PE’s editorial comment –
The abstracts for this workshop look fascinating
Meaning and Enregisterment

• Style and Register
• Enregisterment
• Indexical Inversion
• Dialect, space, and place
• -lects
What’s the difference between Style and Register?

HELP!
What’s the difference between Style and Register?

HELP!
Style vs. Register

- [Hyperlink](http://en.wikipedia.org/wiki/Register_%28sociolinguistics%29)
- [Hyperlink](http://www.antimoon.com/forum/2003/2618.htm)
- [Hyperlink](http://www.esoeonline.org/main-index/index-teachers/stylevsregister.htm)
The Anthropological Perspective

• “a linguistic repertoire that is associated, culture-internally, with particular social practices and with persons who engage in such practices”

• “a coherent complex of linguistic features linked to a situation of use .... which draws on cultural images of persons”
AGHA, ASIF. 2003. The social life of a cultural value. Language and communication, 23.231-73.
Enregisterment

• The process by which a linguistic repertoire COMES TO BE associated, culture-internally, with particular social practices and with persons who engage in such practices.
  
indicators, markers, stereotypes

• Indicator: correlation with zero degree of social awareness.
• Marker: some social recognition, reflected in sharp social stratification and style shifting.
• Stereotype: subject of overt comment.

Enregisterment and RP

• RP descends from the prestige variety of English spoken in southeastern England (e.g. London, Oxford, Cambridge) in the 16th century.

• Enregisterment – the process by which this regional sociolect became a socially recognized register (how it acquired its role in a scheme of social value).
  – Focus on processes of value production, maintenance and transformation
Remember Monday’s rant about positivism and constructionism

• Now, the existence of a lexical item [read register] is, in one sense, an elementary Durkheimian social fact: the existence of the word as something usable in utterances presupposes a collective understanding of its existence. The difficulty with the Durkheimian notion of social fact, however, is the question of how such a collective understanding itself comes about. How, then, does a social regularity of recognition emerge? (p. 246)
The Speech Chain

Definition: A **speech chain** is a historical series of speech events linked together by the permutation of individuals across speech-act roles in the following way: the receiver of the message in the \((n)\)th speech event is the sender of the message in the \((n+1)\)th speech event, i.e.

\[
[S \rightarrow R] \quad [S \rightarrow R] \quad [S \rightarrow R] \quad [S \rightarrow R] \ldots \ldots
\]

where the terms ‘sender’ and ‘receiver’ (or ‘S’ and ‘R’) are variable names for interactional roles, specified in different ways at different points along the speech chain.

*Fig. 2: Speech chains.*
The Speech Chain

• During the 18th century ... the prestige court sociolect of the 16th century came to be championed as the model for a national standard of pronunciation.

• In the period between 1760 and 1900 a range of genres of accent metadiscourses emerged and flourished
  – Schools as sites of overt metadiscursive activity to which students are exposed for prolonged periods of time.
  – Novels and other literary works
  – Scholarly works connecting descriptions of pronunciation to prescriptions for national standards.
  – popular works on speech and accent
Artifacts in the speech chain

<table>
<thead>
<tr>
<th>Spelling used for U-RP words</th>
<th>Standard spelling</th>
</tr>
</thead>
<tbody>
<tr>
<td>kabinet office</td>
<td>cabinet office</td>
</tr>
<tr>
<td>clawth</td>
<td>cloth</td>
</tr>
<tr>
<td>crawss</td>
<td>cross</td>
</tr>
<tr>
<td>lawft</td>
<td>loft</td>
</tr>
<tr>
<td>hape</td>
<td>hope</td>
</tr>
<tr>
<td>arm-air</td>
<td>army</td>
</tr>
<tr>
<td>fah</td>
<td>fire</td>
</tr>
<tr>
<td>pah of the British emphah</td>
<td>power of the British Empire</td>
</tr>
<tr>
<td>stains</td>
<td>stones</td>
</tr>
</tbody>
</table>

Another artifact:
Who *doesn’t* speak RP?

- The literary character universally associated with this feature is Dicken’s Uriah Heep. Yet, although Uriah Heep is stereotypically linked to /h/-dropping, he does not actually drop most of his /h/’s! In the following exchange from Dickens’ David Copperfield the italicized tokens exhibit /h/-dropping, words in boldface preserve /h/:

> ‘I suppose you are quite a great lawyer?’ I said, after looking at him for some time.
> ‘Me, Master Copperfield?’ said Uriah. ‘Oh, no! I’m a very umble person.’
> ....
> We live in a numble abode, Master Copperfield, but have much to be thankful for. My father’s former calling was umble. He was a sexton.’
Styles, Stylistic Practice, and Registers

• Style as bricolage
• Some products of bricolage become interpretable to a larger population, and come to occupy a place in the social landscape.
• One could say that a Register is an Enregistered Style.
• Enregisterment fixes the style, making it available for broader consumption, dissection, and appropriation.

Valley Girl, Hipster, Mock Spanish ...
The speech chain and Japanese Women’s Language

Women as a “nationally regimented category”

• The professionalization of womanhood:
  – A particular Confucian ideal “good wife and wise mother”
  – Motherhood, rational and scientific house management.

• Modernizing language
  – Gembun'itchi (unifying speech and writing)
  – Girls/women as objects of language regimentation

• Women as modern consumers
gembun'itchi and the speech chain

• Dealing with “linguistic excess” by devising verb-ending forms.
• Neither desu nor arimasu derive from the speech of the elite class in the Tokugawa period, but ... from the speech forms of women in the pleasure quarters such as geisha, waitresses in teahouses, hairdressers, and courtesans in the Tokugawa period of popular literature.
The image of the schoolgirl – the modern Japanese woman – and the referents were inscribed onto her imaginary body, marked by her hairstyle (called *tabanegami*), maroon-colored hakama (*ebicha-bakama*), lace-up boots (*amiagegutsu*), and book-reading. The image of a schoolgirl was most frequently used in advertisements for cosmetics and skin-care and hair-care products. Such commodities are indexically connected with the image of the schoolgirl in mainly two ways:

Here, the schoolgirl’s image is inserted in a way that is physically detached from the commodities advertised and yet symbolically connected with them through the shared cultural code of the modern....the “schoolgirl” had been a semiotic being of the gendered modern, representing the modern and thereby often caricatured as a brazen consumer of the novel and the Western.
In contrast to this metaphorical presence of the woman and her relationship with the product, there also emerged the image of a woman in physical contact with the commodity, holding, pointing to, or touching the product. By virtue of physical continuity, the same spatiotemporal immediacy ... is shared not only between the adwoman and the product but also between them and the viewer.
In some earlier advertisements, the schoolgirl’s role is to point her finger directly at the product. She herself is thus emptied of any symbolic meaning and is turned into a “pure index” (Pierce 1931,2:306). She functions as a deictic, like an arrow: “Look! At the end of my fingertip (or of my glance), there is a product worth looking at!”

The voice from nowhere speaks to the viewer-reader over the shoulder of the image of the schoolgirl.
By the late 1900s and early 1910s, schoolgirl speech started appearing in advertising copy, as if the adwoman was speaking directly to the reader, thus taking a role in establishing spatiotemporal continuity between the image of a woman and the advertised product.

I used to have very frizzy hair, and was really troubled-desuk-no. I have tried all kinds of remedies and oils and did my best, but could not possibly do my hair in a chignon [mage]. So I wondered what to do. Then my husband told me that Pearl Paste Hair Oil has a reputation for being good for hair, and that I should try it. So I gave it a try. Good Heavens, before I knew it, I was able to do my hair chignon beautifully like this-no. Besides having a really nice fragrance, Pearl Paste Hair Oil makes your hair miraculously beautiful-desuno-yo.
Dream? Reality? Dreams are fleeting!!! Reality is everlasting!!

A splendid dream which disappears when awakened!
I dream a beautiful dream of joyful dancing and excellent makeup.

Using “Lait,” which makes you beautiful, may I keep the beauty of reality forever.

Advertisement copy with excessive use of exclamation marks also indicates a direct quoting of schoolgirl speech, which emulates the voice in the letters in the readers’ column and dialogues in domestic novels. An incomplete utterance-ending in ellipsis marks (...) is another characteristic of schoolgirl speech in advertising capy, adopted from dialogue in novels, readers’ letters, and play scripts.
Inversion

- Indexicality constitutes reality not by naming and pointing to a preexisting object but by inverting the order of the indexed and indexing as if the indexed preceded the indexing.

Indexicality and social change
Four Beijing Manager Styles

Interdentals

The Alley Saunterer Variable
Rhotacization of Finals

Er-hua ‘rhotocization,’ or er yin ‘r-sound,’

- In contrast to Beijing hua ‘Beijing speech,’ a neutral term for the local variety, jing qiangr and jing diaor are names for an ‘authentic’ Beijing speech style, distinctive from other local styles. The use of rhotacization adds a perceptual effect to the terms, projecting a ‘sound image’ of the local style of speech.

jing you-zi ‘Beijing Smooth Operator’

• While you is the Mandarin word for ‘oil,’ it is also part of youhua, which means literally ‘oily’ or ‘slippery.’ When used to describe a personality, you connotes smooth and worldly-wise. With the nominalization suffix -zi, you-zi refers to someone who is versed in the ways of the world. This local character type is reified by the fact that jing you-zi is included in the Modern Chinese Dictionary, defined as ‘a longtime resident of Beijing who is worldly and slick’ (Xiandai Hanyu Cidian 1998: 663).
Local identity

Never simply an association with a generic locale, but with a particular construction of that locale as distinct from some other(s).
What is Martha’s Vineyard?
Two claims to local authenticity
kejayfiwdefεrεŋtɔrt

Massat

Ercé

Soulan

kejayhiwdehɛrɛŋkazaw
Performative Voice Quality
The Rogalais

s’aw bow biw u s’aw bow murt, et sant?
‘do you want him alive or dead, the saint?

be be sabes pla que’ets sants que soun tutti murti ...
‘uh... uh you know perfectly well that saints are all dead’