# Verbal Features of Film Reviews in the Modern American Media Discourse

**Marina R. Zheltukhina** [1*]
0000-0001-7680-4003 SC 56669701900 A-7301-2015

**Gennady G. Slyshkin** [2]
0000-0001-8121-0250 SC 57191286505 G-1470-2014

**Galina N. Gumovskaya** [3]
0000-0002-5823-792X

**Ekaterina A. Baranova** [4]
0000-0003-1794-9936 SC 57211620013 AAF-3744-2019

**Natalia G. Sklyarova** [5]
0000-0002-2875-3317 SC 57193058610 K-3848-2017

**Ksenya S. Vorkina** [6]
0000-0002-3804-3925

**Lyudmila A. Donskova** [7]
0000-0002-7432-3908

[1] Institute of Foreign Languages, Volgograd State Socio-Pedagogical University, Volgograd, RUSSIA

[2] Institute of Linguistics and Intercultural Communication, I.M. Sechenov First Moscow State Medical University (Sechenov University), Institute of Law and National Security, Russian Presidential Academy of National Economy and Public Administration, Moscow, RUSSIA

[3] Foreign Languages Department, National Research University Higher School of Economics, Moscow, RUSSIA

[4] Communicative Management Department, Journalism Chair, Russian State Social University, Moscow, RUSSIA

[5] Institute of philology, journalism and cross-cultural communication, Southern Federal University, Rostov-on-Don, RUSSIA

[6] Faculty of Philology, Peoples' Friendship University of Russia (RUDN University), Moscow, RUSSIA

[7] Department of Foreign Languages, Kuban State Agrarian University, Krasnodar, RUSSIA

* Corresponding author: zzmr@mail.ru

| ARTICLE INFO | ABSTRACT |
|---|---|
| | The article discusses the verbal specifics of film reviews. In the article the features of English-language vocabulary in the modern American media discourse on the material of the film review in the Esquire and GQ are revealed. The media concept of the Esquire and GQ is studied. Main verbal characteristics of film reviews in the Esquire and GQ are identified. Lexical, semantic, and structural features of the vocabulary of film reviews in the Esquire and GQ are analysed. In the article the expressive means used by the authors of the media film reviews in the Esquire and GQ are examined.<br><br>The article establishes that authors of film reviews use epithets, comparisons, metaphors, lexical repeats, homogeneous members of the sentence, various grammatical structures, and other expressive means to realize their thought as efficiently and succinctly as possible. The research makes a contribution to the development of discourse and influence theories, psycholinguistics, cultural linguistics, media linguistics on the example of verbal features of film reviews in the American media discourse.<br><br>**Keywords:** film reviews, lexical, semantic and structural features, expressive means, American media discourse, the Esquire, GQ |

## INTRODUCTION

The modern society cannot be imagined without film. Only a hundred years ago, a moving picture on a screen seemed like a miracle, and now thousands of feature-length films are released a year. In any spare time, we can go to the cinema, turn on the TV or the computer and choose the film according to taste and mood. In 100 years, we have learned not only to make and watch movies, but to evaluate and criticize them. Film critics, professionals in the field, write film reviews on which the success of a film and future awards often depend. Journalists of narrow-minded and mass publications make reviews of cinema novelties and became classical works, revealing nuances of plot and film production for the reader. Any one of us can share our opinions about the film, share our feedback with film lovers all over the world. But the reviewers refer to the same words, the same lexical set of terms. People read the work of professionals, enrich the lexicon on the subject and use it with ease, adapting already to the personal speech.

As research subject verbal features of film reviews published on the official website of the American magazines Esquire and GQ act.

The purpose of the work is to identify the features of English-language vocabulary in the modern American media discourse on the material of film review in the Esquire and GQ.

The objectives of the study are derived from the goal:

- to study the media concept of the Esquire and GQ;
- to identify verbal characteristics of film reviews in the Esquire and GQ;
- to analyse lexico-semantic and structural features of the vocabulary of film reviews in the Esquire and GQ;
- to examine the expressive means used by the authors of the media film reviews in the Esquire and GQ.

## LITERATURE REVIEW

To speak about a film review we must create a sense of it as a media genre.

In journalism, it is customary to divide all publicist texts into genres according to certain discourse and genre characteristics (Bubnova et al., 2018; Boeva-Omelechko et al., 2019; Cherdymova et al., 2018; Dijk van, 1997; Ezhov et al., 2019; Kargapoltseva et al., 2019; Kutuev et al., 2017; Pushkarev et al., 2019; Tameryan et al., 2019; Tezer et al., 2019; Zheltukhina et al., 2019, 2020), or elements of the genre as they are called by one of the theoretical journalists Kroychik (2014). To understand what elements of the genre are, it is only necessary to remember, all publicist texts should be focused on a theme, set specific tasks, provide answers to the questions asked. The genre has defined as a relatively stable structural-substantive text organization, due to the peculiar reflection of the reality and the nature of the author's attitude towards it (Corkonosenko, 2000, p. 243; Kroychik, 2014).

In the media discourse theory, the genre of review is distinguished, which is traditionally attributed to analytical genres, according to the systematization of genres of Tertychny (Tertychny, 2006; Voroshilov, 2000). Lazutina and Raspopova (2012) consider the review to be a cultural and educational group of genres. Kroychik (2014) describes a review as a research news text, as the reviewer reserves the right to reflect major events and facts, to analyse them or evaluate them (Kroychik, 2014). The subject of analysis of this genre is the present, reflected in the works of human intellectual activity, in artistic, scientific, literary, and film works, etc. (Corkonosenko, 2000, p. 245).

The intention of the review is to help the addressee to orient in the subject matter of the peer-reviewed works, to form his «aesthetic representations of the reality», to be able to provide information about the main facts of the creative process, help people who are the direct audience to develop the ability to independently evaluate the works (Kolesnichenko, 2008, p.103).

According to the approach of Tertychny (2006), reviews can be grouped into certain typological groups, which vary in size («grand reviews», «mini-reviews»). According to the number of subjects of analysis of the reviewer there are «mono-reviews» and «poly-reviews». The reviews are divided into theatrical, literary, film reviews, etc. (Holopirek, 2007; Pelt, 1980).

In the reviews, the journalist informs the public about the films by analyzing their artistic value. The peculiarity of this genre is the extent of choice among the subjects of analysis. It is possible to analyse directly the work of art, its technical components, and the work of its producers. This kind of review is considered to be one of the most difficult, because the film material in modern reality is quite large, but the author needs to select only the relevant and interesting for the direct audience (Vinnikova, 2007).

The history of the genre of film review begins with its first mention in the American weekly «Variety» in 1907. The rapid development of cinema in the 20th century ensured the popularity of the genre, and made it one of the most sought-after journalistic genres. The next point in the expansion of film review was the advent of the Internet, which in the 1990s allowed ordinary film amateurs to voice their opinions along with professional film critics and made film distribution widely available on the global network (Anikiev, 2018).

Anikiev (2018), using content analysis, singled out the main substantive components of the film reviews, i.e. genre features of the review, aspects addressed by the author: information about the work; interpretation of the artistic phenomenon; assessment; content and form analysis; evaluative characterization; presentation of the work to the reader (Anikiev, 2018).

In turn, the content and form analysis includes:

1. The idea content is the author's description of the director's design and attitude to the plot.
2. The peculiarities of the composition are special techniques used in filming.
3. Features of the plot are distinguished in a description of the plot, key moments of the film.
4. The problem is the description of the problem in the film.
5. The theme is the main theme of the film.
6. Character characterization is description and evaluation of the heroes and actors who played in the film (Anikiev, 2018).

Anikiev (2018) notes that the focus of the reviewers is on the peculiarities of the story and the character.

The product information is divided into the following categories:

- The main characters (listing of the main roles and actors who played them).
- Title of the film (mention of the film's title in the review).
- Director (Director's Name Reference).
- Place and date of release (where and when it will be possible to see the film) (Anikiev, 2018).

The study found that the focus of analysis of the film's substantive elements is most often on: problem, subject, plot features, peculiarities of the composition, idea content.

Also, the authors of the study note that these genre features are adhered to not only by professional journalists, but also by ordinary Internet resources, which involve the development of film reviews, ordinary film lovers.

It is worth mentioning that even a film review performed by a professional journalist for a popular publication is intended for future viewers of a film or films that do not have specific knowledge of film. Therefore, the reviews in entertainment sources rarely contain complex professional terms, incomprehensible to the nuanced cinematic process of target audiences. The main function of the film review is to present the material about the film to the reader and to give the reader an evaluation recommending or not recommending the film for viewing.

## METHODOLOGY

The following research methods are used to solve the problems of the article: structural analysis, definitional analysis, interpretative analysis, lexical and semantic analysis, lexical and grammatical analysis, technique of continuous sample. With the help of these methods in this work we will study the media concept of the Esquire and GQ, identify verbal characteristics of film reviews in the Esquire and GQ, analyse lexico-semantic and structural features of the vocabulary of film reviews in the Esquire and GQ and examine the expressive means used by the authors of the media film reviews in the Esquire and GQ.

Before looking at the private articles from the journals selected for lexical review, one should look at the already existing notions of what vocabulary is needed for film reviews. Specialized subject-oriented dictionaries were needed.

A subject dictionary is a kind of ideographic dictionary that specifies a certain number of subjects that are relevant to learning. Lexical material is organized according to the principle of communicative orientation on one of the spheres of communication (Zherebilo, 2010, p. 113). Basic information was taken from the Russian-English (British) subject dictionary (Taranov, 2013) and Russian-English (American) subject dictionary (Taranov, 2013), Cambridge online dictionary (Cambridge Dictionary, 2019), Macmillan English dictionary for advanced learners (2002) and the work of some researchers in this field (Algeo, 2006; Magnuson, 2001; White, 2003, etc.).

Genre features of the review were mentioned earlier, so it will be useful to systematize the vocabulary according to these genre features.

## RESULTS AND DISCUSSION

In the research we identify lexical features of film reviews.

To present information about the film, the reviewer resorts to the following lexical units. The very word "film" has two variants of translation "film" (British English), "movie" (American English). Watching movies, we usually on TV – "TV" or in a cinema – "cinema", can be interpreted as "cinema". Next, most film reviews indicate the genre of the painting – "genre," which is characterized by a great variety. The following are the most common of them.

– *action film,*
– *cartoon,*
– *chick-flick / melodrama,*
– *comedy,*
– *documentary,*
– *full-length,*
– *historical film,*
– *horror film,*
– *love story,*
– *musical,*
– *romcom / romantic comedy,*
– *science fiction / sci-fi,*
– *short-length,*
– *silent movie.*

To interpret the artistic phenomenon and to analyze the content and form, the reviewer needs a vocabulary related to the process of making the film. One of the components of any film or cartoon which the audience draws attention is the cast, director, and producer.

The actor, appearing ("appear") on the screen ("screen") can be highly paid – "best-paid actor", or a superstar reaching fame ("achieve renown") – "A-lister".

Also, in the category of analysis of film material (Chaplygina, 2016, p. 76), the following words would be useful:

– *blockbuster,*
– *box office – ticket office of a movie or theater,*
– *cameo – a bright star in the film episode,*
– *create,*
– *cut to the chase – get to the point; the most interesting place in the film,*
– *debut,*

- *huge box-office success,*
- *make a film – to film,*
- *premiere,*
- *prequel – backstory of already known events of the film,*
- *script,*
- *sequel – sequel film, which was already successful,*
- *shoot – to film,*
- *show,*
- *smash the box office – a super successful film,*
- *soundtrack – music theme to the film,*
- *successful,*
- *That's a wrap!*
- *win an award.*

To form a value judgment about a film, which is one of the main tasks of a film review, it will require adjectives:

- *boring,*
- *enjoyable,*
- *exciting,*
- *frightening,*
- *funny,*
- *interesting,*
- *sad,*
- *silly.*

The film review also uses the following adjectives to a positive evaluation of the film:

- *compelling,*
- *engaging,*
- *entertaining,*
- *intelligent.*

Negative evaluation is transmitted by the following adjectives:

- *all madcap,*
- *downright silly,*
- *eccentric,*
- *generic,*
- *goofy,*
- *predictable,*
- *ridiculous.*

Another feature of the reviews is the description and evaluation of comedy films, jokes. Besides the common word "joke", you can use "laughs" and "gags" with the addition of adjectives: *solid, amusing, hilarious, hearty.*

There are often used jokes in comedy movies. The adjectives "trite" and "cornball" are used for their designation in combination with nouns "jokes" and "gags" (Garanina, 2013).

If the film belongs to the genre of drama, melodrama (Burlachenko, Astankova, 2015), etc. it can be described using the following adjectives:

- *depressing,*

- *gut-wrenching,*
- *heart-breaking /heart-wrecking,*
- *melancholic,*
- *poignant,*
- *tough.*

To positively appreciate the cast the reviewers often need words: *charming, perfecto, good, excellent*.

Now in the Internet resources the word «performance» is gaining popularity, which expresses the designation of performance of the actor role. In combination with this word, it is possible to use «good» for positive evaluation, «charismatic» to denote the average degree of acting, and the next adjectives for the higher appreciation of the game:

- *brilliant,*
- *first-rate,*
- *flawless,*
- *masterful,*
- *memorable,*
- *perfect.*

When actors and the director organize a powerful tandem, they will need the word "pairing" with the epithets "solid" – strong or "ingenious" – original, "power" – strong. And the verb "to click" will pass the degree of their functioning.

Giving an evaluation to the heroes of the film, the author of the film review will not do without the words "flat", "basic", and "paper-thin".

The irreplaceable part of the analysis of the film material is the direction "storyline" which can be:

- *banal,*
- *complex,*
- *poor,*
- *skeletal.*

The action genre is characterized by a large number of "special effects" or "visual effects", which will help to describe the following adjectives as follows:

- *bad,*
- *dazzling,*
- *ground-breaking,*
- *impressive,*
- *poor,*
- *splendid,*
- *stunning,*
- *thrilling,*
- *top-notch.*

It is also possible to evaluate the musical design of the film – "score" or "«soundtrack".

And according to the main function of the film review – to present the material about the film to the reader and give an assessment to it, recommending or not recommending this film for viewing – at the end it makes sense to use the words born by the given genre «must-see» (obligatory to view) and «stay-away» (required no attention) (Zemtsova, 2006, p. 128).

Let us study the media concept of the Esquire and GQ.

Esquire, a monthly men's magazine, founded in 1932 in the United States, but became particularly popular five years later. Its creators, American publisher David Smart and Arnold Gingrich, who became editor-in-chief,

were inspired by the idea of creating a «smart magazine for a successful gentleman» (Esquire, 2019), whose history became an important part of the history of all America. In 1957, Esquire began producing a quarterly fashion app called GQ (GQ, 2019).

The idea of the name was taken from the address to the editor-in-chief in one of the letters from the time of the magazine's development. «Esquire» is translated as a «squire». The logo of the publication becomes an adapted sample of the handwriting of the same editor-in-chief.

One of the first authors of the magazine was Ernest Hemingway. Also, in it at different times published: Lev Trotsky after deprivation of Soviet citizenship, Francis Scott Key Fitzgerald, and others.

Although the magazine is primarily for adult male audiences, it is not meant to be entertaining. Now, it is very popular among young people, students. There are also many women and girls among its readers.

The magazine attracts readers through the following aspect (Belth, 2018):

1) its covers, with the texture portraits of the heroes, who, within seconds of the magazine's release, gain incredible popularity on the Internet and virtually every one of them becomes cult;

2) interesting and original columns, for example, the most popular of them «What I've Learned», which traces its history from the first issue of the magazine;

3) the irony of what is being presented in other media with undue seriousness.

Magazines are published in 26 countries and, like any popular print publication, in every country Esquire and GQ have official websites in the language of the country of production. In this work the official websites of the American edition of Esquire and GQ will be considered. The sites contain articles from issues as well as additional publications not included in the main layout.

The film review is now a very popular genre of both professional and amateur journalism, it has not bypassed these editions.

On the website of Esquire magazine articles are divided into five categories:

"Style",

"Entertainment",

"Politics",

"News",

"Food & Drink".

In the section "Entertainment" such a publicist genre as film review is very popular. Reviews are mostly reviewed of cinema novelties using bright and interesting headlines or some thematic "tops" (Esquire).

The following sections can be found on the GQ site:

"Style",

"Grooming",

"Recommends",

"Culture",

"Fitness",

"GQ Sports",

"Videos",

"Shop".

The publications of interest are at point "Culture". Here you can also find articles of the genre of film reviews, including recommended movies (GQ, 2019).

The style of the publications determines the nature of these film reviews. Esquire and GQ do not position themselves as experts in the film world and do not turn to professional film critics and film journalists to write reviews, so they have oversized, chaotic internal structure and stylistics. In "tops" and collections, reviews, short and "on the case", try to attract maximum attention with less words. And publications dedicated to certain movie novelties or classic films, which are entertaining, filled with bright headlines. As the content of

the magazines is directed at the most popular audience, reviewers do not try to impose their opinion on the reader and allow the recipient of the cultural code to draw the final conclusions independently. All the above-mentioned features specify the semantic and structural features of the texts.

Let us identify key verbal features of film reviews in the Esquire and GQ.

During the realization of the goal of the work were processed articles for 2019 from magazines Esquire and GQ (Esquire, 2019; GQ, 2019), containing film reviews in different forms of information presentation: fact-finding lists and graded lists, so-called "tops", entertaining articles, etc. Thus, more than 200 film reviews provided by the authors of the Esquire and GQ were analyzed in terms of semantic and structural features of their vocabulary.

As already mentioned above in the theory of journalism, the articles of the genre of film review can be divided into some semantic parts (Anikiev, 2018), such as:

- information about the work,

- interpretation of the artistic phenomenon,

- general evaluation,

- analysis of the content and form,

- presentation of the work to the reader.

The authors of the Esquire and GQ magazines do not seek to provide an in-depth analysis of the artistic value, content, and form of the film industry. It can therefore be concluded that most of the articles have the following objectives:

a. to introduce the reader to the works of cinema,

b. to provide general and important information about the film,

c. to interest the reader with entertaining facts,

d. to give an overall assessment of the work.

The selected tasks require the authors to select the vocabulary that will be discussed further, as well as some features of the presentation of the information and the vocabulary. For example, in fact-finding lists and graded lists the evaluation vocabulary is very scarce and the content of the film reviews is getting close to the genre of announcements, however, getting a film into the gradation or "top" is itself an assessment medium, and the authors find it impractical to inflate the size of the article with superfluous epithets, emphasizing information about the work.

Or, by focusing the review on the most important, interesting or provocative information about the plot or the production of the film, by making hints about the news in the title, the authors overload the vocabulary with words about the subject matter and not touching the vocabulary of the film production.

It is worth noting that the most frequent lexical units in the reviewed articles became: "that", "about" and "love".

As a result of the semantic analysis of film reviews, about 120 words frequently used by authors of publications related to the subject matter of the articles. It has been found that 46% of all words are nouns, 24% verbs, 28% adjectives and adverbs, and 2% other parts of the speech.

Their totality essentially determines the lexical-semantic peculiarity of the vocabulary of film reviews in the Esquire and GQ magazines.

The most used words are "movie", "story", "film", "character" (49%). They are almost five times the number of other words.  "Movie" and "film" despite the assertion that the first is more frequent in American English, whereas the second is characteristic of British English, is used on equal in the film reviews of American authors.

*But the longest-running Bond actor's latest film may change all that (*Cea, 2019).

*The film has been getting raves from critics... (*Nashawaty, 2019).

*We also got our first look at Pattinson's Batcyle, as photos emerged from the set of the movie in Glasgow, Scotland (*Langmann, 2020)*.*

However, it is not necessary to forget, "film" can be used in the quality of verb "to show, to film". For example,

*Filmed in 3D Speech* (Langmann, 2019).

Therefore «movie» in the original use and in the meaning of «film industry» is still used more often.

The word «story» is used in meaning:

"story"

*A legitimately evil folk story of inheritance* (Weaver, 2019).

"history"

*A three-hour epic about the Las Vegas gambling industry as seen through the eyes of bigwig casino operator Sam "Ace" Rothstein (De Niro), it's a story about greed, power and betrayal powered by phenomenal performances from its two male leads as well as Sharon Stone as Rothstein's crooked wife Ginger, who can't shake free from her former pimp Lester (James Woods)* (Schager, 2019b).

"plot"

*That means it ignores the past three series efforts (a decision spearheaded by both Miller and producer James Cameron), and results in a story that takes place decades after Linda Hamilton's Sarah Conner—with the aid of Arnold Schwarzenegger's good-guy T-800 Terminator—prevented a forthcoming apocalypse by destroying the company, Skynet, that was destined to create an Artificial Intelligence with genocidal intentions* (Schager, 2019c)

«Character» appears in the meaning "character" and "character, characteristic". For example,

*I suspect that at the terminus of Daniel Craig's rainbow there will be a character he's better known for known for than Bond* (Cea, 2019).

*...moment with character-specific humor...* (Rivera, 2019).

The following set of words refers to general information about the cinema and information about the film, its production, technical or plot characteristics. Sometimes there is a professional vocabulary, the film industry is so closely connected to our lives that many people will understand these words without explanation.

Let us start with the genres of cinema, without which there is not a single review. They are listed above, only to add that most often the words denoting genres are used in conjunction with "movie":

*But they struggled to find a way into the sports movie genre, something Scorsese was famously disinterested in* (Nero, 2019c).

Besides the ontological genres, there are modern characteristics of cinema. One of them is the word "mainstream" ("main current, dominant trend") as a predominant direction in any field (scientific, cultural, etc.) for a certain period. Another now popular genre "crossover" is in the cinema, the plot of an artistic work in which characters are mixed, locations of different works.

*This means, of course, that it's possible for fans to get a Venom and Spider-Man crossover* (Nero, 2019d).

The vocabulary of film production is quite common in the reviews: "director", "actor" and "actress" (24%).

The set of actors for a film is "cast". It is worth noting that in ordinary dictionaries «cast» has no direct translation related to cinema: «throw, throw, throw». Only «throw, throw» implies not action, but the result – what form the abandoned thing will take, what with it will become. The word began to be used in the meaning «group of actors» in 1631, when small street theatres with variable composition of the acting troupe, which began to be called «cast», implying «today's roles of actors on the stage» were popular in Europe.

The favourite word of film critics and film lovers "performance" (9% of all nouns) did not escape the magazines Esquire and GQ. It is used in the values "execution, implementation" when describing the cast in general, to emphasize the importance of their game.

*But this thriller still manages to be completely crushing, thanks to its claustrophobic, deeply-anxiety producing watery madhouse staging and DiCaprio's truly devastating performance. The supporting cast, which includes Ben Kingsley and Mark Ruffalo, is pretty perfect, too* (Bruney, 2019d).

To list the cast, to evaluate their performance of roles, the verb "to play" is used (46% of all verbs).

*The actor put on sixty pounds during production to play the narcissistic boxer later in his life* (Nero, 2019f).

Frequently in the reviews "production" as the production process of a film is described.

*So he hunkered down and returned to the type of production he did best...* (Nashawaty, 2019).

Under the all-encompassing and very popular in modern journalism "filmmaker" the articles may mention a filmmaker, director, or film producer.

*...it revealed itself to be about a crew of filmmakers making a horror movie she* (Langmann, 2019).

Often the script of a film ("script") is an adaptation of the literary work, then the authors of film reviews for providing information about the film use the verb "to adapt" or the noun "adaptation".

*Farrell described Reeves' script as "beautiful, dark, moving," and "really gorgeous," while Sarsgaard compared the film's tone to that of the alt-rock band The Pixies, saying that the film will be "raw" and "not sanitized"* (Langmann, 2020).

*But more so than any movie adaptation of the Catholic myth, Scorsese's film has the courage to depict Jesus as a real human* (Nero, 2019b)

The word «content» (4% of all nouns) according to the authors of the articles is ideal for thinking about cinema.

*The director casts his story – via form and content...* (Schager, 2019d).

The title of the film is «title».

*But, early on in this film – well actually if you read the title of the film – it's clear that there's a massive twist coming* (Nashawaty, 2019).

The vocabulary used to convey the content of a film is often filled with words related to the subject matter of the work rather than the film, so it is inexplicable and there is no point in analyzing it. However, there are very interesting lexical units, suitable for the description of the story of any subject direction: "protagonist", "twist', "exposition" and "flashback" (11% of all nouns).

"Protagonist" (3%) is the main character of the work, the character around which the storytelling is built. The protagonist is confronted by an antagonist or a group of antagonists who seek to prevent his plans from being carried out. Alternatively, he tries to thwart them.

*Dakota Blue Richards is a strong Lyra, playing up the confidence and the curiosity that makes her such an ideal protagonist* (Meslow, 2019).

"Twist" (2%) is a plot twist, associated either with a sharp change in the character of the central character, or with some unexpected event that strongly influences the plot of the work.

*And yes, there's a big, slightly cheesy twist that the whole movies pivots around, but it doesn't negate everything that came before it or render the film too dull for a second viewing* (Bruney, 2019c).

"Flashback" (3%) is an artist reception, first in cinema, with a temporary interruption of the sequence of storytelling to show certain events in the past. "Exposition" (2%) is a message to the viewer additional facts and information that will help understand the plot. These include memories, dreams, feelings, hero's wishes, legends, backstory episodes, additional events, or special circumstances.

*We spend a couple of glancing flashbacks with his (now dead) mother, perhaps as simple exposition, perhaps to just boast that, ..., Alex Essoe really does look like a young Shelley Duvall in those flashbacks* (Philip, 2019).

Proper nouns define lexical originality on an equal footing with other means. For example, what the modern film review will be without the word «Hollywood», using it as the home of the film being described, as a category of comparison, etc. But, synonymous with successful cinema, fame and money is the name of the area, only and everything. The Hollywood is an area in Los Angeles that had famous letters for advertising in the 1920s.

It would be pointless to list all the original names from the world of cinema, but it is worth mentioning the most used in Esquire and GQ film review articles.

"Netflix" (5%) is an American entertainment company for online viewing of movies and serials. The company has become one of the most successful in its field.

"Amazon" (4%) is an American company, the world's largest e-commerce platform market, owns its own film studio, Amazon Studios. The company is named after the longest river in the world Amozon.

"Disney" (3%) is one of the largest conglomerates of the entertainment industry in the world. Both the famous animation studio, and one of the largest Hollywood studios in the entire film industry in general. It was named after the founder Walt Disney (a surname derived from French name meaning "from Isigny" (a city in France)).

"Marvel" (4%), from English "marvel" – "miracle", is a huge corporation to produce comics, serials and films about hundreds of superheroes and villains.

One of the main tasks of the film review is the evaluation of the film material. The Esquire and GQ reviews are brief in their assessment of the art of films, with no emphasis on evaluation. The appearance on the pages of these magazines is already an indicator of a worthy product. However, the list of the most used evaluative vocabulary is as follows:

− "great" (4%)

*The Godfather – arguably the greatest mob movie ever* made (Nashawaty, 2019).

− "classic" (3%)

*Who Framed Roger Rabbit is a classic movie because it celebrates classic cinema, classic cartoons, and, although they didn't know it at the time, classic animation and filmmaking techniques* (Grebey, 2019).

− "good" (3%)

*Let it be noted: Adam Sandler can be a good actor* (Weaver, 2019).

− "charming" (3%)

*Of course, there's Leo, transitioning from talented teen idol to legendary leading man with the help of his back-to-back Scorsese hat trick of Gangs of New York, The Aviator, and The Departed, devastatingly charming as Hughes in his heyday and tragic as the tycoon in decline* (Bruney, 2019b).

− "award-worthy" (2%)

*Joker is a big, weighty, awards-worthy statement about how things got to be...* (Nero, 2019a).

− "to deliver" (2%)

*...the movie delivers pleasure with its long, realistic, mesmerizing race scenes...»* (Sintumuang, 2019).

− «Effectively» (2%)

*Doctor Sleep is effectively creepy and will sate fans on either side of the Kubrick/King debate* (Philip, 2019).

− "perfect" (2%)

*The supporting cast, which includes Ben Kingsley and Mark Ruffalo, is pretty perfect, too* (Bruney, 2019a).

− "profound" (2%)

*Framing characters amidst forest greenery or through constricting cabin windows, and setting its action to the serene sounds of its rural environment – snapping twigs, chirping birds, running water, human breath – it's an empathetic vision of profound male friendship and perilous capitalist enterprise* (Schager, 2020).

This list is not sufficiently original in the evaluation forms, but the quantity, rather the frequency of usage of the above words in the works of different authors was evaluated.

The quality of the evaluation vocabulary can be expressed in the text of the art techniques. The simplest and most common of these, both in everyday life and in journalism, is an epithet, and sometimes we may not notice its use. The epithet is an "artistic-figurative definition emphasizing the most significant feature of the object or phenomenon in this context; it is used to evoke in the reader a visible image of a person, thing, nature etc." (Shabanova, 2008, p. 176).

The articles analysed, for example, used the following epithets:

*thought-provoking plot* (Sintumuang, 2019).

*marvelous performance* (Rivera, 2019).

*It's a tragic waste of an amazing cast...* (Miller, 2019a).

The next most frequently used means of artistic expression is a visual technique in which two objects (actions or phenomena) are compared to enhance the characteristics of one of them (Shabanova, 2008, p. 147). Film reviews usually compare famous actors, directors, as well as popular films.

*Always an adventurous filmmaker first and foremost, the auteur had taken risks before, with films like* Last Temptation *and* Kundun *before, but* Silence *stands on its own* (Nero, 2019e).

Close to comparison – "metaphor as a word or expression used in a figurative sense, the basis of which is an unnamed comparison of an object with any other based on their common feature" (Chaplygina, 2016; Lakoff, Johnson, 1980).

*Ahead of the film's theatrical debut (today), we had a candid conversation with the 49-year-old filmmaker about transitioning from Deadpool to the Terminator, bringing Hamilton back to the role that made her a worldwide star, his film's big early surprise, and whether the real cause of the apocalypse in the franchise isn't technology but, instead, mankind* (Schager, 2019c)

To express their ideas as efficiently and concisely as possible, authors of film reviews resort to different grammatical structures. For example, in the next clip, we see that the narrative of past events is held in Present Simple Tense to have a greater influence on the viewer.

*As the platform becomes increasingly engulfed in flames, rescue efforts by boat and helicopter are undertaken to the extent possible, although it remains a wonder that most people survived, given the hell on water that's evident in nearly every frame* (Nashawaty, 2019).

To attract the attention of the reader, reviewers use rhetorical questions (questions that do not require an answer) both in the headings and in the text itself.

*Medium gritty?* (Langmann, 2020).

*You know, that gnawing, teething fucking rat from the closing scene of The Departed? The one fans have even edited out of the perfect cut of the movie?* (Miller, 2019b).

Modal verbs are part of the vocabulary, and in the film reviews of Esquire and GQ magazines they are often used to shape the audience's emotional relationship to the film.

*With all the explosions, gushing oil, ... you can barely understand a fraction of the dialogue in Deepwater Horizon* (Nashawaty, 2019).

In 2016, T.S. Chapligina (2016) conducted a study of the evaluation context of the film reviews and highlighted six characterised types of context:

- choice;
- recommendation, instruction, advice;
- praise;
- verdict;
- efficiency;
- subjective opinion.

Almost every one of these contexts by providing vocabulary can be found in the articles analysed. The verdict is expressed as follows:

*Joker is a big, weighty, awards-worthy statement about how things got to be...* (Nero, 2019a)

Praise, combined with an abundance of estimated adjectives, is less common.

*Led by his own interior-thought narration, Roy's saga is at once awe-inspiring and poignant, intimate and majestic* (Schager, 2019a).

This statement can be attributed to type "recommendation, instruction, advice".

Efficiency and objective technical evaluation of the work performed can be expressed as follows:

*In the past few months, we've seen a few initial looks at the new* Batman *film—which will leave behind Ben Affleck's Bruce Wayne in favor of a younger hero focused more on detective work—and they've been nothing but promising* (Langmann, 2020).

A subjective opinion is expressed in the author's assumptions, reflections, or vivid value judgements, supported by introductory words.

*Probably as simple exposition, whether to just boast that, Alex Essoe does really look like a young Shelley Duvall in those flashbacks* (Philip, 2019).

## CONCLUSION

As a result of a research the purpose was achieved and all tasks have been completed.

In this work, film reviews from the electronic editions of Esquire and GQ magazines were studied to highlight the features of the authors' vocabulary, because movies are an integral part of our life. We watch movies, we write about movies, we read about movies, etc.

We examined the theoretical underpinnings of the problem under investigation. The concept of film review as a genre of journalism, reflecting the main events and facts, analysing them or evaluating them has been formed. Typological groups of film reviews, historical facts of genre development, as well as genre features of the review are highlighted.

The peculiarities of the vocabulary of the film reviews were identified with the help of thematic dictionaries, the authors of which single out the words "film", "movie", "TV" and "cinema", as the most frequent ones when writing film reviews. Also, in dictionaries there are 15 words for the genre of the reviewed film, for the interpretation of the artistic phenomenon and the analysis of the content and form – 27 words and set expressions, for the formation of the evaluative judgment of the film – 62 adjectives.

The concept of the magazines Esquire and GQ, the idea of creating a brand, the reasons for the popularity of magazines among the audience, and the features of placing film reviews on English-language websites of journal data were also studied.

The main part of the research contains the results of the analysis of the articles that define themselves as a film review, reveal the main features of the presentation of the material, the semantic and structural features of the vocabulary, the use of lexical units in the form of means of artistic expression. Over 200 film reviews from 2019 from Esquire and GQ magazines, fact-finding lists and graded lists, entertainment articles, etc. The distinctive characteristics and structure of the articles were highlighted.

According to the tasks of our research, lexical-semantic and lexical-structural features of the vocabulary of film reviews in Esquire and GQ journals were analysed. As a result of the analysis, about 120 frequently used words related to the subject of cinema were identified.

It has been found that 46% of all words are nouns, 24% verbs, 28% adjectives and adverbs, and 2% the rest of the speech. The most used words are: "movie", "story", "film", "character" (49%).

It was noted that the most common words denoting genre is most often used in conjunction with "movie". The vocabulary of the film production occupies about 24% of the total volume of the reviews ("director", "actor", "cast"). The special lexical units used to describe the plot are marked: "protagonist", "twist", "exposition" and "flashback". The proper nouns determining the lexical originality of the genre of film reviews are selected, the list of the most frequently used evaluation vocabulary is formed: "great", "classic", "good", "charming", "award-worthy", etc.

It has been established that authors of film reviews in their articles use epithets, comparisons, metaphors, lexical repeats, homogeneous members of the sentence, various grammatical structures, and other expressive means to realize their thought as efficiently and succinctly as possible.

## ACKNOWLEDGEMENT

## REFERENCES

Algeo, J. (2006). *British or American English? A handbook of word and grammar patterns.* Cambridge: Cambridge Univ. Press. https://doi.org/10.1017/CBO9780511607240

Anikiev, R. A. (2018). Content-Analysis of Film Reviews. In: *Achievements of Science and Education,* 9(31), 15-21.

Belth, A. (2018). *For Our 85th Birthday, We Gave Esquire Classic a Makeover. Esquire.* Retrieved from https:////wwwww.esquire.com/entertainment/a23105152/esquireccla-ssic/

Boeva-Omelechko, N. B., Posternyak, K. P., Zheltukhina, M. R., Ponomarenko, E. B., Talybina, E. V., Kalliopin, A. K., & Ovsyannikova, M. N. (2019). Two Images of Russia in the British Political Mass Media Discourse of 1991 – 1993 and 2013 – 2019: Pragmastylistic Aspect. In: *Online Journal of Communication and Media Technologies, 9*(4), e201926. https://doi.org/10.29333/ojcmt/5952

Bruney, G. (2019a). Every Martin Scorsese Movie Ranked From Worst to Best. 13. Shutter Island (2010). *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Bruney, G. (2019b). Every Martin Scorsese Movie Ranked From Worst to Best. 11. The Aviator (2004). *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Bruney, G. (2019c). Every Martin Scorsese Movie Ranked From Worst to Best. 11. The Aviator (2004). *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Bruney, G. (2019d). Every Martin Scorsese Movie Ranked From Worst to Best. 13. Shutter Island (2010). *Esquire.* Retrieved from https://www.esquire.com/entertainment/mov-ies/g29955222/best-martin--scorsese-/

Bubnova, I. S., Khvatova, M. A., Chernik, V. E., Popova, O. V., Prokopyev, A. I., Naumov, P. Yu., & Babarykin, O. V. (2018). Research of Professional Activity Features of Ecologist at Carrying Out Public Ecological Examination. *Ekoloji, 106*, 999-1006, Article No: e106183.

Burlachenko, S. D., & Astankova, T. P. (2015). Lexical features of film reviews (in English language material). In: *Scientific community of students of the 21st century. HUMANITIES SCIENCES*, 5(32), 83-92.

Cambridge dictionary. (2019). *Cambridge dictionary*. Retrieved from https:// dictionary.cambridge.org/

Cea, M. (2019). *Daniel Craig Might Have Found His Most Iconic Character Yet with Knives Out. GQ.* Retrieved from https://www.gq.com/story/knives-out-danielcraig-yes-please

Chaplygina, T. S. (2016). Language Means of Expression in English Language Film Review. Philological Sciences in Russia and Abroad: *Materials of IV International.* St. Petersburg: Its publishing house, pp. 68-70.

Cherdymova, E. I., Vorobyeva, K. I., Romashkova, O. V., Mashkin, N. A., Grigoriev, S. M., Romanchenko, L. N., Karpenko, M. A., & Bayanova, A. R. (2018). Photo Exhibition Influence on Student Environmental Consciousness Formation. *Ekoloji, 27*(106), 1271-1278.

Corkonosenko, S. G. (2000). *Fundamentals of creative activity of journalist.* St. Petersburg: Knowledge.

Dijk van, T. A. (1997). *Discourse as Structure and Process: Discourse Studies a Multidisciplinary Introduction*. London: SAGE Publication Ltd.

Esquire*. (2019). *Esquire*. Retrieved from https:////wwww.esquire.com/#sidepanel

Ezhov, K. S., Cherdymova, E. I., Prokopyev, A. I., Fabrikov, M. S., Dorokhov, N. I., Serebrennikova, Yu. V., Belousov, A. L., & Efimova, O. S. (2019). Conflict features depending on stay duration at workplace. *Dilemas contemporáneos: Educación, Política y Valores, VI*(Special Edition), 38.

Garanina, E. Y. (2013). Evaluation in the genre of film review. In: *Bulletin of the Kemerovo State University, 2*(54), 28-31.

GQ. (2019). *Gentlemen's Quarterly.* Retrieved from https:////ww.gq.com

Grebey, J. (2019). *Who Framed Roger Rabbit Is a Love Letter to Classic Cartoons and Classic Hollywood. GQ*. Retrieved from https://www.gq.com/story/who-framed-roger-rabbit-streaming-recrec

Holopirek, J. A. (2007). *Online Journalism: The Transformation of the Film Review.* Cambridge: ProQuest.

Kargapoltseva, N. A., Rakhimova, O. N., Shabalina, L. G., Guryanova, T. Y., Mashkin, N. A., Mirzalimov, R.M., & Popova, N.F. (2019). Student Identity and Various Procedures of its Development. *International journal of applied exercise physiology, 2*(1), 519-526.

Kolesnichenko, O. E. (2008). *Practical journalism, training manual.* Moscow: MSU Press.

Kroychik, L. E. (2014). Journalistic Genres. *Basics of Journalistic Activity*. Moscow: Jurite.

Kutuev, R. A., Mashkin, N. A., Yevgrafova, O. G., Morozov, A. V., Zakharova, A. N., & Parkhaev, V. T. (2017). Methodological guidance of educational monitoring effectiveness. *Modern journal of language teaching methods, 7*(3), 405-41.

Lakoff, G., & Johnson, M. (1980). Conceptual Metaphor in everyday language. In: *Phylosophy, 77*(8), 24-48. https://doi.org/10.2307/2025464

Langmann, B. (2019). Every Martin Scorsese Movie Ranked From Worst to Best. 18. Hugo (2011). *Esquire.* Retrieved from https:///www.esquire.com/entertainment/movi-es/g29955222/best-martin--scorsese-/

Langmann, B. (2020). Everything We Know So Far About Robert Pattinson's Batman. *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/a2951-3929/robert-pattinson-the-batman-release-date-news-cast-details-theories-spoilers/

Lazutina, G. V., & Raspopova, S. S. (2012). *Genres of journalistic creativity*. Moscow: Aspect Press.

Macmillan English dictionary for advanced learners. (2002). *Macmillan English dictionary for advanced learners.* Oxford: Macmillan Education Ltd. Publisher.

Magnuson, W. (2001). *English idioms: Sayings & slang.* Calgary: Prairie house books.

Meslow, S. (2019). The Golden Compass: Was the 2007 Movie Actually That Bad? *GQ.* Retrieved from https://www.gq.com/story/did-the-golden-compass-actually-not-suck

Miller, M. (2019a). Have We Finally Grown Out of Thinking Fight Club Is a Good Movie? *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/a294-63962/fight-club-bad-20th-anniversary-analysis-essay/

Miller, M. (2019b). Every Martin Scorsese Movie Ranked From Worst to Best. 9. The Departed (2005). *Esquire.* Retrieved from https:///www.esquire.com/entertain-ment/movies/g29955222/best-martin--scorsese-/

Nashawaty, C. (2019). The Best Movies of the 2010s Represent Who We Are and Where We've Been. *Esquire.* Retrieved from https://www.esquire.com/entertainment/mo-vies/g29892894/best-movies-of-the-2010s/

Nero, D. (2019a). Todd Phillips's Joker Captures all the Artifice of Scorsese's Movies Without Any of The Soul. *Esquire.* Retrieved from https://www.esquire.com/ente-rtainment/movies/a29388605/joker-martin-scorsese-taxi-driver-king-of-comedy-comparisons/

Nero, D. (2019b). Every Martin Scorsese Movie Ranked From Worst to Best. 8. The Last Temptation of Christ (1988). *Esquire.* Retrieved from https:///www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Nero, D. (2019c). Every Martin Scorsese Movie Ranked From Worst to Best. 2. Raging Bull (1980). *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g2-9955222/best-martin--scorsese-/

Nero, D. (2019d). What's Really Going On With Spider-Man's Supposed Exit From the MCU. *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/a-28773913/spider-man-leaving-mcu-sony-disney-kevin-feige-explained/

Nero, D. (2019e). Every Martin Scorsese Movie Ranked From Worst to Best. 17. Silence (2016). *Esquire.* Retrieved from https:///www.esquire.com/entertainment/movie-s/g29955222/best-martin--scorsese-/

Nero, D. (2019f). Every Martin Scorsese Movie Ranked From Worst to Best. 2. Raging Bull (1980). *Esquire.* Retrieved from https:///www.esquire.com/entertainment/mo-vies/g29955222/best-martin--scorsese-/

Pelt, V. D. (1980). *Theory and Practice of the Soviet Periodical Press*. Moscow: Higher School.

Philip, T. (2019). *Doctor Sleep Review: A Creative, Confused Blend of Kubrick and King. GQ.* Retrieved from https://www.gq.com/story/doctor-sleep-review

Pushkarev, V. V., Cherdymova, E. I., Prokopyev, A. I., Kochurov, M. G., Shamanin, N. V., Ezhov, S. G., Kamenskaya, S. V., & Kargina, N. V. (2019). Motivation and needs in the area of the spouses with different experiences of cohabitation. *Dilemas contemporáneos: Educación, Política y Valores, VI*(Special Edition), 41.

Rivera, J. (2019). *Joker Is a Movie for People Who Want to Blame Everyone Else. GQ.* Retrieved from https://www.gq.com/story/joker-is-a-movie-for-people-who-want-to-blame-everyone-else

Schager, N. (2019a). The Best Movies of 2019. 34. *Ad Astra Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g24561951/best-movies-of-2019/ Shabanova, N. A. (2008). *Dictionary of Literary Terms*. Inta: Komi press.

Schager, N. (2019b). Every Martin Scorsese Movie Ranked From Worst to Best. 7. Casino (1995). *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Schager, N. (2019c). Terminator: Dark Fate Director Tim Miller Explains the Film's Massive Twist and What Is Next For the Franchise. *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/a29656397/terminator-dark-fate-director-tim-miller-john-connor-twist-franchise-sequel/

Schager, N. (2019d). Every Martin Scorsese Movie Ranked From Worst to Best. 10. The Wolf of Wall Street (2013). *Esquire.* Retrieved from https:///www.esquire.com/entertainment/movies/g29955222/best-martin--scorsese-/

Schager, N. (2020). *The Best Movies of 2020 (So Far). 1) First Cow. Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/g29500577/best-movies-of-2020/

Sintumuang, K. (2019). True Story of Ken Miles' Mysterious Death That Ford v. Ferrari Left Out. *Esquire.* Retrieved from https://www.esquire.com/entertainment/movies/a29810024/ford-v-ferrari-ken-miles-crash-death-true-story/

Tameryan, T. Y., Zheltukhina, M. R., Slyshkin, G. G., Zelenskaya, L. L., Ryabko, O. P., & Bodony, M. A. (2019). Political Media Communication: Bilingual Strategies in the Pre-Election Campaign Speeches. *Online Journal of Communication and Media Technologies, 9*(4), e201921. https://doi.org/10.29333/ojcmt/5869

Taranov, A. (2013). *Russian-English (American) subject dictionary*. 9000 words. Moscow: T&P Books Publishing.

Tertychny, A. A. (2006). *Genres of periodic printing.* Moscow: Aspect Press.

Tezer, M., Yildiz, E. P., Masalimova, A. R., Fatkhutdinova, A. M., Zheltukhina, M. R., & Khairullina, E. R. (2019). Trends of Augmented Reality Applications and Research throughout the World: Meta-Analysis of Theses, Articles and Papers between 2001-2019 Years. In: *International Journal of Emerging Technologies in Learning,* 14(22), 154-174. https://doi.org/10.3991/ijet.v14i22.11768

Vinnikova, A. (2007). Cinematic Review as a Genre of Journalism*. Media Environment, 2*, 66-68.

Voroshilov, V. G. (2000). *Journalism.* St. Petersburg: V.A. Mikhaylov Publishing House.

Weaver, H. (2019). 1*5 Christmas Movies You Can Stream on Netflix Right Now*. Retrieved from https://www.esquire.com/entertainment/movies/g24514440/best-christmas-movies-on-netflix/

White, R. G. (2003). *Words and their uses, past and present. A study of the English language American English*. New York: Routledge.

Zemtsova, L. A. (2006). *Art Review as a genre of mass information discourse* (PhD Thesis). Volgograd: VSPU.

Zheltukhina, M. R., Bondareva, N. V., Zelenskaya, L. L., Anikeeva, I. G., Malygina, L. E., & Chistyakov, A. V. (2019). Media Promotion Role of Economic Vocabulary: Specific Features and Functions in Presentation and Advertisement. *Online Journal of Communication and Media Technologies, 9*(2), e201907. https://doi.org/10.29333/ojcmt/5733

Zheltukhina, M. R., Slyshkin, G. G., Caselles, C. G., Dubinina, N. V., Borbotko, L. A., Shirokikh, A. Yu., & Sausheva, H. V. (2020). Automobile Media Discourse: Verbal Media Presentation of the Electric Cars. *Online Journal of Communication and Media Technologies, 10*(3), e202012. https://doi.org/10.29333/ojcmt/7933

Zherebilo, T. V. (2010). *Dictionary of Linguistic Terms*. Nazran: Pilgrim.