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**A DISCOURSE ANALYSIS OF FILM REVIEWS
 IN ENGLISH AND VIETNAMESE**

Field : The English Language

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Chapter 1 INTRODUCTION

1.1. RATIONALE

Nowadays, there are many ways of entertaining. Films are a popular source of entertainment and it is also considered to be an important art form, a powerful method for educating or indoctrinating if we have a good choice. Thanks to the film reviews, we can choose a suitable and interesting movie for seeing and enjoying. This means that film reviews are references for moviegoers. Moreover, anyone who is not familiar with a movie will look for its review to figure out exactly what the movie is about.

In order to write a good review, it is not only to have a good writing skill but also to be able to see the whole film with a critical eye. Let us have a look at the following example:

[...] Trong một cuộc đua xe, anh **bị** cảnh sát vây bắt. Cùng **bị** bắt với Hoàng còn có Hải, một tay đua bí ẩn. Sau khi ra tù, Hoàng quyết tâm xa lánh băng nhóm để làm lại cuộc đời. Hoàng xin vào làm cho gara sửa xe của ông chủ Linh. **Nhưng** con đường hoàn lương không bao giờ là đơn giản và dễ dàng. Đại ca Trần quyết truy tìm **anh** để giao lại nhiệm vụ cũ. **Anh** cự tuyệt, không chấp nhận trở lại băng nhóm. Không còn cách nào khác, đại ca Trần ra lệnh thủ tiêu anh để đề phòng bí mật các hoạt động phạm pháp của mình **bị** cảnh sát phát hiện. Một cuộc truy sát Hoàng **được** đẩy lên trong giới giang hồ. Trên đường chạy trốn, anh **được** sự hỗ trợ của Hải. Hoàng dần nhận ra, Hải **chính là** trinh sát công an được cài vào giới giang hồ để tìm chứng cứ tội phạm của ông Trần.

Ngoài diễn viên gạo cội Nguyễn Chánh Tín, **Lệnh xóa sổ** còn gây ấn tượng với hai diễn viên tay ngang là ca sĩ Tuấn Hưng và người mẫu Vĩnh Thụy. Họ đã thể hiện vai giang hồ **khá sinh động** và thuyết phục khán giả. Diễn viên chính Trần Kim Hoàng thể hiện những màn võ thuật **công phu, hấp dẫn**. [...] [87]

Through the above example, we can see that there are many features showed in the italic words such as emotive adjectives, intensifier, personal pronouns, conjunctions, cleft sentences, passive sentences. These are the dominant features of film reviews in both English and Vietnamese. However, between EFRs and VFRs there are some distinctions. Thus, “A Discourse Analysis of Film Reviews in English and Vietnamese” is chosen as the title of my thesis. I hope that my study results will provide some useful knowledge of film review language and it is also of some help to Vietnamese learners in improving their English writing skill.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims of the Study

- To identify the discourse features of film reviews in English and Vietnamese.
- To find out similarities and differences between the two languages in terms of their discourse features in order to raise language users' awareness of film reviews and provide some useful information for Vietnamese learners of English.

1.2.2. Objectives of the Study

- To describe the discourse features of film reviews in English and Vietnamese in terms of their layout, syntactic structures, lexical choice and cohesive devices.
- To compare and contrast the discourse features of film reviews in English and Vietnamese to find out the similarities and differences between them in term of their layout, syntactic structures, lexical choice and cohesive devices.
- To suggest some implications for teaching and learning English to Vietnamese learners as well as writing of film reviews .

1.3. SCOPE OF THE STUDY

In this thesis we only take the samples from a number of websites on the internet. And the study is defined in comedies, thrillers, love story films, action films, socio-psychological films and

historical films. Moreover, this thesis is limited to analyze discourse features of film reviews such as the layout, lexical choice, syntactic structure, especially cohesive devices of writing English and Vietnamese film reviews .

1.4. RESEARCH QUESTIONS

1. What are the discourse features of film reviews in English and Vietnamese in terms of their layout, lexical choice, syntactic structure, and cohesive devices?
2. What are the similarities and differences between English and Vietnamese film reviews in terms of their layout, lexical choice, syntactic structures, and cohesive devices?
3. What are some suggestions for teaching and learning English to Vietnamese learners as well as writing film reviews ?

1.5. SIGNIFICANCE OF THE STUDY

As mentioned above, film is a mean of entertainment and reading film reviews is a way to find out the best film for enjoying. However, it is not easy to write an effective film review in English or Vietnamese. Hence, the thesis “A discourse analysis of film reviews in English and Vietnamese” is an attempt to find out the similarities and differences of the two languages in terms of their layout, lexical choice, syntactic structures and cohesive devices. It is hoped to contribute some knowledge to teaching and learning English to Vietnamese learners as well as writing film reviews.

1.6. ORGANIZATION OF THE STUDY

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Methods and Procedures

Chapter 4: Finding and Discussion

Chapter 5: Conclusion, implications, limitations, suggestions for further research

CHAPTER 2 LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Contents about discourse and discourse analysis are mentioned in many books: [5], [30],[13], [14], ect.

In Vietnam, the study of discourse and discourse analysis has been done by many linguists such as Diệp Quang Ban [32], Trần Ngọc Thêm [44] , Nguyễn Hòa [16] etc.

In addition, in Vietnam, the study of discourse and discourse analysis are presented in many theses such as [27], [8],[21] etc.

Up to now, there has been almost no research about film reviews in English and Vietnamese. Thus, “A Discourse Analysis of Film Reviews in English and Vietnamese” is chosen for my topic.

2.2. THEORETICAL BACKGROUND

2.2.1. Text and Discourse

2.2.1.1. Concepts of Text

“Text” is defined by many linguists: Halliday and Hasan [11], [12], Crystal [6], Nunan [20]. With different concepts about “Text”, in this study I refer to Text as a semantic unit of language in written form which is included form and structure.

2.2.1.2. Concepts of Discourse

In this part, we review some definitions related to discourse of the linguists such as Cook [5], Brown and Yule [3], Nunan [20], Widdowson [29] Crystal [6]. In this thesis I view discourse as language in use or stretches of language which has meaning, unity and purpose.

2.2.2. Discourse Analysis

In this part, we review some definitions related to discourse of the linguists such as Cook [5], Brown and Yule [3], Nunan [20],

Widdowson [29] Crystal [6]. I view discourse analysis as the study of how and for what purposes language is used in a certain context and the linguistic means to carry out these purposes.

2.2.3. Spoken and Written discourse

In discourse analysis a distinction is often made between spoken and written discourse. This distinction is showed by Halliday [12], Halliday and Hasan [11], Cook [5], Akinnaso [1], Crystal [6].

2.2.4. Cohesion and Coherence in Discourse

2.2.4.1. Cohesion

There are many views on cohesion, but in this thesis we take the view of Halliday and Hasan [11], which is how words and expressions are connected by using cohesive devices which categorized into five different types, namely, **reference**, **substitution**, **ellipsis** (these three types called grammatical cohesion), **lexical cohesion** and **conjunction** (borderline between grammatical and lexical cohesion)

2.2.4.2. Coherence

Coherence has been seen as one of the prime conditions or characteristics of a text: “Without coherence, a text is not properly a text” says Hatch [14]. We review the views of Palmer [23], Nunan [20]. Through all the views above, we can say that coherence is used to refer to semantic relationships between sentences, phrases and paragraphs in a text.

2.2.5. Film

According to Oxford Advanced Learner’s Dictionary [22], “Film is a series of moving pictures recorded with sound that tells a story, shown on television or at the cinema/ movie theater.”

2.2.6. Review

In the *Oxford Advanced Learner’s Dictionary* [22], “Review is a report in a newspaper or magazine, or on the Internet, television

or radio, in which somebody gives their opinion of a book, play, film/movie, etc.”

According to the website <http://dictionary.reference.com/browse/review> “Review is a critical article or report, as in a periodical, on a book, play, recital, or the like; critique; evaluation.”

2.2.7. Film Review

The website [53] defines “Film review is a critique, evaluation of a movie.”

In this study we mention film review is a critical article in a newspaper or magazine on the Internet, in which somebody gives their critique, evaluation of a film , their opinions and a brief summary of a film.

CHAPTER 3

RESEARCH METHODS AND PROCEDURES

3.1. DESIGN

The design of the thesis is based on combining qualitative and quantitative approaches.

3.2. RESEARCH METHODS

I use the descriptive method, the analytic method, the comparative method. Moreover, inductive and reductive methods are inevitable.

3.3. RESEARCH PROCEDURES

3.4. DATA COLLECTION AND ANALYSIS

3.4.1. Data Collection

3.4.2. Data Analysis

3.5. RELIABILITY AND VALIDITY

CHAPTER 4 FINDINGS AND DISCUSSION

4.1. LAYOUT IN EFRs AND VFRs

Basically, the layout of a film review includes four sections: Introduction, Plot Summary, Remarks about Film, Overall Verdict.

4.1.1. Introduction Section

In the Introduction Section, writers should mention the main contents such as *the name of a film, director, cast, genre, time and place* [50]. All of the information will help readers understand the movies better.

Table 4.1. Examples illustrating the Introduction in EFRs

Example	Name of the Film	Director	Cast	Genre
(4.1)	The Lincoln Lawyer	Brad Furman	Matthew McConaughey	thriller
(4.2)	Take Me Home Tonight	Michael Dowse	Topher Grace , Teresa Palmer, Chris Pratt, Anna Faris	comedy
(4.3)	Dan In Real Life	∅	Steve Carell	Not really a comedy, but a tender, bittersweet romance
(4.4)	Sarah's Key	Gilles Paquet-Brenner	∅	∅

With VFRs, the Introduction Section includes the contents: name of the film, director, cast, number of episodes, no more three sentences about the main contents of the film, time and place to show and genre.

There are some distinctions in the part Introduction between EFRs and VFRs, namely, this part of EFRs has four parts, but it has four more parts in VFRs such as main contents of the film, number of episodes, time and place for showing. Moreover, the contents in the introduction are interchangeable. In addition, all the parts of the introduction are not always present, some contents may be omitted such as director, cast, genre, number of episodes, main contents of the film, but the name of the film is always present in both languages. Two parts that are always present are *name of the film* and *director* in EFRs and *name of the film* and *main contents of the film* in VFRs.

4.1.2. Plot Summary

In order to help readers master the main content for a film before going to remark somethings, writers should present a plot summary for the movie, but do not reveal the ending. Of all parts, plot summary is usually the longest.

4.1.3. Remarks about films

When talking about the positive points in a film, writers emphasize the good, whereas the negative points are criticism, dissatisfaction. In this section, writers discuss one or more aspect of filmmaking: acting, direction, editing, costume design, set design, photography, background music, or anything else the writer may think of. [6]

4.1.4. Overall Verdict

Beside the three parts mentioned above, Overall verdict is also necessary for readers' attention because they can look at here to define whether to see the film or not. This section expresses writer's overall

reaction to the film as well as her/his opinion on the quality of the film. It also includes writer's recommendations for potential viewers.

4.2. LEXICAL CHOICES

4.2.1. Emotive Adjectives

Table 4.3 Emotive adjectives in EFRs and VFRs

Type	English		Vietnamese	
	Occ	Rate	Occ	Rate
Positive Adjectives	268	60.9%	379	78.3%
Negative Adjectives	172	39.1%	105	21.7%
Total	440	100%	484	100%

The table above shows that emotive adjectives in EFRs and VFRs took a very large number with 440 and 484 instances. However, the number of positive adjectives added up to 268 (EFRs) and 484 (VFRs) while the negative ones quite low (172 versus 105). In order to express contents or evaluate a film, writers of EFRs used the positive adjectives “good, interesting, exciting, romantic, brilliant, great, excellent, etc”, and in VFRs “hấp dẫn, lôi cuốn, sinh động, thú vị tình cảm, lãng mạn, cảm động, hài hước, ngoạn mục, etc”.

Actually, writers of EFRs and VFRs combined the emotive adjectives with the nouns/ noun phrases to evaluate the quality of films. These nouns/ noun phrases are shown in the table (4.4)

4.2.2. Intensifiers in EFRs and VFRs

Below is the table showing intensifiers in EFRs and VFRs:

Table 4.5 Intensifiers in EFRs and VFRs

Intensifiers	English		Vietnamese	
	Occ	Rate	Occ	Rate
Amplifiers	74	89.2%	106	85.5%
Downtoners	9	10.8%	18	14.5%
Total	83	100%	124	100%

In the table (4.5), intensifiers in VFRs were used with a quite dominant number (124 examples), whereas only 83 examples are found in EFRs. Thus, writers of film reviews in Vietnam have a tendency to use intensifiers. But amplifiers took the higher percentage than downtoners in both languages (89.2% versus 85.2%). However, amplifiers of VFRs added up 106 instances, whereas only had 74 examples of EFRs.

Among of amplifiers in VFRs, “khá” and “quá” were used as the most popular ones. With the total 106 instances of amplifiers, 47 instances belonged to these (44,3%). Here is an example:

(4.24) [...] Để tạo yêu tố ăn khách và khai thác sâu những mâu thuẫn diễn ra giữa đôi vợ chồng trẻ Ba Quang và Mai Duyên, đạo diễn Ngọc Phong đã *khá* mạnh tay khi lột tả những cảnh phòng the. Hạn chế của phim có lẽ chỉ là do thời lượng hai tiếng nhưng phim lại có quá nhiều biến cố khiến cách giải quyết những xung đột có vẻ *quá* đơn giản và dễ đến khó tin.

With EFRs, writers used “too, quite, a bit” which reached 47,8% with 35 examples in a total of 73 ones. Below is an illustration:

(4.25) [...] The whole film feels *a bit* noir in terms of tone, but the blaring effects don't allow for much introspection overall. This would be a difficult film to hate but not a difficult film to be *a bit* bored by. [61]

4.3. SYNTACTIC FEATURES

4.3.1. Cleft Sentences in EFRs and VFRs

Based on the concept of Quirk et al, a cleft sentence is a complex sentence with two clauses, namely, main clause and subordinate clause. In brief, the form of a cleft sentence in English is described:

It + Be(is/was) + Focal Element + Subordinate Clause
--

Here are some examples:

(4.31) [...] It's a film that fascinates as much as it frustrates.

[65]

(4.32) [...] It's a bold, foolhardy flourish that proves as distracting as it is disorienting.

[66]

In VFRs, in order to make readers pay attention to new information, Vietnamese writers give emphasis by using the word “Chính”. It is the word that is used commonly in VFRs.

Below are two common emphatic forms found in VFRs.

(a)

Focal element + chính + “là” + Clause

(b)

Chính + Focal Element + “là” + Clause

(4.37) [...] Một điểm nhấn đặc biệt của ‘Ma làng’ **chính** là “lạ hóa” các gương mặt cũ, thông qua việc đạo diễn đã dám giao những vai diễn khác hẳn với khung hình tượng của các diễn viên trước nay mà NSUT Bùi Bài Bình trong vai thư ký ủy ban Tòng là một ví dụ sinh động.

(4.40) [...] **Chính** cái đồng đánh trẻ con qua cách diễn của Bảo Thy khiến khán giả cười vui mà không thấy lố bịch.

4.3.2. Passive Voice in EFRs and VFRs

The construction of the passive voice is described:

Goal + V(be+P.P) + by + Actor/Agent (c)

(4.41) [...] the cast **is joined** by Natalie Portman.

(4.42) [...] Number Four (Alex Pettyfer) is one of nine gifted residents (each branded with a number, for reasons not sufficiently explained in the film) from the planet Lorien, who fled to Earth after their civilization **was annihilated** by the Mogadorians.

It is noteworthy that in some cases the authors use ‘by- phrase’

but they are not the passive sentences. Below are some illustrations:

(4.46) but he jeopardizes his inheritance **by** falling for a girl of humble means (Greta Gerwig).

Besides the full passive form as in (c), there is a kind of passive without the goal and the form of ‘to be’ is usually used in EFRs. In the total of 341 passive sentences, there is only 12% with 41 examples belonging to this category. For example:

(4.48) [...] **Directed** by Alastair Fothergill and Keith Scholey, African Cats follows two families of felines in a remote valley in Kenya's 580-square-mile Masai Mara National Reserve.

In Vietnamese, Đỗ Việt Hùng (38, p.29) states that a passive sentence is recognized by the three main following constructions:

Goal + Vtransitive (d)

Goal + bị/được + Vtransitive (e)

Goal + bị/ được/ do + Agent + Vtransitive (f)

After analysing the data, we found that most of the passive sentences belong to the constructions (e) and (f). Following are [104] illustrations for the case (e):

(4.50) “**Giao lộ định mệnh**” **được** đánh giá là chứa nhiều yếu tố mới lạ trong một kịch bản phim đầy tình tiết lôi cuốn. [105]

Beside this passive formula, there is also another one used commonly in VFRs is “Goal + bị/ được/ do + Agent + Vtransitive”. For examples:

(4.53) Bộ phim **do** 2 đạo diễn Trọng Trinh và Hồng Sơn thực hiện. Phim quy tụ dàn diễn viên trẻ Hồng Diễm, Diêu Hương, MC Phan Anh, MC Đan Lê, Hồng Đăng...

As mentioned above, there are the two main passive formulas used in VFRs. However, we discovered more than one construction.

[It can be described as “ Goal + bị/ được + Vtransitive + bởi/ bằng/qua+ Actor/ Agent” (g). For example:

(4.55) Không to tát ở khâu đặt vấn đề nhưng phim *được* mở màn *bằng* 1 cảnh tượng sốc, khiến khán giả đã bị ấn tượng ngay từ đầu – một thành công bước đầu.

In this structure we see that it is similar to the passive construction in EFRs “Goal + V(be+P.P) + by + Actor/Agent”. However this formula is used less than the one in EFRs. We found 15 instances belonging to this form in the total of 376 examples.

Table 4.11 Passive Voice in EFRs and VFRs

Passive	English		Vietnamese	
	Occ	Rate	Occ	Rate
with Actor/Agent	37	10.4%	120	31.9%
without Actor/Agent	318	89.6%	256	68.1%
Total	355	100%	376	100%

Look at the following examples:

(4.62) [...] The storyline *is essentially unchanged*.

(4.63) [...] Khánh Ngọc *bị* vô sinh.

In the example (4.62), the agent does not obviously appear because it is not suitable in this situation. And in (4.63), the agent is unknown, the writer does not want readers to know about the plot of the film.

4.4. COHESIVE DEVICES

4.4.1. Grammatical cohesion in EFRs and VFRs

Table 4.12 Grammatical cohesion in EFRs and VFRs

Grammatical cohesion	English		Vietnamese	
	Occ	Rate	Occ	Rate
Reference	1284	78.5%	614	48.6%
Substitution	25	1.5%	85	6.8%
Ellipsis	29	1.8%	4	0.3%
Conjunction	298	18.2%	560	44.3%
Total	1636	100%	1263	100%

4.4.1.1. Reference in EFRs and VFR

Table 4.13 Reference in EFRs and VFRs

REFERENCE					
Types		English		Vietnamese	
		Occ	Rate	Occ	Rate
Personal	Personal Pronoun	418	32.6%	371	60.4%
	Possessive Pronoun	1	0.1%	79	12.9%
	Possessive Determiner	594	46.3%		
	Total	1013	79%	450	73.3%
Demonstrative	Determiner	142	11.1%	87	14.2%
	Adverb	4	0.3%	5	0.8%
	Total	146	11.4%	92	15%
Comparative	General	15	1.17%	7	1.1%
	Particular	110	8.6%	65	10.6%
	Total	125	9.8%	72	11.7%

(i) The use of personal reference in EFRs and VFRs

Personal reference is divided into three categories: personal pronoun, possessive pronoun and possessive determiner, Halliday and Hasan (11) view. As we can see from the table 4.13, Of three categories of reference, the rate of personal reference is the highest (79% in English and 73.3% in Vietnamese). So we can realize that writers of both EFRs and VFRs use this type as a frequent means to make cohesion within the text. In English, personal reference can be divided into personal pronoun, possessive pronoun and possessive determiner but these do not exist such distinction in Vietnamese, so in Vietnamese we call possessive forms in general. In EFRs, possessive

determiner has the highest rate (46,3% with 594 examples), possessive pronoun has the lowest rate with only one instance (0.1%). Compared to VFRs, the rate of possessive forms in EFRs is higher with the percentage 46.4%. Anyway, personal reference in both languages is considered a means of making cohesion by writers of film reviews. For example:

(4.68) [...] Ngay như Nương, cuộc đời tưởng sẽ suôn sẻ hơn anh chị mình nhưng để vươn tới ước mơ trở thành ngôi sao màn bạc, **cô** cũng phải trải qua nhiều vấp ngã.

(4.69) [...] Nhân vật chính của phim là Tèo - **anh chàng** vừa để mắt người yêu vào tay gã Việt Kiều, quyết bỏ quê lên Sài Gòn những mong kiếm tìm hạnh phúc. Số phận đưa đẩy **anh** gặp những tay xã hội đen khét tiếng đang tìm kiếm người thế vai Long Ruồi - kẻ đang sống thực vật sau khi bị thù thanh toán.

(ii) The use of demonstrative reference in EFRs and VFRs

With this category, EFRs were used more commonly than VFRs (146 instances versus 92 instances). In spite of such differences, there is a similarity between EFRs and VFRs is the use of adverbs with the very low rate (0.3% in EFRs and 0.8% in VFRs). Thus, this class is not a dominant cohesive device.

Another type of demonstrative reference is determiner “this, that, these, those”. This category was used with the following percentages- 9.6% in EFRs and 14.2% in VFRs. We can see the rate of EFRs is higher than VFRs. Here are some illustrations:

(iii) The use of comparative reference in EFRs and VFRs

Comparative reference plays an important role in expressing the similarity or difference between things. Most comparatives are used for anaphoric reference, so they create the cohesion between sentences and show prominent ideas in a text. Comparative

reference is used in both of EFRs and VFRs with the low percentage (9.8% versus 11.7%). For example:

(4.76) [...] On paper, Observe And Report couldn't be more **similar to** Paul Blart: here's another delusional chubster who lives with mum, patrols a shopping centre and has the hots for a sales girl way out of his league.

(4.77) [...] As the latest slice of folklore adapted by Peter Morgan and starring Michael Sheen (The Deal, The Queen, [9] **Best/Nixon**), it's **the best** of the duo's collaborations.

(4.78) [...] Hai bà mẹ lớn tuổi thì ứng xử **không giống** ai, ăn nói như trẻ con, gọi nhau là Thúy Vân, Thúy Kiều như... dở hơi!

(4.79) [...] So sánh với những bộ phim đã và đang phát sóng dành cho lứa tuổi teen hiện nay thì Mùa Hè sôi động có lẽ là một bức [10] ảnh trong trẻo **nhất** khắc họa về lứa tuổi này.

In the examples above, “similar to” in (4.76) and “không giống” in (4.78) are general comparatives, but “the best”, “nhất” in (4.78) and (4.79) are particular ones.

4.4.1.2. Substitution in EFRs and VFRs

Table 4.14 Substitution in English and in Vietnamese

SUBSTITUTION				
Type	English		Vietnamese	
	Occ	Rate	Occ	Rate
Nominal Substitution	17	0.9%	47	3.7%
Verbal Substitution	3	0.2%	0	0
Clausal Substitution	5	0.3%	38	3%
Total	25	1.4	85	6.7

From the table, we can see that substitution in EFRs and VFRs is used with the very low rate. There are only 25 examples of substitution in English film reviews with the rate 1.4%, in Vietnamese ones, it is higher with 85 instances (6.7%).

4.4.1.3. Ellipsis in EFRs and VFRs

Table 4.15 Ellipsis in EFRs and VFRs

ELLIPSIS				
Type	English		Vietnamese	
	Occ	Rate	Occ	Rate
Nominal Ellipsis	18	1%	4	0.3%
Verbal Ellipsis	7	0.4%	0	0
Clausal Ellipsis	4	0.2%	0	0
Total	29	1.6	4	0.3%

Ellipsis, like substitution, it is used to make ties to nominals, verbals, and clauses. Ellipsis is one of devices that gives text cohesion. However, we look at the table (4.15), it takes a very low percentage with ellipsis in both of languages (only 0.3% in VFRs, 1.6% in EFRs). Especially, most of ellipsis in EFRs and VFRs belong to the nominal type. For example:

(4.87)[...] Typical. You wait decades for a mall-cop movie and then two Ø arrive at once. [79]

(4.88) [...] Chuyện tình đảo ngọc có nhiều người đẹp. Nam thì có người mẫu Vĩnh Thụy, Hoàng Anh, Đức Tiến. Nữ thì có người đẹp nhân ái Chung Thục Quyên, hoa hậu Cao Thùy Dương, người đẹp Phụ nữ thế kỷ 21 Kim Tuyến. Cả 3 cô đều sinh năm 1987. Tất cả Ø đã không ngại cái nắng gió của biển Nha Trang để quay vòng rã 4 tháng. Hoa hậu Cao Thùy Dương lần đầu đóng phim nhưng đã thể

hiện rất đạt một Thiên Kim kiều kỳ, đồ ky, sẵn sàng hại tất cả những ai dám cản đường tiền thân của mình. [114]

Unlike EFRs, VFRs did not appear verbal and clausal ellipsis. VFRs only contain nominal ellipsis with the lowest rate.

4.4.1.4. Conjunction in EFRs and VFRs

Table 4.16 Conjunction in EFRs and VFRs

CONJUNCTION				
Type	English		Vietnamese	
	Occ	Rate	Occ	Rate
Additive Conjunction	142	7.8%	209	16.5%
Adversative Conjunction	129	7.1%	178	14.1%
Causal Conjunction	15	0.8%	112	8.9%
Temporal Conjunction	12	0.7%	61	4.8%
TOTAL	298	16.4%	560	44.3%

4.4.2. Lexical Cohesion in EFRs and VFRs

Table 4.17 Lexical Cohesion in EFRs and VFRs

LEXICAL COHESION				
Type	English		Vietnamese	
	Occ	Rate	Occ	Rate
Repetition	897	97.7%	1206	96.8%
Synonym	21	2.3%	34	2.7%
Superordinate	0	0	0	0
Total	918	100%	1240	100%

Through the table (4.17), we see that writers used this category commonly, but compared to EFRs (918 instances) lexical cohesion in VFRs takes the higher number with 1246 examples. The most dominant type of lexical cohesion in both of languages is repetition (97.7% versus 96.8%). Repetition is the reiteration of the

precious lexical item in the text with the aim of drawing readers' attention to emphasize or reinforce words or phrase. Of three types, repetition is the simplest form of lexical cohesion. For example:

(4.100) [...] *Your Highness* reaches its homoerotic apex during a pivotal scene in which Thadeous, in his first real act of bravery, intervenes to prevent Courtney from being raped by a minotaur, which minotaur happens to be sporting a massive erection. [...]

And *Your Highness* does throw in a few hetero bits to help balance the sexual ledger, especially when the cast is joined by Natalie Portman, playing a feisty fellow-quester and McBride's unlikely romantic foil.[...]

Your Highness is often wickedly funny – a filthy, spot-on send-up of *The Beastmaster*, *Krull*, and other campy '80s fantasy flicks. [84]

(4.101) [...] Câu chuyện được bắt đầu từ một làng quê miền biển qua nhân vật *Tuấn*, một học sinh lớp 8. Kỳ nghỉ hè, *Tuấn* được ba mẹ cho lên nhà cậu Duy ở thành phố chơi và ôn tập cho kỳ thi cuối cấp. Lần đầu tiên được lên thành phố, trong đầu *Tuấn* hiện lên một viễn cảnh thành phố hoa lệ với mọi thứ đều hiện đại, được vui chơi thỏa thích. Tuy nhiên, sau một thời gian sống ở nhà cậu Duy, *Tuấn* cảm thấy khó chịu hơn là thích thú bởi mọi thứ đều phải theo một chuẩn mực, quy định khắt khe. Nhưng rồi bằng trí thông minh và sự lém lỉnh, *Tuấn* đã thuyết phục được gia đình cậu Duy thay đổi việc bắt con cái học hè để mọi người có một kỳ nghỉ hè thực sự.

[88]

The italic words in both examples above are the repetition of lexical cohesion. Writers wanted to emphasize the title of the film "Your Highness" and the name of the film character "Tuấn". In (4.101), the writer repeated the word with the purpose of drawing

readers' attention to the long contents through three paragraphs. Below are the samples of synonym:

(4.102) [...] From the moment *Hailee Steinfeld* enters the frame in Joel and Ethan Coen's magnificent western *True Grit*, an adaptation of Charles Portis' 1968 novel (or re-adaptation — John Wayne's 1969 version got to it first), the film belongs to her. This is no easy feat, especially for *a 13-year-old actress* making her feature-film debut, but Steinfeld not only holds her own alongside such heavyweights as Jeff Bridges, Matt Damon, and Josh Brolin, she often upstages them. [57]

(4.103) [...] Chuyện xoay quanh những mảnh đời ở *xóm đường sắt*, nơi mà những trẻ em ít học, lớn lên trong những gia đình nghèo khó trở thành những cuộc đời du thủ du thực, nhảy tàu, trộm cướp, đánh nhau... Nổi trội ở cái *xóm rền tiếng còi tàu* ấy là hai băng [84] xóm thanh thiếu niên, dẫn đầu là Bình Bò (Luu Quang Anh thủ vai) và Tý Ngõa (Phan Thanh Tân thủ vai). [118]

By using different expressions, the writers created the connection between sentences as in (4.102) the cast "*Hailee Steinfeld*" was restarted by "*a 13-year-old actress*" or in (4.103) "*xóm đường sắt*" was changed by the related meaning "*xóm rền tiếng còi tàu*". Writers of film reviews in both of languages used this type with the low rate (2.3% versus 2.7%).

In short, cohesion device plays very important role of making the cohesive sentences within a text. Reference, substitution, ellipsis, conjunction, repetition, synonym and superordinate are discursal equipments or ties to make cohesive devices which signal relations between sentences and parts of texts. The typical features of film reviews in English and Vietnamese have been clearly showed in this chapter.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

With the aim of investigating and analyzing some typical features about the discourse in EFRs and VFRs in order to find out the similarities and differences between them, we set up the major goals for the thesis in terms of the layout, lexical choices, syntactic features and cohesive devices.

In terms of the layout, both EFRs and VFRs contain the three main parts: Introduction, Plot Summary and Remarks about films. However, the part Overall Verdict in VFRs occupies a low rate with 6%. Beside that, the part Introduction between EFRs and VFRs also shows some differences. Firstly, EFRs usually include four contents, but VFRs have four more contents such as main contents of the film, number of episodes, time and place for showing. The part Remark has a prominent difference, writers of EFRs have a tendency using both positives and negatives in film, whereas, writers of VFRs mention positives as the prominence. The remaining content "Plot Summary" is longest and similar to both languages similar and considered the longest.

With lexical choice, firstly, emotive adjectives in EFRs and VFRs add up a large number with 440 and 484 instances. However, the number of positive adjectives in EFRs is lower than VFRs (268 versus 484). Whereas, negative adjectives of VFRs only take 105 examples (21.7%), lower than EFRs with the number of 172 (39.1%). Secondly, the number of intensifiers in VFRs is higher than in EFRs (124 versus 83). However, amplifiers have the higher percentage than downtoners in both languages (89.2% versus 85.2%), but amplifiers of VFRs is more prominent than EFRs (106 versus 74 instances).

In terms of syntactic features, firstly, cleft Sentence in EFRs is lower than VFRs (15 versus 58 instances), and the formula in English sentence is "It + be + Focal element + Subordinate Clause", whereas Vietnamese Cleft Sentence can be use with the two formulas: "Focal Element + chính + là + Clause" or "Chính + Focal Element + là + Clause". Secondly, talking about passive voice, both of them have a large number of examples that belong to this category (355 versus 376). A difference between them is that the passive with Actor in EFRs is lower than VFRs (10.4% versus 31.9%), whereas the passive without Actor in EFRs is higher than VFRs (89.6% versus 68.1%)

The final thing is cohesive devices which are the most complex feature of all. In general, both of EFRs and VFRs have the number of grammatical cohesion more prominently than lexical cohesion (1636, 1263 versus 918, 1246). However, between them these exist some differences which are shown through the numbers (1636, 1263 versus 918, 1246). In particular, there are some differences. Firstly, reference in EFRs is larger than VFRs (1284 versus 614) and with Vietnamese reference there is no distinction among personal pronoun, possessive pronouns and possessive determiners. Moreover, in VFRs there is no distinction among kinds of personal reference. Secondly, substitution in VFRs is higher than EFRs (6.8% versus 1.4%) but there are not any percentages for verbal ellipsis in VFRs. Thirdly, both EFRs and VFRs receive a low rate, especially, verbal and clausal ellipses in VFRs get the rate "zero". Fourthly, conjunction in VFRs adds up the number of 560 examples, but only 298 with EFRs. In terms of a dominant difference is clausal conjunction in EFRs that takes a very small number with 15 instances while there are up to 112 instances for VFRs. However, both languages of film reviews does not exist the

superordinate cohesion. Finally, lexical cohesion, both of them take the highest rate of repetition (97.7% versus 96.8%), but there are no any percentages for the superordinate. The remaining types of lexical cohesion show very low rates.

5.2. IMPLICATIONS

The thesis shows the similarities and differences of film reviews in English and Vietnamese. Hence, the results will contribute some useful background to teaching and leaning English to Vietnamese learners as well as writing film reviews.

To teachers:

I hope that the thesis will be a useful reference resource for teaching English because it provides more knowledge in the field of discourse analysis and writing film reviews. From the findings the similarities and differences of EFRs and VFRs, teachers will master some discourse features of film reviews in the terms of their layout, lexical choice, syntactic structures and cohesive devices. Thanks to this knowledge, teachers can help students know how to write a good film review.

To learners:

The thesis helps learners master the knowledge of discourse features of film reviews in terms of the layout, lexical choice, syntactic structures and cohesive devices. In order to write film reviews logically and effectively, learners must pay attention to the above discourse features. Firstly, in terms of the layout, learners must decide how many parts a film review has and how ideas in each part are arranged. Secondly, learners must have a good lexical choice to attract readers and emphasize the quality of a film. Thirdly, defining the prominent syntactic structures for each film review. Finally, to create a smooth discourse, cohesive devices are indispensable. I hope that when Vietnamese learners master the above knowledge, they

will not only have chance to practice writing film reviews but also be more successful with any categories of discourse.

5.3. LIMITATIONS

Because of limited time and reference books, in this thesis I only study some discourse features of EFRs and VFRs, namely, their layout, lexical choice, syntactic structures and cohesive devices. I collected 100 EFRs and 100 VFRs from some websites with the length from over 300 to 800 words. The film reviews belong to love story films, thrillers, comedies, action films, psychosocial films, and historical films. Besides, each film review has a title but it is not mentioned in my thesis.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

For the sake of further investigation into the field of film language, I would like to offer two suggestions below:

1. An Investigation into Movies synopses in English Film Reviews and Vietnamese Film Reviews
2. An Investigation into the Titles of Film in English Film Reviews and Vietnamese Film Reviews