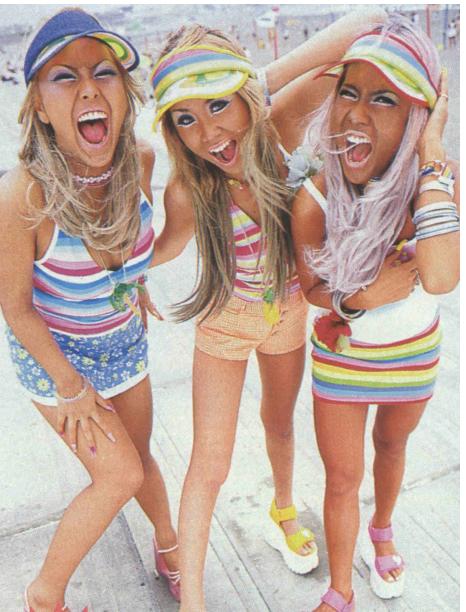


- Announcements:
  - Groups for Honey Badger
  - Weekly questions
- This week's readings
  - Cuteness as resistance, subversion
  - Fashion and creativity
  - Gay divas
- Lenition and Fortition
- Rhythm and Voice Quality
- Some Brief Pragmatics for Thursday

MILLER, LAURA. 2004. "Those naughty teenage girls: Japanese Kogals, slang, and media assessments". *Journal of linguistic anthropology*, 14.



Gagné, Isaac. 2008. Urban princesses: Performance and "women's language" in Japan's Gothic/Lolita subculture. *Journal of linguistic anthropology* 18.130-50.



## Public places

- Elvis dancers in Yoyogi Park

<https://www.youtube.com/watch?v=nXZZxA4PCJ0>

- Magazines

"Allows you to participate in the lifeworld of Japanese language. . . . Will make a lasting impression."

HOMI BHABHA

The unrelenting visual and textual reference to whiteness, social hygiene, Tokyo, and the West shared among these advertisements is veneered onto the surface of things and mystically stimulated people's "empathy with inorganic things" (Benjamin 1973:55), an essential process of turning readers into modern consumers.

# Vicarious Language



GENDER AND LINGUISTIC MODERNITY IN JAPAN

Miyako Inoue

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.



PLATE 4. Advertisement by Sekiguchi Yōhinent (Sekiguchi Costume Store), *Fujin sekai*, 1911, 6 (7), unpaginated.

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 spatiotemporality and thus immediacy ... is shared not only between the adwoman and the product but also between them and the viewer.



PLATE 5. Advertisement for Bigan Taoru (Beautiful Face Towel) by Ito Shōten (Ito Company), *Fujin sekai*, 1909, 4 (10), unpaginated.

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.



PLATE 6. Advertisement for Puresuto Araiko (Presto Washing Powder) by Yamamototamagawadō, *Jogaku sekai*, 1907, 7 (6): jin no ichi [the traditional page numbering].

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 [image]. 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-desu-noyo.



PLATE 7. Advertisement for Pāru Nerikōyu (Pearl Paste Perfumed Hair Oil) by Hirao Senya Shōten (Hirao Senya Company), *Jogaku sekai*, 1912, 12 (15), unpaginated.

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 copy, adopted from dialogue in novels, readers' letters, and play scripts.



PLATE 9. Advertisement with schoolgirl for Rēto Nyūhaku Keshōsui, *Fujin sekai*, 1909, 4 (10), unpaginated.

# Cuteness in the US

## Ubiquitous images

Goffman, Erving. 1976. Gender advertisements.  
Studies in the Anthropology of Visual  
Communication, 3.69-154

# Behind her man



# Behind things



# Big smiles



# Drifting



# Touching herself



# Head cant



# Bashful knee bend



**Alfred Dunner. It fits.**

and fits

and fits.

# Kicky



Welcome  
to the beltless,  
pinless, fussless  
generation!

According to new legislation passed in 2002, the health of people with mental illnesses and their families will be improved through a system of coordinated, community-based health care. The legislation also aims to give people with mental illnesses greater access to community-based services, including peer support groups, and to reduce the stigma associated with mental illness. The legislation also aims to give people with mental illnesses greater access to community-based services, including peer support groups, and to reduce the stigma associated with mental illness.



New  
Freedom  
Gentle, effective



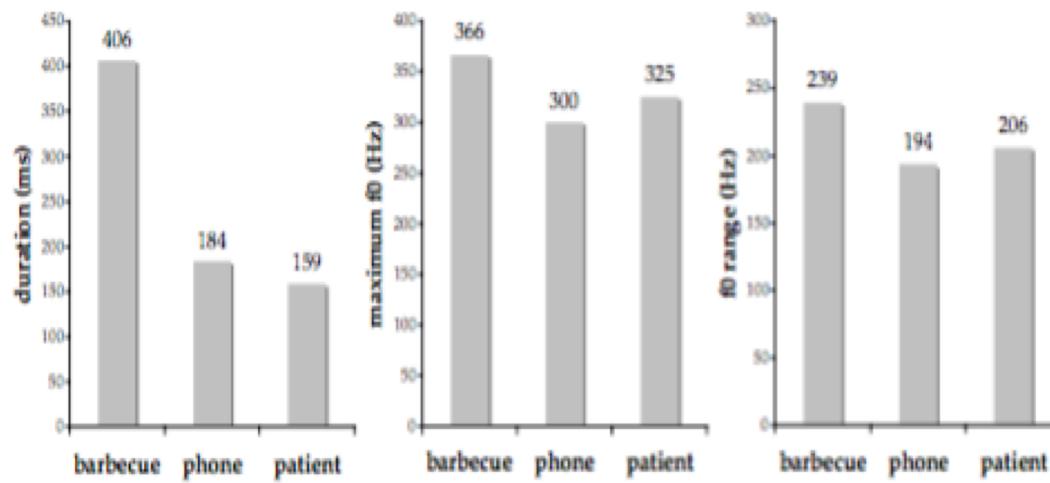
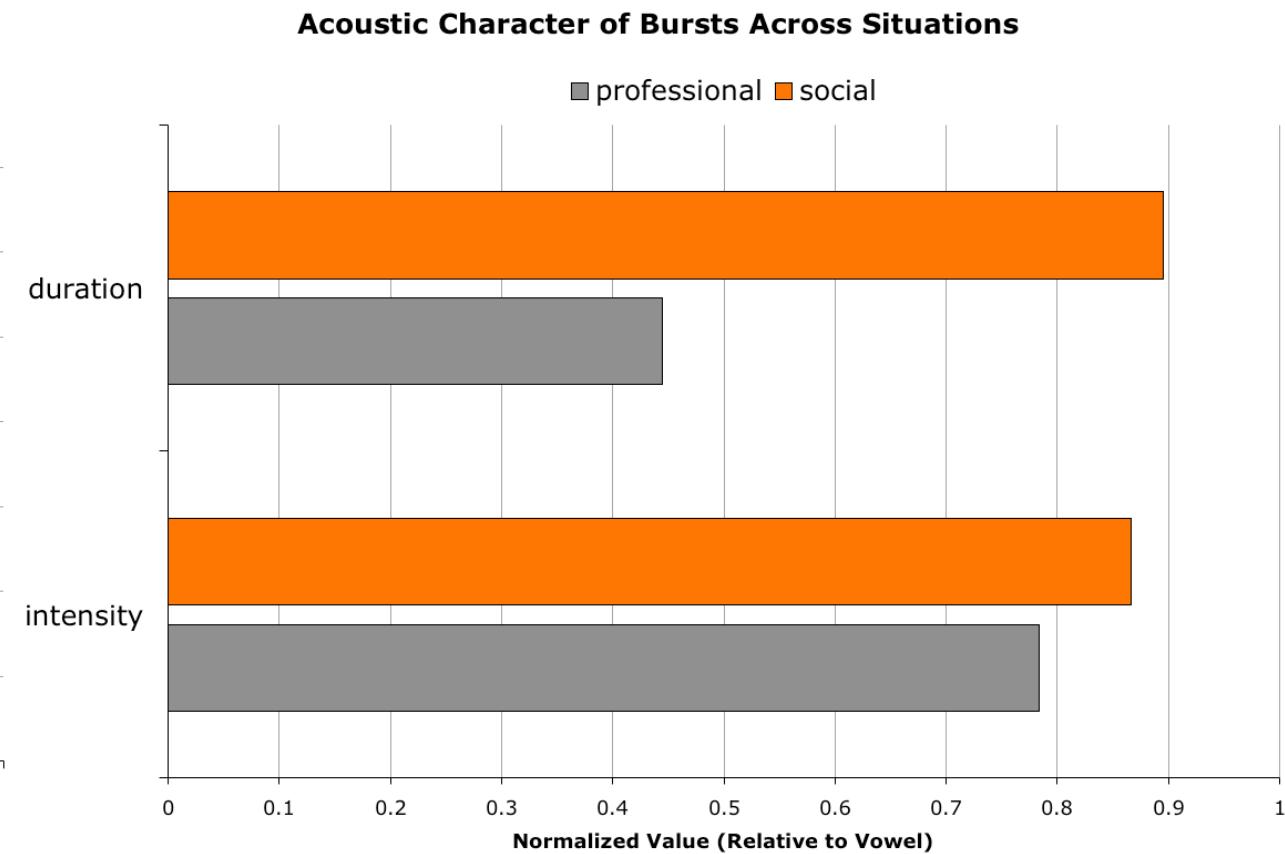
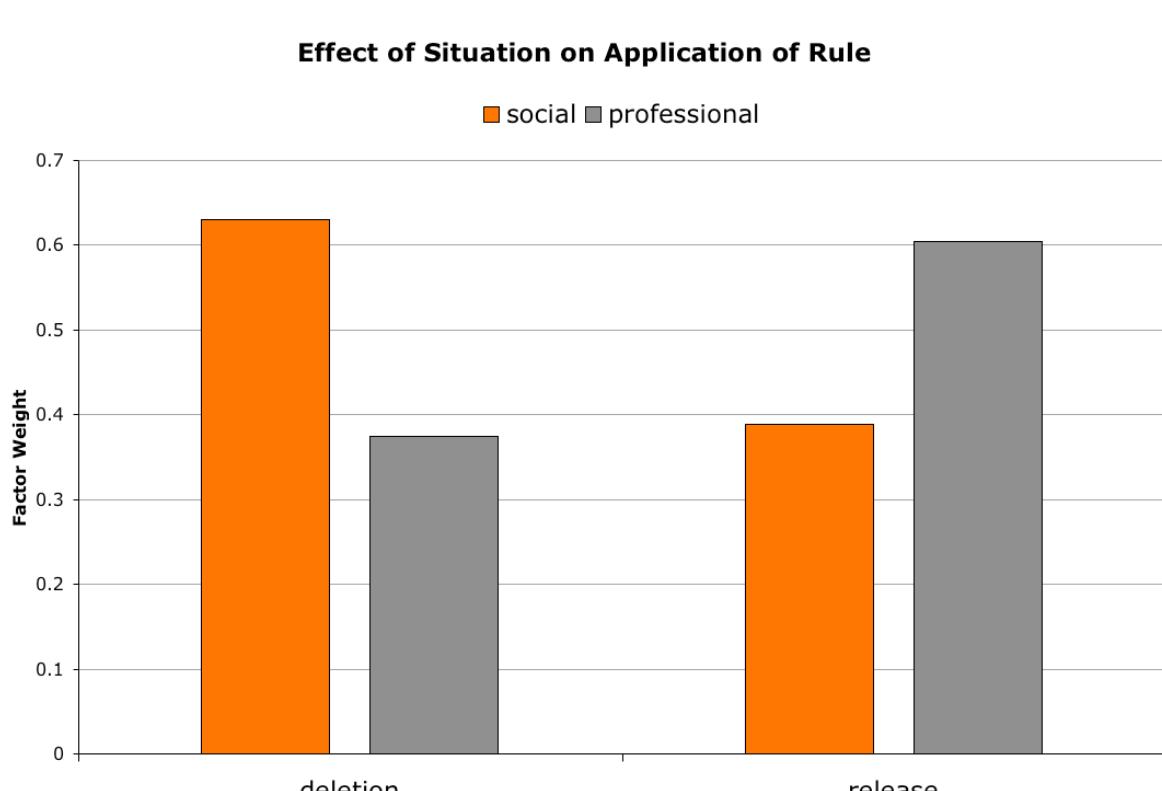


Figure 2: Mean falsetto duration, maximum f0, and f0 range across situations

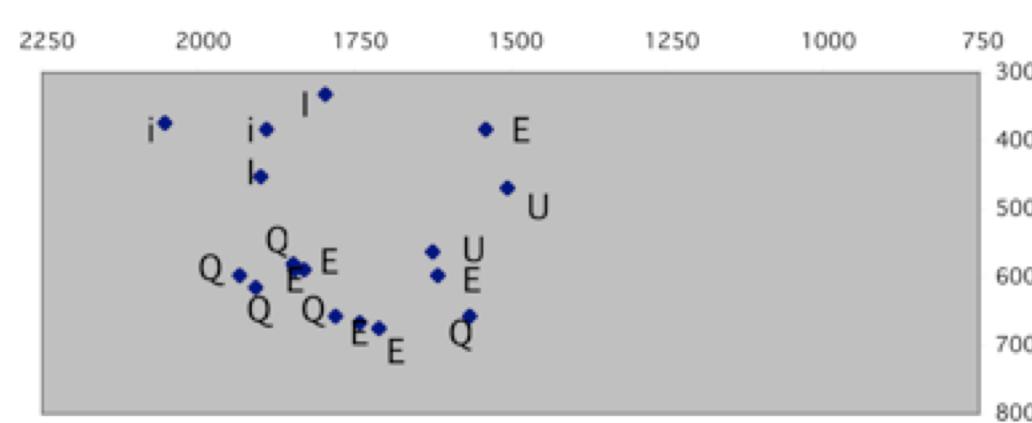
# Other components of Heath's style



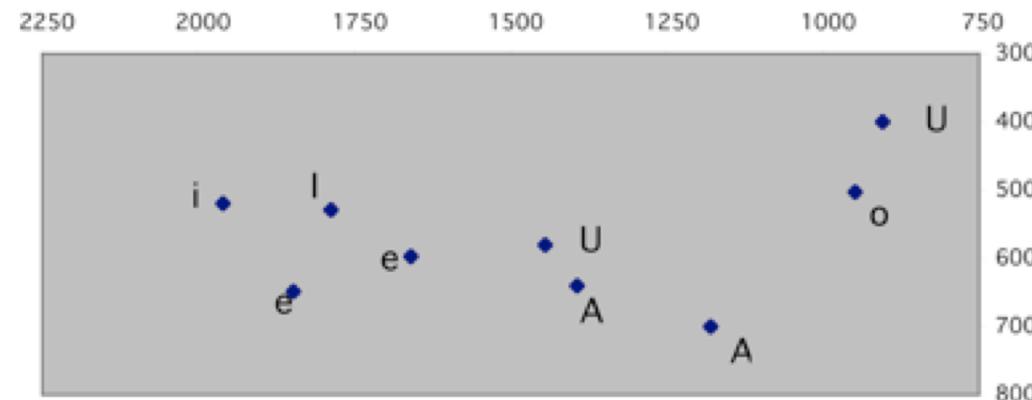
Podesva, Robert. 2004. On constructing social meaning with stop release bursts.  
Paper presented at Sociolinguistics Symposium 15. Newcastle upon Tyne.

# Heath's Pre-Burst Vowel Space

professional



social



# /t/ release

- BUCHOLTZ, MARY. 1996. Geek the girl: Language, femininity and female nerds. *Gender and belief systems*, ed. by N. Warner et al., 119-31. Berkeley: Berkeley Women and Language Group.
- BENOR, SARAH. 2002. Sounding learned: The gendered use of /t/ in Orthodox Jewish English. *Penn working papers in linguistics: Selected papers from NNAV 2000*.
- Podesva, Robert J., Sarah J. Roberts, and Kathryn Campbell-Kibler. "Sharing resources and indexing meanings in the production of gay styles." *The Language and Sexuality Reader*. Ed. Deborah Cameron and Don Kulick. London: Routledge, 2006.

# Fortition and Lenition



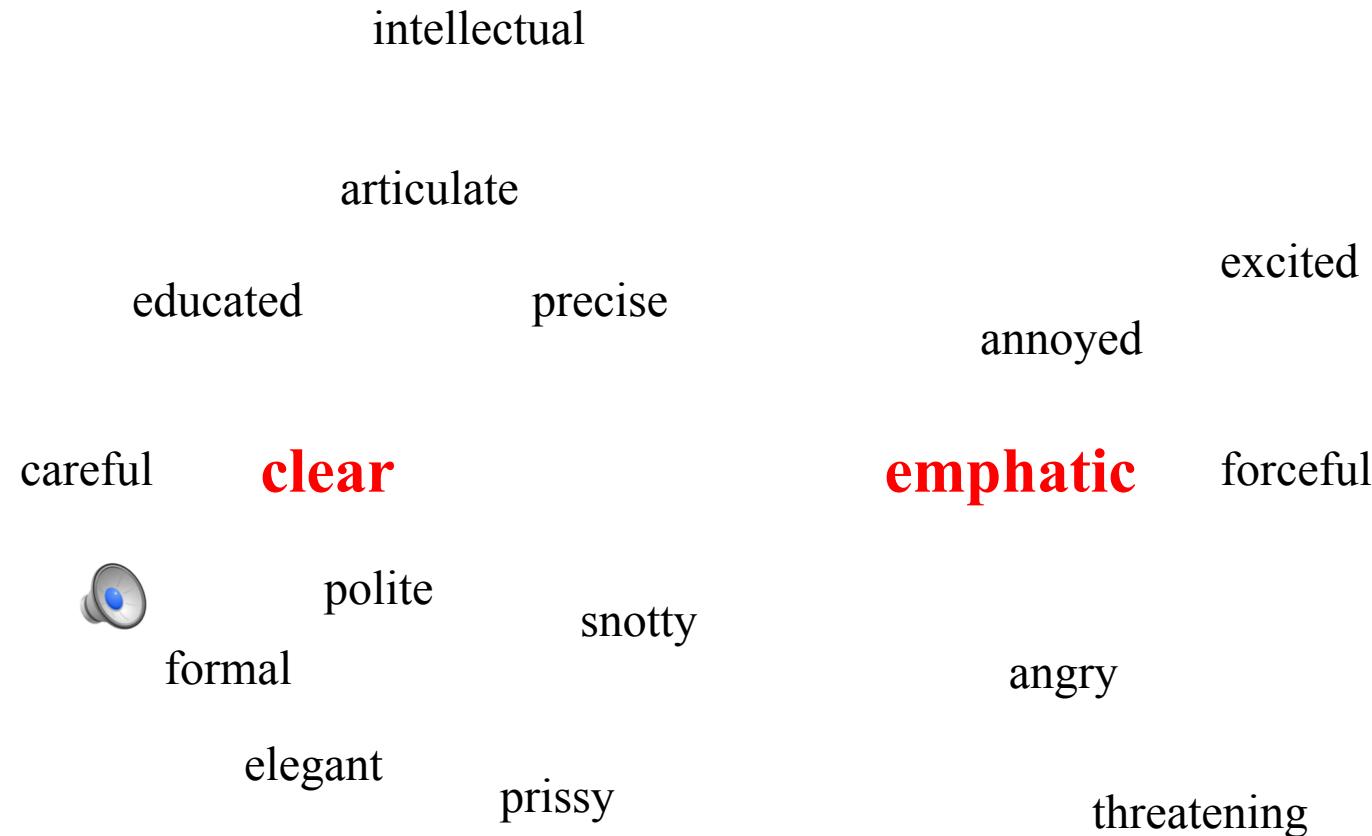
I'm really mad at you right now Brad.



All my ?aunts, they're such bitches. They called up my sister the next day and they go "What was Jill on? She looked pretty freaked out." ?I wasn't even ?on nothing.



Cuz they said it was fucked up it wasn't really fucked up she didn't even fight back I don't even know if she beat me up or nothing I think she did kick me I don't know I didn't feel it though you know



Eckert (2008)

Sometimes I swear (uh huh) Um other times I don't. Especially not when there are little kids around. Especially not then.

	intellectual	
	articulate	
educated	precise	excited
		annoyed
careful	<b>clear</b>	<b>emphatic</b>
		forceful
	polite	
	snotty	
formal		angry
elegant	prissy	threatening



Me and Andrea got grounded for this. Cuz Andrea wrote it in her diary and Mom found out.

## intellectual

## articulate

educated

precise

excited

annoyed

careful

clear

# emphatic

forceful

polite

snotty



## formal

elegant

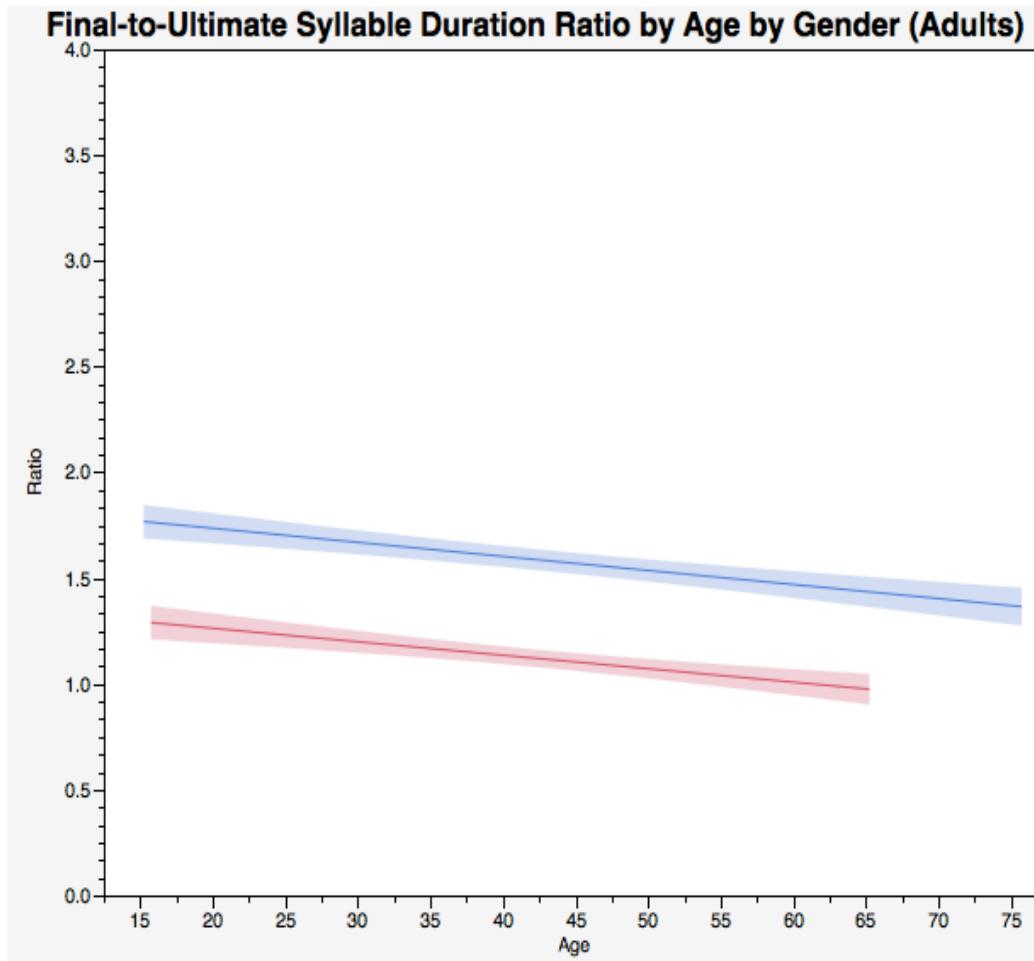
prissy

angry

threatening

I said Brad and Robert. Robert.

# Rhythm



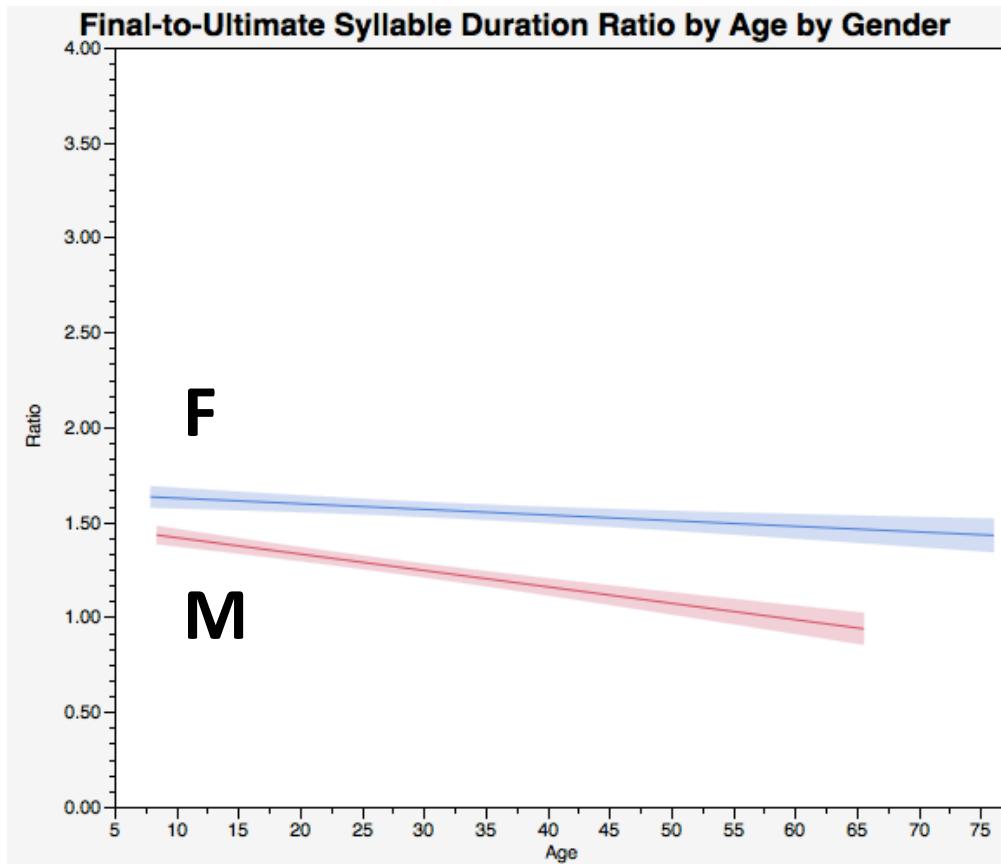
age ( $p < 0.001$ ).  
gender ( $p < 0.001$ )

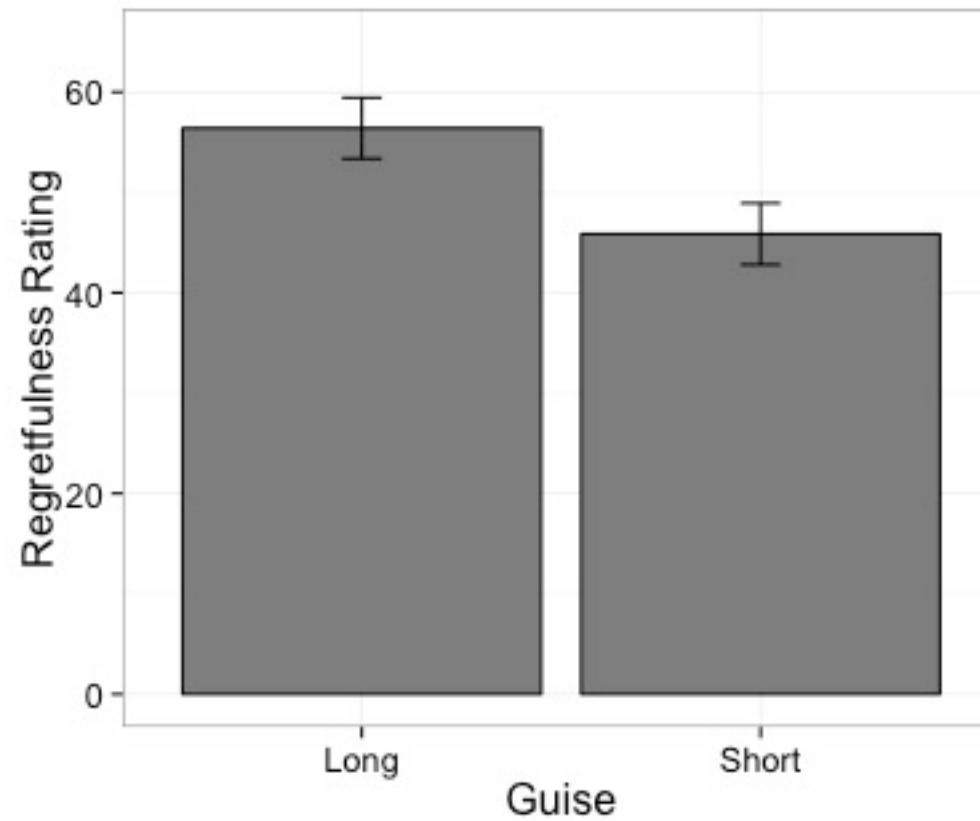


He knows my brother

Calder, Jeremy, Penelope Eckert, Julia Fine, and Robert Podesva. 2013. The Social Conditioning of Rhythm: The Case of Post-Tonic Lengthening. *Linguistic Society of America Annual Meeting*: Boston MA.

# Social Factors (with preadolescents)





$p=.0149$

# Fluid distinctions in the study of meaning

- **Lexical semantics:** how each language provides words and idioms for fundamental concepts and ideas.
- **Compositional semantics:** how the parts of a sentence are integrated into the basis for understanding its meaning.
- **Pragmatics:** how our assessment of what someone means on a particular occasion depends not only on what is actually said but also on aspects of the context of its saying and an assessment of the information and beliefs we share with the speaker.
- **Sociolinguistics:** Pragmatics but with a wider view of context (e.g. persona).

The first 3 categories come from <https://www.linguisticsociety.org/resource/meaning-semantics-and-pragmatics>

- Locution: What they said
- Illocution: What they did
- Perlocution: Effect on the hearer

“Can you pass the salt?”



“Would you like some tea?”



“Would you like a knuckle sandwich?”



“Do you call that clean?”