

Evaluation of *Wadjda*: A Comparative Discourse Analysis of Western and Saudi Movie Reviews

Maram Saleh Almohaimeed

English Language Skills Department, Common First Year
King Saud University
Riyadh, Saudi Arabia
E-mail: msalmohaimeed@ksu.edu.sa

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Since people are showing more interest recently in movies and as movie reviews of the same movie could vary in the degree of their objectivity, this paper seeks to answer why movie reviews may differ in their evaluation of the same work. To this end, a critical discourse analysis using Fairclough's three-dimensional framework and Martin and White's attitude framework is carried out to analyze two reviews of the Saudi movie *Wadjda*, one written in English by a western critic, and the other is Arabic written by a Saudi critic. The textual analysis of attitudinal expressions shows that the English text maintains an even distribution between the negative and positive expressions, and most of the negative expressions do not assess the aspects of the movie but rather the Saudi society. In the Arabic text, however, the negative expressions outnumber the positive ones, and they are mostly related to the movie and the director. Using Fairclough's framework, the author explains the findings of the textual analysis of the English review and the critic's avoidance of negative evaluation as a result of Eurocentrism and the way the western media represent Arabs and Muslims. However, the negative appraisal of several movie aspects found in the Arabic review could be seen as a result of the critic being part of the society and, thus, not distracted by the social issues.

Keywords: attitude framework, critical discourse analysis, Fairclough, movie review, three-dimensional framework, *Wadjda*

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Introduction

Film critics have a powerful influence on people's decision to watch a particular movie or not (Hsu, 2006). This influence has become even more robust with the available media outlets where film critics can publish their reviews. Film critics watch new movies and write critiques on different aspects of these movies: the plot, the direction, the chemistry between characters, etc. They provide an honest evaluation and maintain an objective assessment of the quality of the work. However, film critics are influenced in their writings by their ideologies, cultural differences, and common stereotypes about other societies. This influence, sometimes, can be sensed in their reviews when making judgments about other cultures, cultures that are different from theirs. This case has caught the researcher's eye in movie reviews about the Saudi movie *Wadjda*. Many movie critics wrote about it on various platforms, and some of these critiques were not bias-free to the Saudi society. To better understand these movie reviews, Critical Discourse Analysis (CDA) offers an approach not only to critique discourse but also to explain its relation and contribution to the existing reality to achieve change (Fairclough, 2015).

It has been noticed that movie reviews of the same movie could vary in the degree of their objectivity. One reason for such variation seems to be the relationship between the movie critic and the society's culture being represented in that movie. Another reason could be the influence of how the mass media portray other cultures. Through critical discourse analysis, this paper can shed light on the discourse of movie reviews from a social angle that has not been investigated. This paper seeks to answer the following questions:

1. To what extent do the two movie reviews differ in their appraisal of *Wadjda*?
2. What are the reasons that can explain the different evaluations the two reviews present?

The aim of this analysis is to investigate how the Saudi movie *Wadjda* is evaluated in two movie reviews to arrive at some explanation for the different evaluations the same movie receives from different critics. It seems that there are reasons that may turn the focus of movie critics from criticizing the cinematic and technical aspects of movies to criticizing the societal background of these movies, and this paper tries to uncover these reasons.

Literature Review

'*Wadjda*' Movie

Movie Critics

Wadjda is the first feature movie entirely shot in Saudi Arabia. It is written and directed by Haifa Almansour, a Saudi woman. The movie is partially financed by Rotana, a company owned by the Saudi Prince Alwaleed bin Talal, and produced by the German Gerhard Meixner and Roman Paul. The movie's events revolve around a young and determined Saudi girl who tries to challenge some of society's traditions. As portrayed in the movie, being not allowed to buy the bicycle that has attracted her attention is one of these constraining traditions she has to confront. The rest of the events, then, show how hard she tries to get that bicycle by joining the Qur'anic recitation competition to win the cash prize. The movie, in general, sheds light on Saudi women's issues in facing some social constraints.

It casts no doubt that movie critics have a significant impact on movie audiences. A great body of research has investigated the influence of movie reviews, mostly for marketing purposes. For example, Liman (1983) examined several variables to see their influence on the cumulative performance of films and concludes that critics' rating was one of the most important predictors of the performance of the market. Similarly, an article published in Wall Street Journal proclaimed that positive movie reviews attract the audience to watch a certain movie. This, in fact, reflects what Weimann (1991) thought of critics in general as "opinion leaders." Opinion leaders, as described by Assael (1984), are considered to some people sources of information and advice since they have the knowledge and expertise on a certain subject. According to Hall (2001), movie critics' influence is also perceived in their contribution to how audiences manage and interpret a variety of movies' embodied ideologies. Hence, critics help to maintain existing systems of belief and to promote social change. Realizing this vital role of critics, a great body of literature has investigated movies and their reviews. However, some of these studies focused on the movie critics and reviews from a financial perspective as a tool that affects film revenues. Others examined how a specific issue such as gender or race is tackled by movie critics. Therefore, this paper will try to fill the gap by situating movie critics and reviews in an interactional and social context using critical discourse analysis.

Media and Attitudes

The way some cultures are represented in the media could have an impact in drawing stereotypical images about these cultures and, as a result, affects the judgments made about these cultures (Kassimeris & Jackson, 2011). Western media maintain a persistent distorted image of Muslims and Arabs and always deal with them as identical entities (Abdel Moneim, 2016; Hall, 2001; Macdonald, 2006; Ridouani, 2011). Shaheen (2003) argued that Hollywood has been for a long time unjust to Muslims and Arabs, portraying them as religious and uncivilized. He further described how these negative portrayals have power in shaping social attitudes and beliefs and making lenses through which people view the world.

Ideologies and Attitudes

Attitudes and judgments about others can also be shaped by ideologies. Ideologies, according to van Dijk (1995), are defined as "basic systems of fundamental social cognitions and organizing the attitudes and other social representations shared by members of groups" (p.243). Eurocentrism is an ideology that may affect the Westerns' attitudes toward those who belong to different cultures. According to Hobson (2006), Eurocentrism is based on the premise that the European experience is privileged, and it is characterized by superiority and universality. Eurocentrism holds that the Westerns are the superior and their values are universal and can be adopted by others; following the path of the Westerns is the only way to achieve development and modernity.

Ideology and Discourse

Ideology and discourse are interrelated, with discourse being the most noticeable manifestation of ideology. Therefore, only through ideology, can one question a certain frame of interpretation (Verschuere, 2015). The research of ideology in discourse originated in the works

of critical linguistics and later, with the advent of Systemic Functional Linguistics (SFL), it continues under the research of critical discourse analysis (Teo, 2000; Riasati & Rahimi, 2011).

In CDA, the goal is to adopt a critical approach to language use which affects and is affected by social practices and processes (Verschueren, 2015). Many scholars have contributed to CDA with some theoretical frameworks. Fairclough, for example, has developed a three-dimensional critical framework, the first and the most significant to the field (Riasati & Rahimi, 2011). Fairclough's framework consists of three stages: the description, the interpretation, and the explanation. The description stage is concerned with the textual properties of the text. As guidelines for analysts, Fairclough has proposed ten questions related to the experiential, relational and expressive values of vocabulary and grammatical structures employed in the text. In the interpretation stage, the focus is on the relationship between text as a product and a resource for the interpretation process and interaction. The explanation stage examines "the relationship between interaction and social context" (Fairclough, 2015, p. 59). Analysts in this stage look at the social determinants and effects that shape the production and interpretation processes (Fairclough, 2015). Martin and White (2005) have also contributed to CDA with their appraisal theory, the basis of which rests on Halliday's work in SFL. The Appraisal Theory is concerned with the interpersonal metafunction in language. It investigates the stances of speakers or writers towards the materials they present and towards those with whom they interact. The Appraisal Theory proposes three frameworks: attitude, engagement, and graduation. For this research, the focus is going to be only on the framework of attitude. Attitude encompasses three semantic regions: affect, judgment, and appreciation. Affect is concerned with positive and negative emotional evaluations of states of affairs, things, and processes. Judgment here refers to the ethical evaluation of human behaviors, while appreciation refers to "evaluations of semiotic and natural phenomena, according to the ways in which they are valued or not in a given field" (Martin & White, 2005, p.43). To get a clear picture of the appraisal language in a certain text, both inscribed and invoked attitudes should be considered. Inscribed attitude is expressed overtly while invoked attitude is pointed out implicitly (Thompson, 2014). The attitude framework can help analyze the attitudes of movie critics as they are generally constrained by their belief systems upon which they rely in their evaluation of movies' quality (Hsu, 2006).

Methods

To achieve the aim of this research, two movie reviews about *Wadjda* were selected and obtained from the websites of their sources (see appendix A). The first one is an English review written by Violet Lucca and published in *Film Comment* magazine, a magazine published since 1962 by the Film Society of Lincoln Center and well-known for movie reviews. The second article is an Arabic review written by Tami Alsmairi and published under the 'culture' section in *Alriyadh* newspaper, a famous Saudi paper.

To find about the critics' appraisal language, Martin and White's attitude framework was used in the analysis of the textual level. For each text, all attitudinal expressions were marked and grouped in a table based on their type: affect, judgment, or appreciation. The "appraiser" and the "appraised", the source and the target of the attitude respectively, were identified for each attitudinal expression. Its orientation, whether positive or negative, was specified in the same table

as well. For the Arabic review, the appraisal expressions were first identified and then translated into English. For more critical analysis, Fairclough’s framework was employed to find the relationships between the text and interaction and between interaction and social context. To clarify, the texts were analyzed in terms of the interpretation and explanation stages of Fairclough’s framework. In the interpretation stage, the texts were analyzed based on their discourse type and their relations to the situational and intertextual contexts. This stage was also guided by looking at how language was used to instantiate some of the seven-building tasks proposed by Gee (2014). These building tasks are Significance, Practices, Identities, Relationships, Politics, Connections, and Sign Systems and Knowledge. In the explanation stage, the analysis of the texts looked at the social determinants that influenced the production process of these texts and the social effects these texts might have in sustaining or changing the social struggles.

Textual Analysis

Using the attitude framework, the analysis of the first review written by Violet Lucca shows that the critic uses many appraisal expressions, most of which are expressions of judgment and appreciation (see appendix B for detailed analysis). Regardless of who or what is being appraised, the language of appraisal used by the critic generally maintains a balance in its orientation, be it positive or negative (see table one). By looking at who and what is being appraised, it can be noticed that the review is not primarily addressing issues unique to the film-making; i.e., the director, the cast, the plot, or the events. What is being appraised in this review goes beyond the movie. The critic attempts to relate the events of the movie to what is happening in the movie’s home country, Saudi Arabia. This is evident in almost half of the appraisal expressions used to appraise the Saudi society, Prince Alwaleed bin Talal, and Rotana Group.

Table 1. Number of appraisal expressions in the English review

The English Review (wordcount: 798)	Total positive expressions	32	Total 66
	Total negative expressions	34	
	Affect	6	Total 66
	Judgement	36	
	Appreciation	24	

This movie review tells the story of the movie with some interesting details accompanied by the voice of the author. In fact, although the author refrains, for the most part, from giving negative criticism to the movie, she does express her perspectives about Saudi society. This is clear in expressions like: *“outspoken radicalism and political passivity”*, *“the sad confirmation of the social order”*, *“the contradictions of Saudi society”*, and *“female actors are generally shunned”*.

In the second review written by the Saudi author, Tami Alsumairi, it is clear that the author mainly focuses on the movie and all issues related to it, situating the movie as an example work that resembles many previous works in the Saudi cinematic context (see appendix C for detailed analysis).

Unlike the first review, this review seems to be dominated by negativity (see table two). The negative expressions of appraisal are almost double the number of the positive expressions. The author negatively appraises the situation of the Saudi cinema, movie production in Saudi

Arabia, and Saudi directors and novelists. However, the majority of the negative expressions pertain to the movie, the director, and the characters. Among many aspects the author criticizes are the dialogue, the temporal dimension of the movie, and the relevance of the events. This, in fact, does not mean that the author does not praise any aspects of the movie. For instance, the author positively comments on the movie’s music, cinematography, and the performance of Wadjda and her mother.

Table 2. *Number of appraisal expressions in the Arabic review*

The Arabic Review (wordcount: 1284)	Total positive expressions	23	Total 85
	Total negative expressions	62	
	Affect	5	Total 85
	Judgement	44	
	Appreciation	36	

Text Interpretation

Text 1

In the English review, the critic writes for a published magazine which, according to Taboada (2011), indicates that the text is formal, and the critic is keeping a distance between her and the readers. The text consists of seven paragraphs; the first four paragraphs describe the plot of the movie and provide some other events and details to support the critic’s claims and evaluation. The evaluation, however, is presented in the last three paragraphs, and it is coupled with some description of the environment and context surrounding the production of the reviewed movie. Any reader of this text can immediately recognize the discourse type of the text and, hence, will find it easy to follow and make their own interpretations without any struggles. An apparent reason for this easiness is the genre the text follows. The critic is following the movie review genre, which essentially consists of two stages: the description and the evaluation. In the description stage, a summary of the movie’s plot is often given, and in the evaluation stage, the critic’s comments and overall assessment of the movie are presented (Leggett, 2005; Taboada,2011). In this text, both stages can be recognized. Bieler, Dipper, and Stede (2007) stated that opinions of movie critics are rarely combined with the description in one paragraph; however, applying Martin and White’s attitude framework to this text shows that the critic’s evaluation in this review is not confined to the last three paragraphs. She uses evaluative words and expressions even in the description paragraphs. Considering this movie review genre, the formality and the distance between the critic and the readers explain why attitudinal expressions of judgment and appreciation far outnumber those of affect. Affect adds a more personalized tone to the text while using judgment and appreciation makes the text impersonalized and persuasive (Wu, 2013). In this review, the critic is willing to evaluate the movie and convince the readers of this evaluation.

In the interpretation of this text, many instances of presuppositions and other strategies used for making significance are found. Examples of presuppositions are:

- Eschewing...outspoken radicalism and political passivity
- They are presented as neither vicious fanatics nor cowering victims
- The contradictions of the Saudi society are on display

In the first example, the critic presupposes that her readers are aware and agree with her about the radicalism and political passivity of Saudi society. By presupposition, she is confirming that this is the case in Saudi Arabia and that there is no doubt about it. In the second example, the critic presupposes that her readers will view girls marrying at a very young age as either fanatics or victims. This presupposition gives more criticism to the society and supports what the critic refers to earlier in the text as restricting rules imposed by the society. In the last example, the critic, again, assumes that the contradictions of Saudi society are not questionable to the readers by using the definite article *the* in the first mention of *contradictions*. The critic also attempts to signify these contradictions of the society by using intensifiers and by providing some examples to support her claim. To clarify, appraisal expressions like *equally remarkable* and *inherent* are used as intensifying attributes of the word *contradictions*. To further emphasize the contradictions, the critic presents examples such as the one in the third paragraph about Saudi Arabia being home to Rotana Group, the largest entertainment group in the Arab world. Moreover, the critic demonstrates the lack of movie production in Saudi Arabia as a problem. She tries to emphasize this problem by talking about the number of produced movies in the country, the restrictions imposed on women working with men in public, and the absence of cinemas.

In addition, the critic in her review depicts the social order of the Saudi society in a way that shows this order as problematic. For example:

- “a society that, when they become women, may **require** them to work outside of the home but will still **not allow** them to drive.”
- “Wadjda uses a bobby pin to attach her name to her father’s branch on the tree, but when she enters the room a few days later, the scrap of paper **has been taken down**. This **sad confirmation** of the social order happens off screen”
- “Waad Mohammed’s family has said they will **only allow** her to act until she’s 16”
- “female actors are generally **shunned**”
-

In all these examples that are not entirely drawn from the movie events, the critic attempts to portray the relationships in society. She presents women as always being subjects on which social restrictions and rules are imposed. Another realization of pointing out the relationships in the society is the critic’s comment about how the involvement of Prince Alwaleed in the production of the movie gave an official seal to the movie, reflecting another type of the Saudi social hierarchy.

- **Prince Alwaleed bin Talal**, who owns a majority share in Rotana....., produced *Wadjda*, which **gave** its more liberal displays **an official seal of approval**.

Text 2

The Arabic text is relatively longer than the English one, and it is more evaluative than descriptive in addressing the movie. It has 12 paragraphs, and the first three act as an introduction where the critic talks about the cinema situation in Saudi Arabia in general. Although there are no clear-cut boundaries between the description and evaluation stages, the text is still within the borders of the movie review genera mentioned earlier. Therefore, readers can make sense of the text on this basis. Similar to the English review, this one is published in a popular print newspaper. The critic maintains a degree of formality and distant relationship with the readers, and this can

justify the higher presentation of judgment and appreciation in the attitudinal expressions as opposed to the affect. The critic yearns to keep his evaluation away from emotions and closer to persuasiveness.

Readers of this text can notice the critic's attempt always to locate his evaluation of the movie within frames of comparisons. For example, there are comparisons with the ideal movie-maker, the previous Saudi movies, Saudi novelists, and Iranian movies and directors. These comparisons might be a deliberate technique the critic uses to alleviate the effect of his negative criticism.

To convince his readers of his arguments, the critic makes several connections. Right from the beginning, the critic made a connection between the responsibility of the director and the quality of the movie by some presuppositions, as in table three.

Table 3. *Presuppositions to show the director's responsibility for the movie's quality*

Translation	Original text
"Wadjda" movie seems to be associated with the director's name....	يبدو فيلم "وجدة" مرتبطاً باسم المخرجة هيفاء المنصور
When the director's name dominates.....the director seems to be entirely responsible for the movie's quality.	وعندما يهيمن اسم المخرج على الفيلم.....فإن مسؤولية المخرج تبدو كاملة عن مستوى الفيلم

This connection is laid out from the beginning to justify the writer's abundant criticism of the movie's director. The connection the critic draws continues throughout the review as the director is appraised in about 15% of the total attitudinal expressions, and all these expressions are negative except one. In contrast, positively evaluated aspects of the movie are mainly attributed to the actors' performance or the German team that contributed to the movie's production. Another connection the critic makes in this text is between women-related issues and Westerners and the cinematic festivals' awards. The critic argues that the movie succeeded in attracting the Westerners because it tackles issues related to women. By drawing such a connection, the critic implies that the movie did not deserve to be nominated for the Oscar.

In another occasion of reproach, the critic depicts the identity of the movie's director, who is also the scriptwriter, as a cinematic activist. By using this metaphor to give the director a different identity, the critic attempts to empower his evaluation and arguments further.

By employing presupposition, the critic tries to convince his readers of the illogical links in the movie. Some examples are in table four.

Table 4. *Presuppositions to show the irrational links in the movie*

Translation	Original text
The financial status of the family seems good; however, we find "Wadjda" struggling to raise money for the bicycle.	تبدو الحالة المادية للأسرة جيدة. ومع هذا نجد وجدة تجاهد لكي توفر قيمة الدراجة
How come that 'Wadjda' is given this freedom...	فكيف يتم منح وجدة تلك الحرية المعطاة لها....
It is irrational that a young child is labored to install lamps between Wadjda's house and his candidate uncle's house!	غير المنطقي أن يقوم الطفل وهو بذلك العمر الصغير بعمل توصيل أسلاك الكهرباء وتركيب اللمبات في سطح وجدة وعمه الناخب!

In these examples, the critic relies on the knowledge he shares with his readers about the society to validate his argument about the irrationality in the movie.

The negative relationship the critic apparently holds toward the movie can be realized in his employment of overwording of negative lexical forms. Words such as *irrational*, *irrationality*, *crisis*, *weak*, *weakness* and *superficial* are recurrent.

Discussion

In this section, an attempt is to be made to situate the analyzed movie reviews in a broader domain. According to Fairclough (2015), a discourse is a social practice subsumed in a social process that results from social struggle. This means that a discourse affects and is affected by social factors. Therefore, no discourse can be analyzed entirely, without touching upon the social process that leads to the birth of such a discourse.

Interestingly, the texts under analysis in this paper are themselves interpretations of one discourse, *Wadжда* movie. It is evident from the first stage, in which the attitudinal expressions were extracted, that these reviews interpreted the movie differently. Considering these interpretations socially, it could be claimed that cultural distance is the primary factor. To illustrate, the movie is a Saudi movie that builds, for the most part, on the experiences of the movie's writer in the Saudi society. In the English review, the critic is apparently distant from the Saudi culture. Despite the information she presents in her critique to claim knowledge about the Saudi society, e.g., Prince Alwaleed's perspectives regarding women, she makes her interpretations based on her attitudes and beliefs about this culture.

It casts no doubt that how the Westerns view Arabs or Muslims nowadays is influenced by the media. According to many studies (Abdel Moneim, 2016; Hall, 2001; Macdonald, 2006; Shaheen, 2003), the western media have been unfair in their representations of Muslims and Arabs. Arabs are portrayed as primitives, barbarous and terrorists, and women are depicted as oppressed, underprivileged and deprived of their rights and freedom. Considering the circumstances of the movie, being written and directed by a woman and presenting issues related to women's lives in a society known to be conservative, this may have affected the attitude of the English review writer and turned her attention away from giving an in-depth evaluation of aspects concerning the movie itself. On the one hand, most of the critic's evaluative expressions are positive when describing the movie, the director, and the cast. Most negativity, on the other hand, is found directed at the society, and this makes the argument about the influence of the media evident.

Another reason that could be drawn for the critic's positivity towards the movie is the feeling of sympathy with Saudi women's issues, including the obstacles the movie's director had to face to produce the movie. Through her review, the critic attempts to present her support for the movie by shedding light on the social rules and women's struggles in the society. This feeling from the critic could be one of the consequences of the imperial concept of rescuing oppressed women that Spivak (1993) described "White men are saving brown women from brown men" (p.92). The feeling of sympathy and the focus on the social defects could also be a result of Eurocentrism. The Westerns have the sense of superiority over others and claim modernity and

progress that they want all cultures to have. This may make the acceptance of the differences of other cultures as they are difficult. What is considered part of the norms and traditions to some cultures is viewed as problematic to the Westerns. This reason might have made the critic refrain from addressing the imperfections of the movie negatively and focus more on the negative side of the society. This review sustains the struggle between the West and the Others showing the Westerns as modernity and development seekers who refuse injustice and try to rescue oppressed women.

The second review is written by a Saudi critic, and, therefore, the distance between the critic and the society displayed in the movie does not exist. The critic understands the traditions of the society and, consequently, avoids discussing what is considered to him as cultural or common sense and instead attends more to the evaluation of the cinematic aspects of the movie. The critic here situates his assessment of the movie in a broader area of the Saudi cinematic products. This, in fact, can be realized in many instances where he compares the movie to movies that have been previously produced. In addition, being an insider enables the critic to have a closer and more critical eye for evaluation without being distracted by the social issues presented in the movie. Therefore, issues related to the actors' performance, contradictions of some events, flaws of dialogue, and the temporal dimension of the movie are all discussed in this review but not in the English one.

The concept of the analysis and comparison in this paper is similar to the one conducted by Griswold (1987). She investigated how reviewers from different cultures evaluate the works of the novelist George Lamming, a mid-20th century author. She found that the novels of Lamming had different interpretations among the critics, concluding that cultural products derive their meanings from the recipients' social context. Considering movies as cultural products, the variation in the critics' evaluation of *Wadjda* could be justified on the grounds of the social and cultural context as well.

Conclusion

This paper sought to examine two reviews of the movie *Wadjda*, one written by a western critic and the other is written by a Saudi critic. The aim is to find how different the evaluation of the movie is by the two critics. By analyzing the two texts for their attitudinal expressions, it was found that the English text maintains an even distribution between the negative and positive expressions and most of the negative expressions did not assess the aspects of the movie but rather the Saudi society. In the Arabic text, however, the negative expressions outnumbered the positive ones, and they were mostly related to the movie and the director. It is believed that the western critic avoided negative criticism of the movie itself for several reasons. It might be the influence of Eurocentrism and the western media and the way they represent the Arabs and Muslims. The result could be the feeling of sympathy with women's issues and, hence, the feeling of being pledged to support women who, as the media present them, are suffering in their societies. The Arabic review, however, provided a more critical assessment of different aspects of the movie. This can be explained based on the critic being part of the society and, thus, not distracted by the social issues which allow him to have a deeper insight and provide a more objective evaluation of the movie.

About the author:

Maram S. Almohaimeed is working at King Saud University (KSU). She holds M.A. degree in Applied Linguistics from the College of Languages and Translation at KSU. Her research interests revolve around discourse analysis and foreign language teaching and learning. ORCID ID: <https://orcid.org/0000-0002-0275-3239>

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Appendices

Appendix A

Movie Reviews

Review (1)

By Violet Lucca on August 26, 2013

Retrieved from <https://www.filmcomment.com/blog/review-wadjda-haifa-al-mansour/>

Review (2)

By Tami Alsumairi on October 5, 2013

Retrieved from <http://www.alriyadh.com/873027>

Appendix B

Analysis of the English review

No	Appraising Items	Appraiser	A	J	P	Appraised	O
A= Affect, J= Judgement, P= Appreciation, O= Orientation, P= Positive, N= Negative							
1	Eschewing	Writer		*		Director	N
2	Outspoken radicalism	Writer		*		Saudi society	N
3	Political passivity	Writer		*		Saudi society	N
4	Firm	Writer		*		Movie	P
5	Understated	Writer		*		Movie	N
6	Endearing	Writer			*	Movie story	P
7	Coming-of-age	Writer			*	Movie story	P
8	Adorable	Writer			*	Wadjda/movie	P
9	Natural	Writer		*		Wadjda/movie	P
10	Full of nerve	Writer			*	Wadjda/movie	P
11	Comfortable existence	Writer			*	Environment/movie	P
12	Middle-class	Writer		*		Family/movie	P
13	Urban	writer		*		Family/movie	P
14	Pushes back..against	writer		*		Wadjda/movie	P
15	Hem her in	writer		*		Social rules/movie	N
16	Beautiful	writer			*	Bike/movie	P
17	New	writer		*		Bike/movie	P
18	Put Pee Wee's to shame	writer			*	Wadjda	P

19	Difficult	Wadjda	*			Raising money/movie	N
20	Eagerly	Wadjda	*			Joining the Koran competition/movie	P
21	In hopes of	Wadjda	*			Winning the prize/movie	P
22	Humorous	writer		*		Wadjda's effort to master Qur'anic text/movie	P
23	Mundane universality	writer			*	Wadjda's efforts	P
24	Keeps getting stuck	writer		*		Wadjda	N
25	Arcane question	writer			*	Question about Qur'anic meaning	N
26	Deeply moving	writer	*			Wadjda's efforts	P
27	Not especially devout	writer		*		Wadjda/movie	N
28	Different	writer		*		Girls/movie	N
29	More conservative	writer		*		The family of the club student/movie	N
30	Neither vicious fanatics	writer		*		The girls in the religious club/movie	N
31	Nor cowering victims	writer		*		The girls in the religious club/movie	P
32	Simply girls	writer		*		The school girls	P
33	Require them to work outside	writer		*		Saudi society	N
34	Still not allow them to drive	writer		*		Saudi society	N
35	Traditionally minded	writer		*		Wadjda's mother/movie	N
36	Somber	writer		*		Sequence of scenes	N
37	Sad confirmation	writer	*			Social order/society	N
38	Strict	writer		*		Headmistress/movie	N
39	Contradictions	writer			*	Saudi society	N
40	Never belabored	writer		*		The contradictions/society	N
41	Far poorer	writer		*		Living condition of the driver/movie	N
42	Remarkable...the contradictions	Writer			*	The Saudi context where the movie is made	N
43	Home to Rotana	Writer			*	Saudi Arabia	P
44	The Arab world's largest	Writer			*	Rotana, entertainment company	P
45	Produced less than.	Writer		*		Saudi Arabia	N
46	No Saudi-made films	Writer		*		Saudi Arabia	N
47	complained	prince Alwaleed	*			Forbes	N
48	undervaluing	Forbes			*	Prince Alwaleed	N
49	Gave...an official seal	Writer			*	Prince Alwaleed	P
50	More liberal	Writer		*		Displays of the movie	p P
51	Supports women driving	Writer			*	Prince Alwaleed	P
52	Employs many women	Writer			*	Prince Alwaleed	P
53	Didn't make the ...any easier	Writer			*	Prince Alwaleed	N
54	The government ban	Writer		*		Saudi society	N
55	Had to communicate	Writer			*	Saudi society	N
56	Significant talents	Writer			*	The heroine	P
57	Only allow her...until she's 16	Writer		*		Heroine's family	N
58	Generally shunned	Writer		*		Female actors in Saudi Arabia	N

59	Genuinely tender	Writer		*	The movie's denouement	P
60	Gives a sense of freedom and hope	Writer		*	The movie's closing image	P
61	Offers solace	Writer		*	The movie's closing image	P
62	Conservative	Writer		*	Movie viewers	N
63	Liberal	Writer		*	Movie viewers	P
64	Won't be able to see	Writer		*	average Saudis	N
65	Were banned	Writer		*	Theaters and movie parlors in SA	N
66	Considerable	Writer		*	The director's accomplishment	P

Appendix C

Analysis of the Arabic Review

A= Affect, J= Judgement, P= Appreciation, O= Orientation, P= Positive, N= Negative								
No.	appraising item		appraiser	A	J	P	appraised	O
	original text	translation						
1	المفارقة الغريبة	weird contradictory	writer			*	production of Saudi films	N
2	كل عناصر الحالة السينمائية موجودة	all cinematic elements are present	writer		*		production of Saudi films	P
3	يظل بعيدا عن الجمهور	still far from the audience	writer		*		cinematic work	N
4	عدم وجود صالات لعرض السينما	the absence of cinema halls	writer		*		Saudi society	N
5	مأساوية	miserable	writer	*			situation of cinema	N
6	غياب اللفتة الإبداعية	absence of creativity	writer			*	cinema production	N
7	عدم وجود الفيلم السينمائي	absence of cinema movies	writer		*		cinema situation	N
8	يستطيع أن يتجاوز	can overcome	writer		*		real film-maker	P
9	يمتع المشاهد	to entertain the viewers	writer			*	real film-maker	P
10	قادر على استثمار	able to invest	writer		*		real film-maker	P
11	فرصة الإنتاج الجيدة	good production opportunity	writer		*		production in Wadjda movie	P
12	فيلم "وجدة" مرتبطا باسم المخرجة	Wadjda movie is associated with the director's name	writer			*	the movie	N
13	يهيمن اسم المخرج	the director's name is dominating	writer		*		the movie	N
14	تتوارى أسماء الممثلين	names of the are backgrounded	writer		*		the movie	N
15	يمنحنا الأمل	gives us hope	writer	*			the movie	P
16	ليست مستحيلة	not impossible	writer			*	production of feature films	P

17	الأمل السينمائي	the cinema hope	writer	*		the movie	P
18	التصوير الجيد	good cinematography	writer		*	the movie	P
19	الموسيقى التصويرية الجيدة	good music	writer		*	the movie	P
20	لعب دورا	played a role	writer			the German production team	P
21	هذا التميز	this excellence	writer		*	the movie	P
22	متقلبة بالحالة السلبية	burdened with negativity	writer		*	the director	N
23	فرط حماسها	her excessive excitement	writer		*	the director	N
24	تعلقها بالهم النسائي	her concern about women issues	writer		*	the director	N
25	ناشطة سينمائية	cinematic activist	writer		*	the director	N
26	بالحماس العاطفي	emotional excitement	writer		*	the director	N
27	دون تبصر	without an insight	writer		*	the director	N
28	دون... عمق فني	without.. Artistic depth	writer		*	the director	N
29	مجرد عمل سينمائي طارئ	a mere emergent work	writer		*	the movie	N
30	جاذبيته تكمن فقط	its attraction is found only in..	writer		*	the movie	N
31	بشكل سطحي	superficially	writer		*	the movie	N
32	دون الذهاب إلى العمق الإنساني	without addressing the humanitarian depth	writer		*	the movie	N
33	موضوع جاذب	an attractive topic	writer		*	women's issues	N
34	يباركون	congratulate	writer		*	the Westerns	N
35	ميزة التعاطف مع قضايانا	the sense of sympathy with our issues	writer	*		the Westerns	N
36	يعطل الإبداع	hinders creativity	writer		*	addressing women's issues	N
37	لديها ذات الأزمة	has the same crisis	writer		*	the director	N
38	يعاني منها	suffer from	writer		*	Saudi novelists	N
39	يحدث كل مشاكل المجتمع	compile all the society's issues	writer		*	Saudi novelists & the director	N
40	دون التفكير	without thinking	writer		*	Saudi novelists & the director	N
41	محتشد بالمشاهد الزائدة التي لاتخدم العمل	packed with unnecessary scenes that don't serve the work	writer		*	the movie	N
42	فقط تشير إلى أن هذا العمل ..	only to indicate...	writer		*	the movie	N
43	حاولت... الاقتراب	tried..to get closer	writer		*	the director	N
44	نجح	succeeded	writer		*	Iranian directors	P
45	أصبحت تلك الثيمة عبئاً	this theme has become a burden	writer		*	the theme in Iranian movies and "Wadjda"	N

46	هي ذات النموذج الطفولي	is identical to the childhood model	writer		*	the movie	N
47	ما جعل الفيلم له قبول	what makes the movie welcomed	writer		*	the movie	P
48	استطاعت أن تقدم	could present	writer		*	the movie star "Wadjda"	P
49	يمثل أزمة	is problematic	writer		*	the movie's dialogue	N
50	نقطة الضعف الأزلية	ancient weakness	writer		*	Saudi drama	N
51	هذا الضعف تجلى	this weakness appears	writer		*	the movie's dialogue	N
52	غير منطقي	irrational	writer		*	the movie's dialogue	N
53	يغلب عليها طابع الخطابية	mostly sounded like reading from the script	writer		*	the movie's dialogue	N
54	هش	fragile	writer		*	the movie's dialogue	N
55	قليلة	a few	writer		*	scenes with good dialogue	N
56	الضعف الظاهر	clear weakness	writer		*	the movie's dialogue	N
57	كان الحوار ضعيفاً	the dialogue was weak	writer		*	the movie's dialogue	N
58	فكيف يتم منح وجدة تلك الحرية	how come that Wadjda was given such freedom	writer		*	the movie (rationale)	N
59	حالة من اللامنطقية	irrationality	writer		*	the role of Wadjda/the movie	N
60	البعد عن الصدق الفني	being far from artistic honesty	writer		*	the role of Wadjda/the movie	N
61	مربكاً	confusing	writer		*	the movie's time	N
62	من الصعب	it was difficult	writer		*	the movie's temporal dimension	N
63	مع هذا نجد أن شاشة البلازما حاضرة	yet the plasma TV was there	writer		*	the movie's temporal dimension	N
64	كان مقحماً	was barged into	writer		*	the elections scene	N
65	غير المنطقي	irrational	writer		*	the role of Wadjda's friend	N
66	تفاجئنا	surprised us	writer	*		the mother's action	N
67	بغير مبرر	without any justification	writer		*	the mother's action	N
68	لا يتناسب	not suitable for	writer		*	the mother's action	N

69	لم تستطع المخرجة إقناعنا	couldn't convince us	writer	*		the director	N
70	لم يكن ما يبرره	was not justified	writer		*	the role of the mother's friend	N
71	افتعال أزمة زواج والد وجدة	fabricating the problem of Wadjda's father marriage	writer	*		the movie events	N
72	لفتة قد تحسب للمخرجة	a strength point	writer	*		the director	P
73	براعة موهبة	brilliant skill	writer		*	the movie star "Wadjda"	P
74	كان ضعيفاً	was weak	writer	*		the cast performance	N
75	بخبرتها وتمرسها	her experience	writer		*	the mother	P
76	أكثر تلقائية	more natural	writer	*		the mother	P
77	أكثر.. قدرة على الأداء	more skillful performance	writer	*		the mother	P
78	كان مقنعاً	was convincing	writer		*	the performance of the man working in the bicycles' store	P
79	كان ضعيفاً في المشاهد الأولى	was weak in the first scenes	writer	*		the performance of the school principal	N
80	كانت أكثر إقناعاً	was more convincing	writer		*	the performance of the school principal	P
81	الثغرات الفنية	artistic flaws	writer	*		the movie	N
82	إلا أنه فيلم جاذب للمشاهدة	yet it is an attractive movie to watch	writer		*	the movie	P
83	ولا تكتفي بنقل ما هو على سطح المجتمع	not only transfer the society's superficial issues	writer	*		the director	N
84	أن لا تستجيب لإغراء الموضوعات	not to be tempted by some topics	writer	*		the director	N
85	تتخلى عن عباءة الناشطة السينمائية	to abandon the veil of the cinematic activist	writer	*		the director	N