	51

In the above-mentioned frequency list, the investigated features of the sub-values of core evaluative parameters show the differences and similarities. The evaluative features of almost all the sub-values occur frequently in Hollywood reviews. And the evaluative features in Lollywood reviews are less frequent in their occurrence. But it is not true to all the features when they are observed separately in both reviews. The comprehensible features of evaluation *convincing*, *narrative* and *cinematic* are less frequent in Hollywood reviews while the rest are less frequent in Lollywood reviews. Even during the research, it is noticed that some evaluative features have not been located in Hollywood reviews. Similarly, in the Lollywood reviews, some evaluative features do not show their occurrence. As the feature *absurd* is located only in Hollywood reviews and the feature *controversial* is observed just in Lollywood reviews. The analysis starts from these two words. Due to limitations, only those parameters are selected for interpretation, which are used in only one corpus either of Hollywood reviews or Lollywood reviews. The evaluative features which possess the specification of high frequency are also chosen for discussion. The selected and interpreted evaluative features in all the examples tend to represent the whole process of evaluation. The following chart has been drawn to indicate the sub-values and the frequency of their evaluative features in a sequence.

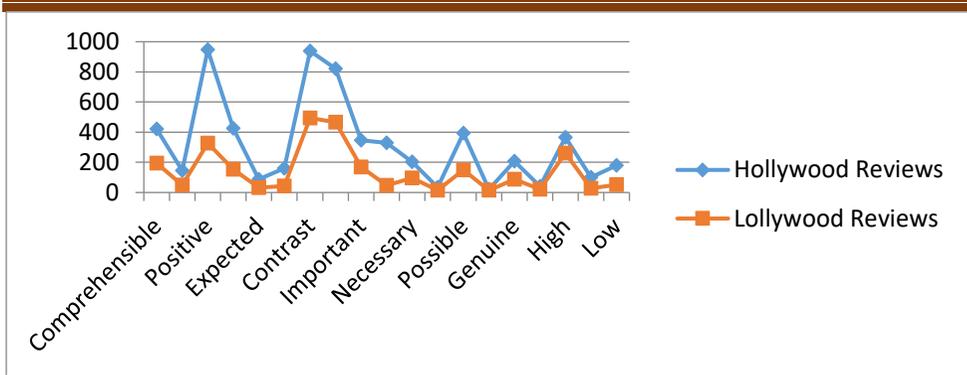


Figure 1. Frequency of the Core Evaluative Parameters

The chart defines that all frequencies of evaluative features in Hollywood reviews are higher than in Lollywood reviews. The sub-values *positive*, *negative* and *contrast comparison* show higher frequency differences of their evaluative features in Hollywood and Lollywood reviews than the other sub-values. The rest of the sub-values show almost the same frequency difference of their evaluative features in both reviews. The least difference of the evaluative features is noted in the sub-value *expected*, *not necessary*, *fake* and *medium*. These frequencies also report the difference of socio-cultural context and skills of native and non-native writers of the English language. Such a difference is clearly expressed by the interpretation of some examples of evaluative features.

5.1.1 Features of Comprehensibility Parameter

The parameter of comprehensibility contains two sub-values *comprehensible* and *incomprehensible*. The sub-value *comprehensible* is often confused with the peripheral evaluative parameter *style*. The evaluations of the parameter *comprehensibility* are combined with the evaluations of the parameter *reliability* as the evaluator *clear* is not only included in the sub-value *comprehensible* but can also be combined with the sub-value *genuine*. From the sub-value *incomprehensible*, the evaluative feature *controversial* has been selected for discussing its properties through the following three examples.

- 1a. *The reasons include its well-known star ... known for his controversial* → **[Comprehensibility: Incomprehensible]** *statements regarding the movie. [Lollywood reviews]*

- 1b. *The movie is not controversial* → **[Comprehensibility: Incomprehensible]** *but it speaks about the situation that exists in our homes.* **[Lollywood reviews]**
- 2a. *He cuts every scene, puts heavy use of slow motion in the excruciatingly absurd* → **[Comprehensibility: Incomprehensible]** *climax.* **[Hollywood reviews]**
- 2b. *The spectacle in this film tries its best to be even bigger, more absurd* → **[Comprehensibility: Incomprehensible]** *and more awesome than before.* **[Hollywood reviews]**

Every evaluator of the sub-value incomprehensible is termed as 'implicative' (Levinson, 1983). The expression of the evaluator *controversial* is also implicative. It evaluates that something is not comprehensible. It also conveys the idea that things are not clear or final. The example (1a) contains a negative expression without any ambiguity. The example (1b) expresses that the evaluator *controversial* is adjusted in a negative sentence. It makes a positive sense here. In the sentence, another evaluative feature *not* is used with *controversial*. The combination of the sub-values *incomprehensible* and *comparison* changes the negative expression of the sentence into a positive one. Moreover, the evaluative phrase *not controversial* is not implicative and looks the feature of the sub-value *comprehensible*. Reviewers of Hollywood films seem to have tendency to use the feature *absurd*. The absence of the feature *controversial* denotes that Hollywood reviewers do not evaluate their films as the subjects of controversies.

The evaluative feature *absurd* is also included in the sub-value *incomprehensible*. It has not been used for the evaluation of Lollywood movies by the non-native writers. The example (2a) shows the use of the evaluator *absurd* in combination with the word *excruciatingly* which also gives negative expression. Here, the combination of two negatives does not give the sentence a positive expression. Such a combination increases the intensity of the evaluator *absurd*. Same is the case with the examples (2b). The modifier of the evaluator *absurd* intensify the expression in negative manner. So, the sense of implication increases. This feature is not applied by the Lollywood reviewers due to their inefficient use of the language of evaluation.

5.1.2 Features of Emotivity Parameter

The next comes the evaluative features regarding a parameter of emotivity. The two sub-values *positive* and *negative* show the greater difference of the evaluative features in Hollywood and Lollywood reviews. The frequency list defines that positive evaluative features are more frequent in Hollywood reviews except for the words *spiritual* and *prominent*. No evaluative feature related to the sub-value *positive* is observed here, which is not found in any of both reviews. Moreover, in Lollywood reviews, their use is less frequent. The reason for this difference in occurrence is the difference in the socio-cultural context. In the past, the trend of writing reviews of films was not as common as nowadays in the Pakistani context. But the very trend was very common in Western culture. So, as the newly started writing takes time to be mature, the evaluative writings of Lollywood reviewers also need time to achieve stability. The features *teaser*, *terrorism*, and *cancel* are not found in Hollywood reviews. And the feature *terrible* is not observed in Lollywood reviews. The examples of these evaluators are discussed as follows:

- 3a. *The short **teaser** → [Emotivity: Negative], and now the trailer, has received an overwhelmingly positive response. [Lollywood reviews]*
- 4a. *This piece of pointless propaganda is going to further confuse an already puzzled nation about Pakistan's outlook on counter-**terrorism** → [Emotivity: Negative]. [Lollywood reviews]*
- 5a. *We are yet to receive a request to **cancel** → [Emotivity: Negative] the movie [Sultan]. [Lollywood reviews]*
- 6a. *The Girl On The Train is absolutely **terrible** → [Emotivity: Negative] and I feel rather sorry for Emily Blunt who I feel is left alone trying to salvage this wreckage. [Hollywood reviews]*

The evaluator *teaser* does not feel much impressive as it does not express the emotions of the reviewer clearly. Cobuild (1995) reports that the evaluative features of the sub-value *emotivity* indicate the attitude of the writers, which makes the writings subject. In the example (3a), the feature *teaser* consists of negative expression. Its modifier *short* seems to lessen the intensity of negative expression. Viewing the example (4a), the researcher is of the view that the feature *terrorism* modified by the word *counter* gives negative

expression. The use of this feature shows that its negativity disturbs the writer so; the writer has highlighted it with its force. Such expression is not found in Hollywood reviews, which does not mean that Hollywood movies do not have stories on terrorism. But the writers of Hollywood reviews do not seem to be conscious to draw the picture of terrorism in their writings. The use of word *counter* with *terrorism* expresses a sort of fight against terrorism, which lessens the intensity of negative expression. The example (5a) discusses the feature *cancel* which defines the negativity of making films. The writers use such words to evaluate the negativities of films. In Hollywood reviews, the feature *cancel* is not observed, which conveys the idea that Hollywood movies do not have many flaws. So, the writers do not need to use such a feature. Moreover, Hollywood reviewers may be the least adaptive towards the use of such evaluators.

The example (6a) shows the use of the feature *terrible* with its modifier *absolutely*. The combination of these two words increases the intensity of negative expression. The word *absolutely* adds to the meaning that there is no chance of considering the things less terrible in any case. The reviewers should carefully use such opposite expressions. This feature is not observed in Lollywood reviews. It seems that the non-native writers have used the feature *terrorism* instead of *terrible*. But still, both words cannot switch each other as both possess different contextual meanings.

5.1.3 Features of Expectedness Parameter

The next parameter of expectedness comprises the features of the sub-values *expected*, *unexpected*, *contrast* and *comparison*. This parameter is connected with the parameter *emotivity*. The sub-value *expected* collaborates with the sub-value *positive* while the sub-value *unexpected* collaborates with the sub-value *negative*. The features of the expected value are similar in Hollywood and Lollywood reviews. But the occurrence of the features is more frequent in Hollywood reviews. In the sub-value *unexpected*, only one feature *awesome* from Hollywood reviews is not observed in Lollywood reviews. Even the use of features of *unexpected* except *stunning* is more frequent in Hollywood reviews.

The sub-value *contrast* contains the similar features in both reviews but with high frequency just in Hollywood reviews. The evaluators of this value

evaluate the aspects of events that are contrary to fact. They are mostly conjuncts and subordinators like *but*, *otherwise*, *or*, *however* etc. Thompson and Hunston (2000) report that the evaluators of the sub-value *contrast*, evaluate the propositions on clause level. And they successfully manipulate the attitude of readers. In fact, the sub-value *contrast* expresses implicit and subtle evaluations. According to Bublitz (2001), the evaluator *but* introduces conventional implicatures. Moreover, any certain situation based on a norm may be marked by such evaluators (Lakoff, 1987). The evaluator *but* not only shows the sense of contrast but also unexpectedness. The unexpectedness of *but* relies on presuppositions (Quirk et al., 1985). In the sub-value *comparison*, all features are the same in both reviews but showing high frequency only in Hollywood reviews. The sub-value of *comparison* also refers towards negative expressions indicating complexity (Quirk et al., 1985; Bublitz, 1992). Comparisons are also handled with the evaluator *but*. So, it is stated that the evaluator *but* is frequently used in conversations (Biber et al., 1999). In fact, all the features have some sort of similar reasons behind their presence and absence. The feature of *awesome* is not used in Lollywood reviews. The following examples interpret the function of this feature.

- 7a. *It's freaking awesome* → [Expectedness: Unexpected] *to look at.*
[Hollywood reviews]
- 7b. *The action and fight scenes in the movie are just awesome* →
[Expectedness: Unexpected]. [Hollywood reviews]

The example (7a) shows the use of feature *awesome* in the combination of the word *freaking*. Such a combination lessens the importance and force of the evaluative feature because the word *freaking* consists of negative meaning while the feature *awesome* consists of positive meaning. It is common in the process of evaluation. White (2004b) mentions that the evaluation involves intensification, counter-expectations, and ventriloquism as the pointers or alerts to attitudes. So, when the features of positive and negative force come into use together, it means something positive is found from the unexpectedness and something negative is found from expectedness. Ortony et al. (1988) confirm that the evaluation of the unexpected positive things is more positive than the expected ones and the evaluation of the unexpected negative things is more negative than expected ones. In the

example (7b), the evaluative feature is used with the word *just*, which tells that the evaluative feature has limited force. This evaluative feature has not been used in Lollywood reviews. It seems that the trend of this feature is not frequent or obvious in a non-native context.

5.1.4 Features of Importance Parameter

The parameter of importance includes the sub-values *important* and *unimportant* with their features which have been investigated to compare their frequency of occurrence. The sub-value *important* receives similar features from Hollywood and Lollywood reviews. All the features are more frequent in Hollywood reviews as usual. But the frequency of the two features *evident* and *commendable* is frequent in Lollywood reviews. In a non-native context, these features have a trend to be used for evaluation. The next sub-value *unimportant* shows the high frequency of evaluative features in Hollywood reviews along with their similar occurrence. Here, only one evaluative feature *banned* is not observed in Hollywood reviews. Some subsequent examples of the selected evaluators determine their force and importance of use.

- 8a. *The fate of Chennai Express in Pakistan was no different from what was explicitly evident* → **[Importance: Important]** *throughout the world.*
[Lollywood reviews]
- 9a. *Janaan did give us many new faces and given that it is their first film, the whole effort is quite commendable* → **[Importance: Important].**
[Lollywood reviews]
- 10a. *They were surprised why the movie had been initially banned* → **[Importance: Unimportant].** **[Lollywood reviews]**

The example (8a) shows how the force of evaluative features containing positive expression is enhanced by the addition of the word *explicitly*. This evaluator is located in both reviews. Here, both the native and non-native writers of English reviews employ the same evaluator according to the same skills and knowledge. The example (9a) defines the evaluative feature *commendable* with the word *quite*. The coordination of both words creates a sense of completeness as there is no chance for anything to be a little commendable. In Hollywood and Lollywood reviews, the evaluator

commendable is used with similar expressions. The example (10a) denotes the use of the evaluative feature *banned*. This feature consists of negative meaning and when it is modified by the word *initially*, its expression is enhanced. It is noticed here that something is banned before its beginning. This feature is not found in Hollywood reviews. The native writers seem to like their movies more and even their movies may be worthy enough that they need not use such evaluative features.

5.1.5 Features of Possibility/Necessity Parameter

The next parameter of necessity or possibility contains sub-values of *necessary*, *not necessary*, *possible* and *not possible*. The evaluators of these sub-values do evaluations through the writers' speculations. Kiefer (1998) points out that the evaluators of the parameter of possibility or necessity are the writers' expressions of their opinions about possible worlds. The investigated evaluators are similar in all categories. They are frequent in Hollywood reviews. Only the two features of *needs to* and *inability* are more frequent in Lollywood reviews. The examples of these features are as follows:

- 11a. *He still needs to* → [Possibility/Necessity: Not Necessary] *stop play-acting and be a bit more natural.* [Lollywood reviews]
- 12a. *Mah-e-Mir uses indulgence in art as an escape from basic existential problems and the artists' inability* → [Possibility/Necessity: Not Positive] *to balance the two.* [Lollywood reviews]

The example (11a) explains how the evaluative feature affects the verb *stop* through its force. In this example, the evaluative feature is related to the value that is not necessary but still there is a kind of need for something. This evaluator has been used by Hollywood reviewers. They may have stressed the evaluation. But the way of evaluation does not seem appropriate. In this reference, it is claimed that Hollywood reviewers also do evaluations inappropriately. The example (12a) demonstrates that the evaluative feature *inability* is used as a compliment. It complements the word *artists*. It supports the sub-value in which something is not possible. In this example, it is noticed that artists lack the ability to balance the two sides. The evaluator *inability* is located in both reviews.

5.1.6 Features of Reliability Parameter

The parameter of reliability has five sub-values *genuine*, *fake*, *high*, *low* and *medium* containing their evaluative features. According to the frequency list, the sub-value of *genuine* contains the similar evaluative features in both reviews except only one feature of *okay* which is not found in Lollywood reviews. The rest of the features possess the highest frequency in Hollywood reviews. The sub-value of *fake*, in Lollywood reviews, does not contain only one evaluative feature of *incredible*. All the other features are more frequent in Hollywood reviews. The sub-value of *high* also shows that the evaluative feature of *be to* is not found in Lollywood reviews. Another sub-value of *medium* also shows that the two evaluative features of *suitably* and *plausible* are not found in Lollywood reviews. The last sub-value of *low* does not show the difference in evaluative features except their frequency of occurrence. The evaluators *may* and *might* are examined in the sub-value of *low*. These evaluators incorporate the expressions of the least reliability into the things. Lyons (1977) connects the epistemic *may* with subjective modality. Some specific evaluators are interpreted in light of their examples as follows:

- 13a. *Zach and Champ see that Hannah's okay* → **[Reliability: Genuine]**, but not before they find a key and open a locked "Goosebumps" manuscript among many on a shelf in Mr. Shivers' study. **[Hollywood reviews]**
- 14a. *A so/so movie with an incredible* → **[Reliability: Fake]** ending!!! **[Hollywood reviews]**
- 15a. *It would be to* → **[Reliability: High]** an Athiest hoping to see a Hollywood horror film. **[Hollywood reviews]**

The example (13a) highlights the use of the evaluative feature *okay* with its positive expression. The evaluative feature makes its connection with a noun. The noun possesses this evaluator and uses it for giving a positive sign. The absence of this feature in Lollywood reviews expresses that non-native reviewers may take it an ordinary feature for evaluation. Moreover, the discussion of the evaluators of reliability determines that the evaluations of the genuineness of the things promote emotivity. It is noticed that the genuine things are good and the fake things are bad. Sometimes, the evaluation of the things is real or genuine and negative at the same time (White, 2002). The example (14a) denotes the application of the evaluative

feature *incredible*. This feature has been used to express the matchless standard of something. Even in the example (14a), this feature evaluates the ending of the film and determines it a matchless ending of the film. This evaluative feature has not been investigated in Lollywood reviews. The non-native reviewers seem to be reluctant to use such a feature for evaluation because of the quality of their films. The evaluative feature, in the example (15a), is used as the part of the verb. It denotes the sense of possibility and enhances the meaning of its adjacent evaluator *would*. The evaluator *be to* is not found in Lollywood reviews. Like the evaluator *be to*, *will* and *would* are also of greater importance in Hollywood reviews than Lollywood reviews. Coates (1983) reports that in written English, the evaluator *will* expressing prediction is more frequent. In the Lollywood reviews, the reason behind the absence of the evaluator *be to* is the knowledge of the non-native writers. The reviewers seem not to be interested in using this feature for evaluation due to their ignorance. They fulfill the demands of their evaluative writings by using the evaluators *will* and *would* instead of *be to*.

5.2 Occurrences of Peripheral Evaluative Parameters

The three peripheral evaluative parameters have several sub-values. The first parameter of evidentiality has six sub-values. The second parameter of the mental state has seven sub-values and the third parameter of style has two sub-values. The occurrences of all the evaluative features of the sub-values are different in Hollywood and Lollywood reviews. The subsequent table presents the frequencies of the evaluators according to their sub-values.

Table 4. Frequency of Peripheral Evaluative Parameters

Parameters	Sub-values	Hollywood Reviews	Lollywood Reviews
Evidentiality	Hearsay	571	333
	Mindsay	273	97
	Reception	210	152

	General Knowledge	67	31
	Evidence	26	23
	Unspecific	44	28
Mental State	Belief/Disbelief	105	30
	Motion	44	16
	Expectation	46	39
	Knowledge	210	100
	State-Of-Mind	81	30
	Process	22	08
	Volition/Non-Volition	40	23
Style	Self	48	16
	Other	34	18

The evaluative features, in the mentioned frequency list, are checked comparatively in Hollywood and Lollywood reviews. In the first sub-value of *hearsay*, the frequency of occurrence is higher in Hollywood reviews than Lollywood reviews. Almost every sub-value of the peripheral evaluative parameter shows that their evaluators are more frequently used in Hollywood reviews. But despite the fact, the evaluators in Lollywood reviews do not indicate much frequency difference as compared to Hollywood reviews. The frequencies of the evaluators according to their sub-values have been displayed in the following figure.

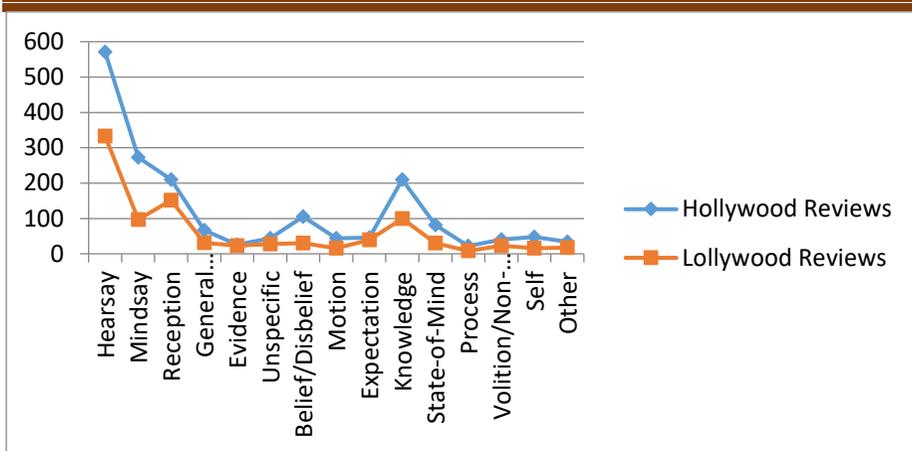


Figure 2. Frequency of the Peripheral Evaluative Parameters

The figure mentions the differences in the frequencies of the sub-values related to peripheral evaluative parameters. The peripheral evaluative parameters indicate fewer inconsistencies or differences than the core evaluative parameters. Among the sub-values mentioned in figure (2), only four sub-values reveal the maximum difference in the occurrences of their evaluators. The sub-values of *hearsay*, *mindsay*, *belief/disbelief* and *knowledge* demonstrate the inconsistencies of occurrences at the highest level. The inconsistencies depend on the differences between socio-cultural and contextual aspects of native and non-native reviewers. This claim has been explained with the following examples of evaluative features.

5.2.1 Features of Evidentiality Parameter

The parameter of evidentiality has six sub-values of *hearsay*, *mindsay*, *reception*, *general knowledge*, *evidence* and *unspecific*. The evaluators of evidentiality provide evidence about the specification or un-specification of the things. And to provide evidence, providing authority is needed (Du Bois, 1986). Through the use of evidential, reviewers pretend not to take full responsibility of their statements either they are true or wrong (Palmer, 1995a; Kiefer, 1998). Moreover, the evaluators of evidentiality maintain the correlation between the type of evidence or mode of knowing (Chafe, 1986). Moreover, all the evaluators the parameter of evidentiality occur differently in terms of their sub-values. In the sub-value of *hearsay*, the evaluative

features *utters* and *uttered* are not observed in Lollywood reviews. In the sub-value of *mindsay*, Lollywood reviews have fewer occurrences of the evaluators than Hollywood reviews. It has also been investigated that the evaluators *reflected* and *recalled* are only located in Lollywood reviews. And the evaluators *considers* and *recall* are only investigated in Hollywood reviews. The sub-value of *reception* shows that the feature of *visible* is not found in Lollywood reviews. The sub-value of *general knowledge* expresses that the feature of *universally* is also not investigated in Lollywood reviews. In the sub-value of *unspecified*, the features of *emerges* and *signified* are not found in Lollywood reviews. The same sub-value exposes that the features of *emerged* and *intends* are not found in Hollywood reviews. Anyhow, among all the sub-values, some inconsistent evaluators have been selected to explain their importance.

- 18a. *One other character utters* → [Evidentiality: Hearsay] *a believable syllable the entire time.* [Hollywood reviews]
- 19a. *Wilde happily considers* → [Evidentiality: Mindsay]. [Hollywood reviews]
- 20a. *Bucky's memory recall* → [Evidentiality: Mindsay]. [Hollywood reviews]

The example (18a) shows how 1st verb is applied in different sentences. Here, the evaluative feature is used to express the utterance of positive expressions. The verb *utters* connects its meaning with the next noun phrase. This evaluative feature is only found in Hollywood reviews. The other example (19a) discusses the evaluative feature of *considers* which is found only in Hollywood reviews. The non-native reviewers have not used this feature due to the mistrust of people in watching films. The mentioned evaluative feature is used for the consideration of some special work. Its force is enhanced when the adverb *happily* is attached as a modifier. After attachment, it is confirmed that the consideration is done with happiness. The evaluative feature, in the next example (20a), is also found only in Hollywood reviews but the 2nd and 3rd verbs of this expression are investigated in Lollywood reviews as well. This evaluative feature is used to admire the importance of some work by recalling.

5.2.2 Features of Mental State Parameter

The next parameter of the mental state consists of its seven sub-values *belief/disbelief*, *motion*, *expectations*, *knowledge*, *state of mind*, *process* and *volition/non-volition*. The evaluators of these sub-values contain expressions similar to the expressions of the parameter of reliability. The evaluator of the sub-value *belief* is combined with the sub-value *genuine* as the genuine things reliable and believable at the same time. Similarly, fake things are not reliable and are disbelieved. So, it is argued that the expressions of mental state and reliability have a connection (Biber et al., 1999; Scheibman, 2002).

The frequency of occurrences of the evaluative features in Hollywood and Lollywood film reviews is inconsistent. From the first sub-value of *belief/disbelief*, the evaluative features of *astonishment*, *distrust*, and *suspect* are taken into account. These features are investigated in Hollywood reviews. From the sub-value of *motion*, the evaluative features of *scared*, *frightened* and *annoyed* are observed in Hollywood reviews only. They do not show their occurrence in Lollywood reviews. In the sub-value of *knowledge*, the evaluative feature of *recognize* is also not located in Lollywood reviews. From the sub-value of *state of mind*, the evaluative features of *jaded*, *hackneyed* and *exhausted* are noticed which are located only in Hollywood reviews. The next evaluative feature *neglect* is included in the sub-value of *process*. This feature is also found only in Hollywood reviews. Two more evaluative features *aversion* and *purposefully* are the part of the sub-value of *volition/non-volition*. These evaluative features are not located in Lollywood reviews. The interpretation of comparatively investigated features is as follows:-

- 26a. *And then wonder in astonishment* → [Mental State: Belief/Disbelief] *why everyone stays home to stream or pirate movies.* [Hollywood reviews]
- 27a. *I highly suspect* → [Mental State: Belief/Disbelief] *John Lasseter's role.* [Hollywood reviews]
- 28a. *Teri is arguably much more frightened* → [Mental State: Motion] *of her violent handlers.* [Hollywood reviews]

The example (26a) depicts the expression of the evaluative feature *astonishment*. This feature connects its meaning with the word *wonder* which

also looks an evaluative feature. The combination of these two words makes the expression forceful. Both words have a similar meaning. The reviewers have used both words in the same sentence to express the people's feelings of surprise in forceful manner. This evaluative feature is not located in Lollywood reviews because it is the possibility that the Lollywood films do not possess such kind of element which can surprise the reviewers. The evaluative feature, in the example (27a), interprets the negative expression of suspecting something or someone. The quality of things and the behaviors of people are suspected mostly. The coordination of the evaluative feature with its adverb modifier doubles the force of the sense of suspicion. This evaluative feature is also not found in Lollywood reviews. Its absence confirms that non-native reviewers do not tend to use high-quality features of evaluation. The example (28a) discusses the application of the evaluative feature *frightened*. This feature connects its meaning with its modifier *more*. The connection enhances the force of negative expression. The reviewer discusses how the feelings of fear rise. Such feelings express the quality of films. Such feelings may be expressed by the characters in the films as well. The absence of this feature in Lollywood reviews means the lack of such elements in Lollywood films.

5.2.3 Features of Style Parameter

The last parameter of style contains its two sub-values *self* and *other*. Among both sub-values, only a few evaluators *frankly*, *directly* and *openly* from the sub-value of *self* and the evaluators *contract*, *commitment*, *terrorize* and *indication* from the sub-value of *other* are not located in Lollywood reviews. The following examples interpret the properties of the evaluative features.

- 31a. *Quite frankly* → [Style: Self], *the only performances worth noting are Washington and Peter Sarsgaard*. [Hollywood reviews]
- 32a. *I felt no indication* → [Style: Other] *that he had changed in the slightest by the end of the film*. [Hollywood reviews]

The evaluative feature, in the example (31a), interprets positive expression. It discusses the happiness of the reviewers and their feelings of frankness. It further connects its meaning with the word *quite* which improves the force of the evaluative feature. The absence of this feature, in Lollywood reviews,

denotes that the non-native reviewers do not intend to express their feelings of frankness. The example (32a) discusses the positive expression of the evaluative feature. But with the addition of the word *no* turns positive expression into negative. This feature is also not located in Lollywood reviews. After the analysis, it is obvious that all the evaluative features are very forceful and they evaluate the writings following a proper strategy of evaluation.

6. Conclusion

This study concludes that the frequency of the occurrence of evaluative features uncovers both similarities and contrast. It also justifies the results based on the data which has been investigated in terms of three questions. The questions are justified by giving the description of the evaluative parameters in the figures (1) and (2). The figures successfully define that differences in evaluative features are more than similarities. It is also interesting to be noted that core evaluative parameters, being central and inner parameters, manifest maximum inconsistencies. The evaluators of these parameters are rigid in their use. In the English language, these parameters are handled by their native users easily but the non-native users are not able to use them freely and easily. On the contrary, the peripheral evaluative parameters are freely and easily used by both native and non-native users of a language because they do not possess rigidity of expressions. Even their extended use does not need much skill. So, the inconsistencies in figure (1) and figure (2) are obvious. Another interesting aspect is obvious that some evaluators of core evaluative parameters are combined with one another. For example, the evaluator *clear* is included in two sub-values. This evaluator is located in the sub-value of *reliability* but it is also combined with the sub-value of *comprehensible* because the word *clear* gives the meaning of genuine, comprehensible and reliable at the same time.

The reasons for variations are also obvious because of the native and non-native users of English. The last question is answered by giving the interpretation of the combinations of evaluative features with other words. The combinations of evaluative features with their modifiers cause a change in their meanings. As the evaluative features are culture-specific so; the combinations of evaluative features also represent the socio-culture context.

In fact, through the discussion of multiple combinations, the intention or attitude of native and non-native reviewers has been manifested.

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