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# Film Dialogue

T SO WHITE." "SHE'S AS HARMLESS AS ONE OF THOSE STUFFED  
FT, KLAATU BARRADA NIKTO" "TOLCHOCKING" "REMEMBER, LET'  
BEST SUPERORGANISM WE CAN BE!" "PEOPLE ALWAYS CALL A  
SE "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 WONDE  
R GOLF BALL, YOUR CAR? IS THERE ANYTHING IN THE WORLD T  
SN'T BELONG TO YOU?" "YES, THANK HEAVEN, YOU!" "ME LIKUM  
: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?"  
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... BAR  
ID: T... ROR  
WE C... PLAC  
TT TH... EXPE  
E A M... DW, MR. THATCHER, A  
E OF... E TO CLOSE THIS PLA  
KTY Y... DU WONDER "YOUR GOLF BALL, YOU  
HERE ANYTHING IN THE WORLD THAT DOESN'T BELONG TO YOU?  
NK HEAVEN, YOU!" "ME LIKUM SEND MESSAGE" "ME SO HORNY, M  
E YOU LONG TIME" "AW, GEE, POP" "I'M SO RONERY" "DEATH IS TOI  
YOU, BITCH!" "WHY YOU PEOPLE ALL OF A SUDDEN SO INTERES  
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  
D YOU AIN'T SO WHITE." "SHE'S AS HARMLESS AS ONE OF THOSE  
FFED BIRDS" "DORT, 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 WOND  
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" "A

## 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.

## Book Information

Paperback: 288 pages

Publisher: Wallflower Press (June 25, 2013)

Language: English

ISBN-10: 0231165633

ISBN-13: 978-0231165631

Product Dimensions: 6.1 x 0.7 x 9.1 inches

Shipping Weight: 12 ounces (View shipping rates and policies)

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