

# 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 <i>Language variation and language contact</i>	7
	<i>Individual multilingualism</i>	9
2.3	Language choice <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 <i>Contexts of literary production</i>	22
	<i>From elimination to presence: Mareš's taxonomy</i>	23
3.3	Functional aspects <i>Realism</i>	26
	<i>Social criticism</i>	26
	<i>Humor</i>	27
3.4	Characterization and stereotyping <i>Contrast</i>	29
	<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

<b>4</b>	<b>The Language Contact Movie Corpus</b>	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
<b>5</b>	<b>Replacement strategies</b>	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
<b>6</b>	<b>Characterization</b>	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	<b>Language choice</b>	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	<b>Conclusions</b>	219
	<b>Works Cited</b>	223
	Bibliography	223
	Filmography	234