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Nota di contenuto	Television Dialogue -- Editorial page -- Title page -- LCC data -- Table of contents -- List of tables -- List of figures -- Foreword to the book -- Opening credits -- 1.1 Introduction: What this book is about -- 1.2 What this book is not about -- 1.3 Conversation studies -- 1.3.1 The discourse circumstances of conversation -- 1.4 Television studies -- 1.4.1 Television dialogue -- 1.5 Why study the language of Friends? -- 1.6 Summary -- 1.7 Overview of the book -- Setting the stage -- 2.1 The show -- 2.2 The main characters -- 2.2.1 The individual characters -- 2.3 Summary -- Behind the scenes -- 3.1 Introduction -- 3.2 The data -- 3.2.1 The Friends corpus: Composition -- 3.2.2 The Friends corpus: Settings and interactions -- 3.2.3 The Conversation Corpus: Composition -- 3.2.4 The American Conversation Subcorpus -- 3.2.5 The Conversation Corpus: Settings and Interactions -- 3.2.5.1 Casual Conversations -- 3.2.5.2 Task-Related, Service Encounters, and Casual Conversations -- 3.2.5.3 Texts with Phone conversations and casual conversations -- 3.2.5.4 Texts with work-related conversations -- 3.3 Settings and interactions: Friends versus conversation -- 3.4 Data Coding and concordancing -- 3.5 Norming -- 3.6 Statistical significance -- 3.7 Functional Differences -- 3.8 The choice of linguistic features -- 3.9 Summary -- Take 1 -- 4.1 Introduction -- 4.2 Multidimensional analysis: A brief introduction -- 4.3 Results of Biber's

(1988) MD Analysis -- 4.4 The MD Analysis of Friends -- 4.5 Summary -- Some you know I mean it's really urgh -- 5.1 Introduction -- 5.2 The linguistic expression of vagueness -- 5.2.1 Hedges, Vague Coordination Tags, and Nouns of Vague Reference -- 5.2.2 Discourse markers you know and I mean -- 5.2.3 Stance markers probably, perhaps, and maybe -- 5.2.4 Modal verbs might and could -- 5.2.5 Copular verbs seem and appear. 5.2.6 Utterance final so -- 5.3 Summary -- I am just really really happy... -- 6.1 Introduction -- 6.2 The linguistic expression of emotion/emphatic content -- 6.2.1 Adverbial intensifiers -- 6.2.2 Discourse markers oh, wow and stance marker of course -- 6.2.3 Copular verbs look, feel, and sound -- 6.2.4 Emphatic do -- 6.2.5 All (+ adjective/gerund) and totally (emphatic agreement) -- 6.2.6 Lexical bundles I can't believe (+ complements) and thank you so much -- 6.2.7 Expletives and slang terms -- 6.2.8 Non-minimal Responses Sure, Wow, and Fine -- 6.3 Summary -- I'm just hanging out. Y'know, having fun -- 7.1 Introduction -- 7.2 The Linguistic Expression of Informality -- 7.2.1 Expletives -- 7.2.2 Slang Terms -- 7.2.3 Vocatives (Familiarizers) -- 7.2.4 Informal greetings and leave-takings -- 7.2.5 Linguistic innovations -- 7.2.6 Semi-modals -- 7.2.7 Repeats -- 7.3 Summary -- Once upon a time -- 8.1 Introduction -- 8.2 Narrative discourse -- 8.2.1 The linguistic expression of narrativeness -- 8.3 The discourse immediacy of Friends -- 8.4 Summary -- That's a wrap -- 9.1 Linguistic similarities -- 9.2 Vague language -- 9.3 Emotional language -- 9.4 Informal language -- 9.5 Degrees of Narrativeness -- 9.6 Restrictions and/or influences of the televised medium -- 9.7 Implications and applications -- 9.8 Final remarks -- References -- Appendix -- Name index -- Subject index -- The series Studies in Corpus Linguistics (SCL).

Sommario/riassunto

This book explores a virtually untapped, yet fascinating research area: television dialogue. It reports on a study comparing the language of the American situation comedy Friends to natural conversation. Transcripts of the television show and the American English conversation portion of the Longman Grammar Corpus provide the data for this corpus-based investigation, which combines Douglas Biber's multidimensional methodology with a frequency-based analysis of close to 100 linguistic features. As a natural offshoot of the research design, this study offers a comprehensive description of the most common linguistic features characterizing natural conversation. Illustrated with numerous dialogue extracts from Friends and conversation, topics such as vague, emotional, and informal language are discussed. This book will be an important resource not only for researchers and students specializing in discourse analysis, register variation, and corpus linguistics, but also anyone interested in conversational language and television dialogue.
