• 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
Public places

• Elvis dancers in Yoyogi Park
  https://www.youtube.com/watch?v=nXZZxA4PCJ0

• Magazines
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.
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 spatiotemporality and thus 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 [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.
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.
Cuteness in the US
Ubiquitous images

Behind her man
Behind things
Big smiles
Drifting
Touching herself
Head cant
Bashful knee bend
Kicky
Figure 2: Mean falsetto duration, maximum f0, and f0 range across situations
Other components of Heath’s style

Heath’s Pre-Burst Vowel Space

professional

social
/t/ release


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?
Sometimes I swear (uh huh) Um other times I don’t. Especially not when there are little kids around. Especially not then.
Me and Andrea got grounded for this. Cuz Andrea wrote it in her diary and Mom found out.
I said Brad and Robert. Robert.
Social Factors (with preadolescents)
p = 0.0149
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?”