

Discourse, dialogue and characterisation in TV series



Carmen Gregori-Signes
Miguel Fuster-Márquez
Sergio Maruenda-Bataller
(eds.)

EDITORIAL COMARES



Interlingua

EDITORIAL COMARES

INTERLINGUA

291

Directores de la colección:
ANA BELÉN MARTÍNEZ LÓPEZ
PEDRO SAN GINÉS AGUILAR

Comité Científico (Asesor):

ESPERANZA ALARCÓN NAVIO Universidad de Granada	CATALINA JIMÉNEZ HURTADO Universidad de Granada
JESÚS BAIGORRI JALÓN Universidad de Salamanca	ÓSCAR JIMÉNEZ SERRANO Universidad de Granada
CHRISTIAN BALDU ISTIL Bruxelles	HELENA LOZANO Università di Trieste
LORENZO BINI LUSPIO, Roma	MARIA JOAO MARÇALO Universidade de Évora
ANABEL BORJA ALBI Universitat Jaume I de Castellón	FRANCESCO MATTE BON LUSPIO, Roma
NICOLÁS A. CAMPOS PUZA Universidad de Murcia	JOSÉ MANUEL MUÑOZ MUÑOZ Universidad de Córdoba
MIGUEL Á. CANDELA-MORA Universidad Politécnica de Valencia	CHELO VARGAS-SERRA Universidad de Alicante
ÁNGELA COBLADOS AÍS Universidad de Granada	MARCEDES VILLA RAMÍREZ Universidad de Córdoba
MIGUEL DURO MORENO Woolf University	ÁFRICA VIDAL CLARAMONTE Universidad de Salamanca
FRANCISCO J. GARCÍA MARCOS Universidad de Almería	CERO WOTIAX Universidad de Leipzig
GLORIA GUERRERO RAMOS Universidad de Málaga	

ENVÍO DE PROPUESTAS DE PUBLICACIÓN:

Las propuestas de publicación han de ser remitidas (en archivo adjunto, con formato PDF) a alguna de las siguientes direcciones electrónicas: anabelen.martinez@uco.es, psgines@ugr.es

Antes de aceptar una obra para su publicación en la colección INTERLINGUA, ésta habrá de ser sometida a una revisión anónima por pares. Para llevarla a cabo se contará, inicialmente, con los miembros del comité científico asesor. En casos justificados, se acudirán a otros especialistas de reconocido prestigio en la materia objeto de consideración.

Los autores conocerán el resultado de la evaluación previa en un plazo no superior a 60 días. Una vez aceptada la obra para su publicación en INTERLINGUA (o integradas las modificaciones que se hiciesen constar en el resultado de la evaluación), habrán de dirigirse a la Editorial Comares para iniciar el proceso de edición.

Colección fundada por: Emilio Ortega Arjonilla y Pedro San Ginés Aguilar

© Los autores

Editorial Comares, 2021

Polígono Juncaril • C/ Baza, parcela 208 • 18220 Albolote (Granada) • Tlf.: 958 465 382

<http://www.comares.com> • E-mail: libreriacomares@comares.com

<https://www.facebook.com/Comares> • <https://twitter.com/comareseditor>

<https://www.instagram.com/editorialcomares>

ISBN: 978-84-1369-294-4 • Depósito legal: Gt. 1950/2021

Impresión y encuadernación: COMARES

Table of contents

Introduction	XI
1. USING CORPUS LINGUISTICS TO STUDY INDEXICALITY IN INDIGENOUS-AUTHORED TELEVISION DRAMA: KEYWORD ANALYSIS AND LEXICAL PROFILING	1
<i>Monika Bednarek</i>	
2. VULNERABLE: INTERSECTING DISABILITY AND PRECARIETY IN THE FOURTH INDUSTRIAL REVOLUTION, THE CASE OF SAM ESMAIL'S <i>MR. ROBOT</i> (2015-2019)	23
<i>Miriam Fernández-Santiago</i>	
3. TECHNO-GOTHIC ANXIETIES IN <i>REAL HUMANS AND HUMANS</i> : ROBSEXUALS, POSTHUMANS AND CYBORGS	39
<i>Paul Mitchell</i>	
4. 'WALTER', 'WALT', 'MR. WHITE', OR 'BITCH': THE STYLISTIC USE OF TERMS OF ADDRESS IN <i>BREAKING BAD</i>	53
<i>Gustavo A. Rodríguez Martín</i>	
5. DAENERYS TARGARYEN'S LANGUAGE AND IDENTITY IN <i>A GAME OF THRONES</i> : A CORPUS-ANALYSIS STUDY OF HER MILITARY HARANGUES	73
<i>Ana Belén Cabrejas-Peñuelas</i>	
6. NOSEDIVE: A CORPUS PRAGMATICS ANALYSIS OF COMPLIMENTS AND LAUGHTER	93
<i>Manuel Rodríguez-Peñarroja</i>	
7. ONLY ONE CHANCE TO MAKE A FIRST IMPRESSION: CHARACTERISATION IN THE OPENING SCENES OF TV SERIES PILOT EPISODES	109
<i>Daniela Landert</i>	

DISCOURSE, DIALOGUE AND CHARACTERISATION IN TV SERIES

8. THE INTERSECTIONAL HEROINE OF DIGITAL TV NARRATIVES: INTERTEXTUALITY, AFFECT AND FANDOM IN <i>SHE-RA AND THE PRINCESSES OF POWER</i>	127
<i>Laura Álvarez Trigo</i>	
9. THE DISCURSIVE REPRESENTATION OF DOMESTIC VIOLENCE IN <i>BIG LITTLE LIES</i> : A FEMINIST CRITICAL DISCOURSE ANALYSIS OF THE CYCLE OF VIOLENCE	141
<i>Laura Mercé Moreno-Serrano</i>	
List of contributors	159

Chapter 6

Nosedive: A corpus pragmatics analysis of compliments and laughter

MANUEL RODRIGUEZ PEÑARROJA

<https://orcid.org/0000-0002-9917-6481>

Universitat de València – SILVA

Universitat Jaume I - IULMA

ABSTRACT

The last two decades have witnessed an increase in studies aimed to unveil the insights of the complex communicative process between the collective sender and the audiences in fictional TV series. This study explores the portrayal of complimenting acts and laughter in the dystopian fictional world represented in the episode *Nosedive* from the TV series *Black Mirror*. The main objective is to identify and discuss how these resources shape the interactional routines presented to the audience and serve the needs of the collective sender's communicative intention. The research is grounded on the pragmatics of fiction and applies corpus pragmatics methodologies that allow the quantitative and qualitative study of data. Results revealed that compliments were paid in character's dialogue and by means of computer mediated communication. Laughter was identified as multi-modally presented and intended to enhance positive responses and agreement. The presence and interrelatedness of compliments and laughter as found in fictional dialogue could be interpreted as the interactional pattern that may serve to meaning-creation and meaning-interpretation purposes.

Keywords: TV series, corpus pragmatics, telecinematic discourse, complimenting acts, laughter.

1. INTRODUCTION

The analysis of fictional TV series discourse has gained attention from linguists and researchers due to its popularity among media consumers, which are, in turn, exposed to and provided with social, cultural, and ideological information (Bednarek 2018). Previous studies on the intricacies that the study of telecinematic discourse entails have identified different levels of communication between screenwriters and audiences (Jucker & Locher 2017; Messerli 2017) in addition to the role of characters' dialogues and their function in the communication of primary and secondary messages to the audience (Bednarek 2017, 2018; Kozloff 2000).

The award-winning TV series *Black Mirror* (Channel 4 2011-2014) (Netflix 2016-present), whose common thread is technology consumption and its possible side effects (Conley & Burroughs 2020), has been widely studied in the last decade.

- PLACENCIA, María Elena & LOWER, Amanda (2013) Your kids are stinking cute. Complimenting behavior on Facebook among family and friends. *Intercultural Pragmatics* 10: 617-646.
- PLACENCIA, María Elena & LOWER, Amanda (2017) Compliments and compliment responses. In HOFFMANN, Cristian & BUSLITZ, Wolfram (eds.) *Pragmatics of Social Media*. De Gruyter, 633-660.
- RÖHLEMANN, Christoph & AJMER, Karin (2015). Corpus pragmatics: Laying the foundations. In AJMER, Karin & RÖHLEMANN, Christoph (eds.) *Corpus pragmatics*. Cambridge University Press. 1-26.
- TOULAN, Michael (2011) "I don't know what they're saying half the time, but I'm hooked on the series": Incomprehensible dialogue and integrated multimodal characterisation in *The Wire*. In
- PIAZZI, Roberta, BIGNARDI, Monika & ROSSI, Fabio (eds.) *Telecinematic Discourse: Approaches to the Language of Films and Television Series*. John Benjamins, 161-183.
- WATTS, Richard (2003) *Politeness*. Cambridge University Press.
- YUS, Francisco (2011) *Cyberpragmatics: Internet-mediated Communication in Context*. John Benjamins Publishing Company.
- YUSOF, Siti Yuhaida Anniqah Mohd & HOON, Tan Bee (2014) Compliments and compliment responses on Twitter among male and female celebrities. *Pertanika Journal of Social Science and Humanities* 22: 75-96. <https://core.ac.uk/download/pdf/153817263.pdf>