

English in Asian Popular Culture

Edited by
Jamie Shinhee Lee and Andrew Moody



香港大學出版社
HONG KONG UNIVERSITY PRESS

Hong Kong University Press
14/F Hing Wai Centre
7 Tin Wan Praya Road
Aberdeen
Hong Kong
www.hkupress.org

© Hong Kong University Press 2012

ISBN 978-988-8083-56-5 (*Hardback*)

ISBN 978-988-8083-57-2 (*Paperback*)

All rights reserved. No portion of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any information storage or retrieval system, without permission in writing from the publisher.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

10 9 8 7 6 5 4 3 2 1

Printed and bound by Liang Yu Printing Factory Limited, Hong Kong, China



Contents

Series editor's preface	vii
List of contributors	ix
1 Sociolinguistics and the study of English in Asian popular culture <i>Jamie Shinhee Lee and Andrew Moody</i>	1
Part I: Listening to Popular Culture	13
2 English as an alternative language in Hong Kong popular music <i>Phil Benson and Alice Chik</i>	15
3 English in Cantopop: Code-switching, pop songs and the local identity of Hong Kong Chinese <i>Brian Hok-Shing Chan</i>	35
4 The hip hop music scene in Hong Kong: Hybridity and identity in youth culture <i>Angel Lin</i>	59
Part II: Watching Popular Culture	75
5 Colliding world-views: A night with Philippine television <i>Roger M. Thompson</i>	77
6 Lu-go and the role of English loanwords in Japanese: The making of a 'pop pidgin' <i>Andrew Moody and Yuko Matsumoto</i>	103

vi	Contents	
7	<i>Please Teach Me English: English and metalinguistic discourse in South Korean film</i> <i>Jamie Shinhee Lee</i>	127
8	English and e-communication in China <i>Liwei Gao</i>	151
	Part III: Selling Popular Culture	171
9	How to make women buy beauty: A comparative analysis of Singaporean print advertisements of beauty products and conversational implicatures <i>Beng Soon Lim and Lu-Ann Ong</i>	173
10	English mixing in residential real estate advertising in Taiwan: Linguistic devices, socio-psychological effects and consumers' attitudes <i>Jia-Ling Hsu</i>	199
11	Advertising and branding in India <i>Tej K. Bhatia</i>	231
12	Evaluation of global English as a situated practice: Korean responses to the use of English in television commercials <i>Joseph Sung-Yul Park</i>	255
	Index	271



Contributors

Phil Benson is a professor in the English Department at the Hong Kong Institute of Education and co-editor with David Nunan of the recent collection *Learners' Stories: Difference and Diversity in Language Learning* (2005). His current research interests include language learning histories, popular culture and language learning, and language teacher education. He is also publishing on fansubbing of Chinese music videos.

Tej K. Bhatia is professor of linguistics and director of South Asian languages at Syracuse University. He is a recipient of the Chancellor Award for Excellence in Research. He has published fifteen books and several book chapters and articles. His publications include four handbooks with William C. Ritchie—*The New Handbook of Second Language Acquisition* (2009), *The Handbook of Bilingualism* (2006), *The Handbook of Child Language Acquisition* (1999) and *The Handbook of Second Language Acquisition* (1996). He has published extensively in the theory and practice of language acquisition, language teaching and bilingualism. He is the director of South Asian Languages at Syracuse and has served as a president of the South Asian Language Teachers' Association. He also regularly serves as a reviewer of the Fulbright-Hays Study Abroad and other programmes.

Brian Hok-Shing Chan taught English and linguistics at the Hong Kong Polytechnic University and the Chinese University of Hong Kong, and is now an associate professor in the Department of English at the University of Macau. He has researched code-switching and language contact, primarily in the context of Cantonese and English in Hong Kong. He has contributed to *World Englishes*, *Lingua* and *The Cambridge Handbook of Linguistic Code-switching*, and his most recent publication is *Hong Kong English*, a volume of the *Dialects of English* series co-authored with Jane Setter and Cathy Wong (2010).

Alice Chik is an assistant professor in the Department of English at the City University of Hong Kong. Her main research areas include language learning histories, video gaming and popular culture in language education, and bilingual creativity in Hong Kong popular music. She is currently working on a book on Hong Kong popular music with Phil Benson.

Liwei Gao is an assistant professor of Chinese at the Defense Language Institute, Monterey, CA. He received his Ph.D. from the University of Illinois at Urbana-Champaign. His major research interests are in sociolinguistics and applied linguistics. He has published numerous articles and a book investigating issues of language and identity, language contact, language and the internet, and world Englishes.

Jia-Ling Hsu received her PhD degree in linguistics from the University of Illinois at Urbana-Champaign. She is an associate professor in the Department of Foreign Languages and Literatures at the National Taiwan University. Her research interests include world Englishes and language attitudes, with a focus on English mixing in advertising in Taiwan. She received the National Taiwan University Distinguished Teaching Award in 2007 and the National Taiwan University Distinguished Adviser Award in 2008.

Jamie Shinhee Lee is an associate professor of linguistics at the University of Michigan-Dearborn and editor (with Yamuna Kachru) of *World Englishes in Pop Culture*, a special issue of *World Englishes*. Her research interests include world Englishes, language and popular culture, globalization and education, bilingualism, and Korean pragmatics/discourse analysis. Her articles have appeared in *Asian Englishes*, *Critical Discourse Studies*, *English Today*, *English World-Wide*, *Harvard Studies in Korean Linguistics*, *Journal of Pragmatics*, *Language in Society* and *World Englishes*, as well as in several edited collections.

Beng Soon Lim is head of Malay Language and Literature at SIM University in Singapore. His major research areas are pragmatics, particularly Malay and English politeness and spoken discourse, translation, contact languages and applied linguistics. Prior to joining SIM University, he was an associate professor of languages and linguistics at the University of Malaya in Kuala Lumpur. He served for several years as a language specialist at the South East Asian Ministers of Education Organization's Regional Language Centre (SEAMEO RELC) in Singapore. His appointment to SEAMEO RELC required him to teach courses for language professionals around South East Asia. He is on the editorial board of the *RELC Journal* and is the co-editor (with Jack C. Richards) of the SEAMEO publication for language teaching, *Guidelines*. He is also a member of the Talent Advisory Committee of the People's Association in Singapore and a board member of the United Nations Association of Singapore.

Angel Lin received her Ph.D. from the Ontario Institute for Studies in Education at the University of Toronto, Canada. She is an associate professor in the Faculty of Education at the University of Hong Kong. Angel is well-respected for her versatile, interdisciplinary scholarship in language and identity studies, critical discourse analysis, bilingual education, new literacies and youth cultural studies. She has published six research books and over seventy research articles and book chapters. She serves on the editorial boards of several leading international research journals, including *Applied Linguistics*, the *Journal of Critical Discourse Studies* and the *International Journal of Bilingual Education and Bilingualism*, and is an associate editor of *Linguistics and Education*.

Yuko Matsumoto is a lecturer of business communication at the University of Macau, where she teaches business communication and cross-cultural management. She has written on intercultural communication in *Human Communication Research* and on the role of the English in East Asian popular cultures in *Asian Englishes*. In addition to an examination of English within Japanese popular culture, she is also conducting a study of the heritage Japanese expatriate community in Macau, exploring issues of acculturation, language, and cultural maintenance and loss within the community.

Andrew Moody is an associate professor of English linguistics at the University of Macau, where he teaches sociolinguistics. He has written on the role of the English in East Asian and South-East Asian popular cultures in *Asian Englishes* and *World Englishes*, and in a number of book collections of essays, including the Routledge *Handbook of World Englishes* (2010). He is currently involved in research projects examining the loss and maintenance of minority languages in Macau and the representation of dialect and ethnicity in songs.

Lu-Ann Ong has twenty years' experience in branding and marketing communications in Asia, the United Kingdom and the United States. She was responsible for the marketing operations of Cambridge University Press (Asia) and subsequently was appointed to the position of head of marketing at MRC geneservice, based in the United Kingdom. In the United States, she looked after Alex Inc.'s marketing for the United Kingdom and Europe until she returned to Singapore to take up a position as regional managing director of Brandz Group, then as director of corporate affairs, Temasek Holdings in Singapore in 2006. Lu-Ann is the founder and principal consultant of Independent Consultants 1920 LLP.

Joseph Sung-Yul Park is an assistant professor in the Department of English Language and Literature at the National University of Singapore.

He is a sociolinguist working in the areas of linguistic anthropology and interactional linguistics, and his current research focuses on various aspects of language and globalization, including linguistic identity and migration, ideologies of language under neoliberalism, and the role of the media in rearticulating nationalism. He has worked extensively in the area of English in South Korea. He is the author of *The Local Construction of a Global Language: Ideologies of English in South Korea* (2009).

Roger M. Thompson is professor emeritus of English and linguistics at the University of Florida. He is a sociolinguist and ESL teacher trainer who specializes in how English interacts with other languages. He has trained English teachers in the United States, Hungary, Mexico, China and the Netherlands, and is the author of *Filipino English and Taglish: Language Switching from Multiple Perspectives* (2003). In 1996–97, as a Fulbright Scholar associated with the Philippine Department of Education, Culture and Sports, he trained secondary school English teachers throughout the country while observing the use of English at various levels of Philippine society.

Sociolinguistics and the study of English in Asian popular culture

Jamie Shinhee Lee and Andrew Moody

Popular culture is something with which we ‘feel’ we are all familiar and ‘think’ we know quite well. However, defining it is not as straightforward as it appears to be. Popular culture is more than entertainment and leisure (Storey, 2006). A truly popular culture is, as Storey (2003) puts it, ‘an insistence on seeing difference within the context of a shared community: in effect, to live in both the local and the global and share a “glocalized” culture’ (2003: 120). This is precisely the popular culture we have sought to observe, describe and explain from the inception of this project. This book presents a collection of analyses of popular culture texts in Asia. The common theme is English, but we are not interested in creating a single homogeneous profile of the English language in Asia. Rather, our goal is to describe heterogeneous uses and multiple identities of Englishes as represented in various pop culture texts created and appropriated by different peoples in Asia.

A brief discussion of culture in general may serve as a springboard to further explore issues specific to popular culture. Williams (1983: 90) proposes three senses of culture: (1) a general process of intellectual, spiritual and aesthetic development; (2) a particular way of life, whether of a people, a period or a group; and (3) the works and practices of intellectual and especially artistic activity. However, Williams’ senses have frequently been criticized because they privilege a sort of ‘high culture’ in a way that does not encourage examination of more ordinary expressions of culture (see Gans 1999; Tomlison 1999; Williams 1989). Working from a sociolinguistic understanding of language, Kramsch (1998: 10) defines culture as ‘membership in a discourse community that shares a common social space and history, and common imaginings’. She lists several observations about culture:

1. Culture is always the result of human intervention in the biological processes of nature.
2. Culture both liberates and constrains. It liberates by investing the randomness of nature with meaning, order, and rationality and by providing

- safeguards against chaos; it constrains by imposing a structure on nature and by limiting the range of possible meanings created by the individual.
3. Culture is the product of socially and historically situated discourse communities, that are to a large extent imagined communities, created and shaped by language.
 4. A community's language and its material achievements represent a social patrimony and a symbolic capital that serve to perpetuate relationships of power and domination; they distinguish insiders from outsiders.
 5. But because cultures are fundamentally heterogeneous and changing, they are a constant site of struggle for recognition and legitimation. (Kramsch 1998: 10)

As explained in detail in Kramsch (1998), there is clearly a place for language, a sense of community and a social element in the conceptualization of culture. It is neither reasonable nor possible to deny the existence of a relationship between language and culture. However, when it comes to the nature of that relationship, the debate continues. For example, scholars disagree about how flexible or inflexible the relationship is, or the extent to which an individual has power to resist 'norms'. Halliday (1993: 11) articulates one insightful conceptualization of the relationship between language and culture:

Language neither drives culture nor is driven by it; the old question about which determines which can be set aside as irrelevant, because the relation is not one of cause and effect but rather (as Firth saw it, though not in these words) one of realization; that is, culture and language co-evolve in the same relationship as that in which, within language, meaning and expression co-evolve.

Without attempting to answer questions about the nature of the relationship between language and culture, we can acknowledge that the two are inextricably related. As popular cultures begin to grow and develop across Asia, therefore, the language used to express those cultures is doubtlessly related to pop culture.

Academic discussions undoubtedly provide useful insights, but the main audiences of these scholarly discourses are academics and trained professionals in the field, not members of the general public. Thus, in order for us to tap into the general public's understanding of pop culture, we need to include 'popular' discussions in 'popular' sources that matter to the 'populace'. The legitimacy of Wikipedia as an academic source is contested, but its perceived usefulness as a convenient web-based encyclopaedia is difficult to dismiss, since it is arguably one of the most frequented websites by the average information-gatherer. The very nature of Wikipedia is

‘popular’ in the sense that any user may add, delete or edit information in entries. Considering that our object of investigation—popular culture—is a topic that matters greatly to the general public, it seems appropriate to note how Wikipedia introduces ‘popular culture’:

Popular culture, sometimes abbreviated to pop culture, consists of widespread cultural elements in any given society. Such elements are perpetuated through that *society’s vernacular language* or an established *lingua franca*. It comprises the *daily interactions, needs and desires and cultural ‘moments’ that make up the everyday lives of the mainstream ...* Popular culture often contrasts with a more exclusive, even elitist ‘high culture’, that is, the culture of ruling social groups. (Wikipedia, emphasis added)

A more academically oriented understanding of the term ‘popular culture’ is offered by Storey (2006), who views Williams’ (1983) third sense of culture as ‘signifying practices’, and this seems to be quite a relevant and useful perspective to take when it comes to ‘talking about’ texts in pop culture. Below are summarized various contested definitions of pop culture as presented in Storey (2006: 4–11):

1. culture widely favoured and well liked by many people
2. the culture left over when we have decided what is high culture
3. mass-produced commercial culture
4. culture originating from the people
5. a site of struggle between the resistance of subordinate groups and the forces of incorporation operating in the interests of dominant groups in society
6. postmodern culture not recognizing the distinction between high and popular culture.

Both ‘folk’ and ‘academic’ definitions of pop culture point to the notion of a non-elitist culture that has general appeal to and is consumed by wide audiences. In fact, Fiske (2002: 3) argues that culture can be made popular ‘if it offers meanings that are relevant to the everyday lives of subordinate people’. In terms of a sociolinguistic understanding of pop culture, therefore, analyses should not focus solely upon the products of the culture, but also on those who produce and especially on the consumers of the products.

Another informative description comes from the website of *The Journal of Popular Culture*, which is ‘the official publication of the Popular Culture Association’:

The popular culture movement was founded on the principle that *the perspectives and experiences of common folk offer compelling insights into the social world*. The fabric of human social life is not merely the art deemed worthy to hang in museums, the books that have won literary prizes or been named ‘classics’, or the religious and social ceremonies carried out by societies’ [*sic*] elite. *The Journal of Popular Culture* continues to break down the barriers

between so-called 'low' and 'high' culture and focuses on filling in the gaps that a neglect of popular culture has left in our understanding of the workings of society. (*The Journal of Popular Culture*, emphasis added)

This is a clear articulation that the journal envisions to be a space in which the neglected 'perspectives and experiences of common folk' are treated as worthy insights and valuable pieces of information necessary to understand a society. Fiske (2002) seems to concur. He argues that pop culture 'is made by subordinated peoples in their own interests' and 'made from within and below, not imposed from without or above'. He continues that pop culture 'is always a culture of conflict' and 'involves the struggle to make social meanings that are in the interests of the subordinate' (2002: 2). It is not uncommon that pop culture is criticized for improper or vulgar language. Fiske (1996) explains why that may be the impression many people have about pop culture by noting that a popular text such as the tabloid press offers 'a form of language that enables various oral cultures to find resonances between it and their own speech patterns' and 'there is a tone of disrespect' as it departs and deviates from 'official, correct language' (1996: 106).

In understanding pop culture, Fairclough's (1992: 62) idea of 'discourse in a three-dimensional framework as text, discursive practice, and social practice' is appropriate. He argues that 'discourse is a mode of action' and 'a mode of representation' (1992: 63) and that 'there is a dialectal relationship between discourse and social structure: the latter is both a condition for, and an effect of, the former' (1992: 64). What seems to be particularly relevant to popular culture is Fairclough's characterization of discursive practices as 'processes of text production, distribution, and consumption' (1992: 78). It is hard to imagine pop culture commodities that do not involve all three processes of discursive practices.

So far we have surveyed important ideas in defining pop culture mainly as abstract concepts. Now we would like to move on to something more practical and concrete. In order for us to specify the scope of this project, the next reasonable question to ask is what types of texts are considered pop culture discourses. The American Studies Program at Washington State University lists various resources for popular culture analysis. 'Music, film, television, advertising, sports, fashion, toys, magazines and comic books, and cyberculture' are identified as forms of popular culture. As for key issues in the study of pop culture, 'race, ethnicity, class, gender, sexuality, cultural imperialism and censorship' are mentioned. In addition, the following 'types or elements of popular culture analysis' are briefly discussed: 'production analysis, textual analysis, audience analysis, and historical analysis (of the first three dimensions as they change over time)'.

Interpretive textual analysis goes beyond denotative meanings and investigates connotative meanings, whereas content analysis is based less

on subjective observations and more on quantitative approaches that focus on frequencies and instances. Audience analysis is made possible through surveys, opinion polls, focus groups or participant observations in a fan subculture. Production analysis draws our attention to the belief that no analysis of popular culture is complete without considering wider contexts such as political economy because ‘popular culture is deeply embedded in capitalist, for-profit mass production’ (American Studies Program, Washington State University). As a discipline, linguistics does not have a long history in treating pop culture as a legitimate object for academic investigation. This contrasts with cultural studies, communication studies and anthropology, each of which have produced a good amount of research on pop culture over the years (see G. Lee, 1995, 1998a, 1998b). There is little literature on pop culture available in so-called theoretical linguistics. Individual specific language use or performance is not on this field’s research agenda. What is not immediately apparent, however, is why sociolinguistics has not done much better. If the relationship between language and society—to be specific, language variation, either regional or social—is the ‘bread and butter’ of sociolinguistics, we will be hard pressed to suggest a topic as potentially illuminating as popular culture. Popular culture cannot exist without people in society, and a society without some form of pop culture is unthinkable. It is equally inconceivable to argue that an individual living in isolation creates pop culture, since mass consumption and distribution, and expected or real economic gains, are essential components of pop culture. This inherent connection between cultural artefacts and ‘people in society’ makes pop culture all the more a research worthy topic for sociolinguists.

Only recently, some sociolinguistic studies have turned our attention to pop culture (Lee and Kachru 2006). These studies present a focused discussion of a particular area of pop culture, including music (see Cutler 1999; G. Lee 1995; J. Lee 2004, 2006b, 2007b, 2010b; Moody 2000, 2001; Moody and Matsumoto 2003; Pennycook 2003, 2007; Simpson 1999; Stanlaw 2000), broadcast media and film (see G. Lee 1998b; J. Lee 2007a; Mesthrie 2002; Moody 2006; Taylor 2004; Thompson 2003; Thornborrow and Morris 2004), advertising (see Bhatia 1992, 2001; J. Lee 2006a, 2010a; Luna, Lerman and Peracchio 2005; Strauss 2005; van Mulken, van Enschtot-van Dijk and Hoeken 2005) and computer-mediated communication (see Gao 2006; Herring 2004; G. Lee 1998a; Thurlow 2003). These recent studies demonstrate the significance and the relevance of data from mass media and popular culture to linguistics—particularly sociolinguistics (Moody 2009).

Although these data sources were once regarded as beyond the scope of linguistics, newer theoretical orientations and methodological developments have made popular culture an accepted and justifiably useful resource for analyses in sociolinguistics and applied linguistics. Nowhere are these

approaches more enlightening with regard to sociolinguistic contexts than in the burgeoning popular cultures of East, South and South-East Asia. Recent years have seen the development of entertainment media across Asia and the Pacific, in environments where English frequently plays a role as a language of cultural transmission or as a language in contact with the major languages of the region. While some Asian cultures (e.g. Hong Kong, Malaysia, Singapore and the Philippines) have adopted English as a result of colonial history, others (such as Japan, Korea and China) treat English as a link to global modes of communication. Some of these cultures (e.g. India, Malaysia and Singapore) stress the importance of English as a language for intra-ethnic and national communication, while others (e.g. Taiwan and Thailand) use English mainly in inter-ethnic and international communication. Despite the differences across Asia, and Asian countries' diverse responses to English, each of these countries has to some extent adopted English as a language of popular culture.

In specific reference to the relationship between English and pop culture, 'globalization' is often mentioned. Pennycook (1994) concurs with Flaitz (1988), arguing that 'English is closely connected to the global spread of popular culture through music and films', and therefore it is not 'ideologically encumbered' (Flaitz 1988: 201, cited in Pennycook 1994: 20). Globalization is sometimes discussed in negative terms and frequently treated as synonymous with Americanization. Storey (2003: 111) raises an issue in relation to this idea, pointing out the limitations of the 'extremely simplified notion of consumption' that presupposes a powerless position for audiences as 'passive consumers of the cultural meanings which supposedly flow directly and unproblematically from the goods they consume'. He makes a case for the global success of hip hop, and asserts that viewing non-American rappers as 'the victims of American imperialism' is not accurate, since they 'appropriate' hip hop to address 'local needs and desires' (2003: 111). Storey further argues that 'globalization is producing two contradictory effects, sameness and differences—that is, a sense that the world is becoming similar as it shrinks under the pressure of time-space compression, but also that it is characterized by an increasing awareness of difference' (2003: 114–15). We hope that our project adequately captures and clearly embodies the very nature of 'contradictory effects' of sameness and differences in Asian pop culture texts in a globalizing world.

Among the sub-texts in pop culture, perhaps music has generated the most scholarly discussions in relation to the English language (see Kachru 2006; Kirkpatrick and Moody 2009; J. Lee 2004, 2006b, 2007b; Moody 2000, 2001; Moody and Matsumoto 2003; Omoniyi 2006; Pennycook 2003, 2007; Stanlaw 2000, 2004). Pennycook's (2007) discussion of global Englishes specifically touches on the issue of hip hop. He argues that the term 'global Englishes' is more appropriate than 'world Englishes'—or what he calls

‘modernist states-centric models of imperialism’—because ‘English is closely tied to processes of globalization: a language of threat, desire, destruction and opportunity’ (2007: 5). The notion of global Englishes is argued to be closely intertwined with transcultural flows, which Pennycook (2007: 6) explains are ‘the ways in which cultural forms move, change, and are reused to fashion new identities in diverse contexts’. He insists that by transcultural flows he does not simply refer to ‘the spread of particular forms of culture across boundaries, or the existence of supercultural commonalities (cultural forms that transcend locality)’, but ‘the processes of borrowing, blending, remaking and returning to processes of alternative cultural production’ (2007: 6).

This book discusses the roles and features of English in various forms of Asian popular culture. While popular culture has been examined from sociological, anthropological and cultural theory perspectives, the essays in this collection present a *linguistic* analysis of pop culture, focusing on the sociolinguistic importance of English within Asian popular culture by examining several ways in which global cultural influences from the English-speaking world are negotiated locally throughout Asian societies. For the purposes of this collection, Asia will be considered as comprising East Asian countries (e.g. China, Taiwan, Hong Kong, Japan and Korea), South Asian countries (e.g. India) and South-East Asian countries (e.g. Singapore and the Philippines). This volume does not offer an exhaustive survey of popular cultures in Asia, but instead presents studies that represent sociolinguistic approaches to English in popular culture.

While the collection surveys a variety of popular cultures throughout Asia, as well as the sociolinguistic functions of English within the media, it is our belief that the collection should be organized around the examined popular media. The book explores a range of expressions of popular culture in music, TV and film, advertising and cyber-communication. Each of these forms of media represents an important site of contact between English and popular cultures throughout Asia. The eleven essays not only represent innovative approaches in the study of sociolinguistics, they are firmly grounded within the description of varieties of English in Asia. These areas are not in any sense a comprehensive list of popular media, but instead represent important work on the sociolinguistics of English in Asia and demonstrate that the role of language—in particular English—in contemporary Asian popular culture cannot be overlooked.

This volume is organized into three parts: Part I: Listening to Pop Culture; Part II: Watching Pop Culture; and Part III: Selling Pop Culture. Although all three chapters in Part I respond to English in Hong Kong pop music, the focus of each is decidedly different. Phil Benson and Alice Chik (Chapter 2) provide a diachronic overview of Hong Kong pop music since the 1950s from a linguistic perspective and analyse narratives from the

current Hong Kong alternative music scene. Brian Hok-Shing Chan (Chapter 3) offers a textual analysis of English in Cantopop and argues that Cantopop is a discursive site that may have a broad macro-sociolinguistic impact on Hong Kong's bilingual community. Similar to Chan's discussion, Angel Lin (Chapter 4) discusses bilingual practices of Hong Kong musicians, but she focuses specifically on the culturally and linguistically hybridized identities of hip-hop artists. It would be wrong to assume from a cursory glance at the papers in this section that Hong Kong has had such a singular importance in the use of English within popular music. Scholarship discussing the role of English in Korean, Japanese, Malaysian and Filipino is easy to find (much of which is discussed above). Instead, what is unique about Hong Kong is the relative scarcity of examination of English within other pop culture media, and this is what is represented in this collection of essays.

Part II contains four chapters and covers three media forms (TV shows, film and the internet) in four countries (the Philippines, Japan, Korea and China). Roger M. Thompson (Chapter 5) examines conflicting depictions of English and Filipino in TV broadcasting in the Philippines, and suggests that perceptual and attitudinal differences towards English versus Filipino programmes are related to a class distinction in Philippine society. Andrew Moody and Yuko Matsumoto (Chapter 6) investigate Lu-go, which is a language created by a Japanese TV personality Lou Oshiba, and look at how the creator of the language has popularized the insertion of English vocabulary into Japanese speech. Moody and Matsumoto observe that Lu-go does not function as a new language, but instead works to reduce the anxiety that many Japanese speakers feel about speaking English. Jamie S. Lee (Chapter 7) explores metalinguistic discourses about English featured in South Korean films. As a case study of narratives about South Koreans' love/hate relationship with the English language, Lee reviews the movie *Please Teach Me English* and demonstrates how film can offer a sociolinguistic space in which various dimensions of English learning, such as learners, attitudes and English language ideologies, can be showcased realistically. Liwei Gao (Chapter 8) argues that young educated Chinese netizens use English to construct unique and appealing identities in cyberspace.

Part III features four studies on advertising in four different countries: Singapore (Chapter 9), Taiwan (Chapter 10), India (Chapter 11) and Korea (Chapter 12). Although all four deal with advertising, each chapter focuses on a different type of advertising. Beng Soon Lim and Lu-Ann Ong (Chapter 9) investigate Singaporean print ads of women's beauty products published in English. Drawing upon a large corpus of 151 print ads, two TV commercials and interviews with copywriters, Jia-Ling Hsu (Chapter 10) presents an analysis of linguistic devices in residential real estate advertising in Taiwanese daily newspapers and consumer attitudes towards English mixing in advertising. Tej K. Bhatia (Chapter 11) examines a wide range of

advertisements covering what Bhatia terms ‘conventional’ (e.g. TV, radio, print and the internet), ‘unconventional’ (e.g. wall, video-van advertising, stencils, posters) and ‘new media’ (e.g. advertising on cell phones and audio messages) in India. Joseph S. Park (Chapter 12) analyses South Korean internet users’ reactions to a South Korean actress’s English pronunciation featured in a TV commercial about an American facial cleanser.

Last but not least, it is our sincere hope that this project challenges the ‘one size fits all’ approach to ‘non-native’ English speaking territories. We problematize the notion of pop culture as ‘a hopelessly commercial culture’ consumed by ‘brain-numbered’ passive audiences, as eloquently articulated in Storey (2006: 6). This book is intended to do some justice to this important, yet long dismissed, pop culture and ‘the people’ in it—the people living and ‘signifying’ it daily throughout Asia.

References

- American Studies Program at Washington State University (2007) Accessed 25 June 2007 from <http://www.wsu.edu/amerstu>.
- Bhatia, Tej K. (1992) Discourse functions and pragmatics of mixing: Advertising across cultures. *World Englishes*, **2**(1), 195–215.
- Bhatia, Tej K. (2001) Language mixing in global advertising. In *The Three Circles of English*. Edited by Edwin Thumboo. Singapore: UniPress, pp. 195–215.
- Cutler, Cecilia (1999) Yorkville crossing: White teens, hip hop and African American English. *Journal of Sociolinguistics*, **3**, 428–44.
- Fairclough, Norman (1992) *Discourse and Social Change*. Cambridge: Polity Press.
- Fiske, John (1996) *Understanding Popular Culture* (6th ed.). London: Routledge.
- Fiske, John (2002) *Reading the Popular* (9th ed.). London: Routledge.
- Gans, Herbert J. (1999) *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books.
- Gao, Liwei (2006) Language contact and convergence in computer-mediated communication. *World Englishes*, **25**(2), 299–308.
- Halliday, M. A. K. (1993) The act of meaning. In *Language, Communication and Social Meaning*. Georgetown University Roundtable on Language and Linguistics. Edited by James Alatis. Washington, DC: Georgetown University Press, pp. 7–21.
- Herring, Susan C. (2004) Slouching toward the ordinary: Current trends in computer-mediated communication. *New Media & Society*, **6**, 26–36.
- The Journal of Popular Culture* (2007) Accessed 27 January 2007 from <https://www.msu.edu/~tjpc>.
- Kachru, Yamuna (1999) Culture, context, and writing. In *Culture in Second Language Teaching and Learning*. Edited by Eli Hinkel. Cambridge: Cambridge University Press, pp. 75–89.
- Kachru, Yamuna (2006) Mixers lyricizing in Hinglish: Blending and fusion in Indian pop culture. *World Englishes*, **25**(2), 223–33.
- Kirkpatrick, Andy and Andrew Moody (2009) A tale of two songs: Singapore versus Hong Kong. *ELT Journal*, **63**(3), 265–71.

- Kramsch, Claire (1998) *Language and Culture*. Oxford: Oxford University Press.
- Lee, Gregory B. (1995) The 'East is red' goes pop: Commodification, hybridity, and nationalism in Chinese popular song and its televisual performance. *Popular Music*, **14**(1), 95–110.
- Lee, Gregory B. (1998a) Wicked cities: Cyberculture and the reimagining of identity in the 'non-Western metropolis'. *Futures*, **3**(10), 967–79.
- Lee, Gregory B. (1998b) 'Chineseness' and MTV: Construction of 'ethnic' imagery and the recuperation of national symbolic place by the official ideology. *Culture and Communication*, **1**(2), 181–96.
- Lee, Jamie Shinhee (2004) Linguistic hybridization in K-Pop: Self-assertion and resistance. *World Englishes*, **23**(3), 429–50.
- Lee, Jamie Shinhee (2006a) Linguistic constructions of modernity: Korean–English mixing in TV commercials. *Language in Society*, **35**(1), 59–91.
- Lee, Jamie Shinhee (2006b) *Crossing and Crossers* in East Asian pop music: Korea and Japan. *World Englishes*, **25**(2), 235–50.
- Lee, Jamie Shinhee (2007a) Language and identity: Entertainers in South Korean pop culture. In *Identity and Second Language Learning*. Edited by Miguel Mantero. Charlotte, NC: Information Age, pp. 283–303.
- Lee, Jamie Shinhee (2007b) *I'm the illest fucka*: An analysis of African American English in South Korean Hip Hop. *English Today*, **23**(2), 54–60.
- Lee, Jamie Shinhee (2010a) English in East Asian internet advertising. In *Language and the Market*. Edited by Helen Kelly-Holmes and Gerlinde Mautner. New York: Palgrave Macmillan, pp. 109–20.
- Lee, Jamie Shinhee (2010b) Glocalizing *Keepin' It Real*: South Korean hip hop playas. In *The Languages of Global Hip Hop*. Edited by Marina Terkourafi. New York: Continuum, pp. 139–61.
- Lee, Jamie Shinhee and Yamuna Kachru (eds.) (2006) *World Englishes in Pop Culture*. Special issue of *World Englishes*, **25**(2).
- Luna, David, Dawn Lerman and Laura A. Peracchio (2005) Structural constraints in code-switching advertising. *Journal of Consumer Research*, **32**, 416–23.
- Mesthrie, Rajend (2002) Mock languages and symbolic power: The South African radio series *Applesammy and Naidoo*. *World Englishes*, **21**, 99–112.
- Moody, Andrew (2000) Beyond 'Shooby-Dooby-Doo-Wah': An examination of English lyrics in Japanese pop music. *Gengo Bunka* [Language and Culture], **8**, 1–8.
- Moody, Andrew (2001) J-pop English: Or, how to write a Japanese pop song. *Gengo Komyunikeeshon Kenkyuu* [Language Communication Studies], **1**, 96–107.
- Moody, Andrew (2006) English in Japanese popular culture and J-Pop music. *World Englishes*, **25**(2), 209–22.
- Moody, Andrew (2009) The English of popular cultures. In *The Routledge Handbook of World Englishes*. Edited by Andy Kirkpatrick. London: Routledge, pp. 535–49.
- Moody, Andrew and Yuko Matsumoto (2003) 'Don't touch my moustache': Language blending and code ambiguity by two J-pop artists. *Asian Englishes*, **6**(1), 4–33.
- Omoniyi, Tope (2006) Hip-hop through the world Englishes lens: A response to globalization. *World Englishes*, **25**(2), 195–208.
- Pennycook, Alastair (1994) *The Cultural Politics of English as an International Language*. London: Longman.
- Pennycook, Alastair (2003) Global Englishes, *Rip Slyme*, and performativity. *Journal of Sociolinguistics*, **7**(4), 513–33.

- Pennycook, Alastair (2007) *Global Englishes and Transcultural Flows*. London: Routledge.
- Simpson, Paul (1999) Language, culture and identity: With (another) look at accents in pop and rock singing. *Multilingua*, **18**, 343–67.
- Stanlaw, James (2000) Open your file, open your mind: Women, English, and changing roles and voices in Japanese pop music. In *Japan Pop! Inside the World of Japanese Popular Culture*. Edited by Timothy Craig. New York: M.E. Sharpe, pp. 75–100.
- Stanlaw, James (2004) *Japanese English: Language and Culture Contact*. Hong Kong: Hong Kong University Press.
- Strauss, Susan (2005) The linguistic aestheticization of food: A cross-cultural look at food commercials in Japan, Korea, and the United States. *Journal of Pragmatics*, **37**, 1427–55.
- Storey, John (2003) *Inventing Popular Culture*. Malden: Blackwell.
- Storey, John (2006) *Cultural Theory and Popular Culture* (4th ed.). Athens, GA: University of Georgia Press.
- Taylor, Christopher John (2004) The language of film: Corpora and statistics in the search for authenticity. *Notting Hill* (1998)—A case study. *Miscelanea*, **30**, 71–85.
- Thompson, Roger (2003) *Filipino English and Taglish: Language Switching from Multiple Perspectives*. Philadelphia, PA: John Benjamins.
- Thornborrow, Joanna and Deborah Morris (2004) Gossip as strategy: The management of talk about others on reality TV show *Big Brother*. *Journal of Sociolinguistics*, **8**, 246–71.
- Thurlow, Crispin (2003) Generation txt? Exposing the sociolinguistics of young people's text-messaging. *Discourse Analysis Online* **1**, n.p.
- Tomlison, John (1999) *Globalization and Culture*. Chicago: University of Chicago Press.
- van Mulken, Margot, Renske van Enschoot-van Dijk and Hans Hoeken (2005) Puns, relevance and appreciation in advertisements. *Journal of Pragmatics*, **37**, 707–21.
- Wikipedia (2007) Popular culture. Accessed 20 August 2007 from http://en.wikipedia.org/wiki/Pop_culture.
- Williams, Raymond (1983) *Keywords*. London: Fontana.
- Williams, Raymond (1989) *Resources of Hope*. London: Verso.

Index

- 22 Cats, 23, 26
24 Herbs, 71
- acronyms, 155
ad, 248
 external influencers, 248
 internal influencers, 248
adaptation, 251
advertising, 8
 consumer-generated, 235
 conventional, 9
 decorative graphic, 226
 English-dominant, 84
 graphic design, 219–220, 223
 informational, 189
 internet, 236
 non-conventional, 9, 233, 237
 real estate, 201, 205, 222
 rural India, 237–238, 241, 244–245, 251
 taboo, 240
 video van, 237, 252
 wall advertising, 237–240
affluence, 87
Ah Kit, 71
Akphul, 263
alternative music scene, 15
 alternative gigs, 29
American English, 259, 265
Americanization, 6
Americans 80, 85
Anthony Fung, 61
anti-fan, 261
Appadurai, Arjun, 255
Asia and the Pacific, 6
attitudes 147, 224
 native speakers' general attitudes, 142
audience analysis, 5
Australian English, 265
authenticity 201, 205–207, 225
- back-up voices, 41
background visuals, 209, 214
Bautista, Maria Lourdes S., 82
BBC 246
BBS 155
Beatles, The 16
beauty, classic, 182
Belize, 19
Bhatia, Tej, 199, 205, 239, 242, 244
bilingualism, 83
blends, 16
Body Shop, 194
Bollywood, 247, 248
Bolton, Kingsley, 35, 154
borrowings, 52, 103
 from English, 121
brand, 243
 ambassador, 245
 augmentation, 245
 power, 243
 super, 243
branding, 194, 196, 233, 241, 244
bulletin board system, 155
business success, 96
Butler, Susan, 35
- C-gwan, 66, 73
cable television, 78, 100

- Cantonese, 15
chou-hau, 61
 popular music, 17
 tones, 66
 vernacular Cantonese, 42, 52, 61
 vulgar speech, 62, 70
- Cantopop 15, 17, 19
- celebrities, 261, 264
 celebrity endorsement, 247–248
- commercial film (CF), 261
- Chan, Davy, 60, 70
- China English, 154
- China Internet Network Information Center (CNNIC), 151
- Chinese Internet Language (CIL), 151
- Chinese-English code-mixed print, 200
- Chinese-English mixed phrase, 227
- Chinese netizens, 162–164
- chunking strategies, 245
- code-switching 37, 67, 70, 199
 inter-sentential, 44
 ‘ludic’ function, 42
 ‘marked’ language, 50
 metaphorical code-switching, 38
 mixing, 157
 quotation, 43
- communicative apprehension, 118–119
- communicative avoidance, 118
- communicative competence-oriented teaching methods, 130
- communicative knowledge of English, 115
- competitive model, 249
- composing songs, 28
- computer mediated communication, 151
- confidence, 137
- conscience, 86
- consumerism, 173
- content analysis, 4–5
- cool, 115
- cooperative model, 249
- copywriter, 222, 224
- corruption, 90, 99
- cosmopolitanism, 63, 266
- Crazy English, 154
- creativity, 136
- Crystal, David, 36, 154
- culture, 1–2
- Darlings, The, 23
- decadence, 88
- diglossia, 36
- DINK (Double Income No Kids) couples, 219
- discourse analysis, 199
- discourse marking, 68
- discourses relating to English, 129–130
- DJ Do-yuk, 70
- DJ Tommy, 60
- domains, 77
- easy access, 225
- elision, 117
- embarrassment, 50
- emotions, 147
- empowerment, 93
- empty promises, 93
- English, 129
 as an equalizer, 81
 as being interesting, 160
 as being knowledgeable, 159
 as being sophisticated, 146
 as being unconventional, 160
 as conscience or trusted adviser, 86
 as import, 94
 as key to success 94, 97
 as language of the rich, 96
 as love potion, 88, 93
 as native language (ENL), 142
 as torment, 132
 brings ridicule, 98
 corrupts, 95
 craze, 164
 education, 95, 98
 Filipino, 82
 folk beliefs about, 148
 formal written standard 28
 future of, 190
 global, 255
 hides corruption, 91
 intelligibility, 225
 language education, 127
 low proficiency, 224
 mixing, 223, 255
 nativized English, 215
 newly emerging usages, 156

- performance anxiety, 148
 power to transform, 94
 proficiency, 103, 117, 222
 simple English 212–214, 224–225
 social stratifier, 81
 unacceptable features, 145
 ungrammatical, 221
 value-added language, 36
- enthusiasm, 136
 ethnolinguistic identity, 36, 44
 expedient code-switching 37, 41
- Fairclough, Norman 4, 175
 Fama, 65
 familiarity, 211
 fashionable, 159
 Fat Little Pig, 22
 fear, 131, 133
 female characters, 235
 Filipino, 77, 82
 film, 8, 19
 film songs, 247
 Fishman, Joshua, 36, 152
 Fiske, John, 3, 4
 foreground information, 42
 Fruitpunch, 24
- game shows, 21
 Gayamyan, 22
 gender, 173
 stereotyping, 174
 Ghost Style, 22
 global brands, 240
 globalization, 6, 233, 250–251, 255
 glocalized culture, 1
 good character, 86
 gossip, 264, 266
 Gonzalez, Andrew, 83–84, 100
 Guangzhou, 154
 Gumperz, John, 38, 48, 152
- hakwen*, 131
 Halliday, M., 2, 175
 Hard Candy, 23, 27
 harmony, 177
 highlight, 49
 high variety, 36
- Hindi, 232
 Hinglish, 232
 hip hop, 6, 59, 71
 trans-local, 71
 Hong Kong, 8
 Hong Kong Chinese, 35–36, 38–39, 50
 Hong Kong English, 35
 Honna, Nobuyuki, 103, 104, 108, 121
 Hui, Sam, 59, 72
 hybrid styles, 20
 hybridity, 59, 72, 255
 transcultural, 255
 hybridized discourse, 145
- identity, 39, 64, 82, 152, 163, 176, 263
 ethnolinguistic, 44
 modernized, 39
 superordinate, 255
 Westernized, 39
 youth identity, 64
- Ilocano, 81
 implicatures, 175
 in-group, 37
 India, 232
 inferiority complex, 130
 infertility, 240
 information cues, 239
 Innisfallen, 27
 innocence, 190
 intelligibility, 225
 interactional process, 173
 international flavor, 223
 internationalism, 158, 201, 205–206,
 209–210, 225
 internet, 8, 27
 interpretive filters, 256
 interpretive textual analysis, 4
- Japanese, 18, 81, 106
 new syllables, 111
 orthography, 105–106
 relexification, 104, 109–110
 Japanese variety of English, 105
 Jenkins, Jennifer, 142
 Jeong Ryeo Won, 257, 266
- Kachru, Braj B., 200
 Kachru, Yamuna, 42, 247

- Katakana Eigo*, 110–111
 Ketchup, 25
 Kim, Yunjin, 261
 King Lychee, 22
 Konglish, 140
 Korean, 18
 Korean Film Council (KOFIC), 128
 Koreanized English, 134, 140–141, 143
 Kramsch, Claire, 1, 2
- language and culture, 2
 language choice, 30
 language contact, 105
 communicative, 113
 iconic, 113
 language ideologies, 256
 language integration, 249
 language of communication, 37
 language of identification, 37
 language segregation, 249
 language teaching ‘English only’ rule
 138–139
 language within language, 104
 Levitt, Theodore, 249
 limited English, 144, 227
 linguistic ‘nationalism’, 29
 linguistic shifts, 31
 Llamzon, Teodoro A., 82
 LMF, 60–63
 localization, 20, 35, 50, 233
 logos, 202–204, 219–221, 227, 241, 250
 Loveday, Leo J., 111
 low variety, 36
Lu-go Dai Henkan 114, 116
- Malay, 174
 Mandarin, 15–16, 30, 62, 153, 174,
 192–193
 Mandopop, 39
 Markedness Model, 38
 Martin, Elizabeth, 199, 200, 225
 matchmaking, 236
 MC Six-wing, 65
 MC Yan, 62
 media, 234
 conventional, 234
 environment, 7, 233
 magic, 237
 miracle, 237
 non-conventional, 237
 medialect, 127
 miscommunication, 138
 mixed approach, 232
 Mixi, 120, 123
 mock languages, 105, 122
 modernity, 51, 165, 255, 260, 267
 motivations, 131
 movies, realistic representation, 127
 moviegoers in Seoul, 128
 multi-aural, 18
 multi-modality, 183
 music, 6
 punta rock, 19
 rock, 18
 Myers-Scotton, Carol, 38, 77
 My Little Airport, 24
 MySpace, 27
 mystery, 183
- native-speaker, 136
 as language instructors, 132
 nativized loanwords, 107
 natural conversation, 116
 non-conventional media, 233
 non-elitist culture, 3
 nonce borrowings, 108, 112
- Oshiba, Lou, 107
 outcry, 104
 out-group communication, 36
 overseas experience, 266
- parodies, 135
 Pennycook, Alastair 6, 7
 Phat Chan 68, 70
 Phillipson, Robert, 90, 91
 pidgin language 106, 123
 pop pidgin, 121
 Pliable, 23, 25
 poetry, 247
 political movements, 20
 poorly educated, 89
 popular culture, 1, 3, 4–5
 postcolonial, 19
 popular music, 8, 15, 16, 17, 20
 Cantonese, 17
 Hong Kong, 15–18
 postcolonial narrative, 20
 power asymmetry, 147
 principle of total availability, 111

- product identification, 239
 product names, 202–203, 205, 218, 233, 242
 production analysis, 5
 promises, 86
 puns, 134, 216–217
 punctuation, 218
 Putonghua, 67
- questionnaire, 161
- race, Asian skin, 184, 186, 192, 180
 relexification, 104
 resources for popular culture analysis, 4
 returnee, 113
 revolutionary, 196
 Rokit Festival, 21
- sathwuli*, 265
 semantic feature mapping, 242
 direct, 242
 indirect, 242
 shouting out, 140
 signifying practices, 3
 Singaporean identity, 176
 sitcoms, 91
 slogans, 245–246
 SMS (text), 231
 social construction, 153
 social engineering, 84
 social mobility, 99
 social resistance, 84, 90
 social status, 98
 socio-psychological effects, 200
 socioeconomic advancement, 99
 socioeconomic picture, 84
 sociolinguistics, 5, 8
 sociolinguistic reality, 127
 solidarity, 48
 South Korean public, 129
 South-East Asia, 32
 Spanish, 79–81
 Spanish borrowings, 80
 Spanish colonies, 79
 Spermatid Chord, 22
 spontaneous conversation, 39
 standardization, 251
- Stanlaw, James, 105
 statistics, 179
 status, 210
 Stealstealground, 27
 Storey, John, 1, 3, 6, 9
 strong feelings, 69
 super brands, 243–244, 251
 superiority, 179
 superstitious, 89
- Tagalog, 81, 93
 Tagalog-based Filipino, 77
 Taglish, 83, 96
 Tamil, 174
 telegraphic speech, 145
 television, 8, 21, 61, 234–235
 television commercial, 209, 256–257, 260, 267
 television dramas, 17, 18
 television serials, 247
 textualization cue, 49, 51
they-code, 48
 topics, registers, 38
 Train, The, 26
 transcription, 122
 transcultural flows, 7, 255
- U;Nee, 263
 unbiased assessment, 194
 Underground, 26
 UNiXX, 24–27
- variationist studies, 153
 vernacular, 80
 visual variation, 218
 vulgar language, 217
- we*-code, 48, 50
 Williams, Raymond, 1
 wonderment, 178
 work structure involved in real estate advertising, 222
 World Trade Organization (WTO), 154
 World War II, 81
 world-views, 78
 worthiness, 98