

# Sentiment Analysis Report

## Application Report

Για τη δοκιμή του αλγορίθμου απεδώθησαν ως είσοδο 4 κριτικές από το αρχικό σύνολο δεδομένων οι οποίες είχαν κατηγοριοποιηθεί ως unsup (ήτοι δεν ήταν γνωστό εάν επρόκειτο για θετική ή αρνητική κριτική). Επίσης, απεδώθησαν κριτικές παρά τη χρήση. Τα αποτελέσματα εμπεριέχονται κατωτέρω:

### Κριτική 1 (από το αρχικό σύνολο δεδομένων κατηγοριοποιημένη ως unsup):

Everybody has seen 'Back To The Future,' right? Whether you LIKE that movie or not, you've seen an example of how to make a time-travel movie work. A torn-up poster for 'Back To The Future' shows up in this movie, representing, perhaps unintentionally, what the makers of 'Tangents' (aka 'Time Chasers') did to the time-travel formula. Then again, the movie claims to have been made in 1994, but it looks -- and sounds -- like it was produced at least ten years earlier, so maybe they achieved time-travel after all.<br /><br />Start with an intensely unappealing leading man. I mean, what woman doesn't love gangly, whiny, lantern-jawed, butt-chinned, mullet-men with Coke-bottle glasses? Oh, none of you? Prepare to tough it out, ladies, cuz that's what this movie gives you.<br /><br />Second, add a leading lady who -- while not entirely unattractive -- represents many '80s clichés: big hair, too much makeup, two different plaids, shoulder pads, acid-washed mom-jeans, etc.<br /><br />Throw in a Michael Medved look-alike who wears pink blazers with white pants, a stunningly transparent villain who talks like Mortimer Snerd and has an office that looks like a circus-themed library, and evil henchmen who have nothing better to do than direct air traffic. That's our cast, folks. Enjoy!<br /><br />I could try to explain the plot, but it will take a lot less time for you to just track down a copy of this movie and watch it yourself. If YOU figure out the plot, please don't hesitate to share it with me.<br /><br />I would strongly advise watching this movie with the help of the folks at Mystery Science Theater 3000. I don't think it could stand on its own.<br /><br />The film, 'Tangents': 3 stars -- at least they tried.<br /><br />MST3K's 'Time Chasers' episode: 8 stars -- they actually succeeded.

Ο αλγόριθμος τροποποίησε την κριτική ως εξής:

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Data Mining - Karzis, Manias, Pilichos

Everybody has seen 'Back

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και την κατέταξε ως αρνητική.

## Κριτική 2 (από το αρχικό σύνολο δεδομένων κατηγοριοποιημένη ως unsup):

In the 1950's there were many film boigraphies: For me 4 are memorable: Interrupted Melody with Eleanor Parker/ The Great Caruso with Mario Lanza/ With A Song In My Heart with Susan Hayward and Love Me or Leave Me with Doris Day...Im commenting here on the last mentioned. what a film what a cast...what music !!!Saw this when I was @ 9yrs old, and never forgot...the sets the costumes, and Doris Day... what an underraed talent... with all her wonderful films, has only been Oscar nominated once, acted beautifully and sang her heart out! Strange that 2 other biopics I mentioned,neither Ms. Hayward nor Ms. Parker did their own singing.. and both were oscar nominated!!(love them both but Doris did it all) She has never won a major award!!Cmon Oscar its time to honor Doris Day with a special Oscar she more than deserves!! and Grammy shouldnt Doris Day be in the Hall of Fame by now ? Her recordings incl. soundtrack of LMOLM sold millions, Que Sera Sera Secret Love... Love you Doris you deserve to be honored and recognized!! also James Cagney was brilliant as well/good chemistry between both leads... buy the video/ get the soundtrack.. if available. i still have my original vinyl lp with that great Doris Day cover !!Love this film !!

Ο αλγόριθμος τροποποίησε την κριτική ως:

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Data Mining - Karzis, Manias, Pilichos

In the 1950's there were r

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και την κατηγοριοποίησε ως θετική.

### Κριτική 3 (από το αρχικό σύνολο δεδομένων κατηγοριοποιημένη ως *unsup*):

Some films, for all the critical praise they receive, simply pass underneath the popular radar. 'Love Me Or Leave Me', Charles Vidor's masterpiece, is one of those films. It is the greatest musical Doris Day was ever involved with, yet it doesn't seem to command the same devotion as 'Calamity Jane', an entertaining but unsatisfying comic romp, or even the lumpen 'Moonlight' movies. That's a great pity, because this film contains one of the two extraordinary dramatic performances Day delivered in the mid-fifties (the other was in 'The Man Who Knew Too Much'). In her earlier musicals, Day was an energising presence, but slightly overstated and eager as a comedienne. She was still the best thing on screen, but she lacked subtlety as an actress. Here, she's in a whole new league. Just look at the scene in which James Cagney tells her that she's going to be a Hollywood star. Her apathy is something unimaginable in Day previously, a weary cynicism expertly underplayed. Having seen this film, I don't think it's hyperbole to talk about her as being the equal of Judy Garland as an actress, if maybe not quite as a singer (although her expressive, surprisingly sensual voice makes all her other peers look suitably weak - particularly as most of them were being dubbed anyway).  
She holds her own against a Cagney at full tilt, which is no mean feat (no other actor is so able to blow other stars off the screen, with the possible exception of Al Pacino). He plays Martin Snyder as a dynamic combination of ego and insecurity, all macho bluster and hair-trigger temper. He's a monster, yet one who becomes increasingly sympathetic as the nature of his failings becomes apparent. He's a man looking for self-respect, but he can't find any - he's ridden to success on the talents of Day's Ruth Etting - so he tries to demand it from everybody else. The film doesn't soft-peddle his repellent egotism - his behaviour at the Ziegfield theatre is both intimidating and pathetic - and for the most part the audience takes Etting's side. There's a great moment shortly after the characters arrive in LA and he's been throwing his weight around, when she punctures him mid-boast. 'Just who do you think you are?' she demands, pointing out how little he's achieved compared to those he tries to intimidate. He deflates, and it's so

satisfying the audience wants to cheer. Yet the movie is too complex merely to point the finger - Etting does owe much of her success to him, for all his mistreatment (and, at times, mismanagement) of her, something she realises even as the audience urges her to leave him in her wake. There's another wonderful scene, towards the end, when Robert Keith's Loomis checks Snyder's fury and tells him to, essentially, get over his own fragile ego. Etting knows she owes him - now he has to be big enough to let her pay it back. Just for a moment, it seems as though he really will change, but the film is too canny for any sort of pat resolution. He remains an egotistical heel to the end.

The cinematography for this film is sublime, dark and rich in a way that's reminiscent of Vincente Minnelli. The film, however, is altogether less fatuous than that director's most famous works ('Meet Me In St. Louis' is visually beautiful but sentimental and patronising). A better comparison is George Cukor's 'A Star is Born', released the previous year, which matches the velvety style with dramatic teeth. The musical numbers are as good as those in any other musical of the period - particularly 'Chasin' the Blues Away' at the Ziegfield, and the final performance of 'Love Me or Leave Me'. This isn't just Vidor's last great film, it's probably his greatest film (and yes, I do remember 'Gilda' - but even that film doesn't have such a satisfying dramatic shape). The open ending is a device that too few films of the period used, but the tension between resolution (Etting is paying off her debt to Snyder in preparation for a future without him) and unresolved questions (Will he go to prison? Will his club be a success?) is oddly satisfying - all biographical pictures should be as open about their inability to provide neat closure to a life. The final shot of Day, singing 'Love Me or Leave Me' as the camera draws back, is one of the Hollywood's (few) great endings.

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Data Mining - Karzis, Manias, Pilichos

Everybody has seen 'Bad'

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και την κατέταξε των θετική.

#### Κριτική 4 (από το αρχικό σύνολο δεδομένων κατηγοριοποιημένη ως *unsup*):

This film is the story of 20's singer Ruth Etting and her marriage to Marty Snyder. When Doris sings the old standards, it's great but MGM tacked on two numbers that sounded OK but they threw the ambience off. It plays with the facts as usual, Ruth Etting was well into her thirties before she went Hollywood. In real life Ruth Etting was a quiet, refined woman stuck in a bad marriage. Despite what the film says, Ruth had many friends who just accepted Marty as her husband. Ruth was no ambitious tramp conniving people out of work so she could take their place but I guess it made a better story. The song Ten Cents a Dance was actually written for a stage show.

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Data Mining - Karzis, Manias, Pilichos

This film is the story of 20

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This film is the story of 20's singer Ruth Etting and her marriage to Marty ...



και την κατέταξε ως αρνητική.

Κριτική 5 (από τον χρήστη):

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Time taken for classification took 8.81999998819083 milliseconds.

OK

This movie was very good

Submit



Κατά συνέπεια, οι κριτικές χαρακτηρισμένες ως `unsup` ενδέχεται να κατηγοριοποιηθούν μερικές ως θετικές και κάποιες άλλες ως αρνητικές. Σε αυτό το σημείο να σημειωθεί πως ο αλγόριθμος κατηγοριοποιεί κατ' ανάγκην μια κριτική είτε ως θετική, είτε ως αρνητική. Έτσι ακόμη κι αν το περιεχόμενο της κριτικής είναι αμφιλεγόμενο, ο αλγόριθμος θα την κατηγοριοποιήσει είτε ως θετική, είτε ως αρνητική.