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GENRE SPECIFICITY OF CONTEMPORARY JOURNALISTIC AUTOMOTIVE REVIEWS

Larysa Meleshkevych

Kyiv National Linguistic University, Ukraine

ORCID ID: <https://orcid.org/0000-0002-6537-8683>

larysa.meleshkevych@knlu.edu.ua



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The article examines the genre-specific features of contemporary journalistic automotive reviews, which combine informative, evaluative, and persuasive functions and represent an important segment of media discourse. The relevance of the study is determined by the growing influence of expert reviews on consumer behaviour and the need for structurally organized texts in a digital environment characterized by high information load. The purpose of the research is to identify the key structural components of journalistic automotive reviews, the particularities of textual organization, and the interaction between technical specifications and subjective driving impressions. Analysis of English-language journalistic automotive reviews corpus demonstrates a stable compositional model of the genre, which includes an introductory contextual section, competitor comparison, interior and exterior assessment, a technical block, driving impressions, and a concluding summary with factual data. Special attention is paid to logical cohesion and content structuring. The driving impressions section illustrates the transformation of technical information into the experience of driving, which forms the basis of the evaluative component of the review. The conclusions emphasize that the effectiveness of the genre is grounded in the interaction of technical accuracy, discursive organization, and expert interpretation, which together ensure both accessibility and authority of the text for a broad readership.

Keywords: *media discourse, text, journalistic automotive review, genre organization, informativeness, pragmatics, persuasiveness, evaluative component.*

Мелешкевич Л. М. Жанрова специфіка сучасних журналістських автомобільних рецензій.

Стаття присвячена аналізу жанрової специфіки сучасних журналістських автомобільних рецензій, які поєднують інформативну, оцінну та персуазивну функції й становлять важливий сегмент медійного дискурсу. Актуальність дослідження зумовлена зростанням впливу експертних рецензій на споживчу поведінку та потребою у структурно впорядкованих текстах у цифровому середовищі з високим рівнем інформаційного навантаження. Метою роботи є виявлення ключових структурних компонентів журналістських автомобільних

рецензій, особливостей організації тексту та специфіки взаємодії технічних характеристик із суб'єктивними враженнями. Аналіз корпусу англійськомовних журналістських автомобільних рецензій показує стабільну композиційну модель жанру, що включає вступний контекст, порівняння конкурентів, оцінку інтер'єру та екстер'єру, технічний блок, враження від керування автомобілем і заключний висновок з фактами. Особлива увага приділяється логічній когезії тексту та змістовій структурованості. Розділ враження від керування автомобілем засвідчує трансформацію технічних даних у досвід керування, що формує основу оцінної частини рецензії. У висновках підкреслено, що ефективність жанру ґрунтується на взаємодії технічної точності, дискурсивної організованості та експертного тлумачення, що забезпечує поєднання доступності та авторитетності тексту для широкої аудиторії.

Ключові слова: медійний дискурс, текст, журналістська автомобільна рецензія, жанрова організація, інформативність, прагматика, персуазивність, оцінний компонент.

Introduction

Automotive journalism occupies a distinctive niche within contemporary media, merging technical expertise with evaluative commentary in a format accessible to a broad readership. As the automotive industry continues to evolve rapidly driven by technological innovation and shifts in consumer expectations the discursive practices that shape journalistic automotive reviews gain increasing relevance. In this context, understanding how such reviews are constructed, how they communicate specialised knowledge, and how they guide public interpretation becomes an important scholarly and practical task. Despite their ubiquity, automotive reviews have received comparatively limited attention in linguistic and genre-analytic research, leaving significant gaps in our understanding of their communicative organisation.

The present study addresses this gap by examining the genre specificity of contemporary journalistic automotive reviews, focusing on the structural mechanisms that enable reviewers to balance objectivity with subjective evaluation. The growing influence of expert opinion on consumer decision-making, combined with the pressures of digital information overload, stresses the need for clearly organised, rhetorically coherent texts. This makes automotive reviews a compelling site for exploring how technical data, experiential description, and evaluative judgment are integrated within a stable yet flexible genre framework.

The problem addressed in this article concerns the insufficiently theorised linguistic and structural conventions that define the automotive review as a hybrid media genre. A deeper understanding of these conventions is essential both for advancing theoretical discussions in genre studies and discourse analysis, and for

responding to practical demands placed on media texts that are expected to be authoritative, comprehensible, and persuasive. Accordingly, the aim of this research is to identify and describe the key compositional elements that shape the contemporary journalistic automotive review and ensure its effectiveness within the broader informational landscape.

Theoretical Background

Journalistic reviews serve as expert interpretations of cultural artefacts, products, and events and they communicate these evaluations in forms accessible to broad audiences. Traditionally regarded primarily as instruments for guiding consumer decision-making, journalistic reviews also fulfil broader critical and discursive functions by shaping public conversations and offering interpretive commentary on cultural phenomena (Meleshkevych, 2026).

Studies by Dewenter and Heimeshoff (2015) establish the functional and pragmatic significance of expert reviews as a communicative phenomenon. In the present research, these findings help explain why the genre of automotive reviews develops stable rhetorical and persuasive structures. The genre is driven by the need to guide consumer decision-making, thereby highlighting the persuasive force of expert judgment.

The perceived value of expert assessments has also been linked to audience beliefs about their superior accuracy and reliability. Ashenfelter and Jones (2013) demonstrate that readers assign a high value to expert judgment due to its authority and trustworthiness. They argue that consumers are willing to rely on expert opinion because it is viewed as more knowledgeable and precise than non-expert evaluations. This premise helps explain why automotive reviews continue to occupy a prominent position in industry communication. In the digital era, however, readers must navigate environments characterised by information overload, which increases reliance on linguistic cues that signal relevance and specificity.

Hou et al. (2026) contribute to the understanding of linguistic mechanisms that guide reader perception in review discourse across domains. Their concept of pragmatic markers as "information scents" is directly applicable to automotive reviews, where readers must process a large amount of technical and evaluative information. From a genre perspective, this supports our claim that automotive reviews rely on explicit structural composition and coherent organisation as constitutive features, enabling efficient navigation and interpretation in a high-

density information environment.

Pragmatic markers in online reviews help users quickly identify content that appears structured, coherent, and therefore more helpful. The findings show that specific discourse markers significantly enhance perceived review helpfulness, while certain linguistic features, such as first-person pronouns, can weaken this effect. These insights highlight the crucial role of linguistic organisation in optimising information processing in digital review contexts. In automotive reviews containing technical specifications, driving impressions, and evaluative judgments, explicit signalling of textual structure, argumentative focus, and discourse relations helps readers process information more easily. Such clarity enhances the perceived richness and usefulness of the review and strengthens its role as an authoritative source of guidance.

Research on review analysis itself demonstrates that user-generated automotive reviews often lack explicit markers of evaluation. Liu et al. (2021) show that many such reviews do not explicitly specify the aspect under evaluation or the sentiment attached to it. To address this ambiguity, they propose a specialised model, Aspect-Based Pair-Wise Opinion Generation (ABPOG), that automatically generates aspect–opinion pairs. Tested on a dataset of Chinese automotive reviews, the model outperforms existing approaches, demonstrating the importance of linguistic structure for extracting meaningful evaluative content. This line of research further underlines that both expert and user-generated reviews rely heavily on the clarity and specificity of linguistic cues to communicate evaluative meaning effectively.

These studies provide empirical evidence of the communicative focus that shapes the genre of expert reviews. They are aligned with our argument that automotive reviews exhibit a conventionalised composition, combining informative, evaluative, and persuasive elements within a stable framework. The findings demonstrate that expert reviews, and automotive reviews in particular, exert measurable influence, derive credibility from perceived accuracy, and depend on linguistic specificity to deliver accessible and meaningful evaluative content in increasingly complex digital environments.

Still there is a set of **problems** that need to be addressed:

- the lack of a systematic linguistic description of automotive reviews as a genre. Despite the high visibility of automotive reviews in media, their structural, rhetorical, and linguistic features have not been comprehensively analyzed within genre studies and discourse analysis. This made it necessary to define what

distinguishes automotive reviews from other evaluative journalistic genres.

- insufficient understanding of how technical information is integrated into a journalistic text. Automotive reviews blend engineering data with narrative and evaluative commentary, but the mechanisms by which technical specifications are transformed into accessible journalistic discourse had not been adequately described.

- limited research on the interaction between subjective driving impressions and objective technical data. The hybrid nature of the genre where sensory experience, expert judgment, and measurable data converge required clarification, as previous scholarship rarely addressed how these layers interact within a single communicative structure.

- absence of models explaining how readers navigate complex multimodal information in reviews. In digital environments characterized by information overload, readers rely on textual cues, discourse markers, and structural signals, but their role in automotive reviews remained understudied.

- insufficiently explored influence of expert reviews on consumer behaviour and media credibility. Although previous studies show that expert evaluations can affect car sales, the linguistic and discursive mechanisms that underpin this influence had not been examined.

- the need to clarify the communicative functions and boundaries of the genre. Automotive reviews perform informational, evaluative, persuasive, and interpretative functions simultaneously, but these functions had not been mapped systematically, nor linked to specific textual components.

- lack of an analytical framework for describing genre stability and variability. While car reviews follow a recognisable structure, individual stylistic variation, narrative strategies, and journalistic voice required a rigorous descriptive model.

Methodological notes

This study employs a qualitative and structured genre-analytic methodology designed to identify the recurrent compositional, rhetorical, and linguistic features of contemporary journalistic automotive reviews. The research procedure consisted of several consecutive stages that ensured the reliability, transparency, and replicability of the findings.

First, a corpus of 30 contemporary English-language automotive reviews was compiled from reputable international newspapers and professional automotive magazines. The selection was based on three criteria: publication within the last two years, clear journalistic authorship, and adherence to the review format rather

than news reporting or promotional content. The corpus includes reviews of vehicles across different market segments (SUVs, sedans, electric vehicles, sports cars), allowing for the identification of genre-level regularities rather than model-specific stylistic variation.

Second, each review was subjected to manual structural segmentation, during which the main rhetorical blocks – introduction, competitor comparison, interior/exterior description, technical section, driving impressions, and verdict were identified and categorised. This step followed established procedures in genre analysis (e.g., move-structure analysis) to ensure systematic treatment of the material.

Third, a linguistic analysis of organisational cues was conducted to determine how reviewers guide readers through complex technical and experiential content.

Results and discussions

Automotive reviews constitute a distinct and highly recognizable genre within journalistic discourse. Their communicative purpose is informing, evaluating, and guiding the reader's understanding of a new or notable vehicle. The aim is achieved through a conventionalized yet flexible structure. This structure enables reviewers to combine technical expertise with accessible narrative strategies, balancing factual reporting with subjective evaluation. A typical newspaper car review exhibits several defining components: an introductory contextual section, a discussion of rivals, interior and exterior evaluation, technical specifications, driving impressions, and a concluding verdict often accompanied by a fact table. Together, these components create a coherent rhetorical progression that reflects the genre's dual orientation toward information and persuasion.

The review usually opens with an introduction and background on the brand, situating the vehicle within its broader automotive and historical context. This introductory segment establishes reader orientation by presenting the manufacturer's heritage, previous models, market reputation, or strategic direction. It often includes narrative hooks or cultural references that make the technical topic relatable to a general readership. By foregrounding contextual information, the introduction not only frames the review but also positions the vehicle as part of an evolving industrial and cultural narrative:

Toyota is known for straightforward cars, and the Corolla is a popular one.
(Leanse, 2026).

The introduction outlines Toyota's long-standing reputation for simplicity and

reliability, establishing brand context before moving into the model review. It characterizes the brand's longstanding reputation for producing vehicles that prioritize reliability, practicality, and functional clarity. The term *straightforward* implies an absence of unnecessary complexity, suggesting that Toyota designs cars that are easy to operate, economical to maintain, and consistently dependable. The phrase, *the Corolla is a popular one*, identifies the Corolla as a paradigmatic example of this philosophy. As one of the best-selling vehicles globally, the Corolla embodies the attributes that have made Toyota successful: durability, usability, and broad consumer appeal.

The sentence communicates that Toyota's commitment to practical, reliable design is exemplified in the Corolla, whose widespread popularity reflects the market's preference for function over stylistic excess or technological extravagance.

Despite its humble beginnings as a Frankenstein mishmash of components from the BMW parts catalog, the compact sports car had proved itself far and beyond what we thought was possible (Seabaugh, 2026).

The review starts by recalling the BMW M2's origins within BMW's product history, providing brand and design background to frame the long-term evaluation.

Describing the car as *a Frankenstein mishmash of components from the BMW parts catalog* employs a vivid metaphor to convey that the car was assembled from assorted existing BMW parts rather than engineered as a bespoke model. The image of a "mishmash" underscores the patchwork nature of its origins. In essence, the reviewer is saying that the car started as an improvised assembly of leftover components, far from glamorous but that this unconventional origin story becomes part of its charm and evolution.

Automotive journalists like to joke that the car industry's toughest job belongs to the Porsche designer (Lieberman, 2026).

The opening comments reflect on Porsche's legacy of continuous 911 refinement, giving brand heritage and background before diving into model specifics.

Porsche's design identity is defined by a remarkable continuity, most famously embodied in the enduring silhouette of the 911. This visual consistency has cultivated a highly discerning enthusiast community, for whom even subtle alterations can prompt claims that a model no longer represents a "real Porsche." Yet excessive restraint invites criticism that the brand is failing to innovate. As a result, Porsche's designers must carefully balance heritage and evolution,

navigating a narrow space between preserving iconic form and advancing contemporary design.

It's no wonder the XC90 has become the vehicle of choice for trips to the Alps as the ski season draws to a close. (Robbins, 2026, March 25).

This opening sentence immediately situates the XC90 within a specific cultural and practical context, Alpine ski travel, thereby anchoring the model in a recognizable lifestyle narrative. By referring to its widespread presence among travelers, the reviewer establishes the XC90's reputation, longevity, and social positioning before introducing any technical details. The sentence functions as a narrative hook, using shared cultural knowledge (family ski holidays, long-distance winter travel) to make the ensuing technical evaluation more accessible and meaningful.

Alpine, Renault's go-faster brand, was founded in 1955 by racing driver Jean Rédélé and is mainly famous for its sports coupés and rally victories. (English, 2026).

This sentence exemplifies how an introduction provides historical grounding by tracing the brand's origins, heritage, and motorsport prestige. By foregrounding Alpine's legacy, the reviewer frames the car not merely as a new electric sport utility vehicle but as part of a lineage shaped by performance-oriented engineering and competitive success. This historical context primes readers to interpret the reviewed car within a broader setting of brand evolution, making the text more narratively engaging.

Following an introductory contextual section, reviewers commonly provide a description of rival models that occupy comparable market segments. This comparative framing is central to the genre, as it positions the car within a competitive landscape and helps readers understand its intended audience, pricing strategy, and performance expectations. The rivalry section also highlights key differentiators whether in technology, efficiency, brand identity, or design, thus guiding readers toward informed judgments. The inclusion of rivals reinforces the review's evaluative purpose, as it implicitly situates the vehicle's strengths and weaknesses relative to alternatives.

The A390's closest rivals are the Porsche Macan and Audi Q6 e-tron... Tesla has its recently revamped Model Y, and there's the Polestar 3, Lotus Eletre and Hyundai Ioniq 5 N, which was a benchmark car for the Alpine A390. (English, 2026).

The range of competing models exemplifies how reviewers construct a comparative frame to help readers understand market positioning. By naming both direct rivals (Macan, Q6 e-tron) and performance benchmarks (Hyundai Ioniq 5 N), the reviewer situates the A390 in a landscape defined by premium electric sport utility vehicles, thus clarifying expectations regarding pricing, dynamics, and range. The list also implicitly marks out the intended audience, buyers considering high-performance family electric vehicles, while signalling where Alpine seeks to differentiate itself, especially through driving engagement.

Buyers are likely to be sizing it up against price-for-price rivals such as the Skoda Kodiaq and Peugeot 5008. (Robbins, 2026, February 4).

The reviewer uses rival identification to place the Omoda 9 within a specific pricing and capability bracket. By selecting mainstream European competitors rather than premium brands, the review clarifies that Omoda is attempting to create a "cut-price premium" alternative: a vehicle that aims to attract buyers through a significantly lower purchase price. This strategic comparison helps readers understand the brand's intended market message: that the Omoda 9 aspires to offer a more luxurious experience than typical mid-market sport utility vehicles while undercutting premium rivals on cost.

The review also mentions intra-brand competition and strategic threats:

The greatest threat to the Omoda 9 is from fellow Chinese manufacturer BYD, whose Seal U is cut from the same cloth... and costs about £5,000 less. (Robbins, 2026, February 4).

By framing a rival as the vehicle's "greatest threat," the reviewer not only situates the Omoda 9 within an emerging cohort of Chinese value-luxury sport utility vehicles but also underlines cost competition as a decisive factor. This comparison shapes the reader's interpretive framework by highlighting the tension between perceived premium quality and market price undercutting. It reinforces the evaluative purpose of the review: understanding whether the Omoda 9's features justify its higher cost or whether buyers should move toward more economical alternatives.

But while cars like the BMW iX3 and Volvo EX60 may be closer rivals to the Macan Electric, if I were considering a Cayenne and saw that these other posh electric SUVs were offering 100 miles more range for substantially less money, I would pause for thought. (Parrott, 2026).

Referencing competitors performs a standard function of the review genre: outlining the broader luxury environment. By naming models with potentially

superior range for lower cost, the reviewer implicitly critiques Porsche's value proposition. This comparative lens shapes the evaluative criteria – range, price sensitivity, technological sophistication and invites readers to reflect on the balance between prestige and practicality.

The core of the review consists of interior and exterior evaluation, where descriptive and evaluative language combine to characterize the vehicle's aesthetic qualities, build quality, ergonomics, and user-experience features. Reviewers frequently employ sensory metaphors, comparisons, and narrative detail to convey material textures, comfort, visibility, and design coherence. Exterior design is typically assessed in terms of proportions, styling cues, brand identity, and aerodynamic considerations, while interior analysis focuses on layout, materials, space, technology interfaces, and practicality. This dual evaluation allows the reviewer to address both the visual appeal and functional experience of the vehicle.

The rest of the interior is, frankly, a tour de force. The mix of soft-touch plastics, upholstered infill panels, open-pore wood grain and splashes of brushed chrome give the feel of an upscale hotel lounge. (Robbins, 2026, March 25).

This passage exemplifies interior evaluation through its rich sensorial metaphor (*upscale hotel lounge*), which transforms material attributes into a vivid experiential image. The reviewer integrates descriptive detail (*soft-touch plastics, open-pore wood, brushed chrome*) with aesthetic judgment *tour de force* (from French) meaning remarkably well-designed, exceptionally executed interior, conveying both the tactile qualities and the luxurious ambience of the XC90's cabin. The combination of enumerated textures and metaphorical framing demonstrates how interior assessments rely on both empirical observation and imaginative language to communicate comfort, craftsmanship, and design coherence.

It's hard to make a high-riding, bulky bodyshell appear sporty. The A390 doesn't look like a sports car, but neither does it look like a school bus. (English, 2026).

The reviewer evaluates exterior design by referencing proportions *high-riding, bulky bodyshell* and situating the vehicle along a continuum of aesthetic identities. The contrast between *sports car* and *school bus* functions as a stylistic shorthand that vividly communicates the challenges of achieving visual dynamism in a sport utility vehicle form factor. This framing reveals how reviewers often rely on humorous but pointed comparisons to articulate design coherence, brand aspirations, and the visual compromises inherent to specific body styles.

Thankfully, Omoda resisted the temptation to simply plonk a massive screen atop a plain dash. Instead, there are flowing, organic lines that sweep away to reveal slivers of mood lighting, while the two modestly-sized screens are housed within a gently curving binnacle. (Robbins, 2026, February 4).

This excerpt illustrates interior evaluation focused on layout, design coherence, and user-experience considerations. The reviewer contrasts a common industry trend (oversized screens mounted on flat dashboards) with Omoda's more sculptural approach *flowing, organic lines*. The narrative emphasizes both aesthetic sophistication and ergonomic intentionality by using such commentaries as *organic lines that sweep away, mood lighting, gently curving binnacle* demonstrating how interior assessments merge visual description with judgments about coherence, usability, and perceived quality.

The Cayenne Electric isn't a pretty car, I think it's fair to say. But it has a purposefulness to it that suits the Cayenne... its 108kWh battery gets new nickel-manganese-cobalt cell chemistry for better energy density. (Parrott, 2026).

This dual observation blends aesthetic evaluation *isn't a pretty car* with functional justification *purposefulness*. The reviewer acknowledges visual compromises while highlighting aerodynamic and technological rationale, a common practice when assessing exterior form in performance-oriented cars. By linking proportions and stylistic character to underlying engineering such as energy-dense battery, aerodynamics, the review illustrates the genre's tendency to situate exterior design within a broader narrative of functional necessity, thereby integrating aesthetic critique with technical context.

Complementing aesthetic and ergonomic observations, automotive reviews incorporate a section dedicated to technical specifications. Here, the discourse shifts toward precision and technicality, with attention given to engine or motor configurations, power outputs, torque, battery capacities, suspension types, drivetrain layouts, and efficiency metrics. This segment aligns with the genre's informative dimension, offering quantitative data that supports the reviewer's qualitative judgments. Although highly technical, such information is typically presented in accessible language to accommodate the general readership of a newspaper.

The centerpiece is Ford's 5.0-liter V-8 engine developing 400 hp and 410 lb-ft of torque and mated to a 10-speed automatic transmission. (Rehbock, 2026).

This sentence exemplifies how automotive reviews foreground precise mechanical specifications such as engine displacement, horsepower, torque, and

transmission type. They anchor the reviewer's qualitative claims about performance in measurable criteria. Presenting this information numerically also supports informed comparison between models while remaining accessible to general newspaper readership.

Its 0–60 time measured 8.7 seconds, and its quarter-mile result was 16.7 seconds at 83.9 mph. (Leanse, 2026).

The reviewer employs instrumented performance metrics, such as acceleration times and trap speeds, to substantiate the evaluation that the Corolla Cross is not exciting and struggled as it reached these numbers. The quantification of vehicle behaviour (0–60 time, quarter-mile results) reflects the genre's move toward objectivity, reinforcing the credibility of qualitative judgments about sluggishness and underperformance.

Not only is it battery-powered but also, if you go for the Turbo that we're driving here, it makes 1140bhp and 1106lb ft of torque. (Parrott, 2026).

The sentence demonstrates how car reviews similarly rely on technical extremity expressed numerically. The extraordinary power and torque figures directly frame the reviewer's subsequent discussion of the model's dramatic, borderline excessive acceleration. By detailing precise output metrics, the review presents an accessible yet authoritative technical portrait that informs non-expert readers of the car's extraordinary engineering.

Combined with the mid-mounted 535-hp gas-burner, the all-wheel-drive X makes 721 horsepower, a 66-hp jump over the 655-hp Corvette E-Ray it replaces. (Tingwall, 2026).

This sentence illustrates how hybrid performance models are described through layered powertrain breakdowns and comparative data. By combining figures for the combustion engine and electric motor, the reviewer clarifies how total system output is achieved. The reference to previous models *E-Ray* further contextualizes the upgrade through numerical comparison—an important academic feature of genre-specific evaluative writing.

Across these examples, technical specifications operate as a crucial genre-defining feature. By presenting quantifiable attributes such as horsepower, torque, battery capacity, acceleration metrics, and drivetrain configurations journalists substantiate qualitative evaluations and make specialised automotive knowledge accessible. The reviews thus perform a dual communicative function: they inform general readers while simultaneously meeting the expectations of more technically literate enthusiasts.

The most distinctive rhetorical element of the car review is the section detailing driving impressions. This part synthesizes the previously discussed technical information by demonstrating how specifications translate into real-world performance. Reviewers depict acceleration, handling, braking, ride comfort, refinement, and driving modes through experiential description. Subjective impressions such as emotional response, perceived agility, or driver engagement blend with technical analysis, producing a hybrid discourse in which engineering characteristics become embodied driving sensations. This section forms the evaluative heart of the review, often determining the reviewer's final judgment.

Prod the throttle, and the Lobo roars with spitting ferocity... Accelerating under full load is supremely entertaining. (Rehbock, 2026).

This passage exemplifies how reviewers translate raw specifications into embodied performance experience. The verb choices *roars*, *spitting ferocity*, *supremely entertaining* foreground sensory immediacy, transforming mechanical output into visceral affect. The reviewer thus synthesizes prior technical data about engine size, torque, drivetrain into an experiential narrative that conveys both emotional arousal and functional capability.

Its engine groaned under acceleration, its tires lacked grip while braking, and its body felt unsettled through corners. (Leanse, 2026).

Technical shortcomings such as modest horsepower, economy-class tires are reframed as felt deficiencies in real-world driving. The reviewer couples mechanical diagnosis with sensory language *groaned*, *unsettled* to project engineering limitations into driver perception. This hybridization of subjective discomfort and technical insight supports the evaluative judgment that the vehicle lacks dynamism.

We're predicting 0–60-mph times in the low two-second range... this big crossover is a very serious prospect. (Tingwall, 2026).

The reviewer's shift to evaluative phrasing *a very serious prospect* marks the moment when performance metrics acquire experiential significance. The car's hybrid powertrain specifications become embodied as anticipated sensations of extreme rapidity, revealing how data-driven analysis blends with affective projection to shape the reviewer's final assessment.

Activate launch control... and the Cayenne just shrugs and gives a deliciously nonchalant mode warning before, well, accelerating really fast. (Parrott, 2026).

Despite the Cayenne's extraordinary technical outputs, the reviewer foregrounds the experiential paradox of effortless yet brutal acceleration. The

contrast between the vehicle's *nonchalant* electronic feedback and the overwhelming physical sensation *accelerating really fast* demonstrates how engineering sophistication becomes lived bodily force. This interplay between calm interface and violent propulsion strongly informs the review's broader judgment about the absurd and at the same time impressive character of the vehicle.

Finally, the review concludes with a verdict, in which the reviewer synthesizes their findings and offers a concise evaluative statement. The verdict may directly address the vehicle's value proposition, market relevance, and key strengths or shortcomings. It is often followed by a "facts" box, a convention of the genre that provides a structured summary of essential data such as price, performance figures, fuel consumption, emissions, warranty details, and dimensions. This box serves as a practical reference tool, reinforcing the genre's informational and consumer-oriented function.

Ford's V-8-powered factory street truck is a recommendable and entertaining option with solid daily drivability. (Rehbock, 2026).

This concluding judgment condenses the entire review into a single evaluative claim, linking the earlier technical and experiential discussion to an overall positive recommendation. The reviewer synthesizes performance impressions, usability, and character to articulate the truck's value proposition. Although not labelled explicitly as a verdict, the sentence clearly performs the same rhetorical function by offering a final, market-relevant assessment for potential consumers.

That doesn't mean the Corolla Cross is bad... this no-frills approach will appeal to those who seek transportation and not much more. (Leanse, 2026).

The reviewer distils the vehicle's strengths and weaknesses into a balanced closing evaluation, framing its market *relevance transportation and not much more* and signaling the type of buyer for whom the model is appropriate. The statement relies on integrating earlier analysis such as performance metrics, comfort commentary, efficiency to justify a final classification of the Corolla Cross as adequate but unexciting, reflecting the genre's consumer-guidance function.

Admire it, dismiss it, hate it, love it or possibly even buy it, what isn't up for debate is that the new Cayenne is an awesome car in far more ways than the blunt performance figures suggest. (Parrott, 2026).

This concluding comment exemplifies the verdict's purpose: to synthesize technical detail and subjective impressions into a holistic evaluative assertion. It acknowledges polarizing aspects while declaring an authoritative judgment on the vehicle's excellence. The rhetorical flourish also reinforces the review's role in

shaping consumer perceptions beyond numerical data.

The facts on test: Volvo XC90 T8 Plug-in Hybrid Plus. How much? £76,265. How fast? 112mph, 0–62mph in 5.4sec. How economical? 235.4mpg (WLTP Combined). Warranty: Three years / unlimited miles. (Robbins, 2026, March 25).

The facts box constitutes a canonical structural element of the modern car review, providing a concise, tabulated summary of specifications that complements the narrative verdict. By listing price, acceleration, fuel economy, emissions, and warranty coverage, it allows readers to rapidly reference essential information without parsing the full review. This formalized data presentation reinforces the genre's dual orientation toward evaluation and consumer utility, supplying practical metrics that enable cross-model comparison.

Thus, the newspaper automotive review is shaped by a recognizable genre structure that blends contextual introduction, competitive positioning, descriptive evaluation, technical detail, experiential reporting, and concise summative judgment. This ordered sequence supports both informative clarity and persuasive depth, enabling the reader to understand the vehicle from multiple angles. The genre's hybrid nature balancing objective data with subjective experience reflects its role at the intersection of journalism, consumer guidance, and automotive expertise.

Conclusions and Perspectives

The present study demonstrates that contemporary journalistic automotive reviews constitute a highly structured yet flexible genre that integrates technical precision, experiential evaluation, and persuasive communication within a coherent rhetorical framework. The analysis of a corpus of English-language reviews allowed us to identify a stable compositional model consisting of an introductory contextual segment, competitor comparison, interior and exterior assessment, technical specifications, driving impressions, and a concluding verdict supported by a fact box. A key conclusion is that the effectiveness of the genre arises from its ability to transform complex engineering data into accessible, reader-oriented narratives, while simultaneously preserving the authority and expert stance inherent to automotive journalism. Equally significant is the central role of pragmatic markers and discursive cues, which guide readers through dense informational content and enhance the perceived clarity, coherence, and usefulness of the review.

The study deepens our understanding of hybrid evaluative genres and the mechanisms through which expertise is communicated in media discourse. The contribution of the research is in the analysis of the "driving impressions" section

as a key mechanism of genre functioning, showing how technical parameters are linguistically transformed into experiential and sensory descriptions.

The article explains the interaction between three types of information within a single textual system: quantitative technical data, subjective impressions, and evaluative judgments. It shows how these elements are consistently integrated through discourse organisation, rather than appearing as separate layers, which clarifies the hybrid nature of automotive reviews as a genre.

Another innovation is the demonstration that logical cohesion and explicit structural segmentation function as necessary tools for processing high-density technical information. The effectiveness of automotive reviews depends not only on expertise, but on linguistic structuring that ensures accessibility and readability for a non-specialist audience.

Finally, the article proposes a systematic link between genre structure and communicative function, showing that informative function is realised primarily through technical and factual sections, evaluative function through interior/exterior description and driving impressions, persuasive function through the overall organisation culminating in the verdict.

The findings highlight the need to examine media genres that blend technical knowledge with narrative strategies. Future research could be directed at the analysis of multimodal automotive discourse, including layout, imagery, video scripting, and user-interface features in digital platforms. Further studies might also investigate the reception of automotive reviews by different reader groups to understand how narrative structure and linguistic markers influence perceived credibility and decision-making.

Overall, this research lays the groundwork for a more comprehensive exploration of automotive reviewing as a complex media genre and opens avenues for studying the broader interaction between expert discourse, technological communication, and contemporary consumer culture.

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