

UNVEILING TEMPORAL DYNAMICS: ANALYSIS OF SEMANTIC RELATIVES TENSE IN "EVERYTHING EVERYWHERE ALL AT ONCE" DIALOGUES

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Abstract

This article analyzes the usage of semantic relative tense in the dialogue of the movie "Everything Everywhere All at Once" using a condensed descriptive qualitative analysis method. The focus of the analysis is on identifying and interpreting how tense variations impact the story's structure, the character's development, and the movie's themes. This methodology aims to reveal the temporal relationships, changes in meaning, and the overall effect of tense on the storytelling by closely examining the dialogues. This study offers helpful insights into the inventive use of tense in shaping the film's narrative and enhancing its cinematic experience through a systematic analysis of the dialogues. In the "Everything Everywhere All at Once" the dialogues uses present progressive tense for a confirmation from one character to another character, present tense to convey state in the present situation, past progressive tense to express ongoing hope or expectation in the past, and other tenses is used in this movie.

Keywords: *Relative Tense, Semantics, Movie Dialogues, Temporal Expression*

Abstrak

Artikel ini menganalisis penggunaan tenses relatif semantik dalam dialog film "Everything Everywhere All at Once" menggunakan metode analisis kualitatif deskriptif yang ringkas. Fokus analisis ini adalah mengidentifikasi dan menginterpretasikan bagaimana variasi tense mempengaruhi struktur cerita, perkembangan karakter, dan tema-tema film. Metodologi ini bertujuan untuk mengungkap hubungan temporal, perubahan makna, dan efek keseluruhan tense terhadap penyampaian cerita dengan mempelajari dialog secara mendalam. Studi ini memberikan wawasan yang bermanfaat tentang penggunaan inovatif tense dalam membentuk narasi film dan meningkatkan pengalaman sinematik melalui analisis sistematis dialog. Dalam film "Everything Everywhere All at Once," dialog menggunakan tenses present progressive untuk mengkonfirmasi antara karakter, present tense untuk menyampaikan keadaan dalam situasi saat ini, past progressive tense untuk mengungkapkan harapan atau ekspektasi yang berlangsung di masa lalu, dan tense lainnya juga digunakan dalam film ini.

Kata Kunci: *Tenses Relatif, Dialog Film, Ekspresi Temporal*

1. INTRODUCTION

In order to place events in time and create coherent narratives, people need to have a strong awareness of temporal relationships. Tense and temporal expressions in isolated sentences or controlled dialogues have been the subject of extensive study, revealing important insights into the grammatical and semantic features of time representation. Our knowledge of how relative tense functions in complicated, impromptu interactions, however, still has a lot of room for improvement. By examining the temporal dynamics and use of relative tense in the rich context of real-world discussions, this article seeks to fill this gap.

The growth of digital communication platforms and the increasing use of social media have made gradually developing conversational data easier to access than ever before. The "Everything Everywhere All at Once" (EEAO) dialogues dataset stands out in this context as a useful tool for researching the various nuances of temporal expression in dynamic interactions. The EEAO dataset preserves the spontaneity, unpredictability, and fluidity of real-life interactions, in contrast to controlled studies or scripted dialogues, offering a singular chance to investigate how speakers naturally deploy relative tense to convey temporal information and preserve temporal coherence.

Temporal understanding and relative tense are two concepts that are closely related in the study of linguistics and language comprehension. The grammatical and semantic terms used to locate events or actions in relation to other occurrences or points in time are referred to as relative tense. It provides a structure for articulating the temporal relationships between various events or states in a narrative or discourse.

Temporal understanding, on the other hand, refers to the cognitive and language processes involved in comprehending and interpreting temporal information. It involves understanding the order, duration, and sequencing of events, as well as comprehending how events relate to one another in time. Individuals can use temporal understanding to develop meaningful narratives, establish temporal coherence, and make sense of the temporal context in which communication occurs.

Relative tense is important in temporal cognition because it provides explicit or implicit cues that assist persons understand the temporal relationships between occurrences. Verb tenses, adverbial phrases, temporal adjectives, and other linguistic markers that indicate whether an event occurred before, during, or after another event are examples of these signals. The relative tense used in a conversation or writing can reveal information about the temporal structure, temporal ordering, and temporal transitions within the discourse.

Researchers can investigate how speakers apply diverse linguistic strategies to express temporal information by studying relative tense in natural dialogues, such as the "Everything Everywhere All at Once" (EEAO) dialogues collection. This investigation contributes to the discovery of temporal expression patterns, such as how speakers indicate temporal transitions, establish temporal continuity, and manage intricate temporal connections within dialogues. Researchers can acquire a better understanding of how speakers change their language to ensure temporal coherence and efficient communication by researching relative tense usage.

"Everything Everywhere at Once" (2022) is a visually spectacular and genre-bending film that explores science fiction, fantasy, and comedy. The film, directed by Daniel Scheinert and Daniel Kwan, takes audiences on a mind-bending journey through alternative universes, existential dilemmas, and the strength of human connection. Everything Everywhere all at once is analyzed using relative tense so that readers and viewers of this film can fully understand the use of time in the dialogues of this film. This film can be analyzed in relative tense because of the alternating plot and the usage of various tenses in the dialogue. By analyzing dialogues of the movie in this research, readers and viewers of everything everywhere all at once will be able to comprehend the context of the film as a whole.

The analysis of relative tenses in natural language dialogues not only improves our understanding of temporal expression in natural language, but it also has implications . Accurate modeling of relative tense and temporal knowledge can help develop more complex natural language processing systems, dialogue systems, and machine translation algorithms. It allows these systems to provide responses that reflect a more in-depth understanding of the temporal nuances buried in the discussion, resulting in more contextually appropriate and coherent interactions.

In conclusion, temporal comprehension and relative tense are two interrelated characteristics of language comprehension. Relative tension provides linguistic clues that aid temporal comprehension, whereas temporal comprehension allows individuals to comprehend the temporal relationships communicated by relative tense. Analyzing relative tense in real converses provides vital insights into temporal dynamics and advances language processing and communication systems.

2. METHODOLOGY

This research uses descriptive qualitative method. A descriptive qualitative research approach focuses on examining a phenomenon's features and characteristics in order to further comprehend the data in it. Instead of elaborating on a phenomenon's underlying causes or mechanisms, descriptive qualitative research focuses on its characteristics. Charmaz stated that "Qualitative research is a flexible and iterative process that allows the researcher to adapt their approach and explore new avenues of inquiry as the study progresses. It encourages openness and discovery." And Morse stated "The qualitative approach is flexible and adaptable, enabling researchers to explore new avenues of inquiry, revise research questions, and adjust data collection methods based on emerging findings."

The data collected comes from the research object, which is a movie entitled "Everything Everywhere All at Once". The script of the movie is also used as source data. The technique used in this research is data analysis in movie. To analyze the data, the researches watched the movie and read the script multiple times, following with transcribe the dialogues of interest, after that the researchers begin the analysis of the dialogues by closely reading and interpreting the transcriptions, then the researchers summarize and document the findings based on the analysis of the movie dialogues.

3. FINDINGS AND DISCUSSIONS

After analyzing the data, it was decided to use several notable dialogues from Everything Everywhere All at Once Movie which are widely quoted on social media or portals for movie reviews.

I. 16:22 – 18:00

Deirdre Beaubeirdra: "*Mrs. Wang? Mrs. Wang, are you with us?*"

In this statement, Deirdre uses the present progressive tense ("are you with us?") to indicate an ongoing action in the present. She seeks to confirm Mrs. Wang's presence and attention in the current moment.

Evelyn Wang: "*Yes. Of course. I am here. Just... thinking.*"

Evelyn responds using the present tense ("am here") to convey her current state of being present. She also adds the present progressive tense ("thinking") to indicate an ongoing action of thought in the present.

Deirdre Beaubeirdra: "*Well, I was just hoping that you could explain this.*"

Deirdre switches to the past progressive tense ("was hoping") to describe her ongoing

hope or expectation in the past. This implies that she had been hoping for an explanation before the current moment.

Evelyn Wang: *“This is a receipt. My receipt.”*

Evelyn uses the present tense ("is") to state a fact or describe the nature of the object in question, which is a receipt. She emphasizes its ownership with the possessive pronoun "my."

Deirdre Beaubairdra: *“I.. I was just hoping that you could enlighten me”*

Deirdre reverts to the past progressive tense ("was hoping") to express her ongoing hope or desire for enlightenment in the past. This emphasizes that she had been hoping for clarification prior to the current conversation.

Evelyn Wang: *“I am a singer.”*

Evelyn uses the present tense ("am") to state her occupation or describe her current identity as a singer. This statement conveys a fact or a present state of being.

Deirdre Beaubairdra: *“Of course you are.”*

Deirdre responds with the present tense ("are") to acknowledge or affirm the fact or general truth expressed by Evelyn. She implies that it is expected or unsurprising.

Waymond Wang: *“She has a beautiful voice! Oh! Evelyn, sing a song for her.”*

Waymond uses the present tense ("has," "sing") to express a fact or immediate action. He praises Evelyn's beautiful voice and encourages her to demonstrate it by singing a song.

Deirdre Beaubairdra: *“That will not be necessary. But I will need a separate Schedule C...”*

Deirdre switches to the future tense ("wil", "need") to indicate a future action. She states that singing a song is unnecessary but expresses her future requirement for a separate Schedule C, implying a need for it in upcoming proceedings or documentation.

Deirdre Beaubairdra: *“...based on what you're trying to deduct, you're also a novelist...”*

Deirdre employs the present progressive tense ("you're trying") to describe an ongoing action in the present. She suggests that Mrs. Wang is currently attempting to deduct certain expenses.

Waymond Wang: *“It's a water massage.”*

Waymond uses the present tense ("is") to describe a fact or a general truth when explaining what "Watsu" is. He clarifies that it refers to a water massage.

Deirdre Beaubairdra: *“What's a water massage?”*

Deirdre employs the present tense ("is") to ask about a fact or a general truth. She seeks clarification about the concept of a water massage, indicating her curiosity and desire to understand its meaning.

Deirdre Beaubairdra: *"Like for back pain. You go get a water massage."*

Deirdre uses the present tense ("you go") to describe a habitual or general action. She explains that individuals typically seek a water massage as a solution for back pain.

In this dialogue, various tenses are utilized to convey the timing, sequence, and nature of the actions and events described. The predominant tense used is the present tense, which is employed to state facts, express general truths, and depict immediate actions or ongoing states of being. The past progressive tense is employed to indicate ongoing actions in the past, whereas the present progressive tense highlights ongoing actions in the present. The future tense is utilized to discuss actions or requirements anticipated in the future. Overall, the various tenses used in the dialogue contribute to the nuanced portrayal of the temporal relationships between the characters' actions and thoughts, enhancing the natural flow and comprehension of the conversation.

II. 20:00 - 21:31

Deirdre Beaubairdra:

- *"I'm sure you have a lot on your mind, but I cannot imagine anything mattering more than the conversation we are now having concerning your tax liability."*

The speaker is referring to the ongoing conversation happening in the present moment, using the present tense to emphasize the current relevance of the conversation.

- *"Need I remind you that there is already a lien on your property? Repossession is well within our rights."*

The speaker is referring to a present consequence based on a past event (the existence of a lien on the property), using the present tense to emphasize its current significance.

Evelyn Wang: *"I know. I am paying attention."*

The speaker is acknowledging the present moment and affirming their current state of paying attention, using the present tense to indicate their ongoing attention.

Deirdre Beaubairdra:

- *"Do you see these?":* The speaker is referring to the current moment and asking if the listener sees something in the present, using the present tense.

- *"You don't get one of these unless you've seen a lot of bullshit.":* The speaker is making a general statement about a requirement that exists in the present, using the present tense to indicate the current state of things.

- *"With nothing but a stack of receipts, I can trace the ups and downs of your lives. And it does not look good. It. Does. Not. Look Good.":* The speaker is describing their current

ability to trace the ups and downs of the listener's lives based on receipts, using the present tense to emphasize its current capability and the repeated "does" to intensify the negative assessment.

Waymond Wang: *"Sorry, my wife confuses her hobbies for businesses! An honest mistake."*

The speaker is referring to a present situation and describing their wife's ongoing confusion, using the present tense to indicate the current state of confusion.

Deirdre Beaubeirdra: *"Oh. Okay. Well, with all of these 'honest mistakes', I mean, even if we don't charge you with fraud, we'll most certainly have to fine you for gross negligence."*

The speaker is referring to the present situation and potential consequences, using the present tense to indicate the current assessment and the potential future action.

Overall, the relative tense in this dialogue is primarily in the present tense, with some instances of using the present perfect tense to refer to past events with present relevance.

The present tense is used to convey ongoing actions, current assessments, and the immediate situation in the dialogue.

III. 43:56 – 44:30

Waymond Wang: *"I wanted to start off the new year on a new foot."*

The speaker uses the past tense to refer to his desire or intention to begin the new year in a different way. The use of the past tense suggests that this desire was held in the past.

Waymond Wang: *"But, maybe you're right. Maybe we would have been better off if we had never gotten married."*

The speaker uses the past tense to express a hypothetical situation in the past, contemplating the idea that their lives would have been better if they had never married. The use of the past perfect tense ("if we had never gotten married") indicates a hypothetical past action or condition that did not occur.

Evelyn Wang: *"I never said that."*

The speaker uses the present tense to assert that she never made the statement or expressed the idea that they would have been better off if they had never married. The use of the present tense emphasizes her current position or denial of the statement.

Waymond Wang: *"You didn't have to. It's the way you look at me."*

The speaker uses the present tense to explain his perception of how Evelyn looks at him. The present tense is used to describe a current observation or ongoing behavior.

In summary, the relative tenses used in this dialogue primarily include the past tense to refer to past desires, hypothetical situations, and actions that did not occur. The present

tense is used to assert current positions, deny statements, and describe ongoing behaviors or observations. The combination of past and present tenses helps convey the characters' reflections on the past and their current perspectives.

IV. 1:03:06 - 1:04:00

Evelyn Wang: *"There is no way I am the Evelyn you are looking for."*

The speaker is asserting their present identity and denying being the specific Evelyn the listener is referring to, using the present tense to emphasize their current state.

Waymond Wang: *"No, I see it so clearly."*

The speaker is emphasizing their present perception or understanding of something, using the present tense to indicate their current perception.

Evelyn Wang *"See what? I'm no good at anything."*

The speaker is describing their lack of proficiency or skills in the present moment, using the present tense to express their current abilities.

Waymond Wang: *"Exactly. I've seen thousands of Evelyns, but never an Evelyn like you."*

The speaker is referring to past experiences of encountering different Evelyns and making a comparison to the present Evelyn, using the past tense to indicate their past experiences and the present tense to indicate the current comparison.

- *"You have so many goals you never finished, dreams you never followed."*: The speaker is referring to past goals and dreams that were not completed or pursued, using the past tense to indicate these unfinished actions.

3. Evelyn Wang:

- *"I cannot be the worst. What about the hot dog one?"*: The speaker is expressing disbelief in being the worst and referring to a specific incident involving a hot dog, using the present tense to convey their current thoughts and the past tense to refer to the specific incident.

4. Waymond Wang:

"No. Can't you see? Every failure here branched off into a success for another Evelyn in another life.": The speaker is referring to the present situation and explaining a concept using the present tense to indicate their current understanding.

- *"But you, here, you're capable of anything because you're so bad at everything."*: The speaker is referring to the present situation and expressing their belief about the listener's capabilities, using the present tense to indicate their current assessment.

In summary, the relative tense in this dialogue includes the present tense for current states, perceptions, thoughts, and assessments. It also includes the past tense to refer to past experiences, actions, and unfinished goals or dreams. The combination of present and past tenses helps convey the characters' present feelings, observations, and reflections based on past events.

4. CONCLUSIONS

The study of relative tense in film dialogue illuminates the complex relationship between time and narrative structure in the cinematic medium. Tense is clearly used by filmmakers to affect audience perception, produce emotional effect, and enhance storyline, as evidenced by rigorous investigation. The article highlights several major conclusions, including the prevalence of present tense in action-driven sequences, the usage of past tense for flashbacks and reflective times, and the use of future tense for foreshadowing events on uncommon occasions. Furthermore, the analysis reveals how tense fluctuations help to character development and viewer engagement. Characters may use multiple tenses to describe their thinking, feelings, and intentions, revealing details about their past experiences or future goals. Moreover, deliberate tense modulation may create suspense, surprise, and expectation, successfully influencing the audience's emotional experience. As applied in the dialogues in the film *Everything Everywhere All at Once*, This is a sci-fi film that shows the main character's ability to travel through time, from the future to the past, and also to the present. Because time is so essential to this film, the use of tenses can provide information on the timeline of the events experienced by the main character, allowing the audience to fully understand them.

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