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Film Dialogue

IT SO WHITE?" SHE'S AS HARMLESS AS ONE OF THOSE STUFFED
RT, KLAATU BARRADA NIKTO" "TOLCHOCKING" "REMEMBER: LET'S
BEST SUPERORGANISM WE CAN BE!" "PEOPLE ALWAYS CALL A M
ISE "SOME PLACE", DON'T THEY?" "WHAT? YOU WANNA KNOCK O
ING?" "I EXPECT TO LOSE A MILLION DOLLARS NEXT YEAR, YOU K
THATCHER, AT THE RATE OF A MILLION DOLLARS A YEAR, I'LL H
LOSE THIS PLACE IN - SIXTY YEARS." "I WONDER IF YOU WONDER
R GOLF BALL, YOUR CAR? IS THERE ANYTHING IN THE WORLD T
SN'T BELONG TO YOU?" "YES, THANK HEAVEN, YOU!" "ME LIKUM S
SAGE" "ME SO HORNY. ME LOVE YOU LONG TIME" "AW, GEE, POP"
RONERY" "DEATH IS TOO EASY FOR YOU, BITCH!" "WHY YOU PEOP
A SUDDEN SO INTERESTED IN BLACK FOLKS - DEAD OR ALIVE?" "I
YOU WANT ME TO DO? LEARN TO STUTTER?" "WHAT'S WITH ALL TH
CK SHIT? YOU AIN'T SO BLACK." "AND YOU AIN'T SO WHITE." "SHE
MLE" "BARR" "TO" "T
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CONTACT BY JEFF JAECKLE
DU WONDER" "YOUR GOLF BALL, YOUR
HERE ANYTHING IN THE WORLD THAT DOESN'T BELONG TO YOU"
NK HEAVEN, YOU!" "ME LIKUM SEND MESSAGE" "ME SO HORNY. N
E YOU LONG TIME" "AW, GEE, POP" "I'M SO RONERY" "DEATH IS TOO
YOU, BITCH!" "WHY YOU PEOPLE ALL OF A SUDDEN SO INTEREST
CK FOLKS—DEAD OR ALIVE?" "WHAT DO YOU WANT ME TO DO? LI
STUTTER?" "WHAT'S WITH ALL THIS BLACK SHIT? YOU AIN'T SO BL
O YOU AIN'T SO WHITE." "SHE'S AS HARMLESS AS ONE OF THOSE
FFED BIRDS" "GORT, KLAATU BARRADA NIKTO" "TOLCHOCKING" "I
MBER: LET'S BE THE BEST SUPERORGANISM WE CAN BE!" "PEOP
S CALL A MADHOUSE "SOME PLACE", DON'T THEY?" "WHAT? YOU
KNOCK OVER A CASINO?" "I EXPECT TO LOSE A MILLION DOLLARS
R, YOU KNOW, MR. THATCHER, AT THE RATE OF A MILLION DOLL
AR, I'LL HAVE TO CLOSE THIS PLACE IN - SIXTY YEARS." "I WONDI
WONDER" "YOUR GOLF BALL, YOUR CAR? IS THERE ANYTHING IN
RLD THAT DOESN'T BELONG TO YOU?" "YES, THANK HEAVEN, YOU
JM SEND MESSAGE" "ME SO HORNY. ME LOVE YOU LONG TIME" "AY

FILM DIALOGUE

EDITED BY JEFF JAECKLE



Synopsis

Film Dialogue is the first anthology in film studies devoted to the topic of language in cinema, bringing together leading and emerging scholars to discuss the aesthetic, narrative, and ideological dimensions of film speech that have largely gone unappreciated and unheard. Consisting of thirteen essays divided into three sections: genre, auteur theory, and cultural representation, Film Dialogue revisits and reconfigures several of the most established topics in film studies in an effort to persuade readers that "spectators" are also "audiences," that the gaze has its equal in eavesdropping, and that images are best understood and appreciated through their interactions with words. Including an introduction that outlines a methodology of film dialogue study and adopting an accessible prose style throughout, Film Dialogue is a welcome addition to ongoing debates about the place, value, and purpose of language in cinema.

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