

When one thinks of gender inequality, film criticism is not usually on the top of the list. Yet, even there the majority of American movie reviewers are men (66%), while women constitute only 34% (Lauzen 2019). Is this dominance only a sociocultural factor, or can it be gauged linguistically? In my research, I investigated similarities and differences in the male and female language of professional American film critics; in particular, I sought to find out whether attitudinal evaluation or dialogicity is prevalent in the language of each gender. The corpus was compiled from 20 male and 20 female reviews. The texts were analysed according to a combination of two frameworks: attitudinal evaluation was investigated according to Martin & White's (2005) theory, while dialogicity was analysed in terms of Hyland's (2005) model. The findings revealed clear dominance of male critics in attitudinal evaluation; on the other hand, dialogicity, regardless of gender, is not a prevalent aspect in film reviews. Neither gender shows predominance in its use – it is employed similarly frequently. The results of attitudinal evaluation confirmed Lauzen's (2018, 2019) claim about the overall lasting male assertiveness and female descriptiveness in film criticism. For this presentation in particular, I will slightly broaden the topic. In the end, I will overview some strategies which are currently being employed in order to reduce gender inequality in the field of criticism and to provide more opportunities for the female voice to be heard by the audience.