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Vladimír Paul

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## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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Jméno a příjmení: **Vladimír Paul**  
Osobní číslo: **H16217**  
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### 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 a formu nominální premodifikace v žánru filmové recenze. Student nejprve krátce charakterizuje zkoumaný žánr z hlediska komunikativní funkce a popíše specifické jazykové prostředky filmových recenzí. Dále na základě studia relevantní lingvistické literatury definuje nominální frázi, představí její strukturu a funkce, a podrobně popíše prostředky nominální premodifikace. Následně zanalyzuje dostatečný počet filmových recenzí s cílem identifikovat nejčastější formy premodifikace podstatných jmen, zmapovat užití hodnotících výrazů v premodifikaci a popsat kontexty výskytu hodnotících výrazů. Závěrem objasní užití různých prostředků premodifikace s ohledem na žánr filmové recenze, zhodnotí jejich příspěvek k přesvědčovací funkci a dopad na adresáta.

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Vedoucí bakalářské práce:

**PhDr. Petra Huschová, Ph.D.**

Katedra anglistiky a amerikanistiky

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prof. PhDr. Karel Rýdl, CSc.  
děkan



Mgr. Olga Roebuck, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2018

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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

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**Annotation:**

This bachelor thesis is concerned with the use of premodification in the genre of film reviews. The theoretical part introduces the genre of film reviews with an emphasis on its distinctive functions, moreover, the subject of noun phrase is explained as well as various types of premodification. The practical part examines the type, frequency and purpose for the usage of premodification in the context of written film reviews.

**Key words:**

genre, film review, noun phrase, premodification, adjective

**Název:**

Premodifikace podstatných jmen ve filmových recenzích

**Anotace:**

Tato bakalářská práce se zabývá užitím nominální premodifikace v žánru filmových recenzí. V teoretické části je přestaven žánr filmové recenze společně s jeho rozdílnými funkcemi. Tato část dále nabízí rozbor jmenné fráze a podrobný popis jednotlivých druhů premodifikace. Praktická část je věnována analýze psaných filmových recenzí z hlediska typu, frekvence a kontextu užití nominální premodifikace.

**Klíčová slova:**

žánr, filmová recenze, jmenná fráze, premodifikace, přídavné jméno

## Table of contents

Introduction .....	9
1. Introduction to Film Reviews.....	10
1.1. Genre .....	10
1.2. Review.....	11
1.3. Film Review .....	12
1.4. Language and style of Film Reviews .....	13
2. Noun phrase.....	14
2.1. Head .....	16
2.2. Determiners .....	17
2.3. Postmodification.....	18
3. Premodification .....	19
3.1. Adjective premodifiers .....	20
3.2. Participle premodifiers .....	22
3.3. Noun premodifiers.....	22
3.4. Genitive premodifiers.....	23
3.5. Adverb and clause premodifiers.....	24
3.6. Classification of premodifiers .....	25
3.7. Premodification in film reviews .....	26
4. Introduction to the Practical Part.....	27
4.1. Primary Sources .....	27
5. Findings and Results .....	28
5.1. Adjective Premodifiers.....	28
5.2. Participle premodifiers .....	33
5.3. Noun premodifiers.....	35
5.4. Genitive premodifiers.....	37
5.5. Adverb and clause premodifiers.....	38
5.6. Multiple modification.....	39
5.7. Summary of the results.....	41
Conclusion.....	43
Resumé .....	46
Bibliography .....	50
I. Primary sources.....	50
II. Secondary sources .....	50
Appendix .....	52

## List of Tables and Figures

Table 1: The classification of premodifiers based on Biber et al. (1999), Quirk et al. (1972) and Huddleston (1984) .....	25
Table 2: General overview of the occurrence of the premodifying elements .....	28
Table 3: Number of occurrences of adjective premodifiers in corpus findings .....	29
Table 4: Number of occurrences of participle premodifiers in corpus findings .....	33
Table 5: Number of occurrences of noun premodifiers in corpus findings .....	35
Table 6: Number of occurrences of genitive premodifiers in corpus findings.....	38
Table 7: Number of premodifying elements per occurrence.....	40
Figure 1: General overview of the occurrence of premodifying elements.....	42



## **Introduction**

The aim of this bachelor thesis is to study premodification within the context of the genre of film reviews. In particular, this thesis studies adjective, noun, participle, genitive, adverb and clause premodification which is then examined from the viewpoint of online written film reviews. The reviews were written by professional film critics and published on renowned newspaper websites. The primary goal is to examine the frequency and the context of the use of the presented types of premodification in the selected written film reviews. The secondary goal is to evaluate the use of premodification with respect to distinctive functions of film reviews.

The theoretical part provides definitions of the basic terminology that is fundamental for understanding the practical part. The first chapter introduces the genre of film reviews which is examined from the viewpoint of its distinctive functions, moreover, the language and style of film reviews are examined as well. The next chapter starts with the definition of the term noun and progresses to the introduction of a complex noun phrase which features numerous elements including premodification. In chapter 3, a deep analysis of different types of premodifiers is conducted with the help of several publications written by various American and British linguists. The individual premodifiers are examined in terms of their grammatical background, in addition, a semantic classification along with concrete examples is presented as well. Moreover, a table that was constructed in accordance with the theoretical part to illustrate the main categories of premodification. The theoretical part ends with several conclusions and expectations concerning the use of premodification in the genre of film reviews.

The practical part begins with an introduction of primary sources and the methodology of analysis. Chapter 5 contains the findings and results of the analysis and the whole chapter is divided on the analysis of individual types of premodification. Each type of premodification undergone the quantitative research indicating the frequency of occurrence and the qualitative research which examined the use of premodification in the context of film reviews. Apart from single premodification, an analysis of multiple premodification is presented as well because it is an integral part of the subject matter. The practical part ends with a summary of the results which highlights the main ideas and conclusions concerning the use of premodifiers in film reviews.

# 1. Introduction to Film Reviews

For a better understanding of this study, it is essential to define basic terms and principles upon which the analytical part is based. The following chapter focuses on film reviews and their generic properties. Firstly, a general definition of genre is presented and followed by a description of a particular genre type: a review. Secondly, the genre of film reviews is explored throughout its specifics concerning function and aim. Lastly, it is dealt with film reviews from the viewpoint of language and style.

## 1.1. Genre

At first, it is important to determine what sort of text variety film reviews are and therefore the term *genre* needs to be defined. Bawarshi (2010,4) presents two etymological views on genre according to which the term can be traced either to French “genre” or Latin “genus” but both words similarly refer to “kind”, “sort” or “a class of things”. The etymology is based on different definitions of genre that appeared throughout the history (Bawarshi 2010, 4).

Derrida (1980), Bakhtin (1981) and McQuail (2010) offer the same definition of genre which says that genre is a type or a category of artistic, musical, film, or literary composition characterized by a particular style, form or content and the same definition can be found in dictionaries such as Merriam Webster or Collins Dictionary. The definition can be even more generalized by saying that genre as a type can be applied to any distinctive category of a cultural product (McQuail 2010, 309).

In terms of text analysis, linguistic and rhetoric scholars like Biber and Conrad (2009), Bawarshi (2010), Hernández-Campoy (2016) and Bateman (2008) understand genre not as a type or a category of text, but as an approach or a perspective for analysing text varieties. These authors further compare genre with style and register which are understood also as approaches for analysing texts. The distinction of genre from style and register is mainly in a textual focus and distribution of linguistic characteristics. While style and register focus on samples and text excerpts, genre focuses on complete text units (Hernández-Campoy 2016, 39). Biber and Conrad (2009, 54) use the term “Genre markers” to describe all the distinctive linguistic features and devices that are used to structure a text from a certain genre. Genre markers have a particular location and occur only one time in a text. The distinctive linguistic features and markers for register and style are unlike from genre more frequent in the text (Biber and Conrad 2009, 54).

Going back to the understanding of genre as a type of text, the following characteristic is taken from McQuail (2010, 309) and Bakhtin (1981, 288). Genre should have a collective identity that is recognized both by the producer and the consumer of the particular product. The identity is derived from the purpose (to inform, to entertain, etc.) and form (structure, language, length, etc.). In addition, every genre type should follow an expected structure and be predictable in terms of particular features (McQuail 2010, 309). For example, the fairy tale genre is usually marked with the “Once upon a time” beginning and contains supernatural phenomena. It is further stated by McQuail (2010, 309) that the identity of genre has been established over time and should observe familiar conventions but can change and develop within the framework of the original genre. Similarly, Bateman (2008, 188) and Bawarshi (2010, 5) suggest that genres can change but also further connect and hybridise with one another.

For purposes of this study, the term *genre* will be understood as a typological characterization of a particular text type, rather than an approach upon which a text is constructed.

## **1.2. Review**

Moving gradually to the understanding of the film review, the term *review* as such needs to be defined and described as well. As stated above, each genre has a certain identity that consists of aspects such as purpose and form. The scope of a review is any cultural product from written texts to the interactive art including theatre plays and motion pictures (Dočekalová 2006, 81). According to Dočekalová (2006, 81), the main purpose of a review is to analyse and evaluate a particular cultural product. Corrigan (2007, 9) has a similar view on the purpose, however, he adds that the purpose also depends on the audience. As any literary genre, a review has also its producer (author) and its consumer (audience). Both Dočekalová (2006, 81) and Forgacs (2003, 93) describe the author as a professional who should have an advanced ability of analytical thinking and broad knowledge of a given subject in order to assess a professional analysis and objective evaluation. Furthermore, to better compare and contrast the reviewed product it is important to have an overview of other works of a particular author (Dočekalová 2006, 81). Taking a closer look at the audience, Dočekalová (2006, 81) suggests that a review is intended for a semi-professional or expert audience, on the contrary, Corrigan (2007, 9) mentions that the audience can be non-professional and in such case, the purpose is to rather inform. Returning to the identity, all three previously mentioned authors offer the same ordinary form of a review which is a text usually published

in a magazine or newspapers. In recent years, professional reviews are also published online (Dočekalová 2006, 81).

When talking about reviews, the term criticism appears quite frequently. For example, Dočekalová (2006, 81) separates the terms review and criticism explaining that criticism is simply “looking for faults” while a review is devoted to analysis and evaluation consisting both from critique and praise. On the other hand, Corrigan (2007, 12) sees a review and a critical essay as two very similar evaluations of a particular cultural product and refuses that criticism is necessarily negative. He differs the two terms by saying that a review focuses on the introduction of a new film, its evaluation and a further recommendation while a critical essay provides a deeper analysis with the aim to add to the understanding of the audience (Corrigan 2007, 12).

### **1.3. Film Review**

A review as a general type of genre can be further divided into subtypes which differ in their focus. One of the most common review types is a film review and as its title already suggests, it focuses on films or, as Battaglia (2010, 10) states, it focuses on film industry products despite their form, genre or content. As it was mentioned before, some authors, for example, Dočekalová (2006), understand review and criticism as two opposing terms, but in general, authors like Battaglia (2010), Bordwell (2010), Cieply (2009), Corrigan (2007), Doherty (2010) and many others use the term *film criticism* to describe an overall concept of writing about film. The film criticism first appeared with the beginning of filmmaking industry and first film reviews were published in newspapers and magazines. The invention of the internet also contributed to the expansion of the audience as well as the expansion of the non-professional authorship (Battaglia 2010). The concept of film criticism consists of several types of writing and Corrigan (2007, 8) presents four basic ones: a screening report, a movie review, a theoretical essay and a critical essay. According to Corrigan (2007, 8), the distinctive feature of each text is in its audience orientation. While critical essay focuses on a professional audience, a simple film review is dedicated to a wide range of people from non-professionals to experts (Corrigan 2007, 9). Bordwell (2010), Cieply (2009) and Corrigan (2007) agree that the difference is also marked by the author himself. Both Bordwell (2010) and Corrigan (2007) assign professional authors, also called “film critics”, to writings which provide deeper analysis of a film or a film part. Unlike analytical essays, a film review can be

written either by a professional or a non-professional author, which is then reflected on the language, style and function (Cieply 2009).

In his work, Corrigan (2007, 7) lists several aims of film writings and from these aims, a number of functions can be derived. The first function Corrigan (2007, 7) presents is an introductory/explanatory function which enables the author to introduce or explain a certain aspect of the film to the reader. The second function derivable from the aims is an evaluative function which the author uses to present an evaluation of the film along with a recommendation. These two functions are used when the review is written for an audience that has not seen the film (Corrigan 2007, 7). Another function mentioned in Corrigan's examples is the descriptive function which aims to describe the visual part of the film, i.e. people, setting and surroundings. Corrigan (2007, 7) and Bordwell (2010) highlight two other functions that are typical for rather professional authors with an advanced audience: analytical function and contrastive/comparative function. The purpose of analytical functions can be variable, but both authors mention the understanding of authors own response, highlighting various aspects of the film and making connections between the film and other cultural areas. In addition, the film can be compared and contrasted with other films of the same genre or from the same author (Corrigan 2007, 7).

#### **1.4. Language and style of Film Reviews**

As every genre type, film reviews have their specific identity which is reflected in language and style. Going back to the division of film reviews, two types can be described from the viewpoint of language and style. First, there are non-professional reviews written by non-professional authors. Corrigan (2007, 108) and Bordwell (2010) agree that the expected language of film reviews written by non-professional authors lacks professional terms and uses rather colloquial and informal language, idiomatic expressions and emotive expressions. A non-professional review is simple in terms of sentence construction and topic analysis (Corrigan 2007, 108). Furthermore, Corrigan (2007, 109) believes that the style of a laic review depends on the author himself.

The second type are reviews written by professional film critics whose language, as Corrigan (2007, 111) suggests, is formal and contains professional terminology. Corrigan (2007) presents several fundamental steps that lead to a successfully written review. The first step mentioned is concrete language by which Corrigan (2007, 111) means the use of accurate terminology to precisely express a described movie feature. To the subject of concreteness,

the use of denotation and connotation also takes a significant place in a successful text construction. Denotation can be explained as a literal or dictionary meaning of the word, while connotation is understood as cultural or emotional association of terms. Corrigan (2007, 112) claims that author should be aware of what meaning he wants to communicate and in accordance use appropriate words. In addition, Corrigan (2007, 112) emphasises the use of tone because misuse of features like sarcasm, irony or humour can negatively affect the readers' view, moreover, Corrigan (2007, 112) states that author should always find a balance between casual and formal voice. The other steps concern avoiding repetition and clichés that can result in an unprofessional text, however, repetition can be prevented with the use of substitution, which is a replacement of one linguistic item with another one (Corrigan 2007, 113). Contrary to a non-professional review, a film critics review should contain varied sentence structures but at the same time be economical and keep its purpose. Concerning the style of professional film reviews, different authors hold different opinions, for example, Corrigan (2007, 109) determines the style according to the author. Hay (1995) arguments that a review falls under the academic style as it is written by an expert of a particular field constructing an expertise. On the other hand, Bull (2010) puts review under the journalistic style for its presence in newspapers and informative function.

## **2. Noun phrase**

At the beginning, it is appropriate to say that nouns and noun phrases are broadly covered in various grammar books and authors often present overlapping definitions and similar views concerning the relations between the two terms. However, there are cases when authors refer to bare nouns as the simplest noun phrases, therefore it is necessary to mark the difference. Alexander (1988, 34) defines noun through its ability to tell us what someone or something is called and adds examples when a noun can be a name of a person (*John*), a thing (*radio*), a job title (*doctor*), a place (*London*), the name of a quality (*courage*) or an action (*laughter*). Similarly, Lobeck (2000, 81) presents a noun as “a name for person, place or thing”. Biber et al. (1999), Quirk et al. (1972), Jacobs (1995) and Huddleston (1984) introduce nouns as a type of word class which can be categorized by its semantic, morphological and syntactic properties. While Jacobs (1995, 97) says that a single noun can function as a complete noun phrase, Biber et al. (1999, 240), Quirk et al. (1972, 127), Huddleston (1984, 232) and Lobeck (2000, 85) claim that a simple noun phrase is a unit bigger than a noun, usually consisting from a head noun and an optional number of dependent items. Additionally, Quirk et al. (1972, 127) state that the head of a noun phrase can also be one word, but only in a case when

it is a pronoun since pronouns cannot occur with determiners and premodifiers, but occasionally can occur with postmodifiers.

Biber et al. (1999, 240) and Quirk et al. (1972, 127) divide noun phrases into simple and complex according to the type of dependent item occurring in the presence of the head. Biber et al. (1999, 240) emphasise that a simple noun phrase consists of a head noun with a determiner or a single pronoun and dismissing one of the elements can cause disruption of the structure or change in the meaning. On the contrary, complex noun phrases contain premodifiers and postmodifiers which can be omitted without disrupting the structure and the basic meaning of the phrase. (Biber et al. 1999, 240). Although each author uses slightly different terminology and categorization of elements, the basic structure of a complex noun phrase derivable from previously mentioned authors is determiner + premodification + head noun + postmodification. The central and key element of every noun phrase is the head, which can be realized either by a pronoun with no dependent items or by a noun that can bind other dependents (Biber et al. 1999, 241). Regarding the structure of a noun phrase, the initial position is acquired by determiners. Determiners are compulsory elements and their division differs among all previously mentioned authors, but a simple categorization is provided in a later part of this chapter. As it was mentioned before, a simple noun phrase can become complex when optional modifying elements (modifiers) are added (Biber et al. 1999, 240). Such modifying elements depend on the head nouns, adding them properties or specifying such properties (Huddleston 1984, 256). There is a unity among authors like Biber et al. (1999, 574), Quirk et al. (1972, 858) and Huddleston (1984, 232) who recognize two types of modifying elements, that is pre-head modifiers (premodifiers) and post-head modifiers (postmodifiers) and their division is based on their respective position to the head noun. Logically, premodifiers precede the head noun and postmodifiers are placed after the head noun. Besides modifiers, Biber et al. (1999, 575), Huddleston (1984, 260) and Jacobs (1995, 99) recognize another element called complements, which similarly to postmodifiers covers the final position in the noun phrase. Moreover, Huddleston (1984, 264) describes another additional element called peripheral dependents, which are different from modifiers in their separation from the head noun, usually by comma or some stronger punctuation.

Turning to the syntactic role of noun phrases, Quirk et al. (1972, 127) and Huddleston (1984, 227) agree that a noun phrase typically realizes three main syntactic functions: subject (***Two women** had come in and **she** asked them to wait, giving them magazines to look at.*), object (*The pilot saw **a field** ahead.*) and complement with either predicative function (*Well, his son*

*Charlie was a great mate of our Rob's.*) or complement of preposition (*He worked at a shop - probably at that time.*). What is more, object can be further divided into already exemplified direct object, indirect object (*At primary school he had been allowed to make her a birthday card.*) and prepositional object (*I don't know whether my brain can cope with all this.*) (Biber et al. 1999, 98).

The following few pages will provide a description of particular elements of the noun phrase.

## 2.1. Head

Since the head is a key element of a noun phrase, it is important to clarify its classification and role in a noun phrase. As mentioned above, the head cannot be omitted without destroying the identity of a noun phrase because it gives the information what item is being referred to (Biber et al. 1999, 240). The head can be followed by other dependent elements, such as determiners, modifiers and complements (Huddleston 1984, 232). There is an agreement between Biber et al. (1999), Quirk et al. (1972), Huddleston (1984) and Jacobs (1995) who all present nouns and pronouns as the most frequent classes functioning on the head position, in addition, Biber et al. (1999, 519) mentions adjectives as a less frequent type of the head.

When analysing a noun phrase from the viewpoint of the head we can distinguish between three types of noun phrases. The first type is noun-headed phrases, where the head of a phrase is a noun, which can be either a common or a proper noun. Such categorization is more or less identical among authors like Biber et al. (1999), Quirk et al. (1972), Huddleston (1984), Jacobs (1995) and Alexander (1988) who offer a further division of common nouns into countable and uncountable and both these categories into concrete and abstract. Proper nouns can be seen as names of people, places, things or ideas and they lack both contrast in number and article contrast (*Paris vs. \*The Paris, The Andes vs. \*An Ande*) (Quirk et al. 1972, 128). Alexander (1988, 38) stresses that proper nouns usually occur with a capital letter. Biber et al. (1999, 242) provide an example when a proper noun can function as a common noun (*I got him a Ford.*). In the case of common nouns, they can be either countable or uncountable. Countable nouns refer to entities that have both singular and plural form and can be used with an indefinite and definite article (*a bottle, the bottle, two bottles*) (Quirk et al. 1972, 128). As for the uncountable nouns, they refer to entities that cannot be counted and therefore they do not vary in number, moreover, they do not offer the use of an indefinite article, but they distinguish between indefinite and definite form (*milk, the milk*) (Biber et al. 1999, 241). As



mentioned above, common nouns can be seen as concrete in terms of having an individual physical existence (*toy, butter*) and abstract which are purely immaterial (*difficulty, homework*) (Quirk et al. 1972, 129).

The second type is pronoun-headed noun phrases, which use the pronoun as the head of a phrase. Pronouns, similarly to nouns can be categorized into subcategories and the basic identical categorization can be found in Quirk et al. (1972, 207), Biber et al. (1999, 328-355) and Huddleston (1984, 272). The basic categories are: personal pronouns (*I, he, we, they*), reflexive pronouns (*myself, yourself, themselves*), possessive pronouns (*my, our, his, theirs*), demonstrative pronouns (*this, those*), interrogative and relative pronouns (*who, what, which*), indefinite pronouns (*anybody, someone, nothing*), furthermore, Biber et al. (1999, 346) presents reciprocal pronouns (*each other, one another*). As once stated, pronouns cannot occur with determiners and premodifiers, but under certain circumstances can occur with postmodifiers. Quirk et al. (1972, 127) say that pronouns are used to ‘replace’ noun phrases and this statement is more explained in Biber et al. (1999, 70) who argument that the replacement of noun phrases with pronouns happens in two situations: “(1) When the entities referred to are identifiable through the speech situation or the surrounding text. (2) When the reference is unknown or general.” Finally, Biber et al. (1999, 519) provides examples of adjective as the head of a noun phrase (*Everyone picks on the **Welsh**, don’t they? I think the contrast between **the rich** and **the poor** in this country is disgusting.*) and explains that in most cases, the adjective-headed noun phrases refer to people with the characteristics named by the adjective.

## 2.2. Determiners

As formerly suggested, there are various ways to categorize determiners, for example, Biber et al. (1999, 258), Jacobs (1995, 98) and Huddleston (1984, 233) use the term *determiners* to describe an element composed of closed-class items which are used to specify the reference of a noun including articles (*a/an, the*), demonstratives (*this, that, those*), possessives (*my, your, their*), interrogatives (*what, whose, which*), indefinites (*some, any, every*), multipliers (*double, four times*), ordinal and cardinal numerals (*two, four, second, fourth*), and quantifiers (*all, both, many, some*). Furthermore, Biber et al. (1999, 258) identify three categories of determiners: predeterminers, central determiners and postdeterminers according to their position. A similar division can be found in Huddleston (1984, 233) who divides determiners into first (I), second (II) and third (III) position. In contrast, Quirk et al. (1972, 136) refer to

determiners as articles and some types of pronouns, for example, demonstrative pronouns. Additionally, they present an element called closed-system premodifiers which includes predeterminers as an equal category to determiners, as well as ordinals and cardinal numbers along with quantifiers (Quirk et al. 1972, 140). Lobeck (2000, 86) also recognises multiple division of closed-class words into determiners, numerals and quantifiers. Despite the inconsistency in terminology, Biber et al. (1999, 240), Quirk et al. (1972, 137), Huddleston (1984, 233) and Lobeck (2000, 86) agree that determiners and other elements of the same character contribute to the meaning of a whole phrase and therefore they are compulsory elements.

### 2.3. Postmodification

Turning to the optional elements of a noun phrase, a brief introduction of postmodification will be presented at first as it peripheral to the topic of premodification. Postmodifiers are an element comprising all the items placed after the head (Quirk et al. 1972, 858). Huddleston (1984, 256) and Jacobs (1995, 100) agree that the major function of postmodifiers is to provide a specification of the content of the head by adding identifying details. However, Biber et al. (1999, 602) and Quirk et al. (1972, 858) identify two types of functionally different postmodifiers – restrictive and non-restrictive. The restrictive modification fulfils the function presented by Huddleston (1984) and Jacobs (1995) – to identify the intended reference of the head noun. In contrast, the non-restrictive modification is used with already identified head and adds just elaborating and descriptive information (Biber et al. 1999, 602).

Generally speaking, authors diverge in the categorization of postmodifiers but Biber et al. (1999, 604) list following major structural types of postmodification: relative clause (*a footpath **which disappeared in a landscape of fields and trees***), to-infinitive clause (*the way **to get to our house***), ing-clause (*a structure **consisting of independent tetrahedra***), ed-clause (*fury **fanned by intensive press coverage***), noun phrase in apposition (*the Indian captain, **Mohammed Azharuddin***) and preposition phrase (*a phone **with a couple of buttons on it***). The use of relative clause can be both in finite and non-finite form (Biber et al. 1999, 604). In addition, Quirk et al. (1972, 895) presents some minor types of postmodification: adverbial (*The road **back** was dense with traffic.*), postposed adjective (*Something **strange** happened last night.*) and reflexive pronoun (*He **himself** paid two fruitless visits to the site of a camp near Torzhok.*)

As explained above, the final position in a noun phrase can be taken by complements. As Biber et al. (1999, 97) suggest, complements are used to complete the meaning of a noun, while postmodifiers rather describe or classify the head noun. The same view is described by Huddleston (1984, 262) and Jacobs (1995, 100) who see complement as a tool for adding to the content of the head noun, in contrast, modifier “supplies a description which is added to the meaning”.

### 3. Premodification

Since premodification is the main concern of this thesis, the subject of premodification will be dealt with in greater detail in the following few pages. Although there already was some information mentioned about premodification, it is essential to once again provide a basic description in order to fully understand the inner relations. First of all, the elements of premodification are called premodifiers, they are optional elements and their use causes simple noun phrase to become complex. As said above, their position in noun phrase is prior to the head noun and the main function is to add properties and specification to the head noun. Contrary to the postmodifiers, Biber et al. (1999, 588) explain that premodifiers are different from postmodifiers in two senses: first, premodifiers use fewer words to express the similar information so they can be considered as more condensed than postmodifiers, but second, postmodifiers are much more explicit in identifying the meaning that is being expressed by the modifier and the head noun. For example, the meaning of the phrase “elephant boy” with the premodifying element can be expressed much more explicitly by using postmodification (*a boy who rides on an elephant* or *a boy who takes care of elephants*) (Biber et al. 1999, 588).

As for the classification of premodifiers, authors provide very similar classification variable only in the complexity. Biber et al. (1999, 588) and Huddleston (1984, 256) list three main types of premodifiers: adjective (*big pillow*, *glorious sunset*), noun (*staff room*, *Yorkshire dialect*) and participle which can be either in -ing form (*flashing lights*, *simmering stew*) or in -ed form (*restricted area*, *captured terrorist*). In addition, Huddleston (1984, 258) mentions -s genitive (*old people’s home*) as another option for premodification. In contrast with the previous authors, Quirk et al. (1972, 902) recognize six types of premodifying items. Apart from an already exemplified adjective, noun, participles and -s genitive, the premodifying item can also be an adverbial phrase (*I visited his far-away cottage*) and a clause (*I visited his*

*what-do-you-call-it cottage*) but adverbs and clauses are considered to be very rare premodifiers (Quirk et al. 1972, 902).

As for the number of premodifying items, all presented grammarians apply the term *multiple premodification*. Biber et al. (1999, 596) and Quirk et al. (1972, 916) provide examples when a single noun has more than one premodifying item: two-word premodification (*settled legal practice*), three-word premodification (*high sulphur soil areas*) and even four-word premodification (*very finely grained alluvial material*). Both authors along with Huddleston (1984, 258) stress out that the multiple premodification is rare and the occurrence of more than two-word premodification is unique, however, Quirk et al. (1972, 916) strongly emphasize that the head of a noun phrase can be pre-modified by an infinite number of premodifiers. The use of multiple premodification is an efficient way of putting as much information into as few words as possible but at the same time, it requires a system of sequencing the premodifying items (Biber et al. 1999, 598). Biber et al. (1999, 598) point out that the order of premodifiers is governed mainly by the intended meaning but also the structural type of premodifiers. Well-arranged order of premodifiers can be found in Quirk et al. (1972, 922) who sequence premodifiers according to their position from the furthest to the closest one to the head noun. The order is as follows: evaluative or subjective adjectives (*beautiful, extravagant*) + general adjectives denoting size and shape (*small, heavy*) + age adjectives (*old, new*) + colour adjectives (*grey, green*) + participle (*carved, interlocking*) + adjective of provenance or style (*Russian, Gothic*) + noun (*church, London*) + denominal adjective often meaning “consisting of” or “involving” (*social, political*) + head noun (Quirk et al. 1972, 922).

Apart from multiple premodification, both Biber et al. (1999, 600) and Quirk et al. (1972, 927) are concerned with coordination of premodifiers. Biber et al. (1999, 601) present and-coordinated premodifiers (*black and white cat*) and or-coordinated premodifiers (*racial or religious cohesion*) as two options for coordination of premodifiers. Constructions with coordinated premodifiers are used to explicitly highlight the logical relations between premodifiers (Biber et al. 1999, 601). After explaining the basic principles of premodification, the focus will be turned onto detailed classification of particular premodifiers.

### **3.1. Adjective premodifiers**

The first type of premodifying item are adjectives which are considered to be the most used type of premodification across registers (Biber et al. 1999, 589). In terms of major syntactic

functions, adjectives can be used either attributively or predicatively, but only attributive adjectives can be used as an item of premodification (Quirk et al. 1972, 246). Quirk et al. (1972, 247) state that adjectives are marked as attributive when they premodify nominal expressions and their position is foregoing to the head noun (*the beautiful painting, a mere child*). According to Biber et al. (1999, 505), the vast majority of adjectives can be used both attributively and predicatively, but there are cases when an adjective can serve only as one of the two. Quirk et al. (1972, 905) provide an example when the adjective *pure* can be used attributively (*Pure nonsense*) but the same phrase makes no sense with the adjective *pure* in predicative position (*The nonsense is pure*). Biber et al. (1999, 506) and Huddleston (1984, 299) agree that the attributive position is much more frequent than the predicative position.

To the subject of semantics Biber et al. (1999, 508) distinguish between two groups of adjectives: **descriptors** and **classifiers**. In the understanding of Biber et al. (1999), descriptors are adjectives denoting various features, mainly: colour or brightness (*blue, dark*), size, weight, extent (*small, thin, white*), chronology, age, frequency (*early, new, recent*), evaluation and emotion (*good, beautiful, poor*), miscellaneous description (*cold, dead, strong, private*). On the contrary, classifiers denote: relation, classification, restriction (*different, general, public*), affiliation (*Christian, English*) and subject area or topic (*chemical, industrial*) (509). Biber et al. (1999, 509) add that some adjectives can serve both as a classifier (*a secondary school*) and descriptor (*a useful secondary function*). Since certain adjectives have more meanings, it is possible that one adjective can denote a variety of features within the same category, for example, *old* can function as descriptor denoting age (*an old radio*) or descriptor denoting affect (*good old genetics*) (Biber et al. 1999, 509). Different distinction is presented by Quirk et al. (1972, 267) who divide adjectives into semantic sets which are designed according to the sequential order of adjectives in a noun phrase, however, the distinction provided by Biber et al. (1999, 508) is clearer to a greater extent, therefore this classification of adjectives will be adopted and further adjusted in order to make the classification more clear and explicit. The adjusted classification will be presented in a later part of this paper.

Turning back to descriptor adjectives, they can be further divided on gradable and non-gradable. Biber et al. (1999, 521) state that gradable adjectives can express a comparative (*stronger*) and superlative (*strongest*) degree which is used to denote comparison. The comparative and superlative degree can be marked either by already exemplified inflectional endings or by using *more* and *most*. Furthermore, gradable adjectives can be modified by degree adverbs (*very, so, extremely*) to intensify the meaning of the adjective (Quirk et al.

1972, 265). In contrast, non-gradable adjectives cannot be modified by degree adverbs nor can they express comparative or superlative degree, however, they can be modified by emphatic adverbs (*quite motionless*, *really tremendous*, *absolutely continuous*) (Biber et al. 1999, 521).

### 3.2. Participle premodifiers

Generally speaking, participles are understood as non-finite verbs consisting of two forms, the present participle also called the -ing participle (*calling*, *drinking*) and the past participle known as the -ed participle (*called*, *drunk*) (Quirk et al. 1975, 70). Biber et al. (1999, 460) state that since English has irregular verbs, the past participle does not always possess the -ed suffix but can occur in a variety of forms (*written*, *seen*). Traditionally the function of participles is to express progressive and perfective aspect, non-finite -ing clause and passive voice (Quirk et al. 1972, 71). Apart from major verb functions, both -ing and -ed participles can serve as attributive and predicative adjectives and the result of such derivational process is a category of adjectives called participial adjectives (Biber et al. 1999, 530). In addition, Biber et al. claim that there are nouns ending with the -ing suffix in their base form (*dancing*, *painting*, *writing*) which can consequently cause ambiguous structures (*warning shots*) where it is unclear whether the premodifier is a noun with the -ing ending or a participial adjective (1999, 67). As for the clear distinction between participles and adjectives, Quirk et al. (1972, 244) stress that the distinction is not always clear but the use of intensifier *very* with both participle forms “is an explicit indication that the forms have achieved adjective status” and on top of all, participles can acquire adjective status by combining them with another element (*looking* vs. *good-looking*). Quirk et al. (1972, 908) point out that participial premodifiers are used mainly “to indicate a permanent or characteristic feature” and Biber et al. (1999, 575) provide several examples of participial premodifiers: (*written reasons*, *detecting devices*).

### 3.3. Noun premodifiers

In the beginning, it is important to establish what is considered to be a noun premodifier. Biber et al. (1999, 589) describe a category of noun + noun sequences which are structures different from noun compounds. Biber et al. (1999, 325) characterize noun compounds as combinations of two or more nouns forming a single meaning compound and present criteria for nouns to become a compound. The first criterion is stress placement, while noun compounds are usually used with the initial stress (*'heart attack*), noun + noun sequences are characteristic by stress placed on the second element (*glass 'bottle*). The second criterion is

orthography, meaning that noun compounds are usually written as one word (*waterbed*) or by using hyphens (*steam-hammer*). However, Biber et al. (1999, 590) emphasize that the dividing line between noun + noun sequences and noun compounds is not clear. A similar view is presented by Quirk et al. (1972, 914) who state that noun premodifiers and head nouns often become so closely associated that they are regarded as a noun compound. Generally speaking, noun premodifiers occur in noun + noun sequences where the nouns are freely combined and written as two words. It is true that plural nouns can be used as premodifiers (the promotions committee), moreover, in some cases, the singular form is used but it still refers to plural (A chair with arms = *An arm chair*) (Quirk et al. 1972, 914). Concerning the meaning, both Biber et al. (1999, 588) and Huddleston (1984, 257) acknowledge that noun + noun sequences can cause ambiguity since “they can represent more than one meaning relation with no overt indication of which meaning is intended” (Biber et al. 1999, 588). To clear up, Biber et al. (1999, 589) list individual meaning relations that can be expressed by a noun + noun sequence: composition (*metal seat = seat made from metal*), purpose (*chess board = board used for playing chess*), identity (*men workers = workers who are men*), content (*market report = a report about market*), source (*farmyard manure = manure that comes from farmyard*), objective (*discharge water = water that has been discharged*), subjective (*eye movement = eyes move*), time (*summer school = school happening in summer*), location (*Paris conference = conference taking place in Paris*), institution (*ski club = club intended for skiers*), partitive (*family member = member of the family*), specialization (*management consultant = consultant who specializes in management*). Similar to adjective premodifiers, even nouns are considered to be frequently used in the premodifying position.

### 3.4. Genitive premodifiers

In terms of grammar, genitive refers to the marked noun case whose function is to express relationships to other lexical units, mainly other nouns (Biber et al. 1999, 292). The form of genitive can be various but with a respect to the premodification, the only form this paper is concerned with is the *-s genitive* (*boy's room*). As Greenbaum and Nelson (2002, 91) explain, a regular singular noun in the genitive case is marked by an apostrophe followed by inflectional *-s* (*the student's essay*) and a regular plural noun is marked by an apostrophe following the inflectional *-s* (*the students' essays*). With irregular nouns, both singular and plural form is marked the same way as regular singular nouns (*the child's toy, the children's toys*) (Greenbaum and Nelson 2002, 91). Quirk et al. (1977, 192) add that the genitive case is sometimes labelled “possessive” case since its central use is to express possession. The

semantic classification of genitives varies across grammar books but Huddleston (1984, 27) and Quirk et al. (1972, 193) identify following “more common meanings of the genitive” along with sentential and phrasal analogues: possessive genitive (*my son’s wife = my son has a wife*), subjective genitive (*the boy’s application = the boy applied*), objective genitive (*the boy’s release = someone released the boy*), genitive of origin (*the girl’s story = the girl told a story*) and a descriptive genitive (*a women’s college = a college for women*). In contrast, Biber et al. (1999, 294-297) divide genitives onto two main categories. The first category is specifying genitives whose function is “to specify the reference of the noun phrase” and they are usually used as a response to the question ‘Whose...?’. The second category is classifying genitives which differ from specifying genitives in their close relation to an adjective or noun premodifiers since their function is to classify the head noun, moreover, they function as a response to the question ‘What kind of...?’ (Biber et al. 1999, 294). Biber et al. (1999, 294) provide examples for both specifying genitives (*children’s clothes = the children have clothes*) and classifying genitive (*bird’s nest = a nest for birds*). Apart from these categories, Biber et al. (1999, 294-296) introduce genitive of time (*As far as we know, yesterday’s job was their second.*) and genitives of measure which are further subdivided into: duration (*an hour’s discussion*), distance/length (*I held the phone at arm’s length and stared at it.*) and value (*She had to buy fifty pounds’ worth*). Concerning the analysis, the classification from Biber et al. (1999) will be applied in this paper since the classification of Huddleston (1984) and Quirk et al. (1972) does not offer a clear classification of some genitives, especially those related to time and space.

### 3.5. Adverb and clause premodifiers

As formerly suggested, adverbs and clauses on the position of premodifiers are of extremely low occurrence, therefore, they are being put together. Concerning the syntactic roles of adverbs, they mainly function as premodifiers of adjectives as it was already exemplified in the adjective premodifiers section. Biber et al. (1999, 102-103) and Quirk et al. (1972, 279) mention adverbs in the role of premodifiers saying that they occur mainly in an informal style and their position is prior to determiners (*He had quite a party., It was rather a mess*). Quirk et al. (1972, 279-281) highlight *quite* and *rather* as the most common premodifying intensifiers, furthermore, *kind of* and *sort of* are another option of premodifying adverbs and their position can be both before and after the determiner (*He gave sort of a laugh. vs. He gave a sort of laugh.*). For both adverb and clause premodifiers, Quirk et al. (1972, 902-903) strongly claim that their use is highly colloquial, and their occurrence retains a flavour of



slang, originality and convention-flouting. In addition, Huddleston (1984, 258) provides an example of a clause premodifier (*his couldn't care less attitude*) stating that their use is “of such low productivity that there is no need to consider them further”. In case the analysis reveals some adverb or clause premodifiers, an additional classification will be provided in the practical part.

### 3.6. Classification of premodifiers

To conclude, structures with premodification are a frequently used as they are considered to be highly economical and their main function is to describe or add a reference to the head noun. There are five major categories of premodifiers: adjective, participle, noun, genitive, and adverb and clause.

Regarding the system of classification, a table was constructed in accordance with the theoretical part to clearly illustrate the main categories of premodification and their further subdivision. The Table 1 shows the main categories of premodifiers and apart from adjectives and nouns all other categories follow the exact classification presented in the theoretical part. In terms of adjectives, the categories of descriptors and classifiers had to be adjusted since the sources did not provide explicit explanation of the difference between these two categories and also some deeper characterization of the particular subcategories was missing. The adjusted classification portrays descriptors as adjectives denoting mainly exterior, tangible and visible features such as: colour, size/quantity/extent, time, location and miscellaneous description. On the other hand, classifiers are understood as adjectives denoting referential, intangible and abstract features and the subcategories are evaluation and emotion, relation, classification, affiliation and subject area/topic. Concerning the nouns, the number of subcategories is not limited and as mentioned above, nouns can express many more relations than just those listed by the source, therefore, an additional subcategory of *Description nouns* has been added to the list. Lastly, the corpus findings labelled as *Participial adjective* are further analysed as regular adjectives.

Table 1: The classification of premodifiers based on Biber et al. (1999), Quirk et al. (1972) and Huddleston (1984)

Adjective	Descriptors	Colour
		Size/Quantity/Extent
		Time
		Location
		Miscellaneous description

	Classifiers	Evaluation/Emotion
		Relation
		Classification
		Affiliation
		Subject area/Topic
Participle	-ing participle	
	-ed participle	
	Participial adjective	
Noun	Description	
	Composition	
	Purpose	
	Identity	
	Content	
	Source	
	Objective	
	Subjective	
	Time	
	Location	
	Institution	
	Partitive	
	Specialization	
	Genitive	Classifying
Specifying		
Time related		
Measure		Duration
		Distance/Length
	Value	
Adverb and Clause		

### 3.7. Premodification in film reviews

Considering what was said in previous chapters, some logical conclusions and expectations can be deduced. At first, Corrigan (2007) expresses several functions of film reviews, in particular, explanatory and descriptive function, which correspond to the general function of premodifiers which is to add properties, provide a description and indicate characteristic features. Therefore, a high occurrence of descriptive and classifying adjectives is expected as well as a high occurrence of modifiers who acquire the adjectival status. The comparative and contrastive function can be fulfilled by using intensifying adverbs and gradable adjectives with their comparative and superlative degree. Secondly, film reviews are audience oriented which suggests that the use of classifiers of evaluation and emotion will be significant. To the subject of language and style, Corrigan (2007) mentions that the author of professional film reviews should always be aware of what meaning he wants to communicate and in accordance

with that use the correct terminology and structures. Although postmodification is sometimes more explicit in identifying the meaning, premodification offers a simple combination of two items with no need for relative clauses. In addition, Biber et al. (1999) claim that the use of both single and multiple premodification is an efficient way of expressing as much information in as few words as possible which corresponds with Corrigan's (2007) statement that author's writing should be economical. Lastly, Corrigan (2007) asserts that professional reviews should contain professional terminology and formal language which means that the occurrence of adverb and clause premodifiers is expected to be low because Quirk et al. (1972) suggest that such premodifiers are used colloquially.

## **4. Introduction to the Practical Part**

The practical part of this study focuses on the analysis of various types of premodifying elements within the genre of film reviews. Since the analysis is conducted on a selected sample of film reviews also known as primary sources, the choice of these primary sources must be explained at first. Consequently, the practical part offers an interpretation of the results along with quantitative and qualitative evaluation. Lastly, the findings and results are summarized in a conclusion.

### **4.1. Primary Sources**

The corpus, upon which the analysis was conducted, is composed of film reviews taken from two online sources. The first source is a website of *the British Broadcasting Company (BBC)* and the second source is a website of *the Guardian* newspapers. The authors of the film reviews differ but they are all considered to be professional film critics. The analysed structures are noun phrases consisting of at least one premodifying element and a head of the phrase regardless of other possible noun phrase elements. The aim of the analysis is to classify the type of premodification in the above-described structures. From each online website a number of eight recent film reviews were chosen and from each review the first ten sentences containing a structure of premodification + head were selected which means that the overall number of 160 sentences were analysed and since some sentences contained more than one occurrence of premodification + head noun, the final number of occurrences is 354. Some of the occurrences were considered to be ambiguous cases, therefore, these cases are presented in corpus with two possible classifications, nevertheless, the results of the analysis are based only on one of those classifications and the other one is just for illustrative purposes.

## 5. Findings and Results

To begin with, a general overview of the analyses examples is presented in Table 2. Out of the overall number of 354 occurrences, the total number of 508 premodifying elements were classified. The number of elements is logically higher since some occurrences contained more than one premodifying element. As for the premodifying elements, there are 262 (51.7%) adjective premodifiers, 68 (13.3%) participle premodifiers, 126 (24.7%) noun premodifiers, 51 (10%) genitive premodifiers and 2 (0.4%) adverb and clause premodifiers. The latter chapters will provide a deeper analysis of each category along with its subcategories and the analysis is constructed from the most frequent to the least frequent type of premodifiers which means that the analysis starts with the element that has the highest occurrence – adjective premodifiers.

*Table 2: General overview of the occurrence of the premodifying elements*

Type of premodifying element	Number of occurrences	Ratio [%]
Adjective	262	51.6
Participle	68	13.3
Noun	126	24.7
Genitive	52	10
Adverb and Clause	2	0.4
Total	508	100

### 5.1. Adjective Premodifiers

As expected, adjective premodifiers are the most used type of premodifying element with more than half the amount of the overall occurrence. From Table 3, it is obvious that there is a total number of 68 descriptors and 194 classifiers. Concerning the descriptors, they mainly denote some miscellaneous description [1] with 27 occurrences and time [2] with 26 occurrences. There were also examples of 7 colour descriptors [3], 7 descriptors denoting size, quantity or extent [4] and 1 locative descriptor [5]. On the other hand, the analysis revealed an abundant use of classifiers with 85 classifiers denoting general classification [6], 74 evaluative or emotive classifiers [7], 15 affiliative classifiers [8], 12 classifiers indicating relation [9] and 8 topic classifiers [10].

Table 3: Number of occurrences of adjective premodifiers in corpus findings

	Type of Adjective	Number of occurrences	Total
<b>Descriptors</b>	Colour	7	68
	Size/Quantity/Extent	7	
	Time	26	
	Location	1	
	Miscellaneous description	27	
<b>Classifiers</b>	Evaluation/Emotion	74	194
	Relation	12	
	Classification	85	
	Affiliation	15	
	Subject area/Topic	8	

The number of descriptors is significantly lower in comparison with the number of classifiers, however, the number of descriptors is still quite high compared to other types of premodifying elements. As stated in the chapter 3.1. of the theoretical part, descriptors are used to describe some external, visible features of head nouns. The subgroup with the highest frequency of occurrence is miscellaneous description [1], which is a group denoting any exterior features that do not fit into any other category. In the examples (1), (2) and (3) below, visible characteristics of places, objects and people are shown as *theatres* are visibly *half-empty* or the *hero* is beardless which is shown on his appearance. The example (4) displays more audible characteristics as *quiet* means that the *presence* is not accompanied with any sounds. The instances (5) and (6) display state of the human body where again *dead* expresses a visible characteristic with particular features.

[1] 1. *half-empty British theatres*<sup>22d</sup>, 2. *shiny vintage cars*<sup>28b</sup>, 3. *young beardless Robin-before-Robin hero*<sup>99</sup>, 4. *quiet presence*<sup>75b</sup>, 5. *dead colleagues*<sup>80</sup>, 6. *pregnant musician girlfriend*<sup>128c</sup>

Another group with a high number of occurrences are descriptors denoting time [2]. Time descriptors are used mainly to indicate the position of the noun in term of chronology as it is seen in examples (7), (8), (9) and (10). The instance (11) is a prototypical example of time descriptor denoting age where *young* refers to the age of the *couple*. On the other hand, in the example (12) *old* does not refer to the age of the *friend* but rather to the frequency of the friendship, in other words, it is an indication of how recent the friendship is. The same applies to the *new desire* in (13).

[2] 7. latest 'Wizarding World' instalment<sup>2</sup>, 8. Van Gogh's last years<sup>16</sup>, 9. early films<sup>77e</sup>, 10. next project<sup>151b</sup>, 11. young black couple<sup>42a</sup>, 12. old friend<sup>119a</sup>, 13. new righteous desire<sup>95b</sup>,

Among the least used descriptors are colour descriptors [3] which denote the colour of an object, in (14) the *screen* is the colour *black* and in (15) the *diamonds* are the colour *blue*. In (16) *white* does not indicate the exact colour of the *society* but identifies the race of the *society*. Secondly, there are descriptors denoting size (17, 18) and shape (19) [4]. Lastly, there is an example of locative descriptor (20) which indicates that the position of *fires* is *outdoors*.

[3] 14. black screen<sup>20</sup>, 15. rare blue diamonds, 16. white society<sup>42d</sup>,

[4] 17. retro little coin-operated arcade<sup>89b</sup>, 18. wardrobe-size Russian<sup>140</sup>, 19. square paving stones<sup>64a</sup>

[5] 20. smoky outdoor fires<sup>144d</sup>

Regarding the classifiers, they have the largest representation in the analysed corpus with 194 occurrences. As it was said in the theoretical part, classifiers are considered to be adjectives denoting intangible and abstract characterization of the head noun. The most prominent subgroup of classifiers is simple classification [6] which similarly to miscellaneous description functions as a general subgroup that includes any adjective that doesn't fit into any other subgroup. The subgroup of classification is the least differentiated group among adjectives since the character of these adjectives can express a broad variety of relations with the head noun. The specification is one of the clearer relations and can be observed in the examples (21) and (22). Out of all the *ingredients* the specific *key ingredients* are chosen and similarly out of all possible *styles* the specific *elliptical style* is used. Another clearer relation can be labelled as a mind process (23, 24) where both *memorable* and *imaginary* suggest some hidden mind process connected to the head noun. The examples (25) and (26) emit a certain sense of time relation but do not provide exact time information, therefore, they cannot be labelled as time descriptors. Some examples are unclear because there is more than one possible relation of the adjective, in example (27), *investigative* can be an identity of the *reporter* as well as specialization or even a purpose. Other examples of classificational adjectives are (28), (29) and (30).

[6] 21. elliptical style<sup>77d</sup>, 22. key ingredients<sup>102a</sup>, 23. group's most memorable single<sup>37c</sup>, 24. imaginary adjunct pixelzone<sup>89a</sup>, 25. classic films<sup>22b</sup>, 26. modern editing

tools<sup>156c</sup>, 27. investigative reporter<sup>60</sup>, 28. racial bias<sup>44a</sup>, 29. sort of rare leading man<sup>122c</sup>, 30. serious acting<sup>132b</sup>,

The second most numerous subgroup is evaluation/emotion [7] with 74 occurrences. Apparent from its name, this subgroup provides an evaluation of people, places and objects and can focus on a broad range of topics. The examples (31), (32), and (33) provide an evaluation based on quality where, for example, *magnificent* expresses the quality of the *performance*. The example (34) is a case of evaluation based on significance. In addition to the general evaluation, this subgroup also contains adjectives expressing personal characteristics which are displayed in the examples (35), (36) and (37) where the adjectives *simpatico*, *stodgiest* and *ambitious* provide personal characteristics of particular people. In terms of evaluative adjectives, they also cover the connotative level of meaning because many of the expressions below emit a positive (31, 35, 38) or a negative (36, 39, 42) association.

[7] 31. marvellous survey<sup>5b</sup>, 32. Willem Dafoe's magnificent performance<sup>12a</sup>, 33. best picture<sup>41a</sup>, 34. grand achievement<sup>7</sup>, 35. simpatico director<sup>73a</sup>, 36. stodgiest villain<sup>110c</sup>, 37. ambitious boxing promoter<sup>130b</sup>, 38. Queen's superlatively innovative anthem<sup>33b</sup>, 39. harsh social truths<sup>43c</sup>, 40. negative review<sup>56a</sup>, 41. lethargic rehash<sup>127b</sup>, 42. useless footage<sup>154b</sup>,

The next subgroup of classifiers are adjectives expressing affiliation [8], in other words, a relation of the head noun to a geographical area, usually a country. The corpus revealed several uses of the affiliative expressions and all of them were referring to countries or their provinces. In the example (43) the *theatres* are premodified with *British* because they reside in Britain, similarly, in (44), *Claire Denis* is a *director* with *French* citizenship.

[8] 43. British theatres<sup>22c</sup>, 44. audacious, brilliant French director Claire Denis<sup>71a</sup>, 45. German press<sup>116</sup>, 46. 14th-century Scottish insurrectionary<sup>142b</sup>

Concerning the subgroup of relation [9], these adjectives determine the relation of the head noun to other nouns, potentially noun phrases. In examples (47), (48) and (49), the words *other*, *same* and *another* suggest that there is a contrast of two noun phrases.

[9] 47. Warner Bros' other live-action blockbuster franchise<sup>9a</sup>, 48. same thing<sup>32</sup>, 49. another maid<sup>66</sup>

Lastly, there is a group of subject area classifiers [10] which specify the head noun by adding the reference of a topic. In the example (50) the word *style* is within the scope of the subject area *architecture* and similarly, in (51) *films* are under the subject area of *art*.

[10] 50. *poetic style*<sup>43b</sup>, 51. *smaller, artistic films*<sup>72b</sup>, 52. *historic architectural styles*<sup>5c</sup>, 53. *impressionistic approach*<sup>15</sup>,

The vast majority of premodifying adjectives in the corpus were clear cases with no problem of identification, however, there were few examples of premodifying adjectives [11] whose identification was unclear and ambiguous even in a wider context. In the example (54) the word *vintage* can be classified as a descriptor denoting time since the word gives a reference about the age of the *cars*, but it can also be a descriptor denoting miscellaneous description since *vintage* can also describe a particular style of appearance. The ambiguity is apparent even within the group of classifiers, in (55) the *images* are modified with *impressionistic* which can express either simple classification or relation to the subject area of impressionism or the use of *dusty* in (56) may refer to simple classification as well as evaluation of popularity. Ambiguous cases appear even on a higher level of descriptor vs. classifier. The word *historic* in (57) can be classified as descriptor denoting time or a classifier giving a reference about the subject area – history. Similarly, premodifier *animated* in (58) can express miscellaneous description because the animated features are visible in the movie or it can be classified as classification where the word indicates the type of a movie.

[11] 54. *Everywhere, there are spotless steam trains, shiny vintage cars*<sup>28b</sup> and well-cut suits., 55. *One of the few purely impressionistic images*<sup>65a</sup>, it suggests Cuarón's method..., 56. *...he had found a fresh way to reboot a dusty franchise*<sup>121c</sup>., 57. *Stuart Craig's production design is, as ever, a marvellous survey of historic architectural styles*...<sup>5c</sup>, 58. *...from Lust for Life (1956) with Kirk Douglas as the scenery-chewing hero, to last year's beautiful, animated Loving Vincent*<sup>14b</sup>.

The analysis revealed that adjectives as a type of premodifying item stand for more than half the amount of the overall occurrences of premodifying items. The reasons for such an abundant use of adjectives in the premodifying position can be various. First of all, adjectives are an efficient way of expressing diverse specification and description via just one word with no need for complicated structures like for example, relative clauses. In terms of descriptors, authors apply them to fulfil the descriptive function of film reviews as they are used to describe the setting, main characters and time coordinates. However, the number of



descriptors is almost three times lower than the number of classifiers. The analysed film reviews are strongly audience oriented which means that the evaluative and classifying adjectives are used adequately and in accordance with the purpose of the text. In addition, authors are not using just words like *good* or *bad*, but they use a long scale of expressions which makes the text entertaining and interesting. With respect to the results, it can be said that the descriptive function is rather minor because the main function the authors are trying to achieve is the evaluative function.

## 5.2. Participle premodifiers

Regarding participle premodifiers, they are divided into participial adjectives [12], -ing participles [14] and -ed participles [15]. As it was mentioned above, the overall number of participles present in the corpus is 68 which stands for 13.3% of all premodifiers. It is apparent from Table 4 that the majority of participles was identified as participial adjectives with 38 occurrences. Moreover, the corpus revealed 16 -ing participles and 14 -ed participles. As for the participial adjectives, they were divided similarly as regular adjectives and the analysis discovered 21 participial adjectives denoting evaluation, 9 adjectives denoting classification, 2 time adjectives, 1 adjective indicating location and 5 participial adjectives expressing miscellaneous description.

Table 4: Number of occurrences of participle premodifiers in corpus findings

Type of Participle		Number of occurrences	Total
Participial adjective	Evaluation	21	38
	Classification	9	
	Time	2	
	Location	1	
	Miscellaneous description	5	
<b>-ing participle</b>		16	16
<b>-ed participle</b>		14	14

Participial adjectives [12] are in principle identical to regular adjectives, the only difference is that participial adjectives were formed by derivation of participles and they retain the -ing and -ed inflectional ending. Due to the same function as regular adjectives, participial adjectives are able to express variety of relations to the head noun. In the examples (59) and (60) the words *stunning* and *talented* provide evaluation of the head noun. Classification is another

relation displayed in (61). Participial adjectives are also able to display temporal and spatial relations, in (62) the *long-standing* refers to the duration of the *dream* and in (63) *Tron*'s position is described as *neighbouring*. Lastly, there are cases when the adjective expresses miscellaneous description as in (64).

[12] 59. *stunning visuals*<sup>13a</sup>, 60. *talented film-makers*<sup>45</sup>, 61. *loving relationship*<sup>128b</sup>, 62. *long-standing dream*<sup>41c</sup>, 63. *neighbouring Tron*<sup>89c</sup>, 64. *dazzling colours*<sup>84d</sup>

Concerning the -ing participles [13] and -ed participles [14], their role as a modifier is rooted in their ability to express actions that are either being performed by the head noun or are performed on the head noun. The only difference is that -ing participles refer to an ongoing action as it is apparent from examples below. In (65) the *roles* are intended for the action of *supporting* the main roles and in (66) *Rocky* is in the process of *recovering*. On the other hand, -ed participles refer to an action that has been already performed. The *editor* in (68) has been acknowledged as a participant in a production of the movie and he became *credited*. Another example (69) features a process of developing and establishing *roles* which after the process ended became *layered*.

[13] 65. *supporting roles*<sup>105c</sup>, 66. *recovering Rocky*<sup>128d</sup>, 67. *film's own leading man*<sup>56b</sup>,

[14] 68. *credited editor*<sup>160a</sup>, 69. *tortured life*<sup>13d</sup>, 70. *layered roles*<sup>74d</sup>

Going back to participial adjectives, 19 out of 39 examples were compounds [15]. There are several ways these compounds were constructed, the instances (71-76) are examples of noun + participle compound, in (77) the compound is composed of adverb and participle and (78) is an example of adjective + participle compound. The presented compounds also express evaluation (71, 73, 74, 76, 77), classification (72, 75), time (78) and other relations.

[15] 71. *cutting-edge digital effects*<sup>4a</sup>, 72. *scenery-chewing hero*<sup>14a</sup>, 73. *headspinning, Ritalin-fuelled sequel*<sup>84a</sup>, 74. *life-changing moment*<sup>85b</sup>, 75. *magic-tinted glasses*<sup>104b</sup>, 76. *mind-boggling omission*<sup>155</sup>, 77. *well-cut suits*<sup>28c</sup>, 78. *pretty old-fashioned racer game*<sup>90b</sup>

With reference to the results of the analysis, the -ing and -ed participles are in minor use in comparison with adjective premodifiers. However, when dealing with participial adjectives, authors tend to use them more frequently as they are able to express the same features as regular adjectives. Due to the same expressive ability, participial adjectives are mainly used to fulfil the evaluative and descriptive function of film reviews. Similar to adjectives, the

structures with participles are simple and they can be combined with other elements of premodification. In addition, participial adjectives are profusely combined with other elements to create compounds whose modifying function is thus enhanced. Moreover, the combination of words forming compounds is not strictly limited, therefore, their use irradiates a flavour of the author's own creativity which makes the text more authentic and appealing for the audience.

### 5.3. Noun premodifiers

Moving on to the group of noun premodifiers, they stand for 24.7% of the overall occurrence with 126 instances. As explained above, noun premodifiers were further divided into subgroups, see Table 5 below. The most numerous group are nouns of identity [16] with 42 instances followed by description [17] with 21 instances, content [18] with 12 instances, time and location [19] with 25 instances in total and other subgroups [20], each containing less than 10 instances.

Table 5: Number of occurrences of noun premodifiers in corpus findings

Type of Noun		Number of occurrences	Total
Noun	Description	21	126
	Composition	1	
	Purpose	3	
	Identity	42	
	Content	12	
	Source	3	
	Objective	8	
	Subjective	5	
	Time	12	
	Location	13	
	Institution	0	
	Partitive	0	
Specialization	6		

The nouns of identity [16] specify the head noun by adding some proper name. In (79) the *series* is named after the *Harry Potter* character and the instance (81) features particular *years* during which the *Twilight* movie saga was produced.

[16] 79. *Harry Potter series*<sup>3b</sup>, 80. *Indian Parsi family*<sup>39a</sup>, 81. *Twilight years*<sup>72a</sup>, 82. *Rocky saga*<sup>122d</sup>, 83. *Academy award*<sup>158b</sup>

Concerning the nouns of description [17], they are similar to adjectives denoting miscellaneous description and classification because they denote an appearance or some inner

characteristics of the head noun. An example of external description can be seen in (84) where the *shapes* are described as a *diamond*. On the other hand, instance (86) characterizes the type of *war* as a *crusader war*.

[17] 84. *diamond shapes*<sup>64c</sup>, 85. *zero-gravity spectacle*<sup>84c</sup>, 86. *crusader war*<sup>93b</sup>, 87. *goosebump shiver*<sup>113</sup>, 88. *movie-star magnetism*<sup>118b</sup>

The content nouns [18] express the content of the head noun. In (89), the content of the *movies* is a *superhero* and similarly, the content of the *film* in (91) is a *concert*.

[18] 89. *DC superhero movies*<sup>9c</sup>, 90. *hit network show*<sup>59b</sup>, 91. *concert film*<sup>153</sup>

As for the nouns denoting time and location [19], their use is identical with the use of temporal and locative adjectives since they determine the relation of the head noun to space and time. Examples (92) and (93) feature nouns denoting time, in the first case the noun denotes the time when the occasion is held, in the second case the noun expresses duration. Both 94 and 95 refer to the location of the head noun.

[19] 92. *2017 Academy Awards*<sup>41b</sup>, 93. *two-night production*<sup>154a</sup>, 94. *back projection*<sup>30</sup>, 95. *New York backdrop*<sup>107b</sup>

Apart from the major categories, there are also minor categories denoting various relations. The relation expressed in (96) is composition since the *palette* is composed of *colours*. The *trip* in (97) is modified with purpose noun *business*. The corpus contains examples of nouns denoting source as in (98). Among other relations, nouns can express objective relation (99) where the *child* is the object of the *abuse* or the subjective relation (100) where the *tools* are the subject of the action *editing*. Lastly, there is an example of specialization, in 101 the *associate* specializes in *business*.

[20] 96. *colour palette*<sup>10b</sup>, 97. *business trip*<sup>67</sup>, 98. *real-life inspiration*<sup>62a</sup>, 99. *child abuse*<sup>97b</sup>, 100. *modern editing tools*<sup>156c</sup>, 101. *business associate*<sup>134</sup>

Unlike any other type of premodification, nouns are highly ambiguous and even with a wider context, there are numerous examples with unclear classification [21]. Although ambiguous cases are not the primary focus of this thesis, their abundant occurrence is an indication that noun premodifiers are not entirely clear in terms of expressing the meaning and for a better illustration, the following three examples of ambiguity will be presented in a wider context with direct commentary.

[21] 102. *David Mackenzie's retelling of the Robert the Bruce story<sup>141b</sup> for Netflix is bold and watchable...* - in this example *Robert the Bruce* can be classified both as a noun of identity as it is the title of the *story* or a noun of content because the *story* is about *Robert the Bruce*

103. *Not that the film has much time for family ructions<sup>40</sup>.* - here the *ructions* can be classified as an identity because it denotes the specific kind of *ructions* or the *family* is the subject of the action *ructions* and therefore the noun is classified as subjective

104. *...Hardy plays Eddie Brock, a television journalist<sup>59a</sup> who has his own hit network show in San Francisco...* - in this case, the noun *television* can express at least three different relations to the head noun. At first, *television* can be classified as a noun of identity since it simply denotes the type of *journalist*, however, the term *television* may refer to a certain institution under which the *journalist* works. Lastly, the modifying noun can express specialization because the *journalist* specializes in *television* journalism and not in broadcast journalism or tabloid journalism.

Regarding noun premodifiers, they are able to express a variety of relations to the head noun and the main function they fulfil is the descriptive function. On the other hand, the excessive variability causes the noun phrases to seem ambiguous and not enough explicit which may cause misunderstanding among the audience.

#### **5.4. Genitive premodifiers**

Another type of premodification is genitive premodification which was further divided into specifying [22] with 43 occurrences, classifying [23] with 2 occurrences and time-related genitives [24] with 6 instances and no occurrence of a genitive denoting measure in the corpus. With reference to Table 6, it is clear that the majority of genitive forms present in the corpus were specifying genitives. As for specifying genitives [22], they express a variety of relations between the head noun and a person, group of people or a place. The most frequent relation is authorship (105, 106, 107), for example, in (105) *JK Rowling* is the author of the *books*. Next relation can be labelled as possession, in (108) *Cleo* is in the possession of the *face*. Specifying genitives can also express human characteristics, the example (109) features an *artist* who can be characterized as *complex*. With an inanimate object, specifying genitives can express part-whole relation as apparent in (110) and (111) where *Harlem* is a part of *New York* city and *scene* is a part of the *film*. Lastly, example (112) expresses a family relation in which *Robert* is the son of the *father*.

Table 6: Number of occurrences of genitive premodifiers in corpus findings

	Type of Genitive	Number of occurrences	Total
Genitive	Specifying	43	51
	Classifying	2	
	Time related	6	
	Measure	0	

[22] 105. *JK Rowling's books*<sup>1</sup>, 106. *Queen's superlatively innovative anthem*<sup>33b</sup>, 107. *Denis' first film*<sup>76a</sup>, 108. *Cleo's face*<sup>69</sup>, 109. *artist's complexity*<sup>12b</sup>, 110. *New York's Harlem*<sup>46a</sup>, 111. *film's best scene*<sup>53</sup>, 112. *Robert's father*<sup>150</sup>, 113. *Cuarón's deep affection*<sup>63b</sup>,

Concerning the classifying [23] and time-related [24] genitives, their occurrence is rare, and their use is similar to adjectives since they provide a classification of the head noun. In (114) the genitive form *Mercury's* provides information about the content of the *biopic*. The next example (115) contains information about the origin, meaning that the *style* originated in *Roma*. The form of time-related genitive sets the head noun in particular time context, usually, the moment of creation which is shown in the example (116) because the movie *Fantastic Beasts and Where to Find Them* was created in 2016.

[23] 114. *Mercury's long-awaited biopic*<sup>33a</sup>, 115. *Roma's distinctive style*<sup>70a</sup>

[24] 116. *2016's Fantastic Beasts and Where to Find Them*<sup>3a</sup>, 117. *last year's beautiful, animated Loving Vincent*<sup>14b</sup>, 118. *20th Century's most invigorating pop music*<sup>37b</sup>

To summarize, authors predominantly use specifying genitives in order to express authorship and ownership between a person and an object. The use of classifying and time-related genitives is uncommon but with respect to the few examples, they mainly provide a simple description. Therefore, genitives in film reviews contribute mainly to the descriptive and explanatory functions because authors use them to construct logical connections between two nouns which helps the audience to understand and orientate in the particular discourse.

## 5.5. Adverb and clause premodifiers

Regarding adverb and clause premodifiers, they are the least frequent type of modification. With reference to Table 2, there are only two cases of adverb and clause premodifiers that would directly premodify the head of the noun phrase. The first case (119) is an example of

clause premodification [25] and the element of modification is the verb phrase *would-be*. The author uses the phrase to indicate a certain aspiration to become a *blockbuster*.

[25] 119. studio's latest would-be **blockbuster**<sup>51a</sup>

There was only one example of adverb in the role of head noun premodifier [26]. In the example (120) the adverb *quite* is placed in front of the determiner *the* and directly premodifies the noun *showstopper* indicating a degree of accuracy.

[26] 120. *While it's not quite the **showstopper**<sup>126a</sup> that its predecessor was, Creed II is still another knockout piece of entertainment.*

Although there is just one case of adverb modifier, it is worth mentioning that there are cases of emphatic adverbs [27] modifying adjectives in the role of premodification. These adverbs are used to specify the modification, potentially the whole noun phrase even more. The examples below display the relations between adverbs and premodifying adjectives. In (121) the adverb *emotionally* specifies in what aspect the *novel* is *potent*.

[27] 121. *James Baldwin's emotionally potent 1974 **novel***<sup>41d</sup>, 122. *supposedly shabby **hotels***<sup>29</sup>, 123. *Queen's superlatively innovative **anthem***<sup>33b</sup>

The corpus revealed not just instances of emphatic adverbs but also the use of degree adverbs indicating the intensity of the adjective. The (124) features the adverb *purely* which is used to intensify that the *images* were only of the *impressionistic* style and in (125) *almost* expresses the degree of certainty.

[28] 124. *purely impressionistic **images***<sup>65a</sup>, 125. *almost certain suicide **mission***<sup>76b</sup>, 126. *unfocused, overwhelming and ultimately numbing **sprawl***<sup>8</sup>

## 5.6. Multiple modification

The term *multiple modification* corresponds to structures with a head noun that is being modified with more than one premodifier. From Table 7, it is obvious, that the use of single premodifying element with 223 occurrences prevails over the use of multiple modification with 131 occurrences. Multiple modification was further divided onto structures with two modifiers with 87 occurrences and structures with three and more modifiers with 44 occurrences. Apart from one case of direct adverb modification, adverbs are not considered to be additional premodifying items, therefore structures with adverb modifying another element

which modifies the head noun are considered to be the case of simple modification with just one premodifying item.

Table 7: Number of premodifying elements per occurrence

Number of premodifying elements	Number of occurrences	Total
One	223	223
Two	87	131
Three and more	44	

Concerning the two word premodification [29], there are almost no restrictions with what elements can be put together. The examples (127), (128) and (129) feature structures with two elements of the same kind. In (127) both *daytime* and *soap* are nouns. Two adjectives are presented in (128) and (129) features one participial adjective and one regular participle. Moreover, two elements of a different category can also be combined as apparent from example (130) with the adjective *complacent* and the proper noun *Disney* or in (132) where the combination composes of genitive and participial adjective. The only exception are genitives which always occur just once per structure.

[29] 127. *daytime soap opera*<sup>34a</sup>, 128. *young black couple*<sup>42a</sup>, 129. *disarming, rumpled shrug*<sup>103</sup>, 130. *complacent Disney cross-promotion*<sup>87b</sup>, 131. *ship's last survivors*<sup>79</sup>, 132. *Mercury's long-awaited biopic*<sup>33a</sup>

As for the multiple modification with three or more elements [30], there are 44 instances of such modification. With respect to what was said above, the same rules apply here as well, thus there are no restrictions in terms of diversity and a definite number of premodifying elements in one phrase. The example (133) features a phrase starting with specifying genitive followed by an adjective and two nouns in the position of premodification. Another example (135) contains a classifying genitive followed by an adverb which directly modifies a participial adjective and the last element of modification in the sequence is a noun.

[30] 133. *Warner Bros' other live-action blockbuster franchise*<sup>9b</sup>, 134. *audacious, brilliant French director Claire Denis*<sup>71a</sup>, 135. *20th Century's most invigorating pop music*<sup>37</sup>

To the subject of multiple modification, the elements in the noun phrase can be mutually coordinated via coordinators. There are cases of phrases (133, 135) that do not contain any coordinators and the elements are just logically sequenced, such cases usually contain diverse



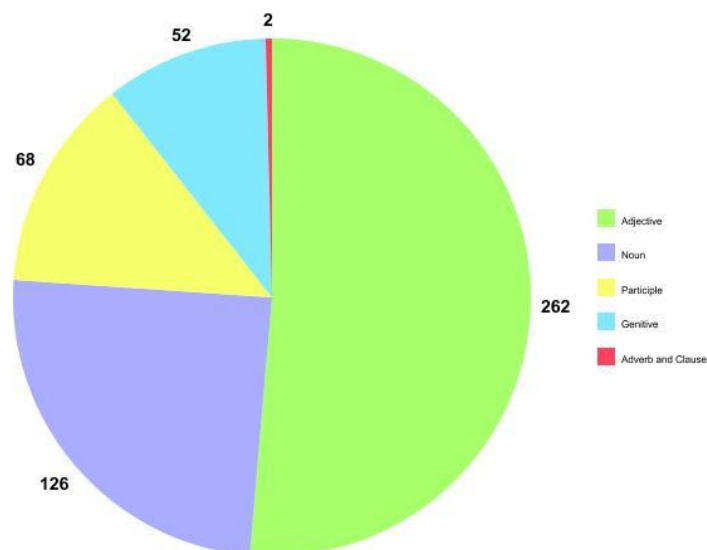
elements. The corpus contains structures in which the author uses commas to separate individual elements with the same classification. In (134) the two classificational adjectives *audacious* and *brilliant* are separated via comma because they have undergone the process of listing. As for the structures with coordinating conjunctions [31], the most frequent coordinator is *and* which connects two non-contrasting items (136). In (137) the coordinator is joined to the adjectives with hyphens which creates a compound that is classified as one element. Other coordinators present in the corpus are *but* (138) and *yet* (139) which both express a sense of contrast between the two elements.

[31] 136. long and loyal **friendship**<sup>26b</sup>, 137. black-and-white **images**<sup>61b</sup>, 138. loving but conservative **parents**<sup>39d</sup>, 139. personal yet universal **story**<sup>61c</sup>

Multiple modification is an efficient way of putting numerous modifying elements together without a requirement for complicated structures, so the author can use it for economical purposes. In addition, the author can express various relations between the elements by using coordinators which make the text more comprehensive and understandable for the reader.

## 5.7. Summary of the results

As apparent from Figure 1, the quantitative research proved that more than half of all premodifiers presented in the corpus were adjectives with 262 occurrences. Adjectives were further divided into classifiers with 194 occurrences and descriptors with 68 occurrences. In terms of noun premodifiers, they stand in second place with 126 occurrences. Nouns were further divided into thirteen categories. The major classes of nouns with the most occurrences were nouns of identity with 42 cases and nouns of description with 21 cases. The remnant classes contained less than 15 occurrences per class. Concerning the participle premodifiers, the corpus revealed 68 cases which were classified either as -ing participles (16), -ed participles (14) and participial adjectives with 38 cases. The fourth group were genitives with 52 occurrences from which 43 were labelled as specifying genitives, 2 were labelled as classifying genitives and there were 6 cases of time-related genitives. As for the minor categories, the corpus contained one adverb in the position of direct premodification and one case of clause premodification.



*Figure 1: General overview of the occurrence of premodifying elements*

To summarize, authors use premodification in film reviews in order to fulfil a variety of functions. At first, there are descriptor adjectives, participles, nouns and genitives which are used to fulfil the descriptive function of the film reviews by providing information about the people, setting and plot which helps the audience to create a visual image of the content of the film and the production behind the film. Secondly, the authors use classifier adjectives, participial adjectives and adverbs to express evaluation of the particular movie and its parts. Moreover, authors often use evaluative adjectives for their connotative meaning which makes the text entertaining and audience oriented. Thanks to the evaluative function, the audience is provided with information about the quality of the movie which might contribute to their decision to see the movie. Thirdly, authors use premodification to fulfil certain language and style demands of the genre, mainly the simplicity and economy of writing. Simple and economical structures are easily comprehensible for the audience, in addition, authors are able to use a variety of different expressions which makes the text entertaining for the audience. To make the text even more entertaining, authors sometimes use compounds or multiple modification which reflects an author's effort for creativity.

## Conclusion

In the English language, nouns belong to the group of lexical words, therefore, they are able to carry a certain meaning they express. The meaning of the noun can be further enhanced by modifiers which are optional elements whose function ranges from description to specification or evaluation of the head noun. This thesis is concerned with the use of various types of premodification in the genre of film reviews. At first, the aim of this paper is to research the frequency of occurrence and the context of the use of different types of premodification. Secondly, the paper examines different types of premodification in relation to distinctive functions of film reviews and its language identity, in addition, it considers authors intentions along with the impact on the addressee.

The thesis begins with a theoretical part which covers a theoretical background necessary for further analysis. The theoretical part begins with an introduction to the genre as a type of cultural product which can be further examined and specified. The first chapter follows with narrowing genre into the specific genre of film reviews. With the help of several scientific publications, a united definition of the film review was established stating that a film review is a piece of audience-oriented text usually written by a professional author who writes the text with the aim to analyse the particular movie. Moreover, each film review should fulfil several functions among which is the explanatory function, the descriptive function, the evaluative and comparative function. Concerning the language and style, the author should be economical in terms of the length, use concrete language and professional terminology and avoid unclear incomprehensible structures.

From the syntactic point of view, premodification appears within the scope a noun phrase, therefore the next part in the theoretical part continues with a definition of a noun which is the basic and the head unit of a noun phrase. Among other constituents of the noun phrase are determiner, premodifiers and postmodifiers. Before approaching the subject matter of this thesis, the grammatic and syntactic properties of nouns, determiners and postmodifiers were explained as they share some of the properties with premodifiers, but their differences are key to the complex understanding of premodification. Chapter three turns its focus to the nominal premodification which is the core subject of this thesis. Individual types of premodification are presented in detail along with semantic classification and prototypical examples illustrating the context of use. The same chapter offers a table which was constructed in accordance with the scientific publications and their semantic classification of premodifiers.

The table consists of five types of premodification: adjective, noun, participle, genitive, and adverb and clause. These types of premodification are further classified into subcategories according to their semantic function. The theoretical part ends with a summary of the most important ideas and presents several expectations of the analysis. It was expected that there will be a large number of adjective premodifiers as they are considered to be the most frequent type of premodification and are able to express a variety of semantic relations. Concerning other expectations, there should be at least some structures with multiple premodification because it is an efficient way of putting as much information to as little words as possible which corresponds with the statement that authors of film reviews should keep their writing economical. Lastly, a low occurrence of adverb and clause premodifiers was expected as they are considered to be very unique and rather colloquial.

Before approaching the analysis, an introduction of primary sources was conducted. The primary sources consist of sixteen film reviews written by professional film critics and the reviews were published online on newspaper websites, specifically, the BBC website and the Guardian newspaper website. From each review, the first ten sentences with at least one structure containing premodifier + head were taken and converted to a corpus which then functioned as the source for the analysis. The corpus, therefore, consisted of 160 sentences in which a number of 354 structures were found and since some structures contained more than one premodifier, the total number of 508 premodifying elements were classified.

The practical part is divided similarly to the theoretical part. Each type of premodification was individually analysed in terms of frequency of occurrence and context of occurrences, moreover, each type of premodification was examined with respect to distinctive functions of film reviews and their language and style demands. The analysis revealed that the most frequent type of premodification is adjectives with an overall number of 262 occurrences. Adjective premodifiers were further divided into classifiers with 194 occurrences and descriptors with 68 occurrences. As for the participle premodifiers, they occurred in 68 cases and most of them were participial adjectives which function as regular adjectives. In addition, many of the participles were compounds of participle and other word class. Concerning the noun premodifiers, they are second in terms of the number of occurrence with 126 cases. The classification of noun premodifiers turned out to be significantly ambiguous because the analysed cases usually fitted into more than one semantic category. The fourth group of premodifiers are genitives with 52 occurrences and the majority of occurrences were specifying genitives. The least represented group were adverb and clause premodifiers with

only 2 occurrences. However, degree adverbs and emphatic adverbs frequently occurred in the corpus on the position of modifiers of other premodifying elements. Apart from single premodifiers, the practical part is also concerned with the use of multiple modification. Out of the 354 structures, 87 structures consisted of two premodifiers + head noun and another 44 structures consisted of more than three premodifiers in one phrase.

The practical part ends with an assessment of the results of the analysis. The first part focuses on the assessment of the quantitative results. The later part highlights the main ideas and conclusions that were drawn from the analysis. The analysis revealed that premodification fulfils mainly two functions of film reviews. The first function is the descriptive function which is fulfilled mainly by descriptor adjectives, nouns and genitives. The second function is the evaluative function which is fulfilled by classifier adjectives and participial adjectives. In terms of language, authors use premodification quite frequently as it is much more economical than the use of postmodification which requires mostly relative clauses. In addition, authors use professional terminology and a variety of terms which makes the text entertaining for the audience. With classifier adjectives, authors tend to creatively exploit not only the denotative but also the connotative meaning of the premodifiers.

## Resumé

Tato práce se zabývá užitím nominální premodifikace v žánru filmových recenzí. Primárním cílem práce je prozkoumat četnost výskytu a kontext výskytu premodifikace ve vybraných filmových recenzích. Dalším cílem je interpretace výsledků s ohledem na různorodé funkce filmových recenzí a zhodnocení dopadu na adresáta. Práce je rozdělena na dvě části, přičemž první, teoretická část vymezuje hlavní pojmy, které jsou klíčové pro zhotovení analýzy. Teoretická část byla vypracována za pomoci odborné literatury, která se věnuje jednak žánru filmových recenzí a dále odborných lingvistických příruček, které byly základem pro vytvoření kapitol týkajících se jmenné fráze a nominální premodifikace. Druhá, praktická část se věnuje samotné analýze korpusu, který byl sestaven z vybraných filmových recenzí. V praktické části se nachází podrobná analýza jednotlivých druhů premodifikace přičemž je zkoumána četnost a kontext výskytu a dále schopnost plnit funkce daného žánru.

První kapitola se zabývá vymezením pojmu *žánr* a *žánr filmové recenze*. Žánr je označení pro rozdělení konkrétních forem umění, přičemž jsou brána v potaz kritéria daných forem. Tato práce zkoumá žánr filmových recenzí, který lze definovat jako druh díla zabývající se analýzou a zhodnocením filmů. Filmová recenze je vždy orientovaná na čtenáře a autorem je profesionální filmový kritik, který je schopen komplexně zhodnotit dané dílo a následně napsat profesionální recenzi, která plní celou řadu funkcí. Mezi základní funkce patří popisná funkce, která slouží pro lepší orientaci čtenáře v kontextu daného díla. Autor by měl být schopen popsat postavy, prostředí, děj filmu a produkci filmu tak, aby si byl čtenář schopen vytvořit logický a pravdivý obrázek o filmu. Další funkcí je funkce hodnotící, kdy autor hodnotí jednotlivé komponenty daného díla a na základě tohoto hodnocení si čtenář vytvoří buď pozitivní nebo negativní povědomí o díle. Srovnávací funkci užívá autor v případě, že chce dané dílo porovnat s jiným dílem, například od stejného autora. Zdroje dále uvádějí analytickou funkci, která slouží spíše vlastním potřebám autora, který si skrz podrobnou analýzu chce prohloubit vlastní znalosti o filmovém díle. Kromě jednotlivých funkcí by měl autor dodržovat jistá jazyková pravidla. Autor by měl používat konkrétní výrazy, aby předešel nejednoznačným interpretacím, současně by měl používat profesionální terminologii a širokou škálu výrazů. Ve svém psaní by měl být autor ekonomický a používat takové struktury, které nejsou složité na pochopení.

Druhá kapitola již směřuje do oblasti lingvistiky a pojednává o jmenné frázi a jejích částech. Ještě než je vysvětlen pojem jmenná fráze, nabízí druhá kapitola definici podstatného jména

jako základní řídicí jednotky jmenné fráze. Kromě řídicího podstatného jména může jmenná fráze obsahovat člen, který je ve frázi vždy na prvním místě, dále premodifikaci, která se z hlediska syntaxe nachází před řídicím podstatným jménem a postmodifikaci, která se nachází za řídicím podstatným jménem. První část této kapitoly vymezuje jednotlivé vztahy mezi komponenty jmenné fráze. Zatímco přítomnost řídicího podstatného jména a členu je povinná, komponenty vyjadřující premodifikaci a postmodifikaci jsou volitelnými členy a jejich přítomnost ve frázi není nutná. První kapitola se dále věnuje stručnému gramatickému a syntaktickému rozboru řídicího podstatného jména, členů a postmodifikace jakožto méně důležitých komponentů vzhledem k tématu této práce.

Třetí kapitola se soustředí na samotnou problematiku premodifikace jakožto volitelnému nástroji, který má za úkol rozšířit význam řídicího podstatného jména. Jednotlivé premodifikátory jsou dopodrobna rozebrány, včetně rozdělení do významových podkategorií a v každé podkapitole se nachází množství příkladů, které slouží pro ilustraci. Většina lingvistů uvádí čtyři základní druhy premodifikátorů. Prvním z nich jsou přídavná jména, která jsou zmiňována jako nejčastější druh premodifikace. Přídavná jména lze dále dělit na klasifikační a popisná, přičemž klasifikační přídavná jména nabízí abstraktní ohodnocení a charakteristiku řídicího podstatného jména a popisná přídavná jména určují jak řídicí podstatné jméno vypadá zvenku. Dalším druhem premodifikace jsou obecná podstatná jména, která se v anglickém jazyce nacházejí vždy v prvním pádě. Z hlediska sémantiky je lze dělit do mnoha podkategorií podle toho co ve vztahu k řídicímu podstatnému jménu vyjadřují. Třetím druhem premodifikace jsou participia neboli přičestí, která lze rozdělit na přítomná s koncovkou -ing a minulé s koncovkou -ed. Mimo to ještě existují takzvaná participiální přídavná jména, což jsou přídavná jména, která byla původně přičestími, ale odvozením se z nich vytvořila přídavná jména. Čtvrtým typem premodifikace je genitiv neboli druhý pád podstatného jména, který se dále dělí na klasifikační a specifikační. Zatímco klasifikační genitiv udává charakteristiku podstatného jména, specifikační genitiv přisuzuje řídicímu podstatnému jménu autora nebo vlastníka. Mezi méně používanými typy premodifikace jsou i příslovce a v ojedinělých případech i celé fráze. Pokud jedna fráze obsahuje více než jeden člen premodifikace, pak se jedná o frázi s mnohočetnou premodifikací. Zdroje uvádějí, že užití více členů premodifikace v jedné frázi není limitováno. Třetí kapitola je také obohacena o tabulku, která byla vytvořena v souladu s teoretickou částí a slouží jako šablona pro určování jednotlivých premodifikátorů při analýze. Teoretická část je zakončena krátkým odstavcem, který pojednává o některých očekávaných výskytech a skutečnostech při

provádění analýzy. Například je očekáván vysoký výskyt popisných přídavných jmen jelikož žánr filmové recenze plní zejména funkci popisnou a dále vysoký výskyt klasifikačních přídavných jmen protože filmové recenze jsou žánr hodnotící a orientovaný na čtenáře. Dále se očekává širší využití mnohočetné premodifikace jakožto způsobu jak udržet text přiměřeně ekonomický a zároveň významově bohatý.

Předcházející praktické části je kapitola čtvrtá zabývající se úvodem primárních zdrojů, které slouží jako zdroj pro vybrané filmové recenze na kterých se následně provedena analýza. Primární zdroje jsou dva, v obou případech se jedná o internetové stránky známých britských publicistických korporací. Prvním zdrojem je web BBC což je britská rozhlasová a televizní společnost. Druhým zdrojem je pak web deníku The Guardian, který patří mezi prestižní britské deníky. Z obou zdrojů bylo vybráno celkem osm filmových recenzí a z každé recenze posléze prvních deset vět, které obsahovaly strukturu s řídicím podstatným jménem a alespoň jedním členem premodifikace. Ve výsledku tedy korpus obsahuje 160 vět v nichž se nachází 354 struktur s premodifikací a protože některé fráze obsahovaly více než jeden člen premodifikace, konečné číslo analyzovaných premodifikátorů je 508.

Praktická část nejprve začíná obecným kvantitativním zhodnocením analýzy. Z celkového počtu 508 členů premodifikace bylo 262 případů přídavné jméno, 126 případů podstatné jméno, 68 případů přičestí, 52 případů genitivu a pouze dva případy přímé premodifikace příslovci či frázemi. Po obecném kvantitativním zhodnocení následuje rozbor jednotlivých členů premodifikace z hlediska četnosti výskytu jejich podkategorií a kontextu výskytu. Nejvíce používaným druhem přídavných jmen jsou klasifikační přídavná jména jejichž konečný počet je 194 a nejčastěji slouží pro přisuzování vlastností a hodnocení řídicích podstatných jmen. Popisná přídavná jména s četností výskytu 68 slouží nejčastěji k vnějšímu popisu řídicích podstatných jmen. Ačkoliv byla obecná podstatná jména rozdělena do mnoha významových podkategorií, analýza prokázala vysokou četnost nejednoznačných nebo mnohoznačných případů, nicméně ve velké míře se podstatná jména v roli premodifikace chovají jako běžná popisná přídavná jména. Analýza rovněž odhalila velmi nízký výskyt přičestí, na druhou stranu, v korpusu se hojně objevují participiální přídavná jména, která nejčastěji slouží k hodnocení. S ohledem na genitivy, téměř všechny případy byly klasifikovány jako specifikací genitivy jejich funkce je označení autorství nebo vlastnictví řídicích přídavných jmen. Přestože analýza odhalila pouze dva případy premodifikace příslovcem nebo frází, v textu se čteně objevují příslovce, které přímo modifikují ostatní členy premodifikace, nejčastěji pak přídavná jména. Analýza se rovněž zaměřila na užití



mnohočetné premodifikace. Z celkového počtu 354 struktur, obsahovalo 87 struktur dva členy premodifikace a 44 struktur tři a více členů premodifikace. Z analýzy je patrné, že ve strukturách mnohočetné premodifikace lze kombinovat různé druhy premodifikace, případně lze použít jeden druh několikrát. Výjimkou je pouze genitiv, který se vždy ve struktuře nachází pouze jednou.

Poslední část páté kapitoly je věnována vyhodnocení výsledků a prezentaci závěrů týkajících se vztahů premodifikace a žánru filmové recenze. V první části vyhodnocení se nachází kvantitativní zhodnocení výskytu premodifikace. Analýza odhalila, že premodifikace je konceptuálně využita zejména k naplnění dvou základních funkcí filmových recenzí. První, popisnou funkci zastávají zejména popisná přídavná jména, dále obecná podstatná jména a genitivy. Druhou, hodnotící funkci plní v největší míře klasifikační přídavná jména a participiální přídavná jména. S ohledem na jazyk a styl filmových recenzí, autor používá premodifikaci jakožto nástroj pro úsporné psaní, zejména pak jedná-li se o mnohočetnou premodifikaci. Autor též používá celou řadu odborných termínů a neopakujících se pojmů což dělá text zábavným a dodává mu dojem originality.

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## Appendix

### F1: Film review: **Fantastic Beasts: The Crimes of Grindelwald**

<http://www.bbc.com/culture/story/20181109-film-review-fantastic-beasts-the-crimes-of-grindelwald>

1: Considering that JK Rowling's books have made several zillion pounds and her films have made several zillion more, it would take a lot of gall to read one of her screenplays and say, actually, could you cut 50 pages?

1) genitive (specifying) + head

2: But her latest 'Wizarding World' instalment, **Fantastic Beasts: The Crimes of Grindelwald**, would have been improved if someone had said just that.

2) adjective (descriptor – time) + noun (identity/\*content) + head

3: The sequel to (a) 2016's **Fantastic Beasts and Where to Find Them** – or, depending on how you look at it, the prequel to the (b) Harry Potter series – overflows with imagination and (c) technical wizardry.

3a) genitive (time related) + head

3b) noun (identity) + head

3c) adjective (classifier – classification) + head

4: The (a) cutting-edge digital effects allow every (b) last prop to move and metamorphose with (c) balletic grace;

4a) participle (participial adjective - evaluation) + adjective (classifier – classification) + head

4b) adjective (descriptor – time) + head

4c) adjective (classifier – classification) + head

5: (a) Stuart Craig's production design is, as ever, a (b) marvellous survey of (c) historic architectural styles, and the dresses are so fabulous they overshadow the elves and dragons.

5a) genitive (specifying) + noun (objective) + head

5b) adjective (classifier – evaluation) + head

5c) adjective (descriptor – time/\*classifier – subject area) + adjective (classifier – subject area) + head

6: An accompanying book of photos and sketches would be something to treasure.

6) participle (-ing participle) + head

7: And the film itself, directed by Potter regular David Yates, is a grand achievement in many ways.

7) adjective (classifier – evaluation) + head

8: But it's also an unfocused, overwhelming and ultimately numbing sprawl that seems to drag on forever.

8) participle (participial adjective – classification) + participle (participial adjective – evaluation) + coordinator + adverb + participle (participial adjective - evaluation) + head

9: What's worse is that Fantastic Beasts has the (a) same dark and stormy mood as (b) Warner Bros' other live-action blockbuster franchise, its (c) DC superhero movies.

9a) adjective (classifier – relation) + adjective (descriptor – colour/\*classifier – evaluation) + coordinator + adjective (classifier – evaluation) + head

9b) genitive (specifying) + adjective (classifier – relation) + noun (content) + noun (identity) + head

9c) noun (identity) + noun (content) + head

10: It's a (a) bleak catalogue of death, destruction and despair, with a (b) colour palette ranging all the way from grey to black.

10a) adjective (descriptor – miscellaneous description/\*classifier – evaluation) + head

10b) noun (composition) + head

## F2: Film review: An Eternity's Gate

<http://www.bbc.com/culture/story/20181116-film-review-at-eternitys-gate>

11: There may never have been a painter as sure of his artistic vision, yet as emotionally needy, psychologically troubled and socially isolated as Vincent van Gogh.

11) adjective (classifier – subject area) + head

12: (a) Willem Dafoe's magnificent performance captures every bit of the (b) artist's complexity in (c) Julian Schnabel's At Eternity's Gate.

12a) genitive (specifying) + adjective (classifier – evaluation) + head

12b) genitive (specifying) + head

12c) genitive (specifying) + head

13: With (a) stunning visuals and a (b) judicious balance of poetry and drama, Schnabel draws us into both (c) Van Gogh's genius and his (d) tortured life.

13a) participle (participial adjective – evaluation) + head

13b) adjective (classifier – evaluation) + head

13c) genitive (specifying) + head

13d) participle (-ed participle) + head

14: Film-makers have been fascinated by Van Gogh for decades, of course, from Lust for Life (1956) with Kirk Douglas as the (a) scenery-chewing hero, to (b) last year's beautiful, animated Loving Vincent.

14a) participle (participial adjective – classification) + head

14b) genitive (time related) + adjective (classifier – evaluation) + adjective (descriptor – miscellaneous description/\*classifier – classification) + head

15: Schnabel, esteemed as both a painter and the director of films including *The Diving Bell and the Butterfly*, takes an impressionistic approach, freely inventing scenes and swerving from history when it suits him.

15) adjective (classifier – subject area) + head

16: The story he tells, of Van Gogh's last years, is familiar nonetheless.

16) genitive (specifying) + adjective (descriptor – time) + head

17: Financially supported by his loving brother, Theo (Rupert Friend), Van Gogh lives and works in the village of Arles, joined for a time by Paul Gauguin (Oscar Isaac).

17) participle (participial adjective – evaluation) + head

18: In and out of asylums, he died at the age of 37 in Auvers-sur-Oise, a thorough failure commercially.

18) adjective (classifier – evaluation) + head

19: At the start of the film a voiceover by Dafoe expresses Van Gogh's poignant loneliness.

19) genitive (specifying) + adjective (classifier – evaluation) + head

20: Over a black screen, he says of the villagers in Arles, "I just want to be one of them."

20) adjective (descriptor – colour) + head

### F3: Film review: *Stan & Ollie* is 'a fine bromance'

<http://www.bbc.com/culture/story/20181022-steve-coogan-and-john-c-reilly-star-in-stan-ollie>

21: In 1953, Stan Laurel and Oliver Hardy were no longer the box-office giants they had been, but they weren't yet the legends they'd become.

21) noun (source/\*location) + head

22: Almost as hapless as the (a) half-witted bumblers they played in their (b) classic films, they couldn't find work in the US, and so they set off on a tour of (c) British theatres – (d) half-empty British theatres, at that.

22a) participle (participial adjective – evaluation) + head

22b) adjective (classifier – classification) + head

22c) adjective (classifier – affiliation) + head

22d) adjective (descriptor – miscellaneous description) + adjective (classifier – affiliation) + head

23: Hardy had (a) heart problems and a (b) bad knee, which made it painful for him to get through their routines.

23a) noun (objective/\*location) + head

23b) adjective (classifier – evaluation) + head

24: Their (a) fans' praise could be pretty painful, too. "I think it's amazing that you two are still going strong," chirps one woman in Stan & Ollie, a (b) comedy drama about the (c) 1953 tour, "still using the (d) same old material!"

24a) genitive (specifying) + head

24b) noun (identity/\*content) + head

24c) noun (time) + head

24d) adjective (classifier – relation) + adjective (descriptor – time) + head

25: The film could easily have been depressing – a tragedy, even, in which a pair of (a) 60-something has-beens face that final curtain.

25) adjective (description – time) + head

26: Directed by Jon S Baird (Filth) and written by Jeff Pope (Philomena), Stan & Ollie glows with respect and affection for its (a) title characters, their (b) long and loyal friendship and their (c) immortal comic brilliance.

26a) noun (identity) + head

26b) adjective (descriptor – size) + coordinator + adjective (classifier – evaluation) + head

26c) adjective (classifier – evaluation) + adjective (classifier – classification) + head

27: It's also suffused with that nostalgia for (a) mid-20th-Century Britain that is currently keeping the (b) UK's film industry afloat (see also: Breathe, Their Finest, The Guernsey Literary and Potato Peel Pie Society, and many more).

27a) noun (time) + head

27b) genitive (specifying) + noun (description) + head

28: Everywhere, there are (a) spotless steam trains, (b) shiny vintage cars and (c) well-cut suits.

28a) adjective (descriptor – miscellaneous description) + noun (identity) + head

28b) adjective (descriptor – miscellaneous description) + adjective (descriptor – miscellaneous description/\*time) + head

28c) participle (participial adjective – evaluation) + head

29: Even the supposedly shabby hotels where Laurel and Hardy stay at the start of the tour seem warm and cosy.

29) adverb + adjective (descriptor – miscellaneous description) + head

30: In some scenes, their surroundings are no more believable than the back projection we see them using when they're shooting Way Out West.

30) noun (location) + head

#### **F4: Film review: Bohemian Rhapsody**

<http://www.bbc.com/culture/story/20181024-film-review-bohemian-rhapsody>

31: “We need to get experimental,” says Freddie Mercury in Bohemian Rhapsody, as Queen are recording their debut album.

31) noun (identity) + head

32: Clearly, no one said the same thing to the people who made the film.

32) adjective (classifier – relation) + head

33: (a) Mercury’s long-awaited biopic may be named after (b) Queen’s superlatively innovative anthem, but it has barely a fraction of that (c) song’s arrogant grandeur or (d) adventurous spirit.

33a) genitive (classifying) + participle (participial adjective – classification) + head

33b) genitive (specifying) + adverb + adjective (classifier – evaluation) + head

33c) genitive (specifying) + adjective (classifier – emotion) + head

33d) adjective (classifier – classification) + head

34: It looks like a (a) daytime soap opera and it runs through the (b) same chord progression as every (c) previous rock biopic.

34a) noun (time) + noun (identity) + head

34b) adjective (classifier – relation) + noun (subjective) + head

34c) adjective (descriptor – time) + noun (identity/\*content) + head

35: In other words, some musicians get together; they record their (a) greatest hits while wearing a succession of (b) less-than-convincing shaggy wigs; and their fortunes rise, fall and then rise again.

35a) adjective (classifier – evaluation) + head

35b) participial adjective (classification) + adjective (descriptor – miscellaneous description) + head

36: Scripted by Anthony McCarten (Darkest Hour, The Theory of Everything, and other such (a) efficient but superficial non-fiction dramas), Bohemian Rhapsody sticks to a structure that might have seemed clichéd during (b) Queen’s heyday, and which has been unforgivable since it was parodied in Walk Hard.

36a) adjective (classifier – evaluation) + coordinator + adjective (classifier – evaluation) + noun (identity/\*content) + head

36b) genitive (specifying) + head

37: But thanks to its (a) sympathetic, charismatic leading man and some of the (b) 20th Century’s most invigorating pop music, the film just about deserves the review that was given to the (c) group’s most memorable single, and which is quoted halfway through: it’s “perfectly adequate”.

37a) adjective (classifier – evaluation) + adjective (classifier – evaluation) + participle ((participial adjective – classification) + head

37b) genitive (time related) + adverb + participle (participial adjective – evaluation) + noun (identity/\*content) + head

37c) genitive (specifying) + adverb + adjective (classifier – classification) + head



38: The production was so troubled that the (a) credited **director**, Bryan Singer, was replaced by Dexter Fletcher, so the (b) finished **film** is a lot more coherent than it might have been.

38a) participle (-ed participle) + head

38b) participle (-ed participle) + head

39: He has just moved with his (a) Indian Parsi **family** from Zanzibar to England and has reinvented himself as a (b) long-haired London **clubber** – much to the (c) tutting **disapproval** of his (d) loving but conservative **parents** (Ace Bhatti and Meneka Das).

39a) noun (identity) + head

39b) participle (participial adjective – miscellaneous description) + noun (location) + head

39c) participle (-ing participle) + head

39d) participle (participial adjective – evaluation) + coordinator + adjective (classifier – evaluation) + head

40: Not that the film has much time for family **ructions**.

40) noun (identity/\*subjective) + head

#### **F5: Film review: If Beale Street Could talk**

<http://www.bbc.com/culture/story/20181106-film-review-if-beale-street-could-talk>

41: After Moonlight won (a) best **picture** at the (b) 2017 **Academy Awards**, director Barry Jenkins used his leverage to bring a (c) long-standing **dream** of his to life: to adapt (d) James Baldwin's emotionally potent 1974 **novel**, If Beale Street Could Talk.

41a) adjective (classifier – evaluation) + head

41b) noun (time) + head

41c) participle (participial adjective – time) + head

41d) genitive (specifying) + adverb + adjective (classifier – evaluation) + noun (time) + head

42: It's easy to see why Jenkins was so drawn to the story, of a (a) young black **couple** whose (b) romantic **dreams** come crashing up against the (c) powerful **reality** of (d) white **society**.

42a) adjective (descriptor – time) + adjective (descriptor – colour) + head

42b) adjective (classifier – classification) + head

42c) adjective (classifier – evaluation) + head

42d) adjective (descriptor – colour/\*classifier – classification) + head

43: (a) Jenkins' **approach**, here as in Moonlight, mirrors Baldwin's own, using a (b) poetic **style** to reveal (c) harsh social **truths**.

43a) genitive (specifying) + head

43b) adjective (classifier – subject area) + head

43c) adjective (classifier – emotion) + adjective (classifier – classification) + head

44: His film is lush and ambitious, its theme of (a) racial **bias** as relevant now as it was when (b) Baldwin's **novel** first appeared.

44a) adjective (classifier – classification) + head

44b) genitive (specifying) + head

45: But at its best it confirms Jenkins as one of the most talented **film-makers** working today.

45) participle (participial adjective – evaluation) + head

46: Set in the 1970s in (a) New York's **Harlem** and (b) Greenwich Village **neighbourhoods**, Beale Street introduces its (c) main **characters** in a (d) lyrical **scene**, as an (e) overhead **shot** views them walking in a park on a (f) beautiful autumn **day**.

46a) genitive (specifying) + head

46b) noun (identity) + head

46c) adjective (classifier – classification) + head

46d) adjective (classifier – classification) + head

46e) adjective (classifier – restriction) + head

46f) adjective (classifier – evaluation) + noun (time) + head

47: Both are fresh-faced **innocents** who gaze into each other's eyes and say they are ready to face the world together.

47) participle (participial adjective – miscellaneous description) + head

48: From this (a) swoony, idyllic **flashback** we cut to a scene of Tish looking at Fonny through the glass of a (b) prison visiting **room**, telling him she is pregnant.

48a) adjective (classifier – evaluation) + adjective (classifier – evaluation) + head

48b) noun (location) + participle (-ing participle) + head

49: Tish is the narrator, her brief **voiceover** recurring now and then.

49) adjective (descriptor – time) + head

50: Flashbacks reveal the earlier **days** of their romance, and the story moves fluidly ahead, as Tish talks to a lawyer and tries to get Fonny out of prison.

50) adjective (descriptor – time) + head

## F6: Film review: Venom

<http://www.bbc.com/culture/story/20181003-film-review-venom>

51: The (a) studio's latest would-be **blockbuster**, Venom, features an (b) alien **monster** from the (c) Spider-Man **comics**, who appeared as the villain in (d) Sam Raimi's third Spidey **film**.

51a) genitive (specifying) + adjective (descriptor – time) + clause + head

51b) adjective (classifier – classification)/\*noun (identity) + head

51c) noun (identity) + head

51d) genitive (specifying) + determiner (numeral) + noun (identity/\*content) + head

52: And now it is finally here, with Tom Hardy in the starring **role**, and Ruben Fleischer (Zombieland) directing.

52) participle (-ing participle) + head

53: A few days ago, however, an interviewer asked Hardy to nominate the film's best scene.

53) genitive (specifying) + adjective (classifier – evaluation) + head

54: He went onto explain that his (a) favourite “30 to 40 minutes” were edited out: (b) “Mad puppeteering scenes.”

54a) adjective (classifier – evaluation) + head

54b) adjective (classifier – emotion) + noun (content/description) + head

55: “Dark comedy scenes ... They just never made it in.”

55) adjective (classifier – evaluation) + noun (identity/\*content) + head

56: In the circumstances, any (a) negative review might seem superfluous, because it could hardly be more damning than the assessment made by the (b) film's own leading man.

56a) adjective (classifier – evaluation) + head

56b) genitive (specifying) + adjective (classifier – relation) + participle (-ing participle) + head

57: But it's easy to see what prompted Hardy's complaint.

57) genitive (specifying) + head

58: Venom is obviously the victim of some (a) brutal editing, and the (b) derivative, sketchily plotted B-movie that's left is as scrappy and hurried as a trailer.

58a) adjective (classifier – evaluation) + head

58b) adjective (classifier – evaluation) + adverb + participle (-ed participle) + head

59: When he isn't grumbling about the film in interviews, Hardy plays Eddie Brock, a (a) television journalist who has his own (b) hit network show in San Francisco, despite being perpetually unshaven and looking as if he could do with a shower.

59a) noun (identity/\*institution/\*specialization) + head

59b) noun (content) + noun (location) + head

60: His boss helpfully tells him that “there isn't any investigative reporter better than you”, so maybe that explains it.

60) adjective (classifier – classification) + head

## **F7: Film review: Five stars for Roma**

<http://www.bbc.com/culture/story/20181009-film-review-five-stars-for-roma>

61: From the (a) subtle artistry of its (b) black-and-white images to its (c) personal yet universal story about a (d) young servant, Cleo.

61a) adjective (descriptor – miscellaneous description) + head

61b) adjective (descriptor – colour) + head

61c) adjective (classifier – classification) + coordinator + adjective (classifier – classification) + head

61d) adjective (descriptor – age) + head

62: Set in Mexico City in 1970-71, the film is dedicated to a woman named Libo, the (a) real-life **inspiration** for Cleo, a nanny and maid for a (b) middle-class **family** based on the director's own.

62a) noun (source) + head

62b) noun (identity/\*partitive) + head

63: But those (a) autobiographical **details** are less important than the emotion that thoroughly infuses the film: (b) Cuarón's deep **affection** and respect for Cleo, and for a time and place that means home.

63a) adjective (classifier – classification) + head

63b) genitive (specifying) + adjective (classifier – evaluation) + head

64: The film begins with a shot of (a) square paving **stones** in the (b) family **driveway**, viewed from above so that the stones are seen as a pattern of (c) diamond **shapes**.

64a) adjective (descriptor – shape) + participle (-ing participle) + head

64b) noun (location/\*identity) + head

64c) noun (description) + head

65: One of the few (a) purely impressionistic **images**, it suggests (b) Cuarón's **method**: transforming something ordinary, so that it is seen in a (c) fresh **way**.

65a) adverb + adjective (classifier – classification/\*subject area) + head

65b) genitive (specifying) + head

65c) adjective (classifier – classification) + head

66: But Cuarón clearly defines her role as a servant, who shares a room adjoining the house with another **maid**, and works tirelessly.

66) adjective (classifier – relation) + head

67: Their father pretends he is going on a business **trip**, but is really leaving their mother for another woman.

67) noun (purpose) + head

68: Throughout the film, Marina de Tavira eloquently portrays the mother's **strength** and the pain she tries to hide.

68) genitive (specifying) + head

69: The camera often stays on Cleo's **face**, and Aparicio displays the layers of emotion that the character grapples with as she finds herself pregnant, then abandoned by her boyfriend.

69) genitive (specifying) + head

70: More than in most films, (a) Roma's distinctive style is inseparable from (b) viewers' experience of it. Cuarón evokes the (c) classic works of (d) Italian neorealism, such as Bicycle Thieves.

70a) genitive (classifying) + adjective (classifier – classification) + head

70b) genitive (specifying) + head

70c) adjective (classifier – classification) + head

70d) noun (location/\*identity/\*source) + head

### **F8: Film review: Robert Pattinson stars in High Life**

<http://www.bbc.com/culture/story/20181018-film-review-robert-pattinson-stars-in-high-life>

71: Robert Pattinson, sci-fi and sex in outer space – if ever the (a) audacious, brilliant French director Claire Denis were making a bid for a (b) mainstream audience, High Life would seem to be it.

71a) adjective (classifier – classification) + adjective (classifier – evaluation) + adjective (classifier – affiliation) + noun (identity/\*specialization) + head

71b) adjective (classifier – classification) + head

72: Before and especially after his (a) Twilight years, Pattinson has sought out roles in (b) smaller, artistic films, apparently on a mission to establish himself as a (c) serious actor.

72a) noun (identity) + head

72b) adjective (classifier – classification/\*description – size) + adjective (classifier – subject area) + head

72c) adjective (classifier – evaluation) + head

73: One (a) simpatico director, David Cronenberg, cast Pattinson in the (b) misbegotten Cosmopolis and (c) underrated Maps to the Stars.

73a) adjective (classifier – evaluation) + head

73b) adjective (classifier – evaluation) + head

73c) adjective (classifier – evaluation) + head

74: His (a) recent turn as a (b) low-life criminal and (c) protective brother in Josh and Benny Safdie's Good Time was among his most (d) layered roles yet.

74a) adjective (descriptor – time) + head

74b) noun (description) + head

74c) adjective (classifier – classification) + head

74d) participle (-ed participle) + head

75: Denis is his (a) latest kindred spirit, using his (b) quiet presence to (c) great effect.

75a) adjective (descriptive – time) + adjective (classifier – relation) + head

75b) adjective (descriptor – miscellaneous description) + head

75d) adjective (classifier – evaluation) + head

76: High Life, (a) Denis' first film in English, is set on a spaceship full of prisoners sent on an (b) almost certain suicide mission to explore a (c) black hole.

76a) genitive (specifying) + adjective (time) + head

76b) adverb + adjective (classifier – classification) + noun (purpose) + head

76c) adjective (descriptor – colour) + head

77: Despite the (a) starry casting and (b) high-concept plot, Denis has not compromised the (c) scathing view of humanity or (d) elliptical style of her (e) early films such as Beau Travail and (f) recent ones such as Bastards.

77a) adjective (descriptor – miscellaneous description) + head

77b) noun (description) + head

77c) participle (participial adjective – evaluation) + head

77d) adjective (classifier – classification) + head

77e) adjective (descriptor – time) + head

77f) adjective (descriptor – time) + head

78: But even at its most wilfully enigmatic it is anchored in this world by Pattinson's terrific, humane, understated performance.

78) genitive (specifying) + adjective (classifier – evaluation) + adjective (classifier – classification) + adjective (classifier – evaluation) + head

79: His character, Monte, and a baby named Willow, who is quite likely his daughter, are the ship's last survivors.

79) genitive (specifying) + adjective (descriptor – time) + head

80: Early in the film, Monte puts the bodies of his dead colleagues in their spacesuits and sends them floating into the void.

80) adjective (descriptor – miscellaneous description) + head

### **F9: Ralph Breaks the Internet review – virtually impossible to enjoy tiresome arcade game re-run**

<https://www.theguardian.com/film/2018/nov/21/ralph-breaks-the-internet-review-virtually-impossible-to-enjoy-tiresome-arcade-game-re-run>

81: Wreck-It Ralph, (a) fictional star of a (b) fictional 80s arcade game, is back for another (c) exhaustingly pointless romp in the (d) frenetic and jeopardy-free world of virtual reality.

81a) adjective (classifier – classification) + head

81b) adjective (classifier – classification) + genitive (time related) + adjective (classifier – classification) + head

81c) adverb + adjective (classifier – evaluation) + head

81d) adjective (classifier – classification) + coordinator + adjective (classifier – classification) + head

82: Only this time he's not wrecking, he's breaking, an entirely different concept.

82) adverb + adjective (classifier – relation) + head

83: It is destruction for winners, not losers, like Kim Kardashian's **bottom**, or the Beatles breaking America, or that man in the Bois du Boulogne breaking the bank at Monte Carlo.

83) genitive (specifying) + head

84: This (a) headspinning, Ritalin-fuelled **sequel** to the (b) 2012 **film** is somewhere between Ready Player One and The Emoji Movie, summoning up a (c) zero-gravity **spectacle** of (d) dazzling **colours** and (e) vertiginous **perspectives**, a (f) featureless and inert **mashup** of memes, brands, avatars and jokes.

84a) participle (participial adjective – evaluation) + participle (participial adjective – classification) + head

84b) noun (time) + head

84c) noun (description) + head

84d) participle (participial adjective – miscellaneous description) + head

84e) adjective (classifier – classification) + head

84f) adjective (classifier – evaluation) + coordinator + adjective (classifier – evaluation) + head

85: Some of these gags are pretty good: like the (a) fairytale **princesses** who gather round the heroine to explain that a (b) life-changing **moment** is always accompanied by “staring into some water”.

85a) noun (identity/\*specialization) + head

85b) participle (participial adjective – evaluation) + head

86: Some other gags aren't quite so fresh, like a gamer being called “Babe-raham Lincoln” – stolen from Wayne's World – and a nerd **superfan** asking pedantic questions at a convention — stolen from Galaxy Quest.

86) noun (identity) + head

87: And the (a) incessant and eerily unsatirical product **placement** is enough to give you a migraine: especially the (b) complacent Disney **cross-promotion**.

87a) adjective (description – time) + coordinator + adverb + adjective (classifier – classification) + noun (objective) + head

87b) adjective (classifier – classification) + noun (identity) + head

88: First time around, that (a) mega-forearmed doofus **Wreck-It Ralph** (voiced by John C Reilly, whose claim to be the (b) hardest-working **man** in showbusiness is incidentally stronger than ever) wanted to bust out of his (c) bleepingly constricted **game**.

88a) adjective (descriptor – miscellaneous description) + noun (identity(**description**)) + head

88b) participle (participial adjective – evaluation) + head

88c) adverb + participle (-ed participle) + head

89: Nowadays, in the (a) imaginary adjunct **pixelzone** he calls home, existing somehow behind the (b) retro little coin-operated **arcade**, Ralph is entirely happy where he is, in his own game, but with licence to roam in other people's – like the (c) neighbouring **Tron**, the game famously converted into a (d) virtual reality **film** for Disney in 1982.

89a) adjective (classifier – classification) + adjective (descriptor – miscellaneous description) + head

89b) adjective (classifier – classification) + adjective (descriptor – size) + participle (- (participial adjective – miscellaneous description) + head

89c) participle (participial adjective – location) + head

89d) adjective (classifier – classification/descriptor – miscellaneous description) + noun (description) + head

90: His (a) best pal is Vanellope (voiced by Sarah Silverman), who is a character in a (b) pretty old-fashioned racer game.

90a) adjective (classifier – evaluation) + head

90b) adverb + participle (participial adjective – time) + noun (content) + head

### **F10: Robin Hood review – beardless and bloated prequel should be outlawed**

<https://www.theguardian.com/film/2018/nov/20/robin-hood-review-ben-mendelsohn-taron-egerton>

91: The actor Taron Egerton is doing what sociologists might call a “reverse Kingsman” with this prequel-reboot of the Robin Hood myth.

91) noun (identity/\*content) + head

92: His Robin of Loxley is an (a) athletic young Nottingham nobleman who makes (b) common cause with the downtrodden.

92a) adjective (classifier – subject area) + adjective (descriptor – time) + noun (location) + head

92b) adjective (classifier – classification) + head

93: He becomes their (a) outlaw action hero, sickened by their suffering and also incidentally by the (b) crusader war he was forced to fight very much against his will, having received a (c) rather quaint “draft” notice in (d) ye olde lettering.

93a) noun (description) + noun (specialization) + head

93b) noun (description) + head

93c) adverb + adjective (classifier – evaluation) + noun (content) + head

93d) noun (description) + head

94: He’s a Robin with proto-modern sensibilities.

94) adjective (classifier – classification) + head

95: Robin comes back from this (a) foreign horror to find his property looted and the people oppressed, and conceives a (b) new righteous desire to hit back at the (c) sneery tyrants of church and state.

95a) adjective (classifier – classification) + head

95b) adjective (descriptor – time) + adjective (classifier – evaluation) + head

95c) adjective (classifier – classification) + head



96: This bloated, featureless, CGI-heavy **movie** is not so much stealing from the rich and giving to the poor, as stealing from Guy Ritchie, Batman, Two-Face and a few others – and not giving back all that much to the audience.

96) adjective (classifier – classification) + adjective (descriptor – miscellaneous description) + adjective (descriptor – miscellaneous description) + head

97: There are one or two (a) revisionist ideas here: chiefly, suggesting that villainy could be connected with (b) child abuse.

97a) noun (description) + head

97b) noun (objective) + head

98: That thought is however raised merely as the pretext for a (a) lurid and gloating threat of violence: (b) another moment of misjudgment among many.

98a) adjective (classifier – classification/\*evaluation) + coordination + participle (-ing participle) + head

98b) adjective (classifier – relation) + head

99: It is also relatively unusual to see a young beardless Robin-before-Robin hero.

99) adjective (descriptor – time) + adjective (description – miscellaneous description) + noun (identity) + head

100: Errol Flynn, Kevin Costner and Russell Crowe were all more mature Robins in their ways, and so certainly was Sean Connery as the (a) older outlaw in (b) Richard Lester's silver-years reimagining, Robin and Marian.

100a) adjective (descriptor – time) + head

100b) genitive (specifying) + head

### **F11: Fantastic Beasts: The Crimes of Grindelwald review – a little tamer**

<https://www.theguardian.com/film/2018/nov/18/fantastic-beasts-the-crimes-of-grindelwald-review>

101: The second in the (a) Potter spin-off series loses some of the first (b) film's magic, though Eddie Redmayne remains adorable.

101a) noun (identity) + noun (description) + head

101b) genitive (specifying) + head

102: There were three (a) key ingredients that contributed to the success of the first in this (b) Potter spin-off series.

102a) adjective (classifier – classification) + head

102b) noun (identity) + noun (description) + head

103: A disarming, rumped shrug of a performance from Eddie Redmayne as Newt Scamander.

103) participle (participial adjective – evaluation) + participle (-ed participle) + head

104: A vision of (a) 1920s New York viewed through (b) magic-tinted glasses which managed to be both instantly familiar and excitingly unpredictable.

104a) genitive (time related) + head

104b) participle (participial adjective – classification) + head

105: One of the (a) key problems with the (b) cluttered The Crimes of Grindelwald is that two out of the three have been downgraded to (c) supporting roles.

105a) adjective (classifier – classification) + head

105b) participle (-ed participle) + head

105c) participle (-ing participle) + head

106: When he tells Tina (Katherine Waterston) that she has pupils like a salamander, you wonder when he managed to make eye contact long enough to notice.

106) noun (subjective) + head

107: But the (a) dirty glamour of the (b) New York backdrop is replaced with London and Paris, neither of which is strongly defined enough to register as a character in the way Manhattan did.

107a) adjective (description – miscellaneous description) + head

107b) noun (location) + head

108: And there are still beasts of course, but they are little more than (a) occasional light relief in among all the (b) tiresomely factional jostling in the (c) wizarding community.

108a) adjective (description – time) + adjective (classifier – classification) + head

108b) adverb + adjective (classifier – classification) + head

108c) participle (-ing participle) + head

109: While the action set pieces and effects are dizzyingly immersive, the storytelling is fussy and somehow un compelling.

109) adjective (classifier – classification) + noun (location) + head

110: And for all his (a) creepy wizard-nationalist zeal, Grindelwald (Johnny Depp dipped in talc) burps out his lines in a (b) cut-glass English accent, the (c) stodgiest villain in the Potterverse.

110a) adjective (classifier – evaluation) + adjective (classifier – classification) + head

110b) noun (description) + adjective (classifier – affiliation) + head

110c) adjective (classifier – evaluation) + head

## **F12: 3 Days in Quiberon review – brilliant Romy Schneider biopic**

<https://www.theguardian.com/film/2018/nov/17/3-days-in-quiberon-review-romy-schneider-biopic-emily-atel>

111: The first thing you notice is the resemblance. Marie Bäumer, playing the actor Romy Schneider as “an unhappy 42-year-old” with a (a) drink problem, doesn’t just look uncannily like the (b) Austrian-born movie star.

111a) noun (subjective) + head

111b) adjective (classifier – affiliation) + noun (description) + head

112: She inhabits her in a way that makes you blink it into focus, a perception flipping back and forth like an optical illusion.

112) adjective (classifier – classification) + head

113: It’s almost distracting, like the goosebump shiver of a voice from beyond the grave.

113) noun (description) + head

114: So, it takes longer than perhaps it should to acknowledge the quality of the rest of this handsome, scrupulously well-crafted drama.

114) adjective (classifier – evaluation) + adverb + participle (participial adjective – evaluation) + head

115: The year is 1981 and Schneider has checked into an (a) exclusive health spa in the (b) Breton seaside resort of Quiberon.

115a) adjective (classifier – evaluation) + noun (purpose) + head

115b) adjective (classifier – affiliation) + noun (location) + head

116: The exhaustion of a lifetime of being Romy Schneider – hounded by the German press and dogged by scandal – has taken its toll.

116) adjective (classifier – affiliation) + head

117: Even so, she has agreed to an interview and (a) photo shoot with the (b) German magazine Stern.

117a) noun (objective) + head

117b) adjective (classifier – affiliation) + noun (description) + head

118: (a) Emily Atef’s film imagines the events of the three days in which Schneider pinballs erratically between joy and despair, exudes (b) movie-star magnetism and (c) deadbeat desperation.

118a) genitive (specifying) + head

118b) noun (description) + head

118c) adjective (classifier – classification) + head

119: Orbiting her is the photographer Robert Lebeck (Charly Hübner), an (a) old friend and (b) former lover.

119a) adjective (descriptor – time) + head

119b) adjective (descriptor – time) + head

120: Michael Jürgs (Robert Gwisdek), a writer with unforgiving, bullet-hole eyes.

120) participle (participial adjective – evaluation) + noun (description) + head

### F13: Creed II review – Rocky saga continues with knockout sequel

<https://www.theguardian.com/film/2018/nov/16/creed-ii-review-rocky-sylvester-stallone-michael-b-jordan>

121: Before he delivered arguably (a) Marvel’s most dazzling chapter to date, Ryan Coogler had managed something close to impossible in Hollywood: he had found a (b) fresh way to reboot a (c) dusty franchise.

121a) genitive (specifying) + adverb + participle (participial adjective – miscellaneous description) + head

121b) adjective (classifier – classification) + head

121c) adjective (classifier – classification/\*evaluation) + head

122: In a landscape of (a) endless thirst and (b) vacant remixing, he had somehow managed to concoct a (c) nifty, imaginative way back into the (d) Rocky saga with Creed, a film that felt old-fashioned yet fresh, intimate yet grand, a (e) rousing return from the grave.

122a) adjective (descriptor – time) + head

122b) adjective (classifier – classification) + head

122c) adjective (classifier – evaluation) + adjective (classifier – classification) + head

122d) noun (identity) + head

122e) participle (participial adjective – evaluation) + head

123: By focusing on the son of (a) Rocky’s competitor-turned-friend Apollo Creed, Coogler was also able to reteam with Michael B Jordan, who made such an (b) indelible impression in his first film, (c) 2013’s devastating fact-based drama Fruitvale Station.

123a) genitive (specifying) + head

123b) adjective (classifier – evaluation) + head

123c) genitive (time related) + participle (participial adjective – evaluation) + participle (participial adjective – classification) + noun (identity) + head

124: The duo worked together again in Black Panther earlier this year, with Jordan switching tacks to play villain Killmonger, and so soon after, seeing him return as Creed is a (a) further reminder of his (b) broad star appeal, the (c) sort of rare leading man one can imagine remaining at the top of his game for years to come.

124a) adjective (classifier – relation) + head

124b) adjective (descriptor – extent) + noun (description) + head

124c) adverb + adjective (classifier – classification) + participle (-ing participle) + head

125: Given his time in Wakanda, Coogler was unable to return but he has handed over (a) directorial duties to Steven Caple Jr, who impressed in 2016 with (b) debut feature The Land, and it is a similarly (c) deft rise from (d) micro-budget indie to (e) franchise film-making.

125a) adjective (classifier – classification) + head

- 125b) noun (identity) + head
- 125c) adjective (classifier – evaluation) + head
- 125d) noun (source) + head
- 125e) noun (objective) + head

126: While it's not (a) quite the **showstopper** that its predecessor was, Creed II is still (b) another knockout **piece** of entertainment.

- 126a) adverb + determiner + head
- 126b) adjective (classifier – relation) + noun (identity/\*content) + head

127: There's a (a) keen **awareness** of what made Creed work so well without it feeling like a (b) lethargic **rehash**.

- 127a) adjective (classifier – evaluation) + head
- 127b) adjective (classifier – evaluation) + head

128: This time, Adonis (Jordan) is the (a) light-heavyweight **champion** of the world, in a (b) loving **relationship** with his (c) pregnant musician **girlfriend** Bianca (Tessa Thompson) and still living near and working out with a (d) recovering **Rocky** (Sylvester Stallone).

- 128a) adjective (descriptor – miscellaneous description) + head
- 128b) participle (participial adjective – classification) + head
- 128c) adjective (descriptor – miscellaneous description) + noun (identity) + head
- 128d) participle (-ing participle) + head

129: But there's discontent from (a) boxing **pundits**, a feeling that his title is the result of a lack of (b) real **challenge**.

- 129a) participle (-ing participle) + head
- 129b) adjective (classifier – classification) + head

130: On the other side of the world, (a) Rocky's former **nemesis** Ivan Drago (Dolph Lundgren), the man who killed Apollo in the ring, is training his son Viktor (Florian Munteanu) and when an (b) ambitious boxing **promoter** offers them a chance to take on Creed, the (c) heavyweight **champion** decides to risk his title and possibly his life.

- 130a) genitive (specifying) + adjective (descriptor – time) + head
- 130b) adjective (classifier – evaluation) + participle (-ing participle) + head
- 130c) adjective (descriptor – miscellaneous description) + head

#### **F14: Siberia review – Keanu Reeves ices up as diamond geezer**

<https://www.theguardian.com/film/2018/nov/15/siberia-review-keanu-reeves-ices-up-as-diamond-geezer>

131: Keanu Reeves is back in action, after a fashion, in this (a) drab downer romantic **thriller** – a (b) less **fighty**, more arty **version** of John Wick from the (c) indie **director** Matthew Ross (Frank & Lola).

- 131a) adjective (descriptor – miscellaneous description) + noun (identity(description)) + adjective (classifier – classification) + head

131b) adverb + adjective (classifier – classification) + adverb + adjective (classifier – classification) + head

131c) noun (specialization) + head

132: Fatally, the script requires Reeves, playing a (a) black-market diamond trader, to do some (b) serious acting over and above his (c) usual stiff, stoical delivery of (d) deadpan lines and punches.

132a) noun (specialization) + noun (objective) + head

132b) adjective (classifier – classification) + head

132c) adjective (descriptor – time) + adjective (classifier – evaluation) + adjective (classifier – classification) + head

132d) adjective (classifier – classification) + head

133: Reeves plays Lucas Hill, an American visiting St Petersburg to flog \$40m of (a) rare blue diamonds to a (b) Russian mobster (Pasha D Lychnikoff, not exactly breaking the mould of (c) Russian baddies).

133a) adjective (classifier – classification) + adjective (descriptor – colour) + head

133b) adjective (classifier – affiliation) + head

133c) adjective (classifier – affiliation) + head

134: When his business associate vanishes with the ice, Lucas hotfoots it to Siberia on his tail, finding time to Facetime his wife (Molly Ringwald).

134) noun (specialization) + head

135: I did wonder if pairing Reeves, 54, and Ringwald, 50, was an (a) enlightened example of (b) age-appropriate love interest casting.

135a) adjective (classifier – classification) + head

135b) adjective (classifier – classification) + noun (content) + noun (objective) + head

136: In Siberia Reeves hooks up with bar owner Katya, played by Ana Ularu, 33.

136) noun (specialization) + head

137: In a (a) post-coital heart to heart, Reeves tells her that the word “diamond” comes from the (b) Greek adámas meaning “unalterable”.

137a) adjective (descriptor – time) + head

137b) adjective (classifier – affiliation) + head

138: He might well be describing his facial expressions.

138) adjective (descriptor – miscellaneous description) + head

139: A strength here is the sober, realistic violence.

139) adjective (classifier – classification) + adjective (classifier – classification) + head

140: When Reeves is clobbered outside a bar by a wardrobe-size Russian, he goes down like a toothpick.

140) adjective (descriptor – size) + head

### F15: Outlaw King review – bold, watchable portrait of Robert the Bruce

<https://www.theguardian.com/film/2018/nov/09/outlaw-king-review-bold-watchable-portrait-of-robert-the-bruce-chris-pine>

141: (a) David Mackenzie's retelling of the (b) Robert the Bruce story for Netflix is bold and watchable, with a (c) spectacular final battle scene shot with flair by the cinematographer Barry Ackroyd.

141a) genitive (specifying) + head

141b) noun (content/\*identity) + head

141c) adjective (classifier – evaluation) + adjective (descriptor – time) + noun (identity/content) + head

142: Here is the (a) legendary defiance shown by the great (b) 14th-century Scottish insurrectionary, defying the (c) hated English king and fighting a (d) shrewd guerrilla war, luring (e) enemy forces deeply and wearily north, while progressively amassing his own support, and then securing a (f) historic victory.

142a) adjective (classifier – classification) + head

142b) noun (time) + adjective (classifier – affiliation) + head

142c) (-ed participle) + adjective (classifier – affiliation) + head

142d) adjective (classifier – classification) + noun (subjective) + head

142e) noun (identity) + head

142f) adjective (classifier – subject area) + head

143: Mackenzie has abolished the infamous moment when Robert, hiding out in a cave, is supposedly inspired by the persistence of a spider climbing up its web.

143) adjective (classifier – evaluation) + head

144: The film prefers to plunge us into the (a) familiar zero-sum Game of Thrones territory: a (b) violent all-or-nothing grab for power in a world of beards, smocks, priests with (c) weird pudding-bowl fringes and tonsures, (d) smoky outdoor fires, (e) stray clucking chickens and (f) great roistering feasts at which rulers and their queens exchange (g) murmuringly significant remarks at the (h) high table.

144a) adjective (classifier – classification) + adjective (classifier – classification) + noun (description) + head

144b) adjective (descriptor – miscellaneous description) + adjective (classifier – classification) + head

144c) adjective (classifier – evaluation) + noun (description) + head

144d) adjective (descriptor – miscellaneous description) + adjective (descriptor – location) + head

144e) adjective (classifier – classification) + participle (-ing participle) + head

144f) adjective (descriptor – size) + participle (-ing participle) + head

144g) adverb + adjective (classifier – evaluation) + head

144h) adjective (descriptor – size) + head

145: Chris Pine is the (a) unfeasibly handsome **Robert** himself, with a (b) reasonable Scottish **accent**, who appears naked in a (c) quaint bathing **scene** and whose (d) rough-yet-groomed **appearance** must inevitably remind you of the (e) great **lines** from Monty Python and the Holy Grail: “Who’s that?” – “Must be a king.” – “Why?” – “He hasn’t got shit all over him.”

145a) adverb + adjective (descriptor – miscellaneous description) + head

145b) adjective (classifier – classification) + adjective (classifier – affiliation) + head

145c) adjective (classifier – evaluation) + noun (content) + head

145d) adjective (descriptor – miscellaneous description) + head

145e) adjective (classifier – evaluation) + head

146: Pine is a sympathetic and likable **Robert**.

146) adjective (classifier – evaluation) + coordinator + adjective (classifier – evaluation) + head

147: Stephen Dillane brings his (a) distinctive world-weary **menace** to the role of the (b) hated English **tyrant** Edward I.

147a) adjective (classifier – classification) + adjective (classifier – classification) + head

147b) participle (-ed participle) + adjective (classifier – affiliation) + head

148: Billy Howle is his (a) pampered and contemptible **son**, Edward, Prince of Wales, jealous of (b) Robert’s **superiority** in the matters of combat and masculinity.

148a) participle (-ed participle) + coordinator + adjective (classifier – evaluation) + head

148b) genitive (specifying) + head

149: Florence Pugh is Robert’s passionate and courageous **wife** Elizabeth.

149) genitive (specifying) + adjective (classifier – evaluation) + coordinator + adjective (classifier – evaluation) + head

150: It is good to see James Cosmo lend his weight and force to the movie as Robert’s **father**.

150) genitive (specifying) + head

## **F16: Amazing Grace review – transcendent Aretha Franklin documentary**

<https://www.theguardian.com/film/2018/nov/13/amazing-grace-review-aretha-franklin-documentary>

151: In 1972, following a string of hits and (a) Grammy **awards**, Aretha Franklin decided her (b) next **project** would be a return to her roots.

151a) noun (identity) + head

151b) adjective (descriptor – time) + head



152: The daughter of a (a) Detroit preacher, Franklin secured a (b) Baptist church in Los Angeles for a (c) two-night recording session, and the result was Amazing Grace, her most (d) successful album and the (e) top-selling gospel recording of all time.

152a) noun (location) + head

152b) noun (identity) + head

152c) noun (time) + noun (content) + head

152d) adjective (classifier – evaluation) + head

152e) participle (participial adjective – evaluation) + noun (content) + head

153: Warner Bros Records hired Sydney Pollack to shoot the process, looking for a mix between a concert film and a making-of.

153) noun (content) + head

154: While this is hard to believe, the (a) two-night production at the New Temple Missionary Baptist church resulted in (b) useless footage.

154a) noun (time) + head

154b) adjective (classifier – evaluation) + head

155: The crew neglected to slate the shots with clapperboards, necessary for synchronising sound and image – a mind-boggling omission and one reason why Amazing Grace is only making its debut in 2018.

155) participle (participial adjective – evaluation) + head

156: After Pollack died in 2008, (a) music producer Alan Elliot remedied the (b) audio-visual issue using (c) modern editing tools.

156a) noun (specialization) + head

156b) adjective (descriptor – miscellaneous description) + head

156c) adjective (classifier – classification) + noun (subjective) + head

157: The film was set to be screened at the (a) Telluride and Toronto film festivals in 2015, but a (b) last-minute injunction by Franklin herself stopped it: her reasons remain a mystery.

157a) noun (location) + coordinator + noun (location) + head

157b) noun (time) + head

158: Now, however, three months after her death, the movie is ready for its (a) one-week qualifying run for an (b) Academy award.

158a) noun (time) + participle (-ing participle) + head

158b) noun (identity) + head

159: Clearly there are ethical questions about watching a film that the subject didn't want you to see.

159) adjective (classifier – classification) + head

160: And we can quibble as to whether Pollack, Elliot or (a) credited editor Jeff Buchanan is the (b) true author of the piece.

160a) participle (-ed participle) + head

160b) adjective (classifier – classification) + head