

# Conceptualisations of fatherhood and otherness in the television series *The Mandalorian*.

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It has been argued that characters in TV series appear to be fairly stable, which is reflected in their dialogue, and “this linguistic stability is the norm for many contemporary television characters [...]” (Bednarek 2011: 203). However, this may be dependent on the genre. For example, Mandala (2011: 223) has shown that the character of Seven of Nine in *Star Trek: Voyager* changes quite drastically over the course of three seasons and that “[t]his fundamental change in her character is made manifest through changes in her language [...]”

In *The Mandalorian*, a television series set in the *Star Wars* universe, the main character Din Djarin likewise undergoes significant changes throughout the first two seasons of the series, going from lonesome bounty hunter to adoptive single father on the run during the first season and being forced to increasingly question his Mandalorian beliefs in the second season. This then begs the question to what extent the changes this character experiences are also reflected in his language use. In particular, I am interested in how the relationship between the Mandalorian and the child as well as the Mandalorian’s evolving identity as a father is conceptualised in the dialogue of the show. In addition, a recurring topic in the series is otherness, as both the Mandalorian Din Djarin and the child Grogu are constructed as being different.

Quinn (2020: 12) has noted that it is the child “who finally loosens Djarin’s tongue.” A preliminary quantitative analysis, however, has revealed that the share of the Mandalorian’s dialogue versus that of other characters does not change that much over the course of the first season. This thus calls for a more in-depth analysis of the dialogue using corpus linguistic methods (cf. Bednarek 2012), with the aim of uncovering how the character adapts to his new role as a father, how fatherhood – an important theme in *Star Wars* – is conceptualised and how the two main characters are linguistically constructed as others.

## References

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