

University of Pardubice
Faculty of Arts and Philosophy

Colloquial Language in Film Reviews

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Bachelor Thesis
2017

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2015/2016

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

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Osobní číslo: **H13132**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro odbornou praxi**
Název tématu: **Hovorový jazyk ve filmových recenzích**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Cílem bakalářské práce je prostudovat užití hovorového jazyka v psaných a mluvených filmových recenzích. Student nejprve představí žánr recenze, zaměří se na přesvědčovací komunikační strategie a specifika jazykových prostředků filmových recenzí. Dále na základě studia odborné lingvistické literatury definuje pojem "hovorový jazyk", vymezí jeho distinktivní rysy a podrobně popíše vybrané prostředky hovorového jazyka. Následně provede analýzu filmových recenzí s cílem identifikovat hovorové jazykové prostředky, zmapovat jejich frekvenci a charakterizovat kontexty výskytu. Analýza se rovněž zaměří na rozdíly v užívání hovorového jazyka v psaných a mluvených recenzích. Na závěr student objasní užití zkoumaných jazykových prostředků s ohledem na žánr filmové recenze, zhodnotí jejich přesvědčovací funkci a dopad na adresáta.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury: **viz příloha**

Vedoucí bakalářské práce:

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Datum zadání bakalářské práce: **30. dubna 2016**

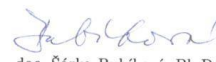
Termín odevzdání bakalářské práce: **31. března 2017**



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V Pardubicích dne 30. listopadu 2016

Příloha zadání bakalářské práce

Seznam odborné literatury:

- Aarts, Bas. 2011. *Oxford Modern English Grammar*. Oxford: Oxford University Press.
- Biber, Douglas, and Susan Conrad. 2009. *Register, Genre, and Style*. Cambridge, UK: Cambridge University Press.
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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 29.3.2017

Tomáš Zelenka

Acknowledgement

I would like to express my sincerest gratitude and to thank my supervisor, PhDr. Petra Huschová, Ph.D. for the opportunity to carry out this bachelor thesis under her supervision, for her professional help and advice and for the overall guidance.

Annotation:

This bachelor thesis focuses on the use of colloquial English language in written and spoken film reviews. The first part of this paper provides the theoretical insight to the subjects of film reviews, colloquial language, and multi-word verbs. The latter part of this paper aims the attention at the determination and comparison of the frequency, type, and purposes for the usage of multi-word verbs in written and spoken film reviews.

Key Words:

film review, colloquial English, phrasal verbs, prepositional verbs, phrasal-prepositional verbs.

Název:

Hovorový jazyk ve filmových recenzích

Anotace:

Tato práce se soustředí na zkoumání užívání hovorového anglického jazyka v psaných a mluvených filmových recenzích. V první části této práce je čtenář seznámen s teoretickým přehledem týkajícím se definování termínů recenze, hovorový jazyk a víceslovná slovesa. Následující část se zabývá samotným určením a porovnáním frekvence, typu a důvodu užití víceslovných sloves v rámci psaných a mluvených filmových recenzí.

Klíčová slova:

filmová recenze, kolokviální angličtina, frázová slovesa, předložková slovesa, frázovo-předložková slovesa.

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List of Abbreviations

M-W V(s) – Multi-Word Verb(s)

PhV(s) – Phrasal Verb(s)

PrV(s) – Prepositional Verb(s)

PhPrV(s) – Phrasal-Prepositional Verb(s)

sth – something

sb – somebody

Introduction

The aim of this bachelor thesis is to study multi-word verbs as a representative of the colloquial or informal English language within the film review genre. More specifically, this thesis focuses on the use of phrasal, prepositional and phrasal-prepositional verbs in written film reviews typically found in the form of the newspaper articles and in spoken film reviews delivered via radio or television broadcasts. Naturally, all of the studied reviews are in the English language. The primary goal is to observe the frequency of individual types of multi-word verbs with respect to their grammatical and semantic classifications. The secondary goal is to compare their usage within the written and spoken reviews. The analysis itself shall reveal the most frequently used type of multi-word verbs within each of the two studied registers and enlighten the purposes of reviews' authors for the implementation of multi-word verbs within the newspapers' discourse.

The first three chapters of this paper provide a theoretical insight necessary for understanding the context and terminology of the analytical part. First, the reader is familiarised with the genre of film review itself along with the explanation of the term genre and introduction of different types of reviews which eventually focuses on the type used for the analysis. Furthermore, the language that is conventionally used and is found suitable for the review genre is briefly introduced and it is explained for what purposes authors opt for colloquial vocabulary. The term colloquial language is subsequently explained in a separate chapter with the respect to the film reviews. The third theoretical chapter is primarily devoted to the thorough introduction of the three types of multi-word verbs that are essential for this study. Different approaches towards their taxonomy will be compared, and their grammatical and semantic classifications will be determined. Additionally, the differences between combinations classified as phrasal verbs, prepositional verbs and phrasal-prepositional verbs and combinations classified as free associations of verbs and particles or prepositions will be explained and determined.

Beginning with chapter 4, the analysed sources will be properly introduced along with a brief recapitulation of the methodology and criteria that were applied when processing the collected data and that are vital for the multi-word verbs' classification. The successive chapters will provide the interpretation of the primary sources' analyses. Firstly, the findings from each of the two analysed corpora will be introduced and interpreted individually and attention will be paid to all of the three multi-word verbs' types. Secondly, these two chapters will be followed

by a separate chapter devoted to the comparison of the occurrences in terms of types and frequency.

1. Introduction to Film Reviews

For film reviews are essential for this study, the following chapters are devoted mainly to the description, explanation, and classification of the review as a genre. However, except for the general overview, the actual purpose of writing reviews is to be described as well as the individual functions that a quality review should attain. On that occasion, the differences between professional and non-professional reviews will be described and the exact type of reviews studied in the analytical part will be determined. Consequently the appropriate and expected language and style of reviews will be discussed along with the authors' purposes of opting for informal vocabulary.

1.1. Genre

Before taking a closer look at the term *review*, it is necessary to clarify the term *genre* itself. The *Merriam-Webster* dictionary recognises genre as “a category of artistic, musical, or literary composition characterised by a particular style, form, or content”. This very brief definition has also been adopted by authors like Tušer (2003) and Velas (1983) or McQuail (2007). All of the previously mentioned agree that genre leads authors to follow certain rules, methods, style and language that relate to a given genre. Velas (1983) adds that the repetition of the properties of each genre is what creates the structure of journalistic texts that is recognised by both the author and the addressee (157). This way, style can be determined as well as altered in order to achieve a certain function of a piece of work. Such a function might be to persuade, for instance.

Furthermore, each genre should suggest what the author's intention is – whether it is to inform, analyse, amuse, inspire, or educate (Velas 1983, 157), e.g. readers expect to get informed and educated rather than entertained when reading a history-related article. Velas (1983) also emphasises that there are various language uses, such as in terms of style and vocabulary, that are expected to be found within each genre. Thus, knowing the genre helps the reader or listener presume whether to expect any kind of professional terminology or not, for instance. On the other hand, the alteration of rules is not forbidden and authors very often bring new approaches, methods, and styles to make their message more interesting and more authentic. (Tušer 2003, 82)

1.2. Review as a Genre

Turning to the explanation of *review*, the origin of the term comes from the Latin word *recensio* – which is conventionally translated as an assessment. The translation itself suggests the character and the purpose of the genre review which, according to Bull (2010), is to assess a movie, a play, a book, a meal, or basically anything there is to be assessed (320). Velas (1983) provides even more detailed definition as he determines *review* to be a qualified assessment of an artwork or any professional piece of work (167). Even though the two definitions are seemingly identical, there is a vital difference achieved by the term *qualified* in the definition provided by Velas (1983). Now, it is crucial to clarify the difference. Since this paper is concerned with film reviews the difference will be explained using the examples of film reviews.

Film reviews can be divided into two major groups or types. First, there are assessments provided unofficially by ordinary members of the audience who may or may not have any deep knowledge of cinematography, the author of the criticised piece etc. Therefore, their judgements do not fit Velas's (1983) requirement *qualified* and will not be used as the primary sources in the analytical part of this paper. Based on a simple observation, such a type of reviews is often based on an emotional state of the reviewer rather than on any thorough and professional analysis. The second type refers to those delivered by professional film critics with deepened knowledge of cinematography as well as the careers, previous experience, special abilities and the potential of authors and actors or actresses as well as camera operators and other participants. Knowing all this provides an appropriate background for a proper analysis and assessment which should be as objective as possible. (Velas 1983, 168)

1.3. Functions of Review

Concerning the functions review should fulfil, Velas (1983, 168) underlines the importance of distinguishing who the addressee is, i.e. whether it is a film's author or the audience. Since the reviews used for the analytical part are audience-oriented, Velas (1983) and Hay (1995) agree that audience-oriented reviews should carry following functions.

- a) Descriptive
- b) Analytical
- c) Evaluative
- d) Comparative

When characterizing *film review*, Roberts (2010) highlights that one of the functions of film reviews is also to call attention to “prematurely dismissed pictures or those that could not find immediate audiences” (12) For that purpose, the descriptive function is of a high importance because it is one of the decisive factors when the review's reader decides whether or not he/she will watch the film. Hay (1995) summarises that review should provide “a comprehensive but concise outline of the text's content and character” (Hay 1995, 1) Even though Hay's statement relates to the book reviews, in terms of film reviews the same rules apply. Except for the content description, authors, actors, actresses, and others should be introduced as well as the goals and aims of the film. What is more, Velas (1983) points out that the newspapers reviews often include descriptions of the emotional state that reviewers experienced watching the reviewed films (169).

Regarding the analytical function, Hay (1995) stresses that review should always consider the author's goals before approaching the analysis. It should later be assessed to what extent the film's author reached the aims (3). Velas (1983) emphasises that the depth of an analysis should correspond with the addressee's overall knowledge and experience level (169), i.e. in terms of the audience-oriented reviews, the author should limit the professional terminology.

As already suggested, the most important function of the review is to provide a qualified assessment that builds on the analysis. In the assessment, the reviewer interprets the findings, states his or her opinion, calls attention to the deficiencies, praises the strengths, and determines the overall contribution to the cinematography (Roberts 2010, 12). Such an assessment is usually followed by the comparative function when the object of the review is being compared with similar works from the same field. Also, the performances of actors and

actresses are compared with their previous works and with performers from other films. (Tušer 2003, 105) Most importantly, as suggested above, the assessment should be carried out as objectively as possible.

To the subject of objectivity within newspapers' film reviews, Fowler (1991) claims that "the world of the press is not the real world but the world skewed and judged" (11). He points out that because of the freedom of speech, everybody, meaning every journalist or a press' contributor, provides subjective or at least partially subjective view and it is up to each reader or listener to compare the provided information with other sources, critically select the information he or she finds most relevant and make one's own assessment of an issue. Furthermore, Fowler (1991) stresses out that "the bias is endemic because of the ties between the media production and industrial-speculative capitalism..." (11).

Except for explaining the lack of objectivity within film reviews and journalism in general, this idea of Fowler's reveals another function of film reviews in the mass media which is to promote. This possible function cannot be overlooked when analysing the use of colloquial language within the newspaper discourse because, as will later be explained, colloquial language can be turned into a form of a persuasive strategy helping to make the audience accept the author's perception and evaluation of the film.

1.4. Language and Style of Review

As formerly suggested, there are different types of reviews, each associated with certain style and expected to be composed of different language layers in terms of formality or professional terminology. Firstly, there are the non-professional reviews which conventionally include rather informal and colloquial language because their authors are not required to follow any rules concerning formality or political correctness. In such reviews a wide range of idiomatic expressions, contractions, informal vocabulary, slang expressions, and even profanity may appear. Secondly, Hay (1995) recognizes review to be a piece of academic writing as it should be based on an expertise of a professional in the field. (5) In this case, the reviewers should use rather formal language including professional terminology.

In the analytical part of this paper, the combination of these two types will be analysed and discussed, for they are reviews provided by professional film critics and can be found in the newspapers, magazines, and the radio or television broadcasts. Logically, authors like Bull (2010), Velas (1983), Danesi (2009) and others agree on the classification of such reviews as a part of the journalistic style. Contrary to the academic and non-professional reviews, the

“journalistic reviews” require both formal level of language as well as elements of informal or colloquial language. Tušer (2003) explains this combination stating that the purpose is to deliver a professional insight to the regular newspaper's reader. Furthermore, he claims that the reviews' authors ought to keep in mind the language capacity and the perception skills of the targeted audience in order to keep the feature informative, educative, and interesting at the same time (105).

To the subject of formality, Bull (2010) adds that very often the newspapers have their own “style guides” (49). He explains his point by providing the example of *the Guardian's* style guide saying that it “gives a good deal of information about words which, in the Guardian's view, should not be used, styles of writing it approves and disapproves of, and explanations of a wide range of points of grammar and English usage.” (Bull 2010, 49) This is why in different magazines and newspapers slightly different styles of film reviews appear. It is thus assumed that some magazines simply intend to underline their level of professionalism by avoiding features of informal and rather spoken language in their reviews, e.g. *The Guardian's* film reviews. On the opposite side stand reviews which seemingly aim to make the text more interesting and readable. Therefore, they keep the language level much closer to the audience, e.g. reviews provided by *the Telegraph* that on one hand retain the professional standard but, at the same time, habitually include plenty of contractions, similes, metaphors, phrasal verbs etc.

Concerning the language and style, Clayton and Klevan (2012) provide a different view of the functions of review which is not only to analyse and provide assessment but mainly to make the audience think about the film and find new perspectives to understand what the author might have wanted to express (1). They also claim that film reviews “strive to find expression for what is seen and heard, bringing a realm of sounds, images, actions and objects to meet a realm of words and concepts.” (Clayton and Klevan 2012, 1). Though, to describe precisely the experienced feelings and intended ideas, the reviewers need to work and play with the language they use to find expressions that appropriately describe the intended. Very often, the best way to do so is to engage figurative language e.g. in the example 1 below, Mark Kermode works in his review of the film *Arrival* with the prepositional verb *press into* which is used figuratively to enhance the reader's imagination and to highlight that force was used to make *Dr Banks* do what he had resisted to.

1. *Leading linguist Dr Banks is promptly **pressed into** service...* (Kermode 2016)

2. Colloquial Language in Film Reviews

Traditionally, colloquial language is a term understood as a form of an informal communication which is produced by a speaker or a writer in situations that do not require any level of formality. As such a situation can be perceived a conversation within the family circle, among friends, and generally in most of the relaxed situations. On the account of understanding the appropriateness of using informal language, Trask (2005, 27) claims that “most of us” can distinguish automatically in what situations and circumstances it is and it is not appropriate to use informal language. Furthermore, he believes that after using the formal language, in essays, or during a job interview, everybody “falls back on a more informal variety of our language” (Trask 2005, 27).

The way Trask (2005) explains the use of colloquial or informal language implies that the recognition of the required level of formality is automatic and, what is more, that the informal language is unacceptable in certain situations. On the other hand, Andersson and Trudgil (1992) introduce their own belief claiming that all features of language, e.g. different sounds, words, and constructions, can be used to identify the speaker as “being a certain type of human being, e.g. good or bad, educated or uneducated, caring or arrogant, old or young, clever or stupid...”(3) etc.

Such associations of language with, for instance, social groups or social statuses may be turned into an advantage once it is used appropriately by, for example, film critics writing reviews that are to be read by a specific group of people distinguished either by age, interests, education or possibly also social status. Abderson and Trudgil (1992) support this idea with an example of the language of *the BBC* being associated with prestige. They claim that the type of accent *the BBC* uses is often associated with power, education, and wealth. On the contrary, “bad language”, as they call it, might be associated, for instance, with strength or toughness. Therefore, if somebody desires to be perceived both powerful and “tough”, he needs to acquire and deliberately use both very formal and informal language. (9) The same applies for the film reviews in the newspapers or on the radio. If the authors aim to catch the readers’/listeners’ attention and at the same time retain their professional appearance and prestige, the authors ought to implicate elements of colloquial language into the otherwise rather formal text or speech.

Since the aim of this paper is to study, analyse, and assess the use of multi-word verbs as a representative of the colloquial language, the following chapters are devoted to the introduction of this subject.

3. Multi-Word Verbs

Generally speaking, multi-word verbs are a subject towards which there are different approaches in terms of classification and designation. It is thus of the utmost importance to distinguish between those approaches before describing closer the individual types and structures. For that reason, different approaches provided by authors such as Biber et al (1999), Quirk et al. (2000), Alexander and Close (1998), Dušková et al. (1994) and others will be compared in order to highlight the differences as well as the overlaps in their definitions. Most importantly, it will be clarified what terminology will be used for the analytical part.

3.1. Different Approaches towards Multi-word Verbs

Multi-word verbs are a category of lexical verbs that consist of combinations of a verb and an adverbial particle, a preposition, or both that together compose new lexical units (Dušková et al. 1994, 203). Multi-word verbs thus consist of several subcategories in terms of which there is a disagreement of classifications provided by different authors. Strictly speaking, there are two prevailing classifications. One of them uses the term *phrasal verb* as a superior name for all of the subcategories while the other considers *phrasal verb* to be a name for a specific type of multi-word verbs only. The first mentioned approach, adopted by authors like Dušková et al. (1994) or Alexander and Close (1988), provides a definition which consists in understanding phrasal verb as being a single unit composed of a lexical verb that is followed by a particle, a preposition, or by both. Consequently, there is a further classification in terms of transitivity, which will be explained later in greater detail. To illustrate the classification of multi-word verbs, i.e. phrasal verbs according to the first approach terminology, Alexander and Close (1988) provide the following categorization.

Type 1: verb + preposition (transitive)

Type 2: verb + particle (transitive)

Type 3: verb + particle (intransitive)

Type 4: verb + particle + preposition (transitive) (Alexander and Close 1998, 154)

In contrast to the previous classification, Biber et al. (1999, 403), Quirk et al. (2000, 1150-61) and Swan (2005, 492) agree that multi-word verbs consist of phrasal verbs, prepositional verbs, and phrasal-prepositional verbs. In a nutshell, this means that a verb followed by an adverbial particle is classified as a phrasal verb, a verb followed by a preposition is defined as a prepositional verb and verb followed by adverbial particle and preposition is a phrasal-prepositional verb (Biber et al. 1999, 403). Even though the ideas behind the two approaches do not differ, for the purposes of the analytical part, phrasal verbs, as well as prepositional and phrasal-prepositional verbs, are to be classified in accordance with the taxonomy provided by Biber et al. (1999).

3.2. Phrasal Verbs

As explained above, the term *phrasal verb* stands for the type of multi-word verb construction composed of a lexical verb and an adverbial particle. In this chapter, phrasal verbs will be divided and classified further, first, in relation to their meaning and secondly according to transitivity. Moreover, as Biber (1999) emphasises, there is also a minor group of phrasal verbs with the copular function (408) which will also be described in one of the latter sub-chapters.

Concerning the semantic classifications of phrasal verbs, Dušková et al. (1994) recognise three types of phrasal verbs.

Idiomatic phrasal verbs

Non-idiomatic phrasal verbs

Intensifying phrasal verbs (204-205)

About the idiomatic phrasal verbs, Dušková et al. (1994, 204) and Quirk et al. (2000, 1162) agree that there are 2 main criteria that need to be met for the phrasal verb to obtain its “idiomatic status”. The first criterion is the semantic unity. The semantic unity means that both parts of a phrasal verb, i.e. a verb and an adverbial particle, together create a new lexical unit, e.g. *The best scene was left out*. As can be observed on the phrasal verb *leave out* in the previous sentence, the two elements have composed a new semantic unit that can be substituted with more formal expression *omit*. The second criterion is that the new meaning cannot be predicted based on the meanings of the elements composing a phrasal verb. On this account, an appropriate example could be *add up*, as in *After one hour, all of the theories started to add up*. Here the meaning, which is *to be logical* or *to make sense*, is again strongly

idiomatic and completely unrelated to the meanings of its individual parts as *add up* in the provided context is nothing to do with putting numbers together in the upward direction. For further definition of idiomatic phrasal verbs, in relation to the purposes of the analytical part, see chapter 3.5.

Since in a plenty of cases the meaning of the verb-particle combination is highly transparent and based on the meanings of its individual parts, Dušková et al. (1994) reveal that it is often very difficult to decide if a given combination should be classified as a phrasal verb or as a free association of a verb and an adverbial particle (204). Biber et al. (1999), for example, mention *come back*, as in *I left my keys in the office so I had to come back*, as a representative of a free association of a verb and an adverbial particle (403). In the example sentence, the meaning is literally to return to a place where the speaker physically was before and therefore there is semantically no need to recognise *come back* as a single unit called *phrasal verb*. However, were the combination used in a different context, such as *Her memories came back*, the meaning would no longer be as transparent but rather idiomatic or metaphorical. It is worth noting that the non-idiomatic phrasal verbs are very often used metaphorically. (Moon, 2005)

Intensifying phrasal verbs consist most commonly of a lexical verb that is followed by adverbial particle *up*. (Dušková et al. 1994, 205) Some prototypical examples of phrasal verbs with intensifying function are *dry up*, as in *The river is dried up*, or *fasten up* as in *Please, fasten up your seat belts*. Notice the use of the passive voice (explained in chapter 3.6.) in the first example. Also, this type of phrasal verbs only relates to the transitive phrasal verbs as it is the object that is being intensified. (Dušková et al. 1994, 205)

Additionally, there are phrasal verbs, recognised by Quirk et al. (2000, 1162-63) to be semi-idiomatic. The semi-idiomatic status relates to constructions within which the verb mostly retains its original meaning while the particle's meaning is difficult to determine, as in *cut up* where the meaning is cut into pieces. (Quirk et al. 2000, 1162). Meanings of such phrasal verbs can generally to some extent relate to a few "families" of which Quirk et al. (2000) list 'persistent action', e.g. *fire away*, 'completion', e.g. *drink up*, 'aimless behaviour', e.g. *fool around*, and 'endurance', e.g. *hold out* (1162-63).

- **Transitive Phrasal Verbs**

Another type of phrasal verbs' classification is according to their transitivity. Transitive phrasal verbs are those that are followed by an object which can be either a noun/noun phrase or a pronoun (Dušková et al. 1994, 204). The difference between the two can be seen when attempting to change the position of the object. As Davidson (1996) explains, in terms of nouns or noun phrases functioning as the object, the position can be altered without changing the meaning (vii). For example, it is possible to use either *turn off the radio* or *turn the radio off*. In both cases, *the radio* is the direct object and, regardless its position, the meaning remains *to cause the radio to stop playing* (Davidson 1996, vii). If, however, the object is a pronoun, its position is strictly fixed after the verb, e.g. *Turn it off* (Dušková et al. 1994, 204).

Furthermore, there is a number of cases when there is an obligatory separation of the verb and its particle and the object position must precede the particle. For instance, the transitive phrasal verb *push around* requires the object to stand between the verb and the particle, e.g. *He pushes his younger brother around* (Alexander and Close 1988, 156). Quirk et al. (2000) comment on this phenomenon suggesting that the obligatory separation is “probably”, as they say, to avoid ambiguity (1155). This idea may be supported using the previous example and switching the position of the particle *around* and the object *his younger brother*, i.e. *He pushes around his younger brother*. Suddenly the meaning becomes seemingly very literal and very strange as *around* appears to be rather a preposition related to space and *push* would retain its original meaning which is to use physical force to move an object.

Another common feature of transitive phrasal verbs is that they can be used in the passive voice and in such cases the object's position is shifted to the subject's position (Quirk et al. 2000, 1154), as in. *His younger brother is pushed around*. Such a transformation into passive is not, however, possible with the latter type of phrasal verbs, which are the intransitive phrasal verbs.

- **Intransitive Phrasal Verbs**

In contrast with the transitive phrasal verbs, intransitive phrasal verbs do not take any object. In terms of the frequency of their use, intransitive phrasal verbs are much more prevalent than the transitive ones within the informal conversations and language of fiction (Biber et al. 1999, 410). Similarly to the transitive phrasal verbs, they are “extremely rare” within formal registers like the academic prose or the news because they are “colloquial in tone”, (Biber et al. 1999, 410). The most common use of the intransitive phrasal verbs is as imperatives, e.g.

Shut up!. The fact that imperative structure itself is a grammatical mood typical for the informal register emphasises the low level of formality in the overall use of intransitive phrasal verbs even more. Besides the imperative mood, intransitive phrasal verbs are also commonly used in declarative sentences, e.g. *They told me to stop but I went on.* (Biber 1999, 411)

- **Copular Phrasal Verbs**

The third category of phrasal verbs is phrasal verbs with copular function. Broadly speaking, copular verbs “associate an attribute, a complement, with the subject of the clause. The attribute is usually expressed by the subject predicative following the verb.” (Biber et al. 1999, 435) An illustrative and the most typical example of a copular verb is *be*, as in *He is smart!* According to Quirk et al. (2000), “Copular verbs fall into two main classes, according to whether the subject complement has the role of current attribute or of resulting attribute” (1171). The copular verb *be* is a typical example of the current attribute role. Phrasal verbs, however, take most commonly the resulting function and can be followed by an adjective, which is the typical complementation, but often also by a noun phrase or the infinitive. Exceptionally there are also some phrasal verbs that introduce the current attribute, such as *stand up* as in *Stand up straight.* (1172)

A prototypical example of the copular phrasal verbs is *turn out*. In comparison with other copular verbs, Biber et al. (1999) classify *turn out* to be a rare *result copular verb*. The function of *turn out* is to state and emphasise the result of a process of a change or an observation which is mostly positive (436). In contrast, Quirk et al. (2000), providing the example of *It turned out a disaster*, prove that also a negative result can be associated with *turn out* (1173). Another example of a copular phrasal verb is *end up* which is also classified by Biber et al. (1999, 436) as a *result copular phrasal verb*. Contrary to *turn out*, however, *end up* is generally associated rather with a negative or unintended result of an event (Biber et al. 1999, 436), as in *Driving drunk, he ended up dead.* Furthermore, there are combinations such as *turn into*, that are generally classified as copular phrasal verbs but, since they consist of a verb and a preposition, they will be called copular prepositional verbs (Quirk et al. 2000, 1175).

To conclude, in this paper, the attention will be paid to all of the types of phrasal verbs, i.e. transitive, intransitive, and copular, except for cases in which there is no clear semantic borderline between the original meanings of the two units and the meaning carried by their

combination. On that account, it shall be noted that only idiomatic, semi-idiomatic, and metaphorical constructions will be analysed. As long as a verb-particle combination does not convey at least a slightly different connotative meaning it will be excluded from the analysis.

3.3. Prepositional Verbs

Unlike phrasal verbs, prepositional verbs are not divided into transitive and intransitive as they take the prepositional object in all situations, even if the verb when standing alone is intransitive (Willis 1927, 544). Prepositional verbs can, however, be divided into two types in accordance with the pattern they follow.

Type 1: NP + V + prep + NP

Type 2: NP + V + NP + prep + NP (Biber 1999, 413-414)

The type 1 pattern represents the cases in which there is the prepositional object only. For instance, *He looks after his grandmother*. In this sentence, *look* is the verb, *after* is the preposition and *his grandmother* is the prepositional object. The type 2 pattern, on the other hand, takes the direct object along with the prepositional object, for instance *He reminds me of my father*. In comparison with the type 1 pattern, two objects are to be found in the example sentence; *me* functioning as the direct object and *my father* which is the prepositional object. In contrast with the type 1 pattern, the type 2 is more likely to occur within passive constructions (Biber 1999, 414). As was stated with phrasal verbs, in the passive voice, the direct object's position is shifted to the subject position. Thus, if the sample sentence was transformed into the passive voice, it would read as *I am reminded of my father by him* (Biber et al. 1999, 414). It is also possible to use the type 1 pattern in the passive voice, e.g. *deal with*, as in *The problem was dealt with*. (Alexander and Close, 155).

Contrary to the phrasal verbs which, most of the times, convey idiomatic meanings, there are many prepositional verbs that “are used in their normal sense” (Alexander and Close 1988, 155). Therefore, it is vital to determine the difference between the prepositional verb and free association of a verb and prepositional phrase functioning as an adverbial. Biber et al. (1999) state that there are two ways to understand prepositional verbs with literal meaning. Either they can be recognised as prepositional verbs or as free association. In favour of the “free-association classification” they claim that it is sometimes possible to interrupt the pattern and put an adverbial like *exactly* in between, e.g. *he looks exactly like his father* (414). This statement, however, contradicts Alexander's and Close's (1988) opinion that the insertion of

adverbs is in terms of prepositional verbs possible (155). On this subject, Quirk et al. (2000) add that besides the insertion of an adverbial, there are two more syntactic criteria that can help with the determination. Firstly, in terms of prepositional phrases following the verb, the whole prepositional phrase can be fronted, e.g. *at which photo did he look* (1163).

To conclude and clarify, for the purposes of this paper, as prepositional verbs will be understood only combinations that carry idiomatic or non-literal meanings. That being mentioned, for example *look at* will only be recognised as a prepositional verb as long as it carries figurative meaning, as in *Look at her, she is so successful!* Where the meaning is *to compare her with somebody else* or *to take her as an example*. As a free association, on the other hand, will be understood all verb-preposition combinations retaining their original and literal meanings such as *look at the wall* that literally means asking somebody *to watch the wall*.

3.4. Phrasal-prepositional Verbs

The third category of multi-word verbs which is to be described is called phrasal-prepositional verbs. A phrasal-prepositional verb consists of a lexical verb that is followed by an adverbial particle and a preposition (Quirk et al. 2000, 1160). Probably the most frequently used example of this category is *look forward to*. Similarly as many phrasal and prepositional verbs, *look forward to* carries a meaning completely unrelated to its individual parts as it can be rephrased as *to anticipate something positive*.

In terms of transitivity, the phrasal-prepositional verbs are very similar to the prepositional verbs. As explained in the previous chapter, prepositional verbs must be followed by the prepositional object. The same rule applies in terms of phrasal-prepositional verbs (Quirk et al. 2000, 1160), i.e. *look forward to* must be followed by the prepositional object, e.g. *I am looking forward to seeing my cousin* (133). What is more, Quirk et al. (2000) emphasise that some phrasal-prepositional verbs, again similarly to prepositional verbs, take two objects (1160-61), i.e. the direct object and the prepositional object, as in *They handed him over to the police*. In this example the direct object is *him* and the prepositional object is *the police*.

Unlike Biber et al. (1999), Alexander and Close (1988, 158) and Quirk et al. (2000, 1160-61) also highlight that both types of phrasal-prepositional verbs may appear within passive constructions. Alexander and Close (1988), note that the passive constructions are much more common with the second type of phrasal-prepositional verbs, i.e. the type that takes the direct

object (158), e.g. *They handed him over to the police* can naturally be transformed into *He was handed over to the police*. In the phrases with prepositional object only, the passive voice often cannot be formed, e.g. the sentence *I don't get along with my uncle*. Quirk et al. (2000) on the other hand provide few examples such as *The death penalty has been recently done away with* to remind that with the first type of phrasal-prepositional verbs the passive voice actually is possible even though it is rare. (1160)

Last but not least, it is crucial to define the difference between the verb-particle-preposition constructions functioning as a single lexical unit and a free association of a phrasal verb and a prepositional phrase. Alexander and Close (1988) find the difference simply in whether the construction carries an idiomatic meaning or the three parts retain their original meanings. (158) As an example of a free association he mentions *come down from* where each element retains its original and literal meaning. On the contrary, *come up with* conveys an idiomatic meaning and the three parts cannot be separated to keep the meaning of the whole phrasal-prepositional verb which, depending on the context, can mean *to find, to bring forth, or to invent*. It is important to note, that in terms of free associations, the prepositions can be altered or omitted not changing the meaning of the verb or its adverbial particle while in case of phrasal-prepositional verbs the preposition is fixed.

3.5. Multi-word Verbs with Figurative Meaning

Based on the explanations from previous chapters, multi-word verbs very often contain nonliteral meanings which may be difficult to guess under the assumption that the addressee lacks some background language knowledge. For instance, in the example 2 below, the meaning of *look into* is transparent as both of the elements retain their original meanings. Therefore, in the example sentence 2 the phrase can be classified as a free association. In the second case, the example 3, a new lexical unit, a prepositional verb, is composed from the verb *look* and the preposition *into*. Contrary to the example 2, the prepositional verb carries rather metaphorical meaning that is only slightly related to the literal meaning, though the prepositional verb could be rephrased as *to examine the matter* or *to investigate the matter*.

2. *She looked into the room.*

3. *She looked into the matter.*

What is more, in many instances the meaning of a multi-word verb is in absolutely no relation to its individual parts. Seidl and McMordie (1988) illustrate this by offering the example of

transitive phrasal verb *pack* something *in*. In the sentence *He opened his suitcase and packed everything in* the meaning is very clear as the verb and its adverbial particle retain their meanings. In contrast, in the sentence *He packed his job in* the meaning is no longer as transparent as it is in the first case (Seidl and McMordie 1988, 101). In the second case, the phrasal verb *pack in* means *to abandon* or *to stop doing* something.

Alexander and Close (1988) emphasise that mainly in terms of prepositional verbs following the first pattern, i.e. prepositional verbs followed by the prepositional object only, are often likely to convey idiomatic meanings too and points out that only few can be used in the passive voice (155). An example of an intransitive prepositional verb with idiomatic meaning that allows passive voice is *take over* as in *That company was taken over by a larger firm*.

Moving on, the grammarians agree that the most typical representatives of multi-word verbs conveying idiomatic meanings are intransitive phrasal verbs. Contrary to other types, which often offer at least a minor relation to the meanings of the individual parts, they commonly stand in absolutely no relation to the original meanings (Biber et al. 1999, 408). As a result, these phrasal verbs need to be learned and experienced in different contexts to avoid misunderstandings and ambiguity, which is also why they occur rather within the informal registers. An illustrative example of the intransitive phrasal verbs with no direct relation to the original meanings of individual parts, provided by Alexander and Close (1988), is the phrasal verb *break down* (157), as in *Our car broke down on our way home*. Were we to rephrase this sentence, expressions like *collapsed* or *stopped working* could be used to substitute the phrasal verb in favour of the meaning's transparency. Therefore it can be stated that using phrasal verbs with idiomatic meaning automatically relies on the addressees' language knowledge and experience so that any ambiguity or misunderstanding is avoided.

In addition, many phrasal verbs' meanings are context-dependent. Even the example phrasal verb *break down* conveys more context-dependent meanings. One of them has already been explained above. Another meaning might be *to categorise*, as in *We need to break down these materials*. The context is thus important not only for the meaning change but also as a "side-effect" context also changes the transitivity of the phrasal verb. In the first example, *Our car broke down on our way home*, the phrasal verb is intransitive while in the second example *We need to break down these materials* the phrasal verb is transitive.

Turning to phrasal-prepositional verbs, the idiomatic meaning is basically the distinguishing factor between the phrasal-prepositional verb and a free association of a phrasal verb and

prepositional phrase or of a verb, an adverbial particle, and a prepositional phrase. (Alexander and Close 1988, 158) and (Dušková et al. 1994, 206). Once again, the context and knowledge might be crucial for distinguishing between a free association and phrasal-prepositional verb. Using *run out of* as an example of a multi-word verb, a meaning shift can be observed within different contexts, e.g. *We ran out of gas* versus *We ran out of the building*. In the first case, the meaning is highly idiomatic and could be substituted with a one-word equivalent *exhaust* or rephrased using *to have no remaining gas*. In the second case, however, the meaning is literal and each element carries its original meaning. Thus, contrary to the first example in which *run out of* functions as a single lexical unit, *run out of* in the second case cannot be classified as a phrasal-prepositional verb.

The reason why the multi-word verbs with idiomatic meaning are so important for this paper is that they represent an inevitable and ubiquitous part of regular, everyday English usage that is essentially informal, which is the subject of this study. The quote of Alexander and Close (1988) supports the statement as they claim that “There is a strong tendency (especially in informal, idiomatic English) to use phrasal verbs instead of their one-word equivalents.” (153).

4. Introduction to the Analytical Part

The practical part of this thesis focuses on the analysis of multi-word verbs as representatives of the colloquial English language within the rather formal register of the film reviews delivered by professional film critics through the mass media. Before moving to the introduction and interpretations of the findings, the choice and the “blend” of the primary sources will be introduced and explained. Consequently, the latter chapters will focus on the methodology and goals of the thesis and the final chapters will be devoted to the interpretation of the results and to the comparison and summary of the written and spoken reviews.

4.1. Primary Sources Introduction

Since the purpose of this bachelor thesis is to provide an objective analysis of the type, frequency, and the purposes for the multi-word verb usage throughout the “journalistic” or “mass-media” film reviews, the total volume of 312 occurrences of the multi-word verbs was found within the written and spoken sources altogether.

As for the written reviews, two main sources were selected. Firstly, it was the website of *the Guardian* newspapers, and secondly, the website belonging to *the Telegraph Media Group*.

The reason why these two were opted for is that they present themselves in a slightly different fashion as *the Guardian* seems to have embraced more formal style than *the Telegraph Media Group* which, in contrast, appears to focus more on the readability of the contents. For the purposes of sustaining the maximum possible objectivity, the analysed film reviews from each source were written by various authors, even though some names repeat, and what is more, the reviewed films are of various genres in order to prevent any bias concerning associations of the informal language with, for instance, description of action movies.

Turning to the sources of the spoken reviews, the main source is the show of Mark Kermode and Simon Mayo on the BBC radio called *Kermode and Mayo's Film Review*. As mentioned in the theoretical part, the language of the BBC has been in a strong association with a high level of formality which could be a reason for leaving out the colloquial vocabulary. For diversity, however, several reviews were selected from *the Guardian Film Show*, some other from Rajeev Masand's show for *CNN-News18* called *Now Showing*, and there are also two examples from the TV-show reviews by Roger Ebert and Richard Roeper. The combination of these sources of the spoken reviews was selected in order to provide the above-mentioned diversity but also because the reviewing styles of the individual shows are very similar.

4.2. Methodology

When scanning the primary sources for multi-word verbs, certain identification criteria needed to be established. In terms of the phrasal verbs (also referred to as PhV), most of those discovered within the primary sources were included into the analysis, unless they conveyed literal meanings, such as *come up* – when meaning to move to a higher position. Such a construction can be interrupted as in *He came all the way up* which speaks in favour of avoiding such cases. Otherwise, all transitive, intransitive and copular phrasal verbs were included in accordance with the theoretical chapters.

As for the prepositional verbs (also referred to as PrV) and phrasal-prepositional verbs (also referred to as PhPrV), only the occurrences conveying idiomatic or metaphorical meanings were included as stated in the theoretical chapters' descriptions. There were, however, some borderline cases, such as *look like* or *remind of*, that are conventionally classified by dictionaries as well as grammarians to be prepositional verbs and these examples needed to be determined. In terms of *look like* it has been decided not to include it into the analysis as long as the phrase conveys the literal meaning which is to *be similar* or to *take after*. In such a case, both of the elements can be used separately with their original meanings. *Look like* was

thus decided to be only included if it conveyed a predictive meaning, as in *It looks like we are not going to survive*, and the same rule applies in terms of *feel like* and *sound like*. Similarly, *remind of* was only accepted when carrying the meaning *to look similar* as in *His behaviour reminded me of my sister's* which doesn't mean that *I needed to remember my sister's behaviour* but that *I find it similar*. Otherwise, the multi-word verbs were understood and classified in accordance with the theoretical part of this thesis (see Table 1). It should be noted that also non-finite m-w verbs were included in the analysis regardless their form or function. In contrast, nouns derived from phrasal verbs such as *a setup* were not included in the analysis.

Table 1: My classification based on Biber et al. (1999) and Quirk et al. (2000)

| | |
|-----------------------------|--------------|
| Phrasal Verbs | Transitive |
| | Intransitive |
| | Copular |
| Prepositional Verbs | Type 1 |
| | Type 2 |
| | Copular |
| Phrasal-Prepositional Verbs | Type 1 |
| | Type 2 |

Also note that all example cases in the latter parts of this paper will be marked with the capital W or S referring to the corpus of either written or spoken reviews. The capital letters will be followed by the catalogue number of a particular example sentence and potentially also by a small letter specifying the example within one sentence, e.g. W1 or S1a.

5. Findings and Results

As Table 2 below shows, out of the total 312 multi-word verbs, 140 cases were classified as phrasal verbs, 132 as prepositional verbs and 40 as phrasal-prepositional verbs. From this overview, it seems that there is barely any difference in the frequency of use between phrasal and prepositional verbs as there were only 8 more phrasal verbs than prepositional verbs. As expected, the phrasal-prepositional verbs were used rather rarely. Now it is necessary to put all of the above-mentioned items under more thorough investigation. For that reason, the latter chapters will investigate the occurrences of m-w verbs within the written and spoken reviews individually and in greater detail in terms of the grammatical and semantic classification.

Table 2: General overview of the analysed examples

| | Phrasal verbs | Prepositional verbs | Phrasal-prepositional verbs |
|-----------------|----------------------|----------------------------|------------------------------------|
| Written reviews | 56 | 73 | 25 |
| Spoken reviews | 84 | 59 | 15 |
| Total | 140 | 132 | 40 |

5.1. The Analysis of the Written Sources

This chapter deals with the analysis of the written sources, i.e. 20 reviews, 10 extracted from www.theguardian.com while the other 10 reviews were extracted from www.telegraph.co.uk. Within the 20 reviews, 153 m-w verbs fulfilled the already determined criteria, i.e. those that convey the non-literal meanings and that function as a single lexical unit. As *Table 2* demonstrates, out of the 154 examples, 56 were phrasal verbs, 73 prepositional verbs and 25 examples were classified as phrasal-prepositional verbs.

5.1.1. Phrasal Verbs

Before approaching the interpretation of individual types of phrasal verbs, it shall be noted that 40 out of 56 phrasal verbs within the written sources were transitive, 15 examples were classified as intransitive and only 1 example of copular phrasal verbs was found.

Table 3: Grammatical and lexical classification of phrasal verbs in the written reviews

| PhV | Transitive | intransitive | Copular | Total |
|----------------|------------|--------------|---------|-------|
| Idiomatic | 24 | 13 | 1 | 38 |
| Semi-idiomatic | 10 | 0 | 0 | 10 |
| Metaphorical | 6 | 2 | 0 | 8 |
| Total | 40 | 15 | 1 | 56 |

In terms of the semantic classification, 24 transitive phrasal verbs were idiomatic, only 6 examples were classified as metaphorical and 10 examples conveyed semi-idiomatic meaning. The intransitive phrasal verbs' major semantic group was also the idiomatic one, only 2 examples were metaphorical and none was classified as semi-idiomatic. The only example of the copular phrasal verb was *turn out* (W48). Table 3 also proves that the review authors most commonly (38 times) used PhVs with idiomatic meanings. Moreover, the reviewers often chose highly informal and highly idiomatic examples such as *take sb down* (W35) which the author used to describe an activity of *attempting to kill* somebody. Another example of a highly colloquial phrasal verb was *screw sth up* (W99), meaning *to do badly* or *to fail at sth*. In both cases, the meaning stands in absolutely no relation with the verb and the particle and it is assumed that such case were opted for to express the mood and the atmosphere of the reviewed films. As for the intransitive PhVs, a prototypical informal example with idiomatic meaning is *work out* (W41), meaning *to comprehend*.

W35. *And there's a strong showing from Common, who tries to **take** Wick **down** in a highly entertaining mid-film struggle with a witty, winking punchline.*

W99. *There's something inspired about putting Michael Bay in charge of a brazen action-comedy about gym-pumped knuckleheads who **screw up** their own criminal masterplan most royally.*

W41. *Amid this instability – and despite support from Juan and his level-headed girlfriend Teresa (an impressive Janelle Monáe) – we realise Little would rather defer the business of **working out** who he is for as long as possible.*

Moving to the group of semi-idiomatic PhVs, this group only contains transitive phrasal verbs often conveying meanings seemingly identical to the original meanings of the verbs and the adverbial particles. The authors, however, used this type of PhVs for their connotations, emotional associations, and often for intensifying functions. A perfect example of such a connotation is *pull sth off* (W 52.). Even though in the sentence *his drunken father* literally

pulls his belt off his pants, the *MacMillan dictionary* emphasises that the connotative meaning here is *to take sth off quickly*. A slightly semantically different case is *hunt down* (W77 and W105). While in *pull off* both elements retained their meanings. In the case of *hunt down* only the verb's meaning is transparent and similar to PhV's meaning which is partly *to hunt sb* but mainly *to search and track someone very intensively* as in W77 below.

W52. *When his drunken father (Hugo Weaving) pulls off his belt it's invariably to thrash his sons, but Desmond does it to fasten a tourniquet around the leg of a man in need.*

W77. *The fact Laura is of Hispanic origin and is being hunted down by a military group gives the film a topical tang, which is also detectable in the plot's use of national borders, which become thresholds to redemption.*

Concerning phrasal verbs with the metaphorical meaning, even though such a type was generally rare within the reviewed materials, 8 examples were found of which 6 were transitive phrasal verbs and 2 intransitive. An example of the metaphorical PhV was used in W 50a in which the author appears to appeals on the audience's personal and physical experience with *pumping sth* which feels like a process of rapidly adding huge amounts of something, in this case, tension.

W50a. *Additional tension is (a) pumped in via Ana's sleazy boss (Eric Johnson), Christian's mad ex (Bella Heathcote), and – late in the film and from out of absolutely nowhere – a sequence in which we (b) cut to Christian at the controls of a burning helicopter.*

As for the copular phrasal verbs, only 1 example was discovered and it was *turn out* (W 48). As stated in the theoretical part, *turn out* is a result copular verb which in this case is followed by the infinitive *to be*. The reason why the author used *turn out* is to emphasise that the result was unexpected and is actually surprising.

W48. *Though Dornan gamely gives good pin-up – a scene in which Christian hops astride a pommel horse won an impromptu round of applause at the premiere – his character is defined less by sex appeal than money, and there turns out to be no plot hole so deep he can't spend his way out of it.*

Before moving to the prepositional verbs' analysis, the frequency of particle usage throughout the phrasal verbs should be commented on.

Table 4: Summary of the most frequently used adverbial particles

| Particle | Transitive | Intransitive | Copular | Total |
|----------|------------|--------------|---------|-------|
| Up | 9 | 4 | 0 | 13 |
| Down | 8 | 1 | 0 | 9 |
| Out | 7 | 1 | 1 | 9 |
| Off | 6 | 2 | 0 | 8 |
| In | 4 | 2 | 0 | 6 |

With reference to Table 4, the most frequently used particle throughout the transitive and intransitive phrasal verbs is *up* which was used with all types of meanings. Of the 13 total uses *up* was used 8 times representing idiomatic meaning, e.g. *put up sth* (W99) meaning *to make an effort to accomplish sth*, or *pop up* (W92) meaning *to suddenly appear*. Besides the idiomatic structures, *up* often serves the intensifying purposes, as in *dream sth up* (W101) or *train sb up* (W88). Finally, there was also one occasion when *up* was used for metaphorical purposes. In the example sentence W16 below, *tie up* is used as a metaphor in order for the readers to understand the imaginary “threads”, symbolising relationships, interconnection, and reliance the cast members feel, being fastened and tied in a way that is difficult to loose and that makes work less effective.

W16. *This team proves tricky to assemble, both in-film and outside of it: particularly in its first act, the storytelling can feel multi-branched and muddled as the cast members' threads are laboriously tied up.*

5.1.2. Prepositional Verbs

Another major category of the analysed m-w verbs are the prepositional verbs. In comparison with the phrasal verbs, the prepositional verbs covered 73 out of the total 154 examples of m-w verbs which means there were 16 PrVs more than PhVs. Moreover, the prepositional verbs included 2 expressions with the copular function while phrasal verbs included only 1. From table 5, it is obvious that, with 40 occurrences, the Type 1 PrVs were used more often than Type 2 PrVs that were used only 31 times. Interestingly enough, the number of the Type 1 PrVs also equals the number of transitive phrasal verbs.

Table 5: Grammatical and lexical classification of prepositional verbs in the written reviews

| PrV | Type 1 | Type 2 | Copular | Total |
|--------------|--------|--------|---------|-------|
| Idiomatic | 30 | 13 | x | 43 |
| Metaphorical | 10 | 18 | x | 28 |
| Copular | x | x | 2 | 2 |
| Total | 40 | 31 | 2 | 73 |

Concerning the semantic classification of prepositional verbs, Table 5 provides the overview of the frequency of occurrences with the idiomatic as well as metaphorical meanings. The most numerous group is, once again, connected to the type 1 PrVs conveying idiomatic meaning. In total, however, there were 43 idiomatic prepositional verbs found and most of them conveyed meanings that were very informal and absolutely unpredictable. Examples of the idiomatic Type 1 PrV is *look after sb* (W65), *hang around sth* (W61) or *fall in*, as in *fall in love* (W44). From the idiomatic Type 2 PrVs, a notable example is mainly *turn sb/sth into sth* which occurred in four cases, i.e. (W2b, W7, W18, and W24b). The overall usage of idiomatic structures aims to enhance the readability of the review and enclose the style to the readers' vocabulary. See also example W85b below.

W85. *As befits the director of Incendies and Sicario, Villeneuve also (a) injects a sociopolitical edge into the fantasy narrative, with growing international tensions and (b) calls for an armed response striking a very contemporary nerve, alongside tense discussion about understanding “the difference between a weapon and a tool”.*

The example W85a brings the attention to the prepositional verbs with the metaphorical meaning. In total, the authors decided to use 28 metaphorical prepositional verbs, ten times with the Type 1 prepositional verbs and 18 times with the Type 2. In the example W85a, the author used *inject sth into sth* as a metaphor for implementing *the socio-political edge* into the film's *fantasy narrative* in a way that is similar to putting drugs into the human body in order to achieve a positive result. It is thus assumed that the purpose of opting for the metaphorical prepositional verbs is to help the readers imagine the situation and the attitude with which actions happen. Also see following examples of such PrVs below.

W83. *Yet even in these surroundings we can still feel Louise's all-too-human heartbeat, with Amy Adams's talent for telegraphing tangible emotions via tiny facial gestures shining through the isolating wrap of an orange hazmat suit.*

W78. *Marco Beltrami's nervy, evocative score, **peppered with** rumbling synths and jabs of piano, is a perfect match, as are the incidental songs by Johnny Cash, Jim Croce and other gravelly brooders. (PrV, T2, metaphorical, passive)*

Another factor studied in relation to prepositional verbs was the frequency of the prepositions' usage. As Table 6 displays, the most frequently used preposition is *into* with 6 occurrences with the Type 1 PrVs and 10 occurrences with the Type 2 PrVs. There were also 2 cases when *into* appeared first with *dissolve* (W3) and then with *turn* (W98), both functioning as a result copular verb.

Table 6: Summary of the most frequently used prepositions in the written reviews

| Preposition | Type 1 | Type 2 | Copular | Total |
|-------------|--------|--------|---------|-------|
| Into | 6 | 10 | 2 | 18 |
| With | 3 | 8 | x | 11 |
| For | 6 | 0 | x | 6 |
| Through | 4 | 2 | x | 6 |

5.1.3. Phrasal-Prepositional Verbs

The last but not least group to be discussed in terms of written reviews is the phrasal-prepositional verb group. Even though the total number of occurrences reached only 25 cases, the number is not negligible. Similarly to the prepositional verbs, PhPrVs too were classified according to the two patterns and the conveyed meaning.

Table 7: Grammatical and lexical classification of the phrasal-prepositional verbs in the written reviews

| PhPrV | Type 1 | Type 2 | Total |
|--------------|--------|--------|-------|
| Idiomatic | 13 | 8 | 21 |
| Metaphorical | 2 | 2 | 4 |
| Total | 15 | 10 | 25 |

With reference to Table 7, out of 25 PhPrVs, 15 follow the Type 1 pattern, e.g. *catch up with sb* (W19) or *run off with sth* (W21) and 10 take the direct object, e.g. *bring sb around to sth* (W54) or an example typically used in the passive voice *to be born out of sth* (W118). The majority of the phrasal-prepositional verbs were used idiomatically such as *run out of sth* (W36.a. and W87) meaning *to have used up or consumed all of sth*. In four cases, however, the metaphorical meaning was detected, e.g. *born out of* (W118) which, in the sentence below, means *to originate from sth* in a sense that something suddenly comes into existence similarly to the birth of a child.

W118. *Yet far from being a “technical” triumph, the claustrophobic aesthetic that Nemes employs has a powerful moral raison d’etre, seemingly **born out of** a desire to address a subject that arguably has no place in dramatic cinema.*

5.2. Analysis of the Spoken Sources

Similarly to the previous analysis, the following chapters will deal with the classifications of multi-word verbs found within spoken film reviews originally delivered throughout the radio and television broadcast. In total, 13 reviews were analysed so that 158 occurrences of m-w verbs could be found. The 158 m-w verbs contained 84 phrasal verbs, 59 prepositional verbs and 15 phrasal-prepositional verbs. Since phrasal verbs are generally more common in the everyday speech and the spoken register, the result is not very surprising.

5.2.1. Phrasal Verbs

Beginning with the most numerous group, the table 8 below presents detailed information concerning the frequency of individual types of phrasal verbs. Out of the 84 cases, 32 PhVs were transitive while 44 were intransitive. Copular phrasal verbs composed the least numerous group of 8 occurrences.

Table 8: Grammatical and lexical classification of phrasal verbs in the spoken reviews

| PhV | Transitive | intransitive | Copular | Total |
|----------------|------------|--------------|---------|-------|
| Idiomatic | 19 | 35 | X | 54 |
| Semi-idiomatic | 7 | 5 | X | 12 |
| Metaphorical | 6 | 4 | X | 10 |
| Copular | X | X | 8 | 8 |
| Total | 32 | 44 | 8 | 84 |

Even though, the spoken reviews contain 28 phrasal verbs more than written reviews, the frequency will not be compared and discussed any further for a high number of PhVs from spoken reviews was achieved due to the authors’ repetition and certain productive vocabulary possessed by each film critic. In terms of the repetition, *go on*, for instance, was used in 9 occurrences of which only 1 case differed in meaning. In the example S21 below, which is a representative of the numerous group, *go on* means *happen*, while in S23 the meaning is *to continue doing sth*.

S21. *What that film had was awful lot of stuff **going on** on screen.*

S23. *I think it was when he must have just made one of the Matrix... or he was just about to make one of the Matrix films, and we were backstage before he **went on** and he was showing Charlize Theron his kung-fu moves that he'd been learning for the movie.*

The above sentences are both examples of the intransitive PhVs as *go on* cannot be used transitively without changing its form to a prepositional verb. On the other hand, no such “problem” with repetition, was detected in terms of transitive phrasal verbs. Only a few phrasal verbs repeated throughout the written corpus, e.g. *trim sth down* (S18 and S89.a) or *rein sth/sb in* (S89b and S94) which both occurred twice. Enormous repetition was, however, discovered in terms of the copular phrasal verbs as all of the 8 examples were the result phrasal verb *end up* that typically introduces rather negative results such as in S20, S30, S34a and S34b etc. There were only two occurrences of *end up* introducing neutral result. One of which was used in the below example S91 simply introducing a neutral and possibly even positive result as within the review the reviewer mostly praises Tarantino.

S91. *...because in the end what he is interested in is the power of word play, the power of cinema, the power of artificial characters, the fact that all the characters, in the end, **end up** talking in that, you know, Tarantino mode.*

As for the semantic classification, Table 8 shows that idiomatic phrasal verbs predominated with 54 idiomatic instances. Some of the 54 cases, however, are debatable whether the meaning is truly idiomatic or rather metaphorical. The instances classified as idiomatic, such as S94 below, were, for the most part, those that are conventionally translated or reformulated within dictionaries and are commonly used. In S94 *rein sb in* can be substituted by *control* or *limit sb*. The suggested metaphor, i.e. related to controlling horses, however, is undoubtedly what originated the use of *rein sb/sth in*. Another corresponding example is S90 below which uses of the initiation of a soccer match as a metaphor, however, *kick off* in general equals *to start*, *to initiate*, or *to begin* and in this particular context *to start evolving*.

S94. *I think, as always, that what he really needs is a collaborator who will **rein him in***

S90. *...as I said we don't really get to Minnie's Haberdashery where things really start to **kick off** until we're 33 minutes into the film.*

Additionally, very common were also m-w verbs used typically within informal registers and were in general highly colloquial, e.g. S45 using the already discussed PhV *go on* as in *happen* and S81 using *write sb off* as in *need sb no longer*.

S45. *Even the mutants are explaining to each other what's **going on** here.*

S81. *That's one of the reasons why the great joy of *Trainspotting* was that it gave voice to characters who otherwise, you know, would be silent or **written off** as dead beat.*

Regarding the 12 semi-idiomatic and 10 metaphorical phrasal verbs, the semi-idiomatic PhVs mostly carried the intensifying function, e.g. *wake up* (S30f), *choke up* (S65), or *trim sth down* (S18 and S89). The usage of metaphorical PhVs again proved the authors' desires to enhance the readers' imagination and thus they used phrasal verbs such as *slow down* (see example S36 below) to compare a brain to a machine working either slow or fast, for instance.

S36. *Weirdly enough, watching the film come slightly **slowed** my brain **down** a little bit.*

Leaving the subject of semantic classification, the predominating adverbial particle was in total the particle *up* with 18 repetitions which were reached mainly due to the repetitive use of the copular phrasal verb *end up*. However, *up* reached the highest number of repetitions also within the transitive PhVs. In terms of the intransitive group, phrasal verbs with the particle *out* predominated all groups individually with 11 repetitions. For further information see *Table 9* below.

Table 9: Summary of the most frequently used adverbial particles in the spoken reviews

| Particle | Transitive | Intransitive | Copular | Total |
|----------|------------|--------------|---------|-------|
| Up | 9 | 9 | 8 | 18 |
| Out | 4 | 11 | 0 | 15 |
| Down | 8 | 1 | 0 | 9 |
| On | 2 | 7 | 0 | 9 |
| Off | 3 | 2 | 0 | 5 |

5.2.2. Prepositional Verbs

Apart from the 84 phrasal verbs, 59 multi-word verbs were classified as prepositional verbs. For the overview of the amounts of occurrences throughout the three groups see Table 10.

Table 10: Grammatical and lexical classification of prepositional verbs in the spoken reviews

| PrV | Type 1 | Type 2 | Copular | Total |
|--------------|--------|--------|---------|-------|
| Idiomatic | 32 | 14 | x | 46 |
| Metaphorical | 4 | 8 | x | 12 |
| Copular | x | x | 1 | 1 |
| Total | 36 | 22 | 1 | 59 |

From the above overview, it is clear that the Type 1 PrVs prevailed. Out of 59 instances, 36 were classified as Type 1, 22 as Type 2, and the 1 remaining example was a representative of a result copular prepositional verb *turn into* (S17.b.). Similarly to the verb-particle construction, repetition was a truly significant factor throughout both Type 1 and Type 2 groups. In terms of the Type 1 PrVs, the most common example was *to believe in* as it occurred in S29, S30.a, S3.b, and S93. Otherwise, most of the repetitions consisted in 2 or 3 examples, such as *end in sth* (S58 and S60.a), *look after sb* (S3 and S7.b) or *go with sth* (S66 and S77). In terms of the Type 2 PrVs, the repetition was represented by the constant use of *remind sb of sb/sth* as there are 6 cases out of the 22 Type 2 PrVs. All of the occurrences of *remind of* conveyed the previously emphasised meaning which is *to look, feel, or sound similar to something*, as in the examples below.

S12. *At times there were moments... in which it kind of **reminded me of** the Blood Father...*

S50b. *I think I get Greta Gerwig's style which is very naturalistic ... The point of it isn't to (a) hammer you with gags and lines and zingers. It really (b) **reminded me of** Lina Dunham in its overwhelming and I think slightly self-conscious hipness.*

What is worth mentioning concerning the semantic classification is that there was a notable difference between the Type 1 and Type 2. As Figure 1 proves, PrVs with the idiomatic meaning covered 91% of the Type 1 group. In contrast, the idiomatic meaning occurred only with 64% of Type 2 occurrences.

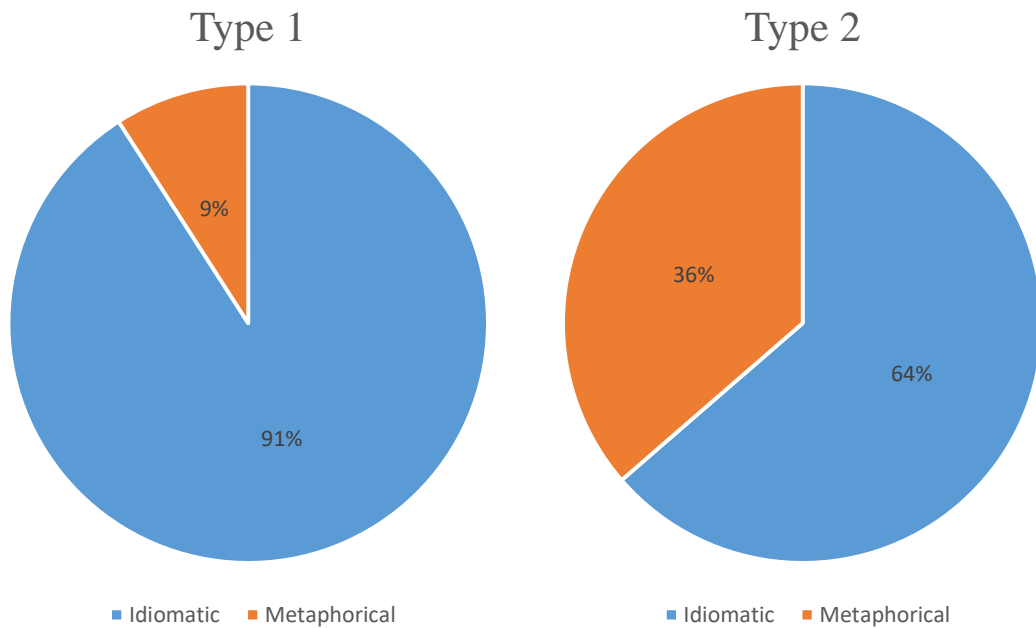


Figure 1: Differences in the use of prepositional verbs

Concerning the frequency of preposition usage, with 15 instances, the most frequently used preposition was *into* with the total of 15 occurrences, 9 of which were found with the Type 2 PrVs. In contrast, the most common preposition of the Type 1 was *with* covering 9 instances. Moreover, it should be noted that unlike *in* and *of* which were only associated with one type of PrVs, *into* and *with* were found within both types and both meanings. For the overall view of the most frequent prepositions see Table 11 below.

Table 11: Summary of the most frequently used prepositions in the spoken reviews

| Preposition | Type 1 | Type 2 | Copular | Total |
|-------------|--------|--------|---------|-------|
| Into | 5 | 9 | 1 | 15 |
| With | 9 | 4 | 0 | 13 |
| Of | 0 | 6 | 0 | 6 |
| In | 6 | 0 | 0 | 6 |

5.2.3. Phrasal-Prepositional Verbs

The last remaining group of multi-word verbs to discuss is one of the phrasal-prepositional verbs. With reference to Table 12, only 15 examples were classified as PhPrVs. The majority, i.e. 13 examples, were the Type 1 PhPrVs and only 2 cases were Type 2. Unlike in the previous two groups, there was no repetition of PhPrVs whatsoever.

Table 12: Grammatical and lexical classification of the phrasal-prepositional verbs in the spoken reviews

| PhPrV | Type 1 | Type 2 | Total |
|--------------|--------|--------|-------|
| Idiomatic | 11 | 2 | 13 |
| Metaphorical | 2 | 0 | 2 |
| Total | 13 | 2 | 15 |

As the Table 12 above proves only 2 PhPrVs, by coincidence the two Type 2 PhPrVs, conveyed metaphorical meanings. The cases were S5 and S35b. In S5 the verb *circle* is used to highlight the repetition of the metaphorical returning back to some point in time or, in this case, to one line in the reviewed film. In S35b a very similar meaning is embraced. This time, the review's listener is asked to recall a prototypical scene from former films. A typical example of the idiomatic phrasal-prepositional verbs is *look forward to* (108a) which, unexpectedly, occurred only once.

S5. *It's a film which invokes shame which is watched on the television and which is quoted and which **circles**, timely, **back to** the line, you know, "there is no living with the killing".*

S35b. *I think there is no question McConaughey (a) throws himself into roles and certainly if you (b) **look back**, however many years it is, **to** the awful leaning on, you know, lamppost in the rom-coms that he made...*

6. Summary and Comparison of Written and Spoken Reviews

Having provided the individual analyses of the written and spoken reviews, it is now vital to compare multi-word verbs used in the two registers. Therefore, the objective of this chapter is the comparison of grammatical and semantic classification. For the overall comparison see Table 13.

Table 13: Final overview of the use of the multi-word verbs

| Written Reviews | | | | |
|-----------------------------|--------------|-----|----------------|----|
| Phrasal Verbs | Transitive | 40 | Idiomatic | 38 |
| | Intransitive | 15 | Semi-idiomatic | 10 |
| | Copular | 1 | Metaphorical | 8 |
| Prepositional Verbs | T1 | 40 | Idiomatic | 45 |
| | T2 | 31 | Metaphorical | 28 |
| | Copular | 2 | | |
| Phrasal-Prepositional Verbs | T1 | 15 | Idiomatic | 21 |
| | T2 | 10 | Metaphorical | 4 |
| Total - Written Reviews | | 154 | | |
| Spoken Reviews | | | | |
| Phrasal Verbs | Transitive | 32 | Idiomatic | 62 |
| | Intransitive | 44 | Semi-idiomatic | 12 |
| | Copular | 8 | Metaphorical | 10 |
| Prepositional Verbs | T1 | 36 | Idiomatic | 47 |
| | T2 | 22 | Metaphorical | 12 |
| | Copular | 1 | | |
| Phrasal-Prepositional Verbs | T1 | 13 | Idiomatic | 13 |
| | T2 | 2 | Metaphorical | 2 |
| Total - Spoken Reviews | | 158 | | |
| Total | | | 312 | |

6.1. Phrasal Verbs Comparison

With reference to Table 13, phrasal verbs were predominantly opted for by the authors of the spoken reviews as they used exactly 84 phrasal verbs while the authors of the written reviews used only 56 phrasal verbs. As suggested in the previous chapters, the high number of phrasal verbs within spoken reviews might have been reached due to the authors' repetition. The best example of the repetition in terms of phrasal verbs is the result copular phrasal verb *end up* as discussed before. The repetitive use of some phrasal verbs in terms of spoken reviews also prove the authors to have acquired certain productive vocabulary and thus, unlike with the

written reviews, the choice of phrasal verbs may be unintentional. Furthermore, disguising one's true productive vocabulary is believed to have a very positive effect on the addressees as the author is no longer believed to act or pretend to be someone else. In the written reviews, the word choice is optional and is deliberately used in order to convince the audience that the author is trustworthy by using vocabulary that encloses him to the audience. This should not be perceived as a strategy in terms of the spoken reviews but rather as a natural communication, to some extent, which also affects the audience's perception of the author.

Another notable difference lies between the use of the transitive and intransitive phrasal verbs as written reviews included 40 transitive and 15 intransitive PhVs while only 32 transitive and up to 44 intransitive phrasal verbs were used within the spoken reviews. In terms of copular phrasal verbs the written reviews' authors, unlike the spoken reviews' authors, almost completely avoided their use except for the one example of *turn out* (W48).

In terms of the semantic classification, within both registers, idiomatic expressions prevailed, even though the percentage of the spoken idiomatic expression was much higher than of the metaphorical or semi-idiomatic phrasal verbs. (See Table 13)

6.2. Prepositional Verbs Comparison

As phrasal verbs prevailed within the spoken reviews, prepositional verbs predominated the written reviews with 73 examples out of 154 multi-word verbs, while spoken reviews only offered 59 prepositional verbs out of 158 m-w verbs. Similarly to the phrasal verbs, the crucial factor was once again the repetition in within the spoken reviews with the formerly provided example of *remind sb of sb/sth*. However, even with the repetitive instances, prepositional verbs still composed more numerous group in the written reviews. The reason for such a result is assumed to be related to the conveyed meaning as spoken reviews provided 28 examples of metaphorical expressions while spoken only 10. The assumption is based on the fact that in written registers, the authors have enough time to plan and choose proper expressions in order to enhance readers' emotions and imagination.

As for the grammatical classification, no significant differences have been discovered except for the Type 1 PrVs from spoken reviews reaching slightly higher difference between T1 and T2 PrVs than the written reviews.

6.3. Phrasal-Prepositional Verbs Comparison

With the overall 40 occurrences, phrasal-prepositional verbs composed the least numerous group of multi-word verbs. What is more, they have also been the least numerous group within the written and spoken reviews individually. Contrary to phrasal and prepositional verbs, the repetitive usage was not the issue in written nor spoken reviews. Also in terms of both types of reviews idiomatic expressions prevailed with an abysmal difference. Out of the overall 40 instances, 25 were found within the written reviews which again corresponds with the authors' opportunity to think about, consider and plan the vocabulary choice in order to provide effective descriptions of actions or the experienced emotions. It can be thus concluded that the only significant difference was found concerning the PhPrVs frequency while the ratio of the semantic and grammatical classifications is very similar. The complete overview of the phrasal-prepositional verbs is to be found in *Table 13*

Conclusion

Throughout the English language there are various means and tools of typically informal communication in the English language. This thesis, however, is primarily concerned with the three main types of the multi-word verbs which are phrasal verbs, prepositional verbs, and phrasal-prepositional verbs. Multi-word verbs have been understood as an inevitable and substantial part of the everyday English usage, even though the use of multi-word verbs have overcome the informal registers and can be found within more formal layers of the English language as well. Such an example of a more formal register are film reviews delivered by professional film critics via mass-media. The type and the frequency of multi-word verbs' usage were therefore put under a thorough investigation in order to determine the most frequent types of multi-word verbs as well as the purposes of their use.

Before approaching the analysis, the theoretical background was of the utmost importance. In the first chapter, the term genre is briefly defined in order to emphasise that each genre should follow specific rules and criteria that help the authors as well as the addressees with the general orientation within different types of texts and forms of art. Reviews thus compose their own genre which requires an attainment of specific functions. The primary functions were determined to be descriptive, analytical, evaluative, and comparative. Additionally, the promotive function was also introduced as it was found crucial for the authors' motivation to convince the audience about one's opinion and assessment. In terms of the language and style, it was determined that the analysed type of reviews requires a rather formal language usage as its purpose is to deliver professional assessment. The formal language, however, should be complemented by the elements of the everyday English with respect to the audience, which is believed to be the regular newspapers' reader or radio's listener.

In the second chapter, it was briefly summarised what the term colloquial English actually expresses, what the social associations with specific language layers are and when it is and it is not appropriate to use. Furthermore, the chapter was specified with relation to film reviews and suggested the purposes for the intentional usage of colloquial language which were determined to be to catch the readers' or listeners' attention or for the author to be perceived as a member of the audience.

From the introduction to the colloquial language, the theoretical chapters moved to the definition, classification, and the taxonomy of multiword-verbs. To compose this chapter proved to be very challenging and demanding as there are different approaches towards their

grammatical and semantical classification. It was then summarised that multi-word verbs consist of phrasal verbs, prepositional verbs, and phrasal-prepositional verbs. Phrasal verbs were determined to be constructions consisting of a lexical verb and an adverbial particle and can be divided into transitive and intransitive groups. The difference between the two is that transitive phrasal verbs take the direct object, which can be either a noun, a noun phrase, or a pronoun, while intransitive phrasal verbs stand on their own. The object position was determined to stand either between the verb and its particle or after the whole construction as long as the object is not a pronoun. In terms of the pronoun objects, their position is strictly in between. Concerning the semantic classification, it was assessed that only the phrasal verbs conveying idiomatic, semi-idiomatic, or metaphorical meaning will be included in the analysis.

Other types of multi-word verbs are prepositional verbs, constructions composed of a verb and a preposition, and phrasal-prepositional verbs, a verb followed by an adverbial particle and a preposition. To the grammatical classification, both of the types were divided into Type 1 and Type 2 according to the number of objects they take which is a taxonomy inspired by Biber et al. (1999). Type 1 refers to constructions followed only by the obligatory prepositional object and Type 2 represents prepositional and phrasal-prepositional verbs that take also the direct object. In terms of these two types, it was important to determine some borderline between multi-word verbs and free association of a verb (plus adverbial particle) and a prepositional phrase. Even though Quirk et al. (2000) and Biber et al. (1999) offer some syntactic criteria for their determination, these criteria usually do not apply universally to all cases. For that reason, it was decided to approach prepositional and phrasal-prepositional verbs similarly as the phrasal verbs. That means, only non-literal expressions functioning as one semantic unit were to be understood as prepositional or phrasal-prepositional verbs.

With the theoretical background being covered, this paper proceeds to analyse the corpora. In order to analyse individually and then compare the registers of written and spoken reviews to each of them was devoted separate corpus. The corpus of the written reviews consists of 20 reviews extracted from www.theguardian.com and www.thetelegraph.co.uk and covers 154 examples. On the account of the examples from the spoken reviews, 13 reviews provided by different authors and originally delivered through different radio or television broadcasts were used, even though eventually they were extracted from the official YouTube channels of each author or media group. The individual reviews, however, were chosen randomly with minor attention paid to choosing a variety of genres of the reviewed films.

The analytical part is composed of three substantial parts. The first part deals with the analysis of the written reviews, the second part with the spoken reviews, and the third part compares and summarises the two individual analyses. The written reviews analysis proved that the authors most frequently opted for the usage of prepositional verbs which covered 73 out of 154 examples. In contrast, the least numerous group was, as expected, one of the phrasal-prepositional verbs with only 25 occurrences. The number of phrasal verbs thus logically reached 56 occurrences. It was also discovered that in terms of phrasal and prepositional verbs, the most frequent adverbial particle was *up* as it was used with 13 phrasal verbs and the most frequent preposition used with 18 prepositional verbs was *into*. Regarding the semantic classification, the authors' tendency was to use predominantly constructions with idiomatic meanings, even though the number of metaphorical expressions was also quite significant.

In contrast, the analysis of the spoken sources brought some very interesting results. The most expressive difference was probably the number of phrasal and prepositional verbs as the spoken reviews most frequently used phrasal verbs with 84 examples. The prepositional verbs this time composed a group consisting of 59 multi-word verbs. The number of phrasal-prepositional verbs reached only 15 occurrences. Concerning the semantic classification, idiomatic expressions were absolutely prevalent in comparison with their usage in written reviews while metaphorical expressions were no longer that common. Additionally, the number of copular phrasal and prepositional verbs proved to be rather negligible, although 9 occurrences were found in the spoken registers, 8 of which, however, were achieved due to the repetitive usage. To usage of prepositions and adverbial particles, the analysis and comparison did not prove any significant differences.

In summary, this paper discovered that the authors of the written reviews use prepositional verbs more frequently than phrasal verbs which in the spoken reviews proved otherwise. Moreover, the written reviews' authors often tend to use metaphorical expressions that were used in order to describe certain feelings, emotions, processes, actions, and descriptions as effectively and precisely as possible. In terms of spoken reviews, the authors seemed to be naturally using a vast number of idiomatic phrasal verbs which seem to be part of the authors' productive vocabulary. Based on the theoretical chapters, such a frequent use of phrasal verbs should help to define the authors as certain type of human beings in terms of social status, education, and interests, which appears to be skilfully turned into a persuasive strategy used in order to be followed, trusted, and respected by the audience.

Resumé

Cílem této bakalářské práce je studie vědomého a záměrného užívání hovorového anglického jazyka v rámci žánru filmové recenze. Obecně vzato se v anglickém jazyce nachází celá řada prvků typických pro kolokviální či neformální anglický jazyk. Jedním z těchto prvků jsou takzvaná víceslovná slovesa, čili kategorie zahrnující slovesa s adverbialní částicí, slovesa s předložkou a slovesa jak s adverbialní částicí, tak i s předložkou. Tento jev je označován jako prvek hovorového jazyka, jelikož v naprosté většině případů lze víceslovné sloveso, které funguje jako jediná lexikální a sémantická jednotka, nahradit více formálním a jednoslovným a zpravidla víceslabičným ekvivalentem. Používání frázových sloves je tedy pro neformální úroveň anglického jazyka mnohem přirozenější než jeho ekvivalent. Důvodem zkoumání tohoto jevu ve filmových recenzích je fakt, že o recenzích, které se publikují prostřednictvím novinových článků nebo například skrze rádiové a televizní vysílání, se předpokládá dodržování určité úrovně formality, která užívání hovorového jazyka do jisté míry limituje. Z tohoto pohledu se zdá být velice zajímavé prozkoumat četnost a styl užití víceslovných sloves jak z hlediska gramatického, tak i z hlediska sémantického. Rovněž se tato práce zaměřila na porovnání užití víceslovných sloves v rámci recenzí psaných a mluvených za účelem nalezení nejpoužívanějších typů víceslovných sloves v jednotlivých typech projevu.

Z výše zmíněného zaměření a cílů této bakalářské práce přirozeně vyplývá nutnost teoretického rozpracování jednotlivých částí z hlediska termínu recenze stejně tak jako z hlediska definice hovorového jazyka a víceslovných sloves. Hned první kapitoly teoretické části této práce se tedy zabývají definováním a přiblížením termínů *žánr* a *žánr recenze*. Žánr byl v podstatě definován jako soubor pravidel typických pro konkrétní formu nebo typ uměleckého projevu. Dodržování těchto pravidel je velice významné hlavně pro diváka či posluchače daného uměleckého díla vzhledem k tomu, že ví, co může od jednotlivých žánrů očekávat, a tedy se rozhodnout zda chce nebo nechce jisté dílo vidět či slyšet. Samotný žánr filmové recenze tedy není výjimkou a i ten s sebou přináší celý soubor pravidel, která musí být dodržena, aby bylo dílo označeno jako recenze. Označení recenze pramení z latinského *recensio* překládaného jako hodnocení či posudek. Pro dosažení hodnotného posudku by recenze také měla být provedena a napsána osobou zkušenou a v rámci oboru recenzovaného díla kvalifikovanou. Z hlediska jazykového se takové recenze obvykle chlubí užitím velice formálního jazyka zahrnujícího odborné a pro běžného čtenáře mnohdy nesrozumitelné termíny. Proti tomuto typu se běžně setkáváme s recenzemi neprofesionálními, které jsou

běžně ve velké míře sdíleny prostřednictvím internetových portálů, diskuzí a sociálních sítí. Jako takové se zaměřují na předání informace formou velice přirozenou, neformální, emotivní a silně přesvědčovací. Novinové, rádiové a televizní recenze, na jejichž zkoumání je tato práce zaměřena, tvoří dohromady typ recenze, který se z jazykového hlediska nachází někde mezi dvěma předešlými typy, a to z toho důvodu, že jejich cílem je poskytnutí profesionální analýzy a posudku obyčejnému, běžnému čtenáři, divákovi, či posluchači, u kterého se znalost odborné terminologie nepředpokládá.

Kromě jazykových požadavků existuje také několik funkcí, které by filmová recenze, konkrétně recenze v médiích, měla naplňovat. Jednou z nejdůležitějších funkcí je funkce popisná, která slouží ke stručnému shrnutí děje, přiblížení hlavních postav, seznámení s herci i autory a také k popsání různých pocitů a emocí, jež recenzent zažil při sledování daného filmu. Dále by měla následovat analýza díla a ohodnocení s ohledem na autorovy cíle, celkový přínos uměleckého díla v rámci daného filmového žánru stejně tak jako celé společnosti. Nedílnou součástí je také funkce komparační, kdy recenzent porovnává výkony herců, práci s kamerou, práci scénáristy i práci režiséra s jejich předchozími výkony či díly ale také s výkony a díly ostatních herců a tvůrců v daném žánru. Kromě těchto oficiálních funkcí existuje i propagační funkce, která, vzhledem k teorii, že nic co je v novinách není náhoda, jistě motivuje filmové kritiky k užívání různých přesvědčovacích jazykových strategií. Jednou takovou strategií může být například úmyslné zahrnutí hovorového jazyka do písemného projevu za účelem přiblížení se jazykové úrovni adresáta což ústí v rozpoznání autora jako člena určité sociální skupiny, „běžného člověka“, a tedy člověka, který má se čtenáři či posluchači spoustu společného a zdá se tím pádem být důvěryhodnější.

Jak bylo již vysvětleno, zkoumaným prvkem hovorového jazyka jsou v této práci víceslovná slovesa. Ohledně víceslovných sloves existuje mnoho různých interpretací z hlediska gramatického i sémantického a celkově je jejich klasifikace velmi problematická. Zdánlivě nejzásadnějšími problémy bylo názvosloví, které ve většině interpretací považuje celou skupinu víceslovných sloves za frázová slovesa a v podstatě minimální vymezení hranice mezi takovými víceslovnými slovesy a volnou asociací. Druhý zmíněný problém zasahuje nejvíce předložková a frázovo-předložková slovesa jelikož v případech, kdy je jejich význam doslovný není jasné zda se jedná o jednotnou slovesnou stavbu nebo o doplnění slovesa předložkovou frází.

Z toho důvodu byla klasifikace víceslovných sloves provedena převážně podle Bibera a kol. (1999) a Quirka a kol. (2000) a byla doplněna a kontrastována s informacemi poskytnutými

dalšími autory. Tato práce tedy víceslovná slovesa dělí na slovesa frázová (slovesa s adverbialní částicí), slovesa předložková (slovesa s předložkou) a slovesa frázovo-předložková (slovesa s adverbialní částicí i předložkou). Frázová slovesa byla rozdělena do několika kategorií, nejprve podle toho zda mohou stát ve větě samostatně (intransitivní), nebo zda musí být doplněné o předmět (transitivní). Kromě těchto dvou existuje také typ tzv. sponových frázových sloves, který slouží k přisouzení určité vlastnosti, charakteristiky, nebo uvedení výsledku změny podstatnému jménu. Mimo tento typ se také vyskytuje v podobě sloves s předložkou. V obou případech se využívá spíše vzácně v porovnání s běžnými sponovými slovesy jako *be* nebo *become*. Frázová slovesa byla také rozdělena z pohledu sémantického na idiomatická, částečně idiomatická a metaforická. V podobném stylu byla klasifikována slovesa předložková a frázovo-předložková s tím rozdílem, že všechna předložková a frázovo-předložková slovesa jsou vždy následována nepřímým předmětem. Z toho důvodu byla rozdělena na slovesa typu 1 a typu 2 přičemž typ 2 zahrnuje také přítomnost přímého předmětu. Sémanticky byla tato slovesa rozdělena pouze do dvou skupin, idiomatická a metaforická za účelem odlišení předložkových sloves od volné asociace.

Po tomto celkovém teoretickém souhrnu následují kapitoly zaměřené na samotnou analýzu a interpretaci jednotlivých výsledků z psaných a mluvených filmových recenzí. Celkově bylo analyzováno 20 psaných recenzí, publikovaných na internetových stránkách www.theguardian.com a www.thetelegraph.co.uk, uvnitř kterých bylo nalezeno 154 případů použití víceslovných sloves. Pro dosažení podobného počtu, 158, bylo dále analyzováno 13 filmových recenzí publikovaných skrze *The BBC Radio* a *The Guardian film show* dále Rajeevem Masandem a jeho show *Now Showing* pro CNN-News 18 a ukázkou televizní filmové recenze Rogera Egberta. Z praktických důvodů byly všechny recenze nalezeny skrze oficiální You Tube kanály jednotlivých institucí nebo filmových kritiků.

Analýza korpusu psaných recenzí prokázala, že autoři nejčastěji využívají slovesa předložková, kterých bylo nalezeno 73, zatímco frázových sloves bylo „pouze“ 56 a 25 případů bylo klasifikováno jako frázovo-předložková slovesa. Co se týče předložkových sloves, rozdíl v užití typu 1 a typu 2 nebyl nijak razantní, jelikož bylo nalezeno 40 případů typu 1 a 31 případů typu 2. Dále byly nalezeny dva případy sponových předložkových sloves. Co se týče sémantické klasifikace, zde převládly výrazy idiomatické s 44 případy. Nutno ale dodat, že metaforické výrazy utvořily skupinu 29 případů, což se ukázalo jako nečekaně vysoké číslo. Z výše zmíněných 56 nalezených frázových sloves byla se 40 případy drtivá většina transitivních, zatímco pouze 15 případů bylo netransitivních a jediný případ byl

klasifikován jako sponové sloveso. Podobně jako u sloves předložkových, idiomatické výrazy převládly i v rámci frázových sloves se 38 případy. 10 případů bylo klasifikováno jako částečně idiomatické a pouhých 8 případů jako metaforické. Frázovo-předložková slovesa utvořila nejméně početnou skupinu o 25 případech s tím, že pouze 4 případy nesly metaforický význam. Ohledně gramatické klasifikace typ 1 a typ 2 se lišily o pouhých 5 výrazů, přičemž typ 1 obsahuje 15 a typ 2 10 případů.

V rámci frázových a předložkových sloves bylo dále zjištěno, že nejčastěji byla využívána frázová slovesa s adverbialní částicí *up*, která byla použita ve 13 případech. Další dvě nejčastěji využívané adverbialní částice byly *down* a *out* s 9 případy. Nejfrekventovanější předložka byla s podstatným rozdílem předložka *into* použitá v 18 případech, zatímco druhá nejpoužívanější předložka byla s 11 případy *with*.

V porovnání s psanými recenzemi, analýza mluvených recenzí prokázala některé podstatné rozdíly v užívání víceslovných sloves. Nejzásadnějším rozdílem se zdá být použití samotných frázových sloves, které pokryly 84 z celkových 158 nálezů, zatímco předložková slovesa se objevila „pouze“ v 59 případech a frázovo-předložková slovesa v pouhých 15 případech. Další obrovský rozdíl byl odhalen v rámci gramatické klasifikace, vzhledem k tomu, že oproti psaným recenzím bylo v mluvených recenzích nalezeno 44 netranzitivních, 32 tranzitivních frázových sloves a 8 sponových frázových sloves. Tyto výsledky jednoznačně prokazují, že autoři mluvených recenzí mnohem častěji a velmi přirozeně používají frázová slovesa, což potvrzuje jejich nedílnou součást v rámci neformální a každodenní angličtiny. Z tohoto faktu lze vyvodit závěr, že četným užíváním frázových sloves se autoři snaží přiblížit jazykovým prostředkům posluchače a identifikovat sami sebe jako běžné, přestože zkušenější členy filmového publika. Dále je také nutno podotknout, že podobně jako v recenzích psaných, nesla naprostá většina frázových sloves idiomatický význam – konkrétně to bylo 62 případů z celkových 84.

Co se týče zmíněných 59 předložkových sloves, 36 případů bylo klasifikováno jako typ 1 a 22 případů jako typ 2 což je statistika, která nepřináší žádné podstatné změny v porovnání s recenzemi psanými. V čem byl ale nalezen obrovský rozdíl, je práce autorů s významem předložkových sloves vzhledem k velmi střídmému užívání metaforických výrazů. Z celkových 59 případů bylo tedy 47 klasifikováno jako idiomatické a pouhých 12 jako metaforické. Tento rozdíl mezi mluvenými a psanými recenzemi je přisuzován času, který má autor recenze na vyjádření svým myšlenek. Zatímco autoři mluvených recenzí nemají příliš času na zvážení používaných výrazů, v rámci psaných recenzí byl metaforický význam velmi

často použit za účelem co nejdetailnějšího přiblížení autorova vnímání filmu jako celku, jednotlivých situací, ale i samotného popisu děje či postav. Ohledně počtu výskytů a klasifikace frázovo-předložkových sloves je snad nutno dodat pouze to, že v mluvených recenzích bylo nalezeno menší množství než v recenzích psaných a že autoři mluvených recenzí použili pouze 2 příklady typu 2 oproti 13 případům typu 1, zatímco poměr těchto dvou typů byl v psaných recenzích spíše vyvážený. Sémantická klasifikace nepřinesla žádné podstatné změny.

Celkově tato práce přinesla zajímavé výsledky vztahující se ke způsobu a frekvenci užívání víceslovných sloves autory filmových recenzí a prokázala zásadní rozdíly mezi jejich užitím v rámci psaného a ústního projevu. Mezi nejpodstatnější rozdíly patří menší četnost frázových sloves v psaných recenzích než v recenzích mluvených, zatímco ohledně předložkových sloves je tomu naopak. Z hlediska sémantického bylo prokázáno, že logicky nejčastěji autoři využívají idiomatické výrazy. Počet metaforických významů nebyl v rámci psaných recenzích ani z daleka zanedbatelný vzhledem k tomu, že autoři použili tento typ za účelem popisu děje, hereckých výkonů i vlastních emocí. Mluvený projev se tedy odlišil převážně vysokou frekvencí intranzitivních frázových sloves a vyšším počtem sloves sponových. Ohledně ústního projevu obecně je nutno brát v úvahu přirozenou tendenci opakovat různé výrazy stejně jako větné struktury. Volba víceslovných sloves a jejich opakování jednoznačně dokazuje uvolněnost celé mluvené recenze a pokus autorů o to, být vnímáni jako běžní filmoví diváci i přes svou profesi filmových kritiků.

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Appendix

Corpus of the Written Reviews

Abbreviations:

PhV – Phrasal Verb

PrV– Prepositional Verb

PhPrV – Phrasal-Prepositional Verb

T1 – Type 1

T2 – Type 2

<https://www.theguardian.com/film/2017/feb/19/moonlight-review-five-star>

- 1) *Jumping forward* a few years, Chiron (now played by Ashton Sanders) has shed his diminutive moniker, but not his bullied status. (PhV, intransitive, metaphorical)
- 2) *But the poisonous taunts of nemesis Terrel (Patrick Decile) (a) tear the pair apart, and the next time they meet, incarceration has (b) turned the once fearful Chiron into Trevante Rhodes’s bulked-up Black, a reborn Juan with gold grills on his teeth and a familiar longing in his eyes.*
 - a) (PhV, transitive, metaphorical)
 - b) (PrV, T2, idiomatic)
- 3) *Water is a key element, from the waves that lap the beach where Chiron’s desires find ecstatic expression, to the tears that threaten to make him dissolve into drops, rolling like a river to the sea.* (PrV, copular, metaphorical/idiomatic)
- 4) *Chopped-and-screwed southern hip-hop bleeds into Britell’s orchestrations, slowed and slewed to accentuate the yearning that somehow survives the transition from boyhood to manhood.* (PrV, T1, metaphorical)
- 5) *A scene from the third act, in which Barbara Lewis’s Hello Stranger plays on a diner jukebox, could have come straight out of American Graffiti.* (PhPrV, T1, metaphorical/idiomatic)
- 6) *Despite the Stateside setting, this could be called “International Graffiti”, (a) drawing more upon the lineage of Lynne Ramsay and Claire Denis than (b) upon Jenkins’s American forebears.*
 - a) (PrV, T1, idiomatic)
 - b) (PrV, T1, idiomatic)

- 7) *In these uncertain times, we need storytellers such as Jenkins more than ever – people who can **turn** a tale of conflict and hardship **into** a symphony of love and friendship that endures through all the pain.* (PrV, T2, idiomatic)

<http://www.telegraph.co.uk/films/0/rogue-one-star-wars-story-review-evil-empire-back-vengeance/>

- 8) *This is the first in a potentially endless series of "Star Wars Stories" (a) **spun off from** the franchise's humming fulcrum, and it (b) **sides with** the Rebellion, which is exactly as you'd expect.*
a) (PhPrV, T1, idiomatic)
b) (PrV, T1, idiomatic)
- 9) *This time, though, the good guys aren't tousel rascals but a covert cell of self-described spies, saboteurs and assassins, **staining** their hands and consciences **in** the struggle.* (PrV, T2, metaphorical)
- 10) *But Star Wars devotees, of which a few reportedly exist, needn't panic: the thing is **crammed with** the kind of cameos and callbacks, from beloved incidental characters to sly recreations of specific shots from the original trilogy, that make multiple viewings a necessity.* (PrV, T2, metaphorical)
- 11) *Rogue One's promise of something familiar but different makes it something of a tightrope walk: even Michael Giacchino's score, the first in the series not to be composed by John Williams, begins its main theme with that iconic ascending fifth before **veering off to** melodic pastures new.* (PhPrV, T1, metaphorical)
- 12) *Galen's hideout is on a previously unseen planet called Lah'mu. It's all green hills and blackened desert, and **shrouded in** a mist so thick it trickles down the peak of Krennic's officer's cap.* (PrV, T2, metaphorical)
- 13) *The place looks like nothing you've seen before in Star Wars – but as you're (a) **scrambling for** your bearings, the camera (b) **slips into** Galen's farmhouse, and there's a jug of Luke Skywalker's favourite blue milk on the kitchen worktop. Everything different comes (c) **sprinkled with** crumbs of the familiar.*
a) (PrV, T1, idiomatic)
b) (PrV, T1, metaphorical)
c) (PrV, T2, metaphorical)
- 14) *That means despite its darker tone, Rogue One feels cosily at home in the Star Wars universe, and is (a) **crowded with** the kind of imagination-tickling details the franchise (b) **thrives on**.*
a) (PrV, T2, metaphorical)
b) (PrV, T1, metaphorical)
- 15) *X-Wings (a) **skitter across** a planetary defence shield like curling stones on ice, while top secret data (b) **sits on** hard disks the size of cheese toasties.*

- a) (PrV, T1, metaphorical/exaggerated)
- b) (PrV, T1, metaphorical)

16) *This team proves tricky to assemble, both in-film and outside of it: particularly in its first act, the storytelling can feel multi-branched and muddled as the cast members' threads are laboriously **tied up**.* (PhV, transitive, metaphorical/intensifying)

17) *They're led by Rebel captain Cassian Andor (Diego Luna) and his drily comic droid sidekick K-2SO (Alan Tudyk) – and once Jyn is properly **inducted into** the cause, the bigger picture starts to coalesce.* (PrV, T2, metaphorical/exaggeration)

<https://www.theguardian.com/film/2017/jan/29/t2-trainspotting-danny-boyle-sequel-review>

18) *There are few cinema images more iconic than the sight of Ewan McGregor's feet hitting the ground running to the frantic drumbeats of Iggy Pop's *Lust for Life* in the opening moments of *Trainspotting*, or the sound of a poppy T-shirt slogan ("Choose life") being **turned into** a scabrous countercultural call to arms.* (PrV, T2, idiomatic)

19) *Both are cheekily revisited in *T2 Trainspotting*, the long-awaited (or perhaps feared?) sequel that **catches up with** novelist Irvine Welsh's antiheroes two decades later, and finds them ravaged not so much by heroin as by age, emasculation and an air of disappointment.* (PhPrV, T1, idiomatic)

20) *No longer the angry young man who once **tore down** Edinburgh's Princes Street, McGregor's Renton is here introduced pounding a gymnasium treadmill, a sardonic nod to former fast times.* (PhV, transitive, idiomatic)

21) *Meanwhile, Jonny Lee Miller's broilingly embittered Simon (AKA "Sick Boy") spends his days nursing old grievances against his former "best friend" who **ran off with** his loot 20 years ago ("First there was an opportunity", runs a recurrent line, "then there was a betrayal").* (PhPrV, T1, idiomatic)

22) *As for Begbie (Robert Carlyle), a lengthy spell behind bars has estranged him from his teenage son, leaving him to (a) **face up to** lonely fatherhood truths, (b) **tingeing** his still violent sociopathy **with** a streak of pathos.*

- a) (PhPrV, T1, idiomatic)
- b) (PrV, T2, metaphorical)

23) ***Drawing on** both Welsh's 1993 novel and its 2002 sequel, *Porno*, returning screenwriter John Hodge forges new narrative paths, remembering the glory days of yore without becoming what Simon calls "a tourist in your own youth".* (PrV, T1, idiomatic)

24) *The real triumph of the original *Trainspotting* was that it gave vibrant voice to protagonists who would elsewhere be (a) **written off** as deadbeats, (b) **turning them into** empowered characters rather than downtrodden victims.*

- a) (PhV, transitive, idiomatic)
- b) (PrV, T2, idiomatic)

25) Visually, T2 reminds us that Boyle (a) **comes from** a rebellious lineage of British cinema that can be (b) **traced back** through Nicolas Roeg and Ken Russell to the classic films of Powell and Pressburger (the latter the grandfather of Trainspotting producer Andrew Macdonald).

a) (PrV, T1, idiomatic)

b) (PhV, Transitive, idiomatic)

26) How T2 will play to younger audiences who didn't **grow up with** the 1996 original is anyone's guess. (PhPrV, T1, idiomatic)

27) But from the perspective of a fiftysomething film fan who was **shaken up** by Trainspotting all those years ago, it's enough that the opportunity for this class reunion has not become a betrayal. (PhV, transitive, idiomatic/intensifying)

<https://www.theguardian.com/film/2016/dec/16/the-great-wall-review-matt-damon-zhang-yimou>

28) Foreign mercenaries William Garin (Matt Damon) and Pero Tovar (Game of Thrones' Pedro Pascal) unwittingly (a) **stumble upon** the wall while fleeing tribesmen, greeted by an enormous army and the stunning sweep of the enormous structure (b) **rising from** the mist.

a) (PrV, T1, idiomatic)

b) (PrV, T1, idiomatic)

29) Their claims to be traders are swiftly debunked and Garin **falls over** himself to demonstrate his skills a fighter, earning the gradual respect of the so-called Nameless Order and its leader, General Shao (Zhang Hanyu). (PrV, T1, idiomatic)

30) After displaying an ability to **leap in** headfirst and slash green-blooded monsters, Garin lends his support to deputy Commander Lin (played by a wooden Jing Tian), while a baffled Tovar plans his escape with the Order's gunpowder. (PhV, intransitive, idiomatic)

31) By its end, The Great Wall (a) **leaves you with** the feeling that it must be a metaphor – after all, the Taotie were, according to legend, (b) **brought down** by their own greed – but hazy about what exactly the moral is.

a) (PrV, T2, idiomatic)

b) (PhV, transitive, idiomatic)

<http://www.telegraph.co.uk/films/0/john-wick-chapter-2-review-keanu-reeves-trigger-happy-sequel/>

32) It (a) **takes after** Wick himself, a loner assassin in a world which often seems to be populated purely by said breed, in not (b) **giving itself over to** any large gestures.

a) (PrV, T1, idiomatic)

b) (PhPrV, T2, idiomatic)

- 33) *The story? It barely (a) **inches forward**. There's a new villain, an Italian mobster called Santino, played by a disappointingly robotic Riccardo Scarmacio, who hires Wick to (b) **kill off** his sister.*
 a) (PhV, intransitive, idiomatic)
 b) (PhV, transitive, idiomatic)
- 34) *But the rules remain clear: when inside the Continental Hotel – the killers' boutique hotel owned by Winston (Ian McShane) – not a drop of blood is to be spilled, or the wrath of the organisation will **descend upon** you.* (PrV, T1, metaphorical)
- 35) *And there's a strong showing from Common, who tries to **take Wick down** in a highly entertaining mid-film struggle with a witty, winking punchline.* (PhV, transitive, idiomatic)
- 36) *A draggy lull arrives when Wick, (a) **running out of** safe-houses, (b) **checks in with** a big cheese called the Bowery King, who keeps birds up on a rooftop, surely knows Forest Whitaker's character from *Ghost Dog: The Way of the Samurai*, and has a whopping arsenal at his disposal.*
 a) (PhPrV, T1, idiomatic)
 b) (PhPrV, T1, idiomatic)
- <http://www.telegraph.co.uk/films/0/moonlight-luminous-coming-of-age-heartbreaker-review/>
- 37) *It's a film mostly (a) **made up of** moments so slight and delicate they're almost sub-molecular – but when (b) **slammed together**, they release enough heat and light to swallow whole cities at a stroke.*
 a) (PhPrV, T2, idiomatic)
 b) (PhV, transitive, metaphorical)
- 38) *Barry Jenkins' film, which is both an awards-season stalwart and an honest-to-goodness cinematic landmark, is about a boy called Chiron **growing up** gay and black in present-day Miami.* (PhV, intransitive, idiomatic)
- 39) *It was adapted from an unproduced play by Tarell Alvin McCraney called *In Moonlight Black Boys Look Blue*, in which the three characters on stage – a boy, a teenager and a young man, each **wrestling with** questions of identity over the course of a day – are slowly revealed to be the same person.* (PrV, T1, metaphorical)
- 40) *But the idea that one soul can move between three bodies – and that it's possible to (a) **look back on** who we used to be and see a different person (b) **looking back** – remains central, and essential, to the work.*
 a) (PhPrV, T1, metaphorical/idiomatic)
 b) (PhV, intransitive, metaphorical/idiomatic)
- 41) *Amid this instability – and despite support from Juan and his level-headed girlfriend Teresa (an impressive Janelle Monáe) – we realise Little would rather defer the business of **working out** who he is for as long as possible.* (PhV, intransitive, idiomatic)

42) *But as he and Kevin talk, the years and posturing both start to **fall away**, and the moment becomes all that matters – two people, whoever they are, connecting.* (PhV, intransitive, idiomatic)

<https://www.theguardian.com/film/2016/dec/04/moana-review-disney>

43) *Yet 16-year-old Moana (beautifully voiced by Hawaiian newcomer Auli'i Cravalho) is something else – an explorer with a fire in her soul, **passed down through** generations.* (PhPrV, T2, idiomatic)

44) *But Moana has **fallen in** love – not with some handsome suitor, but with the sea.* (PrV, T1, idiomatic)

45) *So when the time comes to save the island's failing ecosystem, it is Moana who (a) **ventures into** the wide blue yonder, (b) **drowning out** her father's instructions to remain Where You Are with her own song celebrating How Far I'll Go.*

a) (PrV, T1, idiomatic)

b) (PhV, transitive, metaphorical)

46) *But in the context of such news stories, it's worth remembering that Moana is the story of a female leader-in-waiting who is independent and progressive, who (a) **cares about** the environment and who (b) **looks beyond** the borders of her homeland to face the challenges of the future.*

a) (PrV, T1, idiomatic)

b) (PrV, T1, idiomatic)

<http://www.telegraph.co.uk/films/0/fifty-shades-darker-review/>

47) *Both are just as watchable as last time – and the terrific Johnson, who's since appeared in Luca Guadagnino's glorious (and actually sexy) romantic thriller A Bigger Splash, is one of those performers you can't help but **cheer for**.* (PrV, T1, idiomatic)

48) *Though Dornan gamely gives good pin-up – a scene in which Christian hops astride a pommel horse won an impromptu round of applause at the premiere – his character is defined less by sex appeal than money, and there **turns out** to be no plot hole so deep he can't spend his way out of it.* (PhV, copular, idiomatic)

49) *As for his Red Room of Pain, there's something crushingly, sexlessly hobby-like about the place this time: all the leather-fringed gizmos **lined up** in tastefully lit glass cases might as well be boxed action figures, or parts of a Hornby train set.* (PhV, transitive, idiomatic)

50) *Additional tension is (a) **pumped in** via Ana's sleazy boss (Eric Johnson), Christian's mad ex (Bella Heathcote), and – late in the film and from out of absolutely nowhere – a sequence in which we (b) **cut to** Christian at the controls of a burning helicopter.*

a) (PhV, transitive, metaphorical)

b) (PrV, T1, idiomatic)

<http://www.telegraph.co.uk/films/0/hacksaw-ridge-review-mel-gibson-goes-to-war-with-a-bruising-fant/>

- 51) *Its story of an outcast finding redemption through superhuman levels of suffering is pure Gibson: you could even call it the third part of an unofficial trilogy that also **takes in** *Apocalypto* and *The Passion of the Christ* (2004), except you sense Gibson will return to this story in future again and again, perhaps because of a deep-seated suspicion it may also be his. (PhV, transitive, idiomatic)*
- 52) *When his drunken father (Hugo Weaving) **pulls off** his belt it's invariably to thrash his sons, but Desmond does it to fasten a tourniquet around the leg of a man in need. (PhV, transitive, semi-idiomatic)*
- 53) *Next we **cheer Desmond on** in his struggle against the military establishment to be allowed to serve without a firearm. (PrV, T2, idiomatic)*
- 54) *In relation to the hard world around him, Desmond is a man askew – although the example of his faith will gradually **bring others around to** his angle. (PhPrV, T2, idiomatic)*

<http://www.telegraph.co.uk/films/0/matthew-mcconaugheys-dull-gold-h-samuel-asprey-review/>

- 55) *Loosely inspired by the 1993 Bre-X mining scandal, *Gold* is simply a dull chore **steeped in** strike-it-rich clichés, a flaccid tale of capitalist cat-and-mouse that shirks the opportunity to say anything remotely of interest. (PrV, T2, idiomatic)*
- 56) *After pawning his girlfriend's watch and (a) **drawing out** the last of his savings, he (b) **jets off to** Indonesia for one more throw of the dice.*
a) (PhV, transitive, idiomatic)
b) (PhPrV, T1, idiomatic)
- 57) *Here, he **teams up with** disgraced geologist Michael Acosta (Edgar Ramírez, bringing much-needed subtlety), whose theory about there being gold in the Borneo jungle Wells is convinced is accurate. (PhPrV, T1, idiomatic)*
- 58) *From here, a classic indie-pop soundtrack (a) **drives** the narrative **through** a quagmire of genre tropes: yes, Wells's loyalties are severely tested, and yes, he does succumb to temptation, as the Suharto government and the FBI get involved in a success story that doesn't quite (b) **add up**.*
a) (PrV, T2, metaphorical/idiomatic)
b) (PhV, intransitive, idiomatic)
- 59) *As the Donald Trump-like Wells, McConaughey **cranks** his performance **up to 11**, as if to compensate for the lack of wattage found in Patrick Massett and John Zinman's script. (PhPrV, T2, idiomatic)*

<https://www.theguardian.com/film/2016/dec/30/gold-review-matthew-mcconaughey>

- 60) *This year's earlier picture War Dogs, already something of a formulaic copy, **comes off** looking like quite the jewel by comparison.* (PhV, intransitive, idiomatic)
- 61) *Back home in Nevada, Wells has a group of salesmen wearing loose ties who **hang around** the bar all day, ready to make phone calls to easily hoodwinked investors.* (PrV, T1, idiomatic)
- 62) *Unlike The Big Short, another movie Gold so very much wants to be like, Gaghan's script (co-written with Patrick Massett and John Zinman) **zooms through** the complex business developments that cause such consternation for our main characters.* (PrV, T1, idiomatic/metaphorical)
- 63) *Sure, Indonesia's Suharto government **sending in** armed men to "nationalize" the dig is a moment that clicks, but the other negotiation sequences do not have the same resonance.* (PhV, transitive, idiomatic)
- 64) *It is humorous to (a) **point out**, however, that this film, (b) **born from** the repercussions of a great fraud, enters the marketplace as being based on a true story.*
a) (PhV, transitive, idiomatic)
b) (PrV, T2, metaphorical)

<https://www.theguardian.com/film/2017/feb/17/logan-review-hugh-jackmans-wolverine-enters-a-winter-of-x-men-discontent>

- 65) *Actually, what happens when, like many non-superheroes, they arrive at late middle-age without a partner, in ill health, and with an ageing parent to **look after**?* (PrV, T1, idiomatic)
- 66) *With the approach of death, maybe super identity is **cast off**.* (PhV, transitive, idiomatic)
- 67) *But then Logan **comes into** contact with a desperate woman, Gabriela (Elizabeth Rodriguez) from whom he learns of the existence of Laura, played by newcomer Dafne Keen, a kid who appears to have sensational and familiar abilities.* (PrV, T1, idiomatic)
- 68) *As far as other mythologies go, Laura, Xavier and Logan find themselves **holed up** in a hotel-room watching the old western classic Shane on TV, which Professor Xavier says he remembers watching as a kid at the Essoldo.* (PhV, transitive, idiomatic)
- 69) *But the heart of the movie is the unexpectedly poignant relationship between Xavier and Logan: I'd be tempted to call them the Steptoe and Son of the mutant world, although in fact Logan **goes into** Basil Fawlty mode at one stage with his own pickup truck, attempting to trash it – perhaps to teach it a lesson.* (PrV, T1, idiomatic)

<http://www.telegraph.co.uk/films/0/logan-review-hugh-jackmans-last-turn-wolverine/>

- 70) *The implication – admirably, it’s never (a) **spelled out** – is that his previous escapades inspired a spin-off publishing arm, (b) **built on** stories of the kind of heroism beyond the capacity of their subject.*
a) (PhV, transitive, idiomatic)
b) (PrV, T2, idiomatic)
- 71) *This Logan is less like a superhero than Alan Ladd’s Shane, a noble loner **drawn into** the orbit of someone else’s fight, which in turn becomes inescapably personal.* (PrV, T2, idiomatic/metaphorical)
- 72) *Logan’s plot **pushes** its titular hero **out into** the (largely rural) America of this near future, with a young girl called Laura (Dafne Keen), the first new mutant to surface in 25 years, under his protection.* (PhPrv, T2, idiomatic)
- 73) *Crucially, Logan puts Jackman to better use than any other entry in the X-Men franchise, during which he’s often seemed **tamped down** by the constrictions of an ensemble cast or feeble script (and sometimes both).* (PhV, transitive, metaphorical)
- 74) *Though his character is visibly older, facial hair (a) **grown out** and (b) **flecked with** grey, Jackman’s charisma and bulk are both strappingly undiminished.*
a) (PhV, transitive, semi-idiomatic)
b) (PrV, T2, metaphorical)
- 75) *An early set-to with carjackers establishes him as a force to be (a) **reckoned with**, and also (b) **lays out** the film’s commitment to its violence, which is detailed, visceral and creatively nasty – the fight scenes are explosions of rage more than displays of martial prowess.*
a) (PrV, T1, idiomatic)
b) (PhV, transitive, idiomatic)
- 76) *(Richard E. Grant also **crops up** as a Mengele-like eugenicist.)* (PhV, intransitive, idiomatic)
- 77) *The fact Laura is of Hispanic origin and is being **hunted down** by a military group gives the film a topical tang, which is also detectable in the plot’s use of national borders, which become thresholds to redemption.* (PhV, transitive, semi-idiomatic/metaphorical)
- 78) *Marco Beltrami’s nervy, evocative score, **peppered with** rumbling synths and jabs of piano, is a perfect match, as are the incidental songs by Johnny Cash, Jim Croce and other gravelly brooders.* (PrV, T2, metaphorical)
- 79) *Eleven-year-old Keen, who’s making her film debut, does impressive work in a tricky, near-wordless (though far from silent) role – while Jackman **seizes on** the chance to go deeper and bigger with this character than ever before.* (PrV, T1, idiomatic)

80) *And it deserves to **pay off**.* (PhV, intransitive, idiomatic)

<https://www.theguardian.com/film/2016/nov/13/arrival-review-poetic-vision-contact-aliens>

81) *Leading linguist Dr Banks is promptly (a) **pressed into** service as an interplanetary translator, teamed with Jeremy Renner's tetchy-but-cute physicist Ian Donnelly, who insists that "the cornerstone of civilisation isn't language, it's science".* (PrV, T2, idiomatic/metaphorical)

82) *Together, this star-crossed pair must **venture into** the void, attempting to converse with creatures who are seen through a glass darkly, and who communicate via inky circles, what Chiang calls "mandalas... in which premises and conclusions were interchangeable".* (PrV, T1, idiomatic)

83) *Yet even in these surroundings we can still feel Louise's all-too-human heartbeat, with Amy Adams's talent for telegraphing tangible emotions via tiny facial gestures **shining through** the isolating wrap of an orange hazmat suit.* (PrV, T1, metaphorical)

84) *While the military hawks (a) **press for** strategic advantage, Louise finds her world reordered by alien semantics ("Are you dreaming in their language?"), notions of joy and grief (b) **refracted through** the prism of a linguistic stargate.*

a) (PrV, T1, idiomatic)

b) (PrV, T2, metaphorical)

85) *As befits the director of *Incendies* and *Sicario*, Villeneuve also (a) **injects** a sociopolitical edge **into** the fantasy narrative, with growing international tensions and (b) **calls for** an armed response striking a very contemporary nerve, alongside tense discussion about understanding "the difference between a weapon and a tool".*

a) (PrV, T2, metaphorical)

b) (PrV, T1, idiomatic)

86) *"They should have sent a poet," said Jodie Foster's astronaut Dr Ellie Arroway in *Contact*, another character haunted by the loss of a loved one, **locked in** a galaxy-spanning battle between facts and faith.* (PrV, T2, idiomatic/metaphorical)

<http://www.telegraph.co.uk/films/0/xxx-return-xander-cage-review-vin-diesels-high-camp-stunt-extravaganza/>

87) *Diesel, the meathead action star who **ran out of** steam a few years later, is a commercial force once more, thanks to the unexpected legs of the *Fast and Furious* franchise.* (PhPrV, T1, idiomatic)

88) *Move over *James Bond*, this is the not-very-wise-cracking operative whom the NSA **trained up** all those years ago, typically in the guise of scar-faced recruiting agent Augustus Gibbons (a jolly Samuel L Jackson, reviving this pre-Avengers mover and shaker).* (PhV, transitive, semi-idiomatic/intensifying)

- 89) *This time, it's the turn of a new handler to **pin** Cage **down**, played by a platinum-bleached Toni Collette, whose wholly unsmiling, where's-my-cheque contribution throws us a contemptuous eye-roll every four seconds.* (PhV, transitive, idiomatic)
- 90) *Diesel isn't quite 50 yet, and has very big arms, but we're still nearing Roger-Moore-in-A-View-to-a-Kill levels of barely dominating his own film: you feel sorry for the conspicuously agile stunt doubles who've had to **shave** all their hair **off**.* (PhV, transitive, semi-idiomatic/intensifying)
- 91) *The film can't prove that its star is any good at doing flip tricks down the side of a moving bus, so it **settles for** a reassertion of his red-blooded credentials which could hardly be more hilarious if it tried.* (PrV, T1, idiomatic)
- 92) *A sextet of speechless hotties get bedded at once when he **pops up** in London to retrieve a fur coat.* (PhV, intransitive, idiomatic)
- 93) *The movie is halfway to admitting that Vin Diesel is as camp as Christmas, but the more it **knuckles down** to business, the less faith you have that anyone involved has clocked this.* (PhV, intransitive, idiomatic)
- 94) *Military satellites are being hijacked and dashed to Earth, in the way of these things, so Cage and a crew of like-minded daredevils are **sent after** the probable villain (Donnie Yen, looking peaky and bored).* (PrV, T2, idiomatic)
- 95) *Eagle Eye's DJ Caruso **puts up** a brief fight before glumly following suit.* (PhV, transitive, idiomatic)
- 96) *The movie wastes chance after chance to **pull together** a satisfying action sequence, or give us anything to look at that's not lame, spatially confusing, and badly lit.* (PhV, transitive, idiomatic/metaphorical)
- 97) *The one exception, oddly, is Diesel – he's grown a sense of humour about himself, and there's a panto wink to his arrogance that might have played quite well, if anyone had **strapped** a functioning movie **around** him.* (PrV, T2, metaphorical)
- 98) *Somehow, it **turns into** the least likely thing on the cards – a xXx reboot that even lets Vin Diesel down.* (PrV, copular, idiomatic)
- <https://www.theguardian.com/film/2013/aug/29/pain-and-gain-review>
- 99) *There's something inspired about putting Michael Bay in charge of a brazen action-comedy about gym-pumped knuckleheads who **screw up** their own criminal masterplan most royally.* (PhV, transitive, idiomatic)
- 100) *Bay is Hollywood's biggest alpha-bull; this time he **gallops through** the china shop to entertaining effect.* (PrV, T1, metaphorical)

- 101) *The story itself reads like something Florida thriller-writer Carl Hiaasen might have **dreamed up**; actually this is a true-crime case, based on an article by Miami New Times journalist Pete Collins.* (PhV, transitive, idiomatic/intensifying)
- 102) *Anthony Mackie is his buddy Adrian Doorbal, and Dwayne Johnson (a) **puts in** an unexpectedly funny turn as Paul Doyle, the born-again Christian ex-con who joins the other two in a crazy scheme to kidnap a client and force him to (b) **sign over** his assets.*
 a) (PhV, transitive, idiomatic)
 b) (PhV, transitive, idiomatic)

<https://www.theguardian.com/film/2016/jul/14/ghostbusters-review-very-funny-action-comedy-spectacular>

- 103) *The persistently hilarious new female Ghostbusters film has been **released into** a perfect storm of troll-feeding media nonsense.* (PrV, T2, metaphorical/idiomatic)
- 104) *And why was the Ghostbusters trailer so ropey when the film itself **fires off** a top-quality zinger every 10 seconds or so – except for the lengthy action scenes?* (PhV, transitive, idiomatic)
- 105) *In the 1984 original, directed by Ivan Reitman and co-written by Dan Aykroyd and Harold Ramis, it was Bill Murray, Ernie Hudson, Ramis and Aykroyd as the gung-ho paranormal specialists, **hunting down** ghosts in New York City.* (PhV, transitive, semi-idiomatic/metaphorical)
- 106) *The new version **comes from** Paul Feig, the director of Bridesmaids, and co-written by him with Katie Dippold, who gave us Parks and Recreation on TV.* (PrV, T1, idiomatic)
- 107) *Kristen Wiig is Erin Gilbert, the super-serious physicist at Columbia, who is trying to **live down** an early interest in the paranormal and a book she once co-wrote called Ghosts from the Past: Literally and Figuratively.* (PhV, transitive, idiomatic)
- 108) *The reappearance of their book on Amazon causes Erin to be fired, and she has no choice but to **join up with** Abby and make a living ghostbusting to pay the bills and because it makes them feel good.* (PhPrV, T1, idiomatic)
- 109) *All the ghostbusters have that quality of lovability that is most prominent when they are united in adversity, especially when **up against** the city's dodgy mayor, played by Andy Garcia, who has a very funny line about his fictional opposite number in Jaws.* (PhPrV, T1, idiomatic)

<http://www.telegraph.co.uk/films/2016/12/26/monster-trucks-review-giant-much-delayed-mistake-125m-price/>

- 110) *Monster Trucks has a premise you'd struggle to articulate without diagrams, and a budget you'd struggle to justify to your boss if you'd **thought it up**.* (PhV, transitive, semi-idiomatic)
- 111) *The 4-year-old son of former Paramount **film** president Adam Goodwin is meant to be responsible for the idea: squelchy creatures, released from the deep, **take over** the engines of junked cars, and a demolition derby ensues.* (PhV, transitive, idiomatic)
- 112) *The movie is completely innocuous, passably enjoyable in fits and spurts, and clearly a giant mistake. Shot back in the spring of 2014, and significantly reshaped in the interim, it's been waiting to **skulk onto** our screens at an opportune moment.* (PrV, T1, metaphorical)
- 113) *The seasonal schedule is **littered with** dodgy original ideas (*Passengers*; *Collateral Beauty*) but not much for kids.* (PrV, T2, metaphorical)
- 114) *He spends his time tinkering in the junkyard, and becomes witness to this bizarre symbiosis between rusted truck parts and the tentacled, slimy being – he nicknames it “Creech” – which an ill-advised oil drill **drags up from** slumber.* (PhPrV, T2, idiomatic)
- 115) *As much as you may find yourself **rooting for** the film, it's too blandly directed by Chris Wedge (*Ice Age*) to repay the favour with anything out of the ordinary.* (PrV, T1, idiomatic)
- 116) *Creech and his fellows, meanwhile, are subpar animated characters let loose in a subpar live-action universe: they **fit right in**, and that's almost the problem.* (PhV, intransitive, idiomatic/metaphorical)

<https://www.theguardian.com/film/2016/apr/27/son-of-saul-review-profoundly-distressing>

- 117) *When László Nemes's debut feature, a harrowing drama set in Auschwitz-Birkenau in 1944, premiered last year at Cannes, the New York Times critic Manohla Dargis dismissed it as a “radically dehistoricised, intellectually repellent” work in which “technical virtuosity” risked **diverting** the audience's attention **from** “the misery on screen”.* (PrV, T2, idiomatic)
- 118) *Yet far from being a “technical” triumph, the claustrophobic aesthetic that Nemes employs has a powerful moral *raison d'être*, seemingly **born out of** a desire to address a subject that arguably has no place in dramatic cinema.* (PhPrV, T2, idiomatic/metaphorical)
- 119) *We first meet Saul emerging from incongruously leafy woodlands (Nemes has cited *Elem Klimov's* 1985 *Come and See* as a touchstone), **shepherding** new arrivals **into** the gas chambers where they will be poisoned, their bodies burned, their ashes shovelled into a river.* (PrV, T2, metaphorical)

120) *Yet even as our eyes are **turned away from** the abyss, an incessant soundtrack of screams, barks, orders, gunshots, cries and whispers evokes a cataclysmic landscape of evil unbound.* (PhPrV, T2, idiomatic)

<http://www.telegraph.co.uk/films/0/collateral-beauty-review-will-smiths-turkey-feast-like-christmas/>

121) *They do this because they want to (a) **crowbar** him **off** the company board in order to (b) **wave through** a get-rich-quick takeover bid: the whole thing is an elaborate conspiracy to have him declared mentally incapable.*

a) (PrV, T2, metaphorical)

b) (PrV, T1, idiomatic)

122) *Then there's Helen Mirren as Death, who **doles out** the following invaluable koan of spiritual wisdom: "Nothing's ever really dead if you look at it right."*(PhV, transitive, idiomatic)

123) *Naturally, the film **goes on** to squander her in spectacular style twice over: first by having her attempt to explain the meaning of its title, then by using her as the fulcrum for a double twist ending that feels actively designed to elicit snorts of appalled disbelief.* (PhV, intransitive, idiomatic)

124) *With any luck, a Smith associate will **prod** him **out of** this ill-advised character-actor phase soonish: he's one of the most valuable film stars we have, but roles like this and his joyless turn in *Suicide Squad* entail absolutely nothing he's good at.* (PhPrV, T2, idiomatic)

Corpus of the Spoken Reviews

Abbreviations:

PhV – Phrasal Verb

PrV– Prepositional Verb

PhPrV – Phrasal-Prepositional Verb

T1 – Type 1

T2 – Type 2

<https://www.youtube.com/watch?v=BRBZIO13JXA>

1. 0:15 *It's also a movie for somebody like me who struggles to remember exactly which character did what and when because it's much more **stripped down**, much more thematic, much more moody, much more melancholic...* (PhV, transitive, metaphorical)
2. (0:37) *but you are not sure whether that's actually when this thing is (a) **panning out**. And Logan is now earning a living by the border, working as a limo driver... He looks haggard, he looks ragged, he looks (b) **run down**, he has bloodshot eyes... life is not treating him well.*
 - a) (PhV, intransitive, idiomatic)
 - b) (PhV, transitive, idiomatic)
3. 0:56 *He is **looking after** Charles Xavier who is suffering from spasms and who in his later life ...* (PrV, T1, idiomatic)
4. 1:37 *He appears to be living what just looks like a raggedy and terrible existence, only **coming into** the character when it's absolutely demanded.* (PrV, T1, idiomatic)
5. 2:48 *It's a film which invokes shame which is watched on the television and which is quoted and which **circles**, timely, **back to** the line, you know, "there is no living with the killing".* (PhPrV, T1, metaphorical)
6. 3:44 *In fact, even if you **go back** to, I remember, Tim Burton when he was making the first batman...* (PhV, intransitive, idiomatic)
7. 4:07 *The story then is, he finds himself essentially (a) **charged with** (b) **looking after** a strange young girl, Laura played by Dafine Keen, and initially he is completely resistant until fate forces his hand and he is forced to, essentially, (c) **take on** the responsibility for somebody who are having sort of shared the responsibilities from the past.*
 - a) (PrV, T2, metaphorical/idiomatic)
 - b) (PrV, T1, idiomatic)

- c) (PhV, transitive, idiomatic)
8. 4:50 *And yet it is also really a kind of a family road movie in a very strange sense, a story about a group of people **pulling together** and making a journey.* (PhV, intransitive, idiomatic)
9. 5:04 *It's also primarily a story about (a) **living with** a legacy and (b) **living with** a legacy of violence.*
 a) (PrV, T1, idiomatic)
 b) (PrV, T1, idiomatic)
10. 5:24 *We'll **look at** another movie today, *Headshot*...* (PrV, T1, idiomatic)
11. 5:45 *You really do because that's how you had to **give up** your concert.* (PhV, transitive, idiomatic)
12. 6:18 *At times there were moments... in which it kind of **reminded me of** the *Blood Father*...* (PrV, T2, idiomatic)
13. 6:30 *Most impressively, it's a film which (a) **stood up** on its own... as an intense character study about people facing the end of something, people (b) **looking back at** something, people attempting to come to terms with something...*
 a) (PhV, Intransitive, metaphorical)
 b) (PhPrV, T1, metaphorical)

<https://www.youtube.com/watch?v=duoRMQ-Axww>

14. 0:01 *So, as he said it (a) **picks up** kind of almost immediately after John Wick is going to attempt to retrieve the car that he's (b) **been after**, but it's obviously not the car he's really interested in.*
 a) (PhV, Intransitive, idiomatic)
 b) (PrV, T1, idiomatic)
15. 0:10 *He then gets **drawn** more and more **into** the underground world... as he describes the character played by Laurence Fishburne...* (PrV, T2, idiomatic/metaphorical)
16. 0:27 *The setup is "You're not very good at retiring" "I'm working on it", Just not **working on** it very efficiently.* (PrV, T1, idiomatic)
17. 1:10 *In terms of this, what happens is, as I said before, they (a) **turn** everything **up to** eleven from the opening, in which he goes to get his car back, it (b) **turns into** just a completely sort of insane car chase fight sequence.*
 a) (PhPrV, transitive, idiomatic)
 b) (PrV, copular, idiomatic)
18. 1:45 *It has been **trimmed down** in order to get a 15 rating.* (PhV, transitive, semi-idiomatic/intensifying)
19. 2:01 *It lacks the hook of the first one because in (a) **turning** everything **up**, in (b) **cranking** everything **up**, in just making everything completely crazy, not that the other one*

*didn't have excesses, it becomes like the second album with everything (c) **turned up to eleven**...*

- a) (PhV, Transitive, idiomatic/metaphorical)
- b) (PhV, Transitive, idiomatic/metaphorical)
- c) (PhPrV, T2, idiomatic/metaphorical)

20. 2:29 *I did actually (a) **end up**, at one point, thinking, you know, this is just starting to look... This will sound like a foolish thing to say in relation to a movie like this... this just looks like, you know, gun and armour porn and there isn't anything else (b) **going on**.*

- a) (PhV, copular)
- b) (PhV, intransitive, idiomatic)

21. 2:52 *What that film had was an awful lot of stuff **going on** on screen. (PhV, intransitive, idiomatic)*

22. 3:11 *When he (Keanu Reeves) is talking about it, he's actually "yeah, John Wick"... Even when he says that "John Wick"... The way he does it – you go 'ok he's going to... He's trying to, sort of, **talk himself into** the character...' (PrV, T2, idiomatic)*

23. 3:54 *I think it was when he must have just made one of the Matrix... or he was just about to make one of the Matrix films, and we were backstage before he **went on** and he was showing Charlize Theron his kung-fu moves that he'd been learning for the movie. (PhV, intransitive, idiomatic)*

24. 4:11 *He was literally doing the thing that Elvis used to do, you know, Elvis used to **show karate moves off**. (PhV, Transitive, idiomatic, finite)*

25. 4:38 *I would be lying if I didn't say that, you know, (a) **I came out of** it thinking "ok that's enough" and now we have John Wick 3 (b) **coming on** and there was no part of me at the end of John Wick 2 that thought I need this to (c) **go on** any further.*

- a) (PhPrV, T1, idiomatic)

https://www.youtube.com/watch?v=k7rNTa_02A0

26. 0:45 *he dreams big, he absolutely has that whole thing about, you know, "out there", the prospector is somebody who **goes out** and always believes it's out there and that there is something to be found. (PhV, intransitive, metaphorical)*

27. 1:54 *So everything looks like it's all finished, all **washed up**. (PhV, transitive, idiomatic/metaphorical)*

28. 2:17 *In order for them to **go out** and do that, there would have to be money. (PhV, intransitive, idiomatic)*

29. 2:29 *They're both dreamers, they're both people who **believe in** something that is ... (PrV, T1, idiomatic)*

30. 2:38 *So he takes all his money, puts everything he has, goes to Mike Lacosta, says 'look I (a) **believe in** you lets go (b) **looking for** it', he goes out there, there is gold in the river so there is an assumption that there is gold somewhere else, however, they don't find*

anything, he (c) **goes down with** malaria, the money (d) **runs out**, everything looks terrible, he (e) **drifts off into** a malaria fever and then when he (f) **wakes up**, WOW they have found something. And the next thing you know is that stocks are (g) **going up**, interests are (h) **going up**, champagne corks are popping...

- a) (PrV, T1, idiomatic)
- b) (PrV, T1, idiomatic)
- c) (PhPrV, T1, idiomatic)
- d) (PhV, intransitive, idiomatic)
- e) (PhPrV, T1, idiomatic)
- f) (PhV, intransitive, semi-idiomatic)
- g) (PhV, intransitive, idiomatic)
- h) (PhV, intransitive, idiomatic)

31. 3:54 On one hand, you get Matthew McConaughey doing that physical performance thing which is 'Look I can (a) **put on** whole bunch of weight, look I can shave my head, look I can look genuinely baggy and craggy... (4:05) That's fine, it looks like he has (b) **thrown himself into** the role.

- a) (PrV, T1, idiomatic)
- b) (PrV, T2, idiomatic)

32. 4:13 In order for the film to work, what the film has to do is to convince you or **draw** you **into** the dream that he has. (PrV, T2, idiomatic/metaphorical)

33. 4:33 What I (a) **ended up** thinking was 'this is a showcase for you to do that performance and every now and then you're (b) **reminding me of** (a movie), which I didn't particularly like anyway...

- a) (PhV, copular, idiomatic)
- b) (PrV, T2, idiomatic)

34. 7:15 you (a) **end up** thinking 'I don't really (b) **believe in** or (c) **care about** any of these characters because I know the way the story goes which is that suddenly champagne corks are popping, suddenly everybody's got money, suddenly everybody's in discotheques wearing glaring (glasses)... I mean I know how that (d) **works out** so you need to bring something new to the title', and I (e) **ended up** feeling rather bored by it. I mean, I kept thinking it's going to kick into gear any minute now, it's going to find its level.

- a) (PhV, copular, idiomatic)
- b) (PrV, T1, idiomatic)
- c) (PrV, T1, idiomatic)
- d) (PhV, intransitive, idiomatic)
- e) (PhV, copular, idiomatic)

35. 5:41 I think there is no question McConaughey (a) **throws himself into** roles and certainly if you (b) **look back**, however many years it is, **to** the awful leaning on, you know, lamppost rom-coms that he made...

- a) (PrV, T2, idiomatic)
- b) (PhPrV, T1, metaphorical)

36. 6:12 Weirdly enough, watching the film come slightly **slowed** my brain **down** a little bit. (PhV, transitive, metaphorical/semi-idiomatic)

37. 6:25 *I do think, like, you **end up** watching it as a series of performances of moments that feel very stagey ...* (PhV, copular, idiomatic)
38. 7:07 *It didn't engage me, it didn't grab me and I **ended up** - being rather bored.* (PhV, copular, idiomatic)

<https://www.youtube.com/watch?v=a1YcPcSLWGo>

39. *Egbert: You might be surprised*
 0:59 *Roeper: Yes you do because if you **took out** all the action scenes, which I certainly don't wanna do, you'd still have an interesting movie here.* (PhV, transitive, idiomatic/metaphorical)
40. 1:51 *Roeper: Well, I'll think a little bit more about that Doc Oc (Doctor Octopus) thing as I'm (a) **walking around**, I mean, as I said in the first review, the villains aren't even the key thing here, it's not like Batman works like 'oh, Joker, Penguin', he's gonna (b) **take out** these villains because there is a lot more on this story...*
 a) (PhV, intransitive, semi-idiomatic)
 b) (PhV, transitive, idiomatic)

<https://www.youtube.com/watch?v=VB2Ae6sDMxQ>

41. 0:12 *In the movie, a senator has **called for** a legislation against mutants and two mutant leaders have different responses.* (PrV, T1, idiomatic)
42. 0:18 *Xavier, a telepath played by Patrick Stewart, councils education to teach the mutants how to **fit into** the society.* (PrV, T1, metaphorical/idiomatic)
43. 1:35 *It spends too much time, though, I think, on (a) **setting up** the characters and not enough time on the story. One X-man after another is called on screen to demonstrate superpowers but those scenes don't really (b) **add up** and the big climax is kind of an anti-climax.*
 a) (PhV, transitive, idiomatic)
 b) (PhV, intransitive, idiomatic)
44. 2:02 *Even near the end of the movie, they're explaining to each other 'we're in copper right now so I cannot change the weather but if you **bring out** your big tentacles, maybe you can stand somebody...* (PhV, transitive, idiomatic)
45. 2:15 *Even the mutants are explaining to each other what's **going on** here.* (PhV, intransitive, idiomatic)
46. 2:27 *I think it's probably Wolverine but on the other hand he only has the blades where a storm can **summon up** an entire hurricane which would seem to me to make her the most powerful of all.* (PhV, transitive, semi-idiomatic/intensifying)
47. 2:36 *She should just tell the human beings 'if you **mess with** me, I'll just ruin your entire country within one blink of the eyes'* (PrV, T1, idiomatic)

48. 2:46 I understand this movie was **chopped down** 45 minutes after an early sneak preview and I think the 45 minutes that are missing probably have more to do with the characters and more to do with the story and what we have here now is basically just housekeeping. (PhV, transitive, metaphorical/idiomatic)

https://www.youtube.com/watch?v=TTkWwIciX_8

49. 0:36 B: I'm kind of (a) **going for** the third way, rather I'm not totally (b) **bought into** the Greta Gerwig thing. I really wanted to like this film.

a) (PrV, T1, idiomatic)

b) (PrV, T1, idiomatic)

50. 0:54 I think I get Greta Gerwig's style which is very naturalistic ... The point of it isn't to (a) **hammer** you **with** gags and lines and zingers. It really (b) **reminded** me **of** Lina Dunham in its overwhelming and I think slightly self-conscious hipness.

a) (PrV, T2, metaphorical)

b) (PrV, T2, idiomatic)

51. 2:10 Because she isn't hip and she's now getting to the point where she's starting to (a) **head into** her 30s and she still has no clue what's (b) **going on**.

a) (PrV, T1, idiomatic)

b) (PhV, intransitive, idiomatic)

52. 2:25 ... and (they) seem to have at least a halfway decent relationship which she's just **come out of**. (PhPrV, T1, idiomatic/metaphorical)

53. 2:57 ... you know, there is an element of disillusion and dysfunction in people in their late 20s who don't know still what they want to do which **comes across** really well in this. (PhV, intransitive, idiomatic)

54. 3:22 ... and then you come back to the 'real world' of New York and have absolutely no clue what's **going on** and be completely lost. (PhV, intransitive, idiomatic)

55. 3:41 ... they are not mockable, it's not like she has **run away** and rebelled... (PhV, intransitive, idiomatic)

56. 3:46 What I think I understand to be sort of the point is just her sheer youth, the sheer physiological motor is **turning over** so that she doesn't get depressed. (PhV, intransitive, idiomatic/metaphorical)

57. 4:00 It kind of **reminded** me weirdly **of** Kenneth Lonergan's Margaret. (PrV, T2, idiomatic)

58. 4:09 that's the desperation of running in that movie which of course **ended in** utter disaster. (PrV, T1, idiomatic)

<https://www.youtube.com/watch?v=SVVNadPtHtQ>

59. 0:17 Jackman has insisted this is his last outing as Marvel's adamantium-clawed mutant and if, in fact, that's true it's a pretty high note to **go out on**. (PhPrV, T1, idiomatic/metaphorical)
60. 0:25 Unlike every recent film in this genre that has (a) **ended in** a CGI orgy of world flattening destruction when superheroes (b) **go up against** supervillains, director James Mangold (c) **opts for** an intimate personal story that is more interested in exploring these characters' human scale vulnerabilities.
 a) (PrV, T1, idiomatic)
 b) (PhPrV, T1, idiomatic)
 c) (PrV, T1, partially idiomatic)
61. 1:22 Only occasionally and only when pushed to the brink do the claws **come out**. (PhV, intransitive, idiomatic)
62. 1:32 Now It **turns out** that the future is the dark time for mutants like Logan. (PhV, intransitive, idiomatic)
63. 2:53 The action in Logan is visceral and brutal to the point that you want to **turn away** each time the protagonist's claws make contact with another body. (PhV, intransitive, idiomatic)
64. 3:02 The bad guys are in pain, their faces are ripped into and you will see the claws **coming out** the other end. (PhV, intransitive, idiomatic)
65. 3:25 and rest assured that you will **choke up** in the end. (PhV, intransitive, semi-idiomatic)
66. 3:28 I'm **going with** 4 out of 5 for Logan. (PrV, T1, idiomatic)

<https://www.youtube.com/watch?v=HgObaQ0OWwk>

67. 0:04 Anyone who's felt even a little bit like an outsider should have no trouble **connecting with** Moonlight. (PrV, T1, metaphorical)
68. 0:10 This is an intimate and profound coming-of-age story of an introverted African-American boy **growing up** in a poor neighbourhood in Miami as he struggles with his sexuality and what it means to be a man. (PhV, intransitive, intensifying/idiomatic)
69. 0:35 the film is **broken into** three chapters that together span roughly 20 years in his life. (PrV, T2, idiomatic/metaphorical)
70. 0:55 He is **taken in** by a man, a local drug dealer ironically, played by Mahershala Ali, who becomes something of a surrogate father to him. (PhV, transitive, idiomatic)
71. 1:06 When we **catch up with** Chiron again, he is a skinny teenager but little else has changed. (PhPrV, T1, idiomatic)
72. 1:12 His mother is still **drugged out** permanently and he still attracts bullies. (PhV, transitive, intensifying)

73. 1:17 He is also (a) **grappling with** desires that he doesn't quite know how to (b) **act on**.
 a) (PrV, T1, idiomatic)
 b) (PrV, T1, idiomatic)
74. 2:07 The film **touches upon** themes of race, sexuality, and isolation but in ways that have been rarely depicted on screen. (PrV, T1, metaphorical/idiomatic)
75. 2:24 a man who ultimately fails in **building** a wall **around** his heart. (PrV, T2, metaphorical)
76. 2:42 By the end, you'll be **holding back** tears. (PhV, transitive, idiomatic)
77. 2:45 I'm **going with** 4 out of 5. (PrV, T1, idiomatic)

<https://www.youtube.com/watch?v=oi8a3c1a6gc>

78. 0:04 There was a huge sense of relieve when you realised that actually it was all going to **come together**. (PhV, intransitive, idiomatic/metaphorical)
79. 1:51 Obviously, the narrative, the plot, is to **do with** extortion, addiction, prostitution, you know, vengeance... (PrV, T1, idiomatic)
80. 2:24 I loved the way the film was constantly **looking at** Trainspotting in the same way that you remember people. (PrV, T1, idiomatic)
81. 3:15 That's one of the reasons why the great joy of Trainspotting was that it gave voice to characters who otherwise, you know, would be silent or **written off** as dead beat. (PhV, transitive, idiomatic)
82. 4:09 It's a film that's best appreciated if you saw trainspotting 20 years ago and all those things, memory and everything, all **come together** in the experience of watching TT. (PhV, intransitive, idiomatic/metaphorical)

<https://www.youtube.com/watch?v=7ccQyyCLtx8>

83. 0:28 (a) **Set up** in Wyoming, actually Colorado, after the civil war, we (b) **start off with** the stage coach which is bringing with him John Hangman Ruth, a bounty hunter, and his prisoner Daisy Domergue played by Jennifer Jason Leigh.
 a) (PhV, transitive, idiomatic)
 b) PhPrV, T1, idiomatic)
84. 0:42 they are on route to Red Rock and on route **pick up** Samuel L. Jackson's major Marquise Warran, who is former union officer with strange past and apparently a letter from Abraham Lincoln. (PhV, transitive, idiomatic)
85. 1:43 They **end up** at Minnie's Haberdashery where there is an assortment of people. (PhV, copular, idiomatic)

86. 3:15 *I went into this with a very very... I really wanted to like it because it's about time I really loved a Quentin Tarantino movie again.* (PrV, T1, idiomatic)
87. 4:26 *very much like Reservoir Dogs, which again was kind of **stripped down**... almost like a chamber piece.* (PhV, transitive, metaphorical)
88. 7:15 *a major influence on the film is the thing which is another Kurt Russel film about snowbound paranoia, people all **hunker down** together...*(PhV, intransitive, idiomatic)
89. 8:35 *Tarantino's work would be improved by being (a) **trimmed down**. There are definitely sections in which you feel like there is just talking because no one, sort of, (b) **reined this stuff in**.*
 a) (PhV, transitive, semi-idiomatic)
 b) (PhV, transitive, idiomatic/metaphorical)
90. 8:50 *...as I said we don't really get to Minnie's Haberdashery where things really start to **kick off** until we're 33 minutes into the film.* (PhV, intransitive, idiomatic/metaphorical)
91. 9:44 *because in the end what he is interested in is the power of word play, the power of cinema, the power of artificial characters, the fact that all the characters, in the end, **end up** talking in that, you know, Tarantino mode.* (PhV, copular, idiomatic)
92. 10:41 *It's a film in which genuine emotion is **put aside** for postmodern...* (PhV, transitive, metaphorical)
93. 11:20 *but what you are not thinking of it is I care about that character because I **believe in** that character.* (PrV, T1, idiomatic)
94. 11:44 *I think, as always, that what he really needs is a collaborator who will **rein him in**...* (PhV, transitive, idiomatic/metaphorical)

https://www.youtube.com/watch?v=tLiI9u64ivs&index=39&list=PLIfYT-Za_x2KswFCHVto0zHaAccdvH73g

95. 1:06 *So, thought this was absolutely **busting out** all over with energy and a kind of bubblegum plasticity which I kind of loved.* (PhV, intransitive, idiomatic)
96. 1:29 *(Xan) It's **salted with** kind of highbrow references.* (PrV, T2, metaphorical)
97. 1:34 *The Eugene O'Neill made me laugh out loud but it's not just the case of just, sort of, **tweaking it up** with, sort of, high-brow gags.* (PhV, transitive, metaphorical/intensifying)
98. 1:41 *I thought it was **shot through** with its own, kind of crazy, kind of Ritalin energy.* (PhV, transitive, idiomatic)

99. 1:47 Catherine, dare I say it's a little bit (a) **infested with** stars, isn't it. There are so many pieces to (b) **keep up in the air**.
 a) (PrV, T2, metaphorical)
 b) (PhPrV, T2, idiomatic)
100. 2:00 You know, poor old Joss Whedon has been (a) **going around**, (b) **staggering about**, saying "it nearly killed me".
 a) (PhV, intransitive, semi-idiomatic)
 b) (PhV, intransitive, semi-idiomatic)
101. 2:31 I sort of couldn't (a) **get on with** it. I was quite bored because, you know, so he's going to shoot some people, and, you know, they're all going to (b) **fall over** and, you know, there is no tension.
 a) (PhPrV, T1, idiomatic)
 b) (PhV, intransitive, idiomatic)
102. 2:39 I hate that you are... You know, to sort of **get up to** speed with it you have to know it's bollocks. (PhPrV, T1, idiomatic)
103. 2:45 I hated how they were trying to, sort of, **sucker** you **into** thinking it was clever and for adults as well. (PrV, T2, idiomatic)
104. 2:57 I don't have a problem with that. **I reconnected with** my inner, sort of, eight year old or twelve year old or whatever... (PrV, T1, idiomatic)
105. 3:07 And I liked Winter Soldier, just to (a) **come out** and say. Just to, sort of, (b) **fend off**... you know, that it had a little bit of relationship to the reality.
 a) (PhV, intransitive, idiomatic)
 b) (PhV, transitive, semi-idiomatic)
106. 3:19 And I like the way he always **puts** the mask **on** for action... (PhV, transitive, idiomatic)
107. 3:29 And I love burgeoning love affair between Bruce Banner and Black Widow. I love that. I like the, sort of, Hulk whisperer thing **going on**. (PhV, intransitive, idiomatic)
108. 3:35 Catherine are you (a) **looking forward to** seeing how that romance (b) **plays out** in the next Avengers?
 a) (PhPrV, T1, idiomatic)
 b) (PhV, intransitive, idiomatic)

https://www.youtube.com/watch?v=OI60YKiKapA&list=PLIfYT-Za_x2KswFCHVto0zHaAccdvH73g&index=45

109. 0:33 It's all **kicking off** down at the train yards. (PhV, intransitive, idiomatic/metaphorical)
110. 1:19 ...and I like the idea of **zeroing in on** this kind of Mr. Nobody guy who's risen without a trace from an orphanage, this guy Leo Demidov who... (PhPrV, T1, idiomatic)

111. 2:34 *Henry, any positives you **take from** this film?* (PrV, T2, idiomatic)
112. 2:57 *I loved people trying Russian accents. It delights me when Gary Oldman (a) **comes on** screen and he can't do Russian accent unless he is shouting. Then it's fine and he's suddenly (b) **got it down**.*
 a) (PrV, T1, idiomatic)
 b) (PhV, transitive, idiomatic)

https://www.youtube.com/watch?v=QbYWh5wZMpw&index=40&list=PLIfYT-Za_x2KswFCHVto0zHaAccdvH73g

113. 0:32 *(Xan) Girls are such a mystery, aren't they Peter?*
*(Peter) They certainly are to me and I think their mystery was **converted into** something very fruitful here.* (PrV, T2, idiomatic/metaphorical)
114. 0:41 *I think it is fascinating and unclassifiable, it's strange, it's (a) **tapped into** a certain kind of elusive Englishness, which (b) **reminded me of** lots of different things.*
 a) (PrV, T2, idiomatic)
 b) (PrV, T2, idiomatic)
115. 0:51 *It **reminded me of** albums by Nick Drake and Sid Barrett and John Millais's portrait of Ophelia.* (PrV, T2, idiomatic)
116. 1:10 *And it **plays with** genre, it's not quite clear whether it's supposed to be a psychological thriller or psychological horror or drama...* (PrV, T1, metaphorical)
117. 1:38 *(Catherine) Yeah, it was, sort of, a bit Peter Strickland, with nature and sex and quick shots of that.*
*(Xan) Lots of subliminal imagery, kind of, **popping up**.* (PhV, intransitive, idiomatic)
118. 2:15 *I can see what Peter means but it just didn't do it for me in those ways. The hothouse thing didn't quite **come through**, and the playing of it felt very, kind of, not panto, but, you know, Greta Scacchi and Maxie and Pete...* (PhV, intransitive, idiomatic/metaphorical)
119. 3:23 *...Which is also like a kind of a tableau, like a religious tableau where they're all, kind of, **going over**.* (PhV, intransitive, idiomatic)
120. 3:37 *I take Catherine's point, it's big and **viewed from** certain angles it's too big and unsubtle, but for me it was bold and sharp and pointed.* (PrV, T2, metaphorical)