

Text and Context OTF Workshop 7

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**Program of
the Oita Text Forum Workshop 7:
Text and Context**

Day 1 Saturday 28 Nov, 2015

Opening. 9:40-9:50

Session 1. 9:50-10:20

Curating the Street: Urban Construction Fence Art as Semiotic Texts

Jesse Hsu

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The use of urban construction site fences as a medium for artistic and/or educative exhibits has grown in popularity over the past decade, especially in high-visibility areas of Western cities. The spaces may be a confounding viewing experience for passerbyers due to the juxtaposition of construction and art; and education and walking; not to mention the pressure to make sense of a stylized image in typically a rushed, ephemeral timeframe. Though multimodal discourse analysis has been used a method of enquiry for a range of two dimensional and three-dimensional texts, little attention has been placed on texts that are part of the urban environment and the relationship of those texts with the urbanscape, including construction fence art. This paper presentation explores the case study of urban construction fence art surrounding a luxury condominium high-rise construction site in the Kaka'ako district in Honolulu, Hawaii. Kaka'ako is at the center of Honolulu's attempt to rebrand itself as a progressive, innovative, and arts-oriented city. Over the past five years or so, the Hawaii Community Development Agency (HDCA), the state's urban renewal arm and local developers have begun acted to reinvent the neighborhood as Honolulu's center of "innovation, authenticity, and passion" (ourkakaako.com). Since ground-breaking began last year, a highly stylized construction fence art mural has been installed around the construction of one of the redevelopment's most prestigious high-rise projects, *the Waimea* . Created by a Native Hawaiian artist, the artwork features select scenes of the area's pre- and post-contact history.

This paper first attempts to understand urban construction fence art as a genre by examining images of cases around the world of this phenomenon and applying recent approaches to analyze multimodal genre (Bateman 2011; Hiipala 2014). The results of this exploration of

urban construction fence art as a genre will then be applied to the case study of the aforementioned Kaka'a'ako art mural. In particular, the analysis will examine the various multimodal layers of the artwork and subsequently move from (multimodal) text to context by understanding the text's position to the larger streetscape and sociocultural context of urban redevelopment. The interplay of text and context in this case produces a range of narratives and values dependent upon one's positionality. I argue that construction fence art constitutes a new genre within urbanscape texts, and as such, requires passerbyers to apply multimodal literacy skills to understand the range of competing messages. In conclusion, by uncovering how urban construction fence art functions as an emerging genre within the multimodal cityscape, and examining the case of one such piece surrounding a luxury condominium construction site in Honolulu, Hawaii, this paper explores the multi-layered tensions that often exist with semiotic texts of the urbanscape.

References

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Coffee & Biscuits. 10:20-10:40

Session 2. 10:40-11:10

The Genre Constants of Comics in *Treasure Chest of Fun and Fact* (1946-1972): An Analysis of Genre Manipulation

John E. Ingulsrud

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Genre constants are attributes of a textual genre that recur through history. In the case of the manga and comics genre, there are a number of constants that can be identified since the genre developed in its modern form and continue to the present. These constants include textual structure of comics (Saitō, 1995), non-transferability in popular media (Bernstein, 1996), the economics of reader agency and gender patterns (Nell, 1988; Nakano, 2004), consumer economics of paper quality and in narrative structure (Ingulsrud & Allen, 2009). In this paper, the comics series *Treasure Chest of Fun and Fact* published by the textbook publisher George A. Pflaum of Dayton, Ohio will be examined to analyze how the series corresponds and deviates from the genre constants of comics.

This series was published at a time when there was great concern about juvenile delinquency and the assumed influence of popular media especially comic books. By the 1950s, strict censorship laws made comic-book content extremely limited (Hadju, 2008). In this context, Pflaum published comics that would not only be acceptable but useful in communicating desirable ideas. To make such a series possible, it was sold primarily by subscription to Catholic schools instead of the normal retail networks. As a result, the publisher could rely on a dependable income. While not a textbook, the series provided citizenship and religious education, as well as entertainment (Blakenship, 2010). Despite the paternalistic motivations for its development, Pflaum took great pains in presenting it as an authentic comic. The features he uses to make the series appear authentic are identified and analyzed. Furthermore, by identifying the deviating constants of comics, we suggest factors that may have contributed to the series' eventual demise.

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Session 3. 11:20-11:50

The Use of Articles by non-native writers: A corpus based study

Mubashir Iqbal

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English in Pakistan is influenced by Pakistani languages and the influence of these languages on English is major reason for the creation of new features in the use of articles. This paper addresses that the emergence of new features of article (a, an, the) use in Pakistani English are the result of absence of article system in the Pakistani languages. In this study, the new features of article use by Pakistani writers are explored which support the idea that Pakistani variety do not follow the rules of British English but it has developed its own features. This article is an addition to the limited findings of Rahman (2014) and Mahboob (2004) in the usage of articles in a different way by Pakistani writers.

The present study is descriptive in nature. Data is taken from Pakistani English newspapers (6 well known dailies): The News, The Dawn, The Nation, Frontier Post, The Post and Daily Times. A corpus is designed by collecting data of one month from these newspapers. ANTCOCONC software is used to investigate the new features of article use.

The data is analyzed under three main categories:

- Substitution of an article with another
- Addition of an article
- Omission of an article

Following examples provide an overview of the new features of Pakistani English with reference to article use:

1. The writer is **a M.Ed** student and teaches at a private school in Karachi.
2. ... over **an** hundred angry people attacked the complaint centre....

In the first example, 'a' is used instead of "an" and in the 2nd example "an" is used before consonant sound. These features help Pakistani English regard a different variety.

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- Mahboob, A. (2004). Pakistani English: *Morphology and Syntax*. In B. Kortmann (Ed). A Handbook of Varieties of English. (P. 1044-1057). Berlin: Mouton de Gruyter.
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Lunch. 11:50-13:30

Sessions 4 & 5. 13:30-14:50 (60-minute talk + 20 minute Q +A session)

The Logical Linguistics: Logic of Phonemes and Mora contained in Speech Sound Stream and Logic of Dichotomy and Dualism of Neuron and Immune Cell inside Cerebrospinal

Fluid in Ventricular System Interact for Unconscious Grammatical Processing and Meaning Construction of Complex Logical Concepts

Kumon Kimiaki Tokumaru

Independent Researcher

This workshop aims to clarify invisible logical network mechanism of linguistic communication and intelligence. The author's original, extensive and interdisciplinary framework of "Digital Linguistics" is applied. The participants are expected to understand that the complexity of meaning resides in reader's thought operations and that examination and error correction of concepts are compulsory for productive text reading.

Modern human and language were born in South African 65,000 years ago with the acquisition of Vowel Accented Syllables, possessing the logic of phoneme and mora. Thanks to mora, mono-syllabic grammatical switches autopoietically emerged.

Language is logical development of spinal sign reflexes of mammal vocal communications. Logic of phoneme and mora in speech sound stream interact with logic of dichotomy and dualism which individual neurons and immune cells display, and construct physical/logical networks of concepts inside individual memory system and unconscious grammatical processing circuits.

1) Physical Networks: Conceptual word waveform is memorized as Antigen protein 3-D structure at Ascending Reticular Activating System of brainstem, which networks with specifically corresponding Antibody molecule of B-lymphocyte floating inside Cerebrospinal Fluid (CSF). Sensory memories are stored at Glial cells indexed with Antigen molecule of specific word.

2) Dualistic Processing of Grammars: Monaural audition of mother tongue speech sound indicates that grammatical syllables modulate adjacent conceptual word and are processed by brainstem auditory nuclei as logical vectors at the expense of sound localization function. This hypothesis is supported by Piraha, a language in Amazonian jungle, which has no grammatical modulation but keeps binaural hearing by adults for speech.

3) Logical Networks: Dualistic network of conceptual words yields memories such as $=, \neq, \leq, \ll, \infty, \equiv, \bigcirc, \times, \Delta, \cap, \cup, \doteq, \subset$, etc., and constructs concept system autopoietically. Dualistic thought operations of AND and OR yield primary logical concepts of 'Relationship' and 'Class', respectively. I.e. "Son AND Son" = "Grandson", "Lemon OR Orange" = "Citrus". Complex logical concepts are dedicated for invisible complex phenomena, and are to be defined with logical expression of other subordinate concepts with step-by-step complication/simplification.

The use of appropriate concepts is the key for efficient and productive learning. Especially it is difficult to understand and use correctly multi-order complex logical concepts. Whenever we encounter new concepts, we have to verify (i) when, how, by whom and for what purpose they were invented, (ii) what are their definitions. We have to be very careful to deal with complex concepts, as often the authors of texts did not understand them fully and use them confusingly.

Splitting of concept is necessary, if one concept is related to multiple independent objects or phenomena. Long-term, extensive and in-depth learning/thought is necessary to understand highly sophisticated concepts. Reconstitution of facts and reconfiguration of definitions are necessary to deal with not-fully-refined and erroneous concepts. For a mystic, ambiguous, and confusing concept, it had better to go back to its origin to discover how it was born for what purpose. Concepts are our tool for thought. They are like scissors of a barber, and knives of a chef. We have to keep our concepts always accurate and sharpened so that we can think correctly.

Reference:

Tokumaru K., The Monaural Audition of Mother Tongue and Grammatical Processing — Piraha as an Exception - IPSJ/ 2014-NL-219 (23) PP 1-19

Coffee & Biscuits. 15:50-15:20

Session 6. 15:20-16:00

Literature and cinema: literary creation and film adaptation contexts

Alex Pinar

Akita International University

Film adaptation of a literary work is an interpretative process to create a new artistic work that uses a different *language* to explain the same or a similar story through several transformations in the structure, content, and narrative discourse. The process of adaptation has been studied from various theoretical perspectives, but often such studies fail to emphasize the importance of the historical context in which the literary work is interpreted and adapted. Therefore, the aim of this presentation is to describe the relation between literature and film adaptations through the analysis of two film adaptations of a Spanish novel. The analysis has been realized using a semiotic-textual comparative method, which includes theoretical aspects of

semiotics of the narrative and semiotic of the film, with the objective of highlighting the convergences and divergences between the literary work and its filmic representations. Moreover, the analysis includes a contextual approach and describes how the historical context in which the film adaptation takes place influences the interpretation of the literary work and the creation of films.

Thus, the presentation will describe the analysis of two film adaptations of the Spanish novel “*Vida de Lazarillo de Tormes y de sus fortunas y adversidades*”, known in English as *The Life of Lazarillo de Tormes and of His Fortunes and Adversities*, written in 1554 by an unknown author. The book is known for its strong criticism against the society of mid-sixteenth century Spain, particularly the ironies of class associated with differing clergy, and lower ranks of the nobility. This book was banned alongside several hundred others in the *Forbidden Books’ Index* during the Spanish Inquisition. The full version of the story was not published again in Spain until the nineteenth century. The first film adaptation directed in 1956 under the dictatorship has huge differences with the original book. It is possible to observe how the historical context, in which it was not allowed to criticize the government or the church, explains the different intentions of the novelist and the film director. The writer levies social criticism through humor and irony while showcasing the hypocrisy, dishonesty and the fake values of the society of the times—especially with regard to the members of the church that were acting with absolute impunity. On the contrary, the film’s director uses neorealist aesthetics to denounce the evilness of specific individuals (not the members of the church) that, for their actions, should be punished through both common judicial prosecution, as well as divine adjudication. On the other hand, the second film adaptation, directed in 2001, during a positive economic moment, has fewer differences with the original one. In that context where the society was little concerned with the economic and social problems, the adaptation shows how the film director prefers to focus on the comical points of the story and not on the criticism of the society.

The presentation is divided into three parts: firstly, it briefly describes the relations between film and literature and explains some theoretical concepts such as the narratology of adaptation, authorship, intertextuality, and differences among literary and filmic languages. Secondly, it explains how the historical context influences the creation of the literary work as well as the film adaptations. Finally, the presentation compares the context of a classic Spanish novel with two film adaptations carried out in two different historical contexts: the twentieth century, under Franco’s dictatorship, and at the beginning of the twenty-first century, during an economic bubble. This comparison analyzes the narrative and aesthetics strategies used in each film and its relation to the directors’ intentions.

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Workshop Dinner. 19:30-21:30 @ Kirin Taishikan ¥3980

Day 2. Sunday 29

Session 1. 10:00-10:30

The concept of “Water” in ancient Japanese mythology.

Shchepetunina Marina

Osaka University

“Water,” one of the core elements of life, is connected to ideas of productivity, birth, femininity, and purification across cultures. The present paper investigates the concept of “water” in ancient Japanese mythology; the data is derived from two mythological texts, “The Records of Ancient Matters” (*Kojiki* 712) and “The Chronicles of Japan” (*Nihon Shoki* 720). The objectives of the present study are not limited to the following up the regularities of the key word’s use, but rather to clarify its mythological meanings and put them into the discourse of ancient Japanese culture. The present study benefits from diachronic corpus linguistics, which allows us not only to create the corpora of the key words, but also to analyze the whole quotations in a context (Teubert 2007).

The word “water,” (*mizu*) can mean “drinking water” when a deity takes it from a well. This can also be observed in the names of some water deities such as *O-midzu-nu-no-kami* (the Deity Great-Water-Master); the term “water” is mentioned in the story about purification of *Izanagi* in “The Chronicles of Japan” (*Nihon Shoki* 720.) On the other hand, there are cases where a concept of water is suggested symbolically without it being overtly expressed literally. The text of *Nihon Shoki* starts as “Of old, Heaven and Earth were not yet separated, and the In and Yō not yet divided.” Other versions of this story, as recorded in *Nihon Shoki*, refer to objects “floating” or “drifting.” In the *In/Yon* philosophy “in” is associated with femininity and water. It is widely recognized that the compilation of the Japanese mythological texts was influenced by Chinese philosophy (Aston 1972 [1924]). At the same time there is also a creation motif of a different origin. The mythological story develops with the creation of the first island *Onogoroshima*. It was created when two deities, *Izanagi-no-mikoto* and *Izanami-no-mikoto* put the spear into the [water]

and pulled it up. This motif has similarities with Polynesian mythology (Obayashi 1973). In the creation myths we see water as a source of things, i.e. water is productive.

The present paper argues that this productivity can be attributed to different types of liquid. In Japanese mythology, deities can be born from female as well as male deities. When female deities give birth, the concept of water is not necessarily present. However, when male deities produce offspring they need different types of liquid [water]. Some examples are a story where deities are born from the blood of the fire deity *Kagutsuchi-no-mikoto*; a story of *Izanagi-no-mikoto* who gives birth to other deities as he undergoes purification after his return from the Nether world; a story of deities appearing from the saliva of *Amaterasu* and *Susanoo*, and others.

The present study suggests that liquid [water] is associated with productivity and symbolically replaces a “female” in ancient Japanese mythology. It attempts to classify the meanings of liquid [water] in “The Records of Ancient Matters” (*Kojiki* 712) and “The Chronicles of Japan” (*Nihon Shoki* 720) and analyze them as a part of ancient Japanese cultural consciousness.

References

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Coffee & Biscuits. 10:30-10:50

Session 2. 10:50-11:20

How our national identity is constructed and negotiated in history textbooks

Tomoko Akashi

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Using a Critical Discourse Analysis (CDA) approach, the present study analyzes how national identities are discursively constructed and negotiated through historical narratives found in junior secondary history textbooks from Hong Kong and Japan.

The term “nation” has been conceptualized in many ways, reflecting the different social, historical, political and cultural contexts where this term is used. In the present study, a “*nation*” is viewed as ‘an imagined community’ (Anderson, 1997:6), which is not historically and socially fixed and stable, but a socially and historically generated cognitive construct. ‘Socially generated’

here means that this cognitive construct (i.e. a nation) is represented and shared in various discourses in any given society. Discourses play a crucial role in constructing and negotiating how we see our “nation,” thus forming our collective national identities (i.e. the self-categorization and self-alignment to the imagined community called a “nation”) (Koller, 2008). Among various discourses in society, history textbooks have been chosen as data for the present study since the historical discourse in education is considered to have a significant impact on the formation of national identity (Korostelina, 2008). The representation of the nation(s) in history education helps develop perceptions of a shared past; legitimizes our past, present and even our future; and construes ‘reality’ and ‘truth.’ Taken together, these factors help reinforce and perpetuate the construction of the nation(s) through the societal and commonsensical discourse far beyond school years (Fairclough, Mulderrig, & Wodak, 2011).

The present study focuses on how linguistic and visual resources contribute to constructing the portrayal of an in-group, ‘Us’ and an out-group, ‘Them’ (van Dijk, 1998) and how these resources also invite us to align ourselves with the social groups constructed by history textbooks in the representation of the Second World War. In the case of antagonistic relationships, such as those which exist in discourse regarding the War, paradigmatically adversative perspectives are considered to be prominent.

The study presents an overview of the preliminary text analysis, adopting Systemic Functional Linguistics (SFL) as an analytical tool. It focuses on the perspectives of Transitivity (Halliday and Matthiessen, 2014; Teruya, 2006), APPRAISAL (Martin and White, 2005) and Visual Grammar (Kress and van Leeuwen, 2006).

The findings of the text analyses are considered in relation to the contexts in which the history textbooks operate (i.e. educational and social). The findings show that history education in both Hong Kong and Japan aims at a similar goal – to develop a sense of “national” identity as well as a global perspective. I demonstrate how history textbooks from the two contexts deploy different strategies (i.e. the choice of semiotic resources) to achieve this goal.

The clear understanding of the roles played by semiotics resources in the construction of the national history taught at schools has the potential to encourage students to critically engage with the historical discourse they encounter.

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Session 3.11:30-12:00

Seeing is believing: a perspective from a cognitive poetics perspective

Junichi Toyota

Osaka City University

Vision is one of our prime senses, if not the prime one. This can provide us with various contextual clues. In this paper, the importance of vision in relation to context is discussed. Recent trends in cognitive science allow us to interpret frame semantics within cognitive poetics. In other words, this paper shows how visual information plays a crucial role in forming contextual clues in various verbal interaction and reading. Various issues raised in this paper prove to be a significant revision on understanding vision in relation to context from an interdisciplinary perspective.

Vision or its absence is interwoven into the way we communicate. For instance, although vision is considered as a prime perception in various languages, some have different patterns. Languages spoken in Papua New Guinea, Australia and East Africa often use a verb of hearing to refer to metaphor concerning comprehension, e.g. 'I hear your point' (i.e. English *I see your point*, cf. Viberg 1984, Evans and Wilkins 2000). This is due to the local belief that states that only spiritually-gifted people, i.e. shamans or spiritual healers, can see everything including spirit, and common people have to reserve a verb of vision to those gifted people and resort to less important sense, such as hearing (p.c. Alexandra Aikhenvald).

Another instance involving vision is found in a historical meaning change. A verb of knowing in the Germanic languages is derived from a verb of vision in Proto-Indo-European, e.g. Proto-Germanic *wáit* 'I know' is derived from Proto-Indo-European **weyd-* 'see'. The aspectual meaning 'I have completed seeing' was not shifted to the past tense 'I saw/have seen', but rather to 'I know'. One may not be aware that a verb 'know' is related to vision in modern languages, e.g. German *weissen* 'know', but the instance of the Germanic languages is not merely a matter of linguistic meaning or form, and this shows a case where vision plays a prominent role in the historical change.

One's experience turns into contextual information, which has been discussed in frame semantics (Fillmore 2003). Vision, since it is a prime perception, naturally forms a good cognitive base for background knowledge, but this is also useful in comprehending non-pictorial information. Research on brain reveals that the way brain processes pictorial information is identical with the way brain works in reading a text (cf. Roll et al. 2013, Söderström et al. 2012). This means that a same interpretation from a same piece of literary work is possible, whether it is written or oral. In other words, by reading, we are actually seeing a picture. Furthermore, visual information can be purposefully controlled in some literal works by giving too little or much. This is what makes interpretation various or difficult, often leading to failure in intercultural communication.

Vision is a good base for forming a context, and since reading can function the same, a blind-folded person can possibly form a same "visual context." Cognitive poetics has dealt with issues concerning contextual clues, but has not paid due attention to vision per se. This paper sheds a light on what can prove to be an important area in interdisciplinary research on context.

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Lunch. 12:00-13:30

Session 4. 13:30-14:00

Overcoming 'zonal' limitation in Information Value by introducing a 'temporal & spatial' approach for the analysis of pictures

Francis R. Low

The Hong Kong Polytechnic University

Two and a half decades ago, Kress & van Leeuwen made a courageous attempt to propose a framework as an analytical tool (Kress & van Leeuwen, 1996, 2006) for us to work on twodimensional static images. It certainly provides a host of concepts and tools for the analysis of pictures. They maintain that communication in all semiotic modes 'fulfils three major functions': (Halliday's terms) ideational, interpersonal and textual metafunctions which have been renamed as representation, interaction and composition, respectively. Their composition is subdivided into three 'interrelated systems': information value, salience and framing (p.177).

Rather than treating semiotic modes individually, as O'Toole (1994) does, Kress & van Leeuwen's (2006) account of composition explicitly sets out to accommodate 'composite visuals', 'which combine text and image, and perhaps, other graphic elements' (p.177). When we consider the layout of text on a page, within a page or over a double-page spread, Kress and van Leeuwen (1996:186-92) have pointed out that what is placed on the left-hand side is usually what is likely to be more familiar to the readership, and what is likely to be new is placed on the right-hand side.

This reflects systemic functional linguistic descriptions of language in which the 'Given' is conflated with 'Theme' which refers to the initial units of meaning in the clause – those that occur to the left of the clause, while new information occurs at the end of the clause. Kress and van Leeuwen (1996:186-92) have shown how this pattern of distribution of visual information occurs in popular magazines, works of art and school textbooks. Within images that are part of a page layout, it is also frequently the case that the more familiar information occurs on the left and the new information on the right.

Though the distinction between given and new was clearly identified by 'zone', left and right, Kress & van Leeuwen have been seriously challenged, on design and empirical grounds,

researches on commercial data and, subsequently, and by design orientated visual representations. While the concept delineated with respect to the two-dimensional image is applicable to the three-dimensional and motion pictures, there are some obvious differences. For instance, there are often no fixed perspectives from which to examine sculptures, since spatial orientations are more flexible; the physical setting in which they appear may differ from one to another; and questions arise about when we should or should apply the concept. In the last decade or so, however, and in light of the vast amount of changes that have occurred in the research and theoretical development, distinctions of this sort have been subjected to more careful scrutiny. Thus, the conundrum of this sort has helped divert attention from a distinction that no longer seemed unequivocal and to redirect us towards differences in looking at 'given' and 'new' from a different perspective. The author is proposing to redefine 'given and new information' through knowledge and experiences and suggests replacing the 'zone-based' approach by 'time & space-based' approach. This paper aims to share this new perspective and explore the possibility of compromising with the existing 'information value' approach.

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Session 5.14:10-14:40

To be a good credit collector: Applicable Discourse Analysis in Workplace

Marvin Lam

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Credit collector is a particular kind of customer service representative in call centres. Instead of receiving calls and handling queries from customers, credit collectors make "outbound"

calls to reach customers with unsettled bills. This complicates the performance assessment of credit collectors: while they need to remain polite as customer service representatives, their performance is assessed largely based on how much money they collect, with which the process is often considered by customers as face-threatening. The language and communications skills required for credit collectors are definitely different from those for other customer service representatives. However, even top credit collectors cannot articulate explicitly the specific techniques they deploy, and training remains to be in the form of apprenticeship, with experienced credit collectors sharing anecdotes and skills that are vaguely described to newcomers.

With these concerns, a case study was conducted in a call centre in the Philippines and reported in Forey & Lam (2012). It demonstrates how Applicable Discourse Analysis, informed by Systemic Functional Linguistics as applicable linguistics (Halliday, 2008), helps in the explicit and evidence-based modelling of the success in credit collection. Recordings of authentic calls collected in the case study were linguistically analysed in terms of how the language choices related to calls being assessed within the industry as 'good', 'average' and 'poor'. The analysis resulted in a set of explicit principles for successful credit collection call, and serves as training materials for new credit collectors. This case study reveals the power of Applicable Discourse Analysis in faithfully addressing the relationship between text and context to better understand the true nature of particular language use in the specific workplace.

Forey, Gail & Lam, Marvin 2012. "Applying Systemic Functional Linguistics in the workplace: understanding quality assurance measures and discourse", in *the Impact of Systemic Functional Linguistics on Professional Discourse, Special Focus Issue of Journal of Applied Linguistics and Professional Practice* (formerly named as Journal of Applied Linguistics), 9 (1): 61-81.

Halliday, M.A.K. 2008. "Working with meaning: towards an applicable linguistics." In Jonathan J. Webster (ed.), *Meaning in context: implementing intelligent applications of language studies*. London & New York: Continuum. 7-23.

Coffee & Biscuits. 14:40-15:00

Summary, Your Plans, and Closing. 15:00-15:30