

Evaluative language in the early 19th century theatre reviews in
The Times newspaper

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Theatre reviews in newspapers play a vital role in the evaluation of performances and in preserving the collective opinion of the audience. Critics write about the acting, music, costumes, plot, etc. in a performance for the reader to experience the show without being present. The positive or negative evaluation can then impact the success of the performances as the readers of the reviews decide whether to go see the show. Additionally, in the 18th and 19th centuries theatre performances were also an important social event and a meeting place for people from all societal classes.

This thesis focuses on theatre reviews in The Times newspaper in the early 19th century. The theatre tradition experienced grave changes in the 18th century when the government implemented the Licencing Act of 1737 which allowed the government to control the theatres in London and in the surrounding provinces and disable all unwanted political critique. The new censorship licenced only two theatres to perform serious drama in London: the Covent Garden Theatre and The Drury Lane Theatre. All the other theatres, the illegitimate theatres, were forced to change their genre to anything that did not focus on spoken word. Therefore, the performances used physical theatre, music, acrobatics, visual effects, etc. which led to the further development of visual or action-based genres in England (Bratton 2014). The censorship affected the theatres throughout the 18th century and most of the 19th century.

The aim of this thesis is to find how the changes in theatre tradition affected the theatre performances in both licenced and illegitimate theatres by studying the evaluative language and the targets of evaluation in theatre reviews of early 19th century. In order to study the evaluative language, I located the evaluations by close reading the reviews, after which I analysed the evaluations by applying the guidelines of the Appraisal Framework, created by Martin and White (e.g. 2005). The framework provides a lexical approach to studying evaluative language which is essential in my study of theatre reviews since the genre allows creative expression of evaluations.

In the analysis, I assorted the evaluations to items of Attitude, assessments based on feelings, and items of Graduation, assessments of the intensity, quantity and prototypicality. The items were then categorised according to their target of evaluation. The analysis showed that the evaluations in the reviews on performances in the licenced theatres of Covent Garden and The Drury Lane were mostly focused on the actors and actresses, whereas the reviews on performances in the illegitimate theatres evaluated the music, dancing, and visuals more than the licenced theatre reviews. However, both review groups had a high number of evaluations about the audience and reported opinions of the audience. The results showed that the early 19th century theatre reviews illustrate the effects of the changes in the theatre tradition and they report a collective opinion of the audience which can impact the success of the performances.

Keywords: review, theatre criticism, evaluative language, the Appraisal Framework, The Times newspaper

Table of Contents

Lists of figures, tables, and abbreviations

1 Introduction	1
2 Theatre tradition in 18th and 19th century London	5
3 Reviews	8
3.1 The review genre	8
3.2 The impact of reviews: Advertisement value	13
3.3 Theatre reviews of the early 19th century in The Times newspaper.....	14
4 Appraisal Framework.....	20
4.1 Attitude	22
4.2 Graduation	26
4.3 Engagement	27
5 Material and Methods	29
5.1 The Times Digital Archive: The reviews of my study	29
5.2 The influence of early 19th century theatre tradition on my dataset.....	34
6 Analysis and Discussion	37
6.1 Actors/actresses	38
6.2 Performance.....	43
6.3 Theatre.....	44
6.4 Text.....	46
6.5 Visuals	48
6.6 Movement and dance.....	49
6.7 Music	50
6.8 Audience.....	51
6.9 Discussion	55
7 Conclusion	64
References	66
Appendix	
Finnish Summary	

List of figures

Figure 1 Adelaide at Drury Lane. The Times theatre review from 27th of January 1800, page number 3, Issue Number 4703, Place of Publication: London, England. From the Times Digital Archive (2020) by permission of Cengage	16
Figure 2 An overview of the categories of Appraisal based on the works of Martin and White (e.g. 2005).....	21
Figure 3 The distribution of positive, negative and pos/neg Attitudinal items. LI = Licenced reviews; IL = Illegitimate reviews.....	55

List of tables

Table 1 The theatre reviews of my data: year, theatre, publication date, page number, issue number, name of the performance(s), and genre(s)	32
Table 2 Attitude and Graduation items in the categories of targets	37

List of abbreviations

AF The Appraisal Framework

OED The Oxford English Dictionary

SFL Systemic Functional Linguistics

1 Introduction

In the 19th century, theatre was an immense part of English culture that looked across social rank. Theatres were a place for the performance arts but also for socialising. The audience consisted of people from all backgrounds – kings and queens, merchants, prostitutes, beggars, aristocrats, etc. who gathered to view a performance together. Even though the population of London, the theatre capital of England, was growing in the 18th and early 19th century there were only two main theatres in London. The Covent Garden and Drury Lane Theatres had a duopoly for stage plays which meant regular drama like tragedies and comedies (Zarrilli et al. 2006, 190). This left other theatres, the illegitimate theatres, performing everything but stage plays.

The duopoly over stage plays led to the development of other theatre genres. The London theatre scene was under a strict censorship in the 18th and 19th centuries (Thomas 2014, 3, 6). Not only did the government start to restrict which theatres could perform stage plays, they also began to control the content of the performances. Theatre workers did not like this development, so they worked on ways around the censorship (Bratton 2014). One way to do so was relying on the genre of visual, musical, or action-based performances (Bratton 2014). Therefore, many illegitimate theatres indirectly participated in the development of those genres (Bratton 2014). Despite the censorship, the London theatre scene was blooming, and new plays and other performances were being performed every week (The Times Digital Archive, Gale Group 2020).

The abundance of performances raised the question of *which performance to see*. The duopoly theatres staged many dramas whereas the illegitimate theatres staged performances with their main focus on for example music or dancing, like operas. To inform the public about the performances, the shows had many kinds of epitext which means, in the case of theatre, the surrounding information there is about a performance that does not exist within the work itself but alongside it (Genette 1997, 344). This meant for example flyers, posters, reviews, playbills, newspaper ads, but also gossip about the epitexts or the performance itself (Genette 1997, 344). The theatre epitexts made a piece more attainable and therefore, they might have affected the readers' decision of performances they selected to watch.

Theatre reviews are one of the closest connections to the audience's opinion and therefore they give a more objective assessment/advertisement on the performance

than for example ads designed by theatre owners. Reviews are of course opinions of just one person, the critic, but nevertheless, they are part of the audience as well. Furthermore, based on my preliminary reading of the theatre reviews, it was common for the critic to write about the audience's reactions and how they received the play in the early 19th century theatre reviews (The Times Digital Archive, Gale Group 2020). Therefore, a review of a performance in the 19th century revealed not only the contents but also other people's perception of the performance which made the piece more approachable.

Newspaper reviews of theatre performances had advertisement value because they gave performances positive/negative coverage. Since epitexts are information about the work itself and are often there to help the reader decide whether or not they want to read (or in the case of plays, see) the text, reviews can also make it or break it for a play. The way reviews influence a reader is through evaluation which can be either positive or negative, or a mixture of the two. Therefore, studying the evaluative language of theatre reviews can reveal reasons for the success or the failure of a play.

The purpose of this thesis is to study the evaluation around English theatre in the early 19th century. More specifically, I will be looking at theatre reviews from The Times newspaper during 1800-1809 and their evaluative language which may have affected the readership of The Times in their want to see the play with positive and negative evaluations. The choice of the ten-year period is based on the beginning of The Times newspaper in 1785 and the beginning of the censorship in 1737. I wanted to conduct a synchronic study of the language while the censorship was enforced but still after The Times newspaper had had time to create a consistent style and contents in its articles. In addition, I will compare the reviews from the duopoly theatres and the illegitimate theatres to factor in the theatre tradition of the time and see what kind of consequences the censorship had on the contents of theatre performances. The way to do this is through comparing the contents of the reviews, in other words, the targets that are evaluated. Are the same targets evaluated in both reviews from performances from the duopoly theatres and reviews from performances from the illegitimate theatres? Are there more or less reviews from either theatre? Is the evaluation different? My research questions are as follows:

1. What kind of evaluative language can be found in The Times theatre reviews between 1800-1809 and what is the proportion between positive and negative evaluations?
2. What similarities/differences or other repetitive features are there between the targets of evaluation and how do they illustrate the effects of the changes in the theatre tradition?

My hypothesis is that the reviews will be rich in evaluative language, and that the reviews from the duopoly theatres will differ in their distribution of targets of evaluation compared to the reviews from the illegitimate theatres. More specifically, I believe that since the illegitimate theatres had performances relying on visual, musical, action-based aspects due to the censorship of the time, they will also have more evaluation on, for example, music, visuals, or movement and dance, whereas the reviews about performances in the Covent Garden or the Drury Lane will probably have more evaluation on their text (plot, epilogue, author).

Theatre reviews are one of the few written sources that have survived on the subject of theatre evaluation. The Times is “the oldest daily newspaper in continuous publication” and The Times Digital Archive contains digitised issues from over two hundred years (The Times Digital Archive, Gale Group 2020). Though there are studies on reviews and theatre, I have not found earlier studies on historical theatre reviews from the point of view of evaluation and the time’s political impact, so there is room for research.

In order to study the evaluative language in theatre reviews, I will be doing a synchronic study of the reviews using Martin and White’s Appraisal Framework which analyses the words and sequences of words that express evaluation (e.g. 2005). I will focus on the evaluative expressions in theatre reviews, and their quantitative and qualitative comparison. These positive and negative evaluations can be from any grammatical category (adjective, verb, adverb, etc) which is fitting for my study of theatre reviews that express evaluation over all grammatical boundaries (Martin and White 2005, 10). I will categorise the evaluations according to their targets which I found to be the actors/actresses, performance, theatre, text, visuals, movement and dance, music, and audience. In my analysis, I will compare the targets of evaluation in both duopoly and illegitimate theatre reviews in order to study the effects of the

changes in the theatre tradition.

This thesis is organised in the following manner. Section 2 is focused on the historical background of the theatre tradition and section 3 introduces the background of the focal genre of reviews. After expanding on theatre history and reviews, I will move on to introducing the theoretical background of my study, the Appraisal Framework, in section 4. The material and methods will be presented in section 5, followed by an analysis and discussion of the evaluations in section 6. Lastly, section 7 concludes the findings of my thesis.

2 Theatre tradition in 18th and 19th century London

During the 18th and 19th centuries, the theatres of London were under strong regulations which transformed the theatre tradition into new genres and styles as well as hierarchy between the theatres of London (Thomas 2014, 3, 11). Historical theatre reviews can reveal the contents of performances, attitudes towards theatres and theatre makers as well as possible criticism towards the regulations. Therefore, to study the theatre reviews of the early 19th century London, I must first introduce some background of the time's theatre scene.

Since the early 18th century, the theatres of London and the surrounding provinces were under strict censorship for the following 100 years (Thomas 2014, 3, 11). In the late 1720s, theatres started to attract a larger audience than before as political theatre became increasingly popular in the theatres of London (Thomas 2014, 3). Due to the political freedom the theatres were enjoying, the government and the political issues of the country were frequently criticised to large theatre audiences around London (Zarrilli et al. 2006, 190, Thomas 2014, 3). This development did not please the king (George II) nor the first minister (a title that later became to refer to the first prime minister, Robert Walpole), both of whom were often criticised and ridiculed in the plays, so in 1737 they implemented the Licensing Act which was meant to function as a new censorship legislation over playwrights and theatres in the capital and the surrounding provinces (Zarrilli et al. 2006, 190, Thomas 2014, 3, 6). The 1737 Act stated that all new play scripts had to be approved by the senior court official, Lord Chamberlain, and he only could licence the playhouses so that they were allowed to perform stage plays (Zarrilli et al. 2006, 190). The only two playhouses to have a licence were Covent Garden and Drury Lane which gave them duopoly over stage plays in London, a power that they benefited from for the next 100 years (Thomas 2014, 6). In addition, the Act made it illegal to build new playhouses in London and the surrounding provinces without the permission of Lord Chamberlain (Thomas 2014, 6). In short, the Act gave Lord Chamberlain the total powers of censorship which were ultimately controlled by the king and the first minister.

The censorship of plays led to many theatres having to find new ways to survive financially (Bratton 2014). In the 1700s and early 1800s, the population of London was growing fast, and new theatres were being built around London to keep up with the demand (Bratton 2014; Thomas 2014, 3). In addition to Drury Lane and Covent

Garden, London had many other theatres like Lincoln's Inn Fields, King's Theatre, Little Theatre in the Haymarket, and the Theatre in Goodman's Fields (Thomas 2014, 2–3). All theatres in London, however, were closed during the summer season, so the theatre workers of London found work in the theatres of the provinces during the summer (Thomas 2014, 11). When the Licencing Act came to effect, it included the provincial cities which meant that most theatre workers (excluding those who worked in the only two licenced London theatres) were unable to work throughout the year, and furthermore, the illegitimate theatres (theatres without the licence granted by Lord Chamberlain) were in danger of extinction (Thomas 2014, 6–7). Therefore, the illegitimate theatres had to create ways around the Act, so instead of relying mostly on spoken word as was common in stage plays, the performances used music, physical theatre, acrobatics, visual effects, etc. (Bratton 2014). Thus, many visual, musical, or action-based genres, like melodrama (emotional performances of good and evil), the pantomime (elements of drama, caricature, music, and fairy tales), and burletta (“a satirical operatic sketch” (Zarrilli et al. 2006, 191)), were further developed during the 1700s and 1800s (Bratton 2014, Zarrilli et al. 2006, 191, 216–17, 324–325). In addition, the genre of regular opera, though discovered already in the 17th century, developed into new subgenres, like the ballad opera and the comic opera (Gewertz 2003; Zarrilli et al. 2006, 191, 219). These styles got a restricted licence, especially after the beginning of the 19th century, to be performed since they were not purely stage plays (Thomas 2014, 12; Bratton 2014). An exception to the Licencing Act was granted to the Haymarket Theatre which could perform stage plays as well but only during the summer months from May 15th to September 15th (Watson 1926, 45). From the early mid-19th century forwards, similar summer privileges were granted to other illegitimate theatres as well (Watson 1926, 45).

Another factor that affected the development towards a more visual style of theatre performances in the 19th century, was the social conventions of theatregoing (Bratton 2014). During the first half of the century, theatres were a place for not only cultural experience but also social gathering (Bratton 2014). An evening at the theatre could last hours and it was frequent that part of the audience were intoxicated, so the plays would have to develop a visual style to match the attention span of the audience (Bratton 2014). Hence, a more physical stage behaviour developed, with more music, movement, and body language (Bratton 2014). The early 19th century performances in both illegitimate and licenced theatres became visual spectacles with iconic actors,

like Sarah Siddons, who mastered the new style of the stage (Bratton 2014).

Regardless of the new limitations in theatre making, it must be noted that the Act did not completely stop some illegitimate theatres from performing stage plays as the theatre managers and other theatre makers defied the Act throughout its existence (Moody 2000, 17–18). The Act stated that no dramas could be performed ‘for hire Gain or Reward’ without license, and the rule was reinforced with a £50 fine that would be given to any manager and actor who presented stage plays in an unlicensed theatre (Thomas 2014, 6). However, many managers regarded the new legislation and censorship as unjust and defied it by searching loopholes in the Act (Moody 2000, 17–18). For example, by charging the audience of a music performance and then offering a comedy “for free” afterwards, the managers of an illegitimate theatre could exploit the sentence ‘for hire Gain or Reward’ (Moody 2000, 17). However, the efforts of unlicensed theatre managers did not always succeed and the senior court official or the first minister would sometimes still find a way to punish the managers (Moody 2000, 17). Nevertheless, the illegitimate theatres continued to challenge and oppose the Act and the licenced theatres until the Act was finally repealed by The Act for Regulating Theatres of 1843 (Moody 2000, 17; Thomas 2014, 13). The new Act repealed the regulations prohibiting the licencing and building of new theatres, but only the Theatres Act in 1968 finally ended the censorship of the 1737 Act (Thomas 2014, 13–14).

To sum up, by the 1800s the theatres in London were under strict censorship and could not perform anything that was controversial to politics, religion, or morality of the country (Thomas 2014, 5). The illegitimate theatres were performing anything that would pass as a burletta and the licenced theatres of Covent-Garden and Drury Lane were enjoying a duopoly of stage plays (Thomas 2014, 13). More visual genres developed, and they coloured the 19th century theatre tradition (Bratton 2014). Consequently, I presume that the reviews from early 19th century plays will also reflect these historical factors. For example, the sheer number of reviews from plays performed in theatres other than Covent Garden and Drury Lane might be low, and the impacts of the Licencing Act might show in the contents as well since the illegitimate theatres would perform anything but stage plays. In my analysis, I will factor in the theatre traditions of the 18th and 19th century listed above, but I will expand on that in section 5 of this thesis. Next, I will move on to introduce the focus of my analysis - reviews.

3 Reviews

The following part of this thesis moves on to examine the nature of the primary material in my study. More specifically, I will expand on the review genre, the impact of reviews as advertisement to the performances, and lastly, I will present some of the features of the theatre reviews of early 19th century in *The Times* newspaper.

3.1 The review genre

In this first subsection, I shall first briefly explain the origin and history of reviews. Secondly, I will discuss the review genre in general by introducing the form, structure, common functions, and studies of reviews. Then, I will move on to discuss specifically theatre reviews and historical theatre reviews, as well as studies on them, in more detail. I will now turn to theatre history.

Critics have existed as long as humankind but reviews in their textual form started to develop in the third century BCE. Reviews have also been studied in the academic field for at least one hundred years (Blymyer 1939; x). One of the most common subjects of reviews has always been arts. Music, paintings, exhibitions, and theatre create a reputation for themselves through formal and informal reviews, in both good and bad, and this impact is what makes reviews such an interesting object of study.

The father of theatre criticism has often been considered to be Aristotle who defined features of a good and a bad tragedy in his work *Poetics* from 320-330 BCE (Lahtinen 2012, 86). The modern form of theatre criticism, however, began to take shape during renaissance and later during the 18th century (Heikkilä 2012, 16–18). During the renaissance around 1300-1600, the number of artists increased as all kinds of arts became more popular which then led to more critique about the products (Heikkilä 2012, 18). In the 1700s, a new idea of (subjective) aesthetics changed the field of criticism in arts (Heikkilä 2012, 20). Whereas Aristotle emphasised the importance of the writer of the work and the connection of the piece to earlier realities and works, the 18th century criticism emphasised the sense-based experience of a piece (Lahtinen 2012, 88; Heikkilä 2012, 20). Since the 18th century, art criticism, including theatre criticism, has focused on a subjective beauty ideal, emotions, sensory contemplation, and all in all, a more subjective perception of a piece in the arts (Heikkilä 2012, 20–21). Having briefly discussed the history of reviews, I shall now

move on to introducing the review genre.

Review is a type of genre that has a specific purpose and structure. “[R]eaders seek description and evaluation of recent publications in the field and reviewers tend to produce texts that respond to these expectations” (Motta-Roth 1995, 5). What Motta-Roth has outlined here is that all reviews have a similar purpose notwithstanding what they are reviewing. Motta-Roth (1995) specialises in book reviews in their paper and continues that because of this similar motive, the reviews also have “similar patterns in structure, style, content and intended audience that define the genre” (5). Reviews, like any other genre, have a rhetorical function that governs the way they are structured which means that reviews’ function as an informative text to a specific audience rules how the text is formed (Frow 2006, 9). In general, “generic structure both enables and restricts meaning” which means that genre construes human meaning-making but also sets limits and rules on how discourse is structured (Frow 2006, 10). The rhetorical function of a genre determines its pragmatic position (Frow 2006, 9). For example, the use of clickbait headlines is common in certain news genres because the writer needs to form the headline as such that it grabs the attention of as many readers as possible and convinces them to read the article. The writer’s motive is then context based but usually their intention can also be to secure a wide readership to themselves in order to ensure a position in the newspaper.

There are many kinds of reviews and as they follow the same function, they share similarities in their contents too. The genre of reviews includes book reviews, music reviews, academic research reviews, theatre reviews etc., and they can appear in anything from newspapers to academic journals to online reviewing sites (The Times, JSTOR, imdb.com). Though the reviews occur in various contexts, they serve the same rhetorical function, and therefore, the structure of, for example, theatre reviews and book reviews can be presumed to be similar. Motta-Roth offers an example of the structure of book reviews in their move analysis from 1995. They define ‘move’ as “a stretch of discourse (extending for one or more sentences) that realizes a specific communicative function and that represents a stage in the development of an overall structure of information that is commonly associated with the genre” (1995, 6). According to Motta-Roth, reviews have four moves that govern them, and each move has a different number of specific steps (Motta-Roth 1995, 7–8).

Motta-Roth’s move analysis illustrates the general structure of reviews and therefore also the structure of historical theatre reviews. The first move is *introducing*

the book which means writing about the topic, the potential audience, the author, the form, place in the field, etc. (Motta-Roth 1995, 8). The second move is *outlining the book* which consists of the organisation of the book, the chapter topics, and referencing extra-text material (Motta-Roth 1995, 8). This move is rather textual which theatre performances are generally not. However, the move's function is still to outline the contents of the piece and that can be done in theatre reviews as well. The third move is *highlighting parts of the book* and it provides focused evaluation (Motta-Roth 1995, 8). The last move is *providing closing evaluation of the book* in which the reviewer states whether they recommend or not the book or if they recommend it despite some of its faults (Motta-Roth 1995, 8). The structure these moves form could be found in historical theatre reviews as well and I shall briefly note in 3.3 the similarities to illustrate the structure of the theatre reviews of the early 19th century. I shall now expand on the theatre review genre in general.

Though theatre reviews follow the same function as all reviews and share similarities in the contents, as explained, it should still be considered what are the specific features of theatre reviews. Having defined what reviews usually include based on research (e.g. Frow, 2006; Motta-Roth, 1995), I thought it important to address what theatre critics believe there should be in a good review by looking at the advice there is in present-day instructional texts aimed primarily at review writers.

The Times theatre reviewer, Irving Wardle, has defined in his book the context and features of a theatre review, and he notes that the audience of theatre reviews is wide and can consist of varying persons from people who will never see the show to people who themselves perform in the show (Wardle 1992, i). Different newspapers and magazines have different readerships and hence, a paper intended for theatre lovers can expect a different level of knowledge on theatre compared to everyday tabloids that have a much wider audience (Wardle 1992, 50, 52). Hence, the reviewer must take into account the varying background knowledge of the audience (Wardle 1992, 51).

The review's form should be "the most effective means of transmitting the event and the reviewers' opinion of it" (Wardle 1992, 50). A good review would make the reader able to picture the same performance without having been there, but it should also reflect the reviewer's own voice (Wardle 1992, 50). Wardle presents the basic formula of a theatre review: "a declarative opening paragraph, a plot summary, a sketchy analysis coming down for or against the show, and a concluding roundup of

the actors with one adjective apiece” (1992, 52). Fisher, who has also written a guide to theatre review writing, compares review writing to news reporting practices by listing the five Ws that are usually answered in both: ‘who, what, why, where and when?’ (Fisher 2015, 105). Fisher adds that other points to comment on in a good theatre review are, for example music, set, costume, lighting, choreography, audience, words, emotions (as defined in the 18th century concept of reviews), etc. (2015, 1, 191–192, 226).

In addition to theatre criticism guides there is some research on the matter. Though reviews have been studied to some degree (Taboada 2011, Salmani Nodoushan and Montazeran 2012, Motta-Roth 1995), theatre reviews have not been under the lens of academics as much. However, there are some articles and studies that research theatre reviews (Roberts 1997, Roberts and Woodman 1998, The CTR Anthology 1991). However, though theatre reviews are used as data in studies (The CTR Anthology 1991), more often what is under the lens of the study are the plays themselves in the review and not the genre of theatre reviews. In addition, the articles concern the nature of the critic’s craft, reviews in one specific country, or a specific critic (Roberts 1997, The CTR Anthology 1991, Gilman and Rogoff 2005).

In sum, according to present-day theatre critics, a review should always answer the basic questions but give as detailed information to each question as is needed for the respective audience. When it comes to theatre review studies, they are more often focused on a specific country of origin, the critic, or the subject of the reviews rather than the evaluative language in reviews. Having discussed theatre reviews, I shall now briefly turn to historical theatre reviews.

As outlined in the previous paragraphs, theatre reviews have not been the focus of academic research very much, but additionally, historical theatre reviews have been studied even less. I found three studies that research specifically historical theatre reviews around the 18th and 19th centuries (Blymyer 1939, Prescott 2013, Gray 193). However, Blymyer focuses on theatre reviews in New York between 1857-1927, Prescott studies specifically the reviews of Shakespearean plays, and Gray studies only the reviews of the 1700s. Hence, there is still a lot of room for research in the 19th century London theatre reviews.

One difference in the contemporary theatre reviews and the historical theatre reviews that should be noted is the change in voice. Wardle’s instructions to modern theatre criticism outline the importance of the critic’s own voice (Wardle 1992, 51–

52). On the other hand, Prescott defines in their book that individuality and critical personality did not usually occur in the genre of theatre criticism before the 1890s (2013, 96). Therefore, there is a shift in the authorial voice in theatre reviews which might be seen in the data of my reviews since they are from 1800-1809 but I will return to the matter in section 6.9.

Prescott mentions as well that there are not many studies on historical theatre criticism. Their study was published in 2013 and they note that it is the first comprehensive study of journalist reviewers and Shakespearean plays (Prescott 2013 chap.1, 6). Though the study focuses on Shakespeare, it shows that even the reviews on the performances of one of the most central playwrights in England have not been studied excessively. He suspects the reason to be related to a “low esteem in which scholars have held journalists and journalistic criticism” (Prescott 2013 chap.1, 6).

Roberts (1997) offers another explanation for the lack of studies specifically in the field of historical theatre reviews. He reasons that because theatre performances are momentary and bound to their unique time and location, it is difficult to study such a fleeting data (Roberts 1997, 131–132). The moment the piece is over, it will never happen the same way again, because conditions are never the exact same (Roberts 1997, 131–132). In addition, the researcher can never return to the criticised work the same way they could if the subject would be, for example a literary work (Roberts 1997, 131–132). Words of a text might never change, but a theatre performance is different every time (Roberts 1997, 131–132).

Despite the challenges in studying historical theatre criticism, the research on the subject is important. Prescott expresses the importance of historical theatre reviews very well:

For the last two and a half centuries, newspaper reviews have been a vital part of that conversation [continued conversation after a performance] and have played a key role in the collective experience of theatregoing and theatre-talking. Of all the textual inscriptions of performance, journalistic reviews are both the most widely circulated and the most influentially constitutive of memory and value. Reviews have been the primary vehicle in which performance is described and evaluated, and through which vicarious experience, opinion and reputation are propagated. (Prescott 2013, chap.1, 4)

Therefore, it is important that there would be more studies on historical theatre reviews because they reveal collective opinions and traditions of the society. There is still much room for research in the field in general, and none of the previous studies examined

specifically the political implications, like censorship, in theatre reviews. Prescott has outlined the importance theatre reviews had in the 19th century and still have today which brings us to the next subject of this section.

3.2 The impact of reviews: Advertisement value

The previous subsection has defined the history of theatre criticism and the features of the review genre. In this section, I will move on to discuss the impact reviews can have to their readership which is a motivator for the current study. More specifically, I will examine the possible function of reviews as advertisements.

As defined in section 3.1, reviews offer their readers evaluation of a piece and the contents of a piece without them having to see the whole work. Thus, they affect the reader's decision on whether to proceed to spending any more time or money on the piece. In this way, reviews can work as advertisements on theatre plays. Hypothetically, the more people read the review the more people are likely to come. On the other hand, if the review is negative the results can also be reversed as fewer people go see the play. However, it is often said in the arts industry that "there is no such thing as bad publicity" which means that even negative feedback on a piece can work in its favour as people are intrigued to see if the negative feedback is true and to form their own opinions on the matter.

Theatre reviews can have both indirect and direct impact as advertisement. Elliott and Simmons (2008) study the effects of quality signals on box office revenues in the modern UK film industry. They define quality signals as premade judgments of quality on the piece they comment (Elliott and Simmons 2008, 108). There are many different quality signals (the director of the film, its cast and budget) but in their study, Elliott and Simmons are focusing on the two more subjective quality signals: advertising expenditure and critical reviews in national newspapers (Elliott and Simmons 2008, 93–94). When it comes to critical reviews, Elliott and Simmons explain that the impact is twofold: "an indirect effect via advertising, and a direct impact, which can be taken broadly as a 'word of mouth' effect triggered by initial critical reporting" (2008, 109). The former impact means how, for example, lines from reviews are often used in the advertisements as positive reinforcement or as advertisement to the readership as mentioned in the previous paragraph (Elliott and Simmons 2008, 109). The latter effect relates to talk or gossip that revolves around the piece and works as its advertisement as more people know about the piece (Elliott and

Simmons 2008, 109). This could be applicable to the early 19th century theatre reviews as well which means that they had a direct impact on the success of the plays as the increased gossip around the plays possibly increased their audiences. The indirect affect could be applicable to historical reviews as well, but this thesis focuses on the reviews themselves and not on theatre adds that might have quotations from theatre reviews, though it offers an interesting topic for further study.

It should be noted that though the study by Elliot and Simmons (2008) is on modern data, contemporary review studies can be taken into consideration when looking at 19th century theatre reviews as long as it is noted that the results from present-day material and historical material are to be compared with attention to their difference in their respective time period. Additionally, there are relatively few historical studies in the area of theatre reviews as seen in section 3.1, but moreover, I have not found any on their role as advertisement to plays in the 19th century. Therefore, I have also considered contemporary studies like Elliot and Simmons in my thesis (2008).

Lastly, in their study, Elliot and Simmons statistically calculate the influence of critical film reviews to the revenues from the films, and their results show that the reviews have a direct impact on the box office revenues which increased by an estimate of 16.2 percent (2008, 108). In other words, the reviews affected the number of people going to see the film. The reason why the critical reviews had an impact was the revealed preferences and word-to-mouth which means that by revealing in the reviews the film's contents, theme, type, etc., the films found better their intended audience which was further enabled by the increased gossip about the films. Though the study focused on film reviews in contemporary society, the revealed preferences and word-to-mouth could be effects that concerned the readership of early 19th century theatre reviews as well. Hence, perhaps there were similar outcomes too. Having discussed the impact of reviews, I shall now move on to specifically the theatre reviews of early 19th century.

3.3 Theatre reviews of the early 19th century in The Times newspaper

Lastly, I shall introduce some of the features of early 19th century theatre reviews of The Times based on my preliminary reading of The Times reviews of the time. I shall present the features by illustrating an example review from 1800. Additionally, I will

note some similarities with earlier studies, guides, and information on reviews presented in section 3.1.

Based on my preliminary close reading, the early 19th century *The Times* theatre reviews differ in length and contents, but they have similar tendencies as all reviews in general and theatre reviews in specific. After reading through some of *The Times* theatre reviews from the early 19th century, I noted that even though all the reviews do not have the same contents, nor even structure, they have some of the elements mentioned by Motta-Roth (1995), Wardle (1992), Fisher (2015), and Prescott (2013). In addition, I observed that the length of the reviews varies as some consist of two sentences and others have for example 40-50 sentences and cover a whole column or more in the newspaper. Though, it should be mentioned that the sentence structure seems to allow rather long sentences as one sentence can form an entire paragraph. The shorter reviews from the early 19th century do not even have Wardle's (1992, 52) most basic formula of a review mentioned earlier, as sometimes the reviews are only mentions of what was performed where and who was watching. Hence, the theatre reviews from the early 19th century resemble more the five Ws formula mentioned by Fisher (2015, 105). However, the longer reviews include many of the more specific contents listed by Fisher (2015). For example, music and audience are often mentioned in the early 19th century *The Times* theatre reviews. The following Figure 1 is an example of an early 19th century theatre review in *The Times*. I shall now use the example review to illustrate some of the features of the theatre reviews from the early 19th century.

THEATRE.

DRURY-LANE.

A Tragedy, called *Adelaide*, was performed for the first time at this Theatre on Saturday evening.

DRAMATIS PERSONÆ.

King Henry II.	Mr. AICKEN.
Richard	Mr. KEMBLE.
John	Mr. BARRYMORE.
Clifford	Mr. C. KEMBLE.
Cardinal Legate	Mr. CORY.
Adelaide	Mrs. SIDDOYS.

Whatever interest the plot may be allowed to possess arises from the shameful feuds which existed between *Henry* and his sons *Richard* and *John*, the mutual passion of *Richard* and *Adelaide*, and the imperious interference of the *Cardinal Legate*, in compelling *Richard* to perform a solemn vow which he had made to undertake a crusade against the infidels in the Holy Land. *Richard* is actuated by two leading motives; the ungovernable spirit of ambition, and his love for *Adelaide*, the sister of *Philip*, King of France. He perfidiously enters into a secret alliance with that Monarch, in order to usurp his father's authority, and hastens the execution of the marriage contract between him and *Adelaide*, who had been educated in the English Court as his future wife. In the latter object he is disappointed by the Legate, who interdicts the marriage until he shall have performed the promised crusade, and he attempts to prevail upon *Adelaide* to accompany him in his flight to her brother *Philip*. She refuses to be a partner in his perfidy, and, deprived of every hope of happiness, devotes herself to the duties of a religious life. *Richard* escapes with a body of troops whom he had corrupted, and *John* is dispatched by King *Henry* to seize the traitor. The brothers, however, instead of engaging in a contest, form a league against their father, at the instant that he had resolved to pardon *Richard* and consent to his nuptials with *Adelaide*. He can no longer support the intelligence of the barbarous union and the unnatural designs of his children, and his sudden dissolution, caused by a broken heart, terminates his life and miseries.

It appears that Mr. *PYE*, the author of this tragedy, has been desirous to adhere to historical truth, but there are many circumstances for which it would be difficult, if not altogether impossible, to discover

any documents. The introduction of *Adelaide's* vow is no where noticed, but as it was necessary to have a heroic, her character could not be too highly exalted. History is completely silent with respect to any natural son of King *HENRY*, called *Clifford*, and it was not the open confederacy between *Richard* and *John*, which affected the King's life, but the indignation and sorrow which he felt at finding the name of his favourite son *John* in the list of the Barons whom it was stipulated he should pardon. The allusion to *Henry's* passion for *Adelaide* is, to speak of it in the mildest terms, imprudent, as the foulest stain upon the character of that Prince is the intercourse supposed by several writers to have existed between him and her, which, if true, was a flagrant breach of the laws of honour and hospitality.

The characters are drawn with a sufficient degree of discrimination to preserve the distinct ideas of each which we have received from the historian. The sentiments, though not elevated by the force of poetical fancy, or rendered energetic by depth of exquisite feeling, are natural, and in many instances affecting. The incidents arising immediately out of the subject-matter of the piece, are intimately connected with the main business, but they are not sufficiently striking to captivate the present taste for bustle and show. In the diction, which is a just mean between the pompous and the creeping stile, Mr. *PYE* has been more successful than in the structure and mechanism of his Tragedy. Many of the passages are dignified and pathetic, while very few occur that can be accused of the frivolous or bombastic. The best-scene in the Play is evidently that which takes place between *Richard* and the *Legate*, and the manly burst of freedom and national independence against the licentious encroachments of Papal Tyranny, were received with the most lively applause.

Mr. *KEMBLE* and Mrs. *SIDDOYS* exerted their respective powers with considerable effect in *Richard* and *Adelaide*, and *BARRYMORE* was peculiarly happy in the character of the subtle and vindictive *John*. The solemn tones of *CORY* were well suited to the part of the imperious Churchman, and the generous and spirited *Clifford* found in C. *KEMBLE* an able representative.

The Prologue possesses much poetical merit, and several neat points were introduced in the Epilogue, and generally applauded.

The Play was favourably received, and announced for this evening with a very feeble opposition.

Figure 1. Adelaide at Drury Lane. The Times theatre review from 27th of January 1800, page number 3, Issue Number 4703, Place of Publication: London, England. From the Times Digital Archive (2020) by permission of Cengage.

I noticed that the reviews from the early 19th century in The Times newspaper often had some recurring features which are also illustrated in the theatre review from 1800 in Figure 1. The example review is just one review from the time but, based on my preliminary reading, the theatre reviews fare similarities in their structure and contents. Since the quality of the print is low in parts in Figure 1, I have provided transcriptions (1)-(5) of relevant points to facilitate the reading. First, the critic presents the performance, its name, where it was performed and when (1). They also mention the form (tragedy) and set the performance to its field by writing that it is performed for

the first time (1). Additionally, the presenting of these facts is similar to Motta-Roth's first move.

- (1) DRURY-LANE. A Tragedy, called *Adelaide*, was performed for the first time at this Theatre on Saturday evening

The transcriptions are in the original form of the language. I have done the transcribing myself and used modern representatives of obsolete letters, like the long <s> (f). Following the name, place, and time, the critic lists the dramatis personae, meaning the actors and actresses of the play and their respective characters in Figure 1. According to my preliminary close reading, listing the dramatis personae is most common in reviews of plays and less common in for example reviews of operas, and furthermore they occur often in longer reviews rather than the shortest reviews.

The text following the dramatis personae in Figure 1 presents information about the play, like its origin, and a summary of the plot. In Figure 1, the reviewer offers a detailed plot summary with critique, followed by presenting of the author and focused evaluation about them (2).

- (2) It appears that Mr. PYE, the author of this tragedy, has been desirous to adhere to historical truth, but there are many circumstances for which it would be difficult, if not altogether impossible to discover any documents.

The play is based on historical events, but the author has taken some creative rights to them and the critic evaluates the outcome. Presenting the actors/actresses and the plot is also similar to Motta-Roth's second move of showing the contents but in book reviews the description of contents would be more objective (Motta-Roth 1995, 9–10).

Next, the critic comments on specific details and evaluates different features in the play. In Figure 1, the critic starts the evaluation by critiquing the plot's interpretation of historical events as seen in (2) and then moves on to evaluate the characters, the sentiments, the diction, the structure, a specific scene, certain actors/actresses, and lastly the prologue and the epilogue (3).

- (3) The Prologue possesses much poetical merit, and several neat points were introduced in the Epilogue

The evaluations form the largest part of the review in Figure 1 as even the plot description includes evaluation. In addition, the critic writes about the how the audience evaluated the play. The readership of *The Times* would have read from the review in Figure 1 that most people in the audience enjoyed the play *Adelaide* (4), (5). Furthermore, as theatre performances were a very social event in the 18th and 19th century London (Bratton 2014), the readers of *The Times* would very likely know people who were in the audience enjoying the performance.

(4) were received with the most lively applause.

(5) The Play was favourably received, and announced for this evening with a very feeble opposition.

The references to the audience in Figure 1 are general but in addition I did encounter more specific references to the audience during my preliminary close reading. As a specific reference to a member of the audience, the critics sometimes mention a high-status celebrity in the audience. Stating the audience's opinion in Figure 1 is similar to Motta-Roth's fourth move of providing an overall opinion (1995, 8).

Concerning the genre of theatre reviews and historical theatre reviews discussed in subsection 3.1 (Wardle 1992, Fisher 2015, Prescott 2013), the review in Figure 1 has some similarities to the features listed in 3.1. Firstly, as Prescott mentions, the identity of the critic is not visible in theatre reviews before the 1890s which can be seen in the review in Figure 1 where the critic is left anonymous. Additionally, the critic writes about the audience's opinions, as seen in examples (4) and (5), which outsources the opinion about the performance.

Secondly, Figure 1 illustrates some of the features of a good theatre review according to Wardle and Fisher. Most notably, the informing on who, what, where, and when are present in the very beginning of the review in Figure 1. In addition, Wardle (1992, 50) mentions that the reader of a review should be able to picture the performance without being present which can be seen in Figure 1 as the critic gives a very detailed description of the plot of the play and comments and evaluates on the different features of the performance like the actors/actresses, prologue, and author. The previous paragraphs have illustrated the features in one example of an early 19th century theatre review in *The Times*, and I will now turn to motivating the choice of AF in studying the reviews.

Figure 1 illustrates that the focus of the review is evaluation as it forms the largest part of the review. The review in Figure 1 evaluates many different targets including the diction, actors/actresses, the prologue, etc. Based on my preliminary reading, the targets of evaluation vary between the longer and the shorter reviews, but they form focused evaluation that in Figure 1 amounts to almost two thirds of the review. The detailed summary of the plot amounts to approximately one third of the review and it is also riveted in critique which makes evaluative language very dominant in the review. As mentioned in the introduction, a review can make it or break it for a play, and although the facts about the performance and the plot summary provide important information about the piece to the reader, the evaluation is the part that sets the mood towards the performance and therefore, plays an important part in raising or decreasing the reader's interest to see the theatre performance. Therefore, I have selected a framework that focuses on evaluative language, the Appraisal Framework. For the purposes of my study, the Appraisal Framework will give me relevant insight to what kind of evaluative language was used in the early 19th century The Times theatre reviews, what were the targets of evaluation and how frequent the positive and negative evaluation was in them.

4 Appraisal Framework

In the following section, I am going to go over the main framework used in this thesis. I decided to use AF because of its focus on the evaluative language people use to affect others which I could then use to locate the targets of evaluation. Furthermore, I also thought evaluative language to be relevant when considering the positive and negative advertising properties of theatre reviews. Another important quality is that AF looks at lexical resources which means that AF works over grammatical boundaries (Martin and White 2005, 8, 10). In other words, the language that expresses appraisal can be from any grammatical category (adjective, verb, adverb, etc.) which is convenient in my study because the material that I am using is very creative in its language and expresses appraisal in all grammatical categories.

The Appraisal Framework was created in the 1990s as an extension to the Systemic Functional Linguistics model created by M. A. K. Halliday et al. (Martin and White 2005, xi, 1). SFL is a theory that focuses on the function of language and views language as a tool to create ideational, interpersonal, and textual meaning in communication (Martin and White 2005, 7). These three metafunctions form the modes of meaning that SFL recognises (Martin and White 2005, 7). The ideational meaning is our experience of the world and the logic behind it, the interpersonal meaning relates to social relations and how they are formed with language, and the last one, textual meaning means the concrete ways in which humans use the other two former metafunctions to create utterances and text (Halliday and Matthiessen 2014, 30–31). The AF focuses on one of these metafunctions, the interpersonal.

The AF was created in order to study further the interpersonal meaning in language, more specifically the way how writers/speakers of a text/speech are present in their text/speech and how they position themselves to the subject matter or towards the reader/listener (White 2015a). SFL was concerned with interpersonal meanings long before the development of AF, but it approached the metafunction from the perspective of interaction whereas Martin and White, two of the original developers of the framework, focused on feeling (Martin and White 2005, 7). In addition, the SFL's approach to interpersonal meaning has been grammar-based as it looked into mood and modality when defining interpersonal resources (Martin [2001] 2003, 143).

The language that expresses interpersonal meaning is referred to as *the interpersonal items* or *resources* as Martin and White refer to them (Martin and White

2005, 38). I will use the term (interpersonal) item in the current thesis. AF divides the items into three categories that have subcategories or further divisions. The main categories are *Attitude*, *Graduation* and *Engagement*. The AF categories and divisions are presented in the following Figure 2.

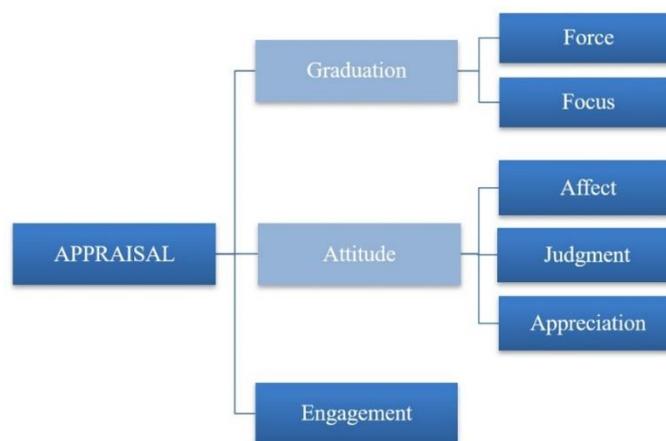


Figure 2 An overview of the categories of Appraisal based on the works of Martin and White (e.g. 2005)

All AF categories and subcategories concern evaluation, but they approach appraisal in different ways and not all are equally relevant to the current thesis. Figure 2 displays the relationship of the three categories of Appraisal, Attitude, Graduation and Engagement, and their key subcategories. The categories relevant to the current thesis are in lighter colour to add emphasis. The framework is more complex than outlined in Figure 2, but the illustration is suited for the current thesis and its focus. Attitudinal meanings indicate positive or negative evaluation on objects, phenomena, and behaviour (White 2015b). Graduation is concerned with items that increase or decrease the positive or negative evaluation and Engagement looks at the items that “adjust and negotiate the arguability of their [speakers/writers] utterances” (White 2015b; White 2015a). Therefore, the Attitudinal meanings are the items that reveal the writer’s/speaker’s actual evaluation, whereas Graduation and Engagement involve items that express secondary aspects of evaluation (Martin and White 2005, 44, 93). Due to this, Martin and White have distinguished Attitude as the focal category of the three (2005, 39).

Martin and White’s focus in Attitudinal items suits the current study because I am concentrating on positive and negative items of actual evaluation, and their quantitative and qualitative comparison. The items of Attitude reveal the evaluative

language and because the items of Graduation grade those evaluations, these categories are ideal for the purpose of my thesis. Engagement, on the other hand, assesses the speech/text as well, but expressing the writer's relationship to the text is not as focal when studying the evaluative language concerning different targets (like the ones in Figure 1 illustrated in 3.3) because the assessments do not straightforwardly concern the targets but are more general comments to the whole text. In addition, on the base of my preliminary reading of the early 19th century theatre reviews, I found many Attitudinal items but also items of Graduation that often increased/decreased the Attitudinal evaluation. On the other hand, Engagement was not common which could illustrate that in The Times theatre review genre of the early 19th century, the critics did not use Engagement in their evaluations. Hence, I will be focusing on Attitude and Graduation in my study. However, because all categories are relevant to the framework itself, I shall provide brief information on Engagement as well in this section.

In the following segments, I shall present the different categories of Appraisal Framework following primarily the works of Martin and White, starting with Attitude and its subcategories *Affect*, *Judgement* and *Appreciation*. Then, I will move on to the Graduation category and finally, I will briefly discuss the Engagement category. To demonstrate each category, I have prepared examples of interpersonal items. When explaining AF, I shall here on out refer only to writers and texts instead of also speakers and utterances, to avoid confusion since my thesis only concerns the former.

4.1 Attitude

The first category, Attitude, is concerned with evaluation towards phenomena and behaviour, through the semantic regions of emotion, ethics, and aesthetics (Martin and White 2005, 42–43). These regions form the subcategories of Attitude: Affect, Judgement and Appreciation (Martin and White 2005, 43). Martin and White describe the relationship between the three subcategories as such that Affect is seen as central, as it describes feelings whereas Judgement and Appreciation are secondary subcategories (2005, 45). However, they are also related to feelings since they consider institutionalised feelings, meaning emotions that spark from actions and towards objects that are in accordance with or against rules of a community (Martin and White 2005, 45). All the subcategories express positive and negative evaluation (Martin [2001] 2003, 145–146).

Another distinction Martin and White make about the items of Attitude, is that

they can be either explicit or implicit, or as they are called in their framework *inscribed* and *invoked* (or tokens of Judgement/evoked as White (2015a) first called it when pinning the distinction to only Judgement) (Martin and White 2005, 61–68). In this thesis, I will be focusing on inscribed items which White describes as evaluative language that is visible and understandable to any reader without specific knowledge of, for example, social ranks, cultural differences, and ideological positions (2015a). Invoked items are understood through interpreting the hidden meaning in text which is comprehensible only if one knows and understands the aforementioned social, cultural, and ideological positions in a community (White 2015a). Although the division of inscribed and invoked Attitude offers an interesting point of view, studying invoked items would require much more research on the societal norms and ideological groups of early 19th century London than is in the scope of this study. So, I shall now move on to explain the three subcategories of inscribed attitudinal items.

The first subcategory that I shall illustrate is Affect which consists of items that express positive and negative feelings (Martin and White 2005, 42). In other words, how the writer conveys emotions that a certain person, event, phenomena, or thing evokes in them (Martin and White 2005, 42). Conveying emotion in texts can be done in several ways, and Martin has categorised them into three: *quality*, *process*, and *comment* (Martin [2001] 2003, 148–150). The following examples illustrate how emotion is established in evaluation:

- (6) The singer was ecstatic over the complements
- (7) The audience cried
- (8) Sadly, the performance was cancelled

In example (6), Affect is a positive **quality** of a person and it is expressed with an attribute in the sentence. Quality can also be expressed by describing the person/phenomena (an ecstatic singer), or by defining the manner of process (the singer thanked the audience ecstatically). Example (7) illustrates how Affect can be a **process**. The meaning of the verb *cry* is determined by its context and were the example (7) to appear in a theatre review for example, the behaviour could be presumed to be positive evaluation. In addition to behavioural process, Affect as a process can also be mental (the performance bored the audience). In example (8),

Affect is a **comment** that defines the tone of the whole sentence, and in this case the comment is a negative evaluation of the event.

AF groups emotions into three categories: *un/happiness*, *in/security* and *dis/satisfaction* (Martin [2001] 2003, 150–151). Un/happiness category covers emotions that describe ‘affairs of the heart’ (feelings of love/hate, happiness/sadness), in/security includes emotions concerned with ecosocial well-being (feelings of fear/trust, anxiety/confidence), and lastly, dis/satisfaction includes the emotions that describe ‘the pursuit of goals’ (“ennui, displeasure, curiosity, respect”) (Martin and White 2005, 49). The items of Affect do not always construe affect directly, but in their context, they imply the writer’s emotional response towards the phenomena (Martin [2001] 2003, 154). However, implied emotion would be part of invoked items which are not the focus of this study. Having explained the subcategory Affect, I shall now move on to the second subcategory Judgement.

The Judgement category includes the items that are evaluations of behaviour (Martin and White 2005, 42). The items mirror the writer’s attitude towards common rules and guidelines, how we should and should not behave (Martin and White 2005, 45). The items of evaluation with substantial weight in society are those in relation to legality and morality, like *criminal* or *honest* (White 2015b). Evaluations of normality, competence and psychological disposition may raise or lower their object’s status in society but are not as severe as evaluations of legality and morality (White 2015b). Evaluations of such nature are, for example, *weird*, *talented*, and *confident*. Judgement is illustrated in the following examples:

(9) It was an unjustified decision

(10) She is an educated individual

Example (9) illustrates negative assessment of an action and is a relatively serious allegation. Example (10) evaluates the competence of a person, and though it is positive in nature and it might increase the reader’s opinion on the person, the statement is light in its nature in relation to example (9), though the two can be compared only to some degree. The two groups that divide evaluations of Judgement to morality/legality and to normality/capacity/tenacity, which is also seen in the examples (9) and (10), are also called evaluations of *social sanction* and *social esteem*

(Martin [2001] 2003, 156). However, items of Judgement are reliant to their context, as said, and shaped by our perception of ethics and morality, and they are therefore subjective in their nature (Martin and White 2005, 44–45). Having presented the subcategory Judgement, I will now turn to Appreciation.

Lastly, the subcategory of Appreciation is concerned with the evaluation of manmade items and performances but also natural phenomena (Martin and White 2005, 56). Appreciation is subjective as it accounts for properties that we value and those we do not, and as such can be considered as institutionalised feelings like Judgement (Martin and White 2005, 56). Appreciation is further divided into the three types of *reaction*, *composition*, and *valuation* which respectively mean our reactions to objects, our perception of objects and the value of objects (Martin and White 2005, 56). The following examples illustrate these types:

- (11) the atmosphere in the theatre was exciting
- (12) the speech was vague in my opinion
- (13) the music of the piece is innovative

Example (11) is a positive reaction which indicates the degree to which the atmosphere captured the attention of a person in the theatre. Composition is indicated with comments to the balance or complexity of something, and in the case of example (12), the evaluation is a negative remark on the complexity of the speech. Example (13) is a positive assessment of the music's significance. Whereas the examples (12) and (13) are evaluations of manmade items and performances, example (11) evaluates natural phenomena. In addition, Appreciation can be used to evaluate people as well but, in those cases, the people are "viewed more as entities than as participants who behave" (White 2015a). What differentiates those evaluations from Judgement is that the items do not comment on the behaviour of people (White 2015b). This subsection has illustrated all three types of items in the Attitude category which are important to understand for the purposes of this study, but it is not focal in this thesis to separate the subcategories since the focus are positive and negative evaluation in general and their distribution according to their target.

4.2 Graduation

Graduation is concerned with items that the writer uses to either strengthen or lessen the feeling in the message or grade the object/person in relation to its prototypicality (Martin and White 2005, 37, 137). Graduation conforms to two central dimensions of *scaling* which are *Force*, scaling intensity and amount, and *Focus*, scaling prototypicality (White 2015a). In these dimensions it is possible to either up-scale, strengthen/sharpen, or down-scale, lessen/soften, the wanted text (Martin and White 2005, 135, 137–138). Force is achieved with *intensification* and *quantification* (Martin and White 2005, 140–141). The former includes assessments that scale qualities by setting a degree of intensity, whereas the latter scales values that “measure quantity, extent, and proximity in time and space” (White 2015a). The following are examples of items belonging to the subcategory of Force:

- (14) the show was very good
- (15) there were few songs in the play

The quality that is being intensified in example (14) is *good*, and the adverb *very* positively strengthens that quality. Example (14) is an example of intensification. In example (15), the writer mentions the number of songs, but the number is not precise. This example illustrates quantification, and it could be interpreted as positive or negative depending on the context.

Focus scales prototypicality by indicating the level to which the writer believes the text to belong in its “exemplary instance of a semantic category” (Martin and White 2005, 137). In other words, phenomena that are not typically scalable are measured according to the norm of said phenomena (Martin and White 2005, 137). The following example illustrates Focus:

- (16) She’s a genuine artist

Though being an artist is not scalable in the same sense that targets of Force are, example (16) scales the artist in relation to the idea of all artists.

In a way, all attitudinal items can be viewed under the Graduation variable, since emotion, ethics and aesthetics can be scaled as well (Martin [2001] 2003, 149).

Depending on the lexical resources used by the writer, an emotion, for example, can be described with varying intensity (Martin [2001] 2003, 149). For instance, in example (6) the writer could have chosen to use the verb *pleased* or *happy*, both of which are milder terms when compared to *ecstatic*. However, this additional feature is not the focus of this thesis. Lastly, I shall move on to briefly explain the category Engagement.

4.3 Engagement

The final category, Engagement, looks at items that the writer uses to express their stance to the text and the ways in which the writer expresses their engagement with their text (Martin and White 2005, 36). In other words, Engagement items can express either the relationship between the writer and the text or the relationship between the writer and the reader (Martin and White 2005, 29). Engagement is a complex system with many subcategories describing all the different ways in which the items describe the writer's stance (Martin and White 2005, 134), but in the scope of this study I will discuss Engagement only briefly. The following examples illustrate the Engagement items:

- (17) I won't believe that he sang out of tune
- (18) Surprisingly, the actor came through
- (19) As you might expect, the scenery was appalling

These examples all express the writer's stance to the text in varying ways. The examples (17) and (18) indicate the relationship between the writer and the text, whereas example (19) indicates the relationship between the writer and the reader. In addition, Engagement includes meanings that express evidence, likelihood and hearsay, and meanings that convey a stance by an external voice (White 2015b). The following exemplify these cases:

- (20) This play will probably run in theatres for many years to come
- (21) As numerous people in the audience said, the costumes were too colourful

Example (20) indicates what the writer believes to be the likelihood of what they write, whereas in example (21) the writer expresses an external source to back their claim. In sum, Engagement can be communicated in many ways, and the category is much more complex than I have outlined in this section, but the basic function is always to express the relationship between the writer and the text/reader. As mentioned earlier, on the base of my preliminary reading, items of Engagement do not seem to be common in The Times theatre reviews of the early 19th century which means that in the theatre review genre, the critic does not find it necessary to express the relationship between the writer and the text/reader. This section has set out the framework that underpin the analysis in my study. It is now necessary to explain the materials and methods of this thesis.

5 Material and Methods

In this section, I will present the material of my study which consists of theatre reviews from The Times newspaper. In addition, I have considered the theatre culture of the time and chosen my data accordingly. Furthermore, I will discuss my research questions and the objectives of this study in relation to my material. I will start by presenting the source for my primary material in section 5.1 and then move on to expanding on the effects of the theatre tradition to my chosen dataset in section 5.2.

5.1 The Times Digital Archive: The reviews of my study

The primary material for this study was selected from the early 19th century newspapers in *The Times Digital Archive*, more specifically, from the years 1800-1809. What affected my specific choice of material was that I wanted to study a newspaper which was printed in a city with a long theatre tradition and which was under the censorship in the 18th and 19th centuries. These factors would allow me to study my second research question about the effects of the changes in the theatre tradition. In addition, I needed comprehensive, digitalised archives of a newspaper which The Times Digital Archive provided. My choice of time period was motivated by the founding of The Times and the start of the censorship in 1737. I wanted to have a dataset of reviews that were published not too long after the censorship started in order to study its effects while it was enforced. As mentioned in section 2, the illegitimate theatres were granted summer privileges and other exceptions to the Licencing Act from the early mid-19th century forwards which is why the latter part of the 19th century would not have revealed the effects of the censorship as well (Watson 1926, 45). The Times was founded in 1785, and the specific stylistics of the newspaper might have taken some time to form, so in order to find patterns in their usage and style, the 19th century seemed a better option and it was also not too far from the beginning of the censorship. Additionally, the London theatres suffered from devastating fires during the late 1810s, but I will discuss the matter further in section 5.2.

Regarding The Times newspaper, in the early 19th century it had readers from relatively many social classes due to the newspaper circulation traditions of the day (Aspinall 1946, 29, 42). The Times was regarded as a high society newspaper as it was too expensive for the lower classes but the way around the price for those who could

not afford it was the circulation of one copy to many families and readings to collected audiences (Aspinall 1946, 42; Tiekens-Boon van Ostade 2009, 9). However, it should be noted that since the illiteracy of the population was still relatively common during the early 19th century, it consequently affected the overall number of people reading newspapers (Aspinall 1946, 29). However, the ‘word of mouth’ effect discussed by Elliott and Simmons would have applied to the theatre reviews and therefore, the information in the reviews would have circulated within the literate as well as the illiterate people of London (2008, 109).

The Times newspaper had partial political freedom in the early 19th century. As explained in section 2, The Licencing Act censored play scripts, the building of new theatres, and the licencing of theatres, but the wording of the Act was indeed so generic that it could be used to prohibit anything Lord Chamberlain wished to prohibit (Thomas, Carlton, and Etienne 2007, chap.2, 16–17). Newspapers did not have pre-publication censorship, but the authors were still liable for any seditious libel (Thomas, Carlton and Etienne 2007, chap.2, 16–17). Hence, though the newspapers were not prohibited to publish criticism, the critics were still under censorship, and therefore the censorship can be more or less illustrated in the theatre reviews depending on the critic’s choice. Thus, the reviews’ contents, which mostly form of evaluative language as seen in 3.3, can illustrate the critics’ choices and moreover, the effects of the censorship.

The material is provided by *Gale Primary Sources* archive and the material is in electronic form which allowed me to collect my material through searches and specific search criteria. The Times Digital Archive is a facsimile that collects over 200 years of full text The Times newspapers (The Times Digital Archive, Gale Group 2020). When collecting my dataset, I searched for the word *theatre* (since “between 1720 and 1750, *theater* was dropped in Britain” OED s.v. “theatre | theater” n.) within text in the archive and then limited the hits with the following criteria: newspapers and periodicals, databases: The Times Digital Archive, document type: review, years 1800-1809. These criteria left me with 875 reviews with the word theatre, so there was an average of 87 reviews per year. In addition, there was also an option to select *subject: theater* as a limitation in the material. However, this selection decreased the data remarkably, to 214 hits which seemed a rather large reduction. Hence, I deduced that perhaps the subject keyword had not been added to the items systematically in The Times Digital Archive and therefore not all the reviews under the subject ‘theater’ are

yet found with this search criterion. So, I saw it as an unreliable search criterion and I decided not to use it, but instead use close reading to exclude the reviews that are not suitable for my study.

In my synchronic study, I had two reviews per year each year between 1800 and 1809: one review from a performance in a licenced theatre and the other from a performance in an illegitimate theatre. This amounted to 20 reviews of different lengths, from varying theatres. However, to have approximately the same amount of data from the illegitimate theatre reviews and the licenced theatre reviews, I searched reviews that were approximately the same length each year. Reviews from licenced theatres were more common and often longer, so for each year, I first searched for the review from an illegitimate theatre and then for a review from a licenced theatre that matched the length. The reviews from licenced theatres still formed a slightly larger dataset, but the difference is so minor that it should not affect my study.

Table 1 The theatre reviews of my data: year, theatre, publication date, page number, issue number, name of the performance(s), and genre(s).

Year	Theatre	Publication date	Page	Issue	Name of the performance(s)	Genre(s)/Reference(s) to performance(s)
1800	Drury Lane	Mar 7	3	4737	The Rivals	comedy
	Lyceum theatre	Mar 5	3	4735	feast of reason, and the flow of soul	-
1801	Covent Garden	Dec 16	2	5290	-	opera
	Strawberry-Hill Theatricals	Dec 2	3	5278	The Fashionable Friends + Lovers' Quarrels	comedy -
1802	Drury Lane	Feb 2	2	5331	Romeo and Juliet	tragedy
	Royalty Theatre	Feb 24	3	5349	the Fatal Pile + the Old Trunk, or the Little Orphan + Quixotte and Sancho	spectacle + production + pantomime
1803	Covent Garden	Mar 23	3	5667	the Captive + John Bull	Mono-Drame/Tragic-Scene + comedy
	King's Theatre	Mar 2	3	5650	I Viaggiatori Felici	comic opera
1804	Drury Lane	Nov 1	2	6167	The Provoked Husband + Cinderella	- -
	King's Theatre	Nov 26	3	6188	Il Ratto di Proserpina + Judgment of Paris	opera + ballet
1805	Covent Garden	Apr 16	3	6308	George Barnwell + Aggression, or the Heroine of Yucatan	tragedy + pantomime
	King's Theatre	Apr 5	3	6299	Il Ratto di Prosepina + Crazy Jane	opera + ballet
1806	Drury Lane	Jan 3	3	6623	Macbeth	tragedy
	German Theatre	Jan 13	3	6631	Mountebank + Wild Oats	opera + farce
1807	Covent Garden	Dec 21	3	7236	Othello	-
	Olympic Theatre	Dec 30	3	7244	Liberty Hall, or Harlequin Sportsman	pantomime
1808	Drury Lane	Mar 2	3	7298	The Chances + In and out of Tune	comedy + musical farce
	King's Theatre	Mar 2	3	7298	Il Fourbo contra il Fourbo, or Diamond cut Diamond	comic opera
1809	Covent Garden	Oct 30	3	7814	School of Reform - -	play + farce + pantomime
	Freemasons' Hall	Jan 6	3	7562	-	dramatic olio

As seen in Table 1, I selected reviews from seven different illegitimate theatres: King's Theatre, Strawberry-Hill Theatricals, Royalty Theatre, German Theatre, Olympic Theatre, Haymarket, and Lyceum Theatre. The licenced theatres in Table 1 are Drury Lane and Covent Garden. Some reviews omitted the name of the performance or did not mention the genre. In addition, there is at least one case where the location of the illegitimate theatre was in fact a theatre enthusiast's apartment (Strawberry-Hill Theatricals). It should be mentioned that in the scope of my study, it will not be possible to make any general assumptions from my dataset on how many reviews

concern performances from each theatre. However, I will discuss these matters and their possible impacts in section 6.9.

In order to collect the evaluative items, I downloaded the reviews in jpg format which The Times Digital Archive offers. In the interest of answering my first research question “What kind of evaluative language can be found in The Times theatre reviews between 1800-1809 and what is the proportion between positive and negative evaluations?”, I close read the reviews to find the evaluative items and identified them in the AF categories of Attitude and Graduation. Then I collected the evaluative items into a table and assorted the items of Attitude to the variables of positive, negative, and pos/neg, and the items of Graduation to the variables of Force/Focus and upscaling/downscaling (see Appendix 1 for an example of such table). Due to the time period from which the material is from, I used the Oxford English Dictionary to examine the meanings of words in each item, in case the meanings differed in the early 19th century. Some of the items were defined as pos/neg which means items that were either neutral/interpretative in nature or their literal and figurative meanings were different. In the latter instance, the figurative meaning was always marked with bold (see Appendix 1). The following example (22) illustrates a pos/neg item (marked in bold) where the literal meaning of the word is negative, but the figurative meaning is positive evaluation on the performer’s acting:

(22) his manner was sufficiently **uncouth**
(Drury-Lane 1804)

In total, I found 474 interpersonal items of evaluation in the reviews, and I divided them according to their target of evaluation in the analysis. I created the categories of targets according to what was found in my dataset. The targets form the eight categories of *actors/actresses*, *performance*, *theatre*, *text*, *visuals*, *movement and dance*, *music*, and *audience*. The reason why I focused on the categories of targets, instead of organising my analysis according to the AF groups, is that this categorisation will allow me to consider more precisely my second research question which was "What similarities/differences or other repetitive features are there between the targets of evaluation and how do they illustrate the effects of the changes in the theatre tradition?" Analysing the AF items inside the categories of targets will allow me to compare the illegitimate and licenced theatres as well as discuss the effects of the

changes in the 19th century theatre tradition meaning, for example, the changes to more visual, music, and action-based genres due to the censorship. Lastly, I analysed the material and compared the quantities of the categories and the variables within them, or in other words, studied the possible patterns the reviews might possess.

It should be mentioned, however, that not all items fitted into my categorisation, for instance, because they were evaluating something else than the performance in question. For example, the critic could sometimes briefly evaluate another play. Only when those instances are a comparison to the actual performance, would I include them into my categories, but otherwise they were listed as *non-categorised*.

5.2 The influence of early 19th century theatre tradition on my dataset

Having explained some of the changes in theatre tradition in section 2 of this thesis, I will now expand on how these changes might have affected the reviews of the time and therefore, how they affected my selection of reviews.

Firstly, since there were only two theatres allowed to perform stage plays in the early 19th century (with the exception of the Haymarket Theatre that could perform stage plays during summers), the reviews from plays in Covent-Garden and Drury Lane should mostly critique stage plays, whereas the other theatres should have reviews from performances like burlettas and melodramas etc. but not stage plays. Therefore, I included in my study the names and genres of the performances (Table 1) in order to have an idea of what kinds of shows were performed in my data of reviews and thus, to consider my second research question about the effects of the changes in the theatre tradition.

The second factor that had to be counted in is that since most theatres were closed during the summer months in London, and the illegitimate theatres had fewer reviews in general, I had to select a period of the year that would have sufficient data from both illegitimate and licenced theatres. After examining the reviews' publication dates, I realised that Covent-Garden and Drury Lane did not have reviews from the high summer period, but the illegitimate theatres did perform some plays during the winter (by performing anything but stage plays or by defying the Act as mentioned in section 2). Hence, to have reviews in my dataset from both illegitimate and licenced theatres, I chose to select the reviews from the winter period (approximately from 16th of September to 14th of May). This was important in order to reliably compare and contrast the reviews from licenced and illegitimate theatres in my analysis and thus, to

study the effects of the changes in the theatre tradition.

Most of the reviews from the winter period are from Drury Lane and Covent-Garden and it was in fact difficult at times to find any reviews from the illegitimate theatres. I realised that the same month each year commonly had a review from the same illegitimate theatre each year, if at all. I concluded that this could be due to an individual performance timetable of an illegitimate theatre, meaning that for example King's Theatre might have a yearly schedule to commence a new performance every March. However, it could also be just a coincidence and partly due to The Times not posting reviews on many performances from the illegitimate theatres. However, my dataset was more diverse with reviews from different months.

I alternated the theatre and the month from which I took the reviews to have as diverse material as possible. In the case of the licenced theatres, this made no apparent difference since there were many reviews from them each winter month. However, in the case of illegitimate theatre reviews, finding the reviews was not as easy but I was able to gather a review from an illegitimate theatre from each year and even rotate the specific theatre the reviews were from. The way I did this was simply finding the year's first review from an illegitimate theatre and if it was from the same theatre as the years before, I searched forward to find a review from a different theatre. There are still reviews from the same illegitimate theatre in my dataset because, as mentioned, there were not many reviews to begin with. I aimed at having the licenced and the illegitimate theatre reviews from the same month of each year for consistency, but there is one exception to that in 1809 when there was a very limited number of reviews from illegitimate theatres.

The third factor that I needed to consider was related to the history of the licenced theatres. The reviews from the licenced theatres I chose by alternating between Drury Lane and Covent-Garden, starting with Drury Lane in 1800, because due to devastating fires, Covent-Garden did not have plays after September of 1808 for many months and Drury Lane did not have plays for a while after February of 1809 (Nicoll [1927] 1965, 185). The fires also affected my choice of the time period 1800-1809 (instead of for example 1801-1810), because Drury Lane was not reopened until 1812, so there is also a gap in the reviews from that time (Nicoll [1927] 1965, 185).

Fourthly, I mentioned in section 2 that in the 19th century, theatre performances were more than a cultural experience, they were also social gatherings that could last hours (Bratton 2014). Therefore, I included a category that gathers items that

specifically comment on the audience and its reactions, though some of these items could simultaneously belong to other categories as well. For example, the audience often commented on the actors/actresses. This will allow me to study the impact of the theatre tradition in the 19th century more closely.

Lastly, I want to consider the censorship of the early 19th century. Since drama was not allowed to have any views on politics or religion, etc. that differed from the views of the government, how would this censorship have affected the newspaper reviews? As explained in section 5.1, the writers themselves were responsible for their texts and therefore, they could face fines for unwanted criticism. To what lengths did they follow the censorship? Did they abide by the rules or take the risk of a fine for freedom of expression? For example, if the *The Times*/the critics were secretly trying to defy the Act of 1737 as well, they might not comment on the illegal activity in the illegitimate theatres. On the other hand, if the newspapers supported the censorship, they might write about the illegal stage plays and this way tip the authorities to act on it. Though my data cannot suggest a solid answer to this matter, it can evaluate the critics' decisions on what is said and what is not said to see if there could be evidence of such cases. I have taken the censorship's effect to newspapers into consideration when close reading my material and I will comment on the matter in my analysis.

6 Analysis and Discussion

In this section, I will explore the evaluative language found in The Times reviews of my material. I will analyse them by using Martin and White's Appraisal Framework (e.g. 2005), but more specifically the variables of Attitude and Graduation. After analysing all the data in their respective categories, I shall discuss the findings of my study. For clarity and practicality, the reviews from performances in the licenced theatres shall be referred to as *licenced reviews* whereas reviews from performances in the illegitimate theatres shall be referred to as *illegitimate reviews* from now on.

In the 20 The Times theatre reviews the overall number of items is 474. However, when categorising those items according to their targets, there are nine instances where the categories overlap when an item clearly belongs to two categories instead of one which brings the overall number of categorised items to 483 (331 items of Attitude and 152 items of Graduation). The following Table 2 illustrates the amounts of Attitudinal items and items of Graduation in each target of evaluation category.

Table 2 Attitude and Graduation items in the categories of targets.

My category	Licenced				Illegitimate				Category's percentage in both review groups
	Attitude	Graduation	Total	~ %	Attitude	Graduation	Total	~ %	
Actors/actresses	78	43	121	47,30 %	32	10	42	19,30 %	34,40 %
Performance	14	2	16	6,30 %	22	7	29	13,30 %	9,50 %
Theatre	6	2	8	3,10 %	12	5	17	7,80 %	5,30 %
Text	35	11	46	18 %	12	4	16	7,30 %	13,10 %
Visuals	2	0	2	0,80 %	6	3	9	4,10 %	2,30 %
Movement and dance	0	0	0	0 %	15	4	19	8,70 %	4 %
Music	15	4	19	7,40 %	31	8	39	17,90 %	12,20 %
Audience	21	25	46	18 %	30	24	54	24,80 %	21,10 %
<i>(non-categorised)</i>	5	6	11	-	1	4	5	-	-
Total	171	87	256*	100,80 %	160	65	218*	103,20 %	101,90 %

~ = rounded; * = the double items have been subtracted; *italics* = category not included in the calculation

As shown in Table 2, the reviews contained many items of evaluation which is in accordance with my hypothesis. In order to compare the number of items in licenced and illegitimate reviews reliably, I have provided percentage counts of each category. The total percentages were counted with un-rounded percentages and though the nine double coded items have been counted twice in the categorisation (once for each category they belong to), they have been subtracted from the total of items in the percentage counts to give reliable percentages. Therefore, as the number of actual items is higher than the total of items, the total percentage is slightly over 100 %. As clarified in section 5.1, some of the items did not fit into my categorisation, so they are not part of the calculations, but they are listed in Table 2 as non-categorised.

Before moving on to the analysis, it should be noted that the reviews are each one reviewer's opinion on one performance and its one audience. As mentioned in section 3.1, live performances are momentary and will never repeat themselves exactly in the same way as the preceding or the following performances. For example, the audience changes in each show so when the reviewer is commenting on the audience's reactions and how they received the show, it is always bound to that one specific show and its audience. However, my material of 20 reviews from a decade's time will give a glimpse to the review genre of the time.

I will present my findings by introducing the items from both licenced reviews and illegitimate reviews according to their target of evaluation starting with the actors/actresses, and then moving on to performance, theatre, text, visuals, movement and dance, music, and audience. After all the categories, I will compare and discuss the findings.

6.1 Actors/actresses

The first category compiles all the items that evaluate the actors/actresses in the reviews. The total of the items in the actor/actress category is 110 items of Attitude and 53 items of Graduation. In total, the items evaluating actors/actresses form 34.4 % of the items. The specific actors/actresses are almost always referred to as either Miss, Mrs or Mr. which allows me to also examine whether there are any differences between the evaluations of each mentioned gender. The items assess the acting talents, the emotions, and the reactions of actors/actresses, and hence, the category is focused on a specific skill of a specific group. It should be noted that in my data there are other items concerning the actors/actresses, but they evaluate another specific skill of the

actors/actresses and therefore, they are placed in a different category specified to that skill. For instance, the items evaluating the musical talents of an actor/actress are placed in the category music though they are also evaluations of the actors/actresses. This decision is due to my focus in this thesis to changes in the theatre tradition and therefore, studying the presence of new visual, musical, or action-based performances in theatres of the early 19th century London. However, it is sometimes difficult to distinguish if the item is solely about music or the actor/actress in general, so in case music is not clearly indicated in the item, I will categorise them in the actor/actress category. I will start my analysis by presenting the items in licenced reviews and then move on to illegitimate reviews.

Actors/actresses is the largest category of all items in the licenced reviews with 78 items of Attitude and 43 items of Graduation. In total they form 47.3 % of the items in licenced reviews. The distribution of positive and negative items is not even as there are 44 positive Attitudinal items whereas 25 of them are negative. In addition, there are nine pos/neg items. The material is vast, so I shall present only some examples of the positive, negative, and pos/neg items. The items of Attitude are in bold whereas the items of Graduation are underlined. The following are examples of Attitudinal items:

- (23) Her repentance was more **impressive** and **affecting** than on the former evening.
(Drury-Lane 1804)
- (24) as soon as the curtain dropped, she fell into **violent** fits, and was obliged to be carried off the Stage.
(Covent Garden 1801)
- (25) There was nothing marked, nothing prominent or striking in his delineation. It was a **cold, tame, ineffective** performance
(Covent Garden 1807)

The examples in my analysis are in the original form of the language. I have done the transcribing myself and used modern representatives of obsolete letters, as in section 3.3. The assessments in the examples are expressed in qualities of the actors/actresses and in qualities of their behaviour. The first example has two positive items of Attitude: *impressive* and *affecting*. The critic evaluates the acting of an actress

compared to her performance in an earlier showing of the same play. In example (24), *violent* describes the behaviour of an actress after her displeasure of the audience's reaction. Examples like this are common in my material, meaning items that describe and evaluate the happenings around the performance and not the performance itself. Lastly, example (25) has five negative items of Attitude that describe the acting of Mr. Kemble in the performance.

In general, the items of Attitude describing the performers are mostly qualities of the actors'/actresses' manner of acting in the performance in question, like in example (23), or their acting in a more general level. The latter, then, can be for example a comment on the "known qualities of an actor/actress" and these items are always positive:

(26) She went through the character **with her usual spirit and fascination**
(Covent Garden 1801)

Example (26) is a comment on the actress's skills that are known to the critic and the audience from earlier parts she has played. The items assessing the manner of acting then, comment on the overall acting, delineation of the character (example 25), the words and speaking, and the emotions (example 23). These are both positive and negative items.

Lastly, there are two Attitudinal items that describe the actor's/actress's feelings in the licenced reviews.

(27) She seemed to play **with more confidence**, and her **vivacity** was heightened by it.
(Drury Lane 1804)

(28) Mrs. Billington was so overcome by the extension
(Covent Garden 1801)

In example (27), the critic evaluates that the actress is *more confident* on stage, and though it is an assumption of another person's feeling, it is also what the critic thought they saw on stage. In addition, example (27) could be viewed as also evaluation of the acting. Example (28) reports as well the assumed feelings of the actress, but opposed to earlier examples, this item is more clearly a process instead of a quality. Though

qualities are more common in my data, there are several items that are expressed as processes.

Moving on to Graduation, items can be divided into two groups: 1. items upscaling or downscaling the positive and negative Attitudinal items, and 2. items of Graduation on their own. This division can also be seen throughout my material in all categories. Within the actors/actresses items, the first group is more common as seen in the following examples (29) and (30), and Graduation without Attitudinal items occurs four times. Example (30) shows one of these cases as the item *true* occurs without an Attitudinal item.

(29) if he is so **imprudent** as to often repeat the **extravagance** of Saturday evening, he may live to see the end of it

(Covent Garden 1807)

(30) His dialect was true Yorkshire, and his manner was sufficiently **uncouth** to induce us to easily credit that it was his first visit to the metropolis.

(Drury-Lane 1804)

Quantification is displayed in example (29) with the item *often*, and in example (30) with the item *sufficiently*, whereas intensification can be seen in the item *so* in example (29). There are two items of Focus in the data of actors/actresses and one of them is the item *true* in example (30) which indicates the level of prototypicality of the actor's Yorkshire dialect.

The items of Graduation are mostly upscaling. In fact, there are 34 items of upscaling and nine items of downscaling. Of the two groups of Force and Focus, the former is more common when assessing actors/actresses but also throughout my material in all categories. The items of Force in the actors/actresses category of licenced reviews represent mostly quantification, but there are also seven instances of intensification.

The items in the actors/actresses category often mention the name of the performer; in fact, most of the items evaluated a specific actor/actress. There is a slight difference in the number of evaluations of females and evaluations of males, but the difference is not too great, so no conclusions of favouring one gender can be drawn from it.

Turning now to the illegitimate reviews, Actors/actresses is the second largest

category in the illegitimate reviews with 32 items of Attitude and 10 items of Graduation which in total is 19.3 % of all the items in the illegitimate reviews. As with the items in the licenced reviews, the distribution of positive and negative items is very uneven as there are 25 positive Attitudinal items whereas four are negative. Pos/neg items occur three times. The following are examples of items in the Actors/actresses category of illegitimate reviews:

- (31) She was most **interesting** and **affecting** in her delineation of the character.

(King's Theatre 1805)

- (32) the representatives of the other characters scarcely **deserve notice**

(King's Theatre 1803)

Example (31) has two positive Attitudinal items as well as an item of Graduation, *most*, which is an example of upscale intensification. *Scarcely* in example (32) is a downscaling item of Graduation. There are, in total, seven upscaling items and three downscaling items of Graduation which are all items of Force. In example (32), the critic evaluates the actors/actresses as a group with the negative Attitudinal item *scarcely deserve notice*. In fact, this phenomenon is rather common in the category of actors/actresses of illegitimate reviews, as approximately half of the items are evaluations on actors/actresses in general and the other half are evaluations on specific actors/actresses. This is a notable difference compared to the licenced reviews where almost all the items name the actors/actresses. Additionally, the distribution of evaluations on females and males is uneven because females are more often evaluated. The actors/actresses category has five items that evaluate another target as well which creates most of the overlap between all categories. A review from the Royalty Theatre has one such item:

- (33) such are the **attractions** of the **grand Spectacle** of the Fatal Pile, and Mrs. Astley in the Heroine Dorothea

(The Royalty Theatre 1802)

Example (33) is a positive evaluation of both the performance called Fatal Pile, and an actress playing a role in the performance. The critic evaluates the interest the targets

supposedly have, and how special they are by defining them with positive nouns/noun phrases. The items are also expressed often as a manner or a process, like in example (32).

6.2 Performance

The category performance combines all evaluations of the performance in question. The items often describe the performance in general but in addition, they can evaluate a specific scene, the performance's future success, the popularity of the piece, etc. The items in this category amount to 9.5 % of all items in my material. I shall start by presenting the items in the licenced reviews.

6.3 % of the items found in the licenced reviews evaluate the performance. There are 14 attitudinal items of which three are positive, four negative, and seven pos/neg. Two items are categorised as Graduation. Hence, the performance category is the fourth smallest category in the licenced reviews.

(34) The performance was **respectably** executed

(Drury Lane 1800)

(35) It is good policy in the Managers to perform real pantomime

(Covent Garden 1809)

In example (34) the critic evaluates the performance as a whole by writing that it was *respectably executed*. Exactly half of the items in this category assess the performance in general, whereas the other half evaluate specific parts, like the scenes. Graduation is not common in this category, but example (35) has an item of upscaling Focus as it assesses the pantomime in its prototypicality, defining that it belongs in the genre of pantomime. The adjective *good* is also an Attitudinal item, but it does not belong in this category but in the category theatre (see section 6.3) and it is therefore not bolded for clarity. The same is done throughout the analysis. Evaluation is expressed in diverse ways in this category. As seen in example (34), the item is a manner in which something is done, but in addition, the items can be expressed as qualities and processes. Let us now turn to the items of performance in the illegitimate reviews.

The number of items evaluating performance in the illegitimate reviews is notably higher than in the licenced reviews. The items create 13.3 % of the total of items with 22 items in Attitude and seven in Graduation. The category is exceedingly

positive as there is only one negative item and one pos/neg item.

There are only three cases in total that describe something other than the performance as a whole, and two of those items evaluate the scenes of the performance and one the undefined circumstances. Notwithstanding the specific target, the performances are evaluated with items of qualities, processes, or noun phrases.

(36) Il Viaggiatori Felici has several **prominent** circumstances
(King's Theatre 1803)

(37) the success of this **impudent** experiment
(King's Theatre 1803)

Example (36) has a positive item evaluating some circumstances of the performance which the critic proceeds to specify later in the review. Example (36) also has an item of Graduation, more specifically, the upscaling item of Force, *several*. The whole category only has upscaling items, one of them being an item of Focus and the rest Force. Example (37) represents the only negative item in this category. The word *experiment* in this context could be interpreted as negative evaluation as well as the critic is implying that experimental theatre performances are not desired. In fact, it could be the public opinion of the time in general, but hence, the item would be an invoked item of evaluation which are not part of this study.

6.3 Theatre

The category of theatre is not among the largest as it amounts to only 5.3 % of the items. However, the items belonging to this category show evident similarities. When the target of evaluation is the theatre itself, the critic assesses the aesthetic features of the theatres as well as the management and overall opinion about the theatre in question. Out of the 18 Attitudinal items, 13 are positive, three negative, and two are pos/neg. There are seven cases of Graduation of which three are upscaling items and four are downscaling items. The illegitimate reviews have twice as many items as the licenced reviews. I will start with the items in the licenced reviews again.

The licenced reviews have six items of Attitude and two items of Graduation which makes the category the third smallest with 3.1 % of the total of items in licenced reviews. The items are distributed evenly according to all the variables and the only

variable that is not represented is Focus. The Attitudinal items consist of one positive, two negative, and three pos/neg items. The category is illustrated in the following examples:

- (38) The machinery was rather **imperfect** - a **failing**
(Covent Garden 1805)
- (39) a Manager's cabinet, **competent to judge** for public taste
(Drury Lane 1808)

The items in this category of licenced reviews evaluate one of two things: the manager or the machinery. Example (38) has two negative items that are upscaled with the item *rather* and they all evaluate the machinery in the theatre. The items of Graduation are contextual, and in this case, the item can be analysed as upscaling the negative Attitudinal item *imperfect*, though, in a different context the item could, however, be analysed as downscaling.

Evaluation of the manager is seen in example (39), where the critic evaluates the competence of the manager of Drury Lane. However, the critic only writes what the manager should be competent of doing and then continues the sentence with writing that the play was a poor proof of the competence of Drury Lane's manager. Therefore, this item belongs to the pos/neg group, since its literal meaning is positive but the figurative meaning in the sentence is negative.

I shall now turn to the items evaluating theatre in the illegitimate reviews. As mentioned earlier, the category has twice as many items in the illegitimate reviews compared to the licenced reviews. There are 11 positive items of Attitude whereas there is only one negative item. Graduation is represented with two items of upscaling and three of downscaling but again, there are no items of Focus. The category has 7.8 % of all items in the illegitimate reviews.

There are three different specific targets that are evaluated. Three items evaluate the manager/organiser of the theatre. Compared to the licenced theatre, the target is more specifically described with the addition of the word *organiser*, because this particular performance was held in the private property of one Mrs. Damer, a theatre enthusiast who transformed an apartment of hers into a theatre more than once according to the illegitimate review from 1801. Therefore, she is not a manager in the

official sense of the word but rather an amateur organiser. The following is an example of an item evaluating the manager/organiser:

- (40) On Saturday the **Hon.** Mrs. DAMER
(Strawberry-Hill Theatricals 1801)

Example (40) has a positive Attitudinal item *Hon.* which is an abbreviation of the courtesy title *honourable* (OED s.v. “Hon., honourable” adj.). It should be noted that in the case that this was an official title, it would not belong to the AF categories. In addition to the manager/organiser, the items evaluate either the theatre in general or a specific part of the architecture. The latter is represented only once when the critic evaluates the audience part of the theatre and the rest evaluate the theatre in general:

- (41) The audience part of the Theatre is considerably **improved**
(German Theatre 1806)

- (42) a **neat** little theatre
(Strawberry-Hill Theatricals 1801)

Example (41) has a positive item of Attitude and an upscaling item of Force, Graduation, whereas example (42) has a positive item of Attitude and a downscaling item of Force, Graduation. The items of Graduation are both abstract quantifications.

6.4 Text

The category text includes 13.1 % of all items in my data which ranks the category as the third largest. However, the amount is mostly credited to the licenced reviews which have 46 items evaluating the different features of text whereas the illegitimate reviews have 16 items. The items that evaluate the text in the reviews assess the author of the text, the plot, the characters, the subject of the piece, and the epilogue. There are, in total, 21 positive items, 20 negative items, and six pos/neg items in the Attitude category, and Graduation is expressed 15 times with 13 upscaling items and two downscaling items. Now, I will turn to, first, the licenced reviews followed by a description of the items in the illegitimate reviews.

The text category is the second largest category (a shared second place in the

ranking with the category audience which also has 18 % of the items) in the licenced reviews with 35 Attitudinal items and 11 items of Graduation. A little under two thirds of the Attitudinal items are negative evaluation (20) and of the rest are positive (10) and five are pos/neg. The items of Graduation are divided to nine upscaling and two downscaling items. Two of the items of Graduation are representatives of Focus and the rest belong to Force. The following are examples of the items in this category:

(43) It was so decidedly **bad** in plot and dialogue

(Drury Lane 1808)

(44) particularly the **impassioned** passages

(Covent Garden 1803)

The items can be divided into items that evaluate the text generally and to items that assess specific features or parts of the text. Example (43) illustrates the former, when the critic evaluates the plot in general with a negative Attitudinal item and two upscaling items of intensification, Graduation. The latter group is illustrated with the item *impassioned* in example (44) where the critic evaluates the passages of the text.

Proceeding now to the items evaluating text in the illegitimate reviews, the category of text is 7.3 % of the items in illegitimate reviews with 12 items of Attitude and four items of upscaling Graduation. The Attitudinal items comprise 11 positive items and one pos/neg. There are no negative items in this category and even the one pos/neg item has a positive figurative meaning. The following illustrate the items in this category:

(45) concludes with an Epilogue, said to be written by the Hon.
Mrs. LAMBE, very **appropriate** to the subject

(Strawberry-Hill Theatricals 1801)

(46) philosophical experiment and the fascination of melody are
so **happily united**

(The Lyceum Theatre 1800)

In example (45) the critic evaluates positively the epilogue of the performance. The Attitudinal item is intensified with the upscaling item of Graduation *very*. In fact, all the items of Graduation in this category are upscaling. In addition to evaluations of

epilogue, the items assess the plot/story, and the text in general like in example (46). The two positive items in example (46), *happily* and *united*, assess the philosophical experiment which refers to the text itself. In addition, the positive items assess the fascination of melody which is why these items are double coded and also belong to the music category. The Attitudinal item is intensified with the upscaling item of Graduation *so*.

6.5 Visuals

The items evaluating the scenery and costumes form the category of visuals with 11 items in total (2.3 %) which makes the category the smallest in my data. There are eight items of Attitude and three items of Graduation. The licenced reviews have 0.8 % of their items in this category making visuals the second smallest category, whereas within the illegitimate reviews, the visuals category is the smallest category with 4.1 %. The licenced reviews are represented in the category of visuals with only two items so I shall not introduce the licenced and illegitimate reviews in separately but rather together.

The items of Attitude are without exception positive and the items of Graduation upscale the Attitudinal items. As can be expected when evaluating the visual aspects of a performance, the items mostly assess the aesthetics. The following examples illustrate the visuals as a target of evaluation:

- (47) The **beauty** and **variety** of the scenery
(Covent Garden 1805)
- (48) That of the Masquerade, which concluded the Play, was **admirably** painted, and had the most **pleasing** effect
(Strawberry-Hill Theatricals 1801)
- (49) *Lovers' Quarrels*– which was well supported, and the dresses very **appropriate**
(Strawberry-Hill Theatricals 1801)

The examples illustrate the two different specific targets and the two different groups of theatres. In example (47), the scenery is evaluated with two positive items of Attitude which make up the whole category for licenced reviews. Example (48) then evaluates the masquerade, which in the context means the scenery as well, with two

Attitudinal items and one item of Graduation. The other reappearing target, costumes, is evaluated in example (49) when the critic calls them *very appropriate* which is a positive Attitudinal item intensified with an upscaling item of Graduation.

6.6 Movement and dance

The category of movement and dance is different compared to all the other categories since it is the only category that only has representatives in one of the groups of reviews. In more detail, the category has 19 items in the illegitimate reviews but zero in the licenced reviews. The total of items forms 4 % of all the items in my material. The percentage of items belonging to the movement and dance category in the illegitimate reviews is 8.7 % which makes the category the fourth smallest within illegitimate reviews. The items in this category evaluate the movement of actors/actresses from general evaluations to more detailed assessments. Hence, they are also evaluations of the actors/actresses, but they focus on a specific skill and therefore form their own category.

The category consists of 13 positive Attitudinal items, one negative item, and one pos/neg item. In addition, there are four items of Graduation that upscale the Attitudinal items. The following are examples of items in the movement and dance category of illegitimate reviews:

- (50) The Ballets went off with their **accustomed éclat**
(King's Theatre 1803)
- (51) Miss MERCEROT [. . .] danced with considerable **grace** and **firmness**
(Olympic Theatre 1807)

Example (50) illustrates an evaluation of a more general sense whereas example (51) shows items that evaluate one specific performer, Miss Mercerot. Example (50) has a positive Attitudinal item, and example (51) two positive Attitudinal items upscaled with an item of Focus, Graduation. These examples show the nature of items in this category since they can be either evaluations of a certain performer and how they danced and moved or evaluations of the movement and dancing in general. The former

is more common as just two items assess the dancing more generally. In addition, they are both positive evaluations which form the clear majority in this category.

6.7 Music

The music category comprises all the items that evaluate singing, composers, compositions, modulations, harmony, etc. in the reviews. In total they form 12.2 % of the items with 46 items of Attitude and 12 items of Graduation.

The licenced reviews have 15 items of Attitude: nine positive, two negative, and four pos/neg. Graduation, on the other hand, occurs four times of which all are upscaling and only one appears without an Attitudinal item. In total, the category is 7.4 % of the items in the licenced reviews and therefore ranks music as the fourth highest category. In addition, it should be noted that all the items are from the Covent Garden reviews which could be a coincidence or mean that the performances at Drury Lane did not have music as much or at all. The following are examples of the items:

- (52) the movement **happily** describes the situation
(Covent Garden 1803)
- (53) a **wild**, yet **masterly** maze of modulations
(Covent Garden 1803)

Example (52) illustrates an Attitudinal item evaluating the emotion the music creates around the performance. In example (53), the modulations are positively assessed with two Attitudinal items. *Masterly* is a positive item but *wild* is a pos/neg item which in this context has a positive meaning. Other targets in the licenced reviews are specific songs and notes, the composition, harmony, and the composer of the music. Hence, the specific targets are varied. The most specific and irregular target is the sound of waves:

- (54) the tumbling and receding of the waves is more **naturally** imitated than we have ever witnessed
(Covent Garden 1805)

Example (54) shows how music was used not only to create conventional music but also to create the sound effects of the performances. There is a positive Attitudinal item and two upscaling items of Graduation in example (54). Additionally, the critic refers to themselves in the plural “we” which is also seen in a few other reviews in my material, but more on this in section 6.9. Let us now consider the illegitimate reviews.

Music is the third largest category within the illegitimate reviews (17.9 %). There are 31 items of Attitude, 25 of which are positive, two of which are negative and four of which are pos/neg. The specific targets are similar to the ones in licenced reviews, but the most notable difference is that the items in illegitimate reviews evaluate more often a specific person which is most often the singer.

(55) She was in **excellent** voice, and sung with all the **taste** and **delicacy**,
expression and **neatness** of execution

(King’s Theatre 1804)

(56) the **fascination** of melody

(Lyceum Theatre 1800)

(57) The author of it has adhered to the **simplicity** of the **pathetic** Ballad

(King’s Theatre 1805)

The previous examples illustrate the different targets in the music category. Example (55) shows positive evaluation of a singer with five Attitudinal items and one upscaling quantification item of Graduation. In example (56), the critic positively evaluates the melody and in example (57) a ballad in the performance. Though *simplicity* is positive in the figurative sense in the context, the word itself is neutral and therefore belongs to the pos/neg items. In addition, according to the OED the word *pathetic* also has an obsolete meaning “†b. gen. Producing an effect upon the emotions; moving, stirring, affecting” which occurred still in the 19th century and suits the sentence in example (57) (OED s.v. “pathetic” adj. and adv.). Therefore, I categorised the item as positive Attitude.

6.8 Audience

The last category differs from all the earlier categories because the target is not something seen on stage or something that affected the scene on stage, but rather the critic’s evaluations of the people in the audience as well as the audience’s evaluation

of the performance and its different aspects reported by the critic. This division is seen throughout the data. The audience category is the second largest in the data, after actors/actresses, and it amounts to 21.1 % of the items. There are 51 items of Attitude and 49 items of Graduation in the material and they are distributed rather evenly between the two groups of reviews.

In the ranking of categories within the licenced reviews, audience shares the second place with the text category with 45 items (18 %). 21 of the items belong to Attitude and 25 to Graduation. As said, the category can be divided into two clear groups: 1. critic's evaluations of the audience and 2. the audience's evaluation of the performance reported by the critic. The first group has 13 items in the licenced reviews where the critic evaluates the amount of the audience with quantification, the people in the audience with items in the form of process, and the quality of the audience. The following examples illustrate the items in the first group:

(58) a **splendid** and crowded audience

(Drury Lane 1800)

(59) Their MAJESTIES, accompanied by three PRINCESSES, **honoured** this Theatre last night with their presence

(Drury Lane 1800)

Example (58) has a positive Attitudinal item evaluating the quality of the audience and an upscaling item of Graduation using quantification to report the amount of people in the audience. In example (59), the critic offers a description of the people in the audience, more specifically, the royalty that was present. Their attendance in the theatre is positively evaluated with the Attitudinal item *honoured*. With one exception, the items describing the audience are always positive and a similar uneven division applies to Graduation which is always upscaling except for one item. In the context the quantification of the audience can be interpreted as positive evaluation since a full audience in a performance is better than an empty audience. Hence, the critic seems to mostly comment positively when they evaluate the quality and quantity of the audience.

The second group is considerably larger with 32 items of evaluation. These items describe the audience's reaction to and evaluation of the performance, performers, or

music. Hence, they are not necessarily the critic's own opinions but reported evaluation of the audience.

- (60) a lady [. . .] **shrieked**, and fell into convulsions
(Covent Garden 1803)
- (61) Mr. C. KEMBLE and Mrs. LITCHFIELD obtained much **well-earned** applause
(Covent Garden 1805)
- (62) it [the performance] was **inexorably condemned**
(Drury Lane 1808)

The previous examples illustrate the different targets and the types of items in the second group of audience evaluations in licenced reviews. In example (60), the critic reports how a member in the audience reacted to a specific scene in the play. The item encodes the feelings of a member in the audience and it is categorised pos/neg because though the word has negative connotations, the reaction is proof of convincing acting on the stage. Example (61) illustrates the audience's evaluation of a specific performer and example (62) the audience's evaluation of the performance in general. The former is a positive and the latter a negative Attitudinal item. In total, the category has six positive items and five negative ones, so the distribution is very even.

The items of Graduation in the audience category of the licenced reviews both intensify the Attitudinal items and assess the performance and the performers on their own. The items were mostly upscaling (23 items) with only two downscaling items. The following are examples of items of Graduation in this category:

- (63) Mrs. POWELL was, in almost every scene, generally and **justly** applauded
(Drury Lane 1806)
- (64) Some **disapprobation** was expressed
(Covent Garden 1803)

11 of the items of Graduation occur without an Attitudinal item. Example (63) illustrates such a case with three upscaling items that grade the amount, and the extent of the applause Mrs. Powell gets from the audience. In example (64), the item of

quantification is grading the item of Attitude. Next, I shall turn to the items in the illegitimate reviews.

There are 54 items evaluating the audience in the illegitimate reviews. 30 are Attitudinal items and 24 are items of Graduation which makes the category the largest in the illegitimate reviews with 24.8 %. The items are mostly positive (26) or upscaling items of Graduation (22). The distribution of targets is very similar in the illegitimate reviews. There are also two groups that the items can be divided into and the second group is larger than the first one. There are 21 items assessing the people in the audience and they consist of very similar evaluations than in the licenced reviews, meaning quantification, items of process, and the quality of the audience.

(65) there was a more numerous and **fashionable** attendance

(King's Theatre 1804)

Example (65) illustrates the critic's positive evaluation of the audience with the item of Attitude *fashionable* and the item of Graduation *numerous* which is intensified with the item *more*. The items in the first group are mostly positive since there are only two negative items.

The items reporting the audience's emotional response assess the movement and dance in addition to the music, performance, and performers. The items are almost completely positive with only one item of negative evaluation, and the items of Graduation are also not very evenly distributed with only one item of downscaling.

(66) A dance [. . .] was **loudly and universally applauded**.

(Olympic Theatre 1807)

(67) The spectators **were delighted** with the performance.

(Olympic Theatre 1807)

The previous examples illustrate the second group of items in the illegitimate reviews which amounts to 33 items. Example (66) reports the audience's reaction to a dance with a positive item of Attitude which is graded with the item of Focus, *universally*. In example (67), on the other hand, the critic reports the audience's emotional response

to the performance in general. Having illustrated items in all the categories of my study, I shall now move on to comparing and discussing the findings.

6.9 Discussion

Having presented the interpersonal items in my dataset, I shall now return to discuss the research questions of this study in more detail. The purpose of this thesis was to study the positive and negative evaluation of the early 19th century theatre reviews in *The Times* in order to find the possible similarities, differences, or any other repetitive features in the targets of evaluation. In addition, the aim was to analyse from the findings how the effects of the changes in theatre tradition, and specifically the censorship of the time, could be seen in the reviews.

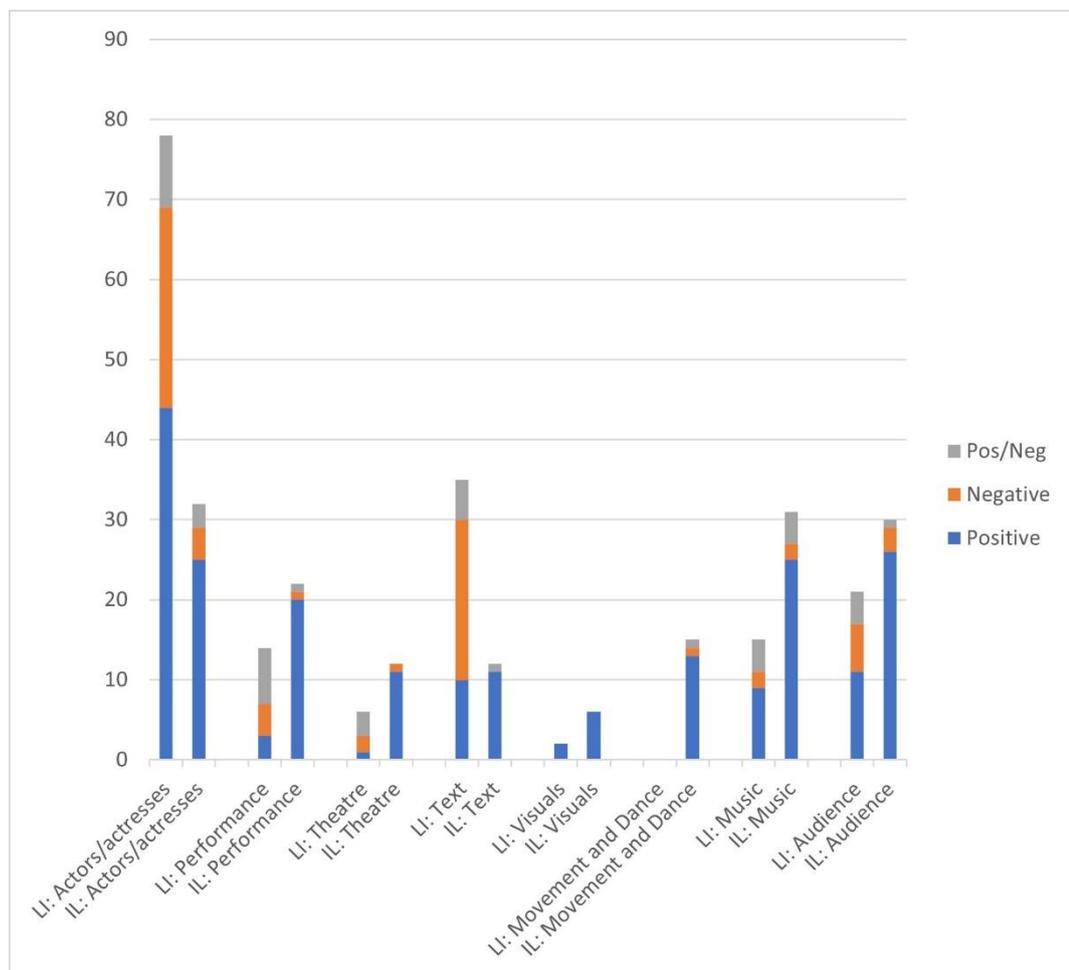


Figure 3 The distribution of positive, negative and pos/neg Attitudinal items. LI = Licenced reviews; IL = Illegitimate reviews

As seen in Figure 3, the distribution of negative and positive items is more even in the licenced reviews whereas the illegitimate reviews show a clear majority in positive

items in all categories. The licenced reviews have 80 positive items, 59 negative items, and 32 pos/neg items out of 171 items of Attitude. The illegitimate reviews then have 137 positive, 12 negative, and 11 pos/neg items out of 160 items of Attitude. Thus, the licenced reviews have 46.8 % positive items and the illegitimate have relatively almost twice as much with 85.6 %. Hence, my data would suggest that the ratio of pos/neg evaluation in theatre reviews in the early 19th century was divided. For some reason, the performances from illegitimate theatres were evaluated more positively. The reason could be in the review genre, the better quality of the performances, the politics of the time, or in something else, it is difficult to say for sure. However, Bratton does mention that as the visual, music, and action-based genres started to develop further and become more common in theatres, their popularity increased as well and even permanently took over some of the space for stage plays (2014). The early 19th century audiences enjoyed the new genres after years of performances focusing on static spoken word which could explain the significant positive feedback in theatre reviews from performances in illegitimate theatres which performed the visual, music, and action-based genres.

A similarity that can be seen from Figure 3 (as well as Table 2) is the number of Attitudinal items in each group of reviews since the amount is almost the same in both licenced (171) and illegitimate (160) reviews. Though the licenced reviews were sometimes longer than the illegitimate reviews, as explained in section 5.1, this difference was relatively small. The difference of 11 items could be due to the difference in length of the reviews or then the items of Attitude could be slightly more common in licenced reviews. However, the difference is not large and so, the use of Attitudinal items seems to be approximately as common in both review groups of my material.

In my dataset, I found mostly Attitudinal items and items of Graduation, and items of Engagement were not very common as explained in section 4. As seen in the analysis, Graduation often either scaled the Attitudinal items or appeared on their own, for example, as quantification and intensification. However, the former case was much more common in all categories and even the items of Graduation occurring on their own, often had the same target of evaluation as the Attitudinal items in the same sentence or scaled towards the same outcome, as seen in example (63) of the analysis. In addition, upscaling was more common throughout the data which is perhaps in general common to the genre of theatre reviews in the early 19th century.

The items decoding feeling and grading its effect in my dataset were distributed into different categories according to their target of evaluation which created eight different categories. My analysis showed that there were differences in what was evaluated most in the licenced reviews and the illegitimate reviews but there were also some similarities. Firstly, considering the licenced reviews, the actors/actresses category comprised almost half of the items in the review group and was therefore plainly the largest category. The other larger categories in licenced reviews were audience and text with 18 % in both whereas the fourth, largest category, music, was much smaller (7.4 %). Secondly, for the illegitimate reviews, the three largest categories were audience (24.8 %), actors/actresses (19.3 %), and music (17.9 %). Therefore, the actors/actresses and audience evaluations are common in both illegitimate and licenced reviews but, though the second and third largest categories share similar percentages, there is a substantial difference in the distribution of items across categories according to the percentages.

The ranking of categories in size in each review group shows many similarities with two exceptions. After the three largest categories in the illegitimate reviews and the four largest categories in the licenced reviews, the next category in its size was performance for both review groups. The next category for licenced reviews was theatre, and for illegitimate it was movement and dance, and then theatre. The two categories ranking the smallest in quantity, were for the licenced reviews visuals, and lastly movement and dance, and for the illegitimate reviews, texts and then visuals. Hence, though the order showed similarities, the most notable exceptions were the category movement and dance, and the text category. It should also be noted that all the categories in licenced reviews, after actors/actresses, audience, and text, were substantially smaller in percentage than the respective categories in illegitimate reviews. Therefore, the ranking, though comparable, should be examined critically.

My hypothesis was that the censorship would affect the distribution of different targets of evaluation in the review groups and some proof of this can be seen in the ranking of categories, but most evidence comes from the percentage of categories. The categories I believed to be more common in the illegitimate reviews were music, visuals, or movement and dance. Of these categories, movement and dance, and music are higher in the ranking compared to the licenced reviews (if the two categories of the second largest category in licenced reviews are counted separately). Visuals are in the smaller end of the scale in both review groups. For the licenced reviews, I believed

text to be a more common target than in the illegitimate reviews which proved to be correct as text was the second largest category in the licenced reviews and the second smallest in the illegitimate reviews.

Concerning the percentages of the categories, they show more proof of my hypothesis on the effects of the censorship. Though music was also the third (fourth) largest category in the licenced reviews, it was 7.4 % of the total of items whereas in illegitimate reviews the percentage was more than twice larger with 17.9 %. Considering that in addition the licenced reviews had zero items of movement and dance (illegitimate reviews had 8,7 %) and the percentage for visuals was 0.8 % (which for illegitimate was 4.1 %), the illegitimate reviews did concentrate more on the visual and musical aspects of the performances than the licenced reviews. On the other hand, in the licenced reviews 18 % of the items evaluated text and in the illegitimate reviews the portion was 7.3 % which shows that my hypothesis about the text category was correct. However, the text was not the most common category in the licenced reviews, and the music, visuals or movement and dance were not the most common targets of evaluation in the illegitimate reviews as I had expected. Instead, I found categories that I did not expect in the highest end of the ranking. The audience category, in which I did not expect to find that many items, proved to be one of the largest categories in both review groups. The distribution of targets shows that the focus in the illegitimate and licenced performances was very different. As mentioned, the licensed reviews had half their items in the actors/actresses category which illustrates the importance of acting skills and specific actors/actresses. In the illegitimate reviews, the focus is much more dispersed as the items evaluate the different targets more evenly. The difference in focus was likely rooted in the theatre tradition of the time, since the mixture of theatre genres (dramas, pantomimes, operas) performed in licenced theatres and illegitimate theatres was different, as explained in section 2.

Another feature in the early 19th century theatre review genre that can be noted from my analysis is that the reviews seemed to evaluate some targets more specifically than others. As noted in my analysis, in many categories the items could be divided into specified/detailed evaluations and more general evaluations. In the illegitimate reviews, the categories that had more specific evaluations than generic ones, were music, movement and dance, and visuals. In the rest, the division was approximately fifty-fifty. In the licenced reviews, the categories that had more specific evaluations

were actors/actresses, theatre, text, and music. This feature in the review groups confirms the difference in focus discussed earlier.

In addition, the evaluations in the actors/actresses category of licenced reviews mostly mentioned the performers by name, whereas in the illegitimate reviews, approximately half of the items in the actors/actresses category mentioned the evaluated by name and the other half were more general evaluations that often grouped all the actors/actresses together. On the other hand, the illegitimate reviews mentioned the name of the performer more often in the movement and dance, and music categories compared to the licenced reviews. This difference could also be interpreted as a feature of the theatre review genre. Regarding the focus in the reviews, the illegitimate reviews focused more in the musical and visual aspects and the licenced more in the text and actors/actresses and wrote more specifically about the targets that were more central to the review group. However, it could also be considered whether the name of the actor/actress was excluded more often in the illegitimate reviews because the performances focused almost too much on acting, meaning that they were too close to stage plays which were prohibited in illegitimate theatres. As explained in section 2, had the critic mentioned the actors/actresses by name and the performance was found to be a stage play, the actors/actresses would have faced fines along with the theatre. However, this is just speculation and further studies should be conducted to see the truth of the matter. Nonetheless, there is an instance in an illegitimate review where the critic writes “though we forbear to particularize their [performers] names or the parts they assumed” which is odd (The Strawberry-Hill Theatricals 1801). As was seen in the section 5.1, the Strawberry-Hill Theatricals review is also the only illegitimate theatre in my material that performed a comedy which are often considered to be stage plays. Hence, could these factors be due to, for example, the critics protecting the managers and performers or hiding stage plays under ambiguous names so that the theatres would not be closed from audiences? However, the factors could also mean, for example, that the performers in serious plays were more respected and gained more popularity with their performances. In any case, it is not possible to draw exact conclusions about the matter in this study.

The sentence from The Strawberry-Hill is also a rare example of an item of Engagement in my dataset. The mention of the writer’s decision to not write something in the review expresses the writer’s engagement with their text. However, it does not offer evaluation on a specific target which was common in general in the few items of

Engagement I came across in the reviews during my close reading of the material. The reason for the critic to not usually engage with the text or the readers could be due to the stylistics of theatre reviews at the time. As mentioned in section 3.1, Prescott explains that it was common in theatre reviews before 1890s to not individualise the critic which could be the reason why the reviews in my dataset did not have many items of Engagement since they explicitly express the writer's stance or relationship to the text/reader (2013, 96).

Additionally, there was some variation in the number of evaluations according to the gender of a specific performer. As mentioned in section 6.1, the critics defined the gender of a performer with Mrs., Mr., Miss, etc. which allowed me to compare the division among genders. The licenced reviews did not show notable difference in the gender of the target, but the illegitimate reviews showed that females were much more often evaluated in the reviews in the categories of actors/actresses, movement and dance, and music. Figure 3 shows that those evaluations were mostly positive. It is difficult to say for sure why there is such a difference. Were there more female performers in the illegitimate theatres, or are the males not evaluated similarly? Perhaps the new genre of visual and musical performances relied more on female performers?

The idea about the higher number of females in illegitimate theatres could be supported by the history of genders on stage in England. Women's presence on stage had been uncommon since the ancient Greeks (Gewertz 2003). Till the 1660s women were not allowed to perform in stage plays in England and all female roles were performed by boy actors (Zarrilli et al. 2006, 189, 210). The first females to appear on stage in England were the 16th century performers in touring troupes of *commedia dell'arte*, a theatre genre that was the forefather of pantomime (Zarrilli et al. 2006, 210, 327). *Commedia dell'arte* performances offered regular casting for females which continued when pantomime became a regular genre on the English stage (Zarrilli et al. 2006, 210). In addition to pantomime, opera also has longer roots in female performers than regular drama (Gewertz 2003). Hence, it is possible that the history of what genders were originally allowed to perform in which theatre genre affected the London theatres still in the early 19th century. Thus, the prevalence of casting females in pantomimes and operas could partly explain the high number of evaluations on female performers in the illegitimate reviews of early 19th century.

Though my material of illegitimate reviews suggests that the focus was on the

musical features of a performance, this does not mean that the licenced reviews did not have evaluations of the musical features. The licenced reviews had 19 items evaluating music and in addition, the example (35) in my analysis mentioned that Covent Garden had a “real pantomime” in the repertoire (1809). Hence, the licenced theatres were not performing only stage plays but also some pantomimes and other performances with music. Therefore, the illegitimate theatres were not the only theatres where the changes in the theatre tradition were seen which is also supported by Bratton’s remark about the increasing popularity of the new theatre genres among the audiences (2014). In general, the illegitimate reviews had pantomimes, operas, ballets, one farce, performances described as “spectacle” or “production”, and reviews that did not specify the genre of the performance. The theatre genres illustrate that the performances in the illegitimate theatres were in fact focused on the new increasing genres of visual, musical, or action-based performances. The licenced theatres still performed mostly stage plays and, in my material, there is references to two pantomimes, two farces and one opera, and the rest are stage plays. Sometimes the theatre genre was omitted in the licenced reviews as well, but in those cases the plays had often been performed more than once before and were therefore more known to the public (Cinderella, Othello).

One unanticipated finding were the numerous items in the audience category as mentioned. The reported evaluation of the audience and the critic’s evaluation on the quantity and quality of the audience is so common in my data that it can be interpreted as a feature of the early 19th century’s theatre review genre. Additionally, the mentions of the audience can be interpreted as part of Motta-Roth’s (1995) move analysis since describing the audience and its opinions about the performances as well as mentions of high-status people (example 59) can be interpreted as part of the analysis’ first (introducing the book) and fourth move (providing closing evaluation). Therefore, my analysis shows evidence that the theatre reviews of the early 19th century share similarities with the modern book review genre according to the move analysis of Motta-Roth (1995).

Additionally, the critic sometimes refers to themselves in the plural “we” which could be because reporting the audience’s opinion is so common in the theatre reviews in general that perhaps the critic is writing about their opinions as the opinions of the whole audience. This gives maybe more value to the opinion because it is that of several people and not just one critic. It should be noted though that the cases of the

plural “we” are not numerous, and they do not specify why the critic uses the plural pronoun, so it is not possible to know for sure why the critic uses plural. The Times could also have had a custom of sending sometimes/always more than one critic to see a performance, or different critics to different showings of the same performance. Another possibility is that the choice of using the plural “we” is done to not individualise the critic which was common in theatre reviews before 1890s as already discussed (Prescott 2013, 96). However, the cases of reporting audience’s evaluation are numerous and depending on whether the evaluation is positive or negative, the use of the audience's opinions could then affect the opinion of the reader of the review more or less positively. Therefore, the use of reporting audience’s evaluation could have increased/decreased the positive/negative reputation of a performance. In this way, the evaluations of the audience could have an impact on the success of the plays, but more studies would need to be done on the subject.

In addition, the numerous items in the audience category can illustrate the theatre tradition of the early 1800s. The audience is described as fashionable or sometimes loud. Sometimes the audience applauded so much or long that the performers performed a specific song again, or sometimes even the whole show. As mentioned in section 2, theatre performances were also social events where the audience met each other and discussed among themselves but also with the performers on stage which is confirmed in the items of the audience category since they report how the audience reacted for example, with *disappropriation*. Thus, the numerous items describing the audience answer my second research question by illustrating the effects of the changes in the theatre tradition, more specifically the shift to performances being social gatherings in addition to being cultural events.

Lastly, I made an observation that there were more reviews on performances that were performed in the licenced theatres during 1800-1809. Although I did not conduct a calculation of all reviews between 1800-1809, I did read through the headlines to see which theatre was reviewed in order to find my dataset of illegitimate reviews. As mentioned in section 5, it proved often very difficult to find sometimes even one review from an illegitimate theatre. The only recurring illegitimate theatre was the King’s Theatre which was specialised in operas as can be seen in the contents of the reviews (Table 1). This is noteworthy because operas were not prohibited in the illegitimate theatres due to the censorship of the time. Therefore, it is not too surprising that reviews on operas were common. As the theatre history of the 18th and 19th

centuries show that there were performances in the illegitimate theatres, as seen in section 2, the low number of reviews from illegitimate theatres could be due to a decision of The Times newspaper not to publish reviews from them. The performances could have been viewed as not noteworthy, but then, why would there be any reviews from performances in the illegitimate theatres? Therefore, I believe it is more likely that The Times was either protecting the theatre makers as discussed above or they complied with the censorship either in fear of fines or due to their own political stance in supporting the censorship.

In sum, the early 19th century The Times reviews have a considerable number of inscribed evaluations which reveal the features of the theatre review genre of the time and the effects of the changes in theatre traditions of the time. The reviews on performances in licenced theatres were more common but the reviews from illegitimate theatres were more positive in their evaluation. The impact of reviews to the readership of The Times is possible since the evaluative language is very common, and the critic reports their own opinions as well as the audience's opinions. However, this thesis has only studied and illustrated the positive and negative evaluations in the theatre reviews. Therefore, what would be interesting to study next are the invoked AF items, financial revenues of the performances, and the continuity of the performances seen on stage to see the advertising impact of theatre reviews in early 19th century London. In addition, further studies could be made on a dataset of reviews from before and/or after the censorship to see if the evaluative language or the targets of evaluation are different, and whether there is more verbal freedom in the reviews.

7 Conclusion

This thesis has studied the evaluative language in theatre reviews in The Times newspaper between 1800-1809. The purpose of this study was to discover what kind of evaluative language the critics used in the theatre reviews of the time, what was the distribution of positive and negative evaluations, and what targets were evaluated in reviews from licenced theatres and reviews from illegitimate theatres. Furthermore, by comparing the licenced reviews and the illegitimate reviews, the study aimed at shedding light at how the changes in the 18th century theatre tradition could be seen in reviews.

The study was conducted by examining the positive/negative appraisals in each review group and dividing them into eight different categories according to their targets of evaluation. This was achieved by close reading the theatre reviews and locating the evaluative language. The evaluations were then categorised and analysed according to the guidelines of the Appraisal Framework by Martin and White which focuses on evaluative language of all lexical resources (Martin and White 2005, White 2015a, White 2015b). For the purposes of this study, the framework was not used in its entirety but relevantly applied to the analysis of the data. Attitude and Graduation categories were applied to the material since Attitudinal items are the focal part of AF and therefore central to evaluation, and Graduation was used to, for example, intensify/quantify the Attitudinal items or to describe the audience in my material.

The motivation to study historical theatre reviews rose from their impact to their readership and therefore the play itself, since theatre reviews can make it or break it for a play. Theatre reviews can have both indirect and direct impact on the success of the plays because they can result in quotations in advertisements and revealed preferences and word-to-mouth in the public. Therefore, the evaluative language the critics use plays an important role in how the performances succeed.

My analysis showed that evaluative items are very common in both licenced and illegitimate theatre reviews but in the latter, they are more positive. The targets of evaluation that were most common in the illegitimate reviews were audience, actors/actresses, and music, whereas the targets of evaluation in licenced reviews were mostly the actors/actresses. My hypothesis about the effects of the changing theatre tradition were in part correct since the movement, visual, and musical features of performances were more often evaluated in the illegitimate reviews, and the textual

features were more often evaluated in the licenced reviews. In addition, the data of my study showed that the illegitimate theatres had more often performances in theatre genres that relied on, for example, dancing and music. However, the licenced theatres also assessed music relatively often, so it is possible that the licenced theatres were as well, in part, moving on to the field of musical and visual genres.

The current thesis has added to the relatively limited research on the evaluative language in historical theatre reviews. It has detailed the theatre criticism of early 19th century and the effects of the changing theatre tradition. However, there is still much more to study and the importance of such research is in, what Prescott (2013, chap.1, 4) described their “key role in the collective experience of theatregoing and theatre-talking”.

In conclusion, this study has revealed the ways critics use positive and negative evaluation in theatre reviews of the early 19th century in *The Times* newspaper. The study offered insight into the theatre tradition of the time and the common theatre genres performed on stage. Therefore, the next step to discovering the impact of historical theatre reviews would be to study further the invoked AF items, financial revenues of the performances, and the continuity of the performances seen on stage in early 19th century London.

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Appendix 1. Example of data analysis from an illegitimate review. Strawberry-Hill Theatricals. 2nd of December 1801.

the Interpersonal items	Graduation	Attitude	Appraised	My categorisation
the Hon. Mrs. DAMER		positive	Mrs. Damer, organiser/manager	theatre
her accustomed wish		positive	Mrs. Damer, organiser/manager	theatre
a neat little theatre	force: downscaling	positive	theatre	theatre
at this celebrated spot		positive	place of the theatre	theatre
the plot has much interest	force: upscaling	positive	plot	text
would be well received		positive	plot	text
lashes the fashionable vices and follies of the age		1 pos/neg, 1 positive	plot	text
the Hon. Mrs. LAMBE		positive	author of epilogue	text
very appropriate to the subject	force: upscaling	positive	epilogue	text
who envinced great spirit		positive	performers	actors/actresses
were far above mediocrity in conception of character	2 force: upscaling	positive	performers	actors/actresses
they gave universal pleasure to the audience	focus: upscaling	positive	performers	audience
whom Mrs. DAMER honoured with her notice		positive	Mrs. Damer, organiser/manager	theatre
the Scenery was tastefully disposed		positive	scenery	visuals
seemed the touch of a master		positive	scenery	visuals
Masquerade, which concluded the Play, was admirably painted		positive	masquerade	visuals
and had the most pleasing effect	force: upscaling	positive	masquerade	visuals
Lovers' Quarrels-- which was well supported		2 positives	performance as a whole	performance
and the dresses very appropriate	force: upscaling	positive	dresses	visuals

Appendix 2. Finnish summary

Johdanto

Tämä tutkielma käsittelee teatteriarvioita 1800-luvun alun *The Times* -sanomalehdessä ja niissä esiintyvää arvioivaa kieltä. Tutkielman tarkoituksena on tarkastella, millaista arvioivaa kieltä teatterikriitikot käyttivät ja varsinkin sitä, mitkä asiat olivat arvostelun kohteena. Lisäksi työssä tutkitaan, miten ajan teatteriperinteen muutokset saattavat näkyä teatteriarvosteluissa. Tutkimuskysymyksiä ovat seuraavat:

1. Millaista arvioivaa kieltä käytetään *The Times* -sanomalehden teatteriarvosteluissa vuosina 1800–1809 ja kuinka paljon arvioivasta kielestä on positiivista ja kuinka paljon negatiivista?
2. Millaisia samankaltaisuuksia/eroavaisuuksia tai muita toistuvia piirteitä voi havaita arvostelun kohteissa ja kuinka ne havainnollistavat teatteriperinteen muutoksia?

Tutkimuksen aineistoa lähestyttiin lähiluennan avulla, jonka jälkeen aineistossa esiintyvä arvioiva kieli jaettiin kategorioihin niiden kohteen mukaan. Arvioivaa kieltä analysoitiin soveltaen Martin ja Whiten kehittämää *Appraisal Framework* -viitekehystä (mm. 2005). Tutkimuksen hypoteesina on, että ajan teatteriperinteen muutokset näkyisivät siinä, mitä eri kohteita teatteriarvosteluissa arvioitaisiin.

Teatterikulttuuri 1700- ja 1800-luvuilla

Lontoon ja sitä ympäröivien provinssien teatterit olivat tiukan sensuurin alaisia vuodesta 1737 alkaen (Thomas 2014, 3, 11). Vielä aivan 1700-luvun alussa Lontoon teattereilla oli luova vapaus kommentoida ja kritisoida haluamiansa kohteita esityksissään, mikä osallaan johti yhteiskuntasatiirin yleistymiseen ja teatterin kysynnän lisääntymiseen (Thomas 2014, 3). Lopulta parlamentti kuitenkin vastasi teattereiden poliittiseen kritiikkiin säätämällä vuonna 1737 *the Licencing Act* -lisenssilain, jonka mukaan kaikki uudet teatterirakennukset ja näytelmätekstit tuli hyväksyttävä hovin vanhemman virkamiehen, Lord Chamberlainin toimesta. Lisäksi teatterit tarvitsisivat virallisen luvan, patentin, esittääkseen draamanäytelmiä, mutta vain kahdella teatterilla oli kyseinen patentti: *Covent Garden* -teatterilla ja *Drury Lane* -teatterilla.

Teatterisensuuri johti ei-patenttiteattereiden ja niiden henkilökunnan

hetkelliseen ahdinkoon, kun lisenssilaki pakotti teatterit vaihtamaan genreä ja teatteri-omistajat lopettamaan uusien teatterien rakentamisen ilman Lord Chamberlainin lupaa (Thomas 2014 6–7). Koska draamanäytelmät eivät saaneet enää kuulua ohjelmistoon, ei-patenttiteatterit siirtyivät teatterigenreihin, jotka hyödynsivät musiikkia, visuaalisia efektejä, fyysistä teatteria, akrobatiaa, yms. (Bratton 2014). 1700-luvulta alkaen Lontoon teattereissa nähtiin siis enemmän esimerkiksi melodraamaa sekä burletta- ja pantomiiminäytelmiä (Bratton 2014). Näiden genrejen yleistyminen johti myös niiden kehittymiseen Englannissa 1700- ja 1800-luvuilla (Bratton 2014). Jotkut ei-patenttiteatterit eivät kuitenkaan halunneet suostu sensuuriin vaan uhmasivat lisenssilakia järjestämällä esityksiä sakon uhalla (Moody 2000, 17–18).

Teatterigenrejen kehittymiseen vaikutti 1800-luvulla myös ajan tyypillinen teatterikulttuuri (Bratton 2014). Esitykset olivat tärkeitä sosiaalisia tapahtumia, joissa myös keskusteltiin ja juotiin alkoholia, mikä tarkoitti esiintyjille haastetta pitää yleisön huomiosta kiinni (Bratton 2014). Teatterigenret kehittyivät visuaalisempaan tyyliin siis myös siksi, että yleisön kiinnostus pysyisi lavalla (Bratton 2014).

Arvostelut

Teatteriarvosteluiden historia juontaa alkunsa jo 320–330 EAA, mutta ne ovat kehittyneet vasta aikojen saatossa nykyiseen muotoonsa (Lahtinen 2012, 86; Heikkilä 2012, 16–18). Arvosteluille yhteistä ovat niiden funktio ja sen määräämä rakenne (Frow 2006, 9–10; Motta-Roth 1995, 5). Arvostelujen retorinen funktio on kuvailla esitystä/kirjaa/jne. ja arvioida sen onnistuneisuutta (Frow 2006, 9–10; Motta-Roth 1995, 5). Motta-Roth on luonut kirja-arvosteluille analyysimallin, jossa selvitetään genrelle ominaista rakennetta (1995). Hänen mukaansa kirja-arvosteluissa on neljä osaa: 1. kirjan esittely 2. yleiskuvaus kirjasta 3. kirjan osien tähdentävä arvostelu ja 4. kirjan lopullinen arvio (Motta-Roth 1995, 8). Koska kaikkien arvioiden funktio on sama, kirja-arvostelujen ja teatteriarvostelujen rakenteen voi päätellä olevan samanlainen, kuten Frow määrittelee teoksessaan (2006, 9).

Hyvän teatteriarvostelun kriteereihin kuuluu nykypäivän teatterikriitikoiden mielestä myös kriitikon oma ääni, yleisön huomiointi ja laaja arvostelu teatterin eri osa-alueista (musiikki, lavasteet, asut, ohjaus, yleisö) (Wardle 1992, i; Fisher 2015, 1, 191–192, 226). Ero historiallisiin teatteriarvosteluihin on kriitikon identiteetin esiintuomisessa, sillä ennen 1890-lukua teatteriarvostelut olivat anonyymejä (Prescott,

2013, 96).

Teatteriarvosteluja on tutkittu jossain määrin, mutta tutkimukset keskittyvät usein tiettyyn aikakauteen, maahan, tiettyyn kriitikkoon, tms. (Roberts 1997, The CTR Anthology 1991, Gilman and Rogoff 2005). Historiallisia teatteriarvosteluja on kuitenkin tutkittu vielä vähemmän, joten tutkimukselle on tilaa.

Teatteriarvosteluilla on epäsuoraa ja suoraa vaikutusta teatteriesityksiin. Arvostelut antavat lukijoilleen tietoa esitysten sisällöstä, mikä voi johtaa lukijan päätöksen mennä katsomaan esitystä tai jättää esityksen katsomatta. Tämän mainonnallisen vaikutuksen lisäksi teatteriarvostelut myös lisäävät keskustelua esityksestä sen ulkopuolella, jolloin enemmän ihmisiä kuulee esityksen olemassaolosta (Elliott and Simmons 2008, 109). Arvostelut myös paljastavat lukijoille osuuko esityksen sisältö heidän mieltymyksiinsä (Elliott and Simmons 2008, 108).

Teoreettinen viitekehys

Teatteriarvosteluiden funktio on kritisoida ja kuvailla esitystä, siksi ne koostuvat suurimmaksi osin juonen ja muun sisällön kuvailusta sekä arvioivasta kielestä (Frow 2006, 9–10; Motta-Roth 1995, 9, 12). Tässä tutkielmassa selvitetään yleisiä arvioinnin kohteita teatteriperinteen muutoksien tarkastelemiseksi, ja arvioivan kielen paikallistaminen paljastaa myös arvioinnin kohteet. Lisäksi tämän tutkielman motivaationa on teatteriarvioiden vaikutus esitysten menestykselle, ja koska kritiikki yleensä asettaa esitykselle joko positiivisen tai negatiivisen (tai jotain siltä väliltä) maineen, arvioiva kieli on menestykselle merkityksellistä.

The Appraisal Framework (AF) on viitekehys, joka keskittyy arvioivaan kieleen ja sen analysoimiseen (Martin ja White 2005, 8). AF sisällyttää arvioivan kielen kaikissa kieliopillisissa ryhmissä, minkä takia viitekehys sopii hyvin teatteriarvostelujen luovaan kielenkäyttöön (Martin ja White 2005, 8). AF on osa systeemifunktionaalista kielitiedettä, mikä tutkii kielen funktioita (Martin ja White 2005, 7). AF keskittyy kielen *interpersonal* -merkityksiin eli siihen, miten kielen puhujat/kirjoittajat ovat esillä puheessaan/tekstissään (White 2015a). Näiden merkityksien ilmaiset jaetaan kolmeen pääkategoriaan AF-mallissa: *asenne* (*Attitude*), *aste* (*Graduation*) ja puhujan *sitoutuminen* tekstiin/puheeseen (*Engagement*). Tälle tutkimukselle keskeisimmät kategoriat ovat asenne ja aste, sillä alustavan teatteriarvostelujen lukemiseni perusteella sitoutumista ei juuri ilmaista tutkimukseni

teatteriarvosteluissa ja Martin ja White määrittelevät asenteen muutenkin pääkategoriaksi (Martin ja White 2005, 39).

Asenne sisältää ilmaisut, jotka arvioivat positiivisesti/negatiivisesti esineitä, ilmiöitä ja käytöstä (White 2015b). Asenne jaetaan kolmeen alakategoriaan: *tunne (Affect)*, *tuomitseminen (Judgement)* ja *arvostus (Appreciation)* (Martin ja White 2005, 43). Tunne-ilmaukset ovat keskeisimpiä ja ne kuvaavat kirjoittajan/puhujan emotionaalisia reaktioita ihmisiä, tapahtumia, ilmiöitä ja asioita kohtaan (Martin ja White 2005, 42, 45). Tuomitseminen ilmaisee kirjoittajan/puhujan arvioita ihmisten käyttäytymisestä suhteessa moraaliin, lakiin tai sosiaalisiin normeihin (Martin ja White 2005, 45; White 2015b). Arvostus-ilmaukset puolestaan arvioivat estetiikkaa ihmisten tekemissä esineissä ja asioissa sekä luonnollisissa ilmiöissä (Martin ja White 2005, 56). Kaikki asenteen alakategoriat jaetaan *suoriin (inscribed)* ja *epäsuoriin (invoked)* ilmauksiin, mutta tässä tutkimuksessa keskitytään suoriin ilmauksiin (Martin and White 2005, 61–68).

Aste ja sitoutuminen ovat toissijaisia arvosteluita, sillä ne arvioivat asenne-ilmauksien astetta ja kirjoittajan/puhujan sitoutumista asenne-ilmauksiin (Martin ja White 2005, 44, 93). Aste-ilmaukset joko vahvistavat (*up-scaling*) tai heikentävät (*down-scaling*) sanottua/kirjoitettua ja sen tunnetta sekä arvioivat kohteen prototyypillisyyttä verrattain muihin samantyyppisiin kohteisiin (Martin ja White 2005, 44, 93). Sitoutuminen ilmaisee kirjoittajan/puhujan asennetta kirjoitettua/sanottua kohtaan ja yleisöä kohtaan (Martin ja White 2005, 29).

Viitekehykseen kuuluu muitakin kategorioita ja piirteitä edellä esiteltyjen lisäksi, mutta analyysiin on sisällytetty vain tämän tutkimuksen kannalta olennaiset osat. Lisäksi tämän tutkimuksen fokuksen takia, arvottavat ilmaukset analysoidaan pääasiassa niiden positiivinen/negatiivinen -aspektilla sekä aste-ilmauksien kohdalla vahventaminen/heikentäminen -aspektilla.

Tutkimusaineisto ja -metodit

Tämän tutkimuksen aineistona käytettiin 20:tä teatteriarviota The Times sanomalehdestä vuosilta 1800–1809. The Times perustettiin 1785, joten niissä esiintyvien teatteriarvostelujen tyylin voi odottaa olleen vakiintuneempi 1800-luvulla. Lisäksi teatterisensuuri alkoi vuonna 1737 ja jotkut ei-patenttiteatterit alkoivat saada myönnytyksiä säädöksiin 1800-luvun puolivälistä alkaen, joten 1800-luvun alku oli sopiva ajankohta sensuurin vaikutuksien tutkimiseen (Watson 1926, 45). Aineiston

tarjosi *Gale Primary Sources* digitaali arkisto ja se kerättiin hakusanalla ”theatre”, ja hakukriteereillä sanomalehdet ja kausijulkaisut, *The Times Digital Archive*, dokumenttityyppi: arvostelu ja vuodet 1800–1809. The Times -sanomalehteä lukivat ihmiset monista eri sosiaalisista luokista, sillä lehtiä luettiin yleisöille ja lehtiä kierrätettiin taloudesta toiseen (Aspinall 1946, 42; Tieken-Boon van Ostade 2009, 9). The Times -sanomalehden kirjoittajat olivat myös sensorin vaikutuksen alaisia (Thomas, Carlton and Etienne 2007, chap.2, 16–17).

Aineistoon kuului kaksi arvostelua joka vuodelta: yksi patenttiteatterista ja toinen ei-patenttiteatterista. Patenttiteatteriarvostelut vaihtelevat vuorovuosittain Drury Lanen ja Covent Gardenin välillä. Ei-patenttiteatteriarvostelut ovat seitsemästä eri teatterista: King’s Theatre, Strawberry-Hill Theatricals, Royalty Theatre, German Theatre, Olympic Theatre, Haymarket ja Lyceum Theatre.

Aineiston keräämisen jälkeen arvostelut tutkittiin lähiluennan avulla etsien kaikki arvioivat ilmaisut, jotka sitten kategorisoitiin AF-mallia soveltaen. Lisäksi ilmaisujen merkitykset tarkistettiin *Oxford English Dictionary* -sanakirjasta siltä varalta, että niiden merkitys olisi muuttunut huomattavasti sitten 1800-luvun. Analyysissä asenne-ilmaisut tunnistettiin positiivisiksi, negatiivisiksi tai pos/neg (neutraalit ilmaisut tai figuratiivisesti ja kirjaimellisesti eroavat ilmaisut) ja aste-ilmaisut vahventaviksi tai heikentäviksi. Lopuksi ilmaisut jaoteltiin niiden arvostelun kohteen mukaan kahdeksaan eri kohdekategoriaan: näyttelijät, esitys, teatteri, teksti, visuaalit, liikkeet ja tanssi, musiikki sekä yleisö.

Aineiston valintaan vaikuttivat myös 1800-luvun teatteriperinne. Arvostelut valittiin ajalta, jolloin molemmissa teatteriryhmissä, patentti- ja ei-patenttiteatteriarvosteluissa, olisi esityksiä ja silloin myös riittävästi arvosteluja. Ei-patenttiteatteriarvosteluja oli välillä niukasti, joten vuosittainen valinta tehtiin aina niiden mukaan ja patenttiteatteriarvostelu valittiin samalta kuukaudelta, vaihdellen kuitenkin kuukausia vuosien välillä. Teatteriarvostelut kultakin vuodelta yritettiin pitää mahdollisimman saman pituisina. Patenttiteatterit kärsivät tuhoisista tulipaloista, joten vuodet ja vuorottelu valittiin sen perusteella, että molemmista olisi aineistoa. Yksi arvostelun kohteista keräsi yhteen kaikki yleisöä koskevat ilmaisut, jotta ajan teatteriperinnettä ja sosiaalisia normeja voitaisiin tarkastella analyysissä. Lisäksi analyysissä tulisi ottaa huomioon ajan poliittinen ilmapiiri ja sen mahdollinen näkyminen aineistossa.

Analyysi ja tulokset

Aineistossa oli kaiken kaikkiaan 474 arvioivan kielen ilmaisua. Yhdeksällä ilmaisulla oli tuplamerkitys eli ne arvioivat samanaikaisesti kahta eri kohdetta ja ne sijoitettiin siksi myös kahteen eri kohdekategoriaan. Kategorioituja asenne-ilmaisuja oli 331 ja aste-ilmaisuja 152. Lisäksi aineistossa oli 32 ilmaisua, jotka eivät olleet luokiteltavissa mihinkään tutkimuksen kohdekategoriaan, sillä ne eivät olleet relevantteja käsiteltävään teatteriesitykseen liittyen.

Tämän tutkimuksen tulokset osoittivat ensinnäkin, että 1800-luvun alun teatteriarvosteluista löytyy huomattavasti arvioivaa kieltä. Toiseksi tulokset osoittivat, että ilmaiset olivat paljon useammin positiivisia ei-patenttiteatteriarvosteluissa kuin patenttiteatteriarvosteluissa ja ei-patenttiteatteriarvostelut arvostelivat useammin naisia, kun taas patenttiteatteriarvosteluissa jakauma oli tasaisempi. Ei-patenttiteatteriarvostelujen positiivisuus saattoi johtua niiden käsittelemien teatterigenrejen suosiosta, kun taas naisten arvioinnin yleisyys saattoi olla selitettävissä naisten esiintymisen yleisyydessä eri teatterigenreissä (yleisempää pantomiimeissa ja oopperassa) (Zarrilli et al. 2006, 189, 210, 327; Gewertz 2003).

Aste-ilmaukset esiintyivät yleisemmin asenne-ilmaisun kanssa kuin itsenäisesti sekä ei-patentti- että patenttiteatteriarvosteluissa. Itsenäisesti ilmenevät aste-ilmaukset arvioivat kohteen määrää ja intensiteettiä. Lisäksi kohteen vahvistava arvioiminen oli yleisempää kuin heikentävä arvioiminen, mikä kenties siis oli yleistä 1800-luvun alun teatteriarvostelugenrelle.

Analyysi osoitti, että patenttiteatteriarvosteluissa ja ei-patenttiteatteriarvosteluissa arvosteltiin eri verran kutakin kohdetta. Patenttiteatteriarvostelujen ylivoimaisesti suurin kategoria oli näyttelijät, sillä siihen kuului melkein puolet ilmaisuista (47.3 %). Seuraavaksi suurimpia kategorioita olivat yleisö ja teksti jaetulla toisella sijalla (18 %). Näiden kategorioiden jälkeen muiden prosentillinen osuus oli huomattavasti pienempi (>10 %). Ei-patenttiteatteriarvosteluiden kolme suurinta kategoriaa olivat yleisö (24.8 %), näyttelijät (19.3 %) ja musiikki (17.9 %), joten ilmaisujen kohteiden jakauma oli paljon tasaisempi verrattuna patenttiteatteriarvosteluihin.

Kategorioiden suuruusjärjestys teatteriryhmien välillä osoitti samankaltaisuuksia ja kaksi huomattavaa eroa. Järjestys oli muuten melko sama, mutta liike- ja tanssikategoria sekä tekstikategoria osoittautuivat hyvin erilaisiksi

teatteriryhmien välillä. Liike ja tanssi oli ei-patenttiteatteriarvosteluissa viidenneksi suurin kategoria 8.7 %:lla kun taas samassa kategoriassa ei ollut patenttiteatteriarvosteluissa yhtään ilmaisua. Tekstikategoria oli puolestaan toiseksi suurin patenttiteatteriarvosteluissa (18 %) ja toiseksi pienin ei-patenttiteatteriarvosteluissa (7.3 %).

Työn hypoteesina oli, että ajan teatteriperinteen muutokset vaikuttaisivat kohdekategorioiden jakaumaan, mikä on osittain nähtävissä työn tuloksissa. Kategoriat, joiden arvelin olevan suurempia ei-patenttiteatteriarvosteluissa, olivat musiikki, visuaalit sekä liike ja tanssi. Tulokset osoittivat, että musiikkikategoria sekä liike- ja tanssikategoria olivat suhteessa suurempia kuin patenttiteatteriarvosteluissa, kun taas visuaalia kuvaavat ilmaukset olivat harvinaisia molemmissa teatteriryhmissä, mutta silti yleisempiä ei-patenttiteatteriarvosteluissa. Musiikkikategorian osuus patenttiteatteriarvosteluissa oli 7.4 % kun taas ei-patenttiteatteriarvosteluissa se oli yli kahdesti suurempi (17.9 %). Lisäksi ottaen huomioon, että patenttiteatteriarvosteluissa ei ollut yhtään liikettä ja tanssia arvioivia ilmaisuja ja visuaalien osuus (0.8 %) oli myös pienempi kuin ei-patenttiteatteriarvosteluissakaan, voidaan tuloksista tulkita, että ei-patenttiteatteriarvosteluissa arvioitiin selkeästi enemmän esityksien visuaalisia ja musiikillisia puolia.

Tekstikategorian puolestaan oletin olevan suurempi patenttiteatteriarvosteluissa kuin ei-patenttiteatteriarvosteluissa, mikä osoittautui todeksi. Tekstiä arvioivia ilmaisuja oli patenttiteatteriarvosteluissa 18 % ja ei-patenttiteatteriarvosteluissa 7.3 %, mikä osoittaa hypoteesini tekstiarvostelujen osasta todeksi, sillä oletin patenttiteatteriarvosteluiden arvioivan tekstiä yleisemmin kuin ei-patenttiteatteriarvosteluiden. Tekstikategoria ei kuitenkaan ollut suurin patenttiteatteriarvosteluissa eivätkä musiikki, visuaalit sekä liike ja tanssi olleet suurimmat kategoriat ei-patenttiteatteriarvosteluissa, vaan näyttelijät ja yleisö, joiden en oletanut olevan yleisimpiä, olivatkin suurimpia kategorioita.

Teatteriryhmien arvostelut keskittyivät siis eri asioihin. Patenttiteatteriarvosteluiden selkeästi tärkein fokus olivat näyttelijät, kun taas ei-patenttiteatteriarvosteluissa arvosteltiin paljon tasaisemmin eri kohteita. Lisäksi teatteriryhmien arvostelut olivat yksityiskohtaisempia eri kohteita arvioidessaan. Patenttiteatteriarvosteluissa yksityiskohtaisimmin arvosteltiin näyttelijöitä, teatteria, tekstiä ja musiikkia. Ei-patenttiteatteriarvosteluissa kaikista yksityiskohtaisimmat arvostelut koskivat musiikkia, liikettä ja tanssia sekä visuaalia, kun taas muissa

kategorioissa ilmaukset olivat suurin piirtein puoliksi geneerisiä ja puoliksi yksityiskohtaisia. Tämä ero fokuksessa vahvistaa hypoteesiani teatteriperinteen muutoksien vaikutuksista.

Näyttelijäkategorialle patenttiteatteriarvosteluissa oli yleistä se, että ne mainitsivat yleensä näyttelijän nimeltä, kun taas patenttiteatteriarvosteluissa vain noin puolet ilmaisusta nimesivät näyttelijän ja toinen puoli arvosteli näyttelijöitä yleisesti/ryhmänä. Toisaalta ei-patenttiteatteriarvostelut nimesivät esiintyjän yleisemmin liike ja tanssi sekä musiikkikategorioissa kuin patenttiteatteriarvostelut, joten esiintyjän nimeäminen voi liittyä arvostelun fokukseen osana genreä: kriitikko kirjoitti tarkemmin kohteista, jotka olivat esityksen keskiössä.

Näyttelijöiden nimien poisjättäminen ei-patenttiteatteriarvosteluissa kuitenkin herättää kysymyksen siitä kuinka paljon kriitikot esimerkiksi suojelivat esityksiä, jotka olivat lisenssilain rikkomisen rajamailla. Teatterit ja esitykset olisivat voineet jäädä kiinni lisenssilainrikkomisesta arvostelujen kautta, jolloin teatterin omistajat sekä näyttelijät olisivat saaneet sakkoja ja esitykset olisi peruttu. Vaikka tämä onkin vain spekulatiota, löysin aineistoni yhdestä ei-patenttiteatteriarvostelusta erillisen maininnan siitä, että kriitikko ei halua mainita esiintyjien nimiä (The Strawberry-Hill Theatricals 1801). Sama arvostelu oli ainoa ei-patenttiteatteriarvosteluista, joka mainitsi esityksen olevan komediaa – genre, joka usein lasketaan draamanäytelmäksi. Kuitenkin on myös mahdollista, että The Times -sanomalehden yleinen kanta oli tukea teatterisensuuria tai sitten kriitikot päättivät suojella itseään sakoilta, sillä lisenssilaki oli sovellettavissa myös sanomalehtien kirjoittajiin.

Patenttiteatteriarvosteluissa musiikin arvostelu oli myös suhteellisen yleistä. On siis mahdollista, että teatterigenrejen muutokset näkyivät myös patenttiteattereissa ja niissä esitettiin myös musiikkipainotteisia esityksiä kuten pantomiimeja. Ei-patenttiteattereissa esitettiin oopperoita, baletteja, pantomiimeja sekä yksi farssi, mitkä kaikki ovat hyvin visuaalisia genrejä ja sisältävät musiikkia ja usein myös tanssia.

Yllättävin löytö analyysissäni oli kuitenkin yleisökategorian suuruus. Yleisön arvostelu oli niin yleistä koko aineistossa, että sen voi tulkita olevan osa teatteriarvostelugenreä 1800-luvun alussa. Kriitikot puhuvat usein yleisön mielipiteestä ja välillä viittaavat itseensä monikossa, mikä voidaan nähdä kriitikon käyttämänä argumentaation keinona: Yleisen mielipiteen raportoiminen yksilön mielipiteen sijaan voi antaa uskottavuutta arvostelulle. Lisäksi yleisön arvostelut

kertovat ajan teatteriperinteestä, sillä kriitikko usein kuvailee yleisön laatua ja heidän käyttäytymistään sekä osallistumistaan yleisössä.

Yksi materiaalin esilukemisen havainto oli, että vuosina 1800–1809 The Times -sanomalehdessä kirjoitettiin enemmän arvosteluja patenttiteattereiden esityksistä kuin ei-patenttiteattereiden esityksistä. Vaikka tutkimuksessa ei laskettu kaikkia arvosteluja koko aikaväliltä, aineiston keruussa oli selvää, että ei-patenttiteatteriarvosteluja oli selkeästi vaikeampaa löytää kuin patenttiteatteriarvosteluja. Ero saattaa johtua The Times -sanomalehden rajoitetuista poliittisista vapauksista tai esimerkiksi tietoisesta päätöksestä suojella teatterin tekijöitä.

Tämä tutkimus on siis osoittanut, että teatteriperinteen muutokset näkyvät osittain 1800-luvun teatteriarvosteluissa. Appraisal Framework -mallin soveltaminen sopii historiallisten teatteriarvioiden analysoimiseen ja arvioiva kieli on niissä yleistä. Arvostelujen positiivisuus on yleisempää ei-patenttiteatteriarvosteluissa kuin patenttiteatteriarvosteluissa ja arvostelut voivat vaikuttaa esitysten menestykseen. Seuraavaksi tulisikin tutkia epäsuoria AF-ilmaisuja, esitysten rahallista menestystä ja esitysten jatkuvuutta Lontoon teattereissa.