ings in the Indian context such as *colony* or *reservation* are also included. The useful supplement on word-formation (405–432) lists some general patterns (e.g. "$n_{(pl)} + (V + -ed_{adj})$", as in *caste-obsessed politicians*, 406) as well as suffixes such as "-ᴡᴀʟʟᴀ(ʜ)/ᴡᴀʟᴀ(ʜ)" (430) with abundant examples for separate senses.

This dictionary is thus a landmark for Indian English lexicography in the 21st century. The editors are to be congratulated for their perseverance in updating and eventually publishing Uwe Carls' manuscript.

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Monika Bednarek. 2018. *Language and Television Series: A Linguistic Approach to TV Dialogue*. The Cambridge Applied Linguistics Series. Cambridge: Cambridge University Press, xv + 303 pp., 40 figures and 36 tables, £ 28.99.

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Monika Bednarek's book *Language and Television Series* provides a comprehensive approach to TV dialogue, which is examined from three perspectives: the product perspective, as substantiated by a corpus-linguistic study of the *Sydney*

Corpus of Television Dialogue (SydTV), the production perspective, as manifested in scriptwriting manuals and interviews with five Hollywood scriptwriters, and the consumption perspective, as evidenced by a survey of the viewing practices of advanced German learners of English. TV dialogue is defined here as a kind of telecinematic discourse, i.e. "scripted, fictional (imaginative) narratives" (7), which are not necessarily produced for and consumed via TV, but also other outlets (such as network, cable and subscription). The author includes in her investigations all verbal interaction: monologues, asides, voice-over narration, dyadic and multiparty interaction.

The book consists of six major parts and twelve chapters. It is complemented by a website (<http://www.syd-tv.com/>), which provides access to SydTV and documents the comprehensive results of the empirical analyses, not all of which could be presented within the spatial limitations of a book of roughly 300 pages. Furthermore, the website might also prove valuable for those looking for project ideas regarding the language of TV series and a list of publications based on SydTV.

Part I, "Introduction", methodically prepares the grounds. In chapters 1 (3–17) and 2 (18–32), the author defines central concepts, compares TV dialogue and unscripted spoken language, and discusses non-standard language use in tele-cinematic discourse and the impact of narrative mass media on linguistic innovation and change. Almost handbook-like in character, Part I outlines the state of the art. Providing up-to-date references and summarizing the most important aspects in bullet-point format, this introduction is very reader-friendly and offers a perfect starting point even for readers completely unfamiliar with this field of research.

In Part II, "A Functional Approach to Television Series (FATS)", Bednarek presents in-depth insights into the functions of TV dialogue. She develops a new functional model (FATS), which brings together the different functional facets observed in previous research (here she draws particularly on Kozloff's 2000 classification[1]) and her own comprehensive work on TV dialogue. In her model, Bednarek differentiates functions relating to (1) the communication of the narrative, (2) aesthetic and interpersonal effect and commercial appeal, (3) thematic messages and ideology, (4) realism, and (5) the serial nature of TV narratives (cf. Table 3.1, 37).

As indicated by the title of chapter 3, "Functions Relating to the Communication of the Narrative", particular attention is devoted to category (1). However, there is a small structural imbalance in Part II, as, actually, in chapter 3, the model is introduced first in section 2 (35–37). Maybe this general overview could

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1 Sarah Kozloff. 2000. *Overhearing Film Dialogue*. Berkeley, CA: University of California Press.

have been placed more prominently in the book. Section 3 (38–53) then carries the same heading as the chapter itself and discusses various aspects of functions relating to the communication of the narrative, while all the remaining functional categories – (2) to (5) – are discussed in chapter 4 (54–77), followed by some more general reflections on the FATS-model.

Still, the author approaches the different functional facets very systematically. The categories are aptly illustrated by data from SydTV (and a few additional examples), which show how TV dialogue, in relation with the visuals, constructs fictional worlds and characters, how it guides viewers' responses and interpretations, and creates certain aesthetic effects; how it transports moral, political, commercial and ideological messages; and how it creates realism and authenticity, as well as consistency and continuity by linguistic means, often simultaneously.

Part III, "Data and Approaches", provides a comprehensive account of the data and methods relevant for the study at hand. Chapter 5 (81–103) offers a detailed description of SydTV, an overview of further relevant corpora of spoken and written English (which form the basis for a comparative approach), and corpus-linguistic methods (with a focus on frequency, keyness, distribution, and collocation and concordancing).

Though with about 275,000 words and a total of 66 episodes, SydTV is a comparatively small, specialized corpus, it lends itself to a study of television dialogue as a language variety, as it includes both quality and mainstream, as well as drama and comedy samples from a period of more than a decade (2000–2012), with a mix of episodes ranging from pilot to final, which were harvested from various media outlets (cf. 82–85). Additionally, a standardized form (SydTV-Std) has been developed to allow for comparison of word forms and n-grams across corpora. Both limitations and benefits of the corpus are convincingly discussed by the author (88–91), who positions her research project with its focus on language patterns across TV dialogues as an intrasemiotic, i.e. monomodal, intertextual study (92).

In chapter 6 (104–118), Bednarek adds information on further approaches employed in her endeavour. These include the identification of non-codified language in corpora (which, as a corpus-assisted approach might actually have been discussed in chapter 5 as well), and issues relating to the investigation of 14 selected script writing manuals, five semi-structured interviews with Hollywood scriptwriters and data from 582 questionnaires filled in by German university students. Again, the systematic, substantial methodological explanations in Part III also enable less experienced readers to follow this triangulated study.

Part IV, "Analyses of SydTV", brings together the findings regarding salient linguistic features in SydTV-Std in comparison to the other corpora of spoken and

written English (chapter 7), variation within the corpus (chapter 8) and examples of non-codified language as indicators of linguistic innovation (chapter 9).

Based on the comparative corpus analysis presented in chapter 7 (121–154), Bednarek comes to the conclusion that TV dialogue indeed displays a high degree of similarity with unscripted spoken language, typically being non-monologic, spontaneous, on-line, expressive, informal and situation-bound in nature (cf. also 240). This is indicated by shared word form such as first- and second-person pronouns, contractions, deictic references, discourse and politeness markers, response and dis/agreement markers, interjections, informal lexis, kinship and relationship terms, emotion and cognition verbs, evaluative adjectives and swear/taboo words (123). These findings are supported by the key n-grams which are shared by SydTV-Std and the *Longman Spoken American Corpus* (LSAC) which is used as a reference corpus (124–126). Further analyses reveal a high keyness (i.e. a comparative over-representation) of selected elements, such as routine formulae, interaction in the here-and-now, colloquial language (but also titles as examples of formal language), linguistic items related to expressivity/emotional language and narrative concerns (cf. Table 7.3, 130–131 for illustration). As the author shows in the qualitative discussion of the results (132–147), these linguistic realisations are clearly linked to the major functions of TV dialogue outlined in Part II. TV dialogue thus not just resembles natural conversation, it also displays special characteristics which make it a distinctive, partly also conventionalized register of media language (153).

However, despite the general consistencies of TV dialogue, there is also considerable variability between the different TV series. Different linguistic realisations can be genre-related, but also unique to specific series, story lines, or resulting from the idiosyncrasies of the various parties involved in the production process (155–156). As elaborated in chapter 8 (155–178), e.g. by the help of selected case studies, these variations are reflected in the range and dispersion of key words within SydTV(-Std).

Finally, chapter 9 (179–203) rounds off the corpus-bound, product-oriented approach by identifying cases of non-codified language in SydTV. Here, the author draws on the Word spell-checker, *Merriam-Webster Unabridged* and the *Urban Dictionary*, as well as some of the corpora introduced earlier. The examples often hint at linguistic innovation and – depending on the category (e.g. pronunciation variants, repeated words, non-English words, names and intertextual references, wordplay, swear/taboo words and creative word-formation) – they again help to simulate orality, shape characters and their relationships, and thus create realism, humour, etc.

In Part V, "TV Dialogue in Pedagogy", chapter 10 turns to the production side of TV dialogue, discussing the findings of the analysis of fourteen script writing

manuals and the interviews with five Hollywood writers. Chapter 11 is devoted to the consumption perspective, as evidenced by the case study of the viewing practices of German (teacher) students of English.

Chapter 10 (207–217) yields interesting insights into the rationales that guide scriptwriters' work on TV dialogue. As the author shows, the question what exactly constitutes 'good' or 'bad' dialogue is rarely elaborated explicitly in manuals. Instead, writers are, for example, advised to be inspired by the linguistic behaviour of existing characters, which, in turn, might further consistency and conventionalization in TV dialogue (212). While retrospectively scriptwriters do display linguistic awareness (e.g. with regard to linguistic stereotyping), the interview results indicate that the scriptwriting process as such appears to be rather intuitive (215–216).

The discussion of the questionnaire results in chapter 11 (218–233) reveals some uncertainties of the non-native speakers regarding the degree of linguistic realism in TV dialogues, yet also an awareness of typical linguistic features of TV dialogue and genre- and series-specific variation (225–227). The findings demonstrate that many of the linguistic phenomena carved out in the corpus analysis are indeed also observed by (at least the more perceptive) advanced learners. The author thus advocates the use of a broad range of TV dialogue in the EFL classroom and more formal instruction furthering televisual literacy in the university education of future English teachers.

As shown in Part VI, "Conclusion" (chapter 12, 237–250), the multiperspective approach pursued in this book offers not only an enriched linguistic characterization of TV dialogue; it also provides various points of departure for further research, e.g. studies on TV series produced in cultural contexts other than the US, systematic comparisons of scripts and on-screen dialogue, multimodal analysis, and investigations of the impact of TV dialogue on linguistic change, to name but a few. Bednarek points out again that TV dialogue, not just as an imitation of natural conversation, but as such, is a valuable resource in language teaching. However, she also warns that teachers need the expertise to avoid or problematize stereotyping and 'othering' TV dialogue (246). Finally, she also draws attention to the potential of integrating linguistic findings in practitioners' guides for scriptwriting (247).

Summing up, this book offers an innovative, multidimensional approach to the language of TV dialogue. With a strong focus on corpus-bound linguistic analysis and less pronounced, yet systematic considerations of practitioners' and audience perspectives and pedagogic implications, it combines perspectives which were not brought together in one linguistically oriented study before. The book is extremely well-grounded, with an up-to-date list of references useful for anyone doing research in the field. Each chapter is rounded off by helpful

summaries, often condensed in lists covering the most important aspects. Thus, this study indeed proves valuable not just to (corpus-)linguists and media specialists, but also to researchers in applied linguistics, language education, and to both more and less experienced scholars interested in TV dialogue.

Päivi Pahta, Janne Skaffari and Laura Wright (eds.). 2018. *Multilingual Practices in Language History: English and Beyond*. Language Contact and Bilingualism 15. Boston, MA/Berlin: De Gruyter Mouton, viii + 361 pp., 36 figures, 31 tables, £ 91.00.

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The fifteenth volume in De Gruyter Mouton's series Language Contact and Bilingualism puts centre stage multilingualism and multiculturalism, referred to as the "burning topics in today's societies" (13)[1]. *Multilingual Practices in Language History: English and Beyond* brings together sixteen essays on various aspects of historical multilingual communication. As implied by the title, the main focus is on multilingual practices in English, a notable exception being medieval Irish, discussed in the chapter by Stam and ter Horst (492–534). The majority of contributions are concerned with interactions between written English (Old, Middle and Early-to-Late Modern) and Latin, the latter being the major vehicle of written communication in pre-modern Europe. Other embedded languages (although not all contributors subscribe to Myers-Scotton's [1993] terminology) considered in the volume include (Anglo-)French, Spanish, Portuguese, Scots, Polish and Welsh.

The two introductory chapters establish the ideological underpinnings of the volume: the first chapter, by volume editors Päivi Pahta, Janne Skaffari and Laura Wright (13–49), reflects on earlier approaches to historical code-switching and multilingual practices in the past and delineates the major areas of concern in the present volume. The second chapter, authored by Gardner-Chloros (50–92), focuses on mutual influences between historical and modern studies of code-

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1 All page numbers quoted in the review refer to the numbering in the e-book format.