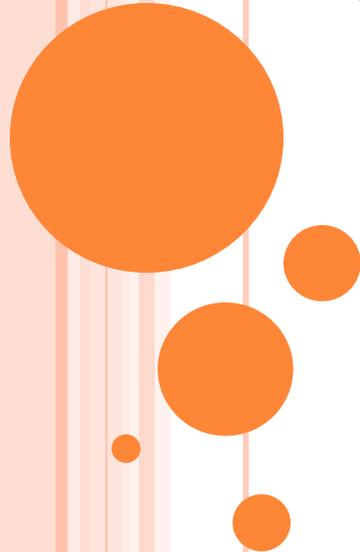


THE LANGUAGE OF IDENTITY DISCOURSE

introducing a framework
for functional iconography



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ICONOGRAPHY

icon (εἰκών)

"image"

graph (γράφειν)

"to write"

- cultural icons, political icons , representation

In Linguistics

- ‘symbolic icons’ (Martin and Stenglin 2006)

“to align people into groups with shared dispositions...
...rally visitors around communal ideals.”

In Sociology

- ‘emotive symbol or emoticon’ (Maton 2008)

“flags around which people rally in ritualized performance of
their... gaze”

Benedict Anderson (1991:7)

“[The nation] is imagined because the members...
will never know most of their fellow-members, meet
them, or even hear of them, yet in the minds of each
lives the **image** of their communion.”

'AMERICAN' ICONS



Gemeinschaft

2. Obamaism

buy obamaism mugs, tshirts and magnets

Making alot of promises to people to get them baffled into what you stand for. Using false promises to win an electio

Man, I really thought I was gonna gets my welfare check. was just alot of Obamaism.

obama liberal barack msnbc democrats

by The Liberalsuckit Nov 10, 2008 share this



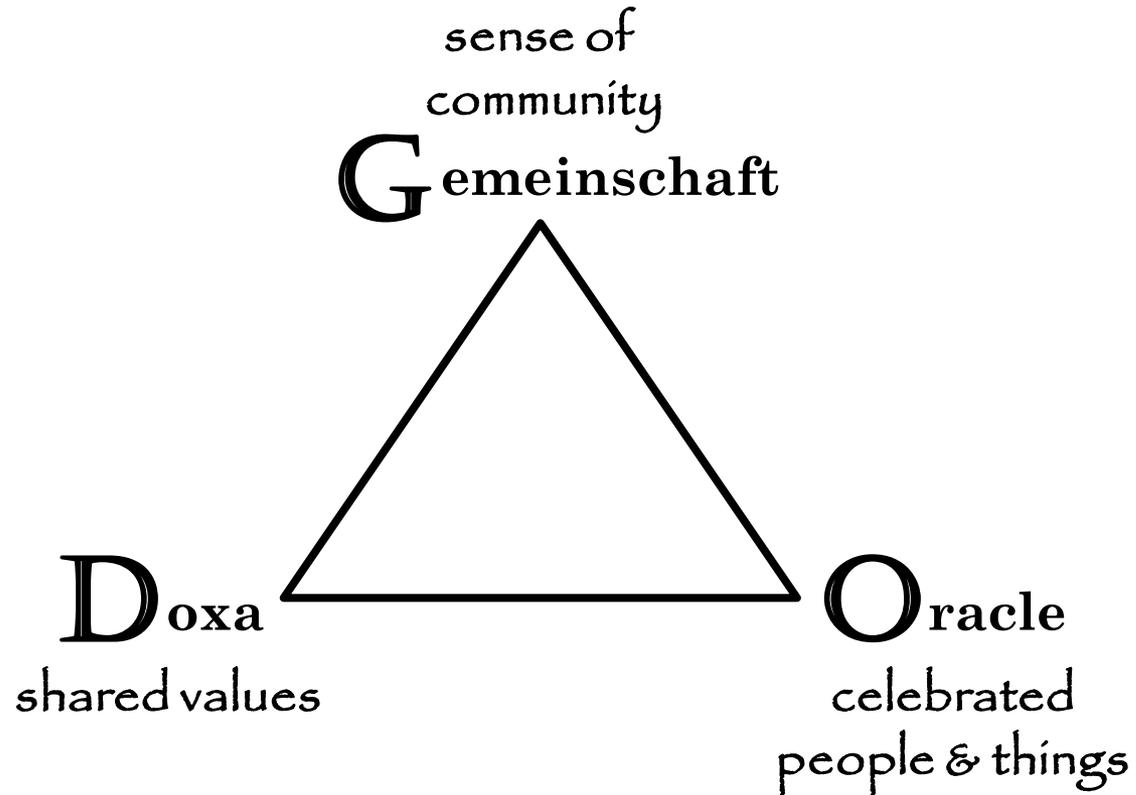
Oracle



Doxa



Icons...



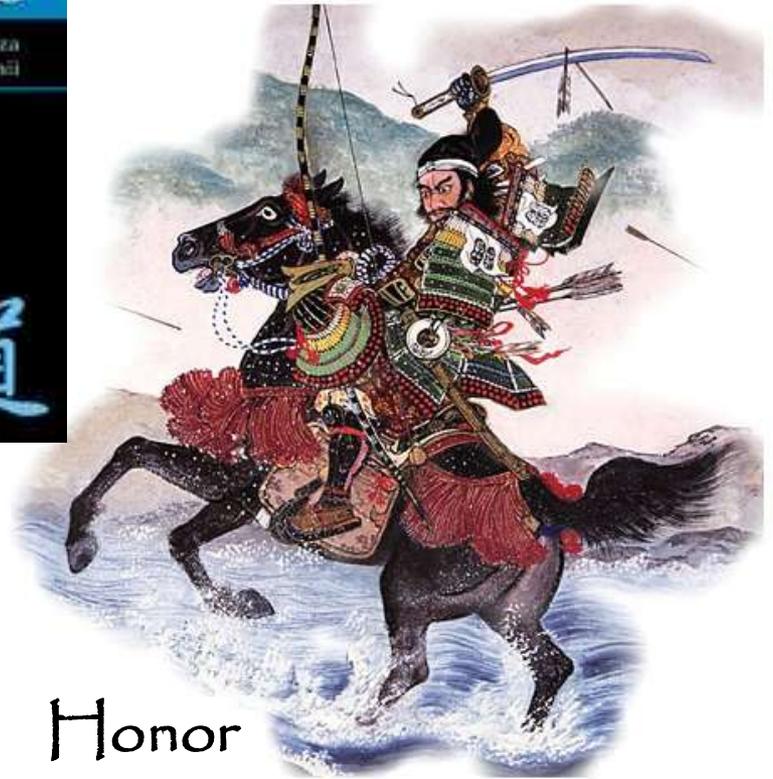
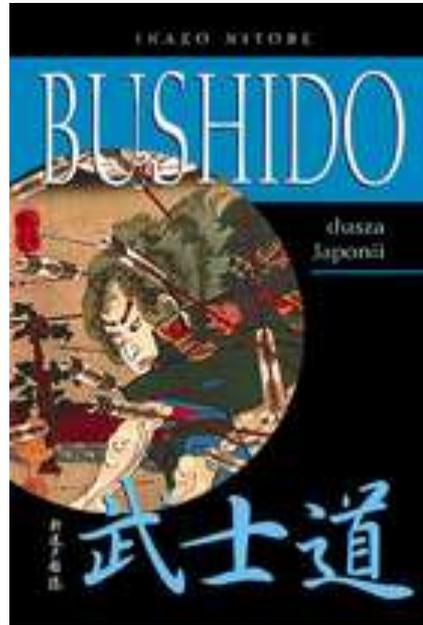
Courage



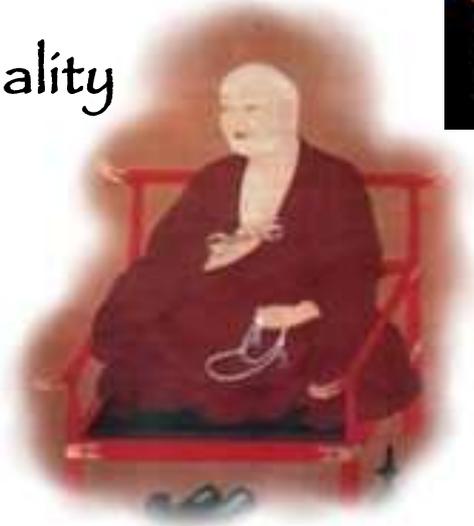
Icons of 'Japanese-ness'



Beauty

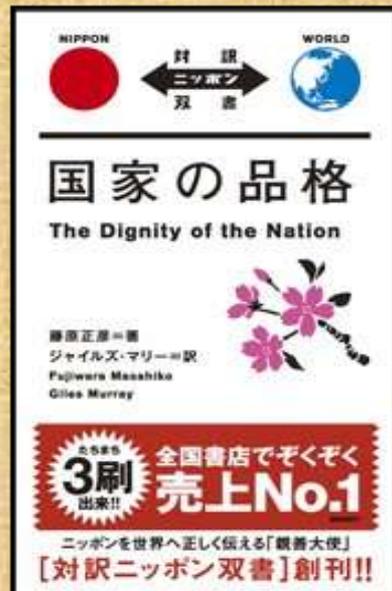
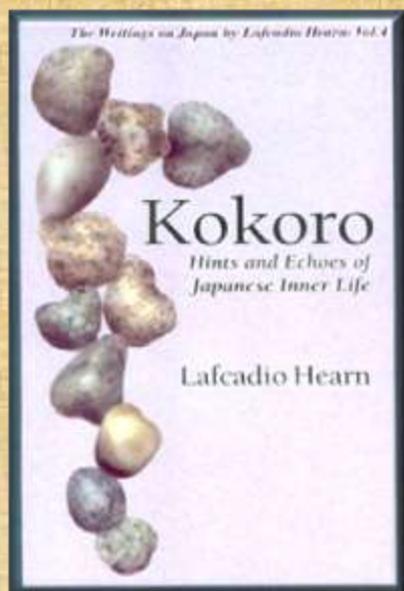
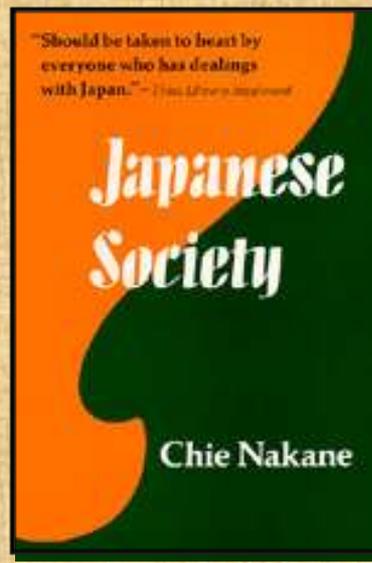
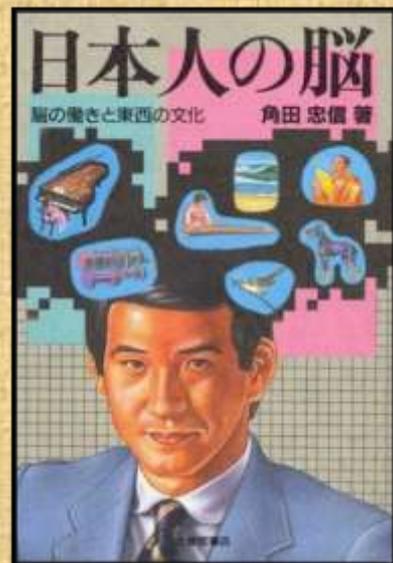


Spirituality



Loyalty

Honor



Nihonjinron: Japanese identity discourses

698 titles in thirty-three year period

Japanese → English

The Way of Thinking of Eastern Peoples (Nakamura Hajime)

A Climate (Watsuji Tetsuro)

The Anatomy of Dependence (Doi Takeo) reprinted in hardcover 67 times
softcover 147 times in four years

The Japanese Society (Nakane Chie) reprinted 79 times by 1989

Human Relations in Japan (Nakane Chie)

Dignity of a Nation (Fujiwara Masahiko) sales exceeded 2.65 million

English → Japanese

The Chrysanthemum and the Sword (Ruth Benedict)

Kokoro: Hints and Echoes of Japanese Inner Life (Lafcadio Hearn)

The Japanese (Edwin Reischauer)

Japanese Tribe: Origins of a Nation's Uniqueness (Gregory Clark)

Smaller is Better: Japan's Mastery of the Miniature (Lee O-Young)

The *Heike Monogatari* includes a famous episode which Nitobe Inazō mentions in his *Bushido*. At the Battle of Ichi no Tani, Kumagai Naozane has captured the general of the enemy Heike clan. Kumagai intends to kill him, but when he comes face to face with the general, he discovers that he is just a young man, the fifteen-year-old Taira no Atsumori.

Can Kumagai properly kill a young man of around the same age as his own son? When he hesitates, it is Taira no Atsumori who earnestly instructs him to behead him. Reluctantly Kumagai does so, but afterward, grieving for the young man he has killed, he becomes a priest.

Tearful empathy for the loser and for the weak: these are the emotions that the Japanese sense of impermanence incorporates. The Noh play *Atsumori* continues to be popular after all this time because the Japanese still have feelings akin to this sense of impermanence and to the compassionate empathy of the samurai, and are still moved by the same emotions. (Murray trans. 2007:143-5)

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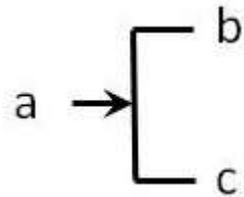
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Unit of Icon...

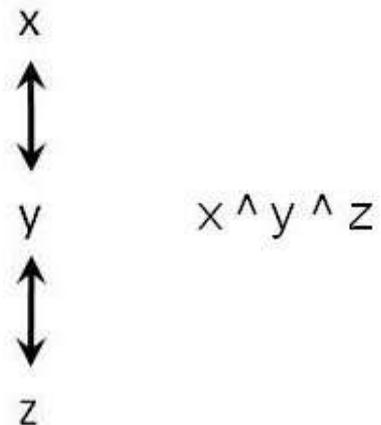
Differentiation
'paradigmatic'

systems, taxonomies (SFL)
categorization (MCA)

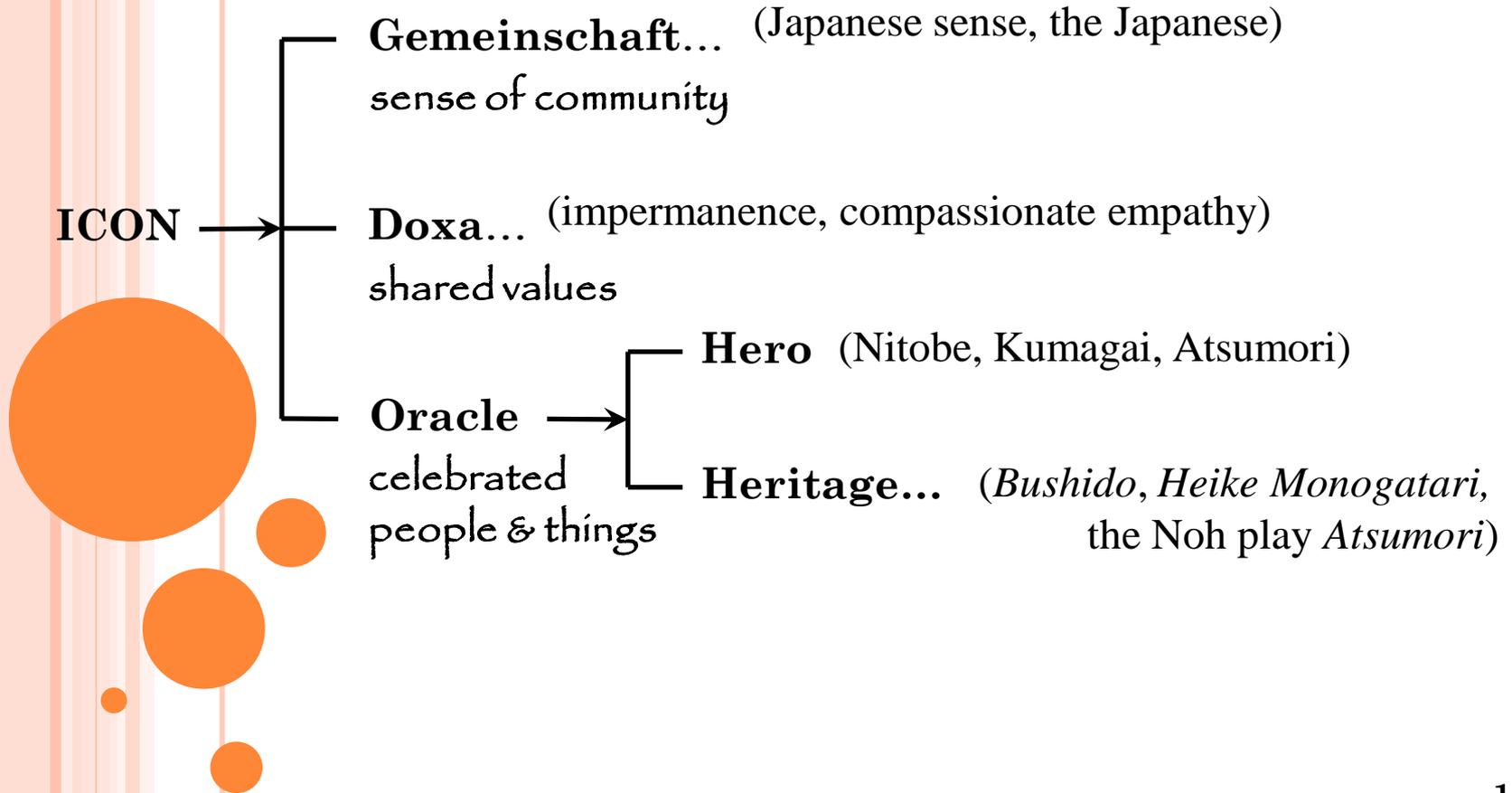


Deferral
'syntagmatic'

structures, staging (SFL)
relevance, consequentiality (MCA)



TYPES OF ICONS



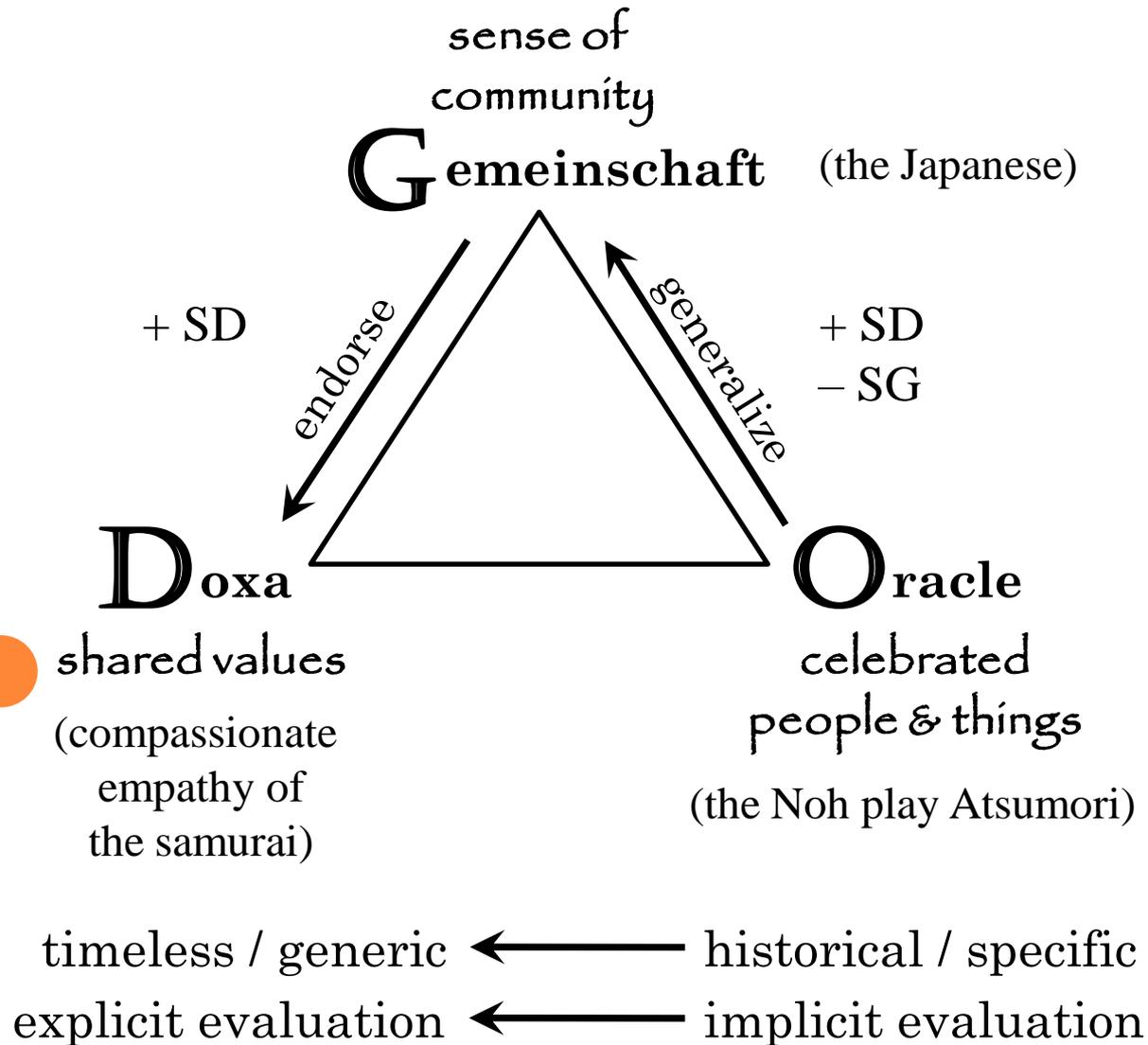
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Icons as a dynamic process...

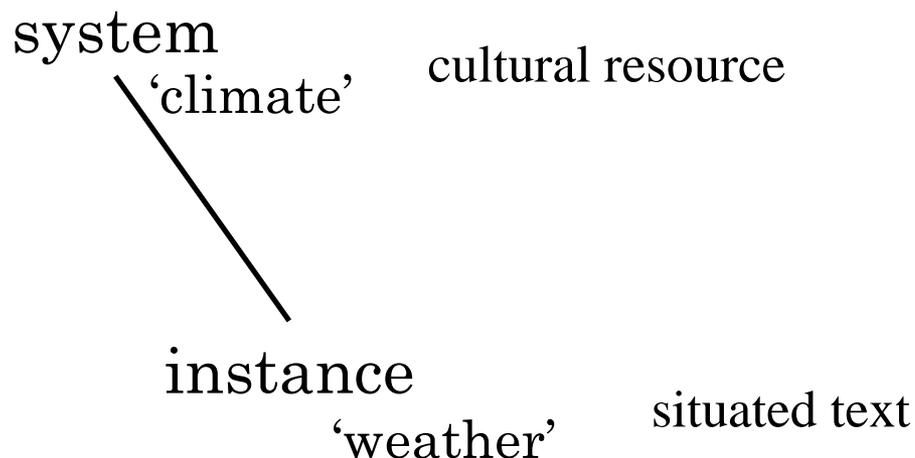


Instantiation (Halliday 1991)

A theory of intertextuality

“Climate and weather are not two different things; they are the same thing that we call weather when we are looking at it close up, and climate when we are looking at it from a distance...

The climate is the potential that lies behind all these things; it is the weather seen from a distance by an observer standing some way off in time.” (p.9)



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Nitobe (1899[1998]) *Bushido: the soul of Japan*

Benevolence to the weak, the down-trodden or the vanquished, was ever extolled as peculiarly becoming to a samurai. Lovers of Japanese art must be familiar with the representation of a priest riding backwards on a cow...

In that terrible battle of Sumano-ura, which was one of the most decisive in our history, he overtook an enemy and in a single combat had him in the clutch of his gigantic arms... his helmet was ruthlessly torn off, when the sight of a juvenile face, fair and beardless, made the astonished knight relax his hold. Helping the youth to his feet, in paternal tones he bade the stripling go: “Off, young prince, to thy mother’s side! The sword of Kumagayé shall never be tarnished by a drop of thy blood...” The young warrior refused to go and begged Kumagayé, for the honour of both, to dispatch him on the spot....

In an instant the sword flashes in the air, and when it falls it is red with adolescent blood...

When the war is ended, we find our soldier returning in triumph, but little cares he now for honour or fame; he renounces his war-like career, shaves his head, dons a priestly garb, devotes the rest of his days to holy pilgrimage...(pp.89-91)

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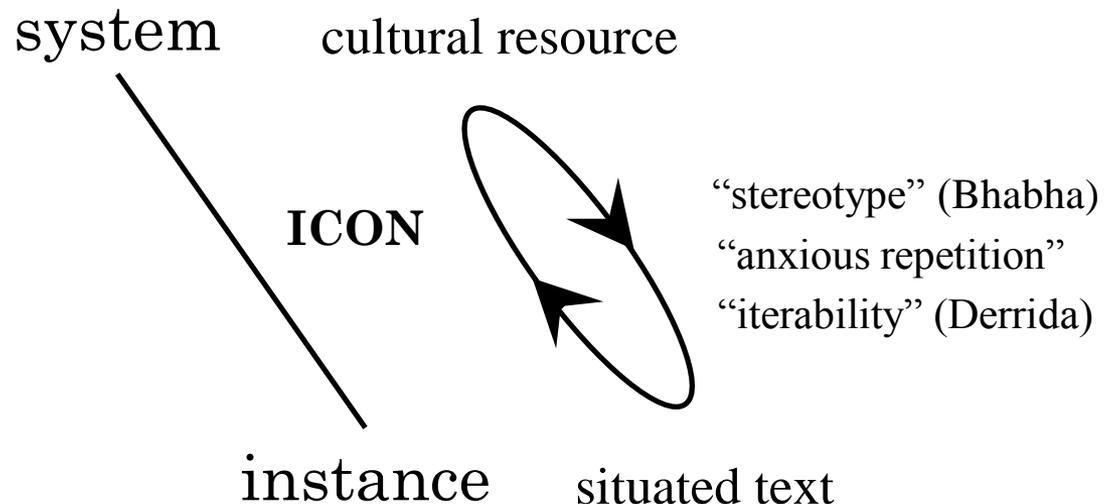
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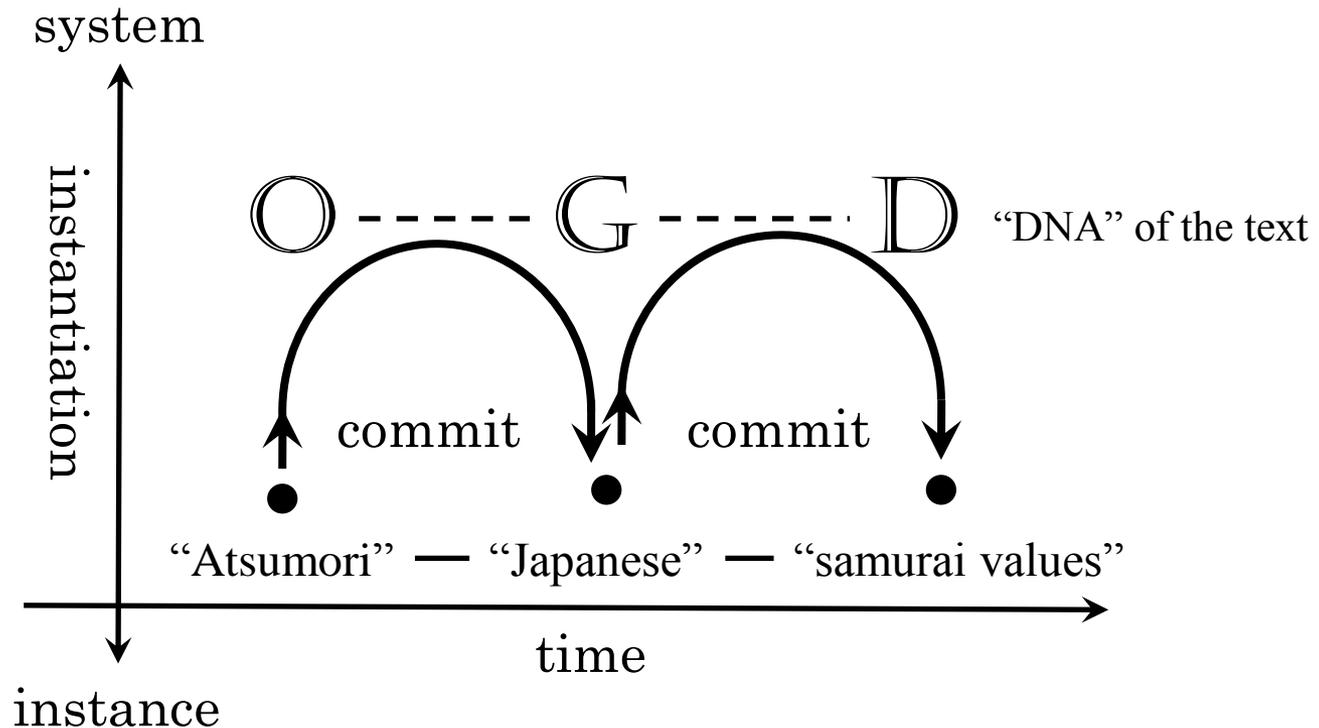
...there is no way of deciding when a ‘long-term weather pattern’ becomes a ‘temporary condition of climate’, or when ‘climatic variation’ becomes merely changes in the ‘weather’.” (p.9)



Commitment (Hood 2008)

A theory of meaning shift

“This process of change can be understood as a process of distantiation, moving up the hierarchy, opening up the meaning potential as we move, and then taking advantage of this under-specification of meaning to reinstate (the meaning potential)...” (p.353)



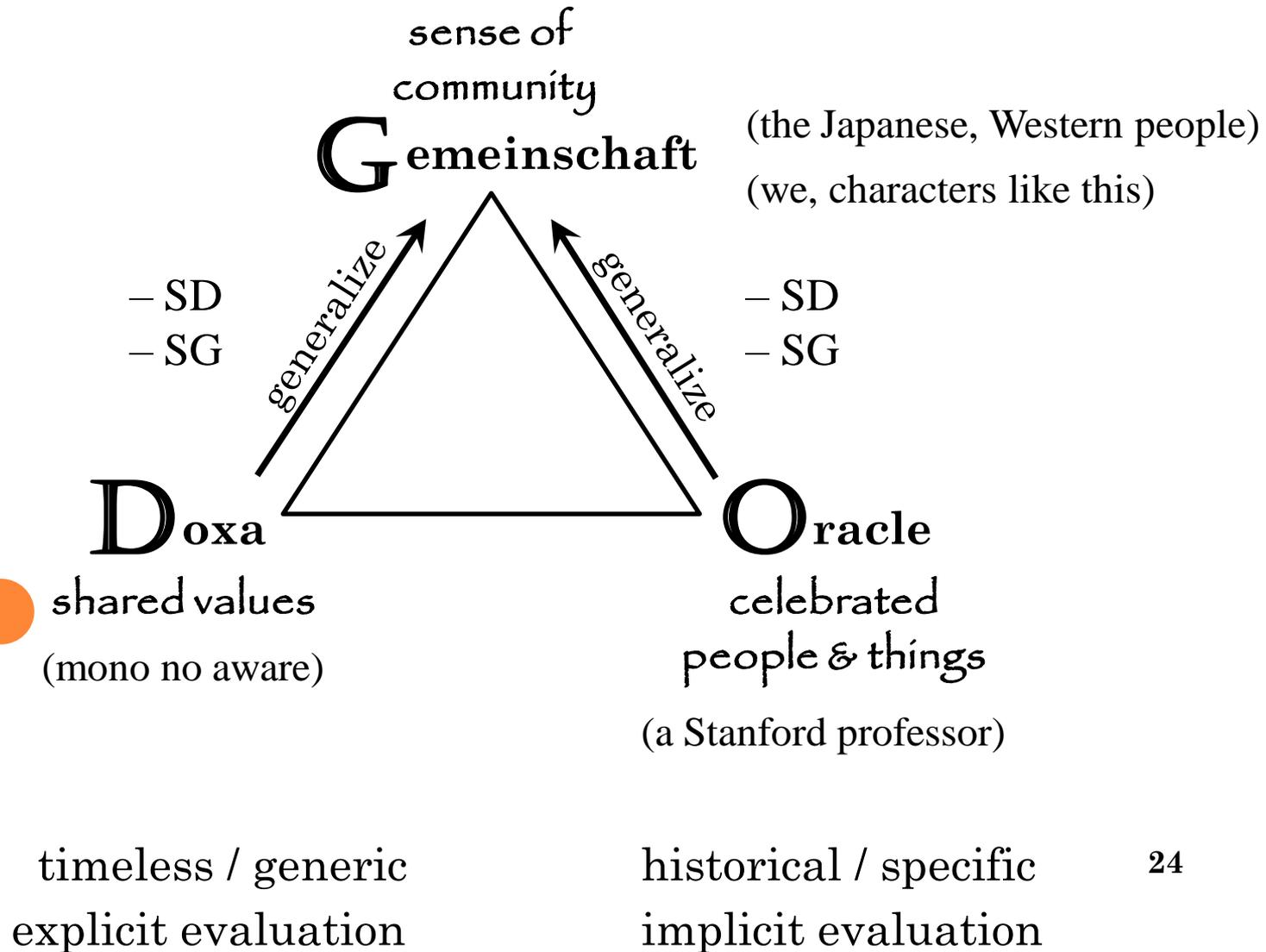
D As the sense of impermanence became more abstract, it evolved into the emotion that we call mono no aware, or the sense of the pathos of things. Running through much of the Japanese literature of the Middle Ages, this emotion is best defined as the sensibility that finds beauty in the fragility of mankind and in things that change amidst the permanence of nature.

G Everybody grieves at the sight of things in decay. Western people do, too. But the Japanese sense the beauty that is inherent in that fragility. Donald Keene, the Japanese literature scholar, sees this as a sensibility that is unique to the Japanese. We are able to discover emotional beauty even in fragile, fleeting things.

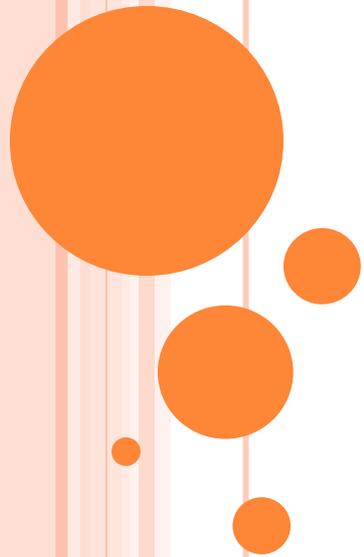
O About ten years ago, a professor from Stanford University came round to my house for a social visit. It was fall, so as we had our dinner, we could hear the sound from outside. “What’s that noise?” my guest inquired. For a Stanford professor no less, the sound of the insects was only so much

G noise (...) I remember thinking to myself: “How on earth did we lose the war to characters like this?” (Murray trans. 2007:145-7)

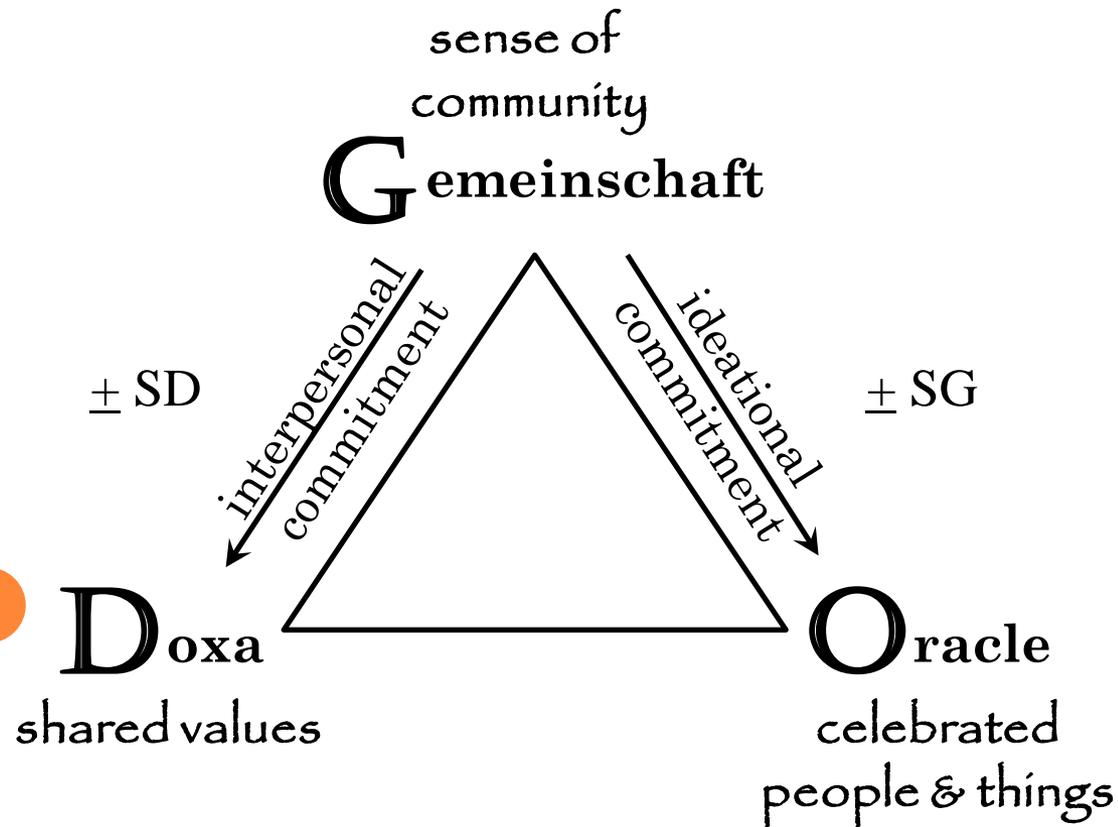
Icons as a dynamic process...



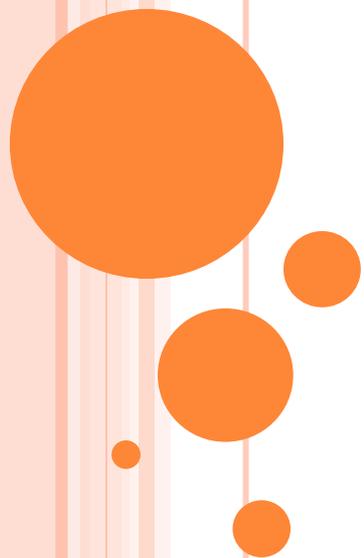
To summarize...



A model of Iconography



Thank you



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