

Language and/in film

Christina Sanchez-Stockhammer (Chemnitz) / Christian Hoffmann (Augsburg)

christina.sanchez@phil.tu-chemnitz.de / christian.hoffmann@philhist.uni-augsburg.de

Almost from its outset, film has not only been a visual but an audiovisual medium, which relies on language to a large extent to bring its message across. Not surprisingly, therefore, recent years have seen a growing interest in linguistic research on telecinematic discourse/film dialogues (Gregoriou 2017; Bednarek 2018, 2019; Hoffmann & Kirner-Ludwig 2020; Bednarek et al. 2021).

This workshop sets out to explore the multifaceted relations between film and language from a variety of perspectives, but with a focus on the linguistic processes that characterise language use in the film context.

We invite contributions on all aspects that examine the correspondence between how spoken language is used in film dialogues by comparison to

- authentic spontaneous spoken language (cf. e.g. Bednarek 2010)
- the written-to-be-spoken language of the film scripts used for the films' realisation (cf. e.g. Quaglio 2008)
- the language of the written sources on which the films are based, such as novels, video games or comics (cf. e.g. Sanchez-Stockhammer 2020)
- film dialogues in different film or television genres (cf. e.g. Berber & Pinto 2015).

Furthermore, language and film are related in manifold ways beyond film dialogue. Topics of potential interest in this respect are, for example,

- the characteristics of film titles, such as their genre-specific form or their translation from English into other languages (cf. e.g. Schubert 2004 for German)
- the use of language in film trailers (cf. e.g. Maier 2011)
- the register-specific language use in film posters
- the intricacies of subtitling, dubbing (cf. e.g. Mittmann 2006; Guillot 2012; Pavesi 2018) and voiceover (Chovanec 2016)
- the way in which film dialogues interact with other semiotic modes of expression, i.e. body language, sound, music, transitions, framing etc. (e.g. Forceville 2017; Drummond & Wildfeuer 2020).

In addition, popular films or TV series also leave their mark on languages by supplying language users with fixed expressions based on the typical catchphrases or high-frequency words or constructions that film characters frequently use (cf. e.g. Tagliamonte & Roberts 2005; Ronan, in press), and whose use is said to be propagated or reinforced through the films' popularity (e.g. in the field of youth language).

Finally, some films, such as *My fair lady* or *Arrival*, explicitly put language use in their focus – which opens up interesting avenues with regard to the exploration of the films' congruence with linguistic theories and their potential application in the teaching of English linguistics (cf. e.g. Beers Fägersten 2016).

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