

1. Record Nr.	UNINA9910958767803321
Titolo	Telecinematic discourse : approaches to the language of films and television series / / edited by Roberta Piazza, Monika Bednarek, Fabio Rossi
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia, : John Benjamins Pub. Company, 2011
ISBN	9786613174819 9781283174817 1283174812 9789027285157 9027285152
Edizione	[1st ed.]
Descrizione fisica	xi, 315 p. : ill
Collana	Pragmatics & beyond new series ; ; v. 211
Classificazione	AP 45200
Altri autori (Persone)	PiazzaRoberta BednarekMonika <1977-> RossiFabio <1967->
Disciplina	302.23/45
Soggetti	Television broadcasting - Language Dialogue in motion pictures Discourse analysis
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Telecinematic Discourse -- Editorial page -- Title page -- LCC data -- Table of contents -- Contributors -- 1. Introduction -- Part I. Cinematic discourse -- 2. Discourse analysis of film dialogues -- 1. Introduction -- 2. Film dialogue and dubbing -- 3. Film analysis -- 3.1 Fluency -- 3.2 Discourse markers and verbal tenses -- 3.3 Allocation -- 3.4 Repetition and other discourse and rhetorical strategies -- 3.5 Glosses -- 3.6 The telephone -- 3.7 Avoided overlapping -- 4. A contemporary example -- 5. Conclusions -- 3. Using film as linguistic specimen -- 1. Introduction -- 2. Films as "artifacts" and "specimens" -- 2.1 The status of films as linguistic artifacts -- 2.2 The status of film dialogues as linguistic artifacts -- 3. The problems of "incorporating" film dialogue -- 3.1 Scope of the problem -- 3.2 Films as social artifacts -- 3.3 Films as artistic artifacts -- 3.4 Filmmaking and its impact on filmspeak -- 4. Using film as linguistic specimen: The

advantages -- 4.1 Production as imprimatur -- 4.2 The heuristic value of language dramatisation -- 4.3 A workbench for quantitative hypotheses? -- 4.4 The good, the bad and the ugly specimen -- 5. Conclusions -- 4. Multimodal realisations of mind style in *Enduring Love* -- 1. Introduction -- 2. Mind style: Verbal realisations -- 3. Mind style: Multimodal realisations -- 4. Conclusion -- 5. Pragmatic deviance in realist horror films -- 1. Introduction -- 2. The context of the study. The notion of deviance in killers' discourse -- 3. Methodological framework and choice of data -- 4. The analysis of linguistic and visual deviance -- 4.1 The opening of horror films -- 4.2 Later stages in the narrative -- 4.3 Beyond Italian cinema -- 5. Conclusions -- 6. Emotion and empathy in Martin Scorsese's *Goodfellas* -- 1. Introduction -- 2. *Goodfellas* -- 2.1 The "funny guy" scene. 3. A multimodal analysis of the "funny guy" scene -- 3.1 Discoursal interaction -- 3.2 Paralinguistic and non-linguistic elements of the scene -- 4. Audio-visual transcript of "funny guy" scene -- 5. Conclusions -- 7. Quantifying the emotional tone of James Bond films -- 1. Introduction -- 2. Quantifying emotion -- 3. The James Bond film series -- 4. DAL analysis -- 5. Summary and future directions -- 8. Structure and function in the generic staging of film trailers -- 1. Introduction -- 2. The interdisciplinary methodological framework and data -- 3. Types of generic stages -- 3.1 Types of implicit promotional stages -- 3.2 Types of explicit promotional stages -- 4. Conclusions -- Part II. Televisual discourse -- 9. "I don't know what they're saying half the time, but I'm hooked on the series" -- 1. Introduction -- 2. The Wire: An overview -- 3. Measuring comprehensibility -- 4. Test materials -- 4.1 State of Play -- 5. Scripted repetition as aid to comprehension -- 6. The multimodal integration of the dialogue -- 7. Conclusions -- Appendix -- 10. The stability of the televisual character -- 1. Introduction -- 2. The "stable" televisual character -- 3. A corpus stylistic study of characterisation -- 3.1 Corpora used in this study -- 3.2 Key word/cluster analysis -- 4. Characterisation in *Gilmore Girls*: A corpus stylistic case study -- 4.1 Lorelai: An example of a "stable" televisual character? -- 4.2 Diachronic character stability re-visited -- 4.3 Intersubjective stability re-visited -- 5. Conclusions -- 11. *Star Trek: Voyager's Seven of nine* -- 1. Introduction -- 2. Negative politeness -- 3. Positive politeness -- 4. Repairing interpersonal rifts -- 5. Conclusions -- 12. Relationship impression formation -- 1. Introduction -- 2. Friendship -- 3. Relationship impression formation -- 4. Recognising friendship through talk -- 4.1 Alignment. 4.2 Shifting and diverging alignments in *Sex and the City* -- 5. Conclusions -- 13. Genre, performance and *Sex and the City* -- 1. Introduction -- 2. *Sex and the City*: A description of the series -- 3. Gender, performance, performativity -- 4. The genre of casual conversation and its use in *Sex and the City* -- 5. The performance of gender in *Sex and the City* -- 6. *Sex and the City* and the creation and mediation of femininity -- 7. Conclusions -- 14. *Bumcivillian* -- 1. Introduction -- 2. Manipulating the language system for humour - examples -- 2.1 Phonetics/phonology -- 2.2 Morphology/lexicon -- 2.3 Syntax -- 2.4 Semantics -- 2.5 Varieties -- 2.6 Text/discourse -- 3. Systemic or non-systemic use - levels and carriers -- 4. When comedy enters our language system -- 5. Conclusions -- References -- List of tables -- List of figures -- Index of films and TV series -- Index.

Sommario/riassunto

This cutting-edge collection of articles provides the first organised reflection on the language of films and television series across British, American and Italian cultures. The volume suggests new directions for research and applications, and offers a variety of methodologies and

perspectives on the complexities of "telecinematic" discourse - a hitherto virtually unexplored area of investigation in linguistics. The papers share a common vision of the big and small screen: the belief that the discourses of film and television offer a re-presentation of our world. As such, telecinematic texts reorganise and recreate language (together with time and space) in their own way and with respect to specific socio-cultural conventions and media logic. The volume provides a multifaceted, yet coherent insight into the diegetic - as it revolves around narrative - as opposed to mimetic - as referring to other non-narrative and non-fictional genres - discourses of fictional media. The collection will be of interest to researchers, tutors and students in pragmatics, stylistics, discourse analysis, corpus linguistics, communication studies and related fields.
