

## The book was found

# Film Dialogue

SO WHITE.' SHE'S AS HARMLESS AS ONE OF THOSE STUFFED  
IT, KLAUTU BARRADA NIKTO 'TOLCHOCKING' REMEMBER. LET'S  
BEST SUPERORGANISM WE CAN BE!' PEOPLE ALWAYS CALL A  
SOME '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 WOND  
R GOLF BALL, YOUR CAR? IS THERE ANYTHING IN THE WORLD T  
N'T BELONG TO YOU?' 'YES, THANK HEAVEN, YOU! ME LIKUM I  
SAGE.' 'ME SO HORNY ME LOVE YOU LONG TIME' 'AW, GEE, POP'  
RONERY.' 'DEATH IS TOO EASY FOR YOU, BITCH!' 'WHY YOU PEOPLE  
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.'  
TO T... 'RORR...  
WE C... 'PLAC...  
IT T... 'XPE...  
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E OF...  
KTY Y...  
H...  
EVERYTHING IN THE WORLD THAT DOESN'T BELONG TO YOU?  
NK HEAVEN, YOU!' 'ME LIKUM SEND MESSAGE' 'ME SO HORNY M  
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CK FOLKS--DEAD OR ALIVE?' 'WHAT DO YOU WANT ME TO DO? L  
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'YOU AIN'T SO WHITE.' SHE'S AS HARMLESS AS ONE OF THOSE ST  
FFED BIRDS' BORT, KLAUTU BARRADA NIKTO 'TOLCHOCKING' R  
MBER: LET'S BE THE BEST SUPERORGANISM WE CAN BE!' 'PEOP  
S CALL A MADHOUSE 'SOME PLACE', DON'T THEY? 'WHAT? YOU  
KNOW, MR. THATCHER, AT THE RATE OF A MILLION DOLLARS  
R, 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  
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**FILM DIALOGUE**

**EDITED BY JEFF JAECKLE**

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## 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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