

Contents

1	Introduction	1
	<i>Plan of the book</i>	3
2	Multilingualism in the real world	7
2.1	Introduction	7
2.2	Societal and individual multilingualism	7
	<i>Language variation and language contact</i>	7
	<i>Individual multilingualism</i>	9
2.3	Language choice	11
	<i>The communicative situation</i>	11
	<i>Code-switching</i>	13
	<i>Accommodation and language mode</i>	14
	<i>Multilingual discourse as a political strategy</i>	16
2.4	Linguicism versus linguistic courtesy	17
	<i>Linguicism</i>	17
	<i>Mock Spanish and linguistic racism</i>	18
	<i>Linguistic courtesy</i>	19
3	Multilingualism in fiction	21
3.1	Introduction	21
3.2	Formal aspects	22
	<i>Contexts of literary production</i>	22
	<i>From elimination to presence: Mareš's taxonomy</i>	23
3.3	Functional aspects	26
	<i>Realism</i>	26
	<i>Social criticism</i>	27
	<i>Humor</i>	29
3.4	Characterization and stereotyping	30
	<i>Contrast</i>	30
	<i>Stereotyping</i>	31
3.5	Linguicism in the movies	33
	<i>The semiotic processes of linguistic differentiation</i>	33
	<i>Iconization</i>	35
	<i>Fractal recursivity</i>	36
	<i>Erasure</i>	37

4	The Language Contact Movie Corpus	39
4.1	Introduction	39
4.2	Linguistic criteria	40
	<i>Migration</i>	44
	<i>Tourism</i>	45
	<i>Crime and terrorism</i>	46
	<i>International conflicts</i>	47
4.3	Generic criteria	48
4.4	Economic criteria	49
4.5	Chronological criteria	51
4.6	The <i>replacement</i> and <i>presence</i> sub-corpora	52
5	Replacement strategies	55
5.1	Introduction	55
5.2	Elimination and signalization	57
5.3	Evocation	59
	<i>Accents and code-switching</i>	60
	<i>Other forms of evocation</i>	66
5.4	Partial presence	70
	<i>Orders and background utterances</i>	70
	<i>Prayers and songs</i>	72
	<i>Linguistic landscape</i>	73
	<i>Unrealistic code-switching</i>	78
5.5	Individual multilingualism	83
5.6	Conclusions	90
6	Characterization	93
6.1	Introduction	93
6.2	Coding procedure	94
	<i>Selecting the characters</i>	94
	<i>Sex and age</i>	96
	<i>Nationality/ethnicity and L1</i>	98
	<i>Linguistic repertoire</i>	100
	<i>Occupation</i>	103
	<i>Narrative importance</i>	105
	<i>Narrative evaluation</i>	106
6.3	Results	112
	<i>Sex, L1, and linguistic repertoire</i>	113
	<i>Age, L1, and linguistic repertoire</i>	115
	<i>Occupation, L1, and linguistic repertoire</i>	116

<i>Narrative importance, L1, and linguistic repertoire</i>	118
<i>Narrative evaluation, L1, and linguistic repertoire</i>	119
<i>Cross-genre differences</i>	120
<i>Cross-textual differences</i>	121
6.4 Representation of L2 use	124
<i>Interlanguage grammar and lexis</i>	125
<i>Interlanguage pragmatics</i>	130
<i>Impoliteness: beyond interlanguage</i>	132
<i>Who uses interlanguage?</i>	135
6.5 Summary and conclusion	144
7 Language choice	147
7.1 Introduction	147
7.2 Global patterns of language choice	148
<i>Linguistic profile of movie scenes</i>	149
<i>Intertextual differences</i>	153
<i>Setting and language choice</i>	158
<i>Activity and language choice</i>	164
<i>Mood and language choice</i>	166
<i>Minor categories of language choice</i>	169
7.3 Comprehensibility	173
<i>Subtitles</i>	174
<i>Cognates and well-known expressions</i>	178
<i>Incomprehensible dialogue</i>	181
<i>Interpreting</i>	183
<i>Conclusions</i>	190
7.4 Code-switching	191
<i>Situational code-switching</i>	193
<i>Metaphorical or marked code-switching</i>	202
<i>Indexical code-switching</i>	208
<i>Edited code-switching</i>	211
7.5 Summary and conclusion	214
8 Conclusions	219
Works Cited	223
Bibliography	223
Filmography	234

List of Tables

- Table 1: Matrix of four different communicative situations, based on Lüdi and Py (2002: 160 f)
- Table 2: A taxonomy of multilingualism in fictional texts, based on Mareš (2000a, 2000b, 2003)
- Table 3: The language contact movie corpus
- Table 4: List of movies with replacement of other languages
- Table 5: James Bond's second languages in six movies
- Table 6: List of movies with presence of other languages
- Table 7: Sex and age of movie characters
- Table 8: Nationality versus L1 of characters
- Table 9: L1 and linguistic repertoires of characters
- Table 10: Occupation of characters
- Table 11: Narrative importance and sex of characters
- Table 12: Narrative evaluation and importance of characters
- Table 13: Number of positive and negative OL1 characters in all 16 movies
- Table 14: L2 proficiency of multilingual movie characters
- Table 15: Comparison of L2 proficiency of mixed-language protagonist couples
- Table 16: Speaker turns by L1 of speakers and language(s) used
- Table 17: Linguistic repertoires and languages used in movie scenes
- Table 18: Average of turns in three categories of scenes
- Table 19: Settings of movie scenes per country
- Table 20: Local setting of movie scenes
- Table 21: Main activity of movie scenes
- Table 22: Mood of movie scenes
- Table 23: Average number of turns in endolingual EL scenes and exolingual OL scenes
- Table 24: Comprehensibility strategies in scenes with OL dialogue
- Table 25: A French dialogue and its English subtitles in comparison
- Table 26: Motivations for code-switching in scenes with multilingual dialogue
- Table 27: Compared ranking of movies by positive characterization and amount of OL turns

List of Charts

- Chart 1: Sex, L1, and linguistic repertoire of characters
- Chart 2: Age, L1, and linguistic repertoire of characters
- Chart 3: Occupation, L1, and linguistic repertoire of characters
- Chart 4: Narrative importance, L1, and linguistic repertoire of characters
- Chart 5: Narrative evaluation, L1, and linguistic repertoire of characters
- Chart 6: Narrative evaluation of OL1 characters in comedies and non-comedies
- Chart 7: Scenes per movie and category of language choice
- Chart 8: Countries and categories of language choice
- Chart 9: Local settings and categories of language choice
- Chart 10: Main activities and categories of language choice
- Chart 11: Mood and categories of language choice

List of Figures

- Figure 1: Screenshot from *Amadeus* (1984)
- Figure 2: Screenshot from *GoldenEye* (1995)
- Figure 3: Screenshot from *The World Is Not Enough* (1999)
- Figure 4: Screenshot from *The Pianist* (2002)
- Figures 5–7: Screenshots from *Schindler's List* (1993)
- Figure 8: Screenshot from *Licence to Kill* (1989)
- Figure 9: Screenshot from *The Peacemaker* (1997)
- Figure 10: Screenshot from *Just Married* (2003)
- Figure 11: Screenshot from *Sabrina* (1995)
- Figure 12: Screenshot from *Green Card* (1990)
- Figure 13: Screenshot from *French Kiss* (1995)
- Figure 14: Screenshot from *Braveheart* (1995)
- Figure 15: Screenshot from *Frantic* (1988)
- Figure 16: Screenshot from *Red Heat* (1988)