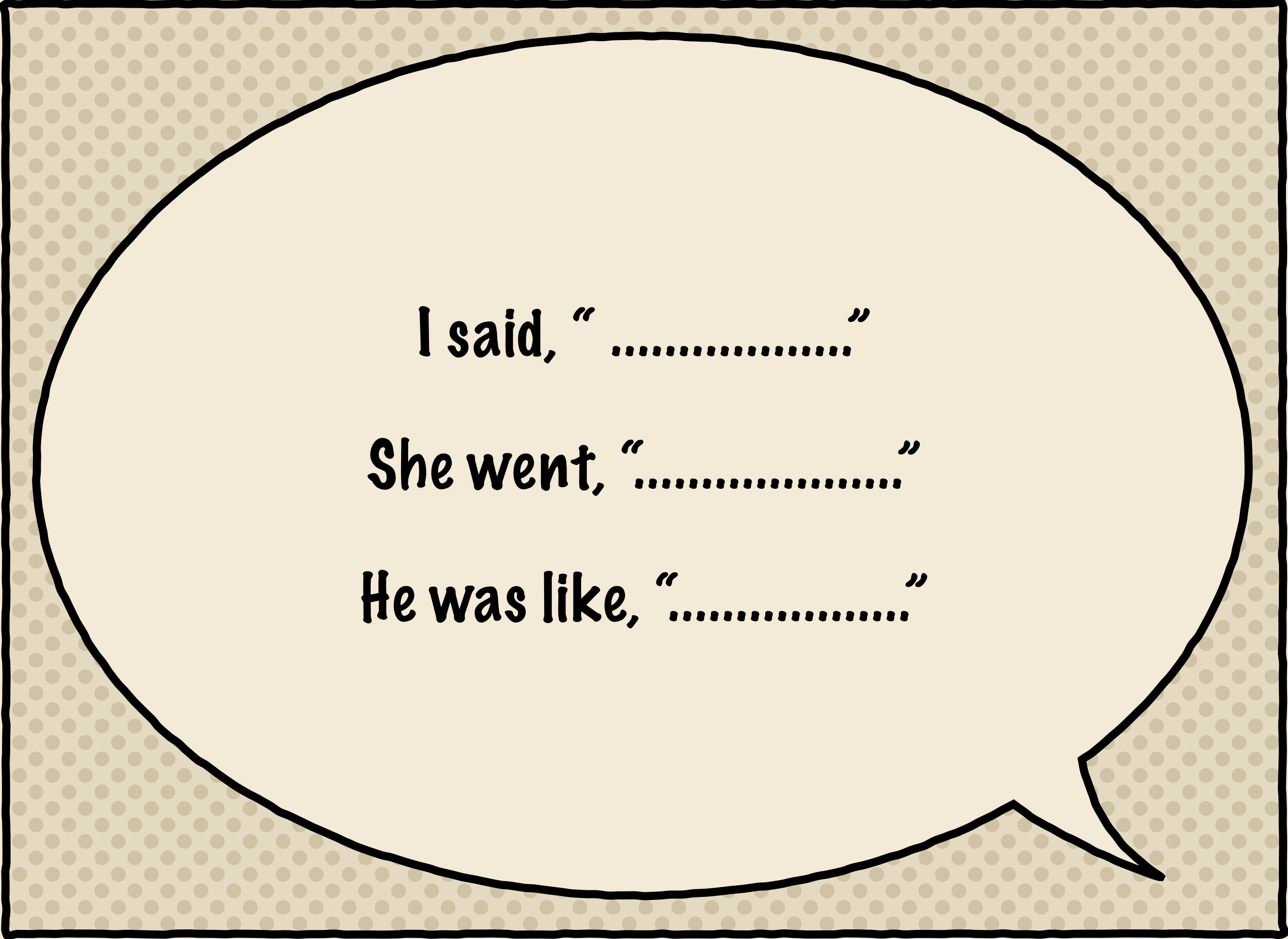




<http://i.huffpost.com/gen/75623/thumbs/r-WHISPER-large570.jpg>

Paul De Decker
Department of Linguistics
Memorial University of Newfoundland
pauldd@mun.ca

Constructing Gender
Through Quoted Voices:
a quantitative study



I said, “

She went, “

He was like, “

Wednesday, March 13, 2013

What I want to do today is examine how language is used in a relatively restricted context - in the words that follow verbs of quotation.

Sociolinguistic research has provided much to our understanding of forms like “I said”, she went, and he was like...

D'Arcy 2004

8 Adolescents

6 Preadolescents

St. John's

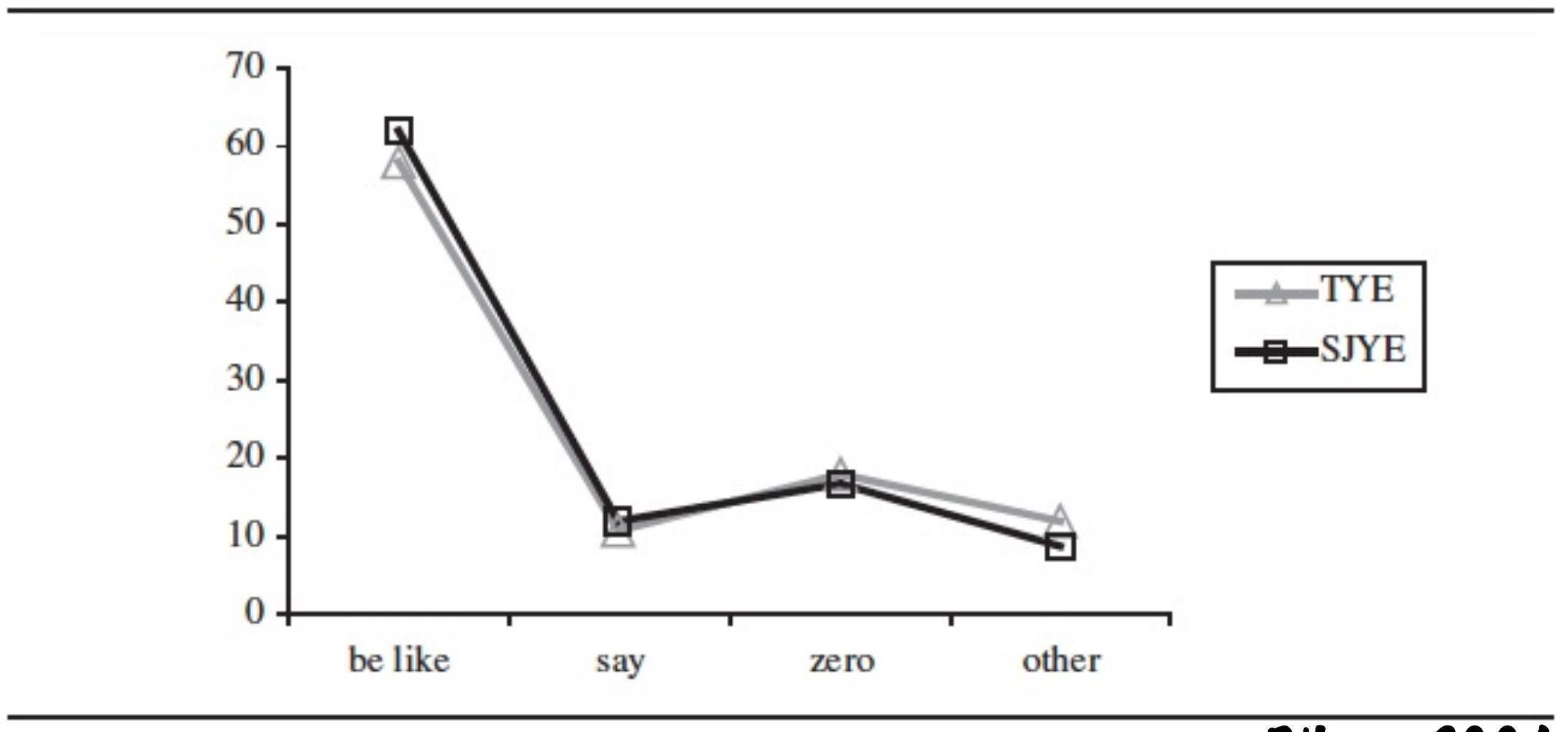
Recorded 1999-2000

= 14 speakers

184 quotative tokens

Previous Work in NL

Results: St. John's vs. Toronto

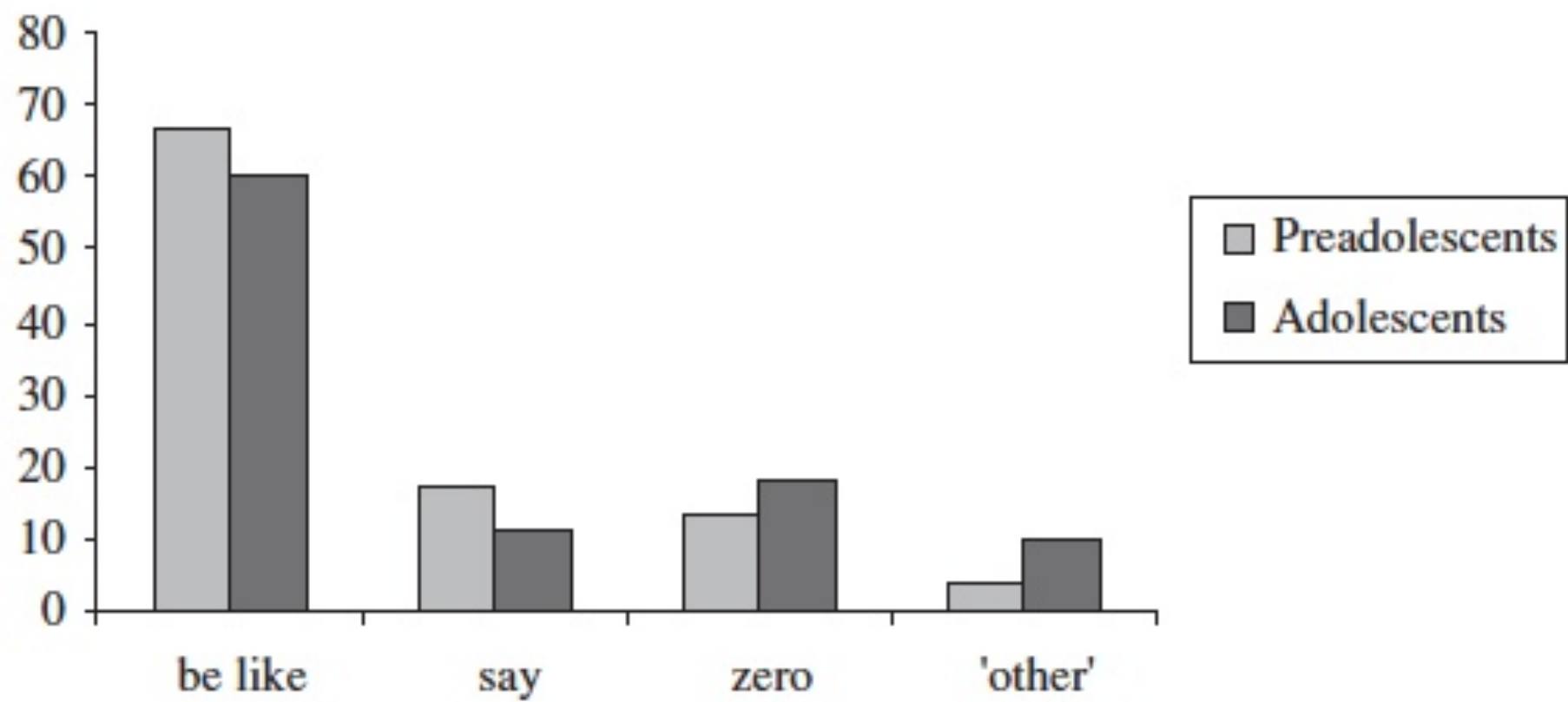


D'Arcy 2004

Wednesday, March 13, 2013

no difference between St. John's and Toronto
be like is #1

Results: Quotative and Age



D'Arcy 2004

Survey Elicitation = 520 responses

Do you say things like:

"I was like " _____ " ?

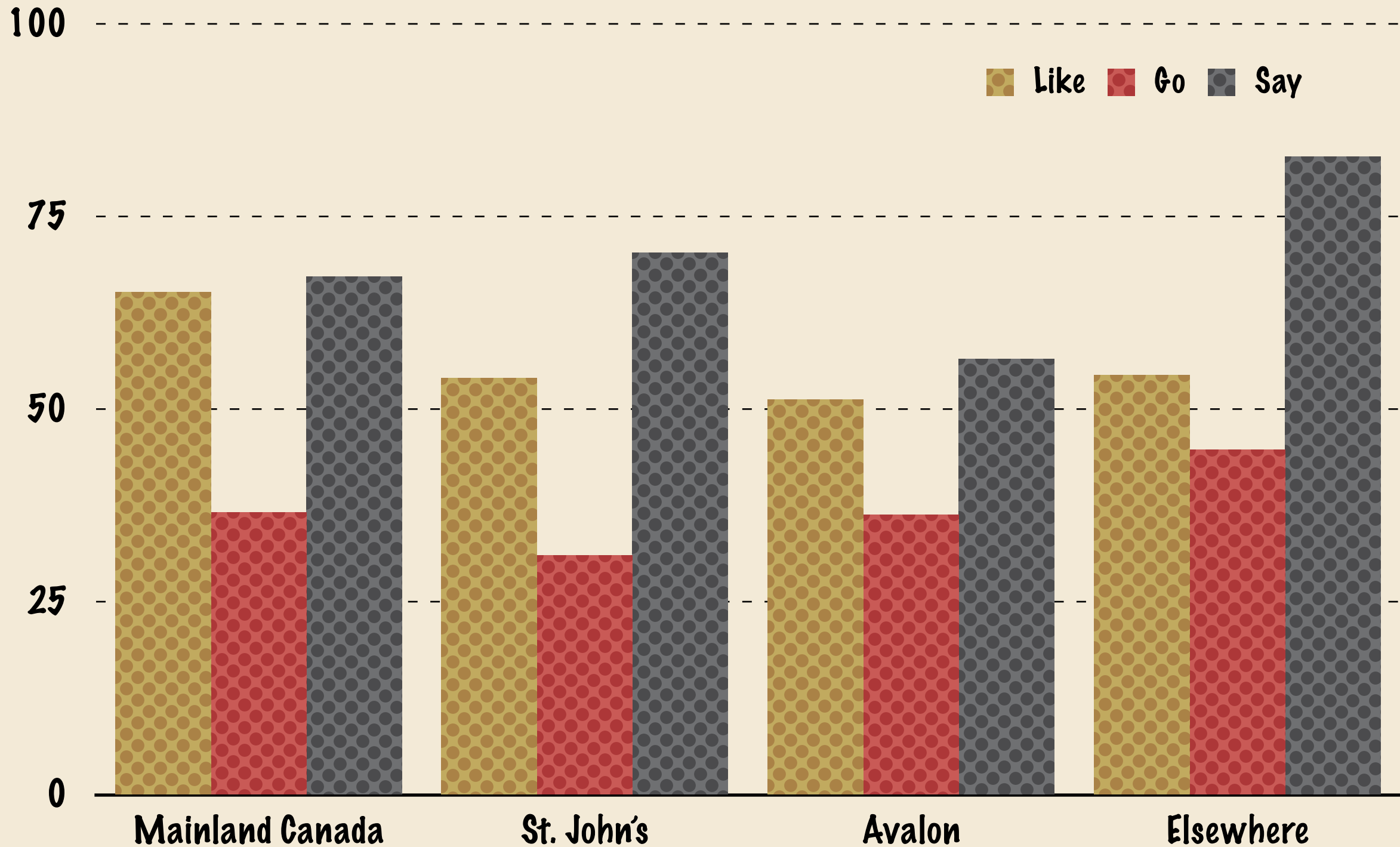
"I went " _____ " ?

"I said " _____ " ?

Class Survey

LINGUISTICS 2210 Fall 2012

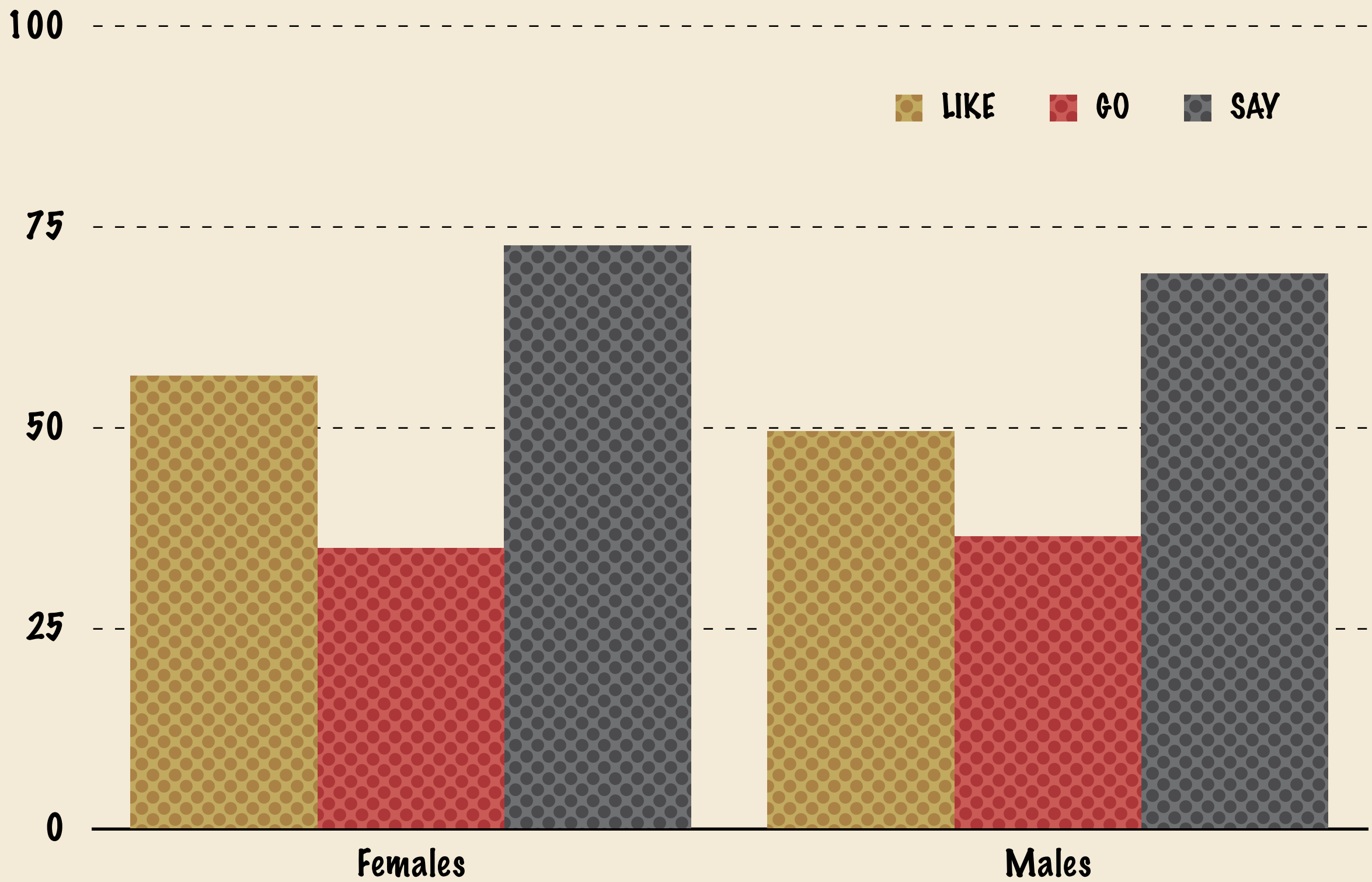
Results: Region of Origin



Wednesday, March 13, 2013

Say beats out GO and LIKE everywhere.

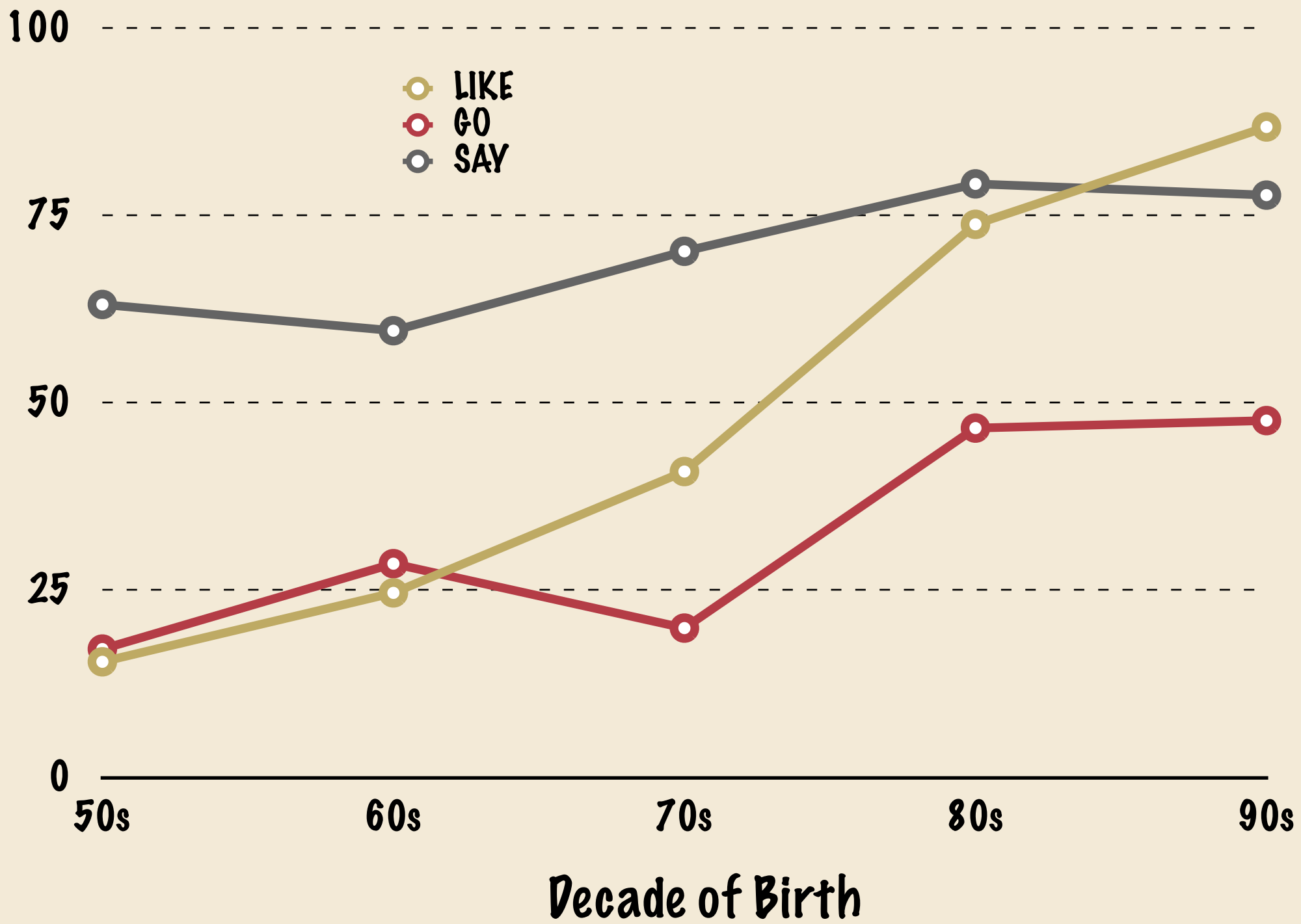
Results: Gender



Wednesday, March 13, 2013

Females more likely to use LIKE and SAY than males.

Results: Age

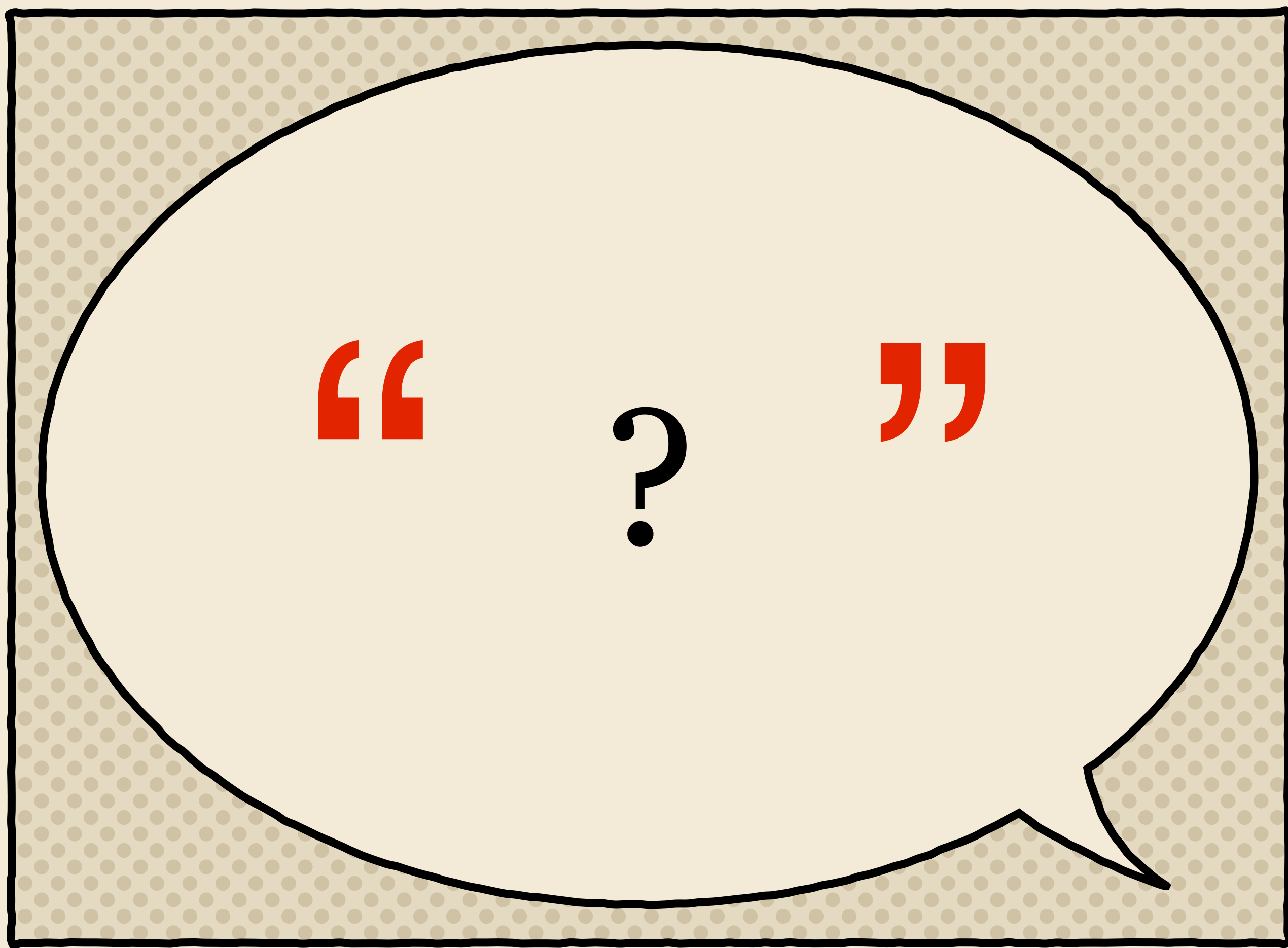


Wednesday, March 13, 2013

SAY is stable

GO is on the climb

BUT huge gains/Incremental increase in the use of LIKE over generations.



Wednesday, March 13, 2013

Reports like these show us which verbs of quotation are used, and who uses them. However, <click> very little work has looked at what falls inside the quotation marks. What I would like to show you today is how quoted speech functions as a sociolinguistically conditioned site of creativity and outline how speakers choose how to recreate the speech of other talkers.



Linguistic Creativity

Wednesday, March 13, 2013

When we think of linguistic creativity, we probably think of Chomsky's notes concerning the highly creative nature of language. <CLICK>

Linguistic Creativity

(Chomsky 1964, pg. 8)

★ finite linguistic resources

★ “indefinite number of new utterances”

Wednesday, March 13, 2013

Given finite linguistic resources, speakers can produce an “indefinite number of new utterances”.

But is this all we can say about linguistic creativity?

Linguistic Creativity

(Chomsky 1964, pg. 8)

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Colourless green **ideas** sleep furiously.

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Is that all?

Wednesday, March 13, 2013

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But is this all we can say about linguistic creativity?

Creativity, too.

Wednesday, March 13, 2013

Consider the following excerpts taken from sociolinguistic interviews collected in St. John's, Newfoundland.

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Example 2: young adult male quoting his sister on her views on parenting...

Creativity, too.

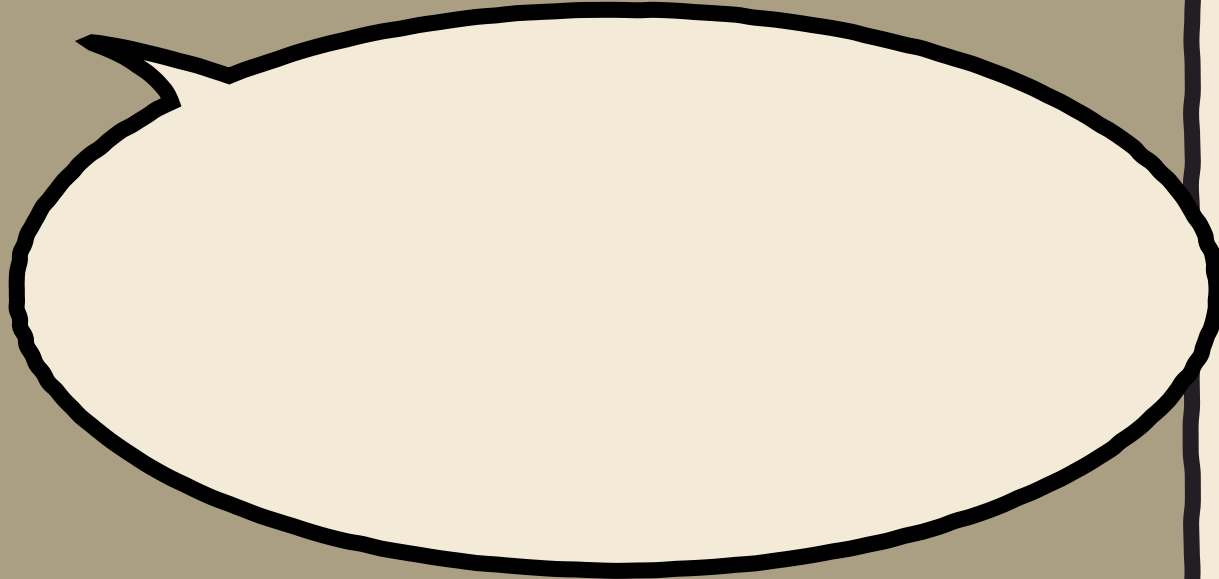
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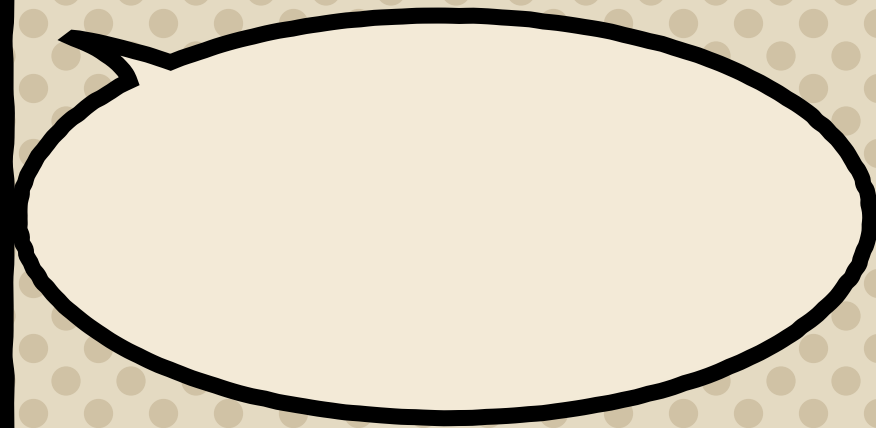
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"I wants the kids but I don't want to take care of 'em."

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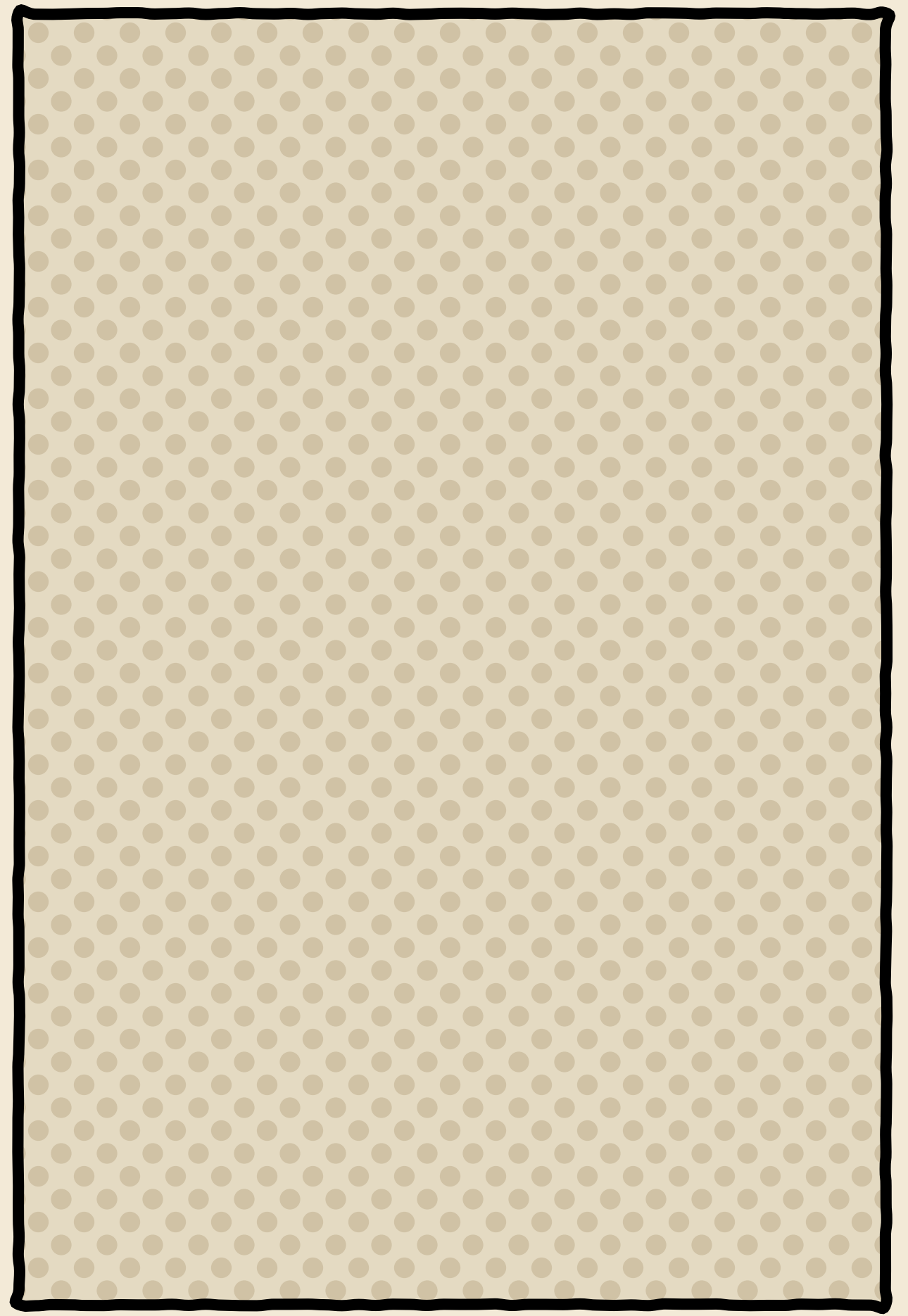
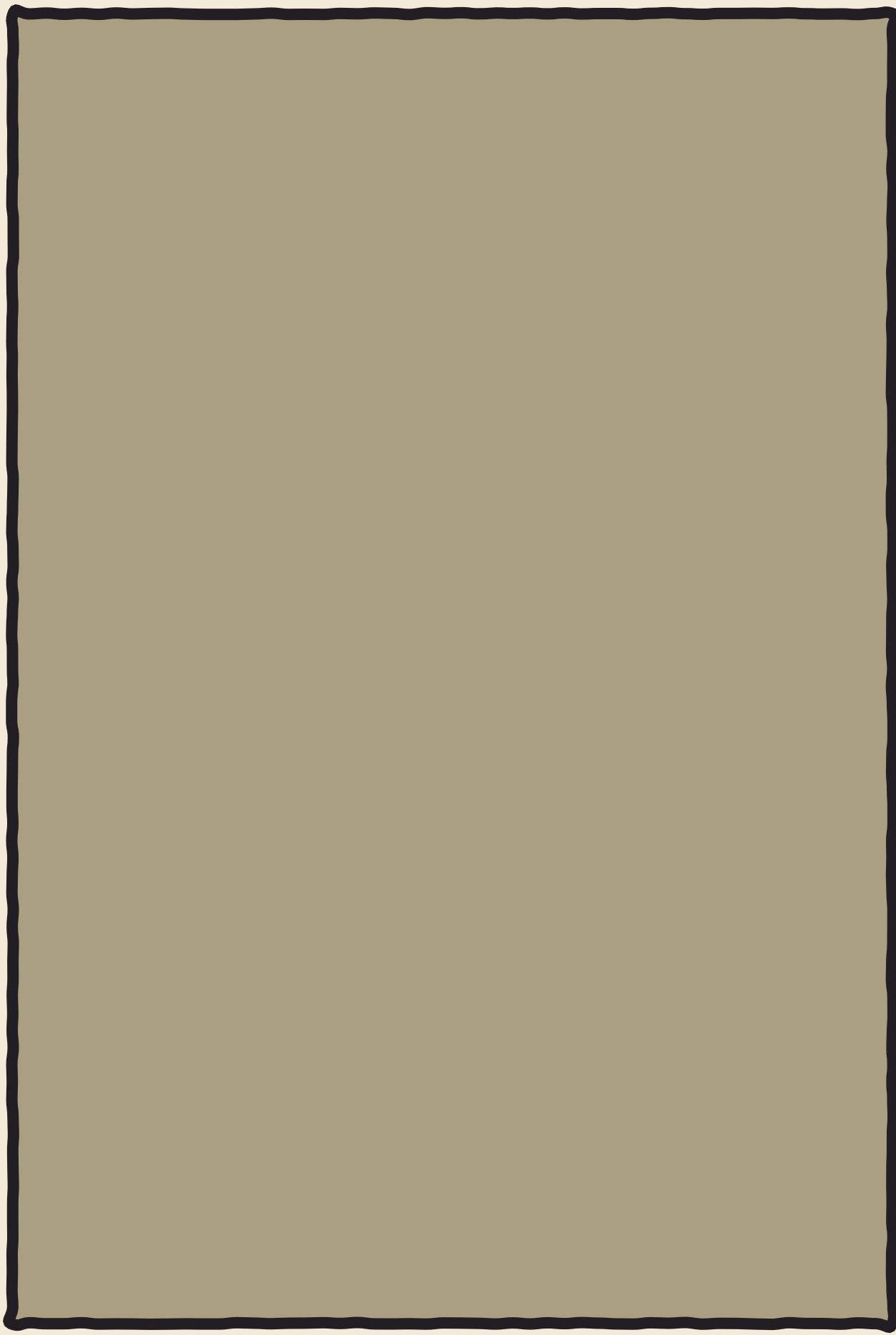
"Ha. Ha. That's not how it works."

Wednesday, March 13, 2013

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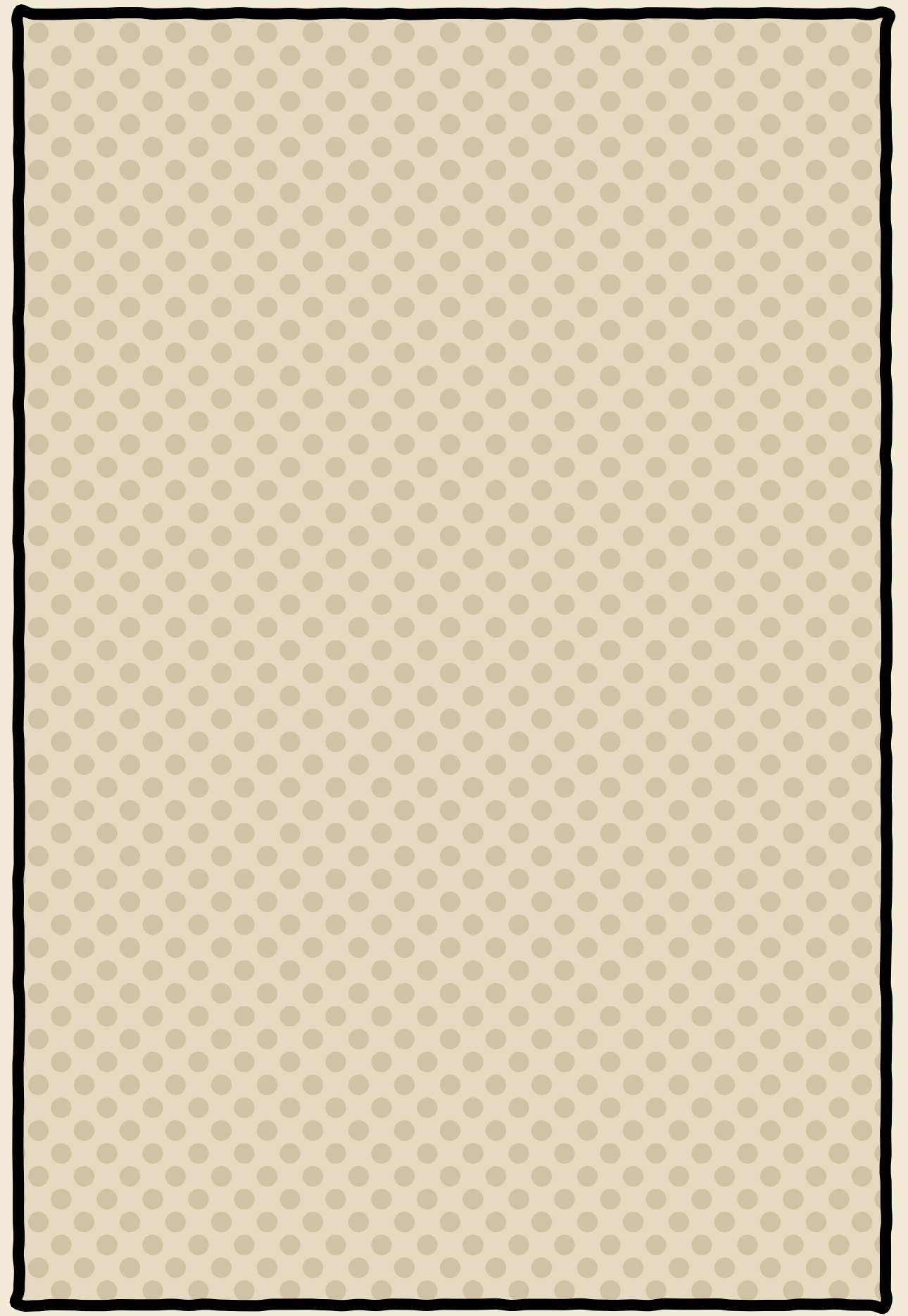
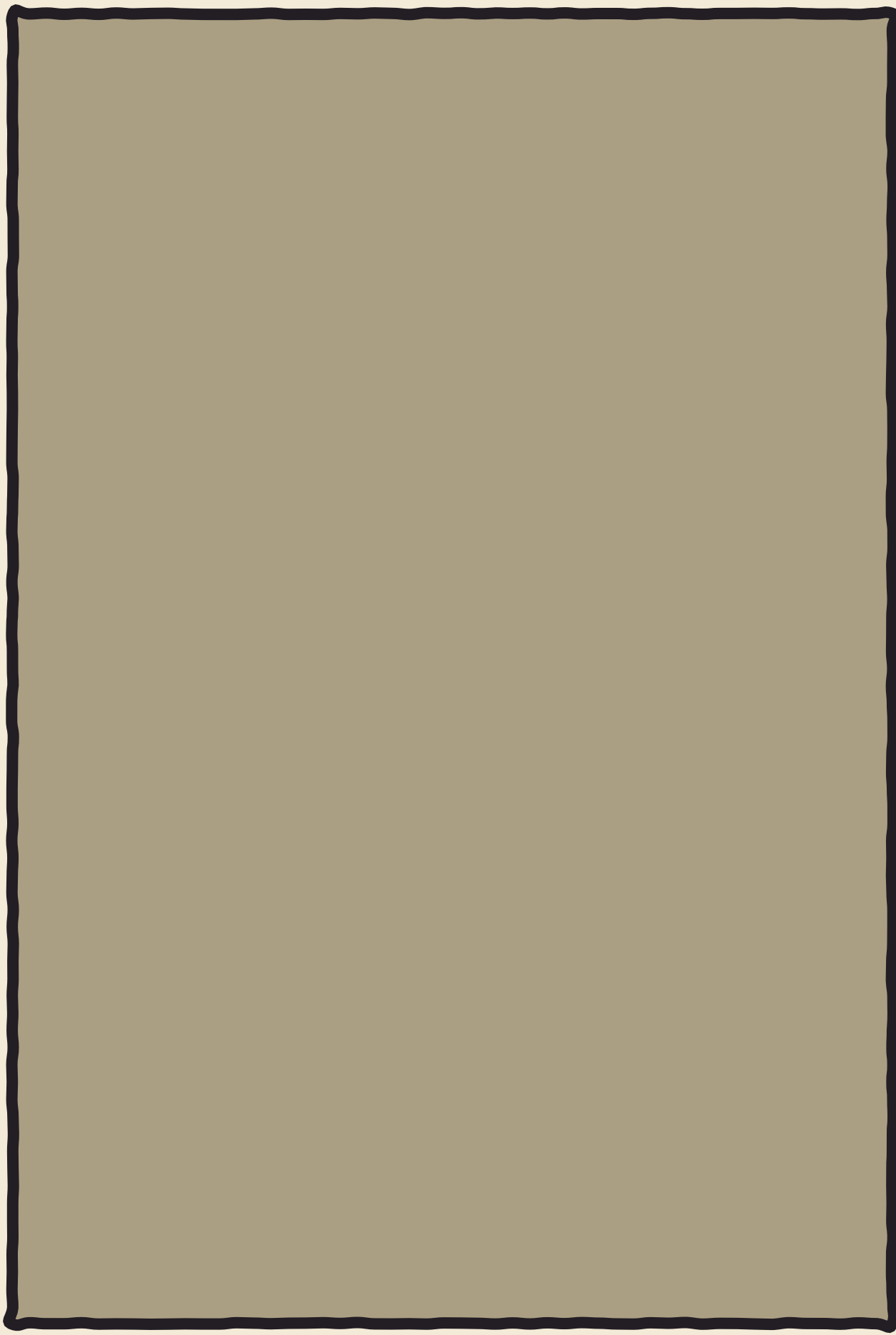
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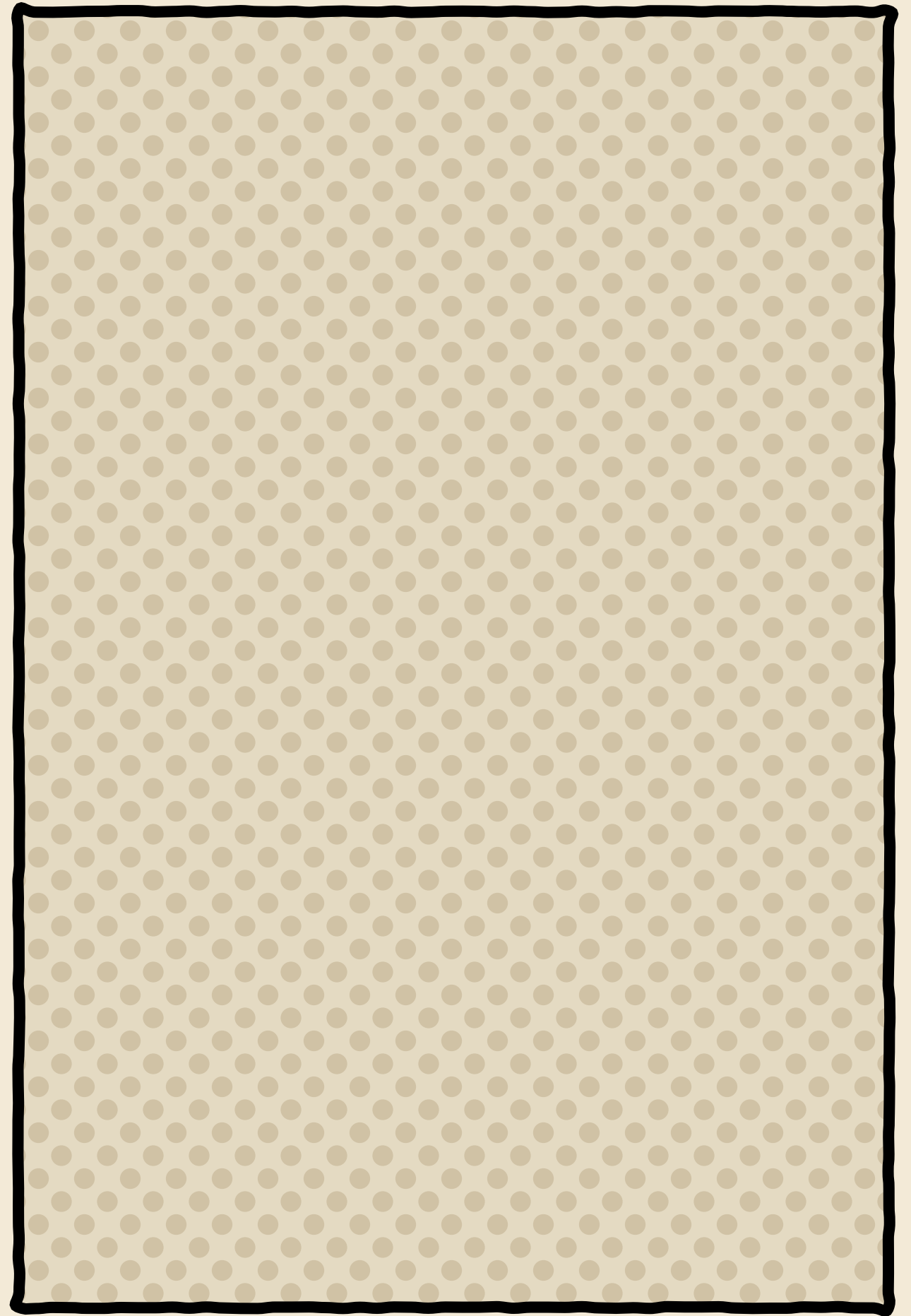
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Wednesday, March 13, 2013

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Wednesday, March 13, 2013

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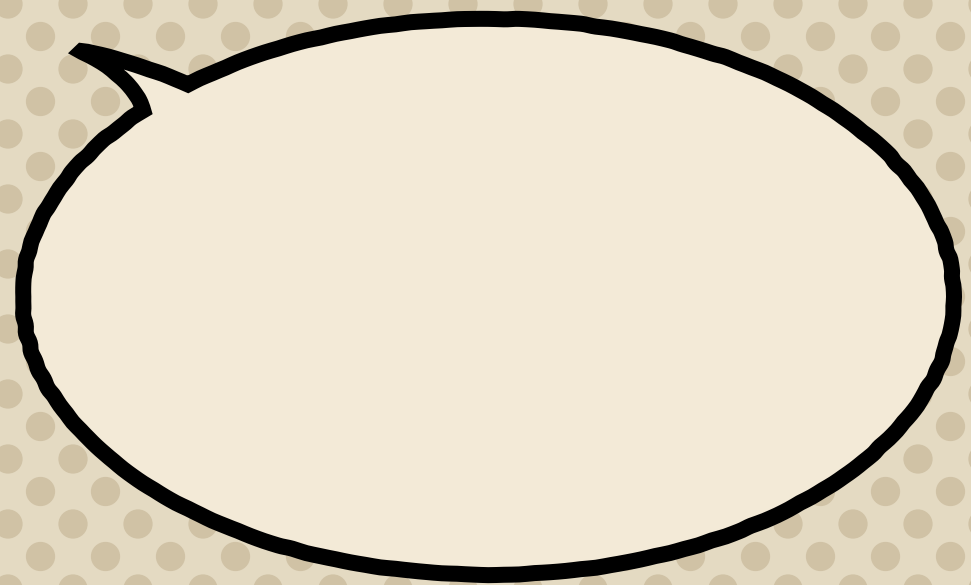
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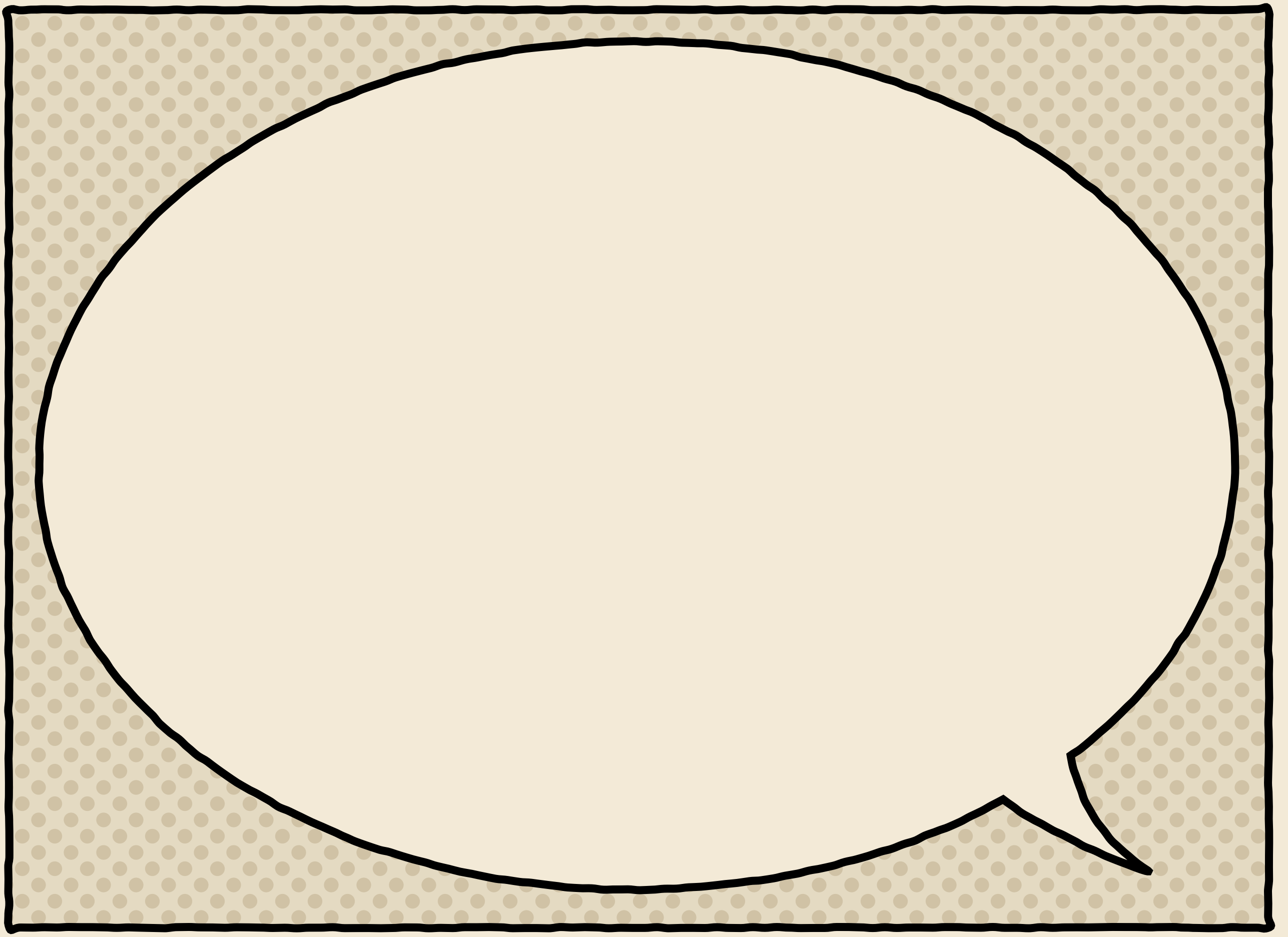
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and like,

“I wants something that records awesome for like, fifty bucks!”

Wednesday, March 13, 2013

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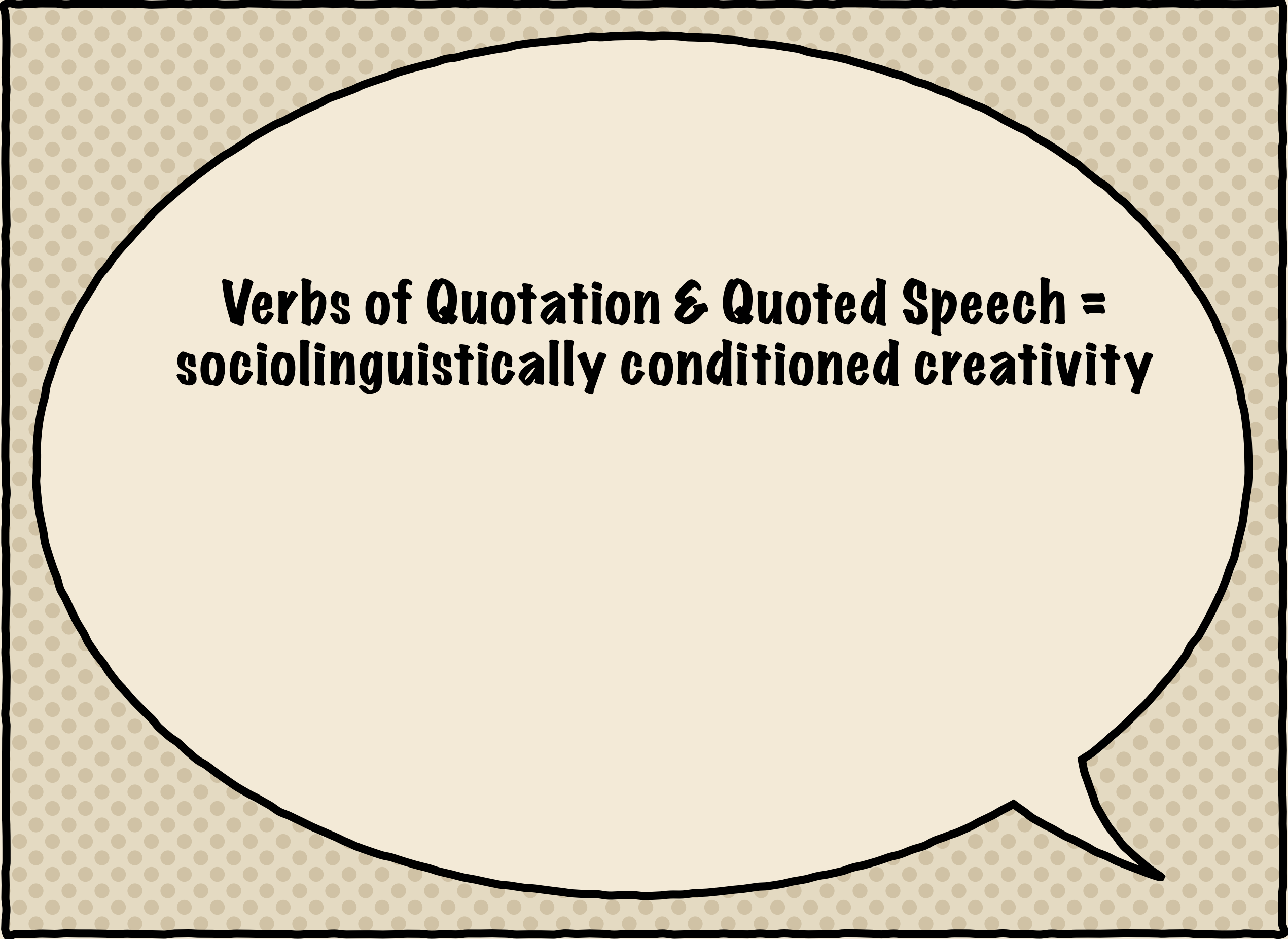
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The styles of speech you just heard all involve verbs of quotation. The spoken forms that follow them, I argue, are sites of sociolinguistically conditioned creativity. <CLICK>

First, quoted speech stylistically departs from the way a speaker typically talks.

I argue that this type of linguistic creativity is defined by two features: <CLICK> namely bricolage and <CLICK> framing.

I will then show you how these features play out in a specific case by considering how quotatives and quoted speech allow Newfoundlander narrators to construct the social identity(ies) of the person they're quoting.



Verbs of Quotation & Quoted Speech = sociolinguistically conditioned creativity

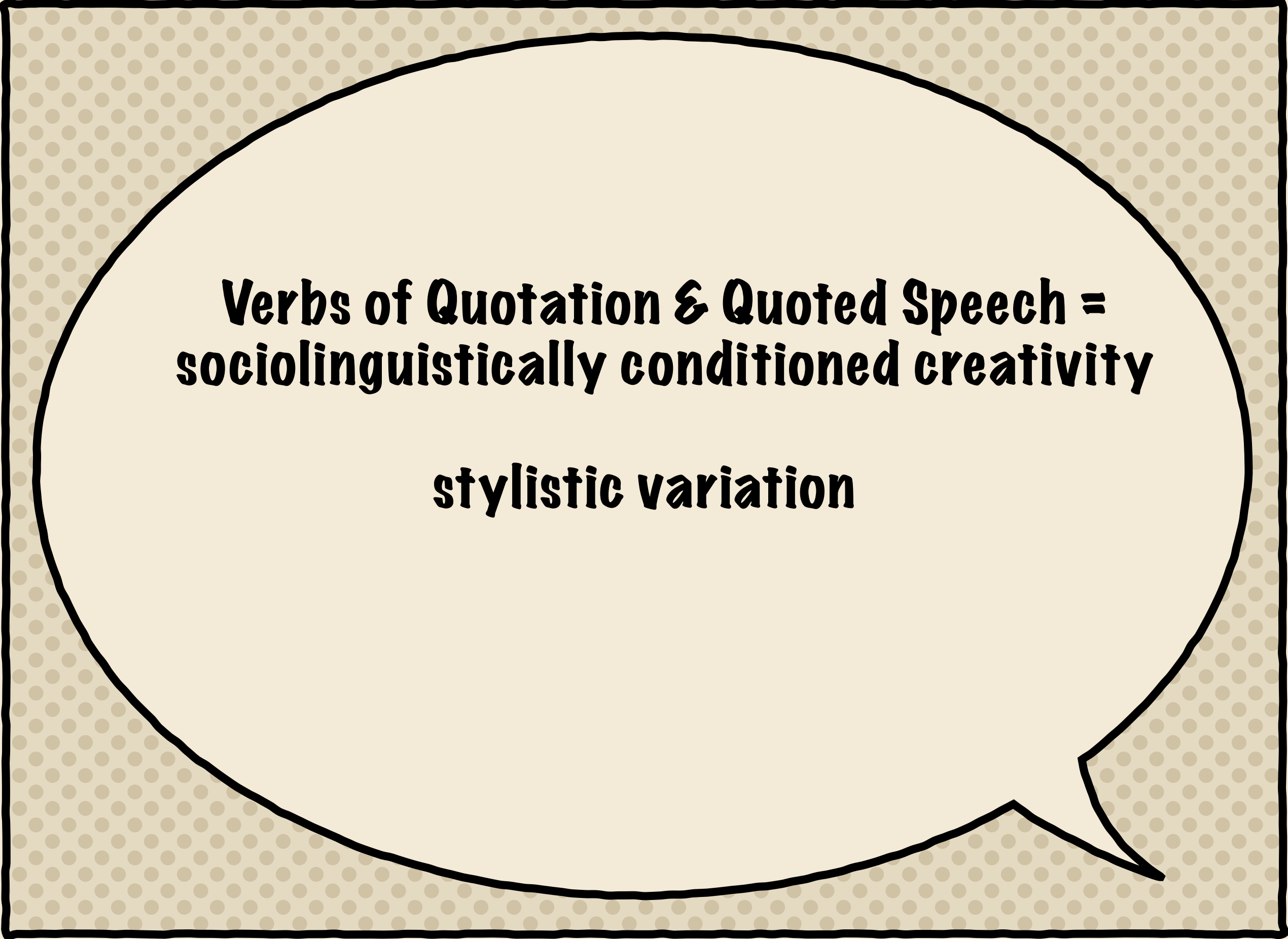
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Voicing

Couper-Kuhlen 1998

**The alteration of voice-quality to imitate
or present affective stance towards
the speaker or what the speaker said.**

Wednesday, March 13, 2013

Concerning the property of framing, discourse phoneticians working on quotatives have proposed a model of variation called VOICING.

This model views variation in quoted speech as the alteration of voice-qualities to imitate or present affective stance towards the speaker or what the speaker said.

**“The low pitched voice... strongly contrasts with the
just quoted hysterical shouting and re-anchors the
commentary in the reporting situation, indexing that
it is [the narrator] again who is talking.”**

Pitch
Gunthner 1998

Wednesday, March 13, 2013

Research on VOICING has been strictly qualitative and impressionistic...

“The low pitched voice... strongly contrasts with the just quoted hysterical shouting and re-anchors the commentary in the reporting situation, indexing that it is [Eva] again who is talking.”

“Prosodic changes can function like quotation marks in written texts by clearly delimiting left and right hand boundaries of the reported sequence”

Prosody

Klewitz & Couper-Kuhlen 1999

Wednesday, March 13, 2013

....

In the examples we heard, it is clear that voice-related variation was used. In some cases, it involved a change in pitch, rate of speech, or distinctly different vowel pronunciations. In some cases, it was all 3.

Pilot Study

Variation in Pitch

Wednesday, March 13, 2013

I started off looking at a relatively simple example of performance using quoted materials and examined one property of voice-quality, Pitch, by studying the speech of foul-mouthed comedian George Carlin in his little known role as the narrator of the children's stories, Thomas the Tank Engine.

When he narrated the story itself, the pitch of his voice was relatively low - 144 Hz. However, when he shifted into quoting or performing Thomas or Percy, two eager and enthusiastic steam engines, his pitch dramatically increased ($f_0 = 207$ Hz).

Pilot Study

Variation in Pitch



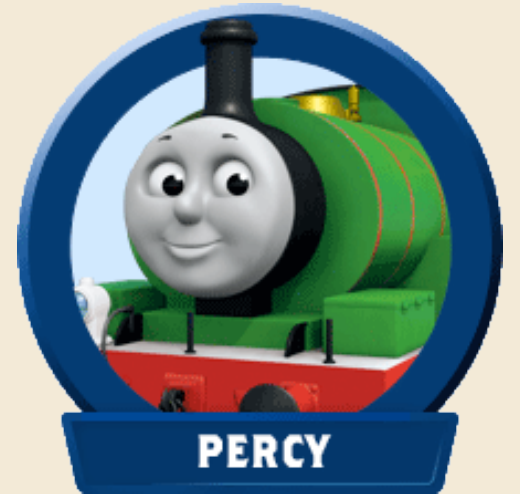
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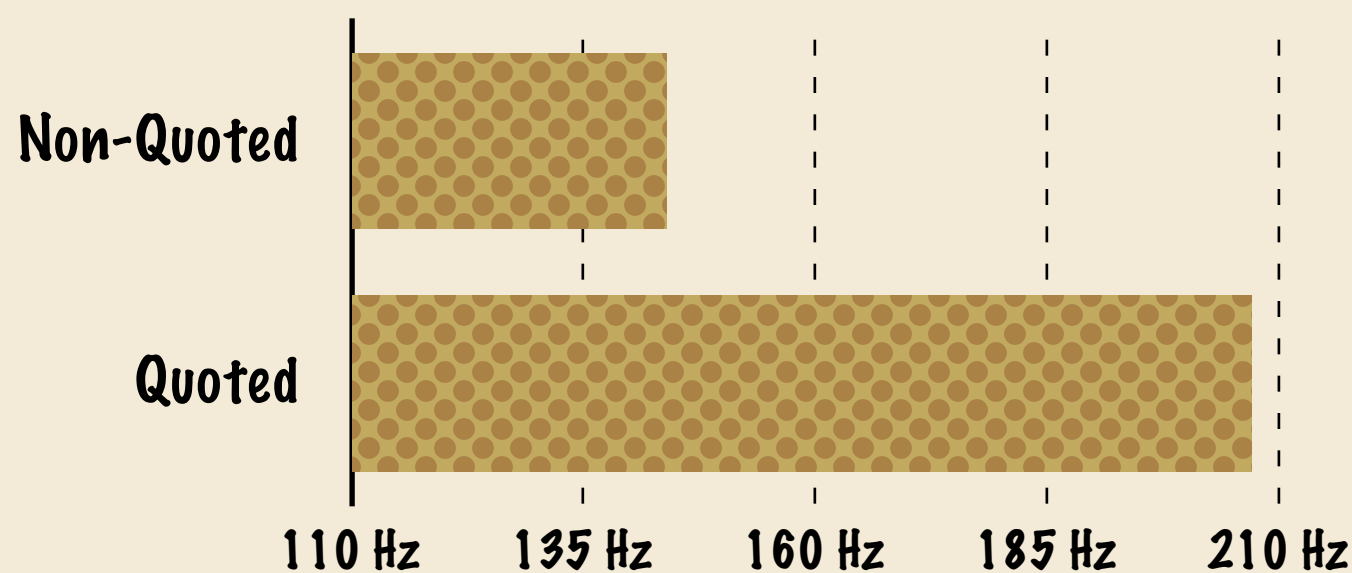
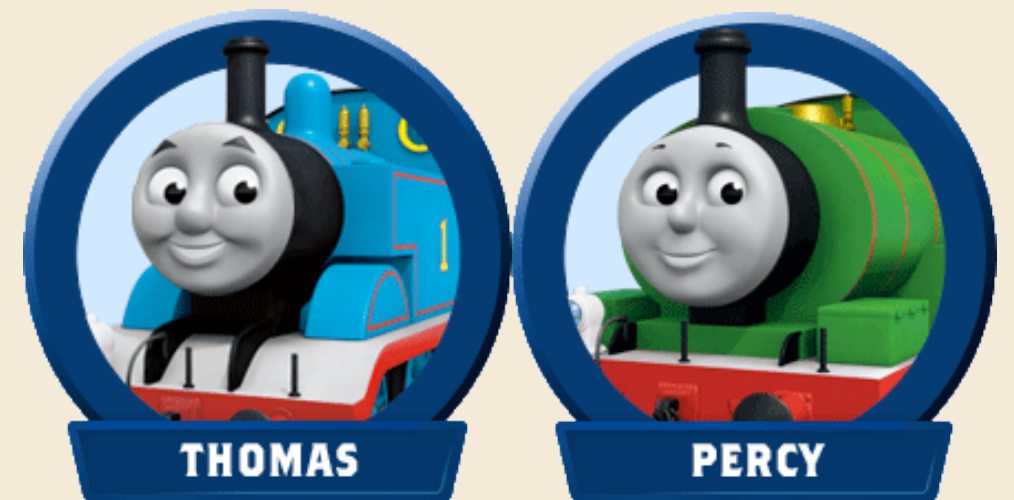
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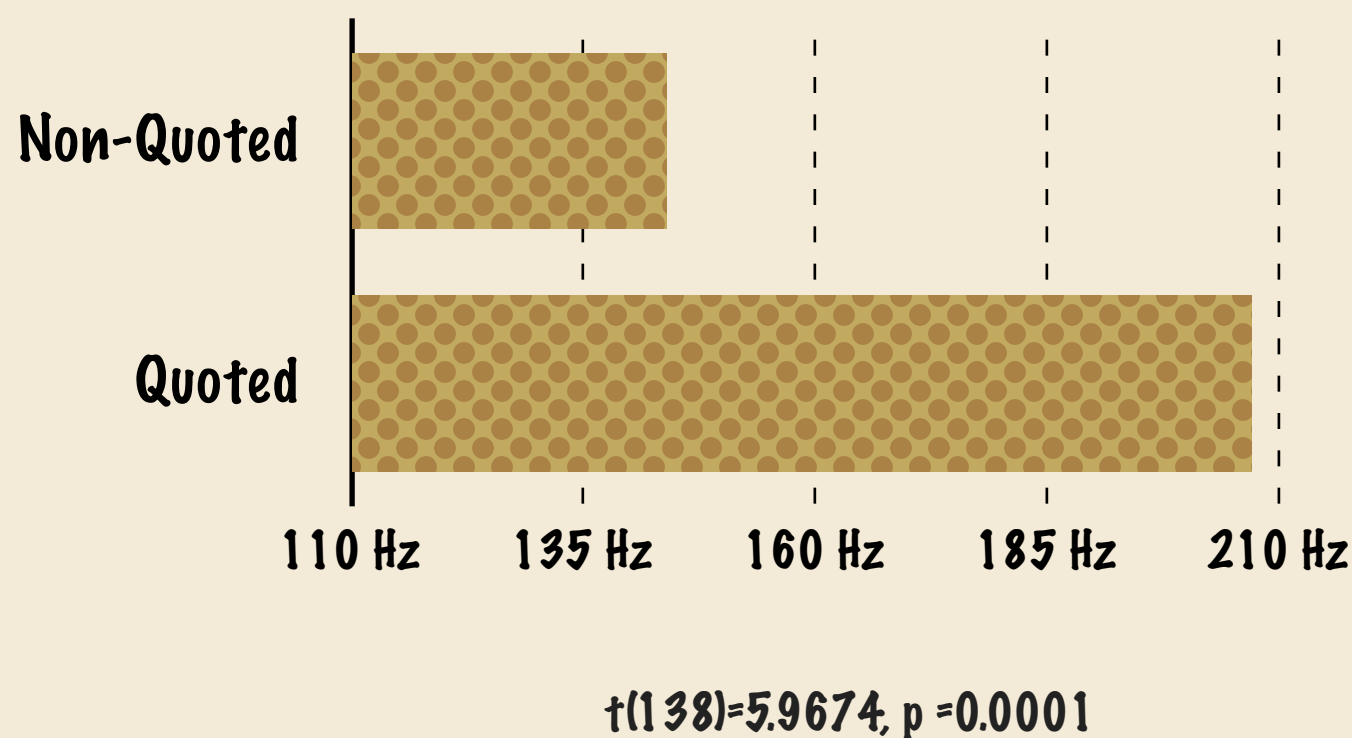
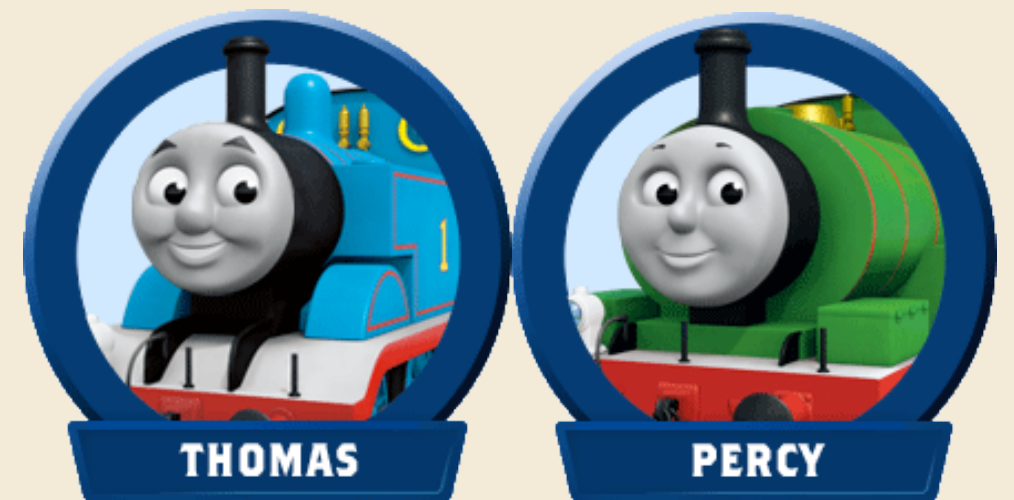
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Bricolage

(Eckert 1996, Hebdige 1984)

**the processes by which social objects are
used to create new cultural identities**

Wednesday, March 13, 2013

So, what's behind this process of Voicing? Where do the voice features come from? I suggest that it is not a random process but rather speakers draw on other linguistic resources found throughout their speech community.

Quoted speech then, is the outcome of assembling vocal properties and using them in creative ways. The assembling of such properties called bricolage which is defined as: **the processes by which people acquire objects from across social divisions to create new cultural identities**

This was most recently considered by Eckert (1996) who saw stylistic variation as an appropriation of culturally meaningful linguistic objects.

Voice as a Creative Object

phonation type

Creaky
Whispery
Breathy
Modal

pronunciation

Vowels
Consonants

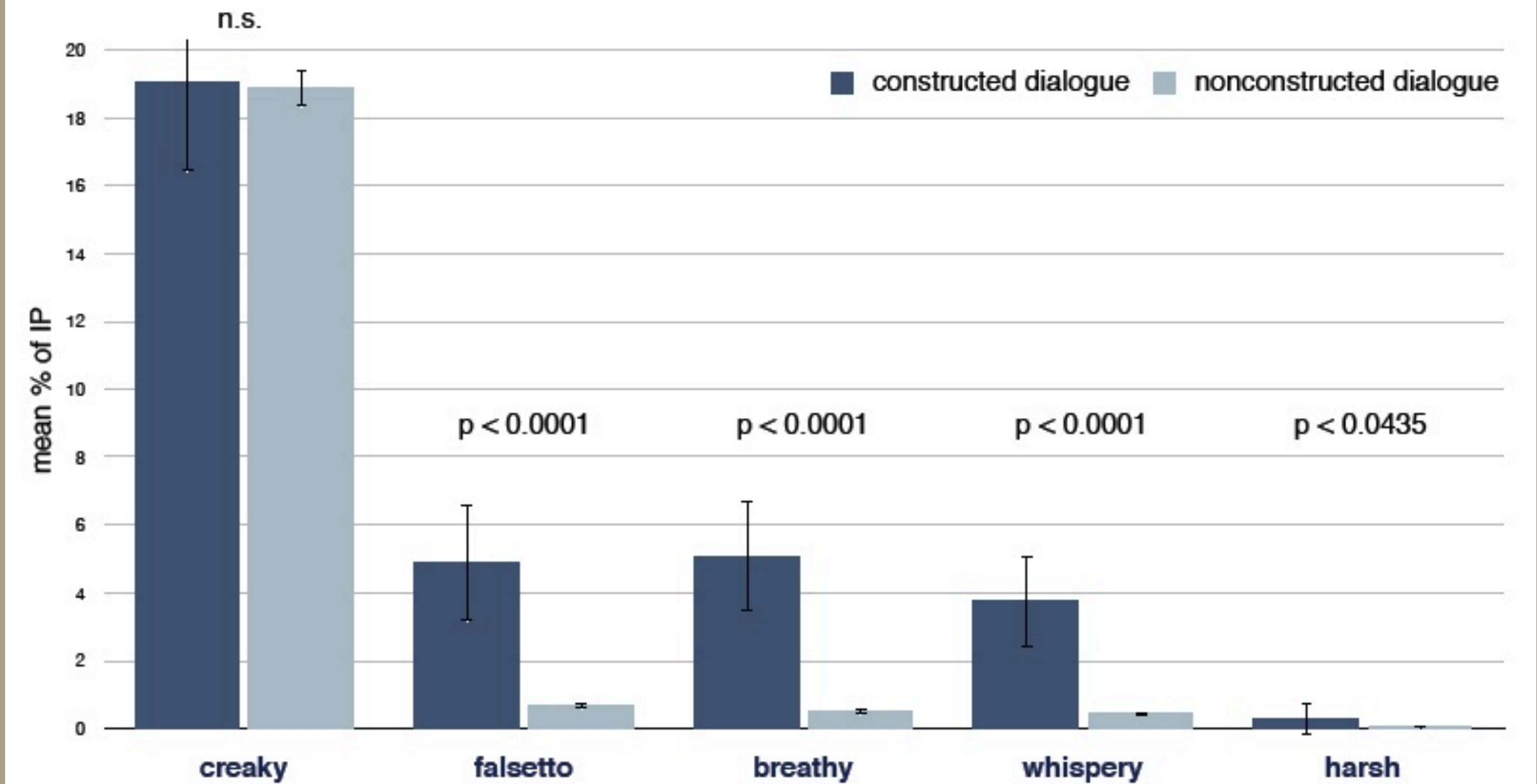
pitch, stress, intonation

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In theory, any linguistic feature can belong to the set of resources available for bricolage and hence creative re-purposing.

I will focus on one property – the pronunciation of vowels.

However, there is some evidence that shows phonation type is used creatively in constructed dialogue. CLICK...



higher rates of non-modal phonation types in constructed dialogue

Podesva 2010

Wednesday, March 13, 2013

and these linguo-vocal features seem to occur more often in constructed dialogue (or quoted speech).

But we'll start with vocalic based properties.



Quotatives Project

Conversational style recordings

Townies, Baymen, Labradorians

Early to mid twenties

45 Participants, approx. 50 hours

Wednesday, March 13, 2013

In order to understand more about the sociolinguistic choices that speakers make when quoting another talker, I turn now to my larger project on Quotative Behaviour in St. John's, NL.

Data were recorded Summer 2011 – Summer 2012

CLICK... more than 3,400 tokens

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Townies, Baymen, Labradorians

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> 3,412

verbs of quotation (and counting)

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Quotatives Project

**Do speakers pronounce their vowels differently
when quoting the words of other speakers?**

Are male quotees represented differently than females?

Do males quote differently than females?

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Some of the preliminary questions behind the project.

Methodology

Subjects: 4 males, 4 females
aged 20-27,
university educated

Recording: 1 on 1, recorded by a close friend

Interviewers: 3 female linguistically trained undergraduates,
conversation designed to elicit
narratives of personal experience
and quoted speech

Wednesday, March 13, 2013

8 university educated young adults
recorded by a close friend (member of the research team)
conversations were designed to elicit quoted speech

Traditional NLE Vowels

(Clarke 2010)

Lax Vowels

KIT
DRESS
TRAP/BATH
LOT/CLOTH/THOUGHT
STRUT

Tense Vowels

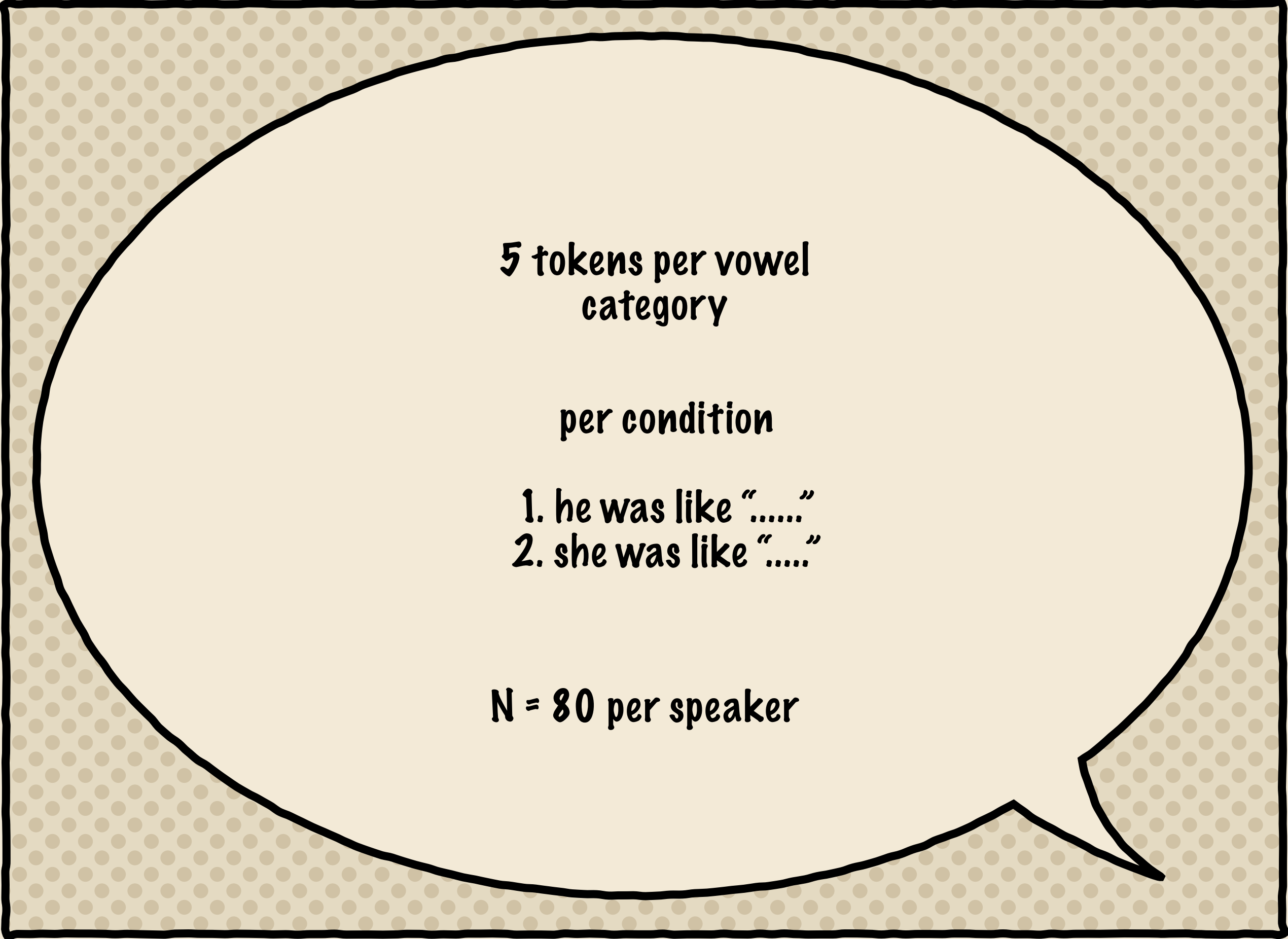
GOAT
GOOSE
FLEECE
FACE
PALM

Diphthongs

PRICE/PRIZE

Wednesday, March 13, 2013

So, what can NLEs do to creatively VOICE the gender of their quotee/character? Well, then can choose to use modern, mainland, standard variants or select among a number of traditional vowel pronunciations.



**5 tokens per vowel
category**

per condition

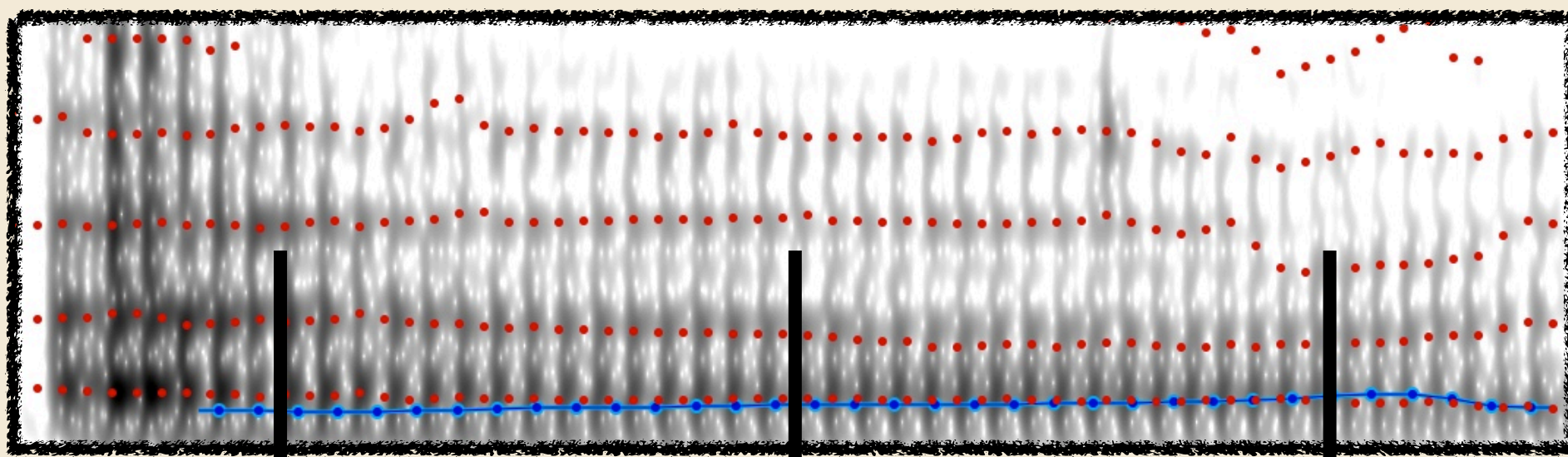
- 1. he was like "....."**
- 2. she was like "....."**

N = 80 per speaker

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For each of the highlighted lexical sets, 5 tokens were analyzed across the 2 conditions

Acoustic Analysis



20%

50%

80%

Length = duration

F0 = pitch

F1 = vowel height

F2 = vowel frontness

Statistical Test: t-tests

Pitch: separate tests for Males and Females

F1 and F2 normalized using NORM (Thomas and Kendall 2007)



RESULTS

Traditional NLE Vowels

Lax Vowels

KIT
DRESS
TRAP/BATH
LOT/CLOTH/THOUGHT
STRUT

Tense Vowels

GOAT
GOOSE
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Diphthongs

PRICE/PRIZE

Traditional NLE Vowels

Lax Vowels

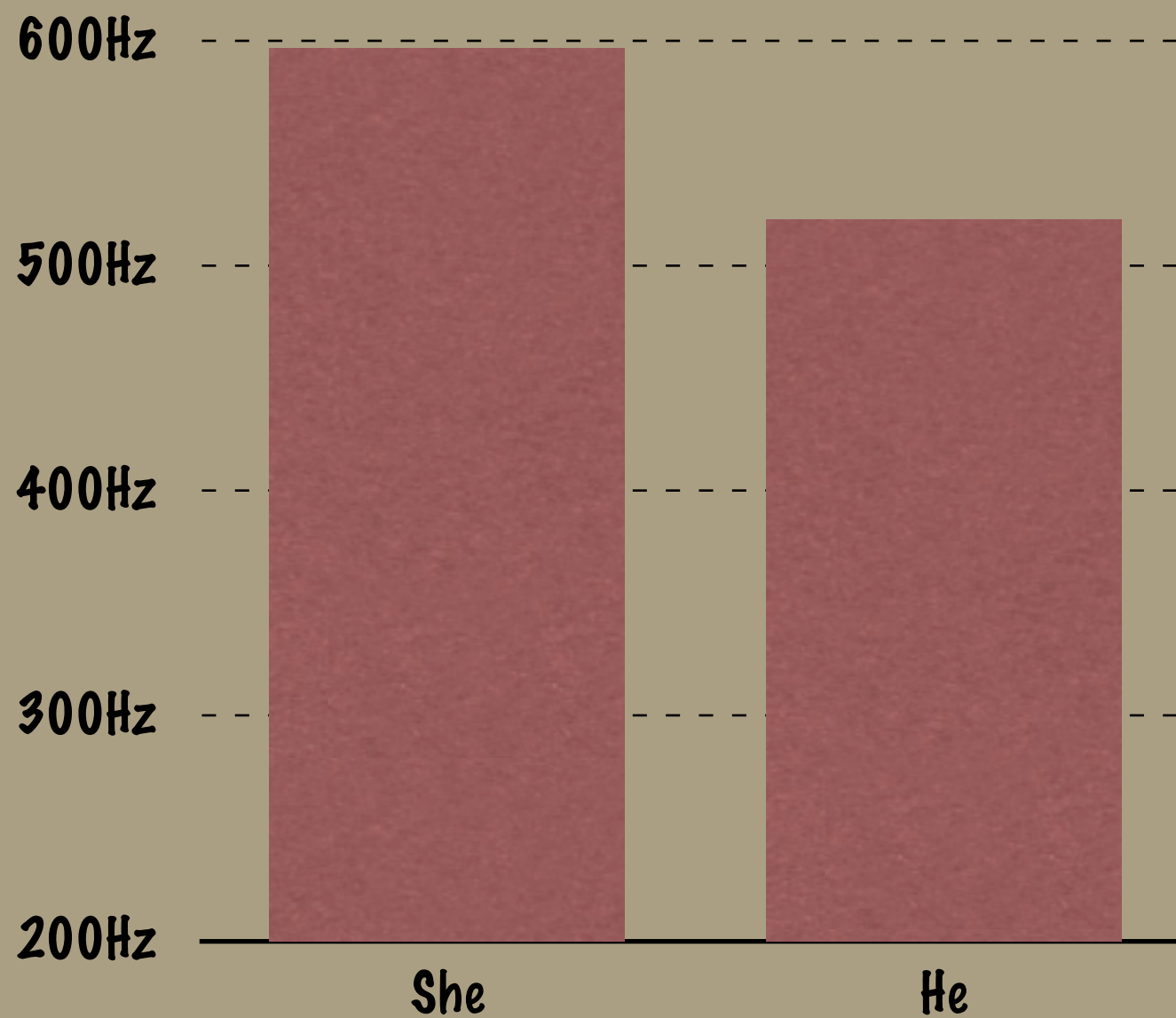
KIT
DRESS
TRAP/BATH
LOT/CLOTH/THOUGHT
STRUT

Tense Vowels

GOAT
GOOSE
FLEECE
FACE
PALM

Diphthongs

PRICE/PRIZE

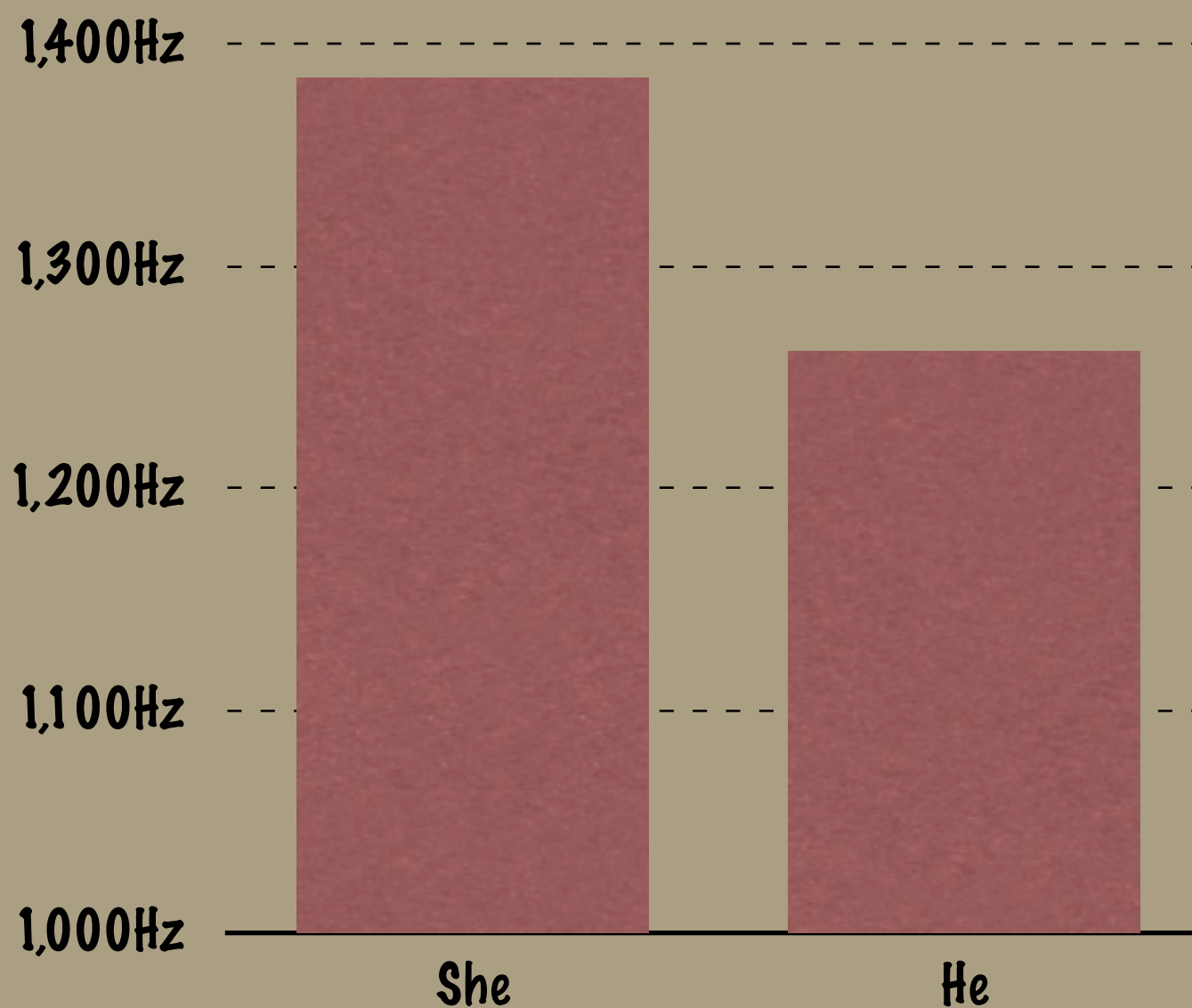


$p < .05$

LOT
lowering/raising
(F1)

Wednesday, March 13, 2013

First, we see some significant variation in the LOT vowel (F1):
Females portray speech from other females with a lowered LOT vowel.
Highest LOT variants are found when females quote males.



$p < .05$

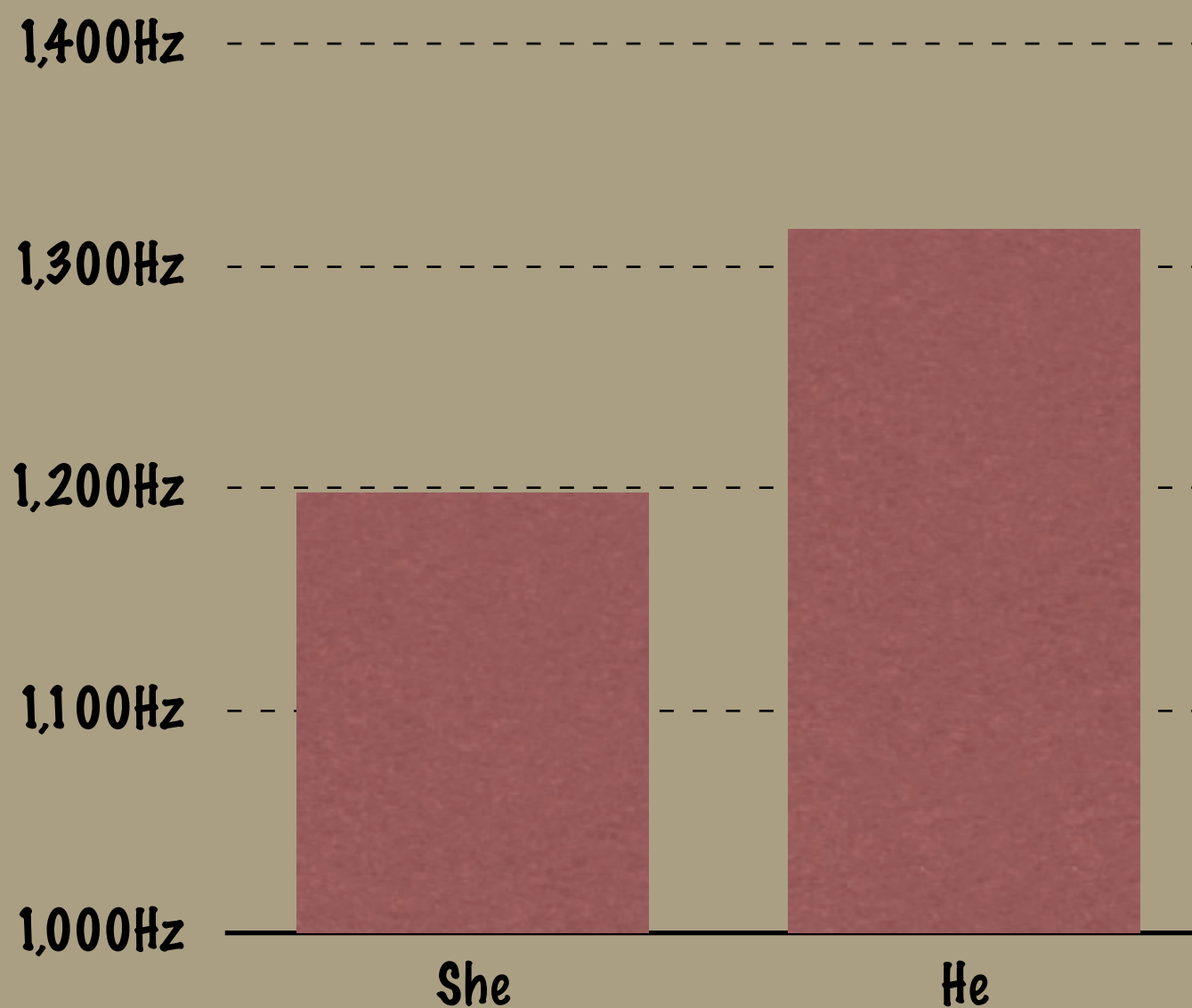
LOT
fronting/backing
(F2)

Wednesday, March 13, 2013

More variation in LOT, this time (F2):

Females portray speech from other females with a fronted LOT vowel.

Most retracted LOT is found when females quote males.

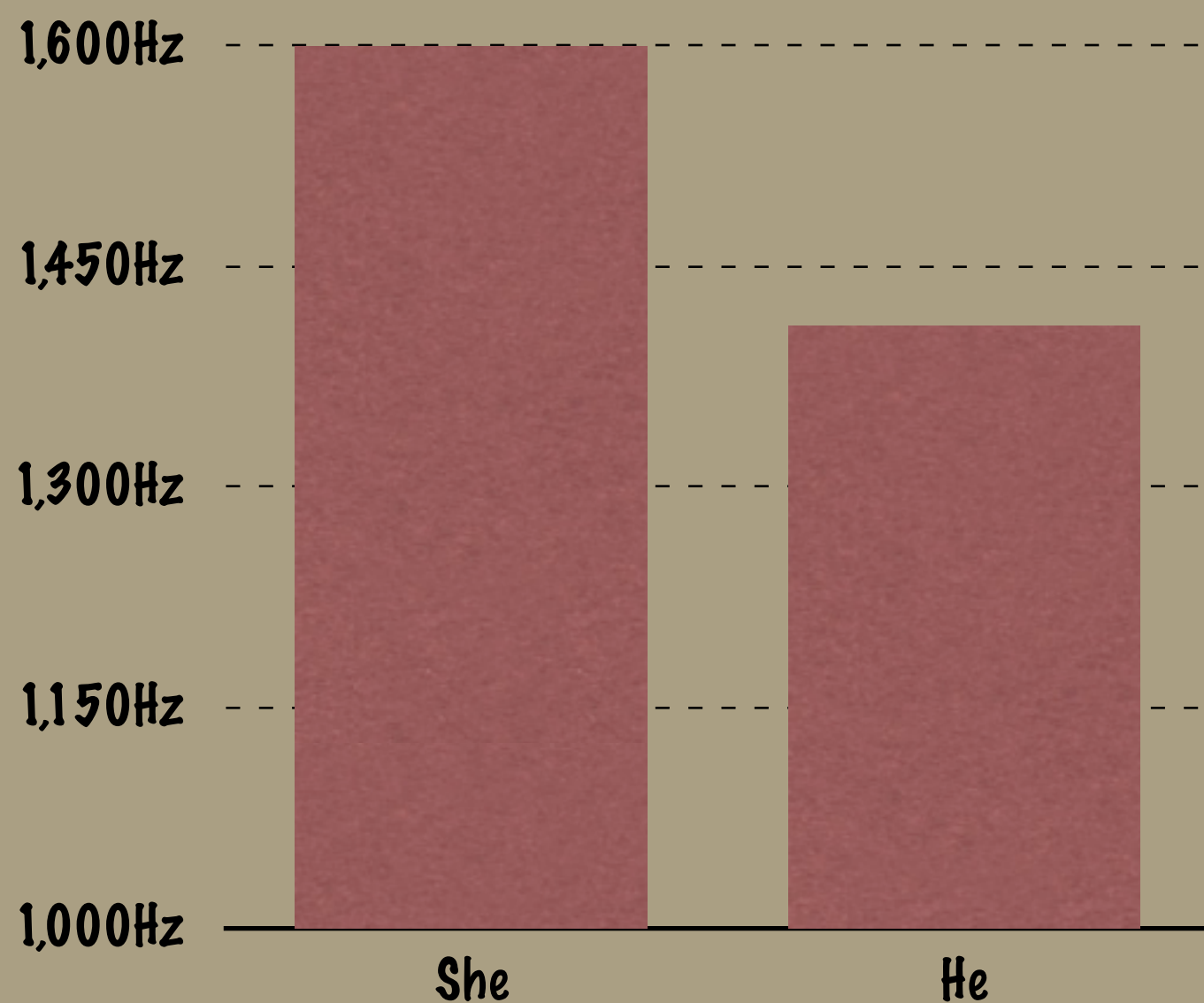


$p < .05$

GOAT
fronting
(F2)

Wednesday, March 13, 2013

The next significant finding shows a difference for GOAT along (F2): Females portray speech from other females with more retracted GOAT vowels. When quoting males, we see relatively more fronted GOAT variants.



$p < .05$

GOOSE
fronting/backing
(F2)

Wednesday, March 13, 2013

Finally, GOOSE (F2): females portray speech from other females with a fronted GOOSE vowel. Most retracted GOOSE is found when females quote males.

Vocalic Resources used to VOICE Gender of Quotee

GOAT

GOOSE

LOT

Wednesday, March 13, 2013

GOAT

[+back, +female]

GOOSE

[+front, +female]

LOT

[+low and +front, +female]

Vocalic Resources used to VOICE Gender of Quotee

GOAT

GOOSE

LOT

Wednesday, March 13, 2013

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GOOSE

[+front, +female]

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Vocalic Resources used to VOICE Gender of Quotee

GOOSE

GOAT

LOT

Wednesday, March 13, 2013

GOAT

[+back, +female]

GOOSE

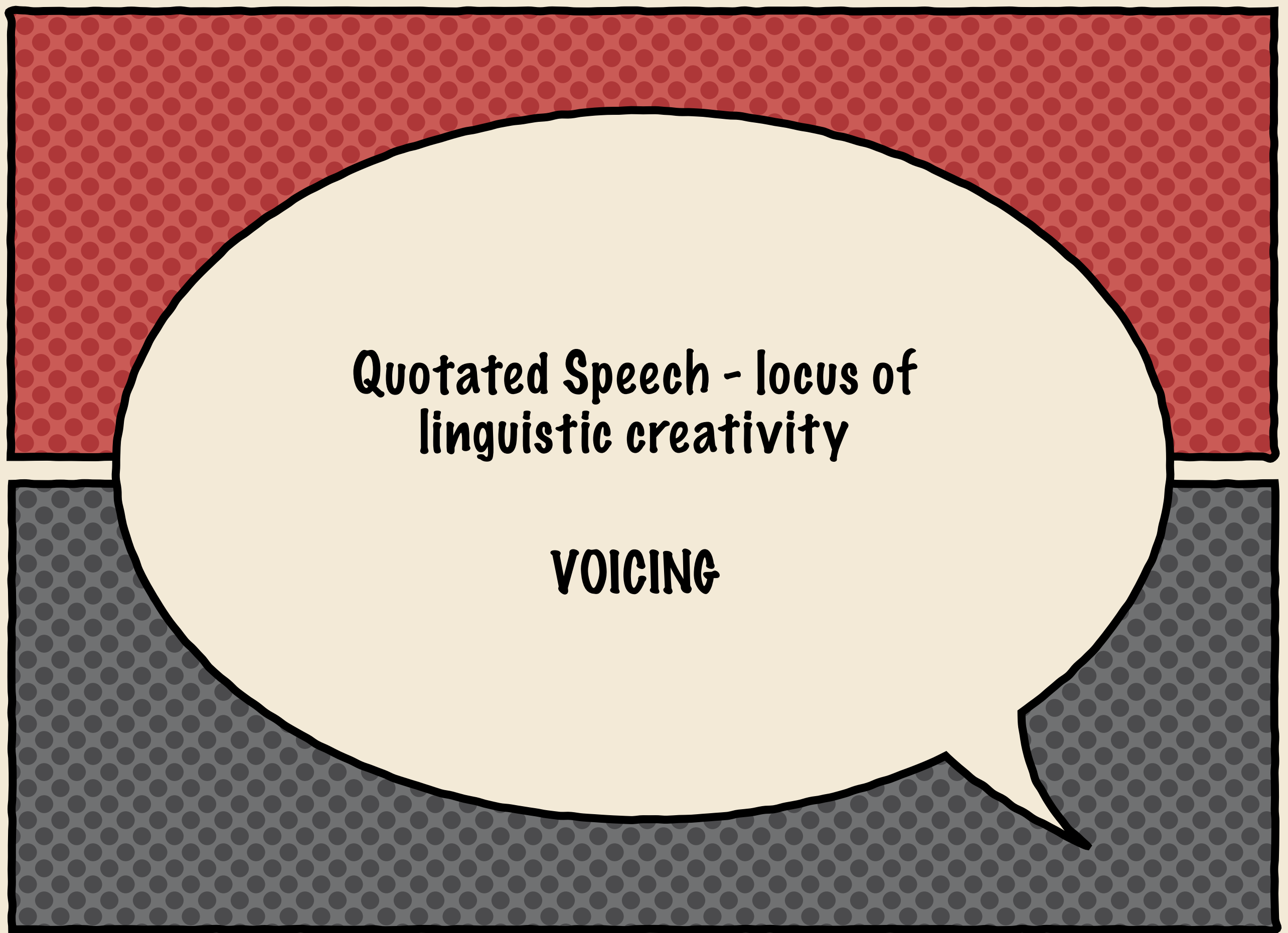
[+front, +female]

LOT

[+low and +front, +female]

Summary

Wednesday, March 13, 2013



Wednesday, March 13, 2013

Looking at Quoted Speech forces us to consider other ways that spoken language exhibits “linguistic creativity”.

1. Quoted speech allows the speaker, or narrator, to frame or construct identities for the characters (quotees) in the story. They can alter their voices using any number of resources at their disposal.

We saw that male characters were associated with different vowel pronunciations than those used to represent females.

The results shown here point towards a female practice. Maybe due to female interviewer affect.

Also note I did not look at phonation type in this analysis

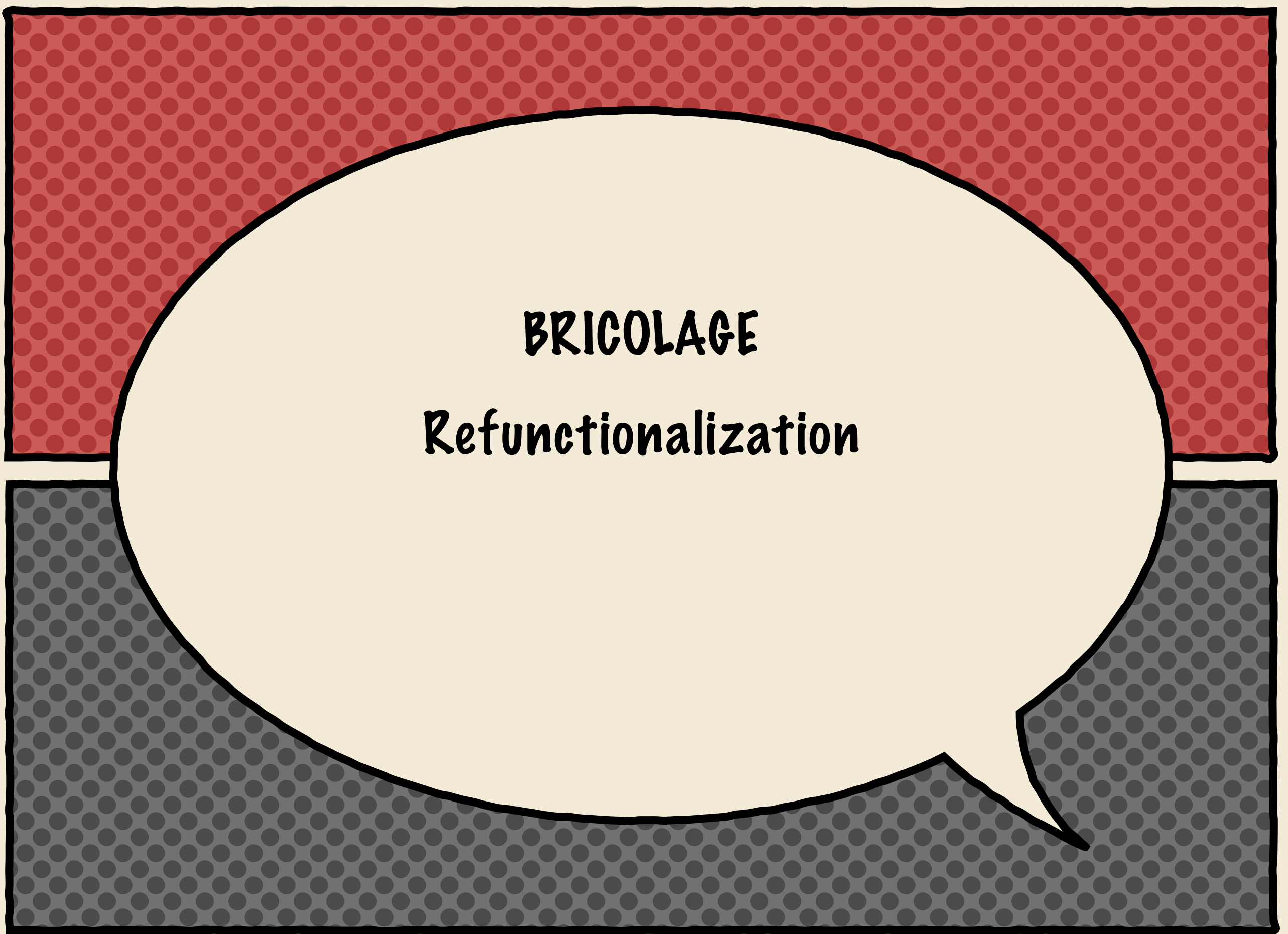


Wednesday, March 13, 2013

2. VOICING involves a process of assembling socially salient linguistic features, drawn from any number of sources. We looked here at vowel realizations that vary in their indexing properties - between local, traditional and non-standard to more urban and more standard sounding.

Being able to take something found in one context and the employ it in a novel way seems to be one of the hallmarks of creativity. This re-purposing of linguistic features, has been long recognized among dialectologists as <CLICK> Refunctionalization, but it hasn't been described as an act of creativity. Rather: <CLICK>

In situations of dialect contact, speakers will use features of the other dialect in restricted contexts, often with a repurposed function.

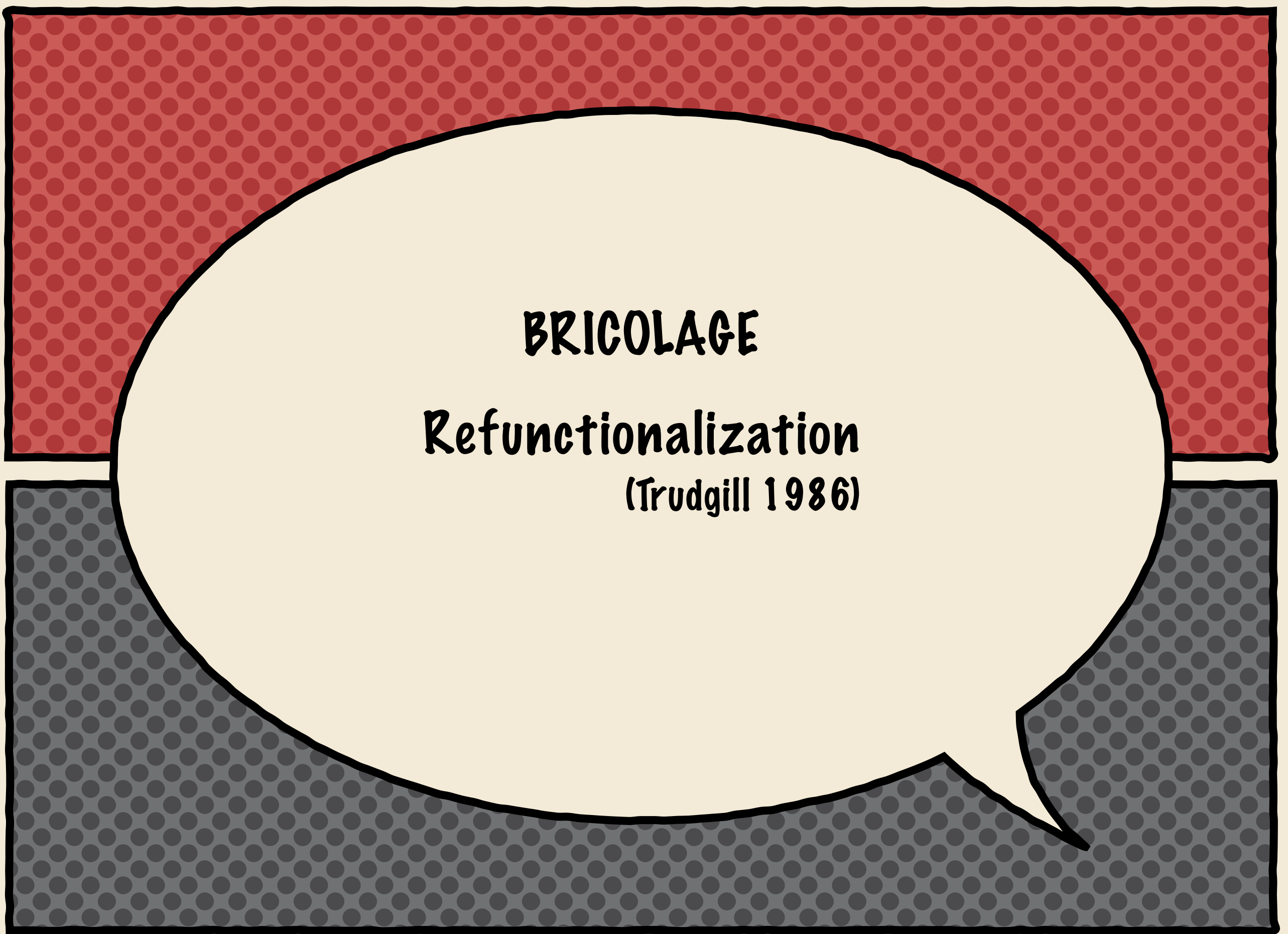


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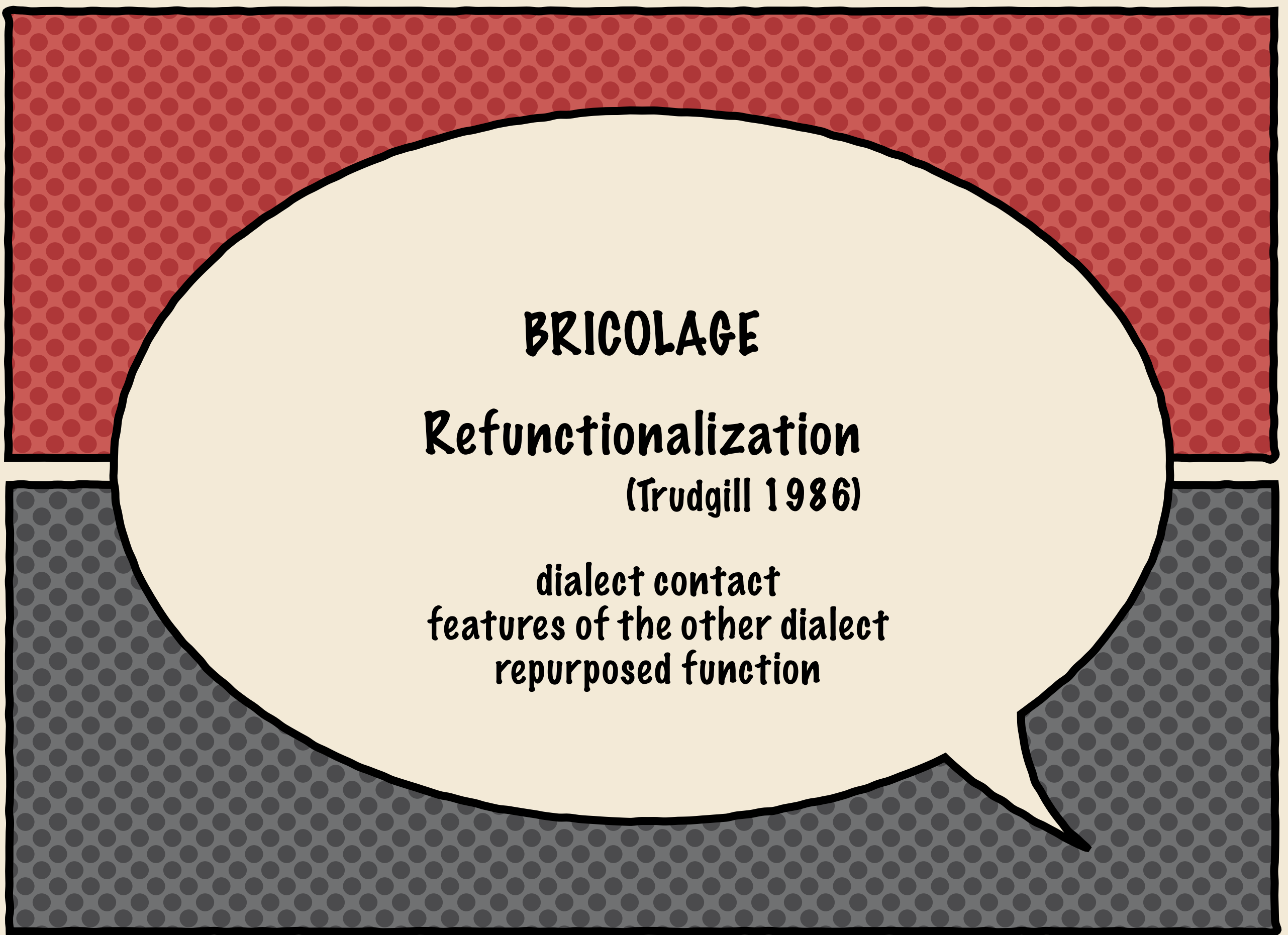


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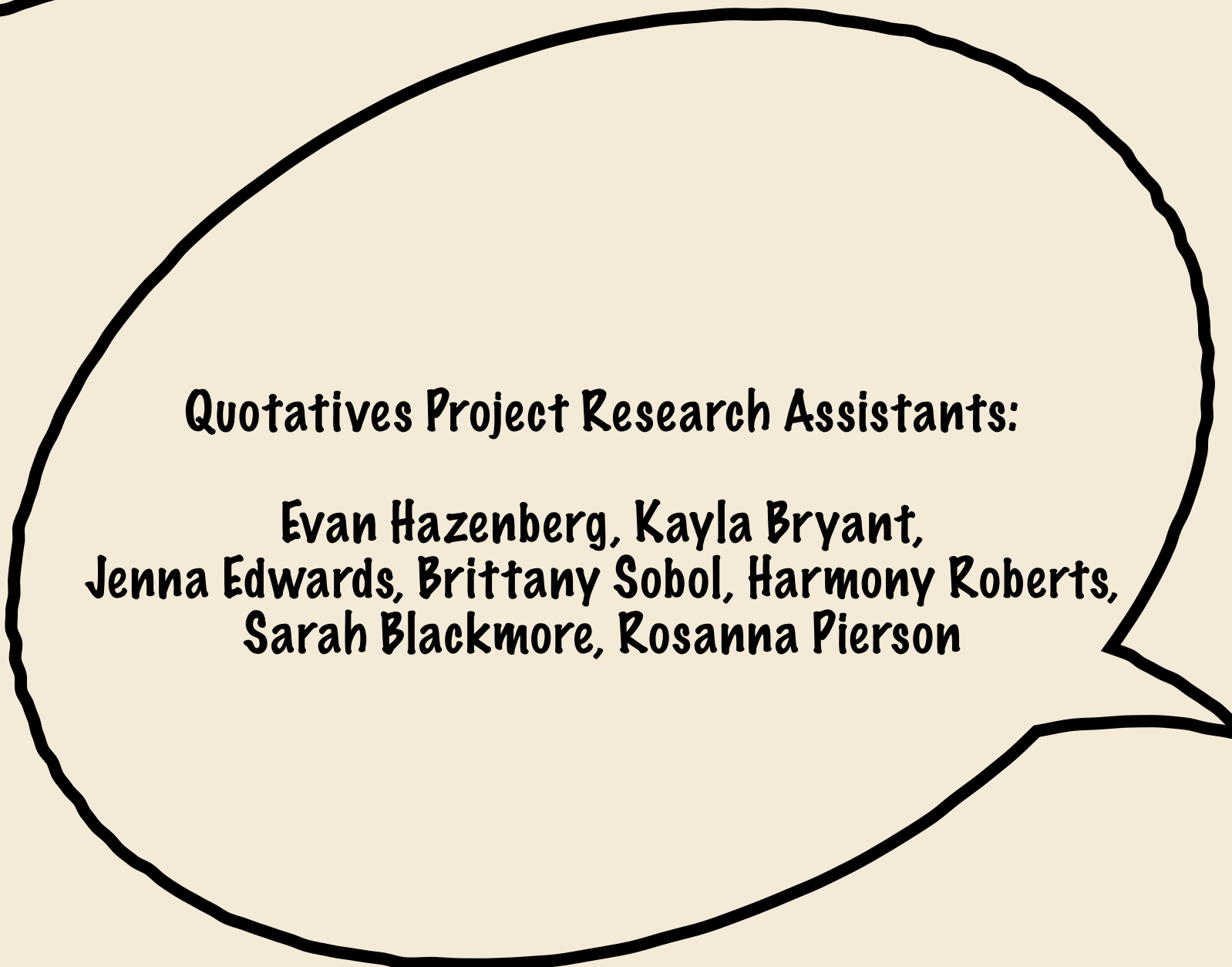
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Thank you!



Quotatives Project Research Assistants:

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