

Music: masculine/feminine cadence (as in poetry):

Happy birthday to YOU (masculine cadence – ends on strong beat.

Happy birthday dear PEN-ny (feminine cadence – ends on weak beat.

- Announcements:

- Bring computers to class on Thursday
- Don't forget to post questions
- Safe space in more ways than one

- Today:

- Emblems vs. other variables. When/how does (ING) index gender?
- Why /s/? The frequency code
- Other kinds of variables
- If there's time - doing research

Claire responds to Josie

- It doesn't seem like anyone consciously thought I should change my /s/ because it's a part of my gender performance, I'm wondering about the process of how people arrive at the cog for their /s/ and since it patterns onto gender to such a degree it has to be, if not conscious, still in some way performative, and how does that happen?
- I think you're right in that it seems like the change in /s/ is performative. I think that in this case, people are playing by rules they can't quite articulate: that is, they can recognize factors of a traditionally male or female voice, and use them to try and present as more masculine or feminine, but wouldn't know that the /s/ specifically is changing. Like everything about gender, we learn through exposure in society what voices ought to sound like and what characteristics determine male or female voices. Thus, it is ingrained to the point that trying to sound more "female" includes things like an unconsciously fronted /s/ without making the specific choice, as you mentioned.

How does velar (ING) contribute to a gay style?

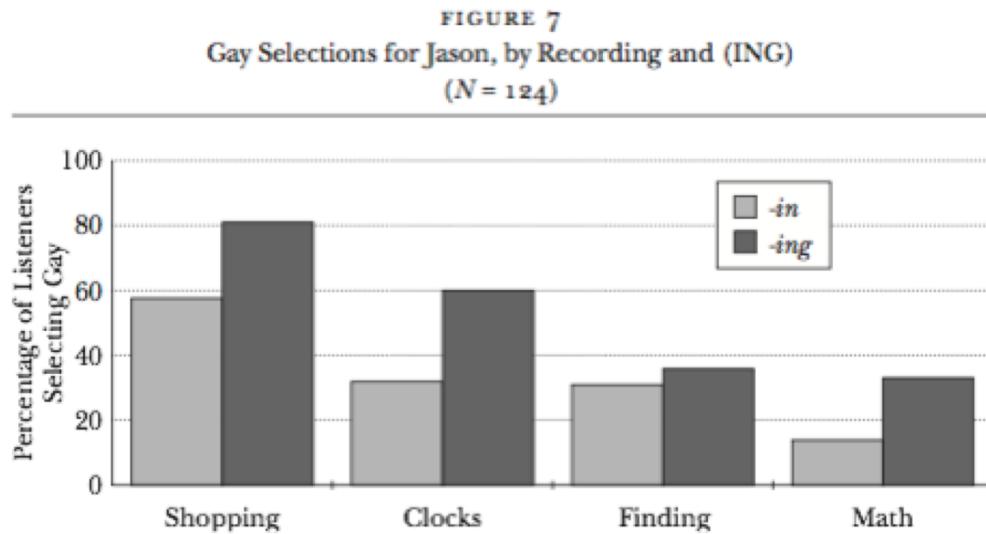


TABLE 3
Gay Selections for Jason, by (ING)
($p = .031$)

Listeners Checking "Gay"	
-in	-ing
36.5%	63.5%

Campbell-Kibler, Kathryn. 2007. Accent, (ING) and the social logic of listener perceptions. *American Speech* 82.32-64.



Figure 3: Indexical field of (ING) (based on Campbell-Kibler 2007a, 2007b). Black = meanings for the velar variant, gray = meanings for the apical variant

Eckert, Penelope. 2008. Variation and the indexical field. *Journal of sociolinguistics* 12.453-76.

Why fronted /s/?

Symbol



Icon



Index



/dɔg/

[arf]

[du^əg]

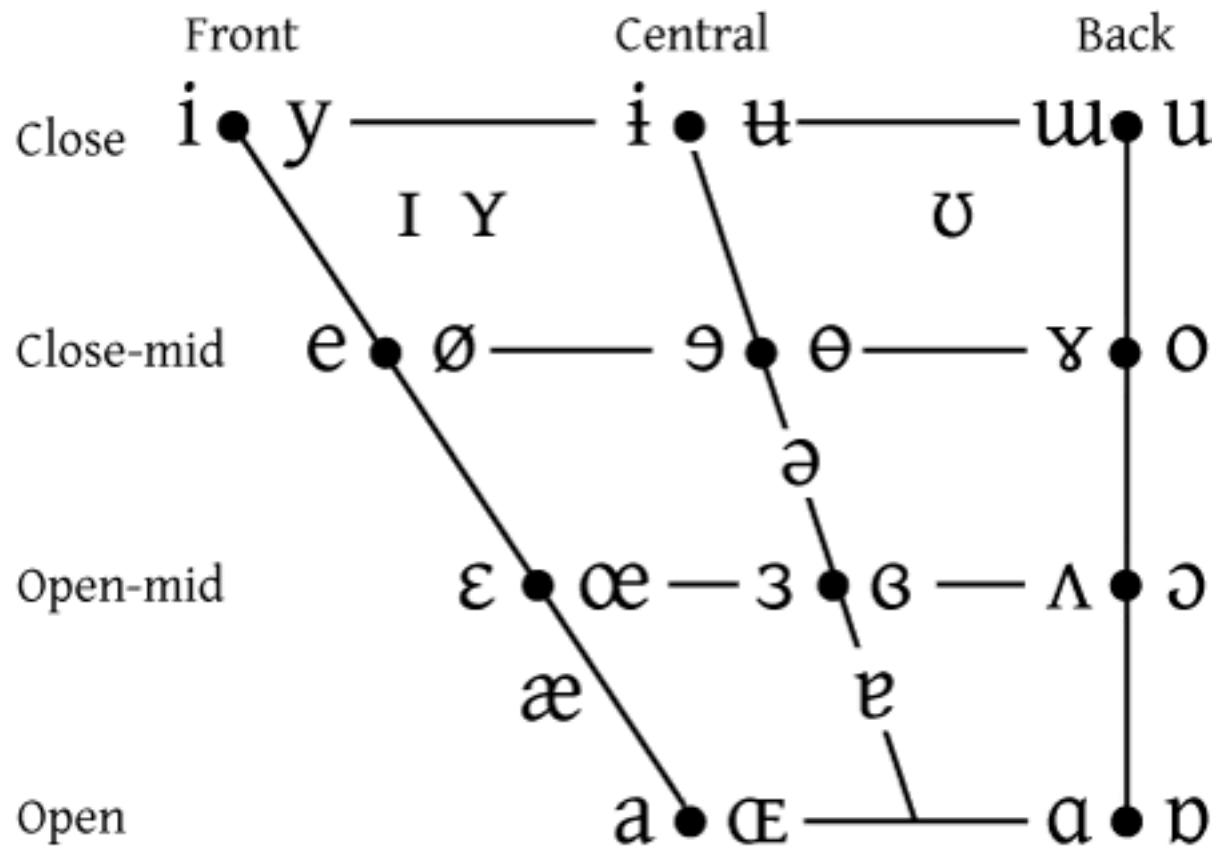
Frequency Code

Association of high frequencies in f0, f2, and in consonant turbulence with smallness; low frequencies with largeness.

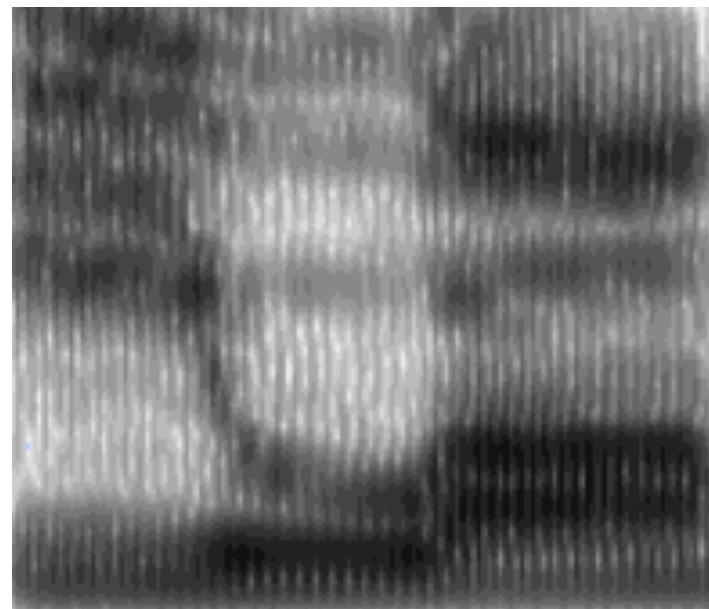


Ohala, John. 1994. The biological bases of sound symbolism. In *Sound symbolism*(eds) L. Hinton, J. Nichols&J.J. Ohala. Cambridge: Cambridge University Press.

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel



[i]

[u]

[a]

“affective engagement with smallness”

Front Vowels	Back Vowels
Intimate, Dear	Distanced, Off-putting
Desirable	To be Shunned
Personal	Impersonal
Pleasing, Satisfying	Gross, Disgusting

Silverstein, Michael. 1994. Relative motivation in denotational and indexical sound symbolism of Wasco-Wishram Chinookan. *Sound Symbolism*, ed. by L. Hinton, J. Nichols & J.J. Ohala, 40-60. Cambridge: Cambridge University Press.

Hamano, Shoko. (1944). Palatalization in Japanese sound symbolism. *Sound Symbolism*. L. Hinton, J. Nichols and J. J. Ohala. Cambridge: Cambridge University Press. 148-157.

Palatalization associated with childishness, immaturity, instability, unreliability, uncoordinated movement, diversity, excessive energy, noisiness, lack of elegance, cheapness.

kata-kata 'something solid and square hits a hard surface and makes a homogeneous sound'

katya-katya 'hard objects such as keys hit each other and make a variety of noises.'

suru-suru 'something passes smoothly'

syuru-syuru 'something goes through a narrow space and makes a noise'

tyuu-tyuu 'sucking with noise'

'pyoko-pyoko 'something light flip-flops'

kutya-kutya 'chew something like gum in a messy way'

gyoro-gyoro 'to look around inquisitively and indeterminately with eyes bulging out'

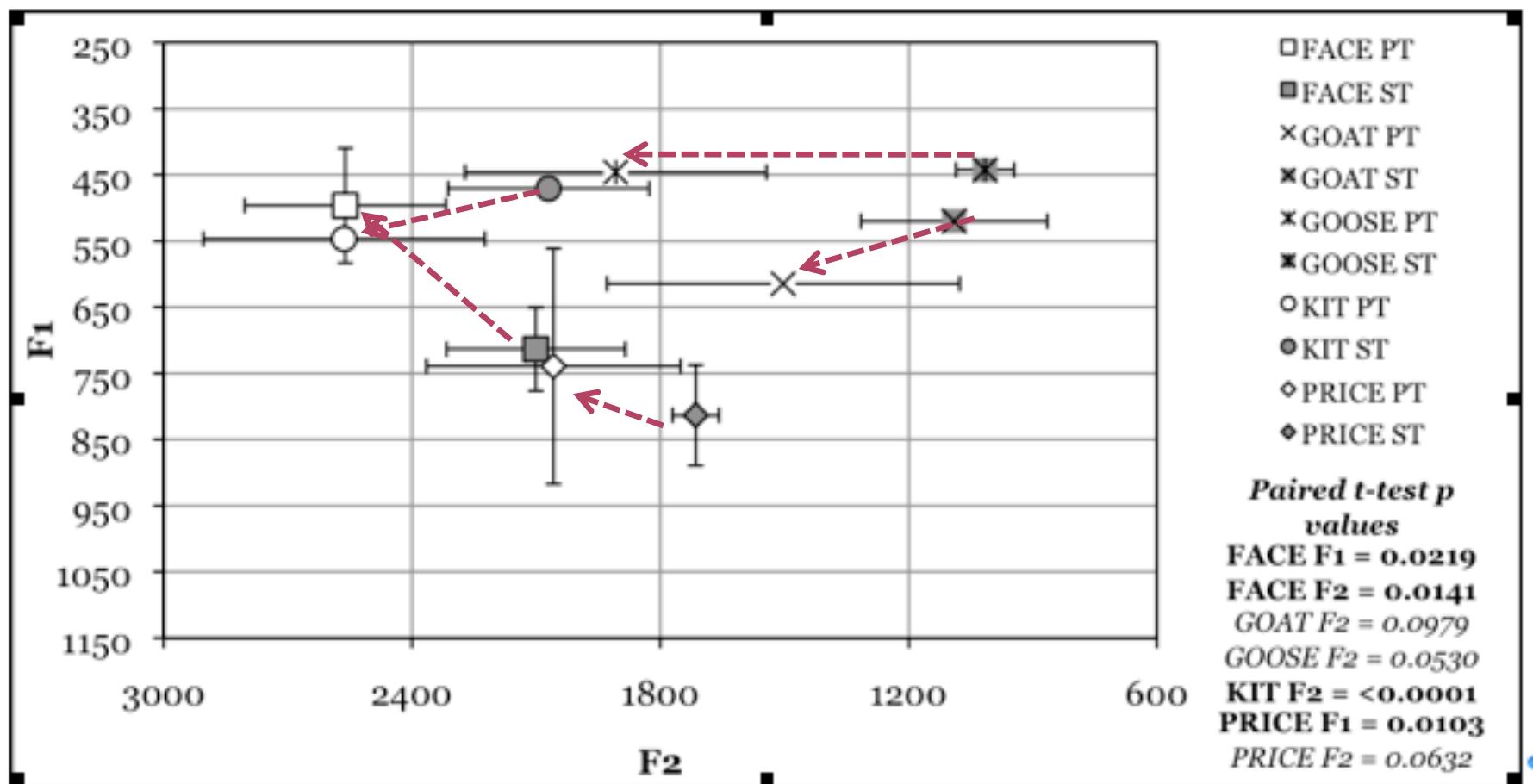
Sound symbolism found across the lexicon

- BERLIN, BRENT. (1994). Evidence for pervasive synesthetic sound symbolism in ethnozoological nomenclature. *Sound symbolism*, ed. by Leanne Hinton, Johanna Nichols and John J. Ohala. Cambridge: Cambridge University Press. 76-93. **Jivaro bird names have higher frequency sounds than fish names, smaller birds and fish have higher frequency sounds than larger ones.**

Geenberg, Kate. 2010. "Poor Baby, You Got a Boo-Boo!": Sound Symbolism in Adult Baby Talk" Paper presented at NNAV 39.



PT=praising task ST=soothing task



Affect and Iconicity.



I wanna be **nice** and sweet **like** other teachers.



I felt like I wanna **cry**

Silverstein, Michael. 1994. Relative motivation in denotational and indexical sound symbolism of Wasco-Wishram Chinookan. In *Sound Symbolism* (eds) L. Hinton, J. Nichols & J.J. Ohala. Cambridge: Cambridge University Press.

Geenberg, Katherine. 2014. Sound symbolism in Adult Baby Talk (ABT): The role of the frequency code in the construction of social meaning. Paper presented at NNAV 43.

“Sweet” Collette

- Who her friends are
- Her best friend
- Games she and her friends play
- Sports she plays
- Her baseball team
- Her first friends
- What she and her friend do
- Jonathan Taylor Thomas
- How she started liking boys
- What makes a boy cute
- Boys she’s friends with
- Two girls in her neighborhood she avoids
- Her sister and dad
- What she does after school

Collette “With Attitude”

- Homework in sixth grade
- Boys are rude in sixth grade
- New game called Sonic
- Getting sprayed at the walkathon
- She heard I’d hurt my foot
- How she fights less with her friends now
- A fight with a friend
- Someone spread a rumor she liked Josh
- Josh acting like a jerk
- Boys on street won’t let her play football
- Unfair that girls can’t play pro football
- Games that girls play
- Teasing boys
- How they can’t play butts up anymore
- A boy who haunts her and her friend

“Sweet
Colette”



One that I really know is **Josh** and he - we give him
rides after school



“Attitude-y
Colette”

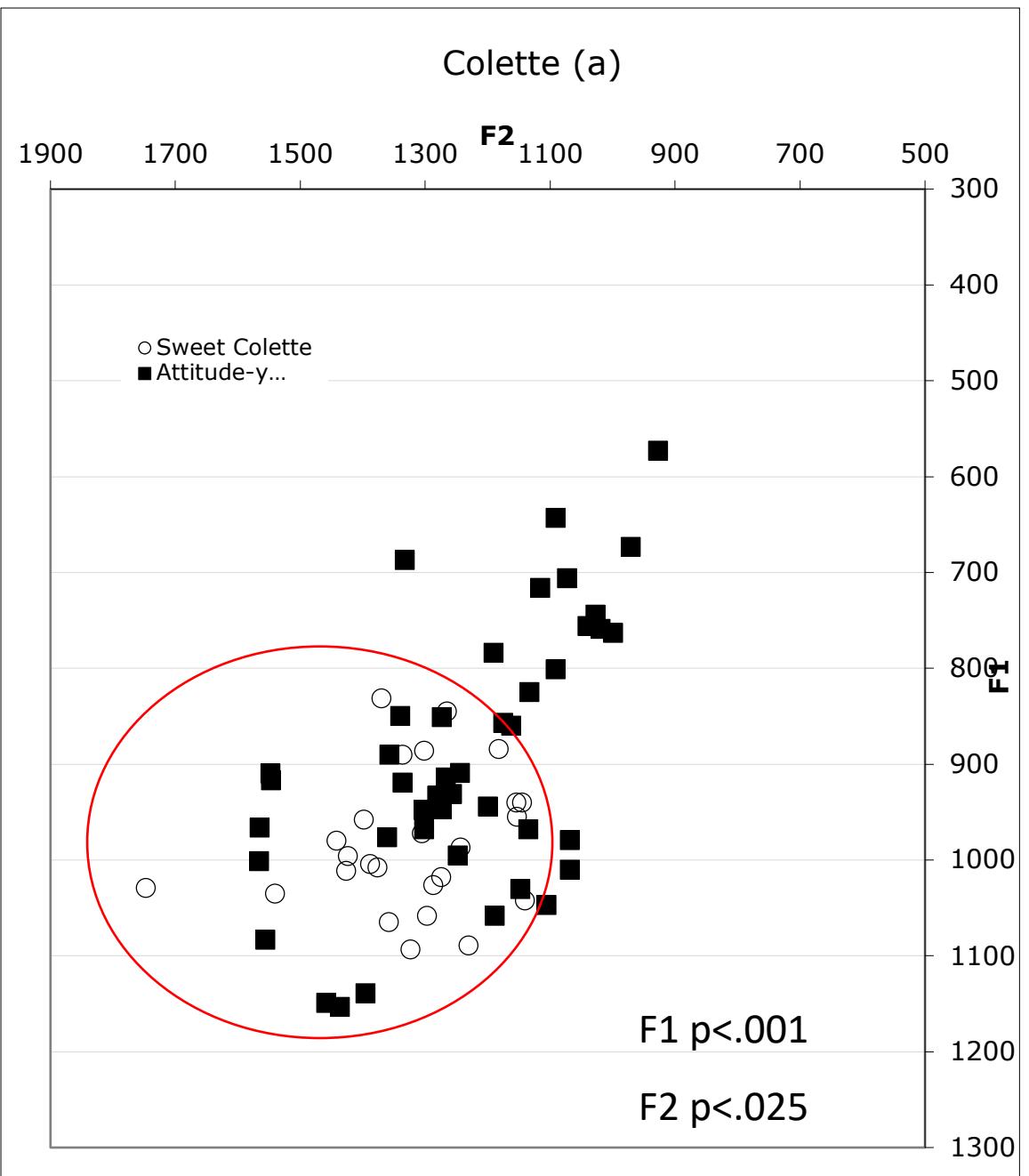


We got in this mad because of **Josh** or something and
um the next day cuz she was spending the **night** I’m all
“wait a minute why should we get mad over a stupid
boy”

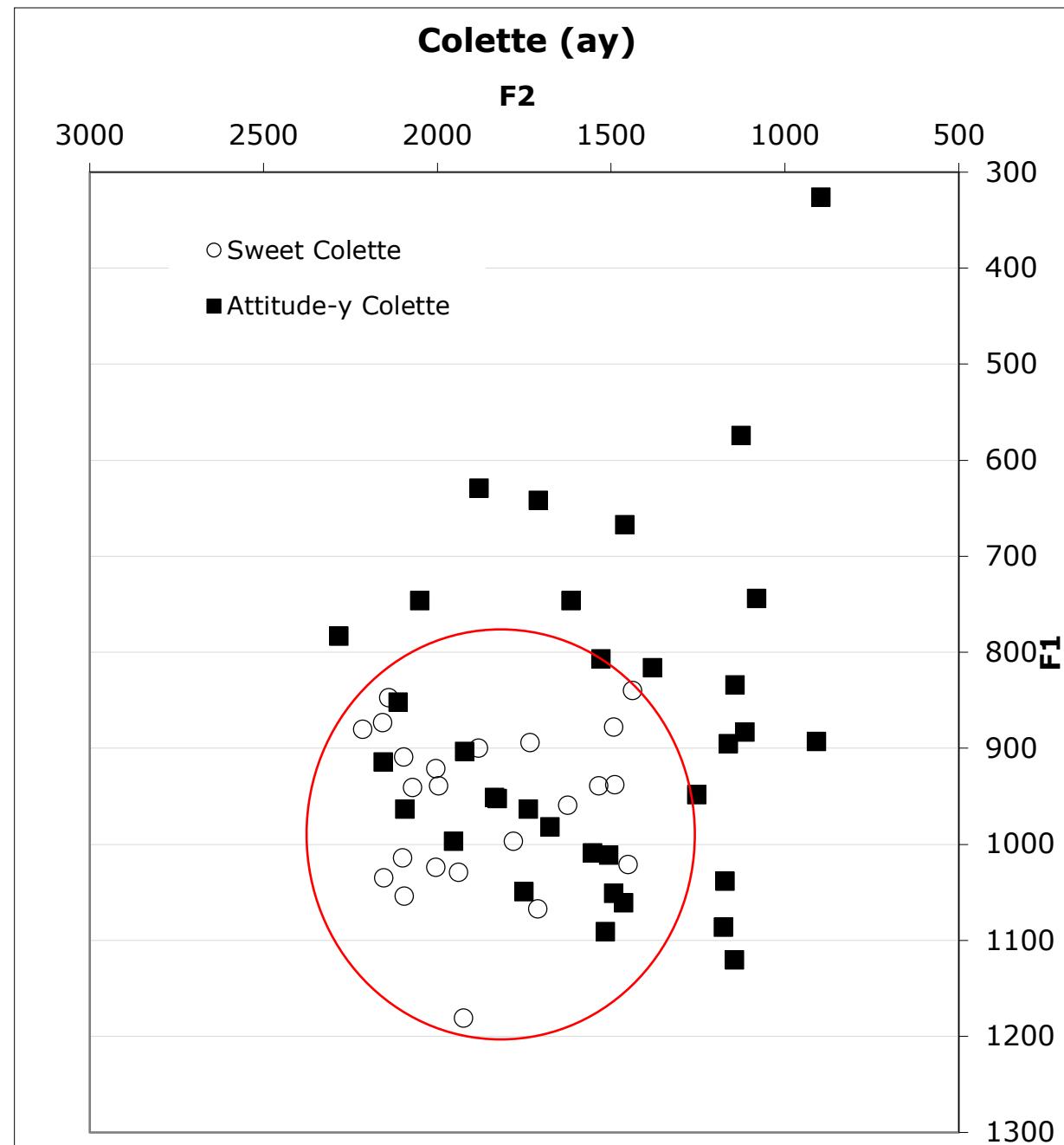


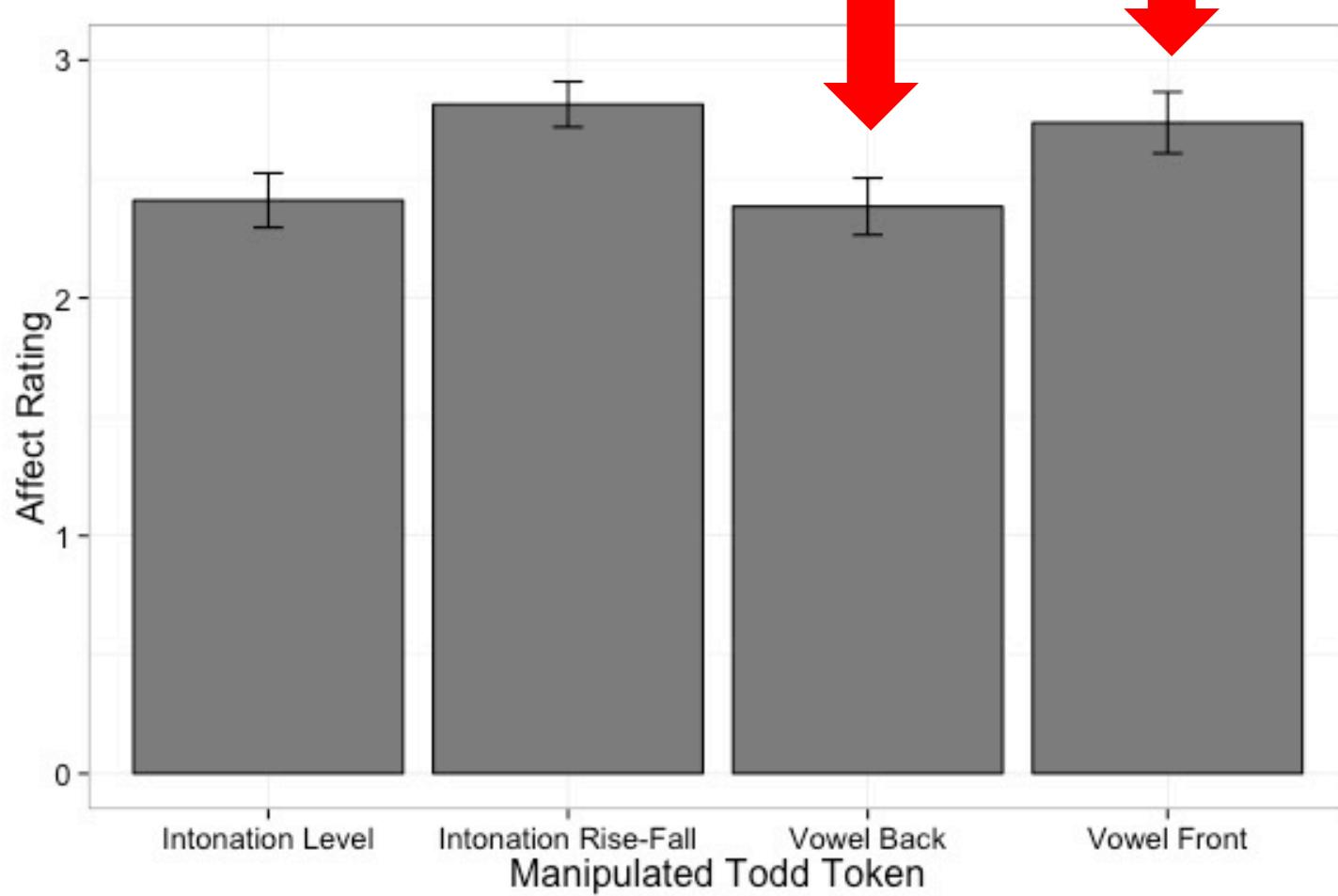
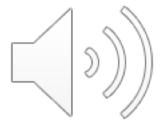
Eckert, Penelope. 2011. Where does the social stop? In *Language Variation - European Perspectives III. Selected papers from the 5th International Conference on Language Variation in Europe (ICLaVE 5), Copenhagen, June 2009*(eds) F. Gregersen, J.K. Parrott&P. Quist. Amsterdam: John Benjamins.

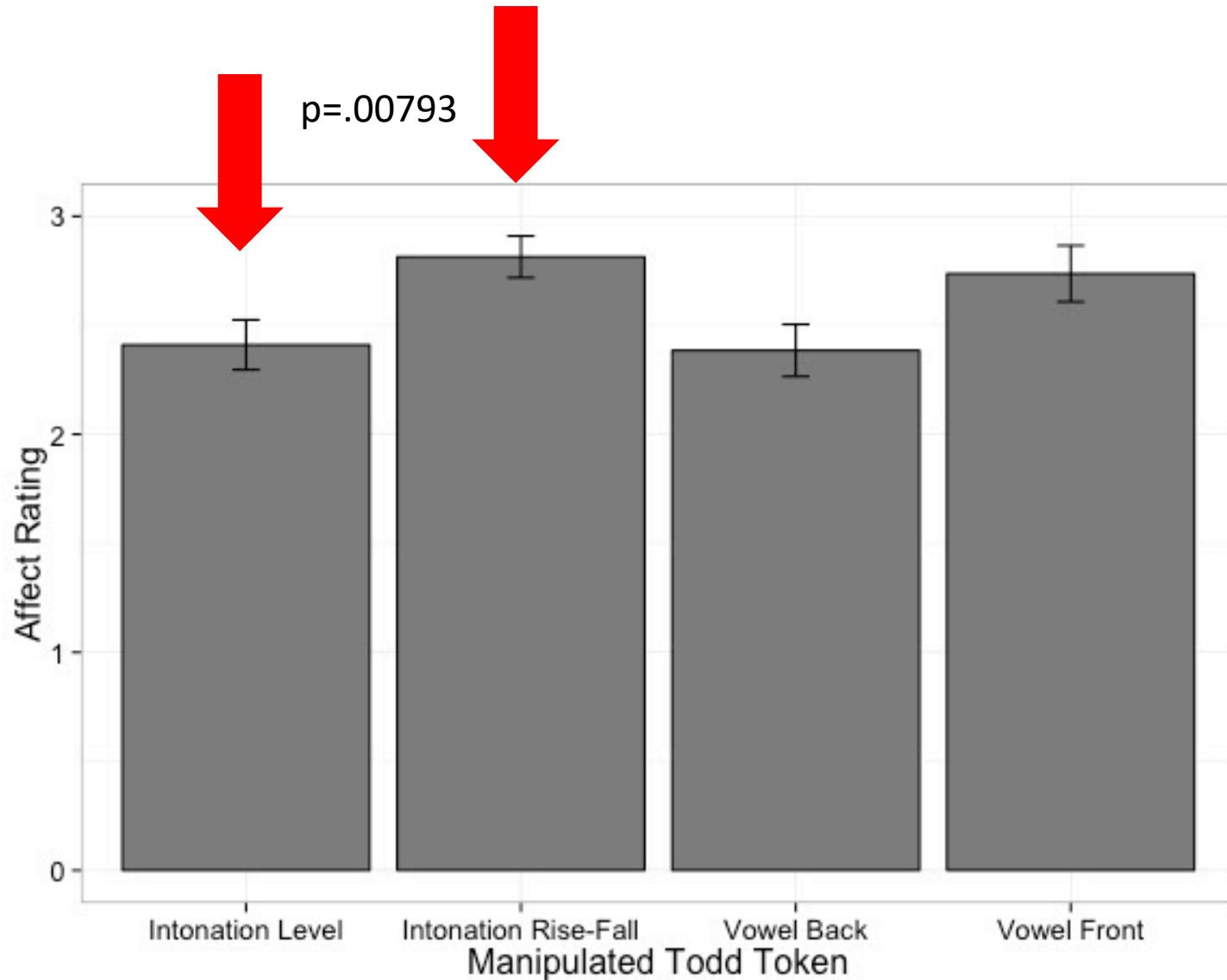
Colette (a)



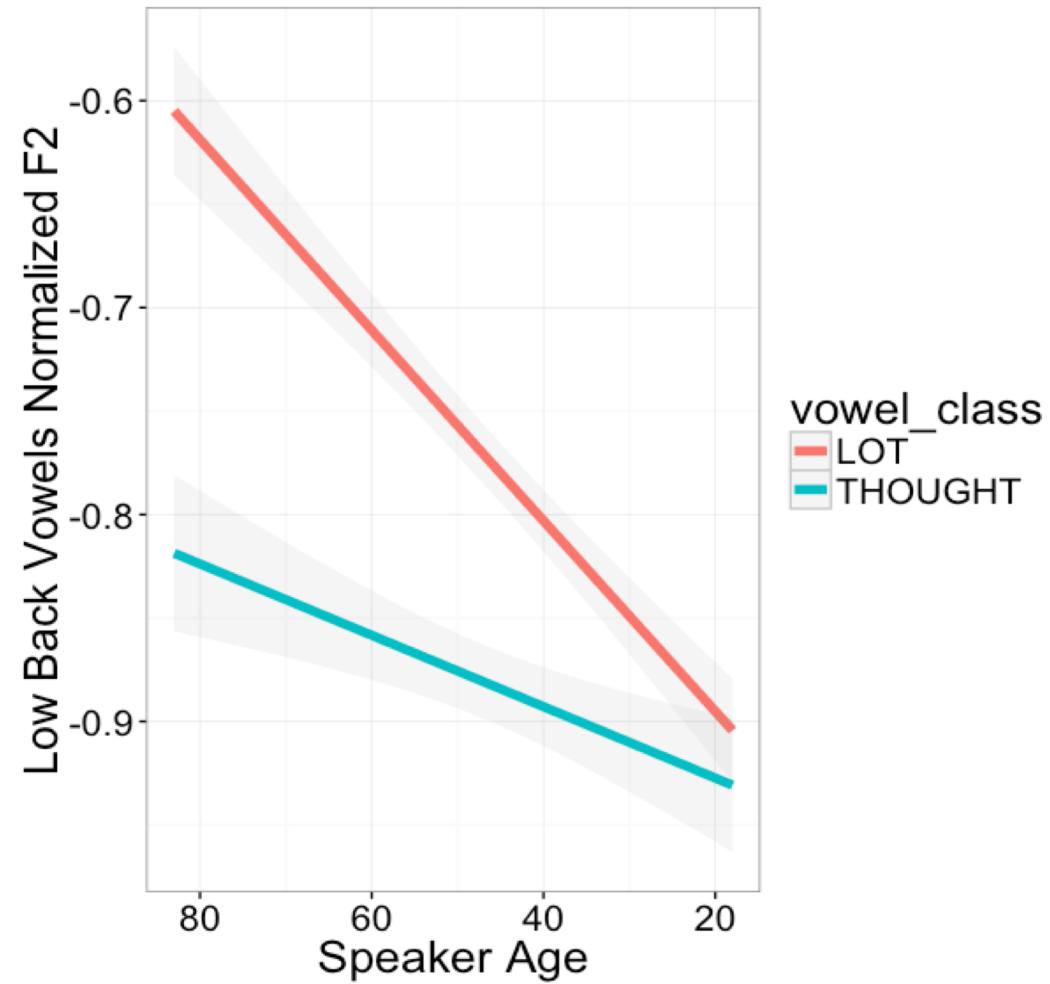
Colette (ay)







The triggering event



BEET

TOO

BOOT



BAIT BIT

TOE BOAT



BET

BUT

BOUGHT

71 yrs

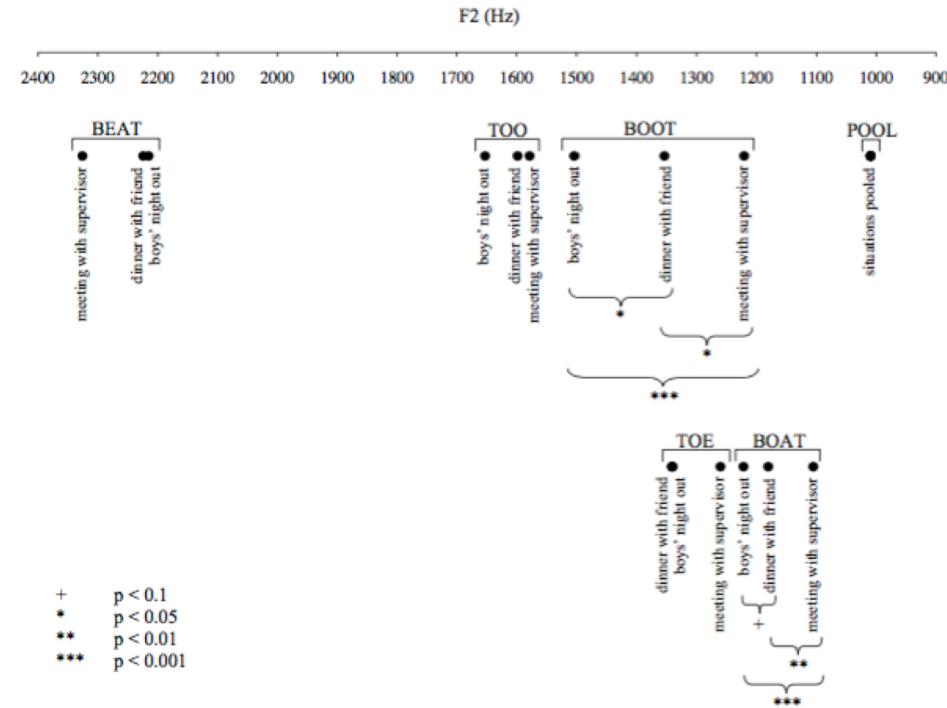
BAT

BOT



37 yrs

FIGURE 2
Fronting of the back vowels: mean F2 values (Hz) for BOOT and BOAT, by situation



Podesva, Robert J. 2011. The California vowel shift and gay identity. *American Speech* 86.32-51.



*"Remember when real men had masculine names like Ug and Gog?
Nowadays, they're all named Florg and Smurg."*