Language and Global Media

Workshop Program

16th, 17th and 18th of November, 2016
Welcome to the Language and Global Media International Workshop

I am delighted to be welcoming researchers working across the humanities and social sciences in intersecting fields such as Linguistics, Media Studies, Cultural Studies and Translation Studies. It is my hope that we can engage in discussion across disciplines and build networks for future collaborative work.

Over the course of the Workshop we will feature 4 special sessions by our invited speakers. In the morning of Day 1, A/P Akinobu Matsumoto will take us through an interactive session on Post-production techniques of telop, and the culture of television production in Japan. In the afternoon, Prof. Debra Occhi will be speaking on In/comprehensibility and dialect in regional promotional media: the case of Kobayashi, Japan. Day 1 also features 3 general sessions with papers that examine digital and print media. The presentations cover diversity of phenomena from memes to bullet subtitles, and from e-emoji to foreign language videotext.

On Day 2, invited speaker Dr Ryoko Sasamoto will talk on Telop and Relevance: unpacking the contribution of telop to viewer reception. This will be followed by LGM convener Dr Claire Maree speaking on her current research project in a session titled Flipping "LGBT". The two general sessions on day 2 feature papers that discuss the use of script in Japanese media, dubbing practices and the representation of migrants. In the afternoon invited speaker session, A/P Minako O'Hagan will speak on Making Pokémon Go in Another Language and Culture: Researching Translation of Games as Contemporary Global Media.

Day 3 of the programme is aimed at forming networks, working on possible collaborations, and developing paths forward towards publishing. We expect that all participants will bring their ideas to the collaborative sessions, and be actively involved in the networking and sharing.

As we aim to foster discussion in relation to the presentations and overarching workshop themes of 'language in global media' we have limited the audience size. We hope that whether presenting or not, the audience will be involved in questions, comments and discussions.

I would like to thanks those organisations that have generously supported this workshop: the Asia Institute (University of Melbourne); Arts Faculty (University of Melbourne); Japanese Studies Association of Australia (JSAA); Research Unit in Public Cultures (RUPC; University of Melbourne) and the Japan Foundation.

The LGM Workshop is also supported by "Writing Identity onto the screen: Subtitles and captions in Japanese Media" (DP150102964). Many thanks to the small LGM team who have worked tirelessly to bring the event together.

Thank you for your support of LGM.

Claire Maree

November, 2016
Table of Contents

Schedule ................................................................................................................. 4

Invited Speakers ...................................................................................................... 6

Abstract Schedule ................................................................................................. 7

Abstracts ................................................................................................................ 9

University Map .................................................................................................... 21
**Schedule**

**Wednesday 16/11 (all-day catering provided)**

Sessions will take place in Old Arts South Lecture – Room 224
Catering will be provided in Arts Hall – Room 222

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15 - 9:20</td>
<td>Welcome</td>
<td>Claire Maree</td>
</tr>
<tr>
<td>9:20 - 10:20</td>
<td>Invited speaker session</td>
<td>Akinobu Matsumoto</td>
</tr>
</tbody>
</table>
| 10:20 - 11:00 | Morning Session A            | Carly Pettiona
                      | Isabel Fangyi Lu                  |
| 11:00 - 11:30 | Coffee break                 |                                     |
| 11:30 - 1:00 | Morning Session B           | Corina Parkwell
                      | Paul Gruba
                      | Maki Yoshida                     |
| 1:00 - 2:00  | Lunch                         |                                     |
| 2:00 - 3:00  | Invited speaker session     | Debra Occhi                         |
| 3:00 - 3:30  | Afternoon Tea                |                                     |
| 3:30 - 5:00  | Afternoon Session           | Thomas Baudinette
                      | Tessa Dwyer
                      | Hideo Watanabe                   |
| 6:00 – 8:00  | Reception                    |                                     |

We will be hosting a reception in the Yasuko Hiraoka Myer Room in the Sidney Myer Asia Centre.

Please join us for canapés. Drinks will be available for purchase.
Schedule

Thursday 17/11 (all-day catering provided)
Sessions will take place in Old Arts South Lecture – Room 224
Catering will be provided in Arts Hall – Room 222

9:20 - 10:20 Invited speaker session Ryoko Sasamoto

10:20 - 11:00 Morning Session A Claire Maree

11:00 - 11:30 Coffee break

11:30 - 1:00 Morning Session B Ryan Redmond
        Hannah Kunert
        Wesley Robertson

1:00 - 2:00 Lunch

2:00 - 3:00 Invited speaker session Minako O'Hagan

3:00 - 3:30 Afternoon Tea

3:30 - 5:00 Afternoon Session Gaia Aragrande
        Masood Khoshsaligheh
        Rachel Marsden

Friday 18/11
Sessions will take place in Old Arts South Lecture – Room 224
Catering will be provided in Arts Hall – Room 222

10:20 – 11:00 Collaboration session Future collaborations in Language and Global Media

11:00 – 11:30 Coffee break

11:30 – 1:00 Collaboration session Future issues in Language and Global Media Research

1:00 – 2:00 Lunch

2:00 – 5:00 Closed session
Invited Speakers

**Minako O’Hagan** is Associate Professor at the School of Languages, Cultures and Linguistics in the University of Auckland, a position she took up in September 2016. Prior to joining SLCL, she spent fourteen years in Dublin City University, Ireland, where she lectured in translation technology, multimedia translation and terminology. She has research specialisms in translation technology with extensive publications, including the co-authored, first monograph in *Translation Studies on videogames translation*, published by John Benjamins: *Game Localization: Translating for the Global Digital Entertainment Industry* (O’Hagan and Mangiron 2013). She has external assessor and PhD supervision experiences with international research collaboration links in Ireland, Spain, UK and Japan.

**Ryoko Sasamoto** is a Lecturer in the School of Applied Language and Intercultural Studies (SALIS). She teaches on a number of Japanese and Japanese language modules. Since joining SALIS in 2011, she has expanded her research expertise in Pragmatics into the emerging interdisciplinary research area of Digital Asian Studies, working across different disciplines such as Pragmatics, Japanese language studies, media studies, psychology, and reception studies. She specialises in the relevance theoretic approach to multimodal contents and mixed method approaches into viewer experience using theoretical and empirical methods, with a special interest in the cognitive and affective dimension of communication, and the interface between verbal and non-verbal communication. Her PhD supervision covers a range of research areas, including an eye-tracking study of Japanese pop-up captions, reception of onomatopoeia in translated manga, and use of multimodal artwork in the language classroom.

**Debra Occhi** is a Professor in the Department of Comparative Culture within the School of International Liberal Arts at Miyzaki International College in Japan. She is a linguistic anthropologist specializing in Japanese. Her research includes cognitive and cultural linguistics, popular culture and media, education, gender, regionality, emotion, and nature.

**Akinobu Matsumoto** is Associate Professor at the Department of Community Management, Faculty of Sociology in Ryukoku University, Japan. He teaches Media Studies and Video Production. Since joining Ryukoku University in 2015, he has directed and produced several television documentary shows for Discovery Channel, NHK, and Television Tokyo, to name a few. His latest work is a documentary show on the election in Hong Kong for NHK where he followed the plight of the Pro-Chinese Camp and the Localist groups who “fan the flames” for Hong Kong independence. He has started collaborative research with NHK to analyse tons of stocked documentary shows and study the transition of NHK’s documentary style.
Abstracts

Day 1 – Wednesday November 16

Invited Speaker Session

Akinobu Matsumoto  Post-production techniques of telop and the culture of television production in Japan

Morning Session A

Carly Pettiona  “Doesn’t Fit the Narrative”: Multimodal Critical Discourse Analysis of an Online Countermovement Community
Isabel Fangyi Lu  The ‘Meme of Moha’ (Toad Worshipping): The Conception of ‘Myth’ In the Era of Social Media

Morning Session B

Corina Parkwell  A CMDA Pragmatic Analysis of e-moji
Paul Gruba  Contemporary Perspectives on Second Language Videotext
Maki Yoshida  ‘Japaneseness’ or ‘foreignness’?: Language Ideologies Inscribed onto the TV Screen

Invited Speaker Session

Debra Occhi  In/comprehensibility and Dialect in Regional Promotional Media: the case of Kobayashi, Japan

Afternoon session

Thomas Baudinette  Investigating the Valorisation of Heteronormative Masculinity on a Japanese Gay Dating Site
Tessa Dwyer  Bullet Subtitles and Barrage Cinema
Hideo Watanabe  Exploring Evaluation in Online Newspapers
Abstracts

Day 2 – Thursday November 16
Invited Speaker Session.......................................................... 16
Ryoko Sasamoto Telop and Relevance: Unpacking the Contribution of Telop to Viewer Reception

Morning Session A................................................................................................................................. 17
Claire Maree Flipping “LGBT”: Augmenting the Hypervisibility of ‘Sexual Minorities’ in Contemporary Japanese Media

Morning Session B................................................................................................................................. 17
Ryan Redmond Kanji and Non-homophonic Furigana Readings as a Tool to Evoke Cultural Fragrance in Manga
Hannah Kunert Love・ラブ・らぶ: Hiragana Loanwords in Informal Texts
Wesley Robertson Old Enough to Speak Kanji

Invited Speaker Session.......................................................................................................................... 19
Minako O’Hagan Making Pokémon Go in Another Language and Culture: Researching Translation of Games as Contemporary Global Media

Afternoon session........................................................................................................................................ 19
Gaia Aragrande Reporting European Immigration Crisis: A Corpus-based Study About Migrants’ Representations by Four International Audiovisual News Channels
Masood Khoshsaligheh Persian Zootopia: A Case of Mediation in Dubbing Animated Feature
Rachel Marsden Translating “Agitprop” – Digital Identities of Chinese Occupy Movements
Abstracts
Post-production techniques of *telop* and the culture of television production in Japan
Akinobu Matsumoto

Associate Professor Akinobu Matsumoto will speak on pre-production and post-production techniques of *telop* and the culture and transition of television production in Japan. In this interactive session, the original exercises are aimed to make participants feel, understand and discuss the effect of *telop* and interlingual subtitling (for foreign language shows) in television production.

“Doesn’t Fit the Narrative”: Multimodal Critical Discourse Analysis of an Online Countermovement Community
Carly Pettiona

While society is constantly progressing, counter-movement communities are gaining traction, particularly due to their ever-growing presence on the Internet. Counter-movement communities exist in opposition to a social movement, such as Men’s Rights Activism, which exists in opposition to feminism. Men’s Rights Activists seek to redress the wrongs that are perceived to have been caused by feminism and stop the progress feminists are still fighting for. The Internet provides a space that allows counter-movements like this to develop and grow into communities.

Through Reddit, Men’s Rights Activists are involved in a very popular online community, [www.reddit.com/r/MensRights](http://www.reddit.com/r/MensRights). At the time of data collection, the Men’s Rights Activism subreddit had more than 118,000 subscribers, making it a popular Reddit site and a large enough community to offer a reliable data set for analysis. Due to the interactive nature of Reddit, the data involves communication between community members and demonstrates the key linguistic feature of this online counter-movement community: recontextualisation. Whenever a piece of information is presented in this community, it is recontextualised to reinforce the underpinning ideology of the counter-movement. This recontextualisation follows van Leeuwen and Wodak’s (1999) four features of deletion, rearrangement, substitution and addition, but the nature of the online community harnesses two other means of recontextualisation: narrative and hypertextuality.

In this presentation, I will be explaining how studying and analysing one particular countermovement community, through a multimodal critical discourse analysis lens, offers insight into co-construction of meaning. Recontextualisation is the primary linguistic tool that is relied upon to co-construct meaning and consistently reinforce the ideology of the online-countermovement community.
The ‘Meme of Moha’ (Toad Worshipping): the Conception of ‘Myth’ in the Era of Social Media

Isabel Fangyi Lu

In his book *Mythologies* (1972), Roland Barthes proposes a semiotic methodology on how to perceive the meaning-making of a culture by creating a ‘myth’. In Barthes’ terms, a ‘myth’ is a second-order of signification system that de-historicises and depoliticises concepts or beliefs that are historical, political or “not natural”, thus more acceptable by the public. The concept of myth calls for a recontextualisation specifically in today’s new dimensions of digital agency. Such as recontextualization requires the consideration of three key parameters in aspects of history, agency and technology. First, because of its Marxist heritage, the portrayal of ‘myth’ as a capitalistic cultural negative within an enclosed Western culture requires close inquisition on its historical neutrality. Second, the idea of ‘myth’ fails to consider the capacity of individual agencies, thus does not account for contemporary grassroots movements. Third, ‘myth’ is not a product of globalised social media and does not answer to contemporary complexity where many symbols and themes break down boundaries of nations and ideologies and become inter-cultural and universal.

With Barthes’ semiotics as an intellectual departure, this paper contends that myth in the era of social media can also be utilized for anti-propaganda purposes by grassroots agencies in non-Western ideology. Section one consists of a critical debate of conceptions of ‘meme’ and ‘myth’. Section two of this paper sets out to solve two main questions, after reviewing the three waves of Chinese political online meme. First, what is the meme of *Moha* (Toad Worshipping) that is increasingly gaining social media attention? Second, how did *Moha* become a myth? Section three offers an in-depth analysis of a widely-distributed memetic imagery of *Moha* based on Barthes’ Five Code Theory of textual analysis. By stripping the cuteness and humour off this meme and revealing the cruelty and horror underneath it, this paper demonstrates how social media enable progressive potentialities of non-Western culture in the form of grassroots myth.
A CMDA Pragmatic Analysis of e-emoji
Corina Parkwell

We are in the midst of an emoji explosion. Once the purview of Computer-Medicated Communication (CMC), emoji are now appearing in news reports, advertisements, and legal decisions. Our level of emoji competency has serious implications not only for how well our communicative intentions are understood but how we are perceived by others. Celebrities, politicians, and other public figures risk backlash for not only their choice whether to use emoji or not but whether they choose the right emoji for each situation 😞. In many cases of contemporary communication, the removal or modification of emoji can render a text either completely incomprehensible or significantly changed. Despite all this, linguists have been slow to create analytical frameworks to map the variety of functions that emoji serve in contemporary language practices.

Using the Twitter account of the well-known celebrity and emoji-enthusiast, Cher, as a case study, I attempt to create an analytical framework which can describe the variety of pragmatic functions that emoji serve in online communication. Building primarily on Dresner and Herring's (2010) work in CMC pragmatics, Halliday's (1978, 1994) Systematic Functional Linguistics, and Kress and van Leeuwen’s (1996, 2006) work in social semiotics, this integrated, multidisciplinary approach represents a preliminary effort to incorporate social semiotics into a more traditional linguistic and pragmatic analysis of emoji 😊.

This presentation will give a first brief overview of how current linguistic research treats emoji, before introducing my case study and methodological approach. Particular attention will be paid to Cher's particular patterns of emoji-use, as well as the potential implications that emoji have for the field of linguistics 🚀❤️.

Contemporary Perspectives on Second Language Videotext
Paul Gruba

Working on a study of second language listening in the late 1990s, I asked Australian students of Japanese to watch a series of NHK Japan newscasts. Based on their verbal report protocols, as well as a close analysis of the videotexts, I concluded that listeners were constructively responsive to task demands as visual and verbal elements variously contributed to, and constrained, successful comprehension. The study raised a fundamental question still unanswered: What is the role of videotext in second language listening? With the rise of YouTube and similar global media sites, I have come back to the question now armed with advances in media literacy, analytical tools and multimodal discourse analysis. In this paper, I set out a preliminary analysis of videotexts grounded in the use of these new perspectives with a specific focus on determining measures to determine videotext complexity. I discuss the implications of such recent work for language and global media scholars, and set out an agenda for further research.
‘Japaneseness’ or ‘foreignness’?: Language Ideologies Inscribed onto the TV Screen

Maki Yoshida

In this presentation we focus on the captions on Japanese television that are used to represent the speech of non-Japanese speakers within the Japanese mediascape. We aim to explore the backdrop against which ‘Japaneseness’ is manipulated in this context.

Research on the Japanese language and those who are visually and/or sonically marked as ‘non-Japanese’ in media has predominantly focused on how speech in non-Japanese language is translated into Japanese. These studies include research on Japanese translated from non-Japanese languages in newspapers (Yabe, 1999; Nakamura, 2007), sports TV shows (Ohta, 2009), and movies (Nakamura, 2013), and highlight the (emphasised) usage of yakuwarigo (Kinsui, 2003), or metapragmatic stereotypes. Yoda (2011) indicates that both *katakana* (the boxed syllabary) and particular (un)grammatical patterns play a role in representing the ‘non-Japaneseness’ of characters in anime and manga. To date few studies have examined how *Japanese* utterances by ‘non-Japanese’ appear in audiovisual media. In the current presentation, we focus specifically on how such Japanese language utterances are visualised as captions on Japanese television as part of an ongoing project that examines text-on-the-screen in contemporary Japanese audiovisual media (DP150102964).

In this presentation, we focus specifically on NHK broadcasts recorded (and broadcast) in 2015; a total of 651 hours across 11 different genres. From this data, we identified sections of program in which ‘non-Japanese’ speakers appear. We next transcribed their utterances and the text that appeared simultaneously on the screen (using the transcription software ELAN). All transcriptions note the orthography, colour, font, size, and positioning of the text. Our qualitative analysis revealed that *katakana* captions for Japanese utterances by ‘non-Japanese’ were identified across various genres. Although no significant difference was identified across different genres, a salient difference was found in captions for utterances in Japanese by ‘non-Japanese’ between those who reside/work in Japan and those who do not. These results suggest that *katakana* is utilised to represent foreignness of the speech uttered by ‘non-Japanese’ in audiovisual media. This trend is consistent with research into print media. However, the analysis also indicates that ‘Japaneseness’ and ‘foreignness’ is manipulated in line with directorial intent and program-specific contexts.
In comprehensibility and dialect in regional promotional media: the case of Kobayashi, Japan
Debra Occhi

A 2015 YouTube promotional video for the rural Japanese city of Kobayashi in Miyazaki prefecture that features its dialect now appears prominently on the city’s website. Kobayashi employed a French actor to describe his impressions of the locale in local dialect (with subtitles in the so-called standard Japanese), in doing so promulgating the ruse that Kobayashi’s distinct dialect resembles French. This artifact alone is worthy of analysis, and is only one of the city’s promotional media whose theme relies on the use of dialect. A previous video depicted a visiting hiker who, lost in the woods, cannot understand the dialect spoken by the god who appears to guide him. A series of posters and postcards combines imagery with a word or phrase that outsiders may not easily decipher. These materials are humorous yet quizzical; their efficacy in attracting visitors seems questionable. What can these attempts at viral marketing show us about regionality, ideology, and language choices, in Japan and in the global mediascape?

Miyazaki prefecture’s linguistic landscape is varied, with several distinct dialect areas. Kobayashi, an inland city having a population of about 45,000 and an agriculture-based economy, is known for Nishimoro dialect, one often characterized as difficult to understand by outsiders. Like many such peripheral cities in contemporary Japan, Kobayashi struggles economically, suffering from an aging and decreasing population. This project discusses the city’s use of dialect in their promotional materials and attempts to contextualize them, incorporating data from fieldwork in Kobayashi and its surrounding areas, as well as other media containing reactions to these materials. Findings thus far indicate that the nature of local tourism renders the dialect comprehensibility issue less problematic than imagined. However, the issues concerning migrants are complicated, and among these dialect is just one.
Investigating the Valorisation of Heteronormative Masculinity on a Japanese Gay Dating Site
Thomas Baudinette

Situated as part of a larger project investigating the discursive and visual representations of masculinity throughout the Japanese gay media landscape, this paper interrogates the linguistic representational strategies employed by users of a Japanese gay dating Bulletin Board System (BBS). By analysing 200 posts from this BBS, I explore how users strategically deploy language to construct desirable identities and “sell themselves” online (Whitty, 2007). Drawing upon both quantitative and qualitative analysis, I demonstrate that users of the BBS creatively and strategically manipulate language to construct highly nuanced yet specific discourses of the Self and the desired Other (Milani, 2013).

Through a discursive analysis of the strategies users employ to construct their own identities, and the identities of their desired partners, I argue that identity categories marked as heteronormatively masculine and sawayaka (cool/hunky) are privileged as more desirable than feminine and kawaii (cute) identities. Through this analysis, I also suggest that users of this particular forum appear to valorise heteronormative masculinity, indexing its “hegemonic” status (Connell, 1995) by explicitly linking being sawayaka and otokorashii (masculine/manly) to notions of normality (futsū). Furthermore, I argue that being kawaii is considered undesirable due to its perception as transgressing normative masculine gendered traits, further constructing heteronormative masculinity as ideal. I conclude by reflecting on the globalising development of a “homonormative” (Duggan, 2002) desire for norms of masculinity tied to neoliberal models of heterosexual love and intimacy. I reflect upon the historical legacy of American discourses of the desirability of white, middle-class masculinity in Japan’s gay media, taking the Japanese gay dating BBS under examination as a site to explore the development of a Japanese understanding of a gay masculinity which takes heteronormativity as its starting point.

Bullet Subtitles and Barrage Cinema
Tessa Dwyer

In August 2014, China trialed ‘Barrage Cinema’, bringing real-time audience annotations into the movie auditorium. Using smartphones, cinema audiences SMS or live-tweet (using Weibo) comments that are overlaid on the screen as running text. With large numbers of people simultaneously firing short text missiles or bullets, the movie screen transforms into an interactive interface. Text crosses its surface at a pace determined by the scale of the messaging activity, creeping further downwards to obscure more of the image area as additional people join in the conversation. This interactive cinema phenomenon has developed from social video sharing known as ‘danmaku’, and a specialty mode of interventionist fansubbing termed ‘tucao’. Examining these emerging modes of digital engagement, this paper reflects upon the increasing centrality of text, subtitles and language play in our present mediascapes, noting new aesthetic paradigms and multilingual possibilities.
Exploring Evaluation in Online Newspapers
Hideo Watanabe

This paper examines linguistic and visual resources employed in online English newspaper editorials on disputed islands between China and Japan published in those two countries. This dispute has raised tensions between China and Japan for more than a decade and may, some argue, lead to military conflict (see Manicom, 2014). This paper aims to identify how views towards disputed islands between China and Japan are constructed in editorials in the two countries in terms of evaluative language and visual resources. In order to investigate this, this paper draws on the system of appraisal developed by Martin and White (2005) for a linguistic analysis and analytical frameworks developed by Kress and van Leeuwen (1998; 2006) for a visual analysis. These frameworks were developed upon systemic functional linguistics (see e.g., Halliday, 1994) which are often used by researchers to identify the meaning potential of language. By conducting these analyses, this paper illustrates how evaluative meaning-making resources could have an impact on how the messages in each of the two countries' editorials are conveyed.

Telop and Relevance: Unpacking the Contribution of Telop to Viewer Reception
Ryoko Sasamoto

As anyone who has experienced Japanese TV programmes would agree, Asian (Japanese in particular) TV programmes are filled with statically and dynamically positioned textual inserts that appear across many genres and broadcasters. These captions, or telop as locally known in Japan, are often brightly coloured and occupy a large part of the screen, with many additional typographical features. The use of such written props is not just Asian-specific. As we can see in the popular BBC series Sherlock, there seems a very interesting trend for the use of text on multimodal content. These texts are different from conventional subtitling and are not used as an aid for viewers. Instead, they are used as part of media design to guide viewers’ interpretation process, in order to ensure that the intended effects of the programme are achieved and as such, the use of telop is aimed to enhance viewing experience.

Despite its prevalence in Asia and increasing use in the West, there is little research on telop, particularly outside Japan. In particular, little is examined in terms of multimodal nature of telop and the interpretive mechanism or viewer experience.

The purpose of this talk is to unpack the contribution of telop to inference, and the consequences this has for the viewers’ reception, with a particular focus on the multimodal nature of telop. Working within Sperber and Wilson's (1986 / 1995) relevance theory, I examine the way viewers interpret programmes with telop and the role telop plays in the interpretation process. I hope to demonstrate how telop is deeply embedded into media products and how the TV producers take advantage of such a device in order to influence the viewers’ interpretation.
Flipping “LGBT”: Augmenting the Hypervisibility of ‘sexual minorities’ in contemporary Japanese media
Claire Maree

In this session I will examine how gender and sexuality are governed through the technologies of inscription within the context of the contemporary “LGBT boom” in Japanese mainstream media. The current explosion of newspaper and magazines articles, light entertainment and current affairs shows that refer to “LGBT” and the “LGBT market” has facilitated the hyper-visibility of lesbian, gay, bisexual and transgender men and women in contemporary Japan. As I will demonstrate, contemporary technologies such as captions and flip-cards facilitate a textual visibility that augments the hypervisibility of ‘sexual minorities.’

The captions and flip-cards used extensively in mainstream television occupy the visual field, and convey information regarding the content of a broadcast. Both are citational, and although they appear simultaneously with speech at the point of broadcast, they represent language and ideas produced prior to that moment. Captions and flip-cards not only cite previous speech and/or display previously stated ideas, they also form part of the chain of citations that informs public opinions of social groups, issues and events. In these captions and flip-cards, font, orthography, animation and graphics are manipulated to reflect a specific interpretation of events, people and situations. Although the manipulation of these elements for comedic effect is not evident in the news and current-affairs segments analysed here, what emerges is a practice of defining and inscribing LGBT onto the screen such that the viewer’s ignorance of LGBT communities and issues is facilitated via the act of visual citation itself. This process of entextualisation, or text-making (Bauman and Briggs 1990, Briggs and Bautnan 1992, Park 2009), and mediatisation (Jaffe 2009) regiments understandings of peoples through editorial manipulation of visual semiotics and language ideologies (Irvine and Gal 2000, Johnson and Milani 2010, Schieffelin et al. 1998, Silverstein 1979). Critical examination of these media technologies, I suggest, offers one way to analyse the complex citational practices (Goodman, Tomlinson & Richland 2014) that shape media representations of sexuality and gender.

Kanji and non-homophonic furigana readings as a tool to evoke cultural fragrance in manga
Ryan Redmond

The Japanese language is commonly considered to be composed of four different writing systems, kanji (characters originally borrowed from, or based off of the Chinese writing system), hiragana (a moraic script used for native and functional words), katakana (a moraic script used for foreign words, sound effects, etc.), and romaji (the borrowed Latin alphabet). These writing systems each have their own specialized usages, and because of this, they have come to index certain social stereotypes (Smith & Schmidt 1996). One interesting case in the Japanese writing system is furigana. Traditionally written in hiragana or katakana, it is used to give readings to unknown or obscure kanji that the reader might not recognize. It also has a secondary purpose of giving a non-standard reading to a kanji character. What has not received much attention yet is how furigana can be used in a similar way to hiragana and katakana to index certain social or cultural stereotypes. The present study looks into how one manga series Bleach, by Tite Kubo, uses furigana as a tool to evoke a ‘cultural fragrance’ (Iwabuchi 2002) and index certain character traits without overt characterization dialogue. While some past research (Anzai 1986, Lewis 2010, Shirose 2012) has looked at furigana in manga, few have looked at non-Japanese or non-English furigana readings. Through both qualitative and quantitative analyses of the usage of Spanish and German furigana readings in this manga, the present research hopes to fill this gap, and contribute to the dialogue concerning foreign language ideologies in Japan.
Love・ラブ・らぶ: Hiragana loanwords in informal texts
Hannah Kunert

Loanwords (外来語・カタカナ語) are an integral part of the Japanese language, and are estimated to account for around 10% of the modern Japanese lexicon. While these words are conventionally written with the katakana script, some examples appear in the hiragana script, which is usually reserved for words of Japanese origin.

This presentation will describe the findings of an analysis of a corpus of hiragana loanwords, with a particular focus on items such as social media posts and ‘print-club’ photo stickers in online photo galleries. These examples of informal, personal writing show how the marked use of hiragana script is being used to layer additional meanings on commonly used loanwords in Japan. Selected texts will be analysed through the lens of social semiotic multimodality following Kress and van Leeuwen (van Leeuwen, 2005; Kress & van Leeuwen, 2006; Kress, 2008; van Leeuwen, 2011), with additional interpretations provided by the analysis of focus group data gathered in Japan from native speakers representing a variety of backgrounds.

The themes discussed in this presentation will include language play, visual representations of voice quality, and hiragana as a marker of the unreal or unserious. These findings will reinforce often-cited flexibility and adaptability of the Japanese writing system, as well as providing new perspectives on script as an identity marker in informal, personal writing.

Old Enough to Speak Kanji
Wesley Robertson

This paper examines the use of script to index meaning in Japanese writing by comparing the orthographic makeup of the dialogue of child speakers in two series of Japanese manga. Data was collected by transcribing the script(s) used to represent each lexeme throughout each text and comparing changes in the local norm from volume to volume. This data was then supplemented by interviews with each author regarding their views and uses of the major Japanese scripts. In both series, the script use in children’s speech was found to share clear similarities: children initially featured no kanji in their dialogue, but the script was slowly introduced as the children grew. However, analysis of when and how kanji are restored to the dialogue reveals striking differences behind each author’s intent, with the specific traits or identities indexed by the kanji-absent writing style, the reintroduction of kanji, and the manga’s local norms for script use differing between each text. The findings of both the script analysis and interviews show that rather than simply indexing children-as-children or adults-as-adults, each competing writing style more specifically indexes a conception of the normative attributes or behaviour an author ascribes to the speaker groups in the text, with the author’s choices resulting in dynamic and context-dependent effects. The question of which script is selected is also not sufficient to explain the orthographic phenomena on its own, as the amount of a script present and even the specific kanji utilized can be part of how an author expresses nuances of meaning across their text. Ultimately, script is shown to be a vital channel for the indexing of meaning in each manga, with information about who the speakers are and how they differ from their earlier states often conveyed solely through this orthographic channel.
Making *Pokémon* Go in Another Language and Culture: Researching Translation of Games as Contemporary Global Media

Minako O’Hagan

Digital games have penetrated the world as mainstream contemporary entertainment and playing games has become a social phenomenon. This has been recently demonstrated by the augmented reality game *Pokémon Go* which has reportedly exceeded 75 million downloads since its release in July 2016. Behind the games’ global success lies, albeit little acknowledged, translation. In this presentation I discuss game localisation which is a relatively new domain of research in Translation Studies (O’Hagan and Mangiron, 2013) and elsewhere. Game localisation refers to the whole complex process of adapting a game made in one country to sell in another so players all over the world can enjoy games originally made in other language and cultural contexts. Given the complex nature of modern games as sophisticated technological and cultural artefacts, game localisation research seeks to be multidisciplinary and provides ample scope for exploration from a multitude of perspectives. In this presentation I will discuss my current work in the field, mainly focused on user experience of localised games, which led to innovating methodologies as well as seeking new theoretical frameworks. For example, my experimentation has taken me in the direction of Emotion (Kansei) Engineering (e.g. Lévy 2013; Nagamachi 2011) to gauge effect-oriented user response to localised games while applying sociology-inspired frameworks such as Critical Theory of Technology (Grimes and Feenberg 2013) to analyse the relationship between technology and users. To this end, I hope to map out key research agenda for game localisation in an attempt to provide a platform for future collaboration among scholars with different expertise to tackle this fascinating, complex and edgy modern pursuit.

Reporting European Immigration Crisis: A Corpus-based Study About Migrants’ Representations by Four International Audio-visual News Channels

Gaia Aragrande

According to the United Nations Refugee Agency (UNHCR), the refugee crisis has brought to Europe more than one million people in 2015 alone. This trend seems to be continuing, albeit it is decreasing in numbers. UNHCR’s figures released in September 2016 estimated 292,113 people made the journey across the Mediterranean. It is not surprising that this has been a hotly debated topic in the media across Europe, especially in those countries directly affected by the frequent arrivals of migrants, such as Italy and Greece.

This paper’s aim is to uncover the linguistic features of international journalism and the role (news) translation plays in this context with particular reference to the discourse of migrants. In order to do this a mixed methodology is employed: Corpus Linguistics (CL) and Critical Discourse Analysis (CDA). The paper considers how migrants as a collective entity are framed and discussed under three different perspectives, considering newscasts by three TV channels addressing national audiences (Rai Uno and Rainews24 - Italy; BBC One - UK) and one addressing an international audience (Euronews). These newscasts were recorded during two different time windows of two weeks each in February and August 2015. The transcriptions of these newscasts form three sub-corpora: two monolingual comparable sub-corpora (RAI and BBC) and one bilingual comparable sub-corpus (Italian and English - Euronews). These corpora were searched for Migrants’ Related Words (MRWs), comparing their frequencies of occurrence, their collocates, and their prosodies. Additionally, the communicative and social contexts surrounding migrants were analysed adopting CDA to broaden the analysis from words and word-clusters to sentence and above sentence level, in an attempt to identify trends of representation of migrants in reported news.
Persian Zootopia: A Case of Mediation in Dubbing Animated Feature
Masood Khoshsaligheh

In today's digital world, audiovisual programs especially feature movies on various platforms such as DVD, cable television, and video streaming have assumed a central position in entertaining people globally beyond geo-political borders. Watching the same program across cultures, however, the international audiences do not enjoy the exact same product, as various types of mediation result in different renditions for various cultural and speech communities. First and foremost, such programs are inevitably laden with the culture and ideologies of the producing individuals and institutions. Given their cultural and ideological load, these programs are treated differently when used in the receiving cultures, subject to the distance or proximity of the source and target cultures. In audiovisual translation for different locales, the cultural mediations and ideological gate-keeping as well as linguistic asymmetries and technical issues result in renditions which are somewhat dissimilar to the original. The current study investigates a case of dubbed version of an animated feature into Persian as a sample of how a Persian dubbed (animated) feature movie commonly turns out in recent years from three aspects of cultural mediation, translation accuracy, and synchronization. The case under study, Zootopia is an American computer-animated comedy mystery adventure feature movie produced by Walt Disney Animation Studios in 2016. The paper presents a selection of instances of mediation in the Persian dubbed versions at different categories. For examples, at the cultural level, certain amusement activities and jokes are replaced, and at times new content is included to enhance humor; due to language asymmetries numerous neologisms lose their succinctness and relevance; at technical level, while kinetic synchrony and isochrony are quite acceptable, character synchrony and lip-synchrony are the types of less success. The findings of the study are discussed in the context translation and dubbing in Iran and implications for AVT pedagogy are presented.

Translating “Agitprop” – Digital Identities of Chinese Occupy Movements
Rachel Marsden

This paper will examine the digital identities of social art practices created in response to the changing geopolitical borders of Taiwan, Hong Kong and Mainland China, specifically key anti-globalisation and political uprisings known as Occupy Movements. They will be questioned through the online lens as creating a new global discourse - the “art of protest” as a visual language known as contemporary “agitprop” culture.

“Agitprop”, a portmanteau word of “agitation” and “propaganda”, was initially coined during the 1917 Russian Revolution, central to the governmental committees of the Communist Party of the Soviet Union, applied to the campaign of cultural and political propaganda materials produced. In Chinese, “agitprop” translates to 煽动与宣传 (shāndòng yu xuānchuán) – “incitement” (to move to action, to provoke, to urge) and “propaganda”. Similar to the Soviet Union, it was initially used without negative connotation, however it was applied to propaganda materials produced by Mao Zedong during the Cultural Revolution.
I will discuss how “agitprop” culture today challenges these historical preconceptions by appropriating the Occupy Movements of Tiananmen Square Protest (1989) Beijing, Sunflower Movement (2014) Taiwan, Occupy Central, Umbrella Revolution (2014), Hong Kong. They will be examined through the work of artists and artists' collectives - the “art of protest” as a visual language - represented digitally and shared (virally) online becoming instigators of local action to global “agitprop” culture.
I will question what constitutes local, social art practices in Taiwan, Hong Kong and China? What is the collective power, memory and legacy of Occupy Movements online? Do these digital identities change a political understanding of Occupy Movements? How has the digital era and age of social media impacted global “agitprop” culture?