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**«Типологія конструкцій на позначення фільмів у рецензіях англомовного сайту БІ-БІ-СІ»**

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**Typology of constructions that denote films in film reviews on the English BBC website**

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## INTRODUCTION

Language is a complex system which is used to reflect objective reality. The reality is described with the help of signs which can be represented by words, word-combinations and sentences. Recently a new unit of language has been singled out that is a construction defined as non-predictable form and meaning parings [Goldberg 1995: 4].

Analyzing idioms and fixed expressions linguists put forward a version that the meaning of an expression was not only composed from the meaning of its parts, but the construction itself has a meaning [Fillmore 1988]. Linguists investigated different characteristics of constructions: their productivity [Kay 1999: 1-3], degrees compositionality and schematicity [Langacker 1988: 101-159]. Constructions were studied from the sign-based perspective [Fillmore 1993] and from the usage-based perspective [Tomasello 2008:5]. Some linguists focused on the pragmatic relations concerning different levels of generalization, such as item-based, lexicalized and grammaticalized [Tomasello 2000: 63]. Other linguists take into consideration the syntagmatic relations of the structures [Potapenko 2017: 174-179].

Constructions on various topics can be found in different products of media discourse. Linguists studied media language from different perspectives: as a set of processes and products of language activities in mass communication sphere in all diversity and complexity of their interactions [Добросклонская 2005: 28], as a social phenomenon, whose main function is to influence mass audience through content-based information and evaluative data transmitted by media channels [Почепцов 2001: 656]. Furthermore, M.R. Zheltukhina investigated the distinctive features of media discourse [Желтухина 2007: 29]. The media discourse taxonomy was studied in the works of M.R. Zheltukhina, V.I Karasik, E.A. Kozhemiakin [Желтухина 2003: 656, Карасик 2007: 520, Кожемякин 2010: 21]. In addition the functions of media discourse were analyzed by [Романюк 2010: 228, Лютянська 2014: 141].

Due to the fact that computer and internet technologies have a big role in peoples’ lives, linguists indentified a new type of media discourse - internet discourse. The researchers studied the notion of this genre of discourse [Галичкина 2004: 55], stylistic peculiarities [Федорова 2014: 24-29], architectonics of internet discourse [Гапотченко 2019: 130-133], language features [Нелюбина 2014: 22-23].

A film review is a genre of criticism which belongs to the internet discourse. Linguists studied its notion [Stegert 1993: 245], compositional structure and nominative structure [Митрюхина 2016: 232], types of assessment [Фомина 2011: 144-146] and the phenomenon of interdiscoursivity and polydiscoursivity in film reviews [Эрман 2018: 147-153].

However, little attention has been paid to the typology of constructions according to different topics. In our master paper we have analyzed constructions which denote films and were used in film reviews on the BBC site.

**The topicality** of our investigation is determined by the lack of the constructional analysis of such genre of criticism as a film review.

**The aim** of our research is analysis and classification of constructions which denote films from film reviews on the BBC site. In order to achieve the aim the following tasks should be solved:

* to study the notion and peculiarities of constructions;
* to investigate linguistic features of media discourse ;
* to explore the notion of film reviews
* to consider nominative and compositional organization of film reviews ;
* to analyze and classify immediate and modified constructions denoting cinematography and extended constructions that they enter.

**The object** of research is constructions related to cinematography in film reviews on the BBC site.

**The subject** of the investigation is the typology of immediate, modified and extended constructions that denote films in film reviews.

**The material** of the research includes 87 film reviews from the Culture section on the BBC site.

**The methods** of this research are predetermined by the task the aim of the master paper:

* definition approach is used to define notions and terms related to the topic;
* structure analysis is used to study the composition of film reviews;
* component analysis to investigate the meaning of the components of immediate and modified constructions.

**The novelty** of this master paper is determined by the attempt to classify the constructions that indicate films at the syntactic level into immediate and modified constructions and their further division into the attributive, predicative and nominal models.

**The theoretical value** of the research is defined by its contribution to construction grammar from the point of view of the syntagmatic relations, lexicology from the perspective of semantic relations of constructions and media discourse due to the revealing of nominative and constructive organization of film reviews.

 **The practical value** is seen in the ability to use the materials of the research on the practical lessons of English (topic “Cinema”), and in its contributions to stylistics (“Functional styles”).

 **The discussion** of the work was conducted at 2 conferences: “Polilogue of cultures: educational and cultural aspects” (National University "Chernihiv Collegium" named after T.G. Shevchenko, 9 April 2019), “Science and the future” (Kyiv 29-30 November 2019).

 The **publication** includes the following contribution: “Constructions denoting actors’ performance in film reviews” [Kubrakovska 2019].

 Structurally, the master work includes introduction 2 chapters with conclusions, general conclusions bibliography and resume. In the introduction the topicality, the object, the subject, the aim, the tasks, the methodology and the materials of the research are determined.

 **The first chapter** “Theoretical approach to classification of constructions from film reviews” focuses on the bases of construction grammar, definition of the notion of constructions and their typology, media discourse and its types. Moreover in this part we analyze the definition, composition, nominative organization and peculiarities of film reviews.

 **The second chapter** “Typology of constructions denoting cinematography” is dedicated to classification of constructions related to the cinematography topic on the syntactic level, including immediate, modified and extended constructions.

 **The general conclusion** presents the results of the investigation.

# CHAPTER 1. THEORETICAL APPROACH TO CLASSIFICATION OF CONSTRUCTIONS FROM FILM REVIEWS

Linguists claim that in order to produce utterances that the other speakers will understand people should know constructions and nothing else in addition [Hilpert 2014: 8]. This statement is the central idea of Construction Grammar (CxG). It explains the language organization in speaker’s mind. Construction is a basic unit of CxG which stands for a form and meaning pairing fixed in human’s minds due to multiple repetition [Fried 2015: 974; Goldberg 2003: 219; Kay 1999:5]. In order to create a classification of constructions denoting cinematography we have to investigate the theoretical foundations of Construction Grammar and the peculiarities of constructions.

 Film review is a genre of criticism and journalism a critical response to a work of cinematograph in which critic dwells on the advantages and disadvantages of the movie [Титаренко 2014:241]. To analyze and single out the constructions denoting cinematography we should study the notion, structure and peculiarities of film reviews as a genre of criticism.

## 1.1. The basis of Construction Grammar.

The new approach to language developed in the mid 1950s out of integration of linguistic, philosophical, cognitive and anthropological interests which were connected to the idea, that the linguistic units form is inseparably bounded with its meaning and its communicative function and this boundary is a foundation for any adequate language theory [Fried 2015: 974].

Construction Grammar (CxG) is a theoretical approach according to which linguistic generalizations are presented in the form of constructions, so called contingent feature group (syntactic, semantic, textual, pragmatic, prosodic etc.) which later occur as impartible associations of form and meaning [Fried 2015: 974].

The early version of CxG appeared in Lakoff’s paper Linguistic Gestalts in which the author suggested the idea that constructions must have meaning [Lakoff 1977: 87].The concept of Construction Grammar in modern linguistics was based on the works of C.J Fillmore and P. Kay [Fillmore, Kay 1993], A. Goldberg [Goldberg 1995, 2005].

The fundamental idea of CxG states that the knowledge of language is a big construction network and nothing more, in addition all of the speaker’s knowledge about the language and about the hardships of understanding what is said and meant, everything should be viewed as knowledge of constructions [Hilpert 2014: 8]. The main purpose of CxG is to register the determined characteristics of all types of linguistic expressions, based on the supposition that any relatively unusual linguistic unit has equal informational value in our will to understand the language nature [Fried 2015: 975]. The goal is to acquire the language in total without paying attention to its core and periphery believing that some structures deserve more attention than the other ones [Fried 2015: 975].

In CxG the grammar of language is constructed of “taxonomic networks of families of constructions” [Croft 2001:25]. The taxonomic networks are based on the conceptual categories from cognitive linguistics. There are several approaches to the way the information is stored in taxonomies: the full-entry model, the usage-based modal, the default inheritance model and the complete inheritance model [Croft 2001:25].

 Nowadays the linguists prefer the usage based-approach which can be summarized in two ways:

- meaning in use;

- structure emerges from use [Tomasello 2008:1];

 According to this approach the language learning process happens in the result of frequent repetition of constructions.

 So, Construction Grammar is a group of theories that state that the language consists of linguistic form-meaning pairing called constructions.

1.1.1. The notion and peculiarities of linguistic constructions**.** At the centre of CxG stands the notion of the linguistic sign, which states that each form can be associated with meaning. Such form-meaning pairs are called constructions [Halder 2011: 103, Goldberg 2006: 209].

The term of construction is used in different areas of research connected with language. In textbooks for language learners construction is usually defined as a complex linguistic form that carries a grammatical function, for instance the passive construction, e.g. *a movie directed by a woman* (www.bbc.com, 22.11.19), the imperative construction, e.g. *let them go!* (www.bbc.com, 15.11.19), or the present perfect construction, e.g. *McGregor has never been more sympathetic* (www.bbc.com, 31.10.19), but in CxG the notion of construction is used in broader meanings.

Adele E. Goldberg offers the following widely cited definition of constructions: “constructions are stored pairings of form and function, including morphemes, words, idioms, partially lexically filled and fully general linguistic patterns” [Goldberg 2003: 219].

Other linguists define the notion of construction in the following ways:

* constructions are form and meaning pairings “entrenched in people’s minds” [Langacker 1988: 140].
* constructions are “ non-predictable form-meaning parings” [Kay 1999:5];

The listed definitions capture the important construction features. Firstly, a construction pairs a linguistic form with a meaning. The *form* in constructions refers to any combination of syntactic, morphological, or prosodic features and *meaning* is understood in a broad sense and is referred to “lexical semantics, event structure, diathesis, pragmatics, and discourse structure” [Fried 2015: 975]. Secondly, constructions are entrenched in memory through the multiple repetitions (non-compositional) [Zeschel 2009: 187] which means that constructions already exist in the mind hence the speaker should not make up any new constructions during communication.

The last feature states that constructions are non-predictable. This feature captures the common characteristic of idioms that “the interpretation of the whole idiom is more than just a combination of the meanings of separate words” [Hilpert 2014:20]. Nevertheless, some linguists abandoned the idea that all of the constructions should be non-predictable. Consider the expression *How old are you?,* this expression is highly frequent and conventionalized way to ask the interlocutor’s age and cannot be replaced with *How long ago were you born?* Some of the expressions may look like a construction but through multiple repetitions they have become a typical variant for a specific communicative situation [Taylor 2012: 100].

Knowledge of a language includes not only “the ability to understand everything that is said, but also includes the ability to speak idiomatically” [Hilpert 2014: 21]. Adele E. Goldberg introduced a new version of her earlier definition of constructions in order to adapt this feature to the linguistic knowledge: a linguistic group is recognized as a construction when the aspect of its form or meaning is not predictable from the meaning of its components, in addition, even fully predictable patterns can be called constructions if they occur with frequency [Goldberg 2006: 5].

To summarize, constructions can be defined as a basic pre-fabricated unit of language acquisition entrenched in the memory due to the multiple repetition.

1.1.2. The typology of constructions.Construction Grammarapproach focuses on two types of relations: the paradigmatic relations and the syntagmatic relations. Paradigmatic relations stand for the number of actions which form constructions at four levels: “entrenchment, categorization, schematization and generalization [Goldberg 2006: 13].

Constructions are studied at three levels of generalization: item-based, lexicalized and grammaticalized [Tomasello 2000: 63].

According to this classification item-based constructions keep the same form through all contexts, e.g. superhero blockbuster, leading role [Potapenko 2017: 173]. Such item-based constructions as e.g. *Could you please…, How are you, Open the door!* could be potentially divided into separate elements but they still make up single units [Tomasello 2000: 62].

Lexicalized constructions are based on specific words also known as “islands reliability” which can be presented with the help of the following templates, e.g. *X reads Y, X kisses Y, Where is the X? I wanna X, Sit on the X* [Potapenko 2017: 174].

In grammaticalized constructions the relations of the participants of an action is generalized according to such template: X verb transitive Y (= X hates Y); *negation*-constructions, *make*-constructions, *can*-constructions etc. [Potapenko 2017: 174].

In addition, constructions are viewed as a “part of a lexicon-syntax continuum” [Fillmore 1988: 35]. According to this feature constructions can be classified into the following types:

* Word constructions, e.g. *an apple* (meaning an apple), presents a pairing of form and meaning;
* Idiom constructions, e.g. *X take Y for granted – X does not value Y*. Idiom constructions are not fully compositional hence is stored in a speaker’s mind.
* Comparative constructions, e.g. *X is smaller than Y (X is more Adj. than Y).* Constructions of this type are more schematic than the idiom constructions.
* Resultative constructions, e.g. *She rocks baby to sleep – X causes Y to become Z by Ving.* Resultative constructions are completely schematic as they have slots for cause, the verb, the affected component and the result [Hoffman 2013: 1-2].

As for the syntagmatic relations the constructions are presented at 3 levels: syntactic, supersyntactic and textual [Potapenko 2017: 175].

At the syntactic level constructions are viewed within one utterance, at the supersyntactical level constructions are viewed within several utterances and at the textual level the constructions are presented in a text.

In our master paper we group constructions denoting cinematography at the syntactic level. At this level the constructions are divided into immediate, modified and extended [Potapenko 2017: 175].

Immediate constructions are word combinations with dependent units either on the left or on the right, e.g. *at box office, box-office smash*. In the first example the dependent unit *at* is on the left and in the second example the dependent unit *smash* is on the right.

The modified constructions expand the immediate constructions with additional components, e.g. *£466 million at the box office.* The immediate construction *at box office* is modified by the components *£466 million.*

The extended constructions “combine two or more immediate constructions within the same utterance”, e.g. *It made a whopping £466 million ($610 million) at the box office and went on to become Britain’s fastest selling DVD ever.* In this example the immediate construction *at the box office* is combined with other immediate construction *whopping £466 million.*

To summarize, constructions are classified with regard to abstraction levels. Linguist differentiate item-based constructions, which keep the same form through all contexts, lexicalized constructions, which are based on the predicate and grammaticalized constructions, which generalize on the relations between the participants of an event. According to syntagmatic study the combination of constructions happens at three levels: syntactic, supersyntactic and textual. At the syntactic level constructions are divided into immediate, modified and extended. An immediate construction is combined with the neighboring word, a modified construction expands the immediate one with additional components and in an extended construction the immediate construction combines with other constructions.

## 1.2. Film review as a part of media discourse

1.2.1. Media discourse. The term “discourse” has a long history. It appeared in Latin as “*discursus*” which means to run back and forth [Демьянков 2005: 34]. Linguists suggest various definitions of the notion of discourse however none of them is complete, accurate or precise. Michael Stubbs defined discourse as “language above the sentence or above the clause” [Stubbs 1983: 1]. Discourse is also viewed as a continuous stretch of especially spoken language larger than a sentence, often constituting a coherent unit such as a sermon, an argument, a joke, or narrative [Crystal 1992: 25]. Moreover, discourse may be understood as a text dipped into the life [Арутюнова 1990: 136]. Judging from the definitions discourse predominantly can be viewed as language above the sentence level and as language in use.

 Discourse is divided into different types according to its topic and the audience it is targeted at. The following types of discourse are distinguished: political, diplomatic, administrative, legal, military, pedagogical, religious, mystical, medical, business, advertising, sport, scientific, scenic and mass-informational [Карасик 2000: 5].

 **Mass-informational discourse** is also known as media discourse refers to “interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer” [O’Keeffe 2011: 441].

 There are two approaches to the definition of media discourse. The first approach postulates that media discourse is a specific verbal-mental activity peculiar only for mass media space [Кожемякин 2010: 16]. This approach differentiates media discourse from other discourse types such as political, religious, scientific, etc. on the basis of the language use and communicative sphere of its realization. The second approach states that media discourse is any kind of discourse realized in media space and produced by mass media [Кожемякин 2010: 16].

 According to the relations to the audience the following distinctive features of media discourse can be defined:

- group correlation (the author shares the views of his group);

- publicity (focusing on mass addressee);

- scenic orientation (creating conflict with a discussion);

- staging and mass orientation (impact on several groups simultaneously) [Желтухина 2007: 27-40].

 Alexander Pastukhov states that one of the main principles of media discourse is its orientation on the addressee One should take into account a large number of addressee’s special features (age, gender, occupation, social and cultural background etc.) in order to clarify and complete the notion of “addressee factor”. Some media are aimed at a particular addressee, their picture of the world and linguistic consciousness. Thus, the audience is united with the same expectations regarding the form and the content of communicative act [Пастухов 2008: 209].

 Media discourse can be divided into different types according to its communicative function and channel of realization. According to the communicative function the following types of media discourse are allocated: publicistic, advertising and PR-discourse [Ilie 2006: 489-494].

**Publicistic discourse** is a distant form of communicative activity of an institutional and cognitive character, the main participants of which are mass media representatives and audience [Красных 2003: 375]. The information obtained by publicistic discourse forms public political, linguistic and naïve picture of the world [Цибко 2016: 238].

The main functions of publicistic discourse are cognitive, informative and regulatory [Желтухина 2007: 191]. The latter is defined as the organization and regulation of processes, the impact on the audience, control over public opinion, the main tool of socialization, socio-cultural management with the help of language [Желтухина 2007: 191].

One of the sub functions of publicistic discourse is the function of evaluation. Publicistic discourse brings a range of issues to the public, calling for awareness of their importance. It also forms the primary attitude (positive or negative) to the facts, offers different kinds of rating (“good”, “bad”, “useful”, “harmful” etc.) [Желтухина 2007: 193-194], *e.g. A lively, colourful and big-hearted musical, it may lack a spark of originality, but it’s better than most children’s films* (www.bbc.com, 12.12.2018).

**Advertising discourse** is based on the assumption that the text is produced with the intentions of persuading the viewer to buy a product or a service or to present it as desirable as possible to the audience [Karlsson 2015: 3]. Nowadays advertising discourse uses technology in order to strengthen its persuasive appeal. Technologies help advertisers to blend different modes of presentation (visual, aesthetic and narrative) through different information channels (text, audio and visual) in order to resonate with the audience [Danesi 2015 :1].

**PR discourse** or public relations discourse is a relatively new type of media discourse aimed at establishing links between institutions, parties, politicians and society in general. Such links make organizations’ actions and policies transparent and more understandable for society [Цибко 2016: 284].

Regarding the classification of media discourse types according to the channel of realization there are television, radio and computer discourse. [O’Keeffe 2011: 441].

**Television and radio discourse** provide ease and informality. The authors and television and radio broadcasts create a character image of live communication [Форманова, Боєва 2014, 257]. The speaker and the addressee are at different points in space and time. They cannot correct the spoken and the heard. The tempo of the information presentation is independent of the listener (viewer). The status of the speaker is official but the status of the listener or viewer is unofficial [Форманова, Боєва 2014, 257].

**Computer discourse** can be defined as a multi-genre functional kind of public monological and dialogical speech which appeared as a result of an interpersonal computer communication [Галичкина 2001: 6]. This type of communication can be personality-oriented (via e-mail) and status-oriented (conferences on various topics: politics, sports, medicine, science etc.). The following genres of computer discourse can be sigled out: e-mails, synchronous chats, asynchronous chats and web texts [Шевлякова 2013: 240].

To conclude, media discourse refers to the interactions that take place through a broadcast platform. Media discourse is oriented to a non-present reader, listener or viewer. In addition, media discourse has the following distinctive features: group correlation, publicity, scenic orientation, staging and mass orientation. According to the communicative function there are publicistic, advertising and PR-discourse and according to the channel of implementation such types of media discourse as television, radio and computer discourse can be distinguished.

1.2.2. Internet discourse in modern communicative environment. The Internet has become an integral part of modern reality. It has embraced all spheres of human life, so linguists have comprehensively studied internet discourse as complex phenomenon.

Investigating the phenomenon of Internet discourse we have noticed that there are different approaches to the study of this type of discourse. It can be noticed from the variety of nomination terms of the analyzed object. Linguists use such terms as “virtual communication”, “virtual discourse” [Асмус 2005: 122], “electronic communication” [Аврамова 2005: 20], “computer-mediated communication”, “computer discourse” or “internet discourse” [Овчарова 2008: 39]. In our work we stick to the term “internet discourse”.

 We can find several definitions to the notion of internet discourse. According to I.N. Galichkina internet discourse is a set of texts implemented in an artificially created space, involving the distant interactive communication of virtual communicants [Галичкина 2001: 56]. N. A. Akhrenova defines internet discourse as a special kind of oral-written discourse, formed in the electronic, global, interactive sphere [Ахренова 2009: 31]. Some linguists view internet discourse as a a new type of speech in the framework of which "distinctive communicative genres" are formed and developed [Ушаков 2010: 2]. We stick to the idea that internet discourse is a special type of communication carried through the Internet messenger, which acts as a channel for communication and exchange of information between the participants [Мельникова 2018: 31].

 Linguists differentiate the following constitutive features of internet discourse [Goroshko, 2007]:

* polyphony – combining different discourse genres into one;
* the hypertext and interactive capabilities of the Web, which help with perception of the text, for instance, a hyperlink allows the Internet user not only to follow the author’s deployment of the text, but also to carry out his own navigation;
* anonymity, which, in contrast to live communication, provides a unique feeling of complete freedom, allowing the communicant to open up and share his innermost secrets, and also guarantees security from external control, allowing to neglect generally accepted moral standards;
* distance, implying that participants in communication may not be physically present during communication, and also have complete freedom of action for “joining” / “disconnecting” from the Network [Goroshko, 2007].

 Researchers divide internet discourse into genres according to the level of interactivity, in other words the interlocutor’s reaction rate to the message [Сытникова 2008: 144]. Chats and instant messengers belong to the group of high interactivity level genres. Message boards, conferences and blogs belong to the medium interactivity level. E-mails are considered to be a genre of low interactivity level [Смирнов 2004: 47].

 In addition, such peculiarities of virtual communication can be singled out [Асмус 2005: 60]:

* dialogism;
* unique author’s character;
* combination of categories reader – author;
* removal of time and space restrictions;
* equal status of participants;
* formation of a general picture of the world;
* unlimited choice of linguistic expressions.

All areas which correspond to the goals and functions of the Internet discourse can be divided into the following genres: informational, communicative, developing and service [Федорова 2014: 333].

The information genre forms technologies and strategies for obtaining various kinds of information (educational, entertaining etc.) [Федорова 2014: 333]. The examples of this genre can be web-sites, internet-documents, Wikipedia-projects, searching systems [Федорова 2014: 333].

The communication genre is responsible for the exchange of information and experience. E-mails, instant messages and social networks belong to this type of internet discourse [Кравченко 2006: 72].

A distinctive feature of the developing genre is that the function of development which can be performed without the linguistic interaction of the participants in communication [Кравченко 2006: 72]. Online games and gaming worlds belong to this genre [Кравченко 2006: 72].

The service genre involves technological methods of performing certain speech operations, for instance in online shops or payment systems [Кравченко 2006: 72].

To conclude, internet discourse is a special type of communication carried through the Internet messenger, which serves as a communication channel between the participants. The peculiarities of internet discourse are polyphony, hypertext, anonymity and distance. According to the level of interactivity internet discourse genres are divided into high, medium and low interactivity levels. Due to the goals and functions Internet discourse can be divided into the following genres: informational, communicative, developing and service.

1.2.3. Types of articles and their structure. An article is a piece of writing that is published in a newspaper or magazine or on the web-site [Collins Dictionary]. The article is written for a wide audience, so it is essential to attract and retain the reader’s attention [Writing an article: e-ref]. An article has the following objectives: to bring the topic of the article into the discussion, to present some ideas to the audience, to discuss various stories, people, locations, rising-issues, and technical developments and to influence the reader and make them think [Steps of article writing: e-ref].

The content of the publication is determined by the social and cultural interests of the audience [Керс 2009: 12]. The thematic orientation of articles defines the differentiation into types: socio-political, scientific, cultural, occupational, gender-group (for youngsters or women) [Палеха 2012: 327].

Different genres of articles are distinguished depending on the way of information presentation and the texts compositional structure. Linguists distinguish informational, information-analytical, publicistic and feature articles [Талавіра 2015: 37].

**The informational articles** are very precise in form structure and thematic content and are characterized by smaller number of details and absence of explicit reference to the author [Добросклонская 2005: 40].

**The information-analytical articles** supply additional information, present the events in wider perspective, showing the problem from different angles, supplying the main text with author’s viewpoints and comments [Талавіра 2015: 37].

**The publicistic articles** have analytical character, thematically and structurally unrestricted [Репех 2012: 49]. The aim of publicistic articles is to supply the reader with accurate information about the most important events and facts of life in our country and abroad; to influence the reader [Нетреба 2015: 7]. One of the main features of the publicistic articles is its assessment, emotionality and sensationalism, due to which the media use every opportunity of language resources to influence the mind and feelings of the readers [Краснобаєва 2014: 220].

**The feature articles** are usually written by the editor-in-chief, individual journalists, experts in a particular field, e.g film reviewers, who give the most objective opinion on various spheres of public life, located in a separate section of publication [Талавіра 2015: 37], e.g. BBC Culture – Film Reviews.

In our research we focus our attention on the feature articles represented by film reviews, written by an expert in cinematography field called a film critic wjo is viewed as a person who reviews films, especially one who does so professionally [Oxford Dictionary].

The composition of the listed above genres are defined in two aspects: semantic (reflected in the choice of nominative means) and structural which determines the sequence of the arrangement [Потапенко 2004: 67].

The article composition can be viewed as a 3 level scheme which contains of

- The formal level

- The semantic level

- The formal-semantic level

The formal level represents the perceptual view of the article structure, those are paragraph indentions, punctuation marks etc [Талавіра 2014: 266].

The semantic level of the composition is based on the “deep semantic structure of the texts” [Талавіра 2014: 266-267].

The semantic organization of an article contains of the following components the short message, the main message and the background:

* the short message, which contains the headline, a title of a newspaper story, printed in large letters at the top of the story, especially on the front page [Collins Dictionary], and an announcement (introduction) which is used to introduce the topic of the article and to establish contact with the reader [How to structure an article: e-ref].
* the main message broadens the content of the short message [T.A ван Дейк 1989: 130].
* the background contains the information about the previous or the upcoming events, the context, verbalized reactions or comments which describe conclusions, assumptions and reflections [T.A ван Дейк 1989: 130].

The formal-semantic composition combines the features of the two previous levels formal and semantic due to the graphical prominence through separation of paragraphs in the headline complex and the introductory part with the help of typographic means [Талавіра 2014: 267].

The article’s headline is one of the most visually prominent items [Доценко 2009: 3]. Various expressive accents in the headline draw the reader's attention to the article [Юлдашева 2016: 72]. The headline complex consists of the headline and the subheading which help the reader to understand the next parts of the text [Гальперин 2007: 133].

The part of the main message complements the subjective-predicate structures of the headline complex as the heading correlates with the first sentences of the paragraphs that give the core information which is developed and reasoned by the following sentences [Потапенко 2009: 266].

In order to confirm the author’s opinion the background part, which goes right after the main event section and the block of previous events, “contains verbal reactions of eyewitnesses, event participants, celebrities, or experts in various fields” [Талавіра 2014: 268].

To recapitulate, article is a piece of writing that is published in a newspaper or magazine or on the web-site. According to the thematic organization articles can be socio-political, scientific, cultural, occupational, gender-group. Depending on the way of information presentation and the texts compositional structure linguists distinguish informational, information-analytical, publicistic and feature articles. The article composition is viewed on three levels: formal, semantic and formal-semantic.

1.2.4. Film review as a genre of criticism.Despite its young age cinema immediately became an influential art of the XX century. The reason for its popularity is clearer language in comparison to sculpture and painting and other types of art.

In 1907 the American magazine “Variety” published the first ever film review on the French film called “Émanant Voyage De Noce” and since that the popularity of the genre has grown because a lot of new films were created and the viewer needed help in choosing a film and some evaluating information from the expert [Гаранина 2013: 28].

A review is a report in a newspaper, magazine, or a programme that gives an opinion about a new book, film, etc [Cambridge Dictionary].

**Film review** is a genre of journalism and criticism, a thematic variation of the review genre. In fact it is a critical response to a work of cinematograph [Титаренко 2014:241].

Since the second half of the twentieth century, film reviews appeared on radio and television, although they were not particularly popular [Гаранина 2013: 28]. With the appearance of the Internet the number of film reviews and their professional authors and amateurs has increased, the Internet resources containing film reviews on their pages have gained massive popularity, as a result of which Internet criticism has become more accessible and significant than in print media [Аникиев 2018: 15].

Film criticism appeared together with the invention of films and has become a powerful industry represented by numerous print, multimedia and online recourses such as “Empire”, “Rotten Tomatoes”, “Metacritic”, “Fandango” etc [Rosenbaum 2000: 125].

These websites allow internet users to submit movie reviews and aggregate them into an average. Many of these sites allow users to rate films on a 0 to 10 scale, while some rely on the star rating system of 1-5, 0-5 or 0-4 stars [Film criticism: e-ref].

Moreover, blogging has also introduced opportunities for a new wave of amateur film critics to have their opinions heard. These review blogs may focus on one genre, director or actor, or encompass a much wider variety of films [Online film critics: e-ref]. Everyone is able to visit these blogsites, and can often leave their own comments about the movie and/or the author’s review [Online film critics: e-ref].

One of distinctive features of film reviews is its multifunctionality, as it carries out several functions simultaneously: informational, critical (evaluative) motivational, advertising, entertaining etc [Stegert 1993: 24-38].

The structure of the film review includes two components: constructive and illustrative [Земцова 2006: 3]. The constructive component is the position of the author of the review, the discourse of the reviewer, the illustrative component is associated with the film elements such as plot, setting, characters, film frames, etc [Фомина 2011: 144].

The constructive component is a core element of any film review, because without the author’s assessment the review is not complete, while the illustrative component depends on the specific text and may include not only discourse elements but also, for example, a message about existing opinions about the reviewed material or audience reactions [Фомина 2011: 136].

It should be noted that while the terms film review and film criticism are often used interchangeably, there are some difference between them. **A film review** tends to focus on the surface story, providing a lengthy description of the plot; a review typically makes recommendations about whether the film is worth watching, so it is highly subjective and rather simplistic [Writing About Film: e-ref]. Critical analysis of film is the study, interpretation and evaluation of a film and its place in cinema history [Reviews vs Criticism: e-ref]. Film criticism usually offers interpretations of its meaning, analysis of its structure and style, judgment of its worth by comparison with other films and an estimation of its likely effect on viewers [Reviews vs Criticism: e-ref].

So, film review is a work of film criticism addressing the merits of one or more motion pictures published in newspapers and printed periodicals, general-interest websites or specialized film review sites. With the appearance of the Internet film reviews were posted on different platforms both by the professional critics and amateurs and gained massive popularity. The film review consists of the constructive component, which represents the author’s point of view and the illustrative component with the characterization of the film’s advantages and disadvantages.

1.2.5. The compositional organization of film review.The reviewer represents their individuality not only through the text of the film review but also through the text organization. Using the classification of communicative registers by G. A. Zolotova [Золотова 1998: 29], 5 types of registers can be selected:

- The reproductive (reproduction of the observed);

- The informative (informing the reader);

- The reactive (assessment);

- The generative (generalization of information);

- The invocative and incentive (impact on reader behavior)[Гаранина 2013: 29]. According to the communicative registers listed below we can study the structure of film reviews.

Film reviews are composed, as a rule, by certain requirements and a plan. Usually this type of text has such components as: introduction, plot synopsis, analysis and conclusion (evaluation) [Bordwell 1989: 38].

In **the introduction** the author provides some basic information about the film. It includes the film’s name, year, director, screen-writer, and major actors. In addition, the introduction should allude to the central concept of the review.

The **plot synopsis** is a brief description of the movie’s plot in which the specific details that may spoil the movie for the viewer should be avoided [Literary Terms: e-ref].

The next component of a film review is **the analysis.** In this part an author explains their impression of the film, considers how well the film utilizes formal techniques and thematic content [Gambarato 2010: 105]. Film critiques analyze editing, lighting, use of colors, camera techniques, symbols, mood, tone, dialogues, characters, special effects etc [Gambarato 2010: 105].

In **the concluding (evaluation)** part a reviewer reminds the reader of the general thoughts and impressions of the film and implicitly or explicitly states whether the film can be recommended to the reader or not [Film Review: e-ref].

It should be noted that the positive reviews usually begin with a brief overview of the film’s weaknesses, while negative reviews begin with recognition of good points [Гаранина 2013: 29].

So, the main elements of film reviews are: introduction, plot synopsis, analysis and conclusion (evaluation). In the introduction part the reviewer supplies the reader with general information about the film. In the plot synopsis the story is given in short. The analysis contains critical assessment of different film components such as acting, plot, visual effects etc. The concluding part consists of general evaluation of the film, reviewer’s recommendations.

1.3. Nomination as a linguistic problem.

The study of lexical nomination is conducted primarily in the framework of the lexicological area where the semasiological and onomasiological aspects of the nomination are studied [Малинка, Нагель 2011: 44].

Semasiology studies the semantic structure and the changes it undergoes in pre-fabricated lexical units, in contrast to onomasiology, which examines the process of creating a lexical unit [Гонгало 2011: 93].

O.O. Selivanova views onomasiology as a section of linguistic semantics, the object of which is the nominative structure of linguistic signs and its relation to the meanings and structures of knowledge about designation [Селіванова 2006: 428].

The main notion of onomasiology is nomination. There are two main aspects of the nomination phenomenon study: epistemic-semiotic and linguistic [Гонгало 2011: 93].

The epistemic-semiotic aspect of language nomination involves two related phenomena or processes: idealization - the abstract generalization of objects, their qualities, relationships and the representation of the results of comprehension and the usage of the linguistic signs by the human beings [Уфимцева 1977: 20].

The linguistic aspect of linguistic designation is the character of sign representation inherent in a language that is semiotic in structure and function [Уфимцева 1977: 36].

Despite the fact that the term “nomination is frequently used in linguistics there is no agreed definition of this term [Телия 1990:336]. In the field of linguistics several definitions of nomination can be found**:**

1. Nomination is the formation of linguistic units characterized by a nominative function that is, serving to naming and isolating fragments of reality and forming corresponding concepts about them in the form of words, word combinations, phraseological units and sentences [Телия 1990: 336].

2. Nomination is the process of assigning a concept of “significant” to a linguistic sign which reflects certain qualities, relations or actions in the material and spiritual sphere, due to which linguistic units form meaningful elements of verbal communication. [Колшанський 1977: 101].

3. Nomination can be also viewed as the result of the naming process, that is the meaningful linguistic unit [Виноградов 1977: 312].
 4. The total designation of linguistic problems associated with naming, as well as with word formation, polysemy, and phraseology, viewed in the nominative aspect [Телия 1990: 336].
 As for the types of nomination N. D. Arutyunova distinguishes three functional types of nomination: existential (introductive), identification and predicate.

**The existential nomination** is selected according to the sphere of existence in which it is introduced. Naming expressions predominate among existential nominations [Арутюнова 1982: 304-350].
 **The** **identification nomination** of the object tends to rely on its individual objective features, the features that distinguish this object within the class [Арутюнова 1982: 304-350].
 **The predicate nomination** of the object is aimed at revealing its essential features. The predicate nomination draws attention to one of the features of the subject, clarifying it [Арутюнова 1982: 304-350].

In onomiasilogy, depending on the variety of basic words the nomination is divided into primary and secondary [Ягафарова 2010: 173]. “The form used in its primary function to mark a particular object, may be called the primary form, primary or direct nomination”, e.g. hand (of a human) [Ковбасюк: e-ref]. Secondary nomination is the “formation of the second, even of the third name for the objects of extra linguistic reality”, e.g. hand of a clock [Ковбасюк: e-ref].
 The primary lexical nomination is always the process of turning the facts of reality into signs and turning the facts of reality into facts of the language system, into values and categories that reflect the social experience of its speakers [Уфимцева 1977: 8].

Secondary lexical nomination is the result of the natural development of language, due to the cognitive and communicative need of a person in his socio-historical practice [Грошко: e-ref].

The scientist G. V. Kolshanskii pays special attention to the roles of the criterion of nominal role in communication. The researcher distinguishes two types of nomination: lexical which does not create a nominative unit itself but takes part in communication indirectly and grammatical which creates background for communication process [Колшанський 1976: 26].
 To sum it up, onomasiology is a separate section of semantics that examines linguistic means for designating objects and phenomena of reality. Nomination is a key notion of onomasiology which is defined as a complex linguistic phenomenon which can be the process or the result of the naming of objects. Linguists distinguish the following types of nomination: existential, identification and predicate. According to the variety of basic words there is primary and secondary nomination.

1.3.1 The nominative organization of film reviews.After analyzing the compositional elements of film reviews we can single out the peculiarities of their nominative organization.

The headline of film reviews may consist of title of the film on its own *e.g. Film review: Marry Poppins Returns* (www.bbc.com, 12.12.18)*; Film review: The Greatest Showman* (www.bbc.com, 28.12.17)*; Film review: Murderer on the Orient Express* (www.bbc.com, 03.11.17).

In some cases headlines consist of a title of the film and its evaluation, which introduces the reader to the main idea of the review *e.g. Spider-Man: Homecoming is “Fun for all the Family* (www.bbc.com, 03.07.17)*; “Mamma Mia 2: Cinematic candy floss* (www.bbc.com, 18.07.18)*; Thor: Ragnarok is Marvel’s best yet* (www.bbc.com, 19.07.17)*; Mother! is a “pretentious mess”* (www.bbc.com, 14.09.17)*.*

The evaluation in the headline may be presented in the form of a 5 star rating system *e.g. Five stars for Girl* (www.bbc.com, 24.01.19)*; Four stars for Van Gogh biopic*(www.bbc.com, 28.09.17)*; Three stars for Solo: A Star Wars story* (www.bbc.com, 16.09.18)*; Film review: Two stars for Venom* (www.bbc.com, 03.10.18)*; Two stars for Fantastic Beasts sequel* (www.bbc.com, 09.11.18)*.*

Often a question is used in headlines in order to draw addressee’s attention, make them read the review and find the answer to the question in it *e.g. Is Bohemian Rhapsody any good?* (www.bbc.com, 24.10.18)*; Is pop star Natalie Portman convincing?* (www.bbc.com, 14.09.18)*; Is Crazy Rich Asians a must-see?* (www.bbc.com, 21.08.18)*; Is The Last Jedi the best of Star Wars?* (www.bbc.com, 12.12.17)*.*

A common feature of film reviews seem to be the use of thumbnail summary of the film compressed into an extended noun phrase *e.g. warfare-turned prison break movie* (www.bbc.com, 07.07.17)*; guerilla-war movie*(www.bbc.com, 07.07.17)*; long-awaited biopic* (www.bbc.com, 24 .10.18)*.*

Moreover, the general assessment (which is usually subjective) at the beginning and at the ending can contradict the one in the main part, that consists of the objective analysis [Гагарина 2013: 29].

The main tendency for the syntactical organization of film reviews is the narration, though sometimes, film reviews may also have descriptive elements which are usually used in character’s portrayal *e.g. Erin has papery, liver spotted skin; cracked lips; bags over as well as under her eyes; and a mop of graying hair that would probably digest any comb that went near it* (www.bbc.com, 08.01.19).

In addition, the adversative conjunction “but” is often used between the components *e.g. her barely competent police work seems to be motivated not by a thirst for justice or even revenge,* ***but*** *by half-crazed desperation* (www.bbc.com, 08.01.19)*; Superhero movies may not be renowned for their logic and plausibility, but the plotting of Venom is pushing it* (www.bbc.com, 03.10.18)

Present tenses are normally used in film reviews to enhance the expression of the text and in order to help the reader to imagine the action more vividly *e.g. In an early scene, Tony also* ***reveals himself*** *to be an unthinking racist* (www.bbc.com, 27.11.18).

Sentences with homogeneous parts are often used in film reviews *e.g. Red Sparrow sounds as if it has a foolproof recipe: sex, spies and Russia* (www.bbc.com, 01.13.18)*; But even at its most willfully enigmatic it is anchored in this world by Pattinson’s terrific, humane, understated performance* (www.bbc.com, 19.10.18)*.*

Rhetorical questions are used in film reviews to make the narration more emotive *e.g. Cash needs money, but how much of his identity is he willing to sacrifice to get it?* (www.bbc.com, 03.07.18)*; Why bother rebooting a franchise if you’re not going to break the mould, at least a little?* (www.bbc.com, 08.06.18).

Vocabulary is normative, and without the preference of any thematic group or semantic fields, because the content of the film can be very diverse [Рогалева 2015: 83]. The lexical-semantic peculiarities of the main part of the film review can be attributed to the frequent use of such nominal groups:

* names of characters, locations, companies *e.g. Hardy plays* ***Eddie Brock****, a television journalist who has his own hit network show in* ***San Francisco*** (www.bbc.com, 02.10.18)*; The life story of* ***Neil Armstrong****, the first person to walk on the moon;* ***Nasa****'s Apollo programme*(www.bbc.com, 02.10.18)*.*
* names of professions in the designation of characters *e.g. Kidman plays LAPD* ***detective*** *Erin Bell* (www.bbc.com, 08.01.19)*; There may never have been a* ***painter*** *as sure of his artistic vision, yet as emotionally needy, psychologically troubled and socially isolated as Vincent van Gogh* (www.bbc.com, 28.09.17)*; Tony Vallelonga is a hot-tempered Italian-American* ***nightclub bouncer*** (www.bbc.com, 27.11.18)*; Don Shirley is a highly educated black* ***pianist*** (www.bbc.com, 27.11.18);
* cinematic terms *e.g* *sequel, prequel, franchise, cinematographer,*  *IMAX 3D, blockbuster, biopic.*

One of the main functions of film reviews is evaluation. General positive or negative assessment in film reviews is given with the help of evaluative and descriptive adjectives. To characterize the film, plots, characters, acting etc. the following groups of adjectives are commonly used [Рогалева 2015: 84]:

* adjectives with positive connotation e.g. *Kidman’s* ***tremendous*** *performance* (www.bbc.com, 08.01.19)*; with* ***stunning*** *visuals and a* ***judicious*** *balance of poetry and drama* (www.bbc.com, 19.11.18)*.*
* adjectives with negative connotation *e.g.* *The results are surprisingly* ***erratic****;* ***Humourless*** *in the first Ant-Man movie, she hasn’t improved* (www.bbc.com, 05.07.18)*; The film is done in by a drab script and a surprisingly* ***dull*** *Sophie Turner* (www.bbc.com, 07.06.19).
* adjectives with aesthetic evaluation e.g. ***elaborate*** *costumes and make-up* (www.bbc.com, 08.08.18)*; a* ***beautiful*** *place where pink flowers hover above the ground* (www.bbc.com, 08.08.18)*.*

In conclusion, nominative organization of film reviews is characterized by the use of headlines with evaluative components. Rhetorical questions are used for emotive purpose. In addition, such nominal groups have been distinguished: names of professions in the designation of characters, names of characters, locations, companies and cinematic terms. Assessment in film reviews is given with the help of evaluative and descriptive adjectives.

# CONCLUSIONS ON CHAPTER 1

Construction Grammar is a linguistic theoretical approach to language according to which all of the speaker’s knowledge of language should be viewed as knowledge of constructions. Constructions are form and meaning pairings entrenched in human memory due to the multiple repetitions.

Constructions are classified with regard to abstraction levels. Linguist differentiate item-based constructions, which keep the same form through all contexts, lexicalized constructions, which are based on the predicate and grammaticalized constructions, which generalize on the relations between the participants of an event.

At the syntactic level constructions are divided into immediate, modified and extended. An immediate construction is combined with the neighboring word, a modified construction expands the immediate one with additional components and in an extended construction the immediate construction combines with other constructions.

Constructions denoting cinematography can be found in different products of mass-media discourse. Mass-media discourse takes place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. One of the products of mass-media discourse is an article. An article is a piece of writing that is published in a newspaper or magazine or on the web-site.

 Film reviews belong to feature articles as they are usually written by individual journalists, experts in a particular field (film reviewers) who give the most objective opinion on various spheres of public life, located in a separate section of publication. A film review is a critical response to a work of cinematography. We have analyzed film reviews in order to create a typology of constructions denoting cinematography.

# CHAPTER 2. TYPOLOGY OF CONSTRUCTIONS DENOTING CINEMATOGRAPHY

Since the appearance of the first movie, cinema industry has appealed to a mass audience. Nowadays hundreds of films are produced every year. The numbers start to get up so high that it is difficult to understand whether the movie is worth money and time spent on it. For this reason the audience often reads a film review to choose a film to watch. In film reviews critics analyze the movie from different aspects: plot, acting, special effects, characters etc.

In order to understand the aspects of the film and the notions of the cinema industry we have analyzed 87 film reviews. Our goal was to single out the constructions that can be used to describe cinematography.

We have singled out the following types of constructions denoting cinematography according to the aspects analyzed in film reviews on the BBC site:

- constructions denoting actors’ performance,

- screenplay evaluation constructions,

- constructions indicating film genres,

- character description constructions and

- constructions reflecting film’s musical accompaniment.

 All of the constructions were further divided into those built according to attributive, predicative and nominal models due to the key components.

2.1. Constructions denoting actors’ performance. One of the criteria by which critics rate the film is the level of acting. Constructions that denote actor’s performance indicate how successful the cast is. This type of constructions may have positive evaluating character (a performance with high rating), and negative evaluative character (a performance with low rating). We have singled out 19 immediate constructions which denote and assess actor’s performance. 13 constructions indicate positive assessment of the actor’s performance and 6 immediate constructions indicate negative assessment of the actors’ performance.
 These constructions were divided into subgroups according to the following models: attributive, predicative and nominal.

 The attributive model is used to characterize the designated object. The attributive model has an adjectival and participle variant due to the key elements. The key elements of the adjectival attributive modal are: *genuine, earnest, convincing, excellent, rich* etc.

 The adjectival attributive model (3 constructions) can be used to describe realistic actors’ performance (*genuine emotion, convincing as somebody, believable character*), e.g*. Hollywood star (Hathaway,* ***convincing*** *as an especially self-absorbed swan) wears a $150 million (£112m) Cartier necklace to the ball, unaware of the plot to lift it from her neck* (www.bbc.com, 08.06.18).In this example the adjective *convincing* denotes the power to deliver the plausible acting [Merriam-Webster]. In some cases true to life emotions can be described, e.g. *Reid and Pine bring* ***genuine emotion*** *to the father-daughter reunion, and to their struggle to save each other* (www.bbc.com, 08.08.18).In the immediate construction *genuine emotion* the component *genuine* paired with the noun *emotion* means honest and sincere [Cambridge Dictionary]. To describe a character who looks and acts like a real human being [Merriam-Webster] the immediate construction *believable character*is used, e.g*. Rhys matches Hanks in creating a deeply believable character, whose trajectory from furious cynic to forgiving son could easily have been either overacted or oversimplified* (www.bbc.com, 12.09.19).The immediate construction *believable character*is modified by the adverb *deeply* which intensifies the character’s genuineness.

Furthermore, the adjectival attributive model (4 constructions) can be used to describe masterful performance due to the level of excellency (*earnest performance, rich performance, excellent performance, spectacular performance*), e.g. *Vikander’s* ***earnest performance*** *gives Lara more life and emotion than the screenplay does, but the only truly exciting thing about the film is its director’s name, Roar Uthaug* (www.bbc.com, 15.03.18).In the immediate construction*earnest* *performance* the adjective *earnest* means serious and determined [Cambridge Dictionary], which points to a rather high level acting. In the next example the film critique defines the actor’s performance as *rich,* e.g. *this is a* ***rich*** *and**subtle* ***performance****, in which Hanks makes Fred Rogers’ sincerity completely convincing and real* (www.bbc.com, 12.09.19)*.*In the immediate construction *rich performance* the component *rich* means high quality [Merriam-Webster]. To describe even better performance the movie reviewer uses the construction *excellent performance* in which the component *excellent* means a very good, first-class [Merriam-Webster] performance. In order to describe the most masterful acting the immediate construction *spectacular performance* is used, in which the adjective *spectacular* underscores sensational, even striking acting [Merriam-Webster].

Semantically constructions can be different due to the meaning of the adjectives, the adjectival attributive model (2 constructions) is used to depict fake acting (*character is cardboard, pallid villain*), e.g*. the script plants a bit of sexual innuendo into Lou’s relationship with Debbie, but in the end her character is the most cardboard of all* (www.bbc.com, 08.06.18).In this example in the immediate construction *character is cardboard* the component cardboard is used in the indirect meaning and describes a character who does not seem real or interesting [Cambridge Dictionary]. In the following example the film’s antagonist lacks authenticity, e.g. *David’s stepfather, the cruel Mr. Murdstone (Darren Boyd), is too* ***pallid*** *a* ***villain***(www.bbc.com, 06.09.19). In the immediate construction *pallid villain*the adjective *pallid* means lack of liveliness [Merriam-Webster].

 In addition, the adjectival attributive model (2 constructions) is also used to assess poor acting (*surprisingly dull, terrible acting*), e.g. *The film is done in by a drab script and a* ***surprisingly dull*** *Sophie Turner, whose performance as Jean, aka Phoenix, supposedly in emotional turbulence as she sorts out whether to use her powers for good or evil, has none of the wiliness and depth Turner displayed as Sansa Stark on Game of Thrones* (www.bbc.com, 07.06.19).In the immediate construction *surprisingly dull*the component *dull* underscores not interesting or exiting actress’s performance [Cambridge Dictionary]. The component *surprisingly* modifies the immediate construction and means that poor acting by this actress was unexpected [Cambridge Dictionary]. In order to describe awful actor’s work the immediate construction *terrible acting* is used in which the component *terrible* stands for seriously bad performance [Cambridge Dictionary].

 As for the participle attributive model (2 constructions), it is used to describe some flaws in actor’s performance (*actor is subdued, subdued performance*) e.g. *the biggest shock is how subdued and uninteresting Cate Blanchett is* (www.bbc.com, 08.06.18).In the immediate construction *actor is**subdued* the component *subdued* means not very active or bright [Macmillan Dictionary] and underscores negative evaluation of the actor’s work. In the next example the immediate construction *subdued performance* enters the modified construction *most subdued performance* in which the component *most* intensifies the poor acting.

 The next subgroup of constructions is built according to predicative model which designates the action of the object. The predicative model has a verbal variant due to key elements: *bring, energize, give, capture, get* etc.

The predicative verbal model (4 constructions) is used to define the contribution to the film (*bring fierceness, bring flirtiness, energise the story, give chilling core,*), e.g. *Beyoncé* ***brings*** *a convincing* ***fierceness*** *to the character, and some fresh scenes with her and Simba’s mother, Sarabi (Alfre Woodard), add a contemporary feel* (www.bbc.com, 15.08.19).In this example in the immediate construction *bring fierceness*the component*fierceness* means something that involves strong feeling or energetic activity [Cambridge Dictionary]. The actress makes a contribution to the character she plays, e.g. *as usual, Johnson* ***brings*** *some much-needed* ***flirtiness*** *and recognisable human emotion to Ana, but Dornan always sounds as if he’s got a blocked nose, and always looks as if he would rather be at tomorrow’s board meeting* (www.bbc.com, 09.02.18).In the immediate construction *bring flirtiness* the component *flirtiness* means the behavior that shows attraction towards someone [Longman Dictionary].The performance of the actor can make the whole story brighter, e.g. *James Corden turns up eventually as an insurance investigator, who happily is not a bumbling cliché, and instantly energises the story* (www.bbc.com, 08.06.18).In the immediate construction *energise the story* the component *energise* means that actor’s performance brought enthusiasm to the film [Macmillan Dictionary].

In some cases the actor’s work can add a specific atmosphere to the film (*give chilling core*), e.g. *But it's his performance that gives the film its chilling core* (www.bbc.com, 28.09.19).In this example the component *chilling* in the extended construction *give chilling core* means frightening, scary [Macmillan Dictionary] and the noun *core* underscores the most important part of something [Macmillan Dictionary].

 The last subgroup of constructions is built according to the nominal model. The nominal model is represented by the following key elements: *naturalness, charisma, master.*

 The nominal model (2 constructions) is used to describe actor’s special features (*combination of naturalness and charisma, master at comic lines*), e.g. *Without losing her comic edge, Swinton shows Betsey to be as kind-hearted underneath as she is imperious on the surface, and Laurie is a master at tossing off comic lines* (www.bbc.com, 06.09.19).In the extended construction *master at comic lines* the component *master* means being very skilled [Cambridge Dictionary]. The construction is modified by the verb *toss* which describes the careless way of telling jokes [Cambridge Dictionary].

 To recapitulate, we have singled out 19 immediate constructions denoting actor’s performance. 13 of them are built according to the attributive model. The constructions of this model can denote realistic actors’ performance, fake acting, masterful or poor performance and describe flaws in actor’s performance. The immediate constructions built according to the predicative model (4 constructions) describe actors’ contribution to the film. The constructions of the nominal mode (2) describe actors’ special features. The majority of constructions (13) indicate positive assessment of the acting and 6 constructions are used to give negative assessment.

2.2. Screenplay evaluation constructions.One of the most important features of a film is its plot and screenplay. Screenplay is the text for a film, including the words to be spoken by the actors and instructions for the cameras [Cambridge Dictionary]. As a rule, film critiques pay much attention to the quality of the plot. Therefore we have singled out 9 immediate constructions which denote and assess film’s narration. All of the constructions can be divided into ones with positive evaluative character (2) and with negative evaluative character (7).

 The immediate constructions of this type can be subdivided into those build according to attributive and predicative models.

The attributive model is used to add some characteristic to an object. The attributive model has an adjectival variant due to the key elements: *crafty, substantial, negligible, bad, vague, nonsensical* etc.

The adjectival attributive model (8 constructions) can be used to describe creative screenplay (*crafty twist, unexpected turn*) e.g. *there is a nicely muddy battle sequence after that, and a* ***crafty*** *final* ***twist*** *improves everything that went before it in retrospect* (www.bbc.com, 01.11.19). In the immediate construction *crafty twist* the noun *twist* represents an unexpected turn in the plot [Cambridge Dictionary], the component *crafty* specifies that the twist is clever, creative and unusual [Collins Dictionary]. The immediate construction *crafty twist* enters the extended construction *crafty twist improves everything*which means that the final turning point made the whole film better. In the immediate construction *unexpected turn*the key element *unexpected* means that the further development of the plot was difficult to foresee [Merriam-Webster Dictionary].

 In other cases that we have analyzed the immediate constructions built according to the attributive model describe the easiness of the plot understanding (*conventional plotting, vague screenplay, nonsensical scenario, AI generated script*), e.g. *But there is little in the way of* ***conventional plotting*** *or intense debate* (www.bbc.com, 21.05.19).In this example in the immediate construction *conventional plotting* the key element *conventional* means that plot is simple and ordinary thus it is understandable for an average viewer.

The same model can be used to describe ordinary screenplay (*plot is obvious, repetitive plotting, dull plotting, negligible plotting*), e.g. *the film is delightful fun, even though the* ***plot*** *is* ***obvious*** *almost to the point of stupidity, and there are few surprises for the well-known characters, some of whom are handed unnecessary subplots to give everyone some screen time* (www.bbc.com, 10.09.19).The immediate construction *plot is**obvious* the key element *obvious* means that the script is too predictable and too easy to recognize [Cambridge Dictionary]. The immediate construction *plot is obvious* enters the extended construction ***plot*** *is* ***obvious*** *almost to the point of stupidity* in which the component *to the point of stupidity* specifies the degree of primitiveness of the scriptwriter’s work. In the given context it is clear that the construction has negative connotation.

Some constructions (3) can be used to describe a screenplay which is difficult to understand (*screenplay is vague, nonessential scenario, script generated by an AI*), e.g. *Roy doesn’t ask his superiors why they think the old man might still be alive, and nobody bothers to tell him – Gunn’s screenplay is frustratingly vague about such matters – but he is sent off into the unknown, just in case, to try to contact his long-lost dad* (www.bbc.com, 20.09.19).In this example the component *vague* means that the screenplay is not clear [Cambridge Dictionary]. The immediate construction *screenlay is vague*is modified be the adverb *frustratingly* whichunderscores the disappointment with the script.

We have singled out 1 construction built by predicative model. In the predicative model a key verb explains the action of a noun. The construction of predicative modal describes the true to life script (*script generated by an AI*), e.g. *the* ***script*** *might as well have been* ***generated*** *by an* ***AI*** *which had grasped the overall concept of redemptive Christmas comedies, but which had no understanding of human behavior* (www.bbc.com, 06.11.19).In this example the *AI stands* for artificial intelligence that is the ability of a digital computer or computer-controlled robot to perform tasks commonly associated with intelligent beings [Encyclopedia Britannica]. In this context the task of the AI is to generate script. The quality of a script written by the machine cannot be compared to that made by a human being. The texts made up by AI are not perfect and sound too artificial. So, the construction *script generated by an AI* is used to depict unnatural script of the film.

To sum everything up, the movie reviews tend to be very critical in terms of script evaluation since 7 of 10 constructions have negative evaluative character and only 2 of them are of positive assessment. The majority of constructions (8) are built according to the adjectival attributive model. They describe creative and uncreative screenplay, the easiness of plot understanding. One construction is made with a help of predicative model and is used to describe a true to life script.

2.3. Constructions denoting film genres.Film genres are various forms or identifiable types, categories, classifications or groups of films [Film Site: e-ref]. In the film reviews critiques often mention the film’s genre and characterize it because the movie setting, characters, subject matter, filming techniques and music depend on its genre [Film Site: e-ref]. We have analyzed and singled out 13 immediate constructions denoting film genres. All of the constructions of this type can be subdivided into those built according to the attributive model (6 constructions), and those built according to nominal model (7 Constructions).

 The attributive modal is used to characterize the object. The attributive modal has a compound adjectival variant due to the key elements represented by compound adjectives: *super-spy, woman-centric, good-natured, feel-good* etc.

The compound adjectival model (3 constructions) is used to specify the subject matter of the film (*super-spy franchise, woman-centric comedy, fashion-industry comedy*), e.g. *Tom Cruise returns in the sixth installment of the super-spy franchise* (www.bbc.com, 13.07.18).In the immediate construction *super-spy franchise* the component *super-spy* means a highly accomplished spy [Collins Dictionary]. The component *franchise* stands for a series of films that have the same or similar titles and are about the same characters [Cambridge Dictionary]. In the next example the subject matter of the film is defined as *woman-centric,* e.g*. a successful woman-centric comedy, like Bridesmaids, plays off rituals different from men’s* (www.bbc.com, 08.06.18). In the immediate construction *woman-centric comedy* the component *woman-centric* means women description in progressive manner i.e. avoiding misogynistic labels [ResearchGate: e-ref]. The immediate construction *woman-centric comedy*is modified by the adjective *successful* which underscores that the movie of this subject became popular or brought a lot of money [Cambridge Dictionary]. The subject of the film is connected with fashion, e.g. *Thanks to Absolutely Fabulous: The Movie, Zoolander 2 is no longer 2016’s most disappointing fashion-industry comedy comeback* (www.bbc.com, 30.06.16). In the immediate construction *fashion-industry comedy* is modified by the component *disappointing* means unsatisfactory and underscores negative impression of the movie.

The compound adjectival model (3 constructions) is also used to characterize the film genre (*feel-good romantic comedy, good-natured comedy, in-your-face thriller*), e.g. *there aren’t many lightweight, feel-good romantic comedies around these days, so Parker deserves credit for whipping up such a fluffy cloud of cinematic candy floss* (www.bbc.com, 18.07.18). In the immediate construction *feel-good romantic comedy* the component *feel-good* defines a kind of film which causes happy and positive feelings about life [Cambridge Dictionary]. The component *romantic* describes a type of comedy with a story that describes a love affair [Collins Dictionary]. In the immediate construction *good-natured comedy*the component *good-natured* means pleasant [Cambridge Dictionary] and is used to characterize the genre of comedy, e.g. *But before he gets there, Once Upon a Time in… Hollywood is essentially a goofy, good-natured hang-out comedy, peppered with in-jokes and buoyed by the self-parodying buddy-buddy chemistry of its two male stars* (www.bbc.com, 29.07.19).The component *hang-out* means that the film is for relaxation and idle time spending [Merriam-Webster].In other cases films do not give pleasant emotions, e.g. *There’s a good joke nestled in the early scenes of Green Room, Jeremy Saulnier’s dourly aggressive, in-your-face thriller about a scummy rock ‘n’ roll gig gone horribly wrong* (www.bbc.com, 28.04.16).In the immediate construction *in-your-face thriller* the component *in-your-face* means bold, aggressive or even shocking [Cambridge Dictionary].

In addition, we have singled out one more model of constructions denoting film genres; those are constructions build according to the nominal model. The nominal model has the following key elements: *thriller, drama, comedy, tragicomedy, blockbuster, crime, horror* etc.

The constructions of nominal model (7 Constructions) name different film genres (*revenge thriller, superhero blockbuster, non-fiction comedy, zombie tragicomedy, crime film, charming romcom, witty meta-horror)*, e.g. *Walter Hill's (Re)Assignment, a revenge thriller about a hitman who undergoes an involuntary sex change at the hands of a mad doctor, was dogged by controversy before it was even made* (www.bbc.com, 13.09.16).In the immediate construction *revenge thriller* the component *thriller* stands for the film genre which is designed to hold the interest by the use of a high degree intrigue, adventure, suspense [Merriam-Webster]. The component *revenge* underscores that the film’s plot contains a theme of taking vengeance for somebody or oneself [Collins Dictionary]. We have singled out a film genre called *superhero*, e.g. *So far this spring, two different superhero team-up blockbusters – Batman v Superman: Dawn of Justice and Captain America: Civil War – have acknowledged the devastation that follows whenever super-powered goodies and baddies get together to compare capes* (www.bbc.com, 23.03.16).In the immediate construction *superhero blockbuster*the component *superhero* stands for superhero genre which is defined by main characters with superhuman powers [Oxford Dictionary]. The component *blockbuster* points to the movie’s success [Cambridge Dictionary]. The immediate construction *superhero blockbuster*is modified by the component*team-up*which implies that there are several superhero characters in the film. The next popular genre is comedy which is represented in the following context, e.g. *the award for this year’s best opening scene should go to The Laundromat, Steven Soderbergh’s star-studded, non-fiction comedy about the Panama Papers* (www.bbc.com, 04.09.19).In the immediate construction *non-fiction comedy*the noun *comedy* defines the genre which is characterized by its humorous or satirical tone and its depiction of amusing people or incidents, in which the characters ultimately triumph over adversity [Oxford Dictionary]. The component *non-fiction*specifies the genre and meansthat the story is about real events and facts, rather than stories that have been invented [Cambridge Dictionary].

There are constructions indicating a film genre which has elements of comedy and tragedy is called tragicomedy [Oxford Dictionary], e.g. *The Dead Don’t Die probably works best if you think of it not as a zombie comedy but as a zombie tragicomedy* (www.bbc.com, 15.05.19).In this example in the immediate construction *zombie tragicomedy* the component *tragicomedy* denotes the genre and the component *zombie* underscores the topic of the movie.

Some constructions are used to indicate crime genre, e.g. Martin Scorsese's exciting, epic-length new crime film, The Irishman, isn’t Goodfellas Light or Goodfellas 2, it is more an inverse Goodfellas. In the immediate construction *crime film* the component *crime* stands for a film type in which all the action is connected with some kind of illegal activity [Cambridge Dictionary].

Constructions of nominal model are used to describe such type of films as horror, e.g. *that is the simple, overarching message of Jordan Peele’s witty meta-horror film, Us* (www.bbc.com, 22.03.19).In the immediate construction *meta-horror film*the component *meta-horror* refers to horror films that are particularly self-aware, governed by film-making that is extremely conscious of what genre it belongs to [WhatCulture: e-ref]. The immediate construction *meta-horror film*is modified by the adjective *witty* which characterizes the film with clever humor [Merriam-Webster].

To summarize, film critiques often refer to movie genres as it defines plot, story, characters etc. We have singled out 13 immediate constructions that denote film genres. 6 constructions of this type are built according to the attributive model. The constructions of this model can be used to specify the subject matter of the film and to characterize film genres. The immediate constructions built according to the nominal modal (7) name different film genres.

2.4. Character description constructions. Films tell stories about people and scriptwriters try to create unique, interesting and realistic characters in order for the audience to follow through the story with them, feel for the characters love them or hate them. Film reviewers usually pay attention to the characters of the film because an interesting character can invest into a good film and the dull one can spoil the overall impression. That is why we have singled out and analyzed 16 immediate constructions denoting movie characters. The constructions of this type are subdivided into the constructions built according to the nominal, attributive and predicative model.

 The constructions of the nominal model are used to name the object. Nominal model constructions are singled out due to the key elements: *singer, pop-star, reporter, detective, nurse* etc.

 The nominal model (5 constructions) describe character’s occupation (*aspiring singer, glitter-glam pop star, hard-nosed reporter, bumbling detective, young nurse*), e.g. *Emilia Clarke (Game of Thrones) stars as Kate, an aspiring singer and Michael fan who emigrated from then-Yugoslavia to a rough part of London as a child, and yet sounds suspiciously like the product of a boarding school in the home counties* (www.bbc.com, 06.11.19).In this example in the immediate construction *aspiring singer* the component *singer* denotes character’s profession and the component *aspiring* means that this singer tries to become successful [Cambridge Dictionary].

The reviewer describes the leading character as a *glitter-glam pop star*, e.g. *Natalie Portman as a glitter-glam pop star with silver sequins pasted over her eyebrows – part David Bowie, part Lady Gaga – provides Vox Lux with its story hook and its most stunning image* (www.bbc.com, 14.09.18).In this immediate construction the component *pop star* defines a profession of a famous singer or musician who performs pop music [Collins Dictionary]. The component *glitter-glam* specifies the look of the character which means extravagantly showy glamour [Merriam-Webster]. In addition, we have singled out a profession of a reporter, e.g. *Lloyd Vogel (Matthew Rhys), a hard-nosed reporter assigned to interview him* (www.bbc.com, 12.09.19).In the immediate construction *hard-nosed reporter*the component *reporter* points to the occupation, which means a person who broadcasts news reports. The component *hard-nosed* defines a character who takes decisions on practical grounds rather than emotional ones [Collins Dictionary].

 Some constructions are used to describe not only the character’s profession but also to reveal the personal characteristics, e.g. *Daniel Craig is crafty as the Hercule Poirot stand-in, an apparently bumbling private detective with a plummy Southern American accent and the cartoonish name Benoit Blanc, who investigates the possible murder of a bestselling crime novelist, Harlan Thrombey* (www.bbc.com, 11.09.19). In the immediate construction *bumbling detective* the component *detective* underscores character’s occupation to investigate and solve crimes [Oxford Dictionary] and the component *bumbling* is used to describe a clumsily incompetent or ineffectual person [Merriam-Webster]. In the immediate construction *bumbling detective*the detective profession is modified by the adjective*private****,*** which means that the detective practice is carried on by the individual independently of the usual institutions [Merriam-Webster]. This component is used to specify the type of the profession.

 The next subgroup is the constructions built according to the attributive modal. The attributive modal has an adjectival variant due to the key elements: *blonde, handsome, charming*, etc.

The adjectival attributive modal (3 constructions) is used to describe character’s appearance (*blonde starlet, handsome stranger, charming smile*), e.g. *Mixing fact with fiction, as he did in Inglourious Basterds, Tarantino includes Sharon Tate (Margot Robbie), a radiant blonde starlet who has just moved in next door to Rick with her husband Roman Polanski* (www.bbc.com, 29.07.19). In the immediate construction *blonde starlet* the component *blonde* is used to describe a person with fair or pale yellow hair [Oxford Dictionary], the component starlet stands for a young female actor who hopes to be or is thought likely to be famous in the future [Cambridge Dictionary]. The immediate construction *blonde starlet*is modified by the component *radiant* which describes the character who is full of love, confidence and happiness [Merriam-Webster]. Constructions built according to the adjectival attributive model are used to describe the male character as *handsome*,e.g. *Much of the sweetness comes courtesy of Tom (Henry Golding), a handsome stranger Kate spots through the shop window* (www.bbc.com, 06.11.19). In the immediate construction *handsome stranger* the component *handsome* is used to describe a man who has a pleasing, usually impressive or dignified appearance [Merriam-Webster]. The component *stranger* means that the character is unfamiliar to the other one [Oxford Dictionary].

 Furthermore, the attributive adjectival model (5 constructions) can be also used to describe characters’ temper peculiarities (*mischievous femme fatal, hard-drinking drifter, chain-smoking white guy, noble super-soldier, nerdy heroines*), e.g. *To get the plutonium back, Ethan has to schmooze a fixer named the White Widow (Vanessa Kirby, i.e., Princess Margaret from The Crown), a coolly mischievous femme fatale who deserved a lot more screen time than she gets, and who is no relation to Scarlett Johansson’s character in The Avengers* (www.bbc.com, 13.07.18).In the immediate construction *mischievous femme fatal* the component *femme fatal* is used to describe an attractive and seductive woman, especially one who will ultimately cause distress to a man who becomes involved with her [Oxford Dictionary]. The adjective *mischievous* stands for a person’s behaviour, that is slightly bad but is not intended to cause serious harm or damage [Cambridge Dictionary]. The immediate construction *mischievous femme fatal*is modified by the adverb *coolly*, which means unfriendly attitude that lacks affection or interest in something or someone [Cambridge Dictionary] and is used to underscore a rough temper.

Other constructions describe character’s bad habits, e.g. *Danny has grown up to be Dan (Ewan McGregor), a hard-drinking drifter who regularly rounds off his evenings with a bar fight, a fling with a stranger, or both* (www.bbc.com, 31.10.19).In the immediate construction *hard-drinking drifter* the component *hard-drinking* denotes a person who drinks alcohol frequently and in excessive quantities [Oxford Dictionary]. The component drifter describes a character who does not have a permanent home or job and moves from one place to another or from one job to another [Cambridge Dictionary]. A bad habit of smoking can be is described, e.g. *At heart, the film is a reactionary macho fantasy in which nothing and no one can beat a hard-drinking, chain-smoking, two-fisted, middle-aged white guy* (www.bbc.com, 22.05.19).In the immediate construction *chain-smoking white guy* the component *chain-smoking* underscores that the character smokes cigarettes one after another [Cambridge Dictionary]. The component white means that the character described is a member of a group or race characterized by light pigmentation of the skin [Merriam-Webster]. Constructions of this type indicate a person of a high moral, e.g. *But Peter does get some help from Mysterio (Jake Gyllenhaal), a noble super-soldier from another dimension who sports the beard which is de rigueur for male Marvel characters, plus battle armour he could have borrowed from Thor and a goldfish-bowl helmet he could have borrowed from Buzz Lightyear* (www.bbc.com, 02.07.19).The component *super-soldier* in the immediate construction *noble super-soldier* often describes fictional soldier, capable of operating beyond normal human limits or abilities [Urban Dictionary]. The component *noble* underscores the character’s morality and means being honest, brave and kind [Cambridge Dictionary].

 The next subgroup is the constructions built according to the predicative model. The predicative modal has a verbal variant due to the key elements: *move, shoot, smash* etc.

 The verbal predicative model (3 constructions) is used to describe characters’ special abilities (*shoot powerful beams, move metal, smash house*), e.g. *Tye Sheridan is Jean’s boyfriend, Scott, who can shoot powerful beams out of his eyes* (www.bbc.com, 07.06.19).In the immediate construction *shoot powerful beams*the component *beam* stands for a ray or shaft of light [Merriam-Webster]. In this context the component *shoot* means to emit light suddenly and rapidly [Merriam-Webster]. The character from the following example has a special power to move things, e.g. *His haunted past drives his thoughts, and his ability to move giant chunks of metal* (www.bbc.com, 07.06.19).In the immediate construction *move metal* the component *move* means to change the place of something [Oxford Dictionary]. The component *chunk* means a thick, solid piece of metal [Oxford Dictionary]. Constructions of the verbal predicative model indicate a character with super strength, e.g. *in an early scene, evil Jean tosses police cars in the air, smashes houses and kills a beloved major character – at least for now* (www.bbc.com, 07.06.19).In the immediate construction *smash house*the component *smash* means violently break something into pieces [Oxford Dictionary], the component *house* underscores that the character’s power is so immense that she can destroy houses.

 To recapitulate, film characters often form the viewers’ impression of the film that is why film critiques do not fail to mention and characterize them. We have singled out 16 immediate character description constructions. The constructions of this type are subdivided into the constructions built according to the nominal, attributive and predicative model. The immediate constructions built according to nominal model (5) are used to describe character’s occupation. 8 immediate constructions of this type are built according to the attributive model and are used to describe character’s appearance and characters’ temper peculiarities. The immediate constructions (3) built according to the predicative model describe characters’ special abilities.

2.5. Constructions denoting film’s musical accompaniment**.** Movie soundtracks have different functions. Music is used to create special atmosphere, portray emotions, show period/time references, to supply cultural references etc [What is the function of film music: e-ref]. We have singled out 4 immediate constructions that denote film soundtrack.

These constructions are built according to the attributive model which is used to characterize the object. The attributive model has an adjectival variant due to the key elements: *electronic, pop, stirring, African-infused, ominous, psychedelic* etc.

The adjectival attributive model (2 constructions) describe music genre (*electronic soundtrack*, *pop song*) e.g. *Scott Walker’s minimalist electronic soundtrack is just ominous enough* (www.bbc.com, 14.09.18).In the immediate construction *electronic soundtrack*the component *electronic* stands for music tones generated by electronic means [Merriam-Webster].The immediate construction *electronic soundtrack*is modified by the component *minimalist*which means an art style that uses the smallest range of tones to create simple music [Cambridge Dictionary]. In addition popular songs are often used in movies, e.g. *There are adverts and film posters and neon diner signs, and, this being a Tarantino film, there is an album’s worth of finger-clicking pop songs from the late 1960s* (www.bbc.com, 29.07.19).In the immediate construction*pop song*the component *pop* stands for modern popular music, usually with a strong beat, created with electrical or electronic equipment, and easy to listen to and remember [Cambridge Dictionary].

Furthermore, the adjectival attributive model (2 constructions) is used to describe the atmosphere the music creates (ominous music, psychedelic soundtrack), e.g. *Banderas’s performance is warm and nuanced, and fans will be pleased to see the usual richly coloured production design and to hear the usual ominous music* (www.bbc.com, 18.05.19). In the immediate construction the component *ominous* underscores special atmosphere that something bad is going to happen [Cambridge Dictionary]. In the next example the component *psychedelic* in the immediate construction *psychedelic soundtrack* underscores a special sound atmosphere imitating, or reproducing effects (such as distorted or bizarre sounds) resembling those produced by psychedelic drugs, e.g. *But what makes it a cult classic is its surreal fairy-tale atmosphere, its jaw-droppingly ornate, theatrical sets, and a soundtrack that is just as psychedelic and dynamic as the visuals* (www.bbc.com, 02.09.18).

To summarize, we have singled out 4 constructions which denote film’s musical accompaniment. They are built according to the attributive adjectival model and describe music genre and the special atmosphere which the music creates.

# CONCLUSIONS ON CHAPTER 2

Constructions denoting cinematography can be devided into five types: constructions denoting actors’ performance, screenplay evaluation constructions, constructions indicating film genres, character description constructions and constructions reflecting film’s musical accompaniment.

We have singled out 19 constructions denoting actors’ performance, the immediate constructions of this type built according to the attributive model describe realistic performance, masterful performance, fake acting and poor acting and the flaws in actor’s performance. The constructions of the predicative model define the contribution to the film. As for the nominative model, the constructions of this subtype indicate actors’ special features.

The constructions built by the attributive model which assess film’s screenplay (9) describe creative screenplay, easiness of plot understanding and ordinary screenplay. In order to depict a true to life script the predicative model is used.

The constructions of the next type indicate film genres (13). The constructions of this type composed according to the nominative model are used to name film genres and those built by the attributive model specify the subject matter of the film and characterize film genre.

In addition there are 16 constructions that are used to describe characters of the film. The constructions composed by the nominal model indicate characters’ occupation. The attributive model constructions depict characters’ appearance and temper peculiarities. To describe characters’ special abilities the predicative model is used.

Finally, 4 constructions that denote film’s musical accompaniment built according to the attributive model indicate music genres and the special atmosphere the music creates.

# GENERAL CONCLUSIONS

After analyzing different types of constructions that denote cinematography from the film reviews on the BBC site we have come to the following conclusions.

Constructions are basic pre-fabricated form and meaning pairings of language acquisition, entrenched in the memory due to the multiple repetitions. This basic element is represented by the association of form and meaning or function. Construction form refers to any syntactic, morphological, or prosodic features and the meaning of the form of the construction can be understood in a broad context.

There are several different types of constructions, in the first type they are classified according to abstraction level: item-based constructions, which have the same form in various contexts, lexicalized constructions, which are combined on the basis of predicates and grammaticalized constructions, which are used to generalize the relations between the participants.

In our research paper we have analyzed the constructions according to their combination at the syntactic level. At this level the constructions are divided into immediate, modified and extended. In the immediate constructions the elements are combined with the neighboring element either on the left or on the right. The modified constructions enlarge the immediate construction with the additional units. In the extended constructions two or more immediate constructions are combined.

Constructions denoting cinematography are often used in media discourse. Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. According to the communicative function the following types of media discourse are allocated: publicistic, advertising and PR-discourse

Internet discourse is a new type of media discourse which has recently emerged. Internet discourse is a special type of communication carried through the Internet messenger, which acts as a channel for communication and exchange of information between the participants. Internet discourse can be divided into the following genres: informational, communicative, developing and service. The peculiarities of internet discourse are polyphony, hypertext, anonymity and distance. This discourse genre is connected not only with communication via messengers, but also includes specialized web-sites, such as the BBC site.

On the BBC site articles of different genres can be found, for instance informational, information-analytical, publicistic and feature articles. We have singled out the constructions from the film reviews posted on the BBC site. Film reviews belong to the feature articles as they are usually written by the editor-in-chief, individual journalists, experts in a particular field, in our case film reviewers, who give their opinion on various spheres of public life, located in a separate section of publication.

 A film review is a work of film criticism addressing the merits of one or more motion pictures published in newspapers and printed periodicals, general-interest websites or specialized film review sites.

 Film reviews are composed, as a rule, by certain requirements and a plan. Usually this type of text has such components as: introduction, plot synopsis, analysis and conclusion. Nominative organization of film reviews is characterized by the use of headlines with evaluative components. Assessment in film reviews is given with the help of evaluative and descriptive adjectives.

 In this master paper we have analyzed 52 film reviews and have singled out 61 immediate constructions denoting cinematography. Those constructions have been divided into the 5 following groups:constructions denoting actors’ performance, screenplay evaluation constructions, constructions indicating film genres, character description constructions and constructions reflecting film’s musical accompaniment.

Further each construction group was subdivided due to the key components into attributive, predicative and nominal models.

The first group of 19 constructions denotes actor’s performance. 13 constructions of this type indicate positive assessment of actors’ performance and 6 constructions denote negative assessment. The immediate constructions of this group are built according to the attributive model describe ***realistic actors’ performance, masterful performance, fake and poor acting and flaws in actor’s performance.*** The immediate constructions built according to the predicative model define ***the contribution to the film.*** The constructions built according to the nominal model describe ***actors’ special features.***

As a rule, film critics pay much attention to the quality of the plot. Therefore we have singled out 9 immediate constructions which denote and assess film’s screenplay, 2 of them have positive evaluative character and 7 have negative evaluative character. The constructions composed according to attributive model describe ***creative screenplay, ordinary screenplay and easiness of the plot understanding.*** The constructions of this type built by the predicative model describe a ***true to life script***.

Film critics often refer to movie genres as it defines plot, story, characters etc. so, we have singled out 13 immediate constructions that denote film genres. The constructions built due to the nominal model ***name different film genres.*** The constructions of this type structured according to the attributive modal ***specify the subject matter of the film and characterize the film genre.***

Characters of the film often form the viewers’ overall impression that is why film critics do not fail to mention and characterize them. In our research we have singled out 16 immediate character description constructions. Those built by the nominal model indicate ***character’s occupation.*** The constructions of the attributive modal describe ***character’s appearance and characters’ temper peculiarities.*** Predicative model constructions are used to underscore ***characters’ special abilities.***

The last type of the constructions denotes film’s musical accompaniment. 4 immediate constructions of this type built according to the attributive model denote ***music genre and the atmosphere the music creates.***

The prospects for future research are viewed in the analysis of the syntagmatic relations of constructions at three levels: syntactic, supersyntactic and textual in other mass-media products related to other topics.

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## РЕЗЮМЕ

Магістерська робота присвячена аналізу типології конструкцій, пов'язаних з кінематографією, в кінорецензіях на веб-сайті BBC. Конструкції - це пари форми та значення, котрі закріплені у свідомості людини через багаторазове повторення. У нашому досліженні ми проаналізували конструкції відповідно до їх поєднання на синтаксичному рівні. На цьому рівні конструкції поділяються на безпосередні, модифіковані та поширені.

  Конструкції, що позначають кінематографію, часто використовуються в медіа-дискурсі. Медіа-дискурс – це комунікативна взаємодія, орієнтована на не присутнього слухача чи глядача, котра відбувається через писемну чи усну трансляцію.

Нещодавно з'явився новий тип медіа-дискурсу - Інтернет-дискурс. Інтернет-дискурс - це особливий вид спілкування, що здійснюється через Інтернет, який виступає каналом для спілкування та обміну інформацією між учасниками.

Інтернет-дискурс включає спеціалізовані веб-сайти, такі як веб-сайт BBC. На цьому сайті розміщені статті на різні теми, включаючи кінорецензії. Кінорецензія це – критичний відгук на кінофільм. У цій магістерській роботі ми проаналізували 52 кінорецензії та виділили 61 безпосередню конструкцію, на позначення кінематографу. Виокремлені конструкції, були розділені на 5 груп: конструкції, що позначають акторську гру, конструкції оцінки сценарію, конструкції на позначення жанрів фільму, конструкції з опису персонажів та конструкції, що відображають музичний супровід фільму. В свою чергу, кожен тип конструкцій був розділений згідно будови на атрибутивну, предикативну та номінативну моделі.

Перспективи подальших досліджень вбачаються в аналізі відношень конструкцій на синтагматичному рівні на інші теми та в інших продуктах медіа-дискурсу.

**Ключові слова**: конструкція, рецензія, медіа-дискурс, кінематограф.

## SUMMARY

The master thesis focuses on the analysis of the typology of constructions connected with cinematography in film reviews on the BBC website. Constructions are form and meaning parings, entrenched in human minds due to the multiple repetitions. In our research paper we have analyzed the constructions according to their combination at the syntactic level. At this level the constructions are divided into immediate, modified and extended.

 Constructions denoting cinematography are often used in media discourse. Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer.

A new type media discourse has recently emerged that is Internet discourse. Internet discourse is a special type of communication carried through the Internet messenger, which acts as a channel for communication and exchange of information between the participants.

Internet discourse includes specialized web-sites, such as the BBC site. The articles on different topics are posted on this site, including film reviews. A film review is a critical response to a work of cinematography. In this master thesis we have analyzed 52 film reviews and have singled out 61 immediate constructions denoting cinematography. Those constructions have been divided into the 5 following groups:constructions denoting actors’ performance, screenplay evaluation constructions, constructions indicating film genres, character description constructions and constructions reflecting film’s musical accompaniment. Each construction group was further divided into those built according to the attributive, predicative and nominal models.

The prospects for future research are viewed in the analysis of the syntagmatic relations of constructions in other mass-media products related to other topics.

**Key words**: construction, film review, media discourse, cinematography.