

## The Function of Dialogue in Screenwriting: A Narrative Strategies in Contemporary Drama Films

Roland Spahiu<sup>1\*</sup>

<sup>1</sup>European University of Tirana, Tirana, Albania

\*Corresponding Author: [spahiuroland0@gmail.com](mailto:spahiuroland0@gmail.com)

**Citation:** Spahiu, R. (2025). The Function of Dialogue in Screenwriting: A Narrative Strategies in Contemporary Drama Films. *Journal of Cultural Analysis and Social Change*, 10(4), 1383–1390. <https://doi.org/10.64753/jcasc.v10i4.3022>

**Published:** December 08, 2025

### ABSTRACT

This narrative literature review examined how dialogue functions as a core narrative strategy in contemporary drama films. Using research from narratology, pragmatics, screenwriting studies, media industry research, and multimodal discourse analysis, this study mapped the diegetic (exposition and clarity), pragmatic (speech acts, subtext, conflict), and affective (rhythm, tension, immersion) roles of dialogue from 2000 to 2025. Sources were selected for explicit treatment of film dialogue or dialogue-centered narrative strategies; thematic coding organized findings by dialogue functions, narrative techniques (sequencing, point of view, multimodal cohesion), and analytic methods (corpus linguistics, speech act analysis, script analysis, visualization/computational approaches). Results converged on six themes: (1) dialogue as a narrative engine structuring causality and comprehension, (2) multimodality and immersion, including first-person and VR perspectives, (3) speech acts and subtext as drivers of persuasion and conflict, (4) cultural and industrial dimensions shaping authorship, identity, and platform-driven circulation, (5) technological innovation that visualizes, optimizes, and recomposes dialogue as data and (6) pedagogical and moral learning observable in children's media. Authorial purpose, character interaction, and audience participation are all bridged by conversation, which acts concurrently across textual, visual, and emotive levels, according to the review. With datafication, multilingualism, and transnational production recalibrating the meaning and function of conversation, it suggests avenues for further study in the context of streaming, immersive cinema, and interactive narrative.

**Keywords:** Screenwriting, Multimodality, Speech acts, Narrative immersion, Virtual reality, Computational narrative.

### INTRODUCTION

Studies of film conversation have shown that characters' words and their delivery shape the plot, build characters, create suspense, and maintain realism, disproving the image of cinema as a visual medium where words take a back seat (Kozloff, 2000). He (2025) drew on film narratology and the framework for narrative organization proposed by Bordwell (2013) and the "sequence approach" proposed by Gulino (2024) to provide practical models for rethinking dialogue as an engine that activates audience expectations and modulates scene transitions, rather than an accessory to mise-en-scène. The use of silence, pauses, camera movements, and editing in modern theater enhances emotional involvement via multimodal functioning of discourse, which creates cohesiveness across semiotic levels (Bateman & Tseng, 2023) Cannavò, Alberto et al. (2024) found that changes in viewpoint affect the way linguistic interactions influence audience participation and narrative presence in recent studies on point of view and narrative immersion. According to Zaluczkowska (2023), certain methods have focused on the performative and negotiated parts of conversation, in which characters, audiences, and screenwriters all work

together to create meaning. Within this framework, the chapter treated dialogue as a nexus of three interconnected functions: (a) diegetic (exposition, clarity, economy of information), (b) pragmatic (speech acts, subtext, conflict management), and (c) affective (emotionalization, rhythm, tension and realism of speech). From this perspective, literature across cinema, television, and new screen media was synthesized to explore how dialogue operates as both structure and style in narrative strategies (Mitric, 2025). The study aimed to clarify the narrative functions of dialogue in screenwriting, with particular attention to narrative strategies in contemporary drama films.

## LITERATURA REVIEW

Prior scholarship had converged on the claim that film dialogue functioned as a primary driver of narrative sense-making, characterization, and realism rather than a merely decorative verbal layer. While (Kozloff, 2000) laid the groundwork for the idea that dialogue ordered audience perception, (Pavesi, 2022) used corpus methodologies to show that storytelling and realism were supported by recurring language patterns in both Italian and English cinema discourse. Gulino (2024) utilized the sequence approach to operationalize the cues that cinematic narration orchestrates for writers, using dialogue as a causal hinge that motivates beats, reversals, and reveals within and across sequences. This approach was based on narratology, which (Bordwell, 2013) theorized how viewers assemble stories through cinematic narration.

The use of language in conjunction with visuals, audio, and editing to create narrative techniques like emotionalization, individualization, and personalizing of events is an example of multimodal discourse analysis at work (Bateman & Tseng, 2023). Frameless 360° capture and virtual reality, according to the author (Lloren, 2019), reshape the way in which dialogue, quiet, and camera movement co-create diegesis by complicating the traditional tyranny of the frame. A related study by Cannavò, Alberto et al. (2024) found that using first-person POV in cinematic VR enhanced narrative presence and overall engagement, suggesting that decisions in point-of-view affected the way spoken language established audience identification. The German practitioners' negotiation of "quality" storytelling within streaming logics was reported by Krauß (2024) in television settings; the discourse there was entangled with industrial ideas of authorship, tone, and audience address.

Dialogue's narrative function has been further defined by functional-pragmatic methods. According to the author (Payr, Sabine et al., 2017), cinema mentors demonstrated "strategic talk" by demonstrating how persuasion was scaffolded across scenes via sequences of speech actions. According to research on Heidi's speech actions (Rahayu, Emsa Anggy Puji et al., 2024), the author found that instructions were the most common kind of speech act, suggesting that plot and interpersonal dynamics were driven by command and request structures. Film dialogue, according to the author (Jeon, 2003), was more in line with real conversation than EFL textbook scripts, which meant it could be used as a believable model for turn-taking, subject management, and mending.

The author (Marzà Ibañez, 2010) had connected narrative relevance to professional decisions in audio description, implying that narrative salience governed which dialogue-linked details warranted verbalization for visually impaired audiences. Also author (Miggiani, 2019) had treated dubbing dialogue as a constrained writing practice where timing, prosody, and cultural fit negotiated fidelity and performance again underscoring dialogue's strategic plasticity.

Parallel lines of inquiry had mapped how dialogue participated in broader narrative architectures and media ecologies. Visualization research introduced story curves to chart nonlinear narration, offering tools that writers and analysts could use to relate told-order to story-order and to inspect where dialogue anchored temporal disjunctions (Kim, et al., 2017). In the visualization community more broadly, storytelling had been framed as a core communicative task, with stepwise, audience-oriented composition principles that resonated with scene and sequence construction in screenwriting (Kosara & Mackinlay, 2013). Computational narrative surveys and systems had advanced mixed-initiative authoring, (Kybartas & Bidarra, 2016) had reviewed plot-and-space generation methods, while (Liang, Xu, Cheng, Min, & Lu, 2012) had proposed a script-to-movie pipeline that aligned semantic beats to audiovisual assets; more recently, (Ni, 2024) had applied reinforcement learning to script knowledge graphs to optimize plot trends and emotion classification approaches that, while technical, presupposed dialogue as a labeled, manipulable carrier of story intent.

Cultural and industrial studies had clarified how identity, policy, and production contexts reframed dialogue's functions. The author (Abreu-Torres et al, 2024) had read Latinx and Latin American feminist/queer cinema to show how dialogue contested gendered and national scripts, while (O'Connell, 2010) had tracked Irish narrative strategies as they dialogued with British and American traditions. Also the author (Meir, 2024) had situated Spanish dialogue practices within streaming-era commissioning, co-production, and global circulation, and (Kozina, Stachowiak, Ciglič, Gašperič, & Urbanc, 2024) had mapped Indian cinema's European locations, implying transnational settings that recalibrated speech registers, code-switching, and address. The author (Mitric, Petar,

2025) had analyzed public film funds gatekeeping in European co-productions, had documented practitioners navigation of symbolic capital frameworks that indirectly shaped which dialogue styles were valorized and financed.

Practice-based screenwriting scholarship had emphasized dramaturgy, feedback, and participatory authorship. The author (Stutterheim, 2023) had traced dramaturgy's traditions and its utility for structuring time-based works, while author (Senje, 2022) had shown that unfiltered feedback streams could derail script development unless writers mobilized taxonomies to select actionable notes often about clarity, subtext, and rhythm in dialogue. The author (Zaluczkowska, 2023) had argued that negotiated narratives and performance-informed writing positioned the writer/reader/audience as co-performers, a stance extended by (Ogle, 2019) who had proposed visual models for interactive storytelling across a continuum of interactivity, thereby re-situating dialogue as contingent, branching, and audience-responsive.

Beyond cinema and TV, adjacent literatures had illustrated dialogue's moral-educative and affective capacities. The author (Abdullah, 2023) had found that Malaysian preschoolers imitated prosocial behaviors modeled in *Doraemon*, with family discourse mediating value uptake evidence that dialogue could scaffold moral learning in young audiences. The author (Ventsel, 2025) had analyzed affective strategies in political history narratives, illuminating how emotionally charged textual tactics directed interpretation a mechanism analogous to how film dialogue primed audience judgments. Intersemiotic work on translation/performance (Bordwell, 2013) had suggested that voice, textuality, and authorship interpenetrated across semiotic systems, a point that echoed (Lloren, 2019) call to view dialogue within a multimodal kineikonic grammar.

Several strands had converged on immersion. The author (Lloren, 2019) had argued that VR reframed the chronotope and spectator subjectivity; the suture tradition (Miranda, 2022) had already positioned dialogue-camera assemblages as technologies that "stitched" viewers into diegesis, while classic reflections (García-Puchades & Asensi-Silvestre, 2025) had located montage as "mosaic of time" within which dialogue timed emotion and thought. Collectively, these literatures had indicated that in contemporary drama and across evolving media dialogue operated diegetically (exposition and economy), pragmatically (speech-act sequences, subtext, conflict management), and affectively (tension, empathy, presence). This triangulation aligned directly with the present study's aim to clarify dialogue's narrative functions and the methods by which researchers had analyzed them from 2000-2025.

This research highlighted how conversation in modern drama films is more than just a tool for exposition or character speaking; it becomes an integral part of the story strategy that combines textual, visual, and emotional elements. Screenwriters, characters, and audiences all negotiate meaning via conversation, which the study emphasized by situating it within a multimodal framework. conversation bridges the diegetic, pragmatic, and emotive levels of narrative. In addition to enhancing our comprehension of conversation as a story engine, this method paves the way for future studies on how film discourse adjusts to changing media ecosystems, such as online video, interactive storytelling, and immersive cinema (Bordwell, 2013). As a result, the research questions of the study have been formulated as in the following.

1. How are the core functions of dialogue (exposition, characterization, subtext, rhythm/tension) operationalized within the narrative strategies of contemporary drama films?
2. What methodological and conceptual trends in the literature (2000-2025) have been used to analyze dialogue as a multimodal and strategic phenomenon in screen narratives?

## METHODOLOGY

### Research Design

This study was designed as a narrative literature review with an analytical-critical orientation. The narrative review approach was chosen because it allowed for conceptual synthesis across heterogeneous sources (narrative theory, speech act pragmatics, screenwriting studies, multimodal discourse analysis, and media industry research) and made possible a mapping of dialogue functions within contemporary narrative practices (Caulley, 2008).

### Sources and Selection

The review examined theoretical and empirical texts published between 2000 and 2025 in English (with inclusion of classic foundational works), spanning scholarly books, handbook chapters (e.g., *The Palgrave Handbook of Screenwriting Studies*), peer-reviewed articles, and multimodal analysis studies. Inclusion criteria were: (a) explicit focus on film dialogue or narrative strategies in audiovisual texts where dialogue plays a central role; (b) contributions discussing functions or strategies of dialogue (e.g., subtext, silence, speech acts, point of view, sequence structure); and (c) relevance to dramatic cinema. Illustrative studies from related domains (e.g., television, children's media) were included for their theoretical parallels on moral, affective, or communicative functions of dialogue (Abdullah, 2023).

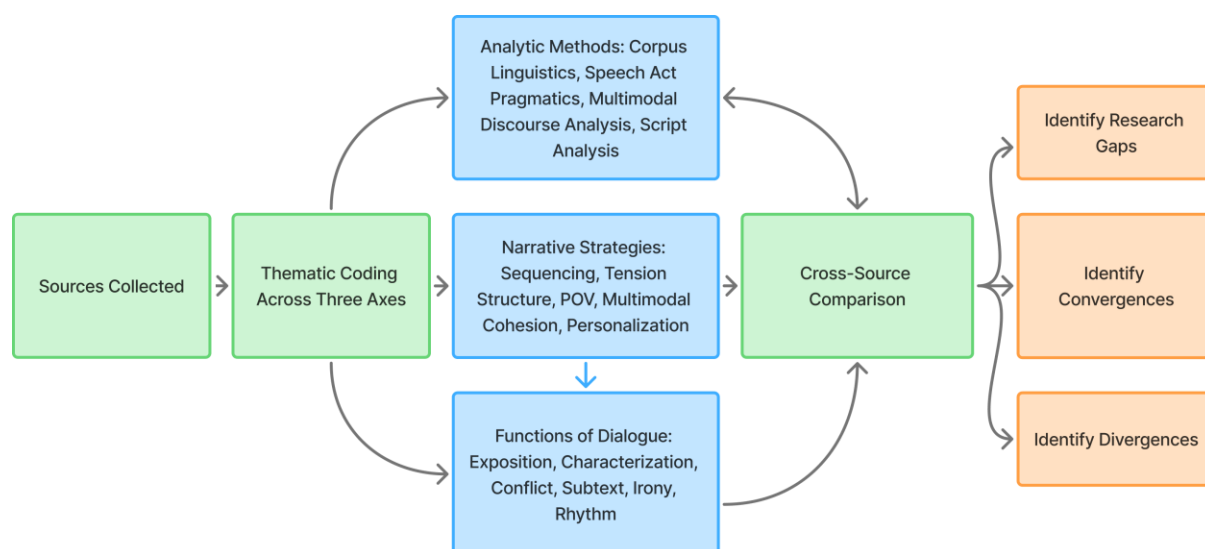


Figure 1. Multimodal Dialogue Synthesis Framework.

### Synthesis Procedure

Sources were thematically coded across three axes:

- (1) functions of dialogue (exposition, characterization, conflict, subtext, irony, rhythm),
- (2) narrative strategies (sequencing, tension structure, POV, multimodal cohesion, personalization), and
- (3) analytic methods (corpus linguistics, speech act pragmatics, multimodal discourse analysis, script analysis).

A cross-source comparison identified convergences, divergences, and research gaps.

### Limitations

As a narrative rather than systematic review, the analysis depended on availability and scope of the sources and does not claim exhaustive coverage. Findings were therefore interpreted as a **conceptual map of the field**, not as a definitive meta-analysis.

## RESULTS

According to the literature, cinema speech has always had a purpose that combines diegetic, pragmatic, and emotive elements. Providing exposition and organizing information for the listener were the most obvious diegetic roles played by conversation. Research by Kozloff (2000) and others has demonstrated that conversation helps keep stories simple and clear, allowing viewers to build their own cohesive worlds. Narpórkowski, Nowak, Biesaga, Talaga, and von Holstein (2024) cite Gulino (2024) as saying that language sequences structure listener expectations via beats and reversals.

From a more practical viewpoint, it has been shown that conversation functions as a series of speech actions that drive conflict, subtext, and negotiation. Studying films such as *Heidi* (Rahayu, Emsa Anggy Puji et al., 2024) through the lens of speech act theory shed light on the ways in which directive and commissive statements shaped character interactions and the development of the story. The author went on to show that strategic conversation sequences reflected long-term persuasion tactics, particularly in mentor-mentee interactions (Payr, Sabine et al., 2017). The legitimacy and educational effectiveness of film dialogue were further supported by the fact that it more accurately reflected genuine conversational patterns than textbook examples (Jeon, 2003). Affective dimensions emerged as equally crucial. The authors (Bateman & Tseng, 2023) identified multimodal strategies such as personalization and emotionalization in audiovisual texts, illustrating how dialogue interacted with image, music, and silence to heighten immersion. Also (Hajdu, 2024) emphasized that immersive technologies and POV shifts redefined how viewers engaged with dialogue, suggesting that first-person perspectives increased emotional connection. These findings linked directly with dramaturgical analyses by (Stutterheim, 2023) who argued that the timing and rhythm of dialogue were essential to sustaining narrative tension.

Industrial and cultural perspectives broadened this narrative analysis. Authors (Abreu-Torres et al, 2024) highlighted how dialogue contested gender and national identities in feminist and queer cinema, while (O'Connell, 2010) traced narrative strategies in Irish cinema that reflected transnational influences. The author (Krauß, 2024) showed that streaming-era production cultures reframed how dialogue was written and evaluated, aligning with industrial imperatives for “quality” or “global reach.” In transnational contexts, (Kozina, Stachowiak, Ciglič, Gašperič, & Urbanc, 2024) demonstrated how Indian cinema’s European locations implied shifts in linguistic codes

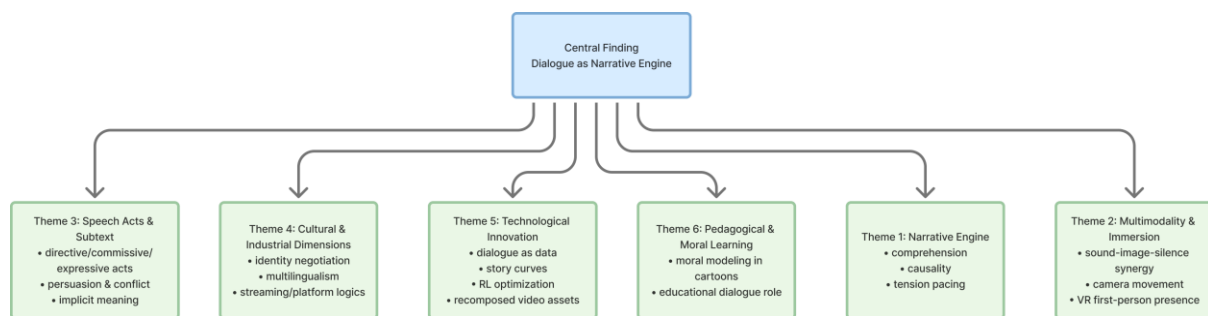
and cultural registers, altering how dialogue functioned in hybrid settings. Computational and visualization approaches (Kim, et al., 2017) illustrated how dialogue could be mapped, optimized, or even generated by algorithms, reframing it as data within narrative systems. This showed that dialogue was increasingly conceptualized not just as art but as analyzable and reproducible narrative architecture (Henriksen, Oster, Mishra, & McCaleb, 2025).

The analysis of literature from 2000–2025 revealed six recurring themes in how dialogue functioned within film and media narratives. The table below synthesizes these themes, highlighting Dialogue as Narrative Engine as the most central and impactful finding.

**Table 1.** Synthesis of Thematic Findings: Dialogue as Narrative Engine, Multimodal Practice and Cultural Phenomenon.

Theme	Key Insights	Representative Sources
Dialogue as Narrative Engine	Dialogue was consistently more than ornamental speech. It drove story comprehension, structured causality, and managed the pacing of narrative tension.	(Bordwell, 2013) (Gulino, 2024)
Multimodality and Immersion	Dialogue worked in synergy with silence, sound, image, and camera movement to create immersion. In VR, first-person POV amplified narrative presence and affective impact.	(Cannavò, Alberto et al, 2024) (Lloren, 2019)
Speech Acts and Subtext	Directive, commissive, and expressive acts dominated film dialogue, structuring persuasion, conflict, and subtext.	(Rahayu, Emsa Anggy Puji et al, 2024) (Payr, Sabine et al, 2017)
Cultural and Industrial Dimensions	Dialogue reflected cultural negotiations of identity (feminist/queer, Irish, German) and adapted to global streaming logics (multilingualism, platform reach).	(Abreu-Torres et al, 2024) (O’Connell, 2010) (Krauß, 2024)
Technological Innovation	Dialogue was treated as analyzable data: visualized with “story curves,” optimized via reinforcement learning, and recomposed into video assets.	(Cannavò, Alberto et al, 2024) (Ni, 2024)
Pedagogical and Moral Learning	Children imitated moral behaviors modeled in cartoons, showing dialogue’s educational as well as narrative role.	(Abdullah, 2023)

The synthesis confirmed that dialogue is not merely a verbal supplement to visual storytelling but a multifunctional narrative strategy. It integrates exposition, conflict, and emotional rhythm while reflecting cultural identity, enabling technological innovation, and even transmitting moral values. Among all findings, Dialogue as Narrative Engine stood out as the unifying insight showing that across traditions, mediums, and methodologies, dialogue remained the causal and affective core of storytelling.



**Figure 2.** Dialogue as Narrative Engine – Six-Theme Analytical Framework.

Dialogue as a Story EngineIt drives stories and shows character depth via genuine conversations, acting as a narrative engine. Its capacity to capture the story's emotional stakes and motives effectively highlights its relevance. One way in which multimodality improves storytelling is via the interaction of dialogue and story structure. Having a grasp of these dynamics allows producers to create more immersive experiences that appeal to a wide range of people on different platforms as stories progress.

The literature from 2000 to 2025 shows that dialogue is a storytelling system with several functions in cinema and media tales, not only a verbal embellishment. Throughout the six themes, speech plays a key role in driving the story and the emotional pace. It does this using a combination of different media, including sound, silence, picture, camera movement, and immersive point-of-view structures. The pragmatic power of speech actions, subtext, and indirect meaning impacts conflict, persuasion, and character depth. Dialogue adapts to industrial transformations like worldwide streaming and multilingual platforms, and it also reflects cultural identity debates. Research in education confirms the relevance of conversation in transferring social and moral learning, while technological techniques turn it into data-driven narrative material that can be optimized and studied. These results highlight the ongoing relevance of conversation for narrative theory and creative practice by placing it at the causal and emotional heart of storytelling across cultures and media types.

## CONCLUSIONS

This research found that language in modern drama films is more than just words on a screen; it serves several purposes as a storytelling device. Bordwell (2013), Gulino (2024), and Kozloff (2000) all agree that language is the narrative engine responsible for establishing cause and effect, keeping the audience engaged, and controlling the pacing of dramatic tension. Its pragmatic aspect functioned via speech actions, persuasion, and subtext, while its diegetic functions guaranteed that stories were economical and clear (Payr et al., 2017; Rahayu et al., 2024). In multimodal and immersive settings, discourse conducted emotional work at the same time as timing emotions, maintaining immersion, and improving presence (Bateman & Tseng, 2023; Cannavò et al., 2024; Lloren, 2019).

Studies in industry and culture have shown that conversations are always part of larger systems. From gay and feminist film (Abreu-Torres et al., 2024) to the screen traditions of Ireland and Germany (O'Connell, 2010; Krauß, 2024), it mirrored cultural identities and power dynamics. Indian cinema's European settings demonstrated the hybridization of linguistic codes and registers (Kozina et al., 2024), while discourse adapted to transnational commissioning and multilingual circulation in the streaming age (Meir, 2024). Meanwhile, studies conducted by practitioners in the field of dramaturgy and script creation have shown that dialogue is a meeting place for authorship, cooperation, and performance (Stutterheim, 2023; Senje, 2022; Zaluczkowska, 2023) among other things. onal reaction was shown by its emotive and political functions in cultural narratives (Ventsel, 2025).

The synthesis as a whole showed that discourse bridges textual, visual, and cultural meaning while also being diegetic, pragmatic, and emotive. This study provided a conceptual map of the role of conversation throughout current screen media from 2000 to 2025 by emphasizing its importance. As multimodality, datafication, and global circulation transform both the content and the performance of conversation, it is imperative that future studies examine how this dynamic is changing in the context of streaming, interactive narrative, and immersive cinema.

## RECOMMENDATIONS

- Plan conversation as a central driver of story structure, tempo, and understanding from the beginning (Bordwell, 2013; Gulino, 2024; Kozloff, 2000). Prioritize dialogue as a structural narrative engine.
- To improve immersion, particularly in virtual reality or first-person forms, it is recommended to use multimodal strategies such as writing speech in tandem with sound, picture, and camera movement (Bateman & Tseng, 2023; Cannavò et al., 2024; Lloren, 2019).
- Utilize speech-act awareness and subtext mapping to construct conflict, persuasion, and deeper character relations; apply pragmatic and subtextual frameworks to character development (Payr et al., 2017; Rahayu et al., 2024).
- Considering cultural and industrial contexts when building discourse is important. When shaping discussion, keep in mind issues of identity, multilingualism, and the production standards and global audiences of the streaming age (Abreu-Torres et al., 2024; O'Connell, 2010; Krauß, 2024; Meir, 2024).
- Analyze and improve conversation using computational tools. (Kim et al., 2013; Ni, 2025; Liang et al., 2013) Use script-to-movie systems, RL optimization, and narrative curves to analyze emotional flow and pacing. Avoid replacing creativity with these technologies.
- Create discourse that teaches kids to be kind, think morally, and be emotionally intelligent (Abdullah, 2023) so it may reach a younger audience.
- According to Cannavò et al. (2024) and Bordwell (2013), the roles of discourse are being transformed by multimodality and global circulation, therefore it is important to expand study to include streaming, interactive media, and virtual reality/augmented reality.

## REFERENCES

- Abdullah, M. A. (2023). Learning moral values through cartoons for Malaysian preschool-aged children. *International Journal of Learning, Teaching and Educational Research*, 22, 370–394.
- Abreu-Torres, D., Blanco-Cano, R., & Urquijo-Ruiz, R. E. (2024). Mosquita y Mari (Aurora Guerrero. 2012, USA). *Në Latinidad and Film: Queer and Feminist Cinema in the Americas* (fv. 101–112). Springer.
- Bateman, J. A., & Tseng, C.-I. (2023). Multimodal discourse analysis as a method for revealing narrative strategies in news videos. *Multimodal Communication*, 12, 261–285.
- Bordwell, D. (2013). *Narration in the fiction film*. Routledge.

- Cannavò, A., Castiello, A., Praticò, F. G., Mazali, T., & Lamberti, F. (2024). Immersive movies: The effect of point of view on narrative engagement. *AI & SOCIETY*, 39, 1811–1825.
- Caulley, D. N. (2008). Making qualitative research reports less boring: The techniques of writing creative nonfiction. *Qualitative inquiry*, 14, 424–449.
- García-Puchades, W., & Asensi-Silvestre, E. (2025). Agonistic Digital Storytelling for Critical Civic Education. Në *Educational Implications of Artistic Practice: Permeating Practices and Discourses* (fv. 231–246). Springer.
- Gulino, P. J. (2024). Screenwriting: the sequence approach.
- Hajdu, P. (2024). Narratorless narratives. *Neohelicon*, 51, 451–464.
- Harjito, H. (a.d.). similarity manuskrip: “Supernatural Women Modernity in Indonesian Literature”.
- He, T. (2025). AIGC-Enabled Light and Shadow Narrative Strategies for Urban Cultural and Tourism Night Tours. *International Conference on Human-Computer Interaction*, (fv. 49–61).
- Henriksen, D., Oster, N., Mishra, P., & McCaleb, L. (2025). Generative AI, creativity, culture, and the future of learning: A conversation with Mairéad Pratschke. *TechTrends*, 69, 3–9.
- Jeon, H.-J. (2003). Use of film dialogues as a model of natural conversation for developing conversational proficiency.
- Kim, N. W., Bach, B., Im, H., Schriber, S., Gross, M., & Pfister, H. (2017). Visualizing nonlinear narratives with story curves. *IEEE transactions on visualization and computer graphics*, 24, 595–604.
- Kosara, R., & Mackinlay, J. (2013). Storytelling: The next step for visualization. *Computer*, 46, 44–50.
- Kozina, J., Stachowiak, K., Ciglić, R., Gašperič, P., & Urbanc, M. (2024). European screen locations in the Indian film industry: evolutionary, spatial, and collaborative perspectives. *GeoJournal*, 89, 155.
- Kozloff, S. (2000). *Overhearing film dialogue*. Univ of California Press.
- Krauß, F. (2024). *Television Drama from Germany: Production, Storytelling and "Quality"*. Springer Nature.
- Kybartas, B., & Bidarra, R. (2016). A survey on story generation techniques for authoring computational narratives. *IEEE Transactions on Computational Intelligence and AI in Games*, 9, 239–253.
- Liang, C., Xu, C., Cheng, J., Min, W., & Lu, H. (2012). Script-to-movie: a computational framework for story movie composition. *IEEE transactions on multimedia*, 15, 401–414.
- Lloren, G. (2019). Immersive technology: Towards a kineikonic dialogism in challenging the myth of the frame. *Scopus*. URL: <https://www.scopus.com/record/display.uri>.
- Marzà Ibañez, A. (2010). Evaluation criteria and film narrative. A frame to teaching relevance in audio description. *Perspectives: Studies in Translatology*, 18, 143–153.
- Meir, C. (2024). Producers and industrial change: Morena films and Spanish cinema in the streaming era. Në *European Cinema in the Streaming Era: Policy, Platforms, and Production* (fv. 191–214). Springer.
- Miggiani, G. S. (2019). *Dialogue writing for dubbing: An insider's perspective*. Springer.
- Miranda, C. M. (2022). A Comparative Study of the Novel O Quatrillo and its Adapted Screenplays: Researching the Script Development Process. Në *The Palgrave Handbook of Script Development* (fv. 359–373). Springer.
- Mitric, P. (2025). Architects of Collaboration: The Role of Public Film Funds in European Co-productions. Në *The Co-production Landscape in Europe: From Eurimages to Netflix* (fv. 83–113). Springer.
- Mitric, P. (2025). Navigating the Labyrinth of European Co-production: Voices from Film Practitioners. Në *The Co-production Landscape in Europe: From Eurimages to Netflix* (fv. 115–151). Springer.
- Napiórkowski, M., Nowak, A., Biesaga, M., Talaga, S., & von Holstein, E. S. (2024). Narratives in European debate concerning new genomic techniques. *Transgenic Research*, 33, 551–561.
- Ni, M. (2024). Research on the Application of Reinforcement Learning in Film Script Generation and Narrative Innovation. *International Workshop on New Approaches for Multidimensional Signal Processing*, (fv. 181–193).
- O'Connell, D. (2010). *New Irish storytellers: narrative strategies in film*. Intellect Books.
- Ogle, G. (2019). Screenwriting for new film mediums: Conceptualizing visual models for interactive storytelling. *Journal of Screenwriting*, 10, 3–27.
- Pavesi, M. (2022). Corpora and the language of films: exploring dialogue in English and Italian. Në *The Routledge Handbook of Corpus Linguistics* (fv. 547–561). Routledge.
- Payr, S., Skowron, M., Dobrosovestnova, A., Trapp, M., & Trappl, R. (2017). Strategic talk in film. *Cybernetics and systems*, 48, 576–596.
- Rahayu, E. A., Degaf, A., & Anggrisia, N. F. (2024). Exploring Speech Acts In "Heidi": An Analysis of Direct and Indirect Communication in Cinematic Dialogue. *Journal of Pragmatics Research*, 6, 148–168.
- Senje, S. (2022). The Feedback Phenomenon: Dealing with Multiple Voices in the Development of Original Screenplays. Në *The Palgrave Handbook of Script Development* (fv. 9–31). Springer.
- Stutterheim, K. (2023). Film Dramaturgy: A Practice and a Tool for the Researcher. Në *The Palgrave Handbook of Screenwriting Studies* (fv. 689–708). Springer.
- Ventsel, A. (2025). Navigating Emotions: The Role of Affective Strategies in Russian History Narratives. Në *Power of Emotions: On the Affective Constitution of Political Struggle: A Multidisciplinary Approach* (fv. 211–233). Springer.

- Xiao, S. (2024). The translation of taboo language in fictional dialogue: The case of Jin Ping Mei. *Translation Matters (SCOPUS)*, 40–52.
- Zaluczkowska, A. (2023). Writer/Reader as Performer: Creating a Negotiated Narrative. Në *The Palgrave Handbook of Screenwriting Studies* (fv. 167–188). Springer.