

**EVALUATION OF TURKISH ONLINE MOVIE REVIEWS: AN EXAMPLE OF  
PROMOTIONAL GENRE**  
**TÜRKÇE ÇEVİRİMİÇİ FİLM İNCELEMELERİNİN DEĞERLENDİRİLMESİ: TANITIM  
TÜRÜ ÖRNEĞİ**

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**ABSTRACT**

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In this paper, the genre of online movie reviews was examined by the Systemic Functional Linguistics (SFL) approach and register analysis. Previous corpus analyses showed that there are specific stages in this genre. The stages are determined as *Subject Matter*, *Plot*, *Characters*, *Background* along with a mandatory *Evaluation* stage. Each stage is defined in detail with the features and exemplified how they occur in the texts. Lexical and grammatical characteristics of the main stages were described. Besides lexico-grammatical features, rhetorical features and context of situation were also specified. Results of the analysis have shown that the online film reviews written by Turkish critics also follow macro structures in this genre and lexical and grammatical features presented proper attitude regarding to promotional genre. *Background*, *Plot* and an *Evaluation* were found to be three obligatory stages in Turkish reviews unlike previous studies pointed in literature. Movie reviews created by Turkish critics distinctively initiated with the Background or Subject Matter not with an Evaluation stages.

**ÖZ**

Bu makalede, çevrimiçi film incelemelerinin türü, Sistemik İşlevsel Dilbilim (SFL) yaklaşımı ve kesit analizi ile incelenmiştir. Daha önceki derlem analizleri, bu türün belirli aşamaları olduğunu göstermiştir. Aşamalar, zorunlu bir Değerlendirme aşaması ile birlikte Konu, Tema, Karakterler, Arka Plan olarak belirlenir. Her aşama, özellikleri ile tanımlanmış ve metinlerde nasıl gerçekleştiği örneklenmiştir. Ana aşamaların sözcüksel ve dilbilgisel özellikleri açıklanmıştır. Sözcüksel-dilbilgisel özelliklerin yanı sıra retorik özellikler ve kesit analizi de belirtilmiştir. Analiz sonuçları, Türk eleştirmenleri tarafından yazılan çevrimiçi film eleştirilerinin de bu türdeki makro yapıları takip ettiğini, sözcüksel ve dilbilgisel özelliklerin tanıtım türüne uygun bir tutum sergilediğini göstermiştir. Arka plan, Konu ve Değerlendirme aşamaları, uluslararası literatürde belirtilen önceki çalışmalardan farklı olarak Türkçe incelemelerde üç zorunlu aşama olarak bulunmuştur. Türk eleştirmenler tarafından oluşturulan film incelemeleri, bir *Değerlendirme* aşaması ile değil, *arka plan* veya *Konu* aşaması ile belirgin bir şekilde başlatılmaktadır.

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## Introduction

The word genre is etymologically borrowed from French and it means the 'form' or 'type'. The term genre is subsequently used in a wide range of areas, such as film, literature, etc. In music, for example, genre is used to refer to music classification such as heavy metal, classic. In literature, it indicates the types such as story, drama, novel etc. In cinema sector the term refers to movie types such as drama, western, science fiction, and so forth (Dirgeyasa, 2016).

Several features of a genre can be explored in genre analysis, but the essence of a genre is found in its communicative objective (Bhatia, 1993; Swales, 1990). One of the claims of genre analysis is that all texts in the same genre have a same communication objective (Bhatia, 1993; Swales, 1990), which is mirrored in other features of the genre text such as content, medium, and style. The communicative purpose in movie reviews could be attributed the fact that advertisements about movies have an agenda of increasing the revenue while providing some form of information. Therefore, before any further investment of time and money, consumers and the public seek the third party opinions. Film reviews provide audiences with ample details on a film's content and quality to help potential audience to make a decision without spoiling the movies. In fact, several studies have found that both professional and consumer reviews influence sales performance, but that these genres influence various types of consumers in different ways.

Some research has been done to better comprehend genre analysis of online film reviews by examining and comparing the moves and strategies used by professional and consumer reviewers in online film reviews (Taboada, 2011; De Jong & Burgers, 2013). These two classes of texts vary based on both quantitative and qualitative analyses. For Instance, the audience reviewers generally analyze the films from a personal viewpoint. Reviews written by professional critics, on the other hand characterize the film comprehensively instead of judging it. The findings also indicate that online reviews published by professional and consumer critics vary in terms of discourse (De Jong & Burgers, 2013).

Another study aimed to examine the characteristics and differences in sentiment expression in movie review documents. Through blog entries, discussion board threads, user reviews, and critic reviews, a total of 520 movie reviews were analyzed to evaluate the content and textual features across the four genres on four different web sources. The length of the document and sentences, the distribution of parts of speech, language, characteristics of the movies mentioned, star ratings employed, and multimedia information in the evaluations were all examined. The study also discovered the most often used positive and negative phrases in various genres, as well as the reaction patterns in discussion threads. Critic reviews and blog posts were found to be longer and contain longer sentences than user reviews and discussion threads. In terms of content, critic reviews were more thorough, and the movie director was mentioned far more frequently than in other genres. User reviews tended to focus on scene elements more than other genres, whereas blogs tended to focus on the characters and discuss music and sound slightly more frequently (Na, Thet, & Khoo, 2010).

In genre analysis mostly two different approaches are employed; Multidimensional Approach and Systemic Functional Approach. Former was developed by Douglas Biber in 1988 to provide detailed explanations of register variation patterns in a language whereas later was introduced by Halliday (Halliday, 1994). In this study we used systemic functional approach to data.

SFL focus on seeking to understand how language is used for a variety of purposes and in a variety of settings, so functioning as a communicative motivation in language. In addition, by analyzing texts, it offers “*a method of observing the relation between meaning and form in the different alternatives available in the language grammatical systems, and the methods used by schools in interpreting knowledge*” (Schleppegrell, 2004). To sum up, as it gives an innovative value from functionalism perspective and an instrument for people who seek to evaluate texts, SFL is regarded a significant tradition in linguistic studies.

Movie audience often follow the online reviews to explore new and most rated movies to watch or purchase. These reviews can be written by professional critics and guest writers or by other users/consumers. Although examining film reviews is a fruitful subject matter there is no study under movie reviews in Turkish and it is an unstudied subject. Therefore, little is known on the issue that how drama genre of movies would be written by professional Turkish reviewers and whether this genre follows the similar moves and what kind of lexical-grammatical, and rhetorical features they show. To answer these questions, we provide a study that incorporates a genre analysis of online film reviews by examining and comparing the moves and strategies in online film reviews on Turkish drama films written by only professional reviewers. Our research questions are;

- I. Do movie reviews written by Turkish professional critics have superstructures?
- II. What kind of lexical-grammatical, registral and rhetorical features do they show?

## **Methodology**

### **Data Collection and Data Analysis**

The corpus defined in this paper is made of movie reviews collected from the professional critics posted on <https://ortakoltuk.com/> official website. The genre of movies was determined as merely drama to keep the homogeneity of data. In addition, the drama and comedy movies have been the most frequent in the recent Turkish movie genre. The other influential reason was that significant research demonstrates that professional and consumer critics perceive different movie genres differently (Holbrook, 1999). The movies were selected randomly among the most recent released and reviewed Turkish movies (2014-2020) on the same website. The reason why we included the movies between the years 2014-20 was that the reviews written on Drama genre was limited and in order to reach the number we targeted (20) we had to go back till 2014. The reviews were able to be written by both critics and guest authors on that particular website yet the movie reviews we selected were written by only the professional writers. When other writers wrote a review on a movie they define them as the "Guest Author." Hence it was easy to differentiate professional and user/guest author. To provide a homogenous corpus, we provide only one genre and one platform and only on Turkish movies by Turkish reviewers. For the corpus, we gathered 20 reviews from the same online platform but different reviewers for the same genre. The movies analyzed included those recently reviewed on the online platform at the time and ordered based on the year they are released: "Acı Kiraz (2020)", "Nasipse Adayız (2020)", "Körleşme (2020)", "İki Gözüm Ahmet (2020)", "Kovan (2020)", "Mendilim Kekik Kokuyor (2020)", "Plaza (2020)", "Bağlılık-Aslı (2019)", "Uzun zaman önce (2019)", "Şair (2020)", "Aşk, büyü, vs. (2019)", "Soluk (2019)", "Bilmemek (2019)", "Ceviz Ağacı (2019)", "Nuh Tepesi (2019)", (2019)", "Görölmüşdür (2019)", "Çınar (2018)", "Bozkır (2018)", "İşe Yarar Bir şey (2017)", and "Kış Uykusu (2014). Due to the nature of the study, informed consent or ethics committee approval was not required.

### **Theoretical Framework**

#### ***The Genre of Movie Reviews***

The reviewers are prone to describing and evaluating a film along expected lines, such as storyline, director, character, and other aspects. In this study, we will base the stages determined by Taboada, M. (2011) to analyze the online movie reviews.

We included an overview of the stages and presented how stages are arranged. In addition to the stages of Subject Matter, Plot, and Evaluation, two further stages are usually referenced in literature. The first is a description of the characters, as well as maybe the actors who play them. The other stage is *Background* that is a factual information or explanation of events that help to explain the current movie without referring the movie itself.

#### ***Stages in Movie Reviews***

### **Subject matter.**

In most situations, the Subject Matter stage is categorized as a synopsis, or it is described by the writers as the film's premise. It is a general overview of the content of the film. It differs from the plot stage in which it draws a very broad outline and in the explanation of events it does not generally follow a temporal sequence. It also serves a classification purpose often, categorizing the film into a specific genre (family, comedy, drama, etc.) (Taboada, 2011).

### **Plot.**

Even though *Plot* is not present in all of the reviews, the description of the plot is usually the longest step in reviews. It gives a chronological overview of the events in the movie. The timeline refers to the timeline in which events are represented in the movie, not necessarily the timeline in the real order of occurrence in the world of the movie. Often the explanation is short, but when all the incidents are described in detail, it can expand to a few pages. The author outlines the events in the film pointing some parallels or comparing with other films at the same time (Taboada, 2011).

### **Characters.**

*Characters* could be presented and described either in the plot stage or characters stage can be their own stage as well. These appear after the main storyline and provide additional information about what characters do and why they do it. In this case, the *Characters* stage comes after summary of a story. (Taboada, 2011). Similarly, we may come across the example of *Characters* occurred in evaluation assessing the characters in the way how they act and perform. The readers might also see *Characters* described where plot is presented together in evaluation stage. Each character is evaluated in depth in the character stage, mixing in some assessment of the actors themselves while telling the plot at the same time.

### **Background.**

This stage takes several different forms, but the goal of all of them is to provide information that is deemed important by the author to understand either the film or the analysis. The data may be regarding the reviewer himself or herself (Taboada, 2011). These experiences can relate both to features of the current product, and features of the product related to current products (e.g. sequels, prequels) or other aspects, for example, distribution channels, social interactions, and the 'standards set for a genre' at a specific time (De Jong & Burgers, 2013).

### **Evaluation.**

The core step of the reviews is the evaluation stage, and all of the reviews included some form of assessment of varied lengths. Because it is such an important point, the various aspects of the film that can be evaluated could be outlined as the entire film, the storyline, the director, and the actors. There's also an "other" category for all other components of the production, such as cinematography, sound, costumes, and art direction. Some examples present the whole text of a review, which is composed entirely of an *Evaluation*. The *Evaluation* begins with a general assessment and reasoning, then moves on to an assessment of the art direction and finally to the writing, which the critic considers to be the weakest aspect of the movie. Finally, there is a general assessment about quality of the film with the recommendation whether it could be watched (Taboada, 2011).

## **Findings and Discussion**

### **Move Structures Appeared in Movie Reviews**

The analyses revealed that the reviews tend to contain three obligatory parts: Plot, Background and an Evaluation stages as shown in the table 1.

**Table 1.** Move Structures in movie reviews.

<b>Stages</b>	<b>Frequency</b>	<b>Percentages</b>
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Subject matter	9	45%
Plot	12	60%
Characters	7	35%
Background	17	85%
Evaluation	18	90%

Table 1 indicates how many stages are present in movie reviews and how Turkish movie reviews in present study satisfy these move structures quantitatively with frequencies and percentages. *Evaluation* stage is most common stage (90%) in reviews inscribed by Turkish professional critics. *Background* follows *Evaluation* having a closer percentage (85%). *Plot* was the third most common element observed in reviews with the percentage of 60 preceding subject matter. Out of the remaining 8 reviews either did not consist of this phase or did not occur as a specific paragraph. The three reviews evaluated here did not have the stage at all; the other five occurred in the *Evaluation* stage. *Subject matter* occurred in reviews with a 45%. *Characters* stage, however was the least observed separate element with a percentage of 35. Although characters stage was defined in a total of 17 reviews, they were not independently built in every single review. There were seven reviews having *Characters* merely in a separated stage while in the remaining reviews the *Characters* stages were blended either in evaluation or in plot stages. We see the beginning of a review in the example (1), which begins with a stage of Subject Matter.

(1) [Subject matter]: “Kovan filminde, ölen annesinin “Köydeki Arılara sahip çık” vasiyeti üzerine Almanya’dan memleketi Artvin’de ki köyüne dönen Ayşe isimindeki bir kadının doğa ve insanlarla mücadelesi hikâye ediliyor (Kovan, 2020).

In the movie ‘Kovan’, the story is about the struggle towards nature and people of a woman named Ayşe who returned to her village in Artvin from Germany upon her deceased mother’s will " Protect the bees in the village.

In the movie reviews. The Subject Matter stage is more particular than a general overview in that it gives a comprehensive understanding of the issue as well as a possible genre classification (comedy, science fiction etc.). Of the 20 reviews, 9 reviews included a Subject Matter stage. In all reviews, the subject matter exists first except for four cases, and the rest occurs either in the background stage (2), which is where the majority of Turkish reviewers begin their evaluations, or in the evaluation stage.

(2) “Bugüne kadar çektiği bütün filmlerinin senaryosunu tek başına ya da ortaklaşa yazmış bir “auteur” olan Semih Kaplanoğlu, yazıp yönettiği bu son filmde, bebeğini dünyaya getirmek için işinden ayrılmış olan Aslı’nın doğumdan birkaç ay sonra tekrar işe başlamak için bir bakıcı aramasını, uzun arayışlar sonrası bulunan Gülnihal’in Aslı’nın hayatına girmesiyle, Aslı’da bir iç hesaplaşmasının başlamasını, bebeğiyle olan ilişkisini ve kendi varoluşuyla ilgili meseleleri sorgulamasını anlatıyor”.

“Semih Kaplanoğlu, who is an auteur has written the scenarios of all the films he has shot so far, alone or jointly. In this last movie he wrote and directed tells about Aslı, who left her job to give birth to her baby, was looking for a caregiver a few months after birth, with Gülnihal, who was found after long searches, entering Aslı's life, the start of an internal showdown in Aslı questioning matters for her relationship with her baby and her own existence” (Bağlık-Aslı, 2019).

The second stage defined in movie reviews in literature is Plot stage. *Plot* descriptions were present in 12 of the 20 movie reviews. Out of the rest 8 reviews that did not include direct and separated *Plot* stage may either not consist of this stage or occur not as a particular paragraph but blended in an evaluation stage. Thus, while three of the reviews in this study did not have the stage at all, the other five presented in *Evaluation* stage. Online review writers see it as their responsibility to provide views and not necessarily to provide comprehensive data. Plot stages appear after *Background*, *Evaluation*, and *Character* description in some cases. Although they appeared to be the second phase in the analysis after either a *Background* or *Evaluation* stages in literature. In Turkish

reviews, they followed *Background* or *Subject Matter* stages (separated or blended description total) and three of the reviews occurred immediately after *Subject Matter* and they preceded *Evaluation* stage mostly. The plot stages are generally the longer stage among others. The example shown below (3) is chosen as it is one of the shortest *Plot* stage samples.

(3) [Plot] “Birçok müzisyen gibi Ahmet de çocukluktan tutkuludur müziğe, babasının aldığı bağlamayla başlar saz çalmaya, öyle ki sazıyla kümes hayvanlarına konser verir. Aradan geçen zaman içinde kendi kendine hobi olarak uğraştığı müzik büyük bir hayale dönüşür. Yoksul olmalarına rağmen bu hayalinden vazgeçmez ve kalabalık kitlelere ulaşana kadar sürer. Gençliğe adım attığı günlerde bir kamyonun arkasına binerek İstanbul’a taşınırlar. Asıl hikayesi de bundan sonra başlayacaktır...” (İki gözüm Ahmet, 2020).

Like many musicians, Ahmet is passionate about music since his childhood, starting with the bağlama (a traditional Turkish musical instrument) that his father bought, playing his instrument, so much so that he gives a concert to poultry with it. In the meantime, the music that he takes up as a hobby turns into a big dream. Although they are poor, he does not give up this dream and continues until it reaches the crowded masses. On the days when he steps into youth, they, as family, get on the back of a truck and move to Istanbul. The real story will start from this moment on.

*Characters* is another defined stage in literature. In our study we also observed Characters phase. In some reviews the *Characters* can be analyzed in detail in separate paragraphs where this is not indicated in Turkish reviews. In the movie reviews by Turkish critics, *Characters* stage either occurred in *Evaluation* or *Plot* stages i.e. there was only seven pure *Characters* description stage. Generally, the description of character is blended in an evaluation of the performance of actors, which is labeled *Evaluation*. The reviewers, like the narrative, do not consider it their job to describe every aspect of the film, including the characters. In the present study, seven out of 20 reviews show *Characters* stage as specific stage. While three out of 13 movie reviews had *Character* description in *Plot* stage as seen in example (4), seven other reviews had the Characters presented in evaluation stages assessing the characters in the way how they perform as in (5). There are three reviews which do not specify characters at all.

(4) [Characters] “Sarıkamış’ta, zorlu doğa koşullarıyla boğuşmanın yanısıra, engelli çocuklarının her türlü ihtiyaçlarını gidermeye çalışan, yoksunluklar içerisindeki bir aileyi kerteriz noktası olarak belirlemiş. Baba Mustafa (Sezgin Cengiz) ile eşi Suna’nın (Şilan Düzbakan) engelli çocukları Rıza (Yunus Emre Çelik) ile iki gözlü bir evde, kıt kanaat geçindiklerini, zorlu ekonomik durumlarına karşın nasıl da büyük bir gayretle mücadele verdiklerini izliyoruz. Anne Suna o kadar fedakârdır ki, sürekli “kurban olduğum” dediği çocuğunu sırtına alarak uzun yollar kat ettiği okuluna götürür, sonra onu bekler, tüm o soğuk, puslu havaya karşın onu dışardan izler, okul bitimi yine sırtına alır çocuğunu, evine götürür. Fedakârlık yarışdır sanki anne ve baba arasındaki. Baba Mustafa, oldukça kompleksli bir şube müdürünün makam şoförüdür, ailesindeki dertler azmış gibi, bir de amirinin tuhafıkları ile boğuşur “(Çınar, 2018).

In Sarıkamış, in addition to struggling with difficult natural conditions, it has determined a family in deprivation that tries to meet all kinds of needs of disabled children as the bearing point. We are watching how Baba Mustafa (Sezgin Cengiz) and his wife Suna (Şilan Düzbakan) made a living with their disabled children Rıza (Yunus Emre Çelik) in a two-bedroom house and struggled with great effort despite their difficult economic situation. Mother Suna is so self-sacrificing that she always takes her child, whom she says "I was the victim", to his school, where she travels long distances, then waits for him, watches him from outside despite all the cold, hazy weather, she takes him on her back to their home. It is like a race of sacrifice between mother and father. Baba Mustafa is the driver of a branch chief, as if the troubles in his family were not severe and he also grapples with the oddities of his superior.

(5) [Characters] “Filmde, Başak Köklükaya, yıllar sonra sinemaya dönüşünü, oldukça başarılı bir performansla taçlandırmış. Pelin Esmer’in sıklıkla yaptığı gibi, onun yönetiminde ayakları yere basan kadın figürü, bazen Yavuz ile olduğu sahnelerde görüldüğü gibi, erkeği komik hale düşüren, çıkmazlara sürükleyen bir kadın bakışı ile iyi

bir oyuncu olduğunu kanıtlamış. Zaten oyunculuğu ile Adana Film Festivali'nde En İyi Kadın Oyuncu Ödülünün de sahibi olmuştu. Canan'a hayat veren Öykü Karayel, aslında Pelin Esmer'in hep takibinde bir oyuncu. Kararsız, Leyla'ya nazaran hayata daha pratik bir pencereden bakan yapısı ile o da çok başarılı. Yavuz rolünde görece daha az ekranda görünen Yiğit Özşener de yine görüldüğü her anda; işte oyunculuk bu, dedirtiyor" (İşe Yarar Bir Şey, 2017).

In the film, Başak Köklükaya crowned her return to cinema years later with a very successful performance. As Pelin Esmer often does, the female figure standing on the ground under her direction has proved to be a good actress with a woman's look that makes the man funny and leads him into dead ends, as she sometimes appears in the scenes with Yavuz. She already won the "Best Actress Award" at Adana Film Festival with her acting. Öykü Karayel, who acts as Canan, is actually an actress who is always followed by Pelin Esmer. She is also very successful with her ambivalent, more practical view of life compared to Leyla. Yiğit Özşener, who appears on the screen relatively less in the role of Yavuz, also makes people say "that's the acting" every time he appears.

*Characters* description might also be seen where plot is presented together in evaluation stage by the readers. Consider the example (6)

(6) [Characters] "Yeğenler Şükrü ve Rıfat (Ozan Dağara) amcalarını ikna edemeyince babası ile uzun süredir konuşmayan Harun'u (Mücahit Koçak) ikna için çağırırlar. Ancak Harun, annesinin ölümünden babasını sorumlu tutar..." (Bozkır, 2018).

When the nephews Şükrü and Rıfat (Ozan Dağara) could not convince their uncle, they summon Harun (Mücahit Koçak), who has not spoken to his father for a long time, to persuade. However, Harun blames his father for his mother's death.

The *Background* stage is also observed in this study. They were most frequently found at the beginning of the reviews, but it can occur in another stage when the reviewer wishes to include background details about specific aspects as addressed. In present study, 16 of the 17 cases where the reviews start with a *Background* stage, in one case it is seen after *Plot* and between evaluation paragraphs.

(7) [background] "Mantığın zorlanması, olayların geçtiği dönemle başlar. "Ceviz Ağacı" Hayati'nin geçmişle ve babasının ölümüyle 12 Eylül 1980 darbesi üzerinden hesaplaşması gibi durur ama cep telefonlarının henüz kullanımda olmayışı, öykünün "bugününü" en geç 1990-1995 arası olarak işaret ediyor. Ahmet'le Hayati'nin tahminen 35 yaşlarında olduklarına bakılırsa, Hayati babasının ölümünde 10 yaşlarında olduğuna göre kurcaladığı geçmiş kesinlikle 1980'ler olamaz [...]" (Ceviz Ağacı, 2019).

The challenge of logic begins with the period in which events take place. "Walnut Tree" seems to be like Hayati's reckoning with the past and his father's death over the September 12, 1980 coup, but the fact that cell phones are not yet in use indicates the story's "present" as 1990-1995 at the latest. Considering that Ahmet and Hayati are estimated to be around 35 years old, since Hayati was around 10 years old at the time of his father's death, the past that he had tampered with could definitely not be in the 1980s.

When it comes to the Evaluation stage that is defined in literature, this stage was observed also in our study. Every review in the corpus had an *Evaluation* stage. Merely two of the 20 evaluations began with a general assessment. A total of 18 reviews contained evaluation stage in varying length corresponding to 90% of the reviews.

(8) [Evaluation (other)] "Bence asıl başarı, görüntü yönetmeni Gökhan Tiryaki'nin kuşkusuz. Çünkü film edebi, şiirsel yanını, ancak onun ekrana yansıttığı o enfes görüntülerle ulaşıyor. Alfred Hitchcock esintili başarı çitası o anlarda o kadar yükseliyor ki, tren içinde, camın ardından yansımalarda, Yavuz'un penceresinde perdenin yarım, salınan halinin peliküle kıvrımlarında, tünele trenin girişlerinde, o uzun yemek bölümünde, hep bir iç sesle birlikte sanki canlı bir parça oluveriyor görüntüler" (İşe yarar bir şey, 2017).

I think the real success is undoubtedly the cinematographer Gökhan Tiryaki. Because the film reaches its literary and poetic side only with those exquisite images that it reflects on the screen. The Alfred Hitchcock-inspired success bar rises so high at that time that images become like a living piece with an inner voice, in the train, in the reflections behind the glass, in the half of the folds of the swinging curtain in Yavuz's window, at the entrance of the train to the tunnel, in that long dining section.

(9) [Evaluation (characters)] “Eğitim düzeyi demişken, yan karakterlerin oluşturduğu “entelektüel” kesim, sadece içki masası geyik muhabbeti yapan son derece yüzeysel ve iki boyutlu “entel” insanlardan oluşuyor [...]” (Körleşme, 2020).

Speaking of education level, the "intellectual" segment formed by the side characters consists of extremely superficial and two-dimensional "intellectual" people who only talk about the alcohol table.

(10) [Evaluation (script)] “Önce metin. Romanları da senaryo akıcılığında sinemasal öğeler içeren Ercan'ın bu son senaryosu, tıkır tıkır işleyen, en ufak bir mantıksal kusuru olmayan, üstelik yaşamış olduklarıyla ve titizlikle yapmış olduğu incelikli gözlemler üzerinden gittiği için müthiş inandırıcı ve doğal olan bir çalışma [...]” (Nasipse adayız, 2020).

Text first. This last script of Ercan, whose novels also contain cinematic elements in the fluency of the script, is a work that works perfectly, does not have the slightest logical flaw, and is incredibly convincing and natural because it is based on what he has lived and meticulously made observations.

(11) [Evaluation (Plot)] “Filmin açılışı, göz yoran, derin bir karanlıkla başlıyor. Sonra yavaş yavaş ışıma başlıyor. Sanki izleyenlere filmin olay örgüsünün karanlıktan aydınlığa giden yol gibi yavaş yavaş verileceğinin işareti olarak sunuluyor. Film boyunca özellikle şimşeklerin çakması, tıpkı bir Karadeniz kentindeymişiz hissini veren doğası zor bir köyde olduğumuzu hissettiriyor. Sofrada üç erkek ve bir kadın oturmakta, erkekler arasında hararetle bir tartışma olmaktadır. Şunu anlamaktayız ki, ilerleyen sahnelerde görürüz ki, Konya'nın Hadim ilçesinde yapılacak baraj nedeni ile köy tamamen sular altında kalacaktır [...]” (Bozkır, 2018).

The opening of the movie begins with a tiring, deep darkness. Then it starts to glow slowly. It is presented to the audience as a sign that the plot of the film will be given slowly, like the road from darkness to light. Throughout the film, especially the flash of lightning makes us feel like we are in a village with a difficult nature that gives the feeling of being in a Black Sea city. Three men and a woman are sitting at the table, and there is a heated discussion between the men. We understand that in the following scenes, the village will be completely flooded due to the dam to be built in the Hadım district of Konya.

There was one review that includes only *Evaluation* stage from the first paragraph to the end covering the plot, characters, director, scenes and what they symbolize in 1637 words of a complete evaluation. We might not have the whole review but we demonstrate a paragraph for sampling in example (12).

(12) [Evaluation (overall)] “Soluk”, gerçekçi bir öyküyü, sağlam bir anlatım ve başarılı bir oyunculukla aktaran eli yüzü düzgün bir film. Ancak yıllardır Bunalım Sinemasına dönmüş olan Türk Sinemasında en iyisinden en orta hallisine çok sayıda iç karartıcı film izlemiş bir seyirci olarak bu “Soluk” bana fazla geldi. Başladığı andan itibaren nasıl gelişeceğini nasıl biteceğini de az buçuk hissettirdiği için, ben sonlara doğru Tamer'den bile soluksuz kalarak, “şu adamcağız ölse de, hem o, hem Aslı, hem Celil, hem de biz izleyiciler kurtulsak” demeye başladım” (Soluk, 2019).

Soluk is a smooth movie that conveys a realistic story with a solid narrative and successful acting. However, as a spectator who has watched many depressing films from the best to the average for years in Turkish Cinema which has returned to Depression Cinema this “Soluk” was too much for me. Since the film made me feel a little bit about how it will develop and how it will end from the moment it started, towards the end, staying

breathless even more than Tamer I started to say, "I wish that guy dies, he, Aslı, Celil and we, the audience, will be saved".

Only one of the reviews contained only one stage: a general assessment of the film. The review was also among the shortest of the 20 and is comprised of mere 143 words quoted below. Although it includes some information about the subject of the film, it is hard to differentiate a narrative description from an assessment and the whole text has therefore been categorized as a single evaluation stage (13).

(13) Doğum günü için gelen arkadaşlarıyla geçirilen gece, her anı ve her sözcüğüyle gerçek ve inandırıcı. Kadın arkadaşıyla ikili sohbeti, sanki tasarlanmış bir sahne değil de iki insanın gerçekten yaşadığı bir sekans olarak çok başarılı. Sonlara doğru gelişen gerilimin müthiş inandırıcı anlatımına kimi küçük gerçeküstücü ayrıntıların ustaca yerleştirilmesi de etkileyici [...] (Şair, 2020).

The night spent with friends who come for his birthday is real and convincing with every moment and every word. His bilateral conversation with his female friends is very successful as a sequence where two people actually live, rather than a designed scene. It is also impressive that some small surrealistic details are skillfully placed in the incredibly convincing narrative of the tension that develops towards the end.

### Lexicogrammatical Data for Stages

Genre studies combine structural features with lexical and grammatical elements to arrange for a complete overview of how genre and lexico-grammatical features work together. The forms of lexical organization and grammatical structures that will arise in each step are determined by the stages, and lexical and grammatical data can be used to predict stage boundaries as well.

Table 2. Frequency and percentages of Lexical items in reviews

Word category	Frequency	Percentage
Nouns	3580	25.6%
Pronouns	1201	8.5%
Adjectives	1448	10.3%
Adverbs	634	4.5%
Verbs	498	3.5%
Total	13967	53.4%

Table 2 shows the word categories and their corresponding frequencies. Nouns and adjectives are two mostly observed word categories in reviews. Adjectives and Nouns are correlated with communicative intent as movie review is a sub-genre of promotional genre. Thus, it is natural to have words that describe the qualities or states of words to promote the product where potential readers/watchers are persuaded. **Adverbs** were also common following **Pronouns** with a percentage of 4.5. The adverbs were used to modify or qualify an adjective, verb, other adverb, or a word group that expressed a relationship in terms of place, time, manner, cause, or degree. One excerpt from reviews including adjectives and adverb is shown in (14). Pronoun usage can be associated with flexible style of writing in this genre. The most common pronoun was third person singular **O** (52%) preceding to third person plural **Onlar** with a percentage of 25%. The story line requires using the pronoun "O" particularly in plot sections while story telling of the movies. Pronoun **Ben** comes right after **O** (9.5%) and **Biz**, first person plural, is on the other hand (6.8%) the fourth common pronoun through reviews as informal text types fulfilling the interactive, informality feature and communicative purpose. The verbs, on the other hand, were the least present word category through the reviews as 3.5%.

(14) Ancak filmin **görkemli** siyah-beyazını, **kusursuz** görselliğini, **müthiş** atmosferini, yarattığı **çok inandırıcı** distopyayı, dışsal ve içsel yolculuğu **başarıyla** iç içe geçiren senaryosunu, **dört dörtlük** oyunculuklarını göz ardı ederek **çok başarılı** bir sinemasal yapıt olduğunu reddetmek de mümkün değil (Bağlılık-Aslı, 2019).

However, it is not possible to deny that the film is a very successful cinematic work, ignoring its magnificent black and white, flawless visuals, awesome atmosphere, very convincing dystopia it creates, its scenario that successfully intertwines external and internal journeys, and its perfect acting.

**Table 3.** Tense usage in the reviews.

Tenses	Primary	Secondary	Tertiary	Percentages
Present S.	16	1	1	90%
Present Con.	3	12	0	75%
Simple Past	0	2	1	15%
Past perfect	1	2	3	30%

Tense usage varies from present simple to past perfect but intensifies on present simple tense showing itself on 16 of 20 reviews as primary used tense. In the rest four reviews, three uses Present Continuous and the other one employs Past Perfect as primary tense but in two reviews, it was secondary and three of the reviews it was rarely used tense among others. As secondary tense Present Continuous precede others as 12 of 20 reviews overlaps Simple Present at the same reviews.

Plot stages generally have usually been mentioned in the present tense, depending on the storytelling of the movies. When considered the plot part typically conform of the overall review of story, it is natural to recognize present tenses to occur in general. The percentages of present tenses usage in plot is 19 out of 20 reviews (i.e. 95% of reviews) contain present tenses (17 of reviews have present simple, two have present continuous tense) only in one review, the plot is told by using past perfect tense.

Besides its rare usage, the past perfect tense appeared in the *Evaluation* stage.

(15) “Filmde, Başak Köklükaya, yıllar sonra sinemaya dönüşünü, oldukça başarılı bir performansla **taçlandırmış**. Pelin Esmer’in sıklıkla yaptığı gibi, onun yönetiminde ayakları yere basan kadın figürü, bazen Yavuz ile olduğu sahnelerde görüldüğü gibi, erkeği komik hale düşüren, çıkmazlara sürükleyen bir kadın bakışı ile iyi bir oyuncu olduğunu **kandılamış**” (İşe yarar bir şey, 2017).

Başak Köklükaya crowned her return to cinema years later with a very successful performance in the film. As Pelin Esmer often does, the standing feet on the ground female figure under her direction has proved to be a good actress with a woman's look that makes the man funny, as she sometimes appears in the scenes with Yavuz.

**Table 4.** Grammatical features movie reviews show.

Type	Frequency	Percentage
Embedded sentences	460/658	69.9%
Inversions	61	9.2%
Passivization	22	4.4%
Ellipticals	16	2.4%
Nominal (non-verbal) sentences	160	24%
Verbal sentences	498	75%

Embedded sentences (relative clauses, adverbial clauses, complement cl, etc.) are frequently employed in Turkish reviews on movies as shown in Table 4. Out of 658 sentences, 460 of them were constructed using complex/compound sentences. We know that embedded sentences, which mostly employed relative clauses in this case (378), are used to give more information to the readers. This is a parallel feature to the communicative purpose of movie review sub-genre that belongs to promotional genre because it is expected to give extra information to persuade and affect the audience while promoting/marketing a product. A word counting program was used to estimate the average number of words in sentences and it was found that the average

words per sentence were around 18 words. Thus, it is observed that long sentences were preferred. As shown in the examples (16):

(16) “10 yıl boyunca BEKSAV yönetim kurulu başkanlığı ile Sanat ve Hayat dergisinin genel yayın yönetmenliğini birlikte yürüten, görme engelliler için Türkiye’de yayımlanan ilk kültür sanat dergisi Konuşan Dergi’nin kurucu yayın yönetmenliğini yapan Orman, Harold Pinter’in Dağ Dili oyununun Kürtçe prodüksiyonunda da yer almış” (Körleşme, 2020).

For 10 years, holding together chairman of the BEKSAV and the chief editor of Arts and Life magazine, founding chief editor of the first art and culture magazine ‘Konuşan Dergi’ published in Turkey for the visually impaired, Mr. Orman has also taken part in Harold Pinter's Kurdish productions of play named ‘Dağ Dili’.

Ellipticals and inversions were also observed in Turkish reviews although Ellipticals were not as frequent yet capturing the attention. On the other hand, the use of inversions was not restricted. They appeared 61 times and with 9.2% depending on the flexibility, informality and the communicative purpose of the text; and hence they make the text catchy as other lexico grammatical features of the reviews. Consider the examples (17);

(17) Tıpkı Innaritu’nun “Babil” filmindeki gibi, aslında birbiri ile kopuk, ama aynı zamanda bağlı bir çok kişi ve olaylar sonrasında bir imgelem üzerinden, acı bir kiraz meyvesi/ağacı ile bütünleşilerek sunulmak isteniyor izleyicinin önüne (Acı Kiraz, 2020).

Just like in Innaritu's movie "Babil", many people who are actually disconnected from each other, but at the same time connected to each and events are intended to be presented to the audience through an imagination integrated with a bitter cherry fruit / tree.

We reviewed the passive constructions in reviews and found out that only 22 out of 498 finite verb phrases were structured in passive voice with a single by passive construction which is mentioned below. Frequency of passives were 4.4 % and the rest of 476 were active sentences.

(18) “Festivalde gösterildiğinde sinema eleştirmenlerinden ciddi eleştiriler aldı, hatta kimi festival seyircisi tarafından izlenmeye değer bulunmayıp, salon terkedildi” (Bozkır, 2018).

When it was screened at the festival, it received serious criticism from cinema critics, and it was not found worth watching by some festival audience and the theater was abandoned.

The reason why we measured the frequency of passive sentences is that they indicate about the register in terms of complexity and the language use in text. These reviews, based on their communicative purposes, were not supposed to be difficult to understand since it is a kind of promotional genre, they are supposed to reach as many people as possible. Besides doer(s) (director, screen writer, actors/actresses etc.) is important because critics focus on them as well.

(19) “Öncelikle filmin en önemli anlarına sahne olan final kısmı oldukça alalecele filme dahil ediliyor” (Çınar, 2018).

First of all, the final part, which is the scene of the most important moments of the movie, is included in the film very quickly.

Among the 22 passive constructions, one was by passive (4.4%) as seen in the excerpt (20).

(20) “45 yıl önce bir arazi kavgasının konusu olan tepede, Nuh Peygamber tarafından dikildiğine inanılan ağaç, köylü için adeta bir geçim kapısı olmuş, günde onlarca kişi tarafından ziyaret edilir hale gelmiştir” (Nuh Tepesi, 2019).

The tree, believed to have been planted by the Prophet Noah on the hill, which was the subject of a land fight 45 years ago, became a source of livelihood for the villagers and became visited by dozens of people a day.

Another feature of Turkish movie reviews is that positive and negative aspects are included together. We may unlikely see a review full of negative or positive criticism toward a particular movie. In evaluation part, both negative and positive sides of movie from director to screen writer or to actors and actress' performance were discussed in a detailed way in the same review. One example can be seen in (21)

(21) “Diğer taraftan Ahmet Kaya’yı canlandıran başrol oyuncusunun rolünde zayıf kaldığını söyleyebilirim. İnandırıcı olmamış, müzisyenin o ateşli ruhunu şahsen ben hiç hissedemedim. Oyuncunun bakışlarında anlam ve ışık görmedim desem yeridir [...] Film kurgusunu beğendim. Ödül gecesinden başlayan zaman geçişleri iyiydi, taşradaki görüntüler; özellikle tavukların, horozların ve hindilerin bulunduğu sahne ve kamyonun terkindeki göç görüntüleri gerçekçiydi...” (İki gözüm Ahmet, 2020).

On the other hand, I can say that the lead actor who plays Ahmet Kaya is weak in his role. It was unconvincing, I personally could not feel that fiery spirit of the musician. If I say I did not see meaning and light in the actor's gaze, it would be appropriate. I liked the fiction of the film. Time transitions starting from the award night were good, the scenes in the countryside; especially the scene with chickens, roosters and turkeys and the migration images in the back of the truck were realistic ...

Verbal sentences were found to be much higher compared to nominal sentences by 75% to 24%, respectively. The common usage of verbal sentences indicate that the action is mostly focused than statistical facts. The description of Plot stages plays relatively larger role in the evaluation of verbal statements. They are usually used in the assessment of the Plot and they are predominant choices of sentence type in coherence with the narrative style of movie review genre and communicative intention of the text.

### Rhetorical Features of Reviews

Considering the rhetorical features of movie reviews, the first noticeable element is rhetorical questions. Rhetorical questions are used to take attention of the readers/audience and let them think on a subject matter. The corpus of this study has 20 rhetorical questions and they were employed to get the attention of readers on the obvious part of the film in accordance with its communicative purpose.

Table 5. Rhetorical features used in movie reviews.

Features	Frequency	Percentage
Rhetorical questions	20	3%
Personification	6	0.9%
Metaphor and simile	21	3.1%
Reduplication	52	7.9%
Oxymoron	36	5.4%
Figurative expression	33	5%
Rhyme	2	0.3%

Table 5 shows how rhetorical features are employed in the genre of movie reviews. To parallel with its communicative purpose under promotional genre, to render the text attractive and influential, a number of rhetorical and literary features were used such as employing rhetorical questions, personification, metaphors and reduplication etc. Examples related with rhetorical questions shown in (22);

(22) “Trenler farklıdır. Otobüs ya da uçak, bizi hapseden, gözetleyen klostrifobik bir alana daha çok imkân tanır çünkü. **Ya trenler öyle mi?** Değildir; kaçıştır, cesameti ile gizleniriz ardı sıra” (İşe yarar bir şey, 2017).

Trains are different. Because the bus or plane gives more room to a claustrophobic space that imprisons us, spying on us. What about trains? They are not; they are escape; we hide behind them.

Some of the rhetorical features shown in the table 5 were exemplified below. Those could be seen as literary features such as figurative language, metaphor or simile, oxymoron, reduplication, and rhyme etc. as part of persuasive language based on communicative purpose of promotional genre. The examples of (23), (24), (25) included samples of simile, reduplication and rhyme, respectively.

(23) “Mektupları çalar, bu durum iş arkadaşları tarafından da, kamera vb. yöntemlerle üstelik bilinmeye başlar. Gittikçe bir **anafor gibi kendisini çeken çukura** gömülmektedir” (Görölmüştür, 2019).

He steals the letters, and this situation becomes known by his colleagues, by means of cameras, etc. He is gradually buried in the pit that attracts him like an eddy.

(24) [...] “Ercan’ın bu son senaryosu, **tıkır tıkır** işleyen, en ufak bir mantıksal kusuru olmayan [...]” (Nasipse adayız, 2020)

This last scenario of Ercan works perfectly, without the slightest logical flaw ...

(25) [...] “İşte yitirdik bütün taşlarımızı darmadağınık oyun **tahtası** Bir tek şahımız duruyor sevgilim o da evli iki çocuk **babası**” (İşe yarar bir şey, 2017)

Here we have lost all our pieces, a messy game **board**  
We have only one king, darling, he is married and **father** of two children.

As part of the promotional genre, we also observed that such texts are convincing based on its communicative purpose. There are a number of suggestive phrases as part of persuasive language, using phrases such as “kaçırmayın” (6) (do not miss it), or “mutlaka izleyin” (3) (you should watch this) and “çok beğendim” (9) (I liked it a lot).

(26) “Sonuç olarak, **çok başarılı** bir senaryonun, çok **ustaca** sinemaya aktarıldığı, hem festivalin hem de bu senenin **en iyi** filmlerinden biri. Vizyona girdiğinde **kaçırmayın** derim”.

In conclusion, it is one of the best films of both in the festival and of this year, in which a very successful script was transferred to the cinema very skillfully. I say “don't miss it when it is released”.

(27) “Vizyonda izlerseniz **pişman olmazsınız**” (Şair, 2020).  
If you watch it in the theatre, **you won't regret it**.

### Register Analysis

Halliday models the context of situation that is the technical term for register, where the features of the context directly related to the language used to generate text in terms of three important components: Field, Tenor and Mode (Almurashi, 2016). The field informs us about the topic or what is being discussed. The topic of movie genre is always movies. Second, Tenor indicates who is involved in the conversation as well as their relationships. Tenor affects and determines features of the language. In the category of tenor, we include degrees of formality, the roles played by the participants and the focus of the activity. Tenor has an impact on and includes the characteristics of a language. The degrees of formality, the roles played by the participants, and the activity's purpose are generally comprised under the category of tenor. Participants of movie reviews genre of promotional genre are senders and receivers who in this case generally are reviewers and readers and/or movie audience. The relationship between participants is informal as part of promotional genre. The readers could understand what the critics convey and that is the reason why the language instances of informality we could encounter. Consider the example (28)

28) “Efendim, İngiliz donanması onun çaraları Yunanlısı da; Kara Fatmalar... Gördesli Makbuleler, Nene Hatunlar ile hem de savaşarak kazanmıştır. Konuşarak, değil! Öyle bir sohbet ki zannedersiniz Çanakkale’de

turistik seyahate çıkmışlar. Allah aşkına; Kurtuluş Savaşında kendini dinlemeye bile vakti yokken, bu nasıl bir anlatımdır?” (Mendilim kekik kokuyor, 2020).

My dear, the war was won against the British navy and its apprentices such as Greeks with Kara Fatma, Gördesli Makbule, Nene Hatun and the like by fighting not by talking! Such a conversation that you think they went on a touristic trip in Çanakkale. For the love of god; What kind of a narrative is this when he doesn't even have time to rest during the independence war?

Mode, on the other hand, indicates what role language has in the relationship and in what form it takes (written or spoken). The mode of movie genre is only written form to promote the product on websites to persuade potential audience. These three Register variables are used to explain people's intuitive understanding that individuals use different resources, different kinds and different parts from the system of language (Almurashi, 2016).

### Conclusions

The present study aims to find whether Turkish critics follow macro structures while writing movie reviews. There is a general paucity of research targeting lexical and grammatical features the Turkish movie review texts. Using a corpus-based genre analysis, this study examines movie reviews written by professional critics. We created a small corpus composed of approximately 14000 words to analyze and compare 20 film reviews. As a first research question, we asked whether Turkish movie review writers follow move structures in movie genre that were identified in the early research. We realized that the general macro structures of *Subject matter*, *Plot*, *Characters*, *Background* and *Evaluation* stages are present. The results of this study demonstrated both consistent and distinct features with previous studies (Taboada, 2011; De Jong and Burgers, 2013) including the stages in reviews.

An analysis of the 20 Turkish reviews contains three obligatory stages: *Background*, *Plot* (whether and an *Evaluation* unlike what Taboada (2001) draws. She defined the *Plot* and *Evaluation* as two necessary stages in analysis she conducted. Another difference was observed in the evaluation stages. While the present study had only one review starting with evaluation stage, half of the 50 reviews started with an overall evaluation in Taboada (2011) (the other half open with a Background or Subject Matter stage, but contain evaluation later on).

In Turkish reviews, we observed that negative and positive criticism coexists in reviews. Evaluations do not include only the negative or sole affirmative aspects differentiating than the western equivalents.

Our second research question targeted the lexico-grammatical, rhetorical and register analysis of reviews. The language used in reviews is not significantly deviating from the expected. The communicative purpose of movie genre is primarily promotional and adjectivals and adverbials are employed frequently to describe the movies comprehensively. Previous marketing research compared the effect on sales success of both professional and customer reviews and concluded that both types of reviews have influence on sales performance with a reflection of the choice of words. (Chen and Xie, 2008; Zhang et al., 2010). In an earlier study it was pointed out that critic reviews and blogs contained more nouns (Na, Thet, & Khoo, 2010). That was another parallel outcome of present study as professional reviews had nouns the most (3580).

Secondly, the results presented here are in agreement with what Schleppegrell (2004). She defines systemic functional linguistic employing a method of observing the relation between meaning and form in the different alternatives available in the language grammatical systems, and interpreting knowledge. There is indeed relationship in form and function of language used in reviews because there are not frequent passive voice usage overlapping the communicate purpose and function of the genre since passive constructions are common where action is important not doers and generally formal texts require recurrent passive structures as law and legislation texts. On the other hand, the reviews indicated many rhetorical features namely, the usage of reduplication, oxymoron, metaphor, rhetorical questions and figurative language as they convey the message effectively and flexibly on potential readers and movie lovers.

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## GENİŞLETİLMİŞ ÖZET

Bu çalışmada, Türkçedeki çevrimiçi profesyonel film eleştirileri türü, Sistemik İşlevsel Dilbilim (SFL- Halliday, 1985) yaklaşımı, kesit çözümlemesi ve retorik perspektifinden incelenmiştir. Daha önce yapılmış uluslararası araştırma makaleleri, film eleştirisi türünün belirli aşamaları olduğunu göstermiştir. Ancak ülkemizde henüz benzer bir çalışma yapılmamıştır. Bu amaçla, Türk film eleştirisi yazarlarının bu makro yapıları takip edip etmediklerini ve hangi özel dilsel özelliklere işaret ettiklerini öğrenmek amacıyla araştırma soruları aşağıdaki gibi belirlenmiştir.

- Türk profesyonel eleştirmenlerin yazdığı film eleştirilerinin üst yapıları var mı?
- Ne tür sözcüksel-dil bilgisel, kesitsel ve retorik özellikler gösterirler?

Hâlihazırdaki bu makale kuramsal geri plana dayalı uygulamalı ve keşifsel bir çalışmadır. Bu yazıda tanımlanan derlem, <https://ortakoltuk.com/> resmi web sitesinde yayınlanan profesyonel eleştirmenlerden toplanan film incelemelerinden oluşmaktadır. Verilerin homojenliğini korumak amacıyla filmlerin türü salt drama olarak belirlenmiştir. Ayrıca dram ve komedi filmleri son dönem Türk sineması türünde en çok izlenen filmler olmuştur. Diğer etkili neden ise, önemli araştırmaların profesyonel ve tüketici eleştirmenlerinin farklı film türlerini farklı algıladığını göstermesidir (Holbrook, 1999). Filmler, aynı web sitesinde en son yayınlanan ve incelenen Türk filmleri (2014-2020) arasından rastgele seçilmiştir. 2014-20 yılları arasındaki filmlerini kapsamının nedeni, Drama türünde yazılan eleştirilerin sınırlı olması ve hedeflediğimiz sayıya (20) ulaşmak için 2014 yılına kadar geriye gitmemiz gerektiğiydi. Belirlenen sitede hem eleştirmenler hem de konuk yazarlar tarafından incelemeler yazılabilmektedir. Diğer yazarlar bir film hakkında film eleştirisi yazdığında onlar “Konuk Yazar” olarak tanımlanmaktadır. Bu nedenle profesyonel veya kullanıcı/misafir yazarı ayırt etmek oldukça kolaydır. Ancak bu çalışmada sadece profesyonel yazarlar tarafından yazılan film incelemeleri seçilmiştir. Homojen bir veri seti sağlamak için tek tür (Drama), tek çevrimiçi platform (ortakoltuk) ve sadece Türk filmleri konusunda yapılan ve Türk eleştirmenler tarafından kaleme alınan eleştiriler dâhil edilmiştir. Derlem için, aynı çevrimiçi platformdan aynı tür için farklı eleştirmenlerden 20 film eleştirisi toplanmıştır. Taboada (2011) tarafından film incelemesi için tür analizi alt alanı olarak belirlenen makro yapılar göz önünde bulundurularak, Sistemik İşlevsel Dilbilim Yaklaşımı (Halliday, 1985) ile analiz edilen filmler, o sırada çevrimiçi platformda yakın zamanda incelenenleri ve yayınlandıkları yıla göre sıralananları içermektedir.

Türk eleştirmenler tarafından yazılan film eleştirilerinin bu türdeki makro yapıları takip ettiği, sözcüksel-dil bilgisel özelliklerin tanıtım türüne uygun bir tutum sergilediği tespit edilmiştir. Literatürde belirtilen çalışmalardan farklı olarak Türkçe eleştirilerde Arka plan, Konu ve Değerlendirme, üç zorunlu aşama olarak yer almıştır. Türk eleştirmenler tarafından yazılan eleştiriler, Değerlendirme kısmı ile değil, Arka plan veya Konu bölümleri ile başlamaktadır. Karakterler kısmı her ne kadar bazı eleştirilerde müstakil olarak belirtilmemişse de, Değerlendirme bölümleri ile olay örgüsünün bir arada sunulduğu kısımlarda da görülebilmektedir. Arka plan, Türk yazarların film eleştirilerinde en sık yer verdiği bölüm olarak karşımıza çıkmaktadır. Literatürde tanımlanan Değerlendirme aşamasına gelindiğinde bu aşama bizim çalışmamızda da gözlenmiştir.

Bir tür çalışması olarak film eleştirileri sözcüksel-dil bilgisel özellikler bakımından da incelenmiştir. Her adımda ortaya çıkan sözcüksel organizasyon biçimleri ve dilbilgisi yapıları aslında film eleştirilerinde gözlemlenen üst/makro yapı tarafından belirlenmekte ve sözcüksel-dil bilgisel veriler de bu yapıların sınırlarını belirlemek için kullanılmaktadır.

Dil bilgisel incelemelerde isimler ve sıfatların en çok gözlemlenen iki kelime kategorisi olduğu bulunmuştur. Film incelemesi tanıtım türünün bir alt türü olduğundan, sıfatlar ve isimlerin sık kullanımı bu türün iletişim amacıyla yakından ilişkilidir. Zarflar, % 4,5 ile Zamirlerden hemen sonra gelmektedir. Bu türde zamir kullanımı esnek yapı stiliyle ilişkilendirilebilir. Fiiller ise %3,5 ile incelemelerde en az yer alan kelime kategorisi olmuştur.

Film eleştirisi türünde 20 eleştirinin 16'sında öncelikli olarak geniş zaman, diğer dört eleştiriden, üçü şimdiki zaman ve sonuncusu ise –mişli geçmiş zaman yoğunluktadır. Birleşik cümleler (bağlaç tümceleri, zarf tümleçleri vb.) Türkçe film eleştirilerinde sıklıkla kullanılmaktadır. 658 cümleden 460'ı okuyucuya daha fazla bilgi vermek için bileşik cümleler kullanılarak oluşturulmuştur, bu da tanıtım türüne özgü iletişimsel amaç ile doğrudan ilgilidir.

Türkçe film eleştirilerini farklı kılan bir özelliği, belirli bir filme yönelik olumlu ve olumsuz eleştirilerin bir arada yer almasıdır. Film eleştirilerinin retorik özelliklerine bakıldığında ilk göze çarpan unsur retorik sorulardır ve bunlar filmin iletişimsel amacına uygun olarak okuyucunun dikkatini filmin bariz yönlerine çekmek ve okuyucuların bir konu üzerinde düşünmelerini sağlamak için kullanılmıştır. Tanıtım türünün iletişimsel amacına paralel olarak, metni çekici ve etkili kılmak için, figüratif dil, mecaz, benzetme, tezat, ikileme, kafiye ve kişileştirme gibi bir dizi edebi özellik kullanılmıştır.

Bu çalışmada, verileri homojenize etmek amacıyla Türk film kategorisindeki tüm türler ele alınamamış, yalnızca Drama türünde yazılan eleştiriler analize tabi tutulmuştur. Bir diğer sınırlılık, yalnızca tek bir çevrimiçi platformdan toplanan film eleştirilerinin kullanılmış olmasıdır.

Farklı film türlerini hedef alan gelecekteki çalışmalar türlerin karşılaştırmalı incelemelerini sağlayarak tam bir resmin çıkarılmasına yardımcı olacaktır. Sonraki araştırmalarda farklı ve hâlihazırda var olan tüm platformlardan veri toplanarak derlemin oluşturulması örneklem zenginliğini arttırarak genelleme kolaylığı sağlayacaktır. Ayrıca, Türk ve yabancı eleştirilenleri aynı tür filmler üzerinde karşılaştırmaya odaklanmak yine ilginç bir araştırma konusu olabilir ve bu çalışmanın tamamlayıcı çalışması olabilir. Bir diğer öneri de aynı eleştirilenler tarafından Türk filmleri ve yabancı filmler arasındaki incelemelerdeki benzerlik ve farklılıkların incelenmesi olacaktır.

Türkçe yazın türlerinin çoğunda üst yapı analizleri gerçekleştirilmesine rağmen Türkçe sinema filmlerine yapılan eleştiri metinleri henüz böyle bir analize tabi tutulmamış, bu yazın türünün sözcüksel-dil bilgisel, kesit çözümlemesi ve retorik özellikleri değerlendirilmemiş, bu yazın türü farklı dillerdeki türdeşleri ile karşılaştırılmamıştır. Eldeki çalışmanın sonuçları, bu boşluğu doldurarak daha sonra yapılacak olan çalışmalara yol gösterme potansiyeli vardır.