Paper Title: Metrolinguistic space ballet in Tokyo: Reinventing French-ness through Tipatza, Carthage and Bretagne

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Abstract
Taking into account hybrid and diverse cultural and social practices, this paper looks at what it means to engage and perform particular cultural and language practices to reconstitute and commodify ‘foreign’ capital in producing place. Specifically, it focuses on ways in which French-ness is reproduced, commodified and consumed linguistically, culturally and gastronomically in four distinct culinary spaces / restaurants in Tokyo. Each restaurant embodies distinct historical and cultural associations with France. The paper deploys Seaman and Nordin’s (1980) notion of place ballet that ‘interprets place as a whole greater than the sum of its parts’ and ‘is an environmental synergy that people unknowingly create’ (1980: 39). Thus, the focus of the paper is not so much on an individual participant’s linguistic and cultural resources and capacities but on the linguistic and culture repertoire of the space. This notion of place ballet is in line with the newly established notion of ‘metrolingualism’: an urban language use (Otsuji & Pennycook 2010, 2011, 2013 in press). Metrolingualism takes the city as the linguistic modifier and views metrolanguaging as the productive making of urban space. As such, metrolingualism tries to understand the local, everyday use of linguistic resources; and understands languaging as an active process of the production of identity, space and connection. By mobilizing metrolingualism, the paper illustrates the ways in which various linguistic and cultural repertoires construct the metrolinguistic French place ballet in Tokyo.