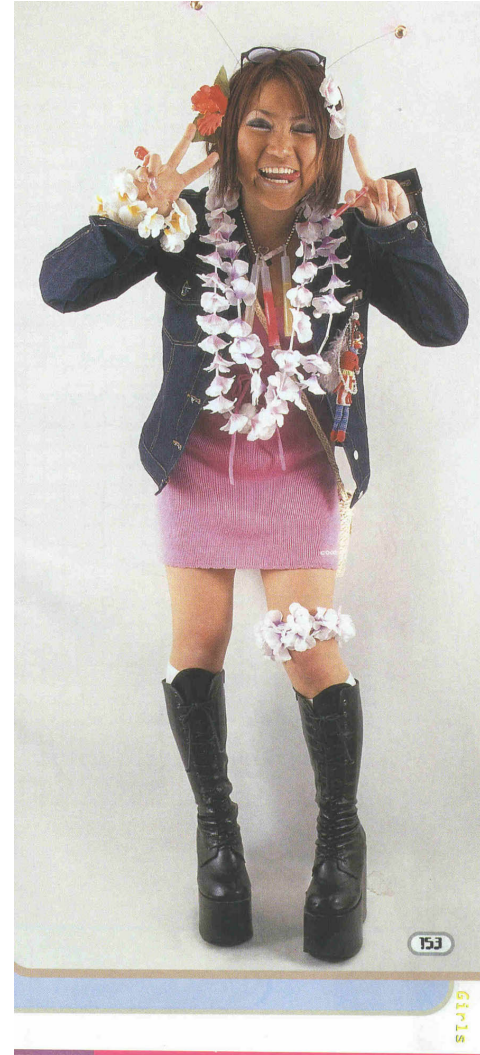


- Announcements:
 - Groups for Honey Badger
 - Weekly questions
- This week's readings
 - Cuteness as resistance, subversion
 - Fashion and creativity
 - Gay divas
- Lenition and Fortition
- Rhythm and Voice Quality
- Some Brief Pragmatics for Thursday

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

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.

Copyrighted Material

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

HOMI BHABHA

Vicarious Language



GENDER AND LINGUISTIC MODERNITY IN JAPAN

Miyako Inoue

Copyrighted Material

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.



PLATE 5. Advertisement for Bigan Taoru (Beautiful Face Towel) by Itō 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*.

油香煉

パール

私は以前非常な癖毛でして、眞箇に困
つて了つたんです。それはモウ種々
な薬や油も塗けて見ましたが、出来
だけの手を盡したんですが、到底も
ななど結ぶ事が出来なかつたんで、
致やうかと思つて居ますと、吾夫が
毛頭にはパール煉香油が良いと云ふ
評判だから塗けて見ろと申しますの
で、試しに塗けて見ますと、まあ何
の間に、こら如此に、綺麗に髪を結
ぶ事が出来るやうになりました
の、眞箇にパール煉香油は、匂ひも
良い所へ持つて来て、不思議な程
頭髮を美しくする油ですのよ。

スミレ黒香油
くせな髪に
ルビー石鹸

本舗 東京市日本橋區横山町三
平尾銑也商店
電話 花百十番 銀座東京百十番

女の四

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 Rêto 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





Kicky

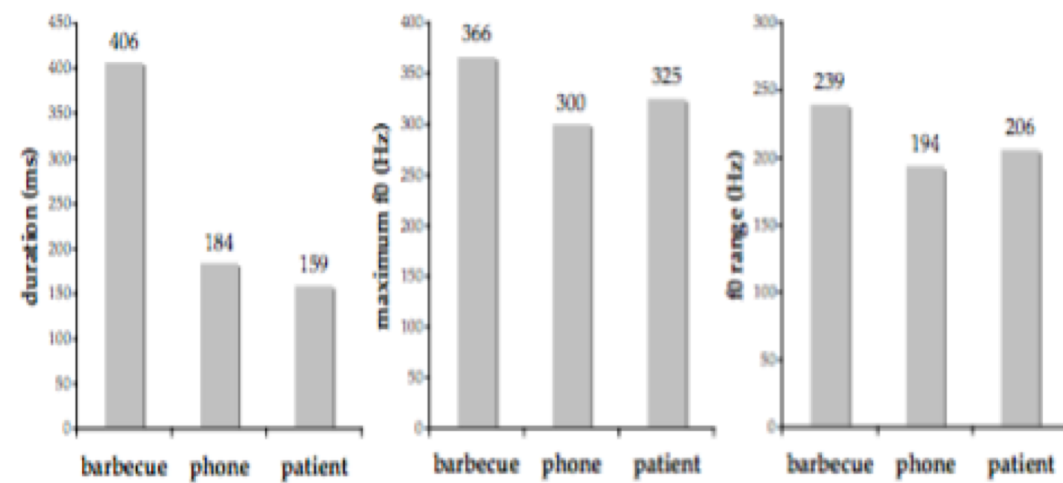
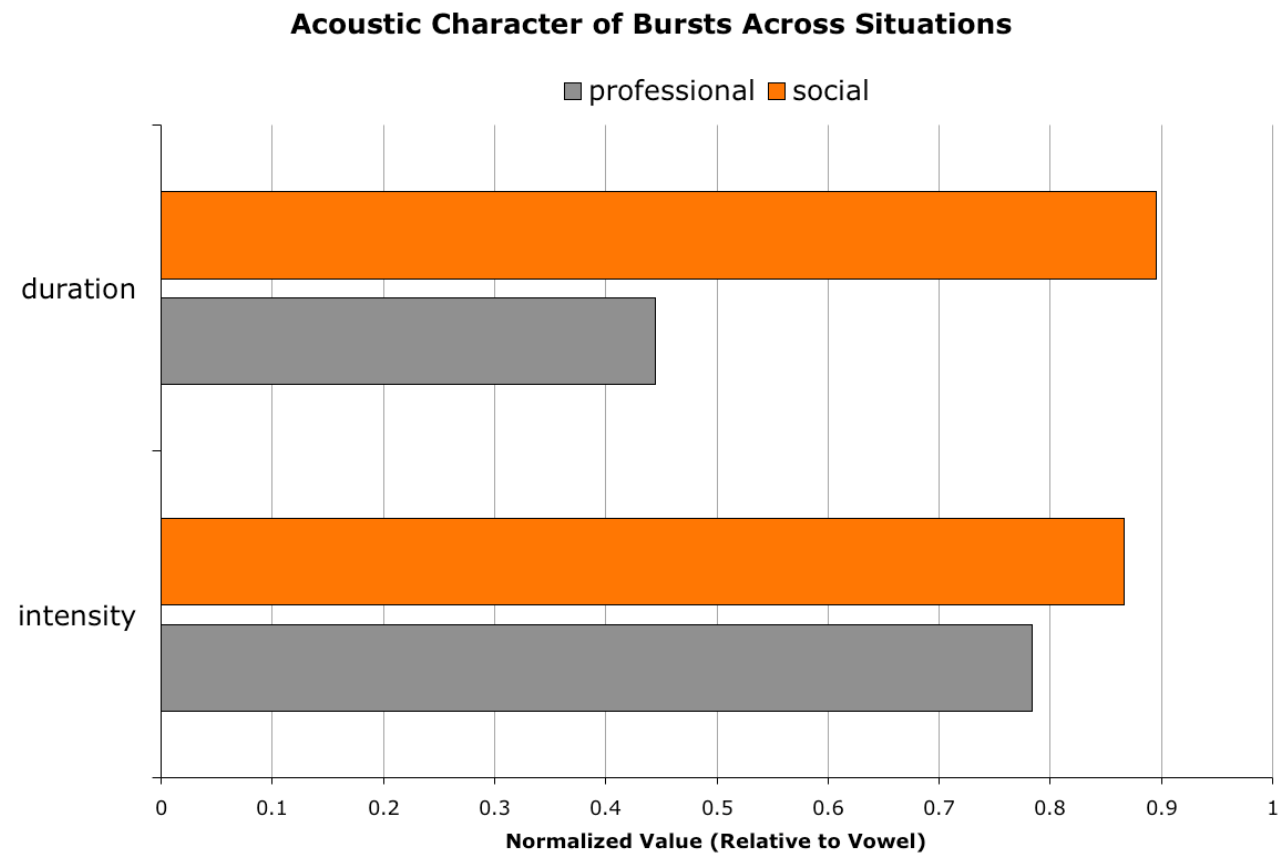
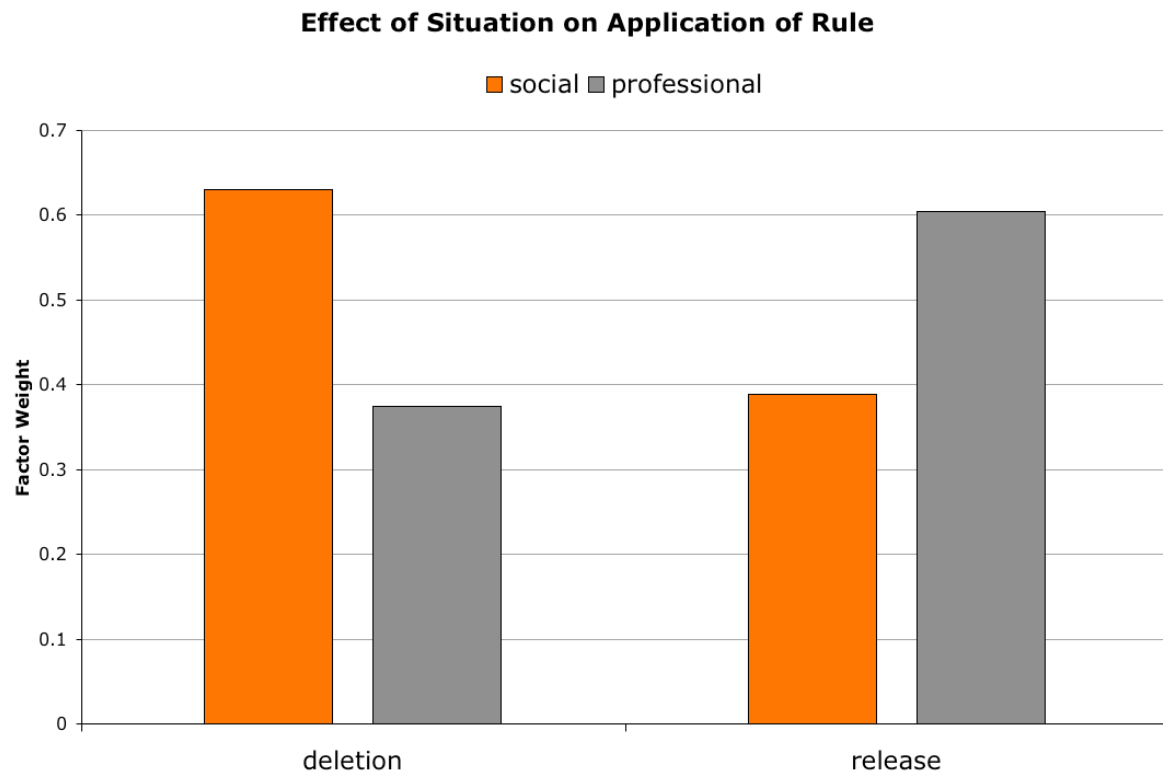


Figure 2: Mean falsetto duration, maximum f0, and f0 range across situations

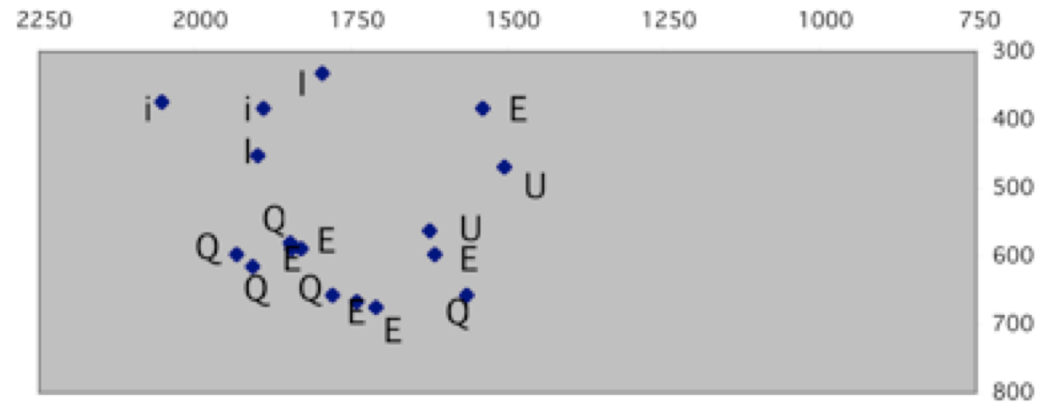
Other components of Heath's style



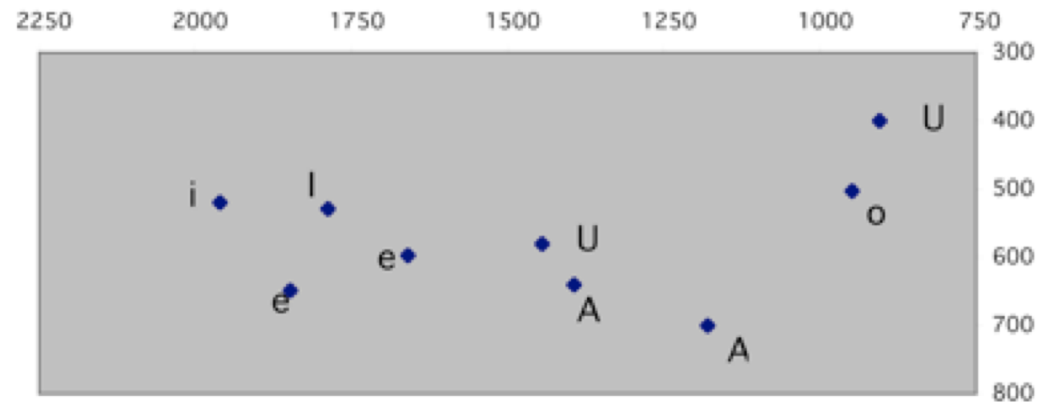
Podesva, Robert. 2004. On constructing social meaning with stop release bursts.
Paper presented at Sociolinguistics Symposium 15. Newcastle upon Tyne.

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 NWAV 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



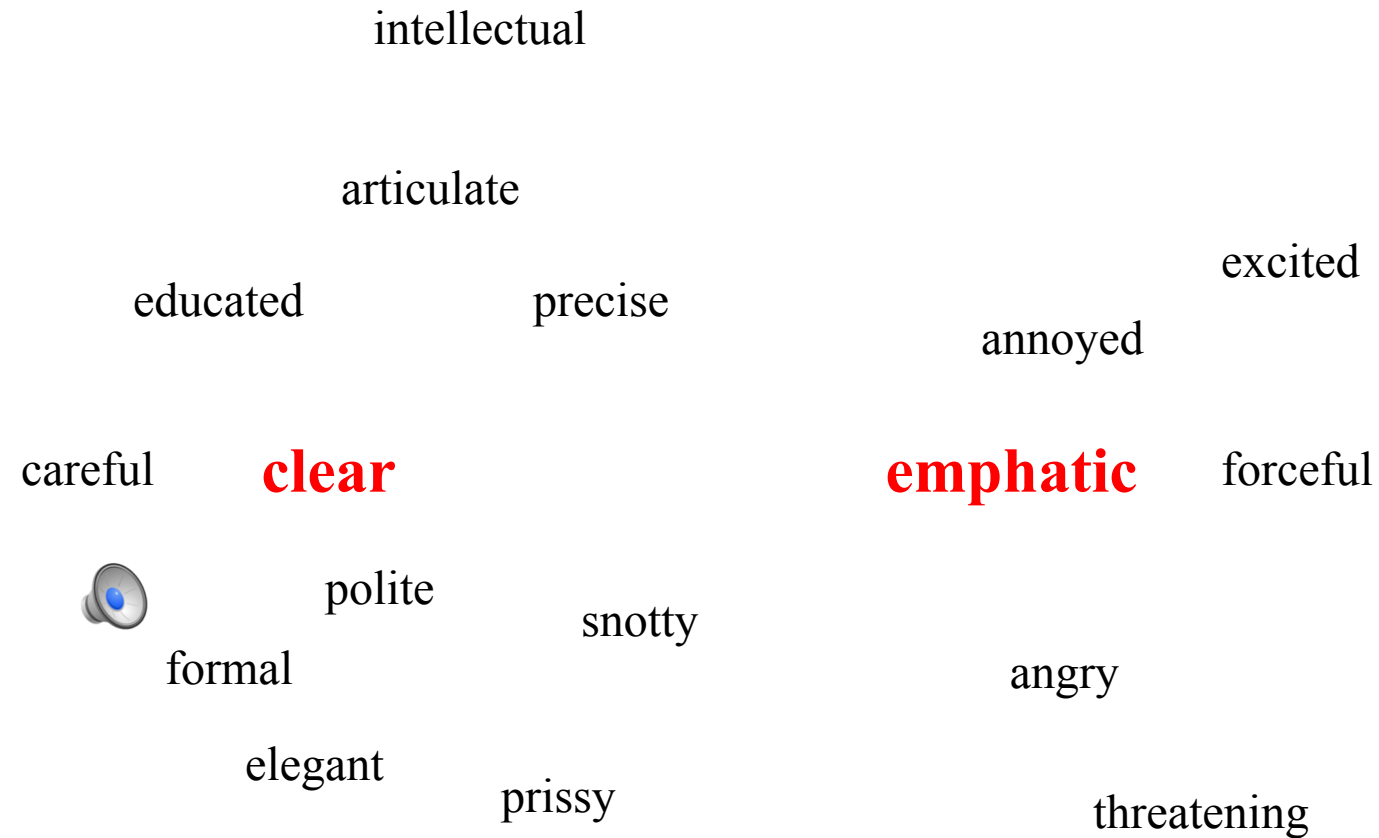
I'm really mad at you right now Brad.



?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 annoyed excited
careful **clear** **emphatic** forceful
polite snotty
formal angry
elegant prissy threatening



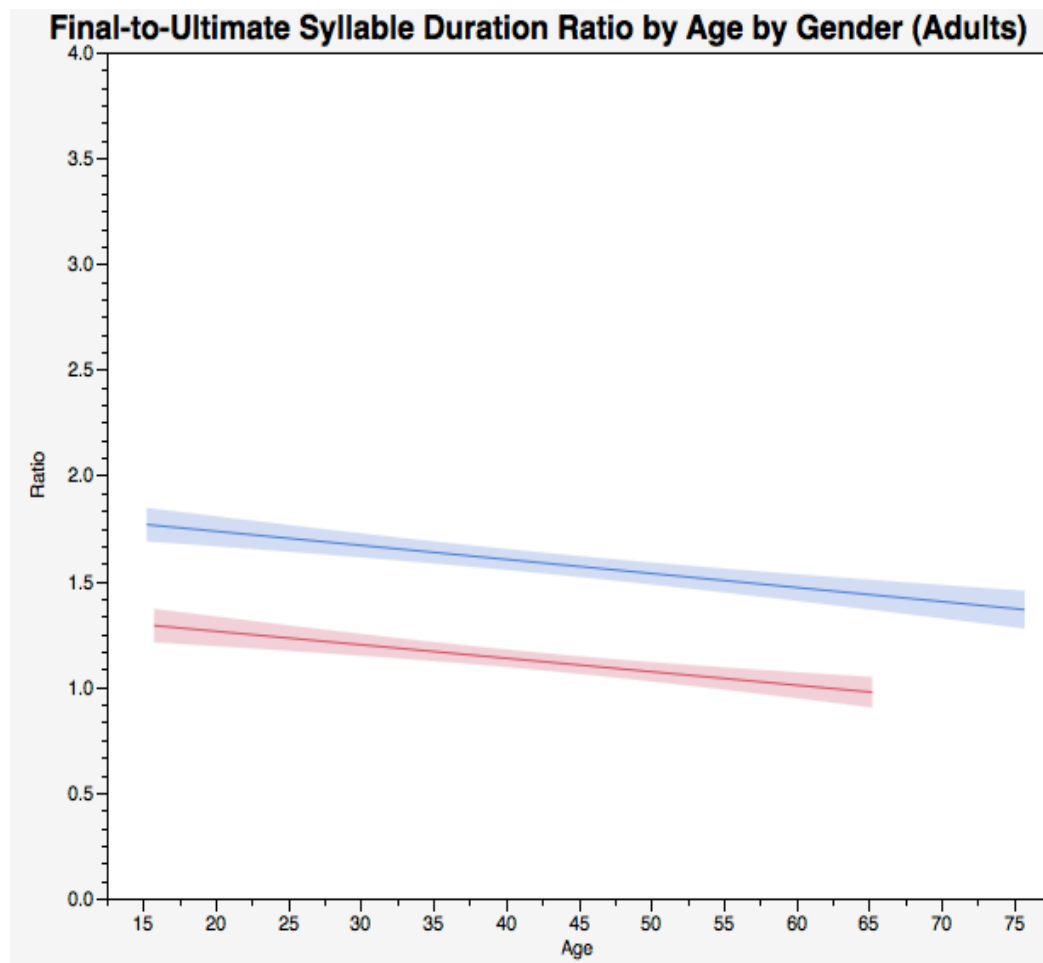
Me and Andrea got grounded for this. Cuz Andrea wrote **it** in her **diary** and Mom found **out**.

intellectual
articulate
educated precise annoyed excited
careful **clear** **emphatic** forceful
polite snotty
formal angry
elegant prissy threatening



I said Brad and Robert. Robert.

Rhythm



age ($p < 0.001$).

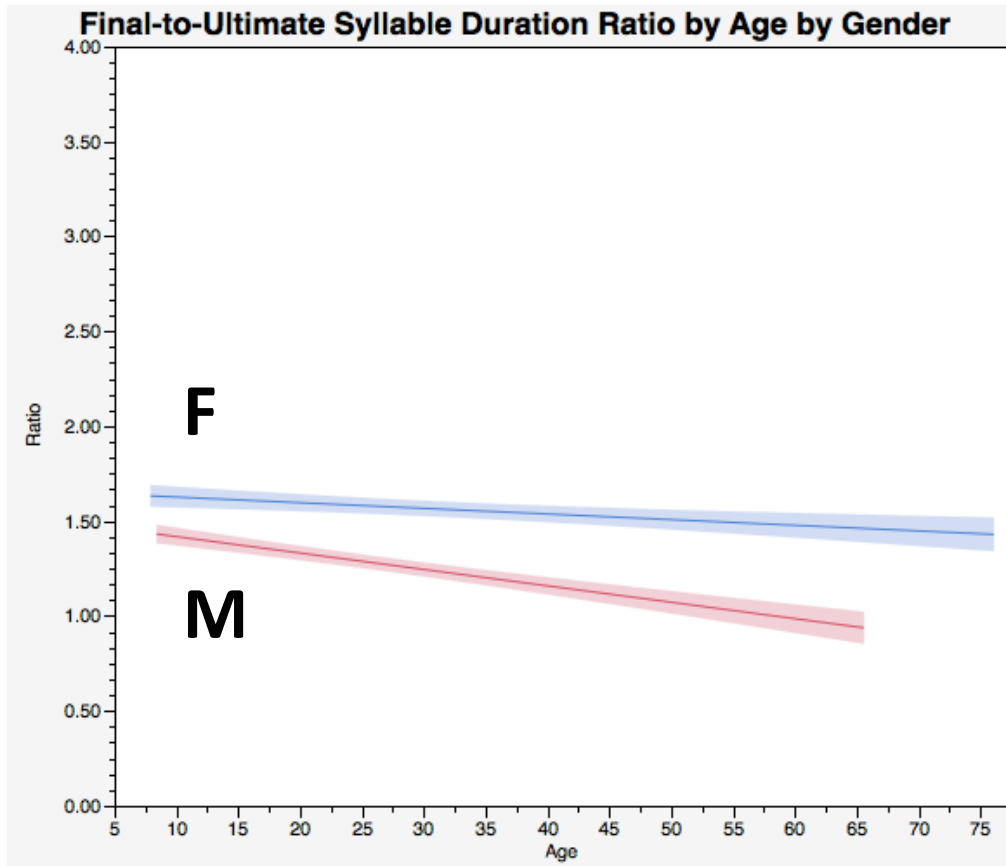
gender ($p < 0.001$)

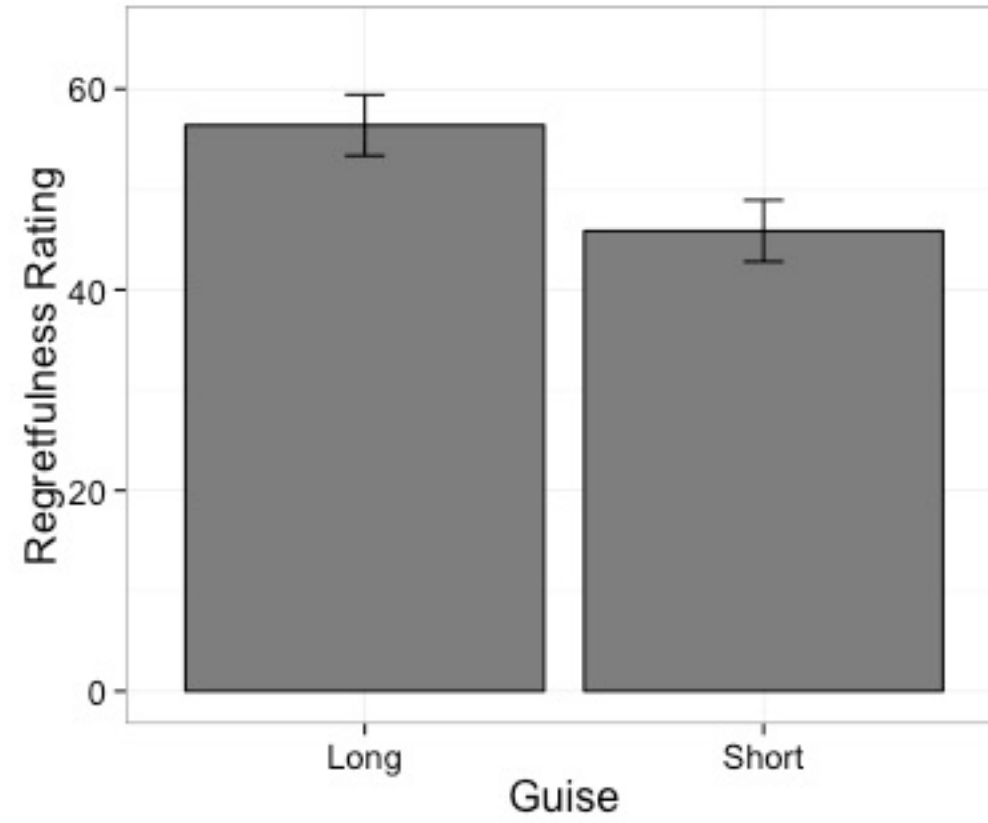


He knows my brother

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?”