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Film Dialogue

"So white, she's as harmless as one of those stuffed toys. Remember, best superordination we can do is to call a person 'someplace.' Don't they? What you wanna knock out? I expect to lose a million dollars next year. Thatcher, at the rate of a million dollars a year, I'll close this place in sixty years. I wonder if you wonder where your golf ball, your cart, is. There's anything in the world that ain't belong to you? Yes, thank heaven, you. Me, I'm so horny. Me, I love you long time. I know, pop. Kinky, 'death is too easy for you, bitch.' Why you people so sudden so interest in black folks—dead or alive? You want me to get learn to stutter? What's with all this black shit? You ain't no black, and you ain't so white. She's as harmless as one of those stuffed toys. Remember, best superordination we can do is to call a person 'someplace.' Don't they? What you wanna knock out? I expect to lose a million dollars next year. Thatcher, at the rate of a million dollars a year, I'll close this place in sixty years. I wonder if you wonder where your golf ball, your cart, is. There's anything in the world that ain't belong to you? Yes, thank heaven, you. Me, I'm so horny. Me, I love you long time. I know, pop. Kinky, 'death is too easy for you, bitch.' Why you people so sudden so interest in black folks—dead or alive? You want me to get learn to stutter? What's with all this black shit? You ain't no black, and you ain't so white. She's as harmless as one of those stuffed toys. Remember, best superordination we can do is to call a person 'someplace.' Don't they? What you wanna knock out? I expect to lose a million dollars next year. Thatcher, at the rate of a million dollars a year, I'll close this place in sixty years. I wonder if you wonder where your golf ball, your cart, is. There's anything in the world that ain't belong to you? Yes, thank heaven, you. Me, I'm so horny. Me, I love you long time. A
**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**

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