

Co-constructing Personal Narratives:
A reinterpretation of the concepts of
“performance” and “emergence”
from the *BA* perspective

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Understanding *BA*

- The assumption is that participants are working together in the emerging interaction to “coordinate” their participation to “achieve and display” “congruent” views (Saft 2014: 111)
- Culture as an emergent phenomenon, ultimately beyond the control of individuals (Tedlock and Mannheim 1995: 3)

Data

- A pair of female students engaged in an interview-narrative on the experiences of the 3.11. 2011 earthquake in Tsukuba, Ibaraki (recorded May, 2012)
- The main speaker A is a senior (*senpai* ▪ 先輩)
B is a junior (*kohai* ▪ 後輩)
- The first 2 min. or so of A's 5 min. telling.
(verb-TE, verb-TE, verb-TE, Coda: verb-teiu)

■ What A is doing:

Describing the event unfolding moment by moment in the “there and then” story world

■ What B is doing:

Displaying congruent views by resonating with A on a corporal/affective sphere of the BA

(1) “resonant thin laughter” (Ide 2015)

(2) merging discourse (repetition, take-over, overlap) (Ueno 2015)



Co-constructing personal narratives: Risako Ide, WS data (2016.3.26)

[ENGLISH GLOSS of the Japanese Transcript]

00:32 Resonant thin laughter

13 A: [to the entrance

14 B: [is that you were planning on picking her [up?=
 15 A: [right [tee- ah Tsukuba station

16 B: [ah: > I see<

17 A: [I was going to go pick (her) up and=
 18 B: [>yes yes yes<

19 B: =yes

20 A: as I approached the entrance (0.4) it started to tremble=
 21 B: =WA : : : : hh[ha

22 A: [I went WA : : : : [hhh (0.2) and my place

23 B: [yes

----- (Omitted: house location, how A held her dog hiding under the table) -----

01:38

51 A: hh like photos and clock on the wall and stuff [everything fe:l

52 B: [yes ↑ UWA:h

53 A: (1.0) and at our place my mom's hobby is stained-glass making=
 54 B: =that's hh something a bit [dangerous hh

55 A: [right h@ so those lamps and stuff=
 56 B: =yes

57 A: (she had) quite a bit of decorations hanging on the wa[l

58 B: [yes

59 A: all those everything fell [down

60 B: [uwaaa ↓

61 A: and glass breaking barin-[barin (crash-crash)

62 B: [gee that's scary cause (you are) under the table

63 and [listening to everything going [barin-barin

64 A: [yeah [yeah'

65 and then: the TV also shook quite a bit=
 66 B: =yes

67 A: >well the TV didn't fall over< but lots of ornaments and stuff did
 68 and then (.) like the cupboard=
 69 B: =uh-huh

70 A: was shaking like crazy(h): the dishes like everything was =
 71 B: =yes

72 A: like [coming forward

73 B: [uwa : ah like those images you see on like TV [quite often

74 A: [right right right<

75 yeah they came forward and then cups and stuff started to break =
 76 B: =>'yes yes yes'<

77 A: (0.2) yabai (god!)[I thought hhhh hhh right (.) uh-huh (0.4) and for the [time

78 B: [kawa(hi) (scary) ↑ hh

79 A: being since the TV went off (0.8) so I wanted informa-
 80 information [like what- what's going on

81 B: [I see what you mean

82 A: I thought (.) and the note PC (0.2) I had it with me but =
 83 B: =yes

84 A: I was so sca:red=
 85 B: =yes yes

86 A: @I can't open it [ahhh h

87 B: [huhu 'like' I don't wanna know what's [going on

88 A: [in real panic I was

Resonant “Thin” Laughter

- Non-funny (thin/薄い) laughter resonates and echoes among the speaker and listener, indexing affect and resonance of communion.

Compared to British English speakers (Namba 2011) or Chinese speakers (Ide 2015), Japanese speakers and listeners tend to laugh simultaneously, and/or listeners initiate the laughter.

Resonant thin laughter and induced utterances



Japanese

11 A: cho:do hontoni ieo deyooto omotte
12 B: hai
13 A: [genkanni
14 B: [sorewa mukaeni ikooto omottan
15 desuka
16 A: soo[tiiykkusuni tukubaekini
17 B: [a::: naruhodo (.) hai hai
18 A: mukaeni ikooto omotte=
19 B: =hai
20 A: genkan ni mukatteta saichuuni: (0.4)
21 yuredasite:=
22 B: =WA:::::hh[ha
23 A: [wa:::: ttenatte: hhh

English Gloss

11 A: just then I was going to leave my house
12 B: yes
13 A: [to the entrance
14 B: [is that you were planning on picking her
15 up?
16 A: right [tee- ah Tsukuba station
17 B: [ah:: >I see<
18 A: [I was going to pick (her) up and=
19 B: [>yes yes yes<=hai
20 A: as I approached the entrance it
21 started to tremble=
22 B: =WA:::::hh[ha
23 A: [I went WA :::::hhh

Merging Discourse

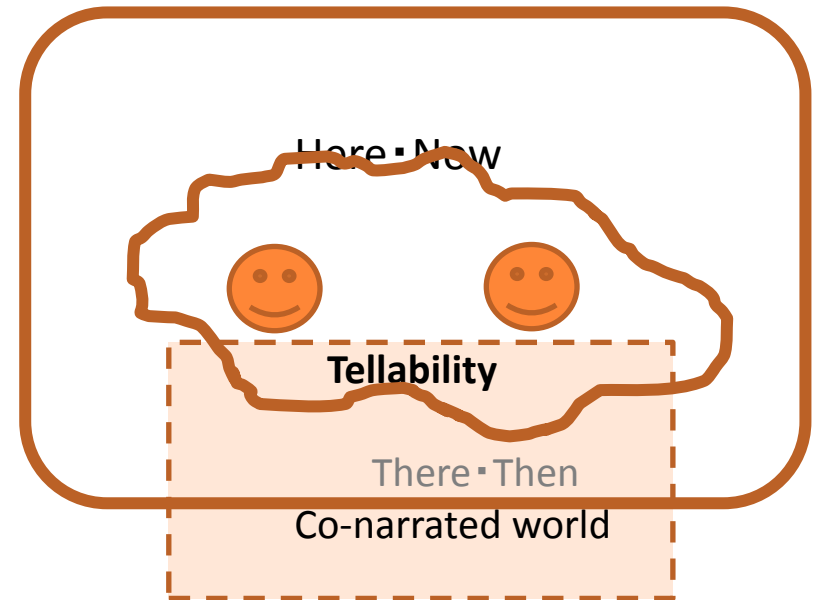
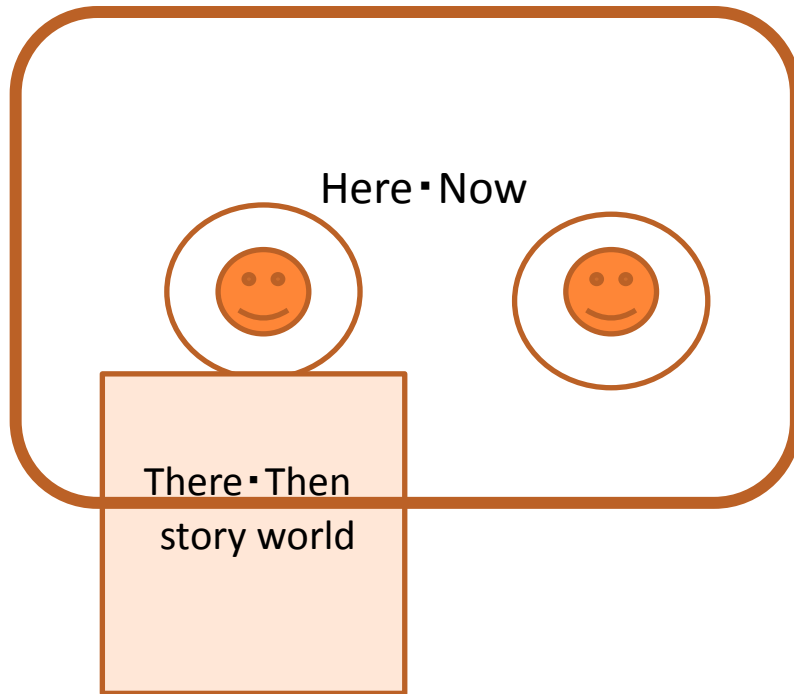


51 A: shashintoka: (.) kabeni kazatteta
52 tokeitokaha [zenbu ochite:
53 B: [hai UWA:h
54 A: de (.) uchi okaasanga
55 sutendogurasuga shumide:=
56 B: = sorewa @chotto abunaiyatsu
57 [desune@
58 A: [@sou .hh@ sooiu lanputoka:

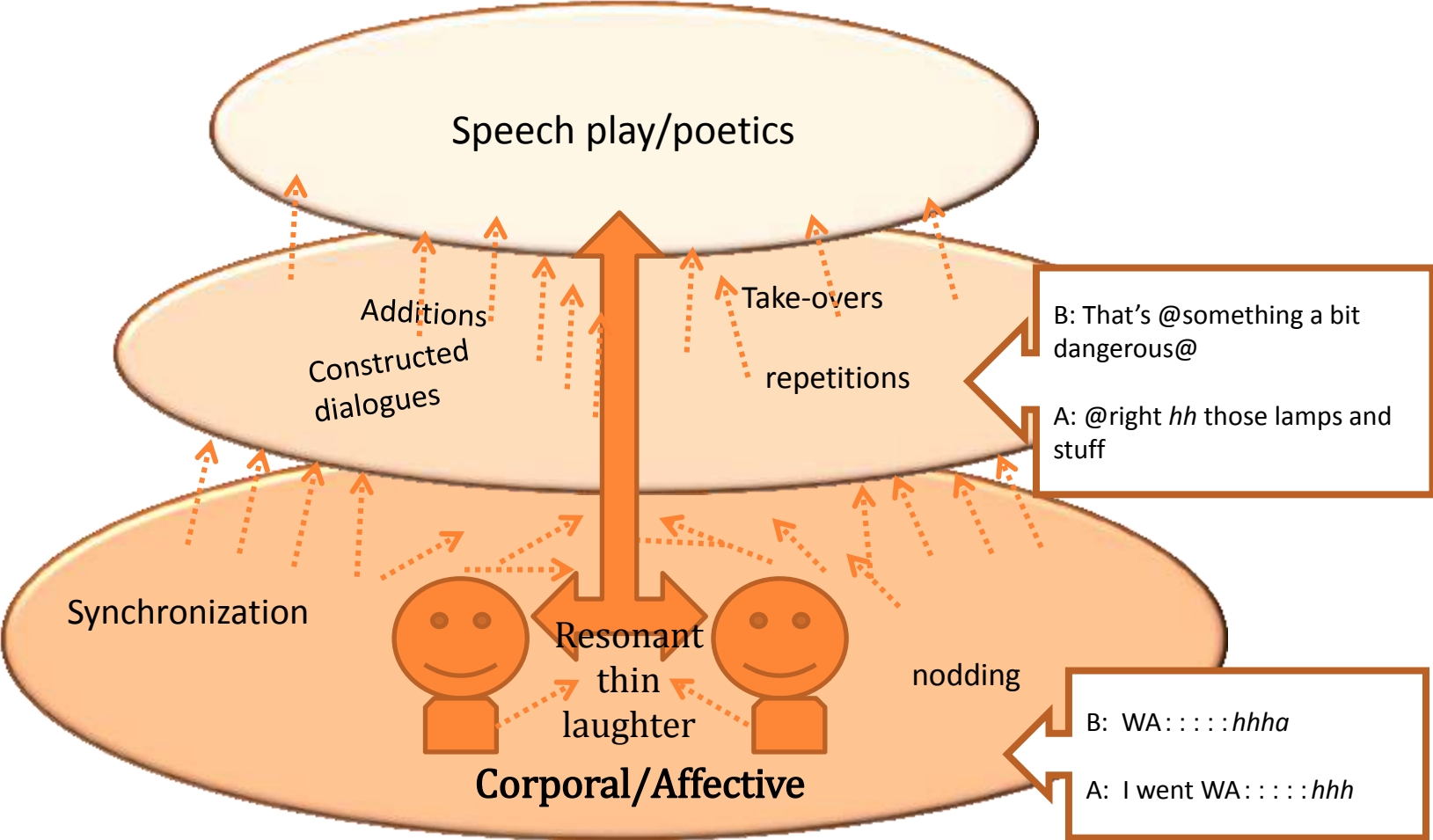
51 A: photos, clock on the wall and the like
52 [all fell
53 B: [yes UWA:h
54 A: and my mom's hobby is stained-glass
55 making=
56 B: =that's @something a bit
57 [dangerous@
58 A: [@right .hh@ those lamps and stuff

Ba-centric telling

9



Resonance and emergence from the BA perspective



References

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