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ATINER is a *World Non-Profit Association* of Academics and Researchers based in Athens. ATINER is an independent **Association** with a **Mission** to become a forum where Academics and Researchers from all over the world can meet in Athens, exchange ideas on their research and discuss future developments in their disciplines, **as well as engage with professionals from other fields**. Athens was chosen because of its long history of academic gatherings, which go back thousands of years to *Plato's Academy* and *Aristotle's Lyceum*. Both these historic places are within walking distance from ATINER's downtown offices. Since antiquity, Athens was an open city. In the words of Pericles, *Athens "... is open to the world, we never expel a foreigner from learning or seeing"*. ("Pericles' Funeral Oration", in Thucydides, *The History of the Peloponnesian War*). It is ATINER's **mission** to revive the glory of Ancient Athens by inviting the World Academic Community to the city, to learn from each other in an environment of freedom and respect for other people's opinions and beliefs. After all, the free expression of one's opinion formed the basis for the development of democracy, and Athens was its cradle. As it turned out, the Golden Age of Athens was in fact, the Golden Age of the Western Civilization. *Education* and *(Re)searching* for the 'truth' are the pillars of any free (democratic) society. This is the reason why *Education* and *Research* are the two core words in ATINER's name.

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Athens Journal of Philology

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Before you submit, please make sure your paper meets some [basic academic standards](#), which include proper English. Some articles will be selected from the numerous papers that have been presented at the various annual international academic conferences organized by the different [divisions and units](#) of the Athens Institute for Education and Research.

The plethora of papers presented every year will enable the editorial board of each journal to select the best ones, and in so doing, to produce a quality academic journal. In addition to papers presented, ATINER encourages the independent submission of papers to be evaluated for publication.

The current issue of the Athens Journal of Philology (AJP) is the fourth issue of the fifth volume (2018). The reader will notice some changes compared with the previous issues, which I hope is an improvement.

Gregory T. Papanikos, President
Athens Institute for Education and Research



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12th Annual International Conference on Languages & Linguistics 8-11 July 2019, Athens, Greece

The [Languages and Linguistics Unit](#) of ATINER, will hold its 12th Annual International Conference on Languages & Linguistics, 8-11 July 2019, Athens, Greece sponsored by the [Athens Journal of Philology](#). The conference is soliciting papers (in English only) from all areas of languages, linguistics and other related disciplines. You may participate as stream organizer, presenter of one paper, chair a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2019/FORM-LNG.doc>).

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- Abstract Submission: **11 March 2019**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **10 June 2019**

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12th Annual International Conference on Literature **3-6 June 2019, Athens, Greece**

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- Abstract Submission: **4 February 2019**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **6 May 2019**

Academic Member Responsible for the Conference

- **Dr. Stamos Metzidakis**, Head, [Literature Research Unit](#), ATINER & Emeritus Professor of French and Comparative Literature, Washington University in Saint Louis, USA.

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On Palimpsests: How to Use this Concept for Translation Studies. In Memoriam Gérard Genette (1930-2018)

By Hans-Harry Dröβiger*

This article was written in memoriam Gérard Genette who died on May 11, 2018. The purpose of this article is to honor the work Palimpsests by this famous French scholar and researcher into literature. He has shown manifold ways to deal with different methods of creating a text considering the fact that to almost every text in the history of mankind at least one text preexists. By explaining a huge number of instances how from an older text a newer one can be created, Genette was able to present a systematic approach to all these changes covered by the concept of palimpsest or palimpsestic processes of creating a hypertext from a hypotext. On this concept grounds the basic idea of this article to seek for ways to make the concept of palimpsest applicable to translation studies. This is especially due to the fact that for almost two decades now scholars in translation studies have been complaining about the horribly immense number of terms that are in use amongst the scholars and that almost no consensus in terminology exists or was about to come into life. The positions outlined in this article are about to see beyond one's nose because it shall be taken for granted that in neighboring research areas and scholarly occupations some well reasoned notions were developed, which are worth to be studied.

Keywords: Gérard Genette, Palimpsest, Translation, Translation studies

Introduction

On May 11, 2018, the famous French scholar in literary research and philosopher Gérard Genette died. This article wishes to honor his groundbreaking work on palimpsests, which still may open new avenues of research not only into literature and its history but also into language, language use, translation and perhaps many more areas surrounding these fields. In this article, I want to present Genette's concept of palimpsests, which is thoroughly described in his monograph *Palimpsests*, and how to make these ideas applicable for translation studies.

The first hint to recall the idea of palimpsests came during the studies of Pérez-González's book *Audiovisual Translation Studies* where this Spanish scholar stated that audiovisual translations are best conceptualized as "palimpsestic" forms of mediation (2014: 165). However, not only results of audiovisual translations can be characterized in this way, classic forms of translation can be as well. This leads to the question what palimpsests are and how to make the concept of palimpsests applicable for translation studies. For this reason, the book *Palimpsests* by Gérard Genette in its English translation from 1997, which I will refer to (French original 1982), has to be considered because Genette presents a wide overview to any possible form of *trans*doing or *redo*ing a given text or a given story to be told, including translations amongst other well known ways of culturally related presentations of literary and other narrative material. Roland Barthes, another leading figure of literary research and a contemporary of Genette, described narrative as follows:

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... there can be no doubt that narrative is a hierarchy of instances. To understand a narrative is not merely to follow the unfolding of the story, it is also to recognize its construction in "stories", to project the horizontal concatenations of the narrative "thread" onto an implicitly vertical axis; to read (to listen to) a narrative is not merely to move from one word to the next, it is also to move from one level to the next ... It is proposed to distinguish three levels of description in the narrative work: the level of "functions" ..., the level of "actions" ... and the level of "narration" ... (Barthes 2000: 259-260)

Considering this idea, a writer, a poet and a translator as well might act in this manner creating their work by *transdoing* and/or *redoing*. Although the whole area of palimpsestic forms of *transdoing* or *redoing* looks quite manifold, difficult and complex, it may be summarized under the headline *Ways how to tell a good story*. The emphasis in this summarizing statement is on "a good story" and shall not be confused with *Ways to tell a story well* because these "good stories" constitute uniqueness in literature and the ways good stories might be told. However, after having studied *Palimpsests*, I assume that no one can tell an exact number of "good stories" or state **when** for the first time in the history of mankind a good story was told. This leads to the conclusion that any literary story once stored in a written form and belonging nowadays to our literary heritage might be a palimpsestic one. Grounding on this idea, methods, techniques of telling a story are to *represent* some sort of a former story.

Despite of the outstanding value of Genette's book, it can be taken as a starting point for a completely legal enterprise, reading and interpreting the content of it against the background of scientific interests or research endeavors. This is especially due to the fact that for about four decades scholars in translation studies have been complaining about the horribly immense number of terms that are in use amongst the scholars and that almost no consensus in terminology exists or was about to come into life (cf. Holmes 1975: 68, Díaz Cintas 2004: 31, Snell-Hornby 2006: 27). In the following, I will use opinions, statements, outlines Genette has done in his book to work out some problems or to open up new facets related to translation studies, esp. to audiovisual translation studies (AVTS). However, although Genette wrote his book several decades ago, it could be a real treasure chest for a scholar who is willing to see interrelations between Genette's ideas on palimpsests and that what a huge number of translation scholars call "translation". Also, I take it for granted that a scholar should lay claim on taking a look beyond the boundaries of their original field of research and studies, especially in the humanities, to improve their view to the world.

Making use of the monograph by Genette, I will compile a system of necessary terms he used to present the idea of palimpsests and how these terms are also suitable to be applied in translation studies. Conducting this, I will also name problems/issues, which I interpreted reading *Palimpsests* to make clear what I take for important to do a part in our discussions about translation studies, although Genette had this only indirectly in mind.

It is not the aim of this article to discuss influences on Genette, esp. by his contemporaries, like Barthes, Kristeva, to name a few, or how Genette's work influenced these amongst many others considering theories of narration,

mythology, literature, and translation. Only some brief references to such figures and their works shall be mentioned. Generally, the emphasis is set on Genette's work *Palimpsests*.

The Concept of Palimpsest by Gérard Genette

Although Genette gave his book the title *Palimpsests*, he did not directly define this term as such. Instead of this and according to the basic idea of palimpsests, the term **hypertextuality** was introduced to set foundations for the whole investigation into palimpsests. In this sense, Genette presented a kind of provisional definition:

By hypertextuality I mean any relationship uniting a text B (which I shall call the *hypertext*) to an earlier text A (I shall, of course, call it the *hypotext*), upon which it is grafted in a manner that is not that of a commentary. The use of the metaphoric "grafted" and of the negative determination underscores the provisional status of this definition. To view things differently, let us posit the general notion of a text in a second degree ...: i.e., a text derived from another preexistent text. (1997: 5)

This concept of palimpsest can be made fit for any form of translation in theory and practice, although Genette in his monograph for himself did not work much on problems of translation. Nevertheless, creating one short formula, we may say that:

palimpsest = *transdoing* from hypotext to hypertext by perspectivation

The subject-related terms are "hypotext" and "hypertext", the process-related terms are any kind of "*transdoing*" and "perspectivation", whereas the latter may include a translator's very personal, subjective attitude or conception on how to perform a certain translation. Genette defined **hypertext** as follows:

What I call hypertext ... is any text derived from a previous text either through simple transformation, which I shall simply call from now on *transformation*, or through indirect transformation, which I shall label *imitation*. (1997: 7)

Going forward, Genette also presented abstractions from the subject-related pair of terms, hypotext–hypertext, up to an abstract, summarizing or generalizing term, hypertextuality, which covers all instances a hypotext (the basic or original, the primary text) was somehow transformed into a hypertext (the derived, transformed, the secondary text), which comes in a chronological order later than the hypotext.¹

¹Comparing Genette's hypotext–hypertext relation as a chronological and logical one with ideas like "intertextuality", e.g. by Kristeva, would not come—from my point of view—to this essential point of orderly comprehension since the term "intertextuality" implies some sort of equality between the involved texts or narratives.

Although Genette did not emphasize audiovisual media and the processes between traditional media and the more modern ones, it is interesting to see that he included some single facts from or experiences with audiovisual media. Doing so, Genette coined some valuable terms to name his observations in audiovisual media, here, for example, as **cinematographic hypertextuality**:

The title of Woody Allen's film *Play It Again, Sam* (1972) acts for film connoisseurs as a contract of cinematographic hypertextuality (hyperfilmicity). They recognize it as the most famous ... line from the Michel Curtiz film *Casablanca* ... (1997: 156)

This special form of hypertextuality (in films, between films) should be subject to further investigation, esp. in the sense of re-making films, to find out not only relations between an original film and its re-created versions using allusions (quotes, titles, characters from the original film) but also in the sense of real re-makes. For translation studies the most challenging question in this case might be, how an original film and its re-make have an impact on the translation of the re-made version. What kinds of, for instance, intersemiotic relations or changes between the versions of a film can be stated, which might bias a film translation?

Transdoing

The generic term **transdoing** I used here in this formula covers all the **trans**-terms we may find in the specialized literature on translation, from transfer to translation to transadaptation, etc. What makes a transdoing a palimpsestic one is its combination with an altered or changed perspective, which differs from the original one. Amongst the **trans**-terms, Genette used in his work, we find "transformation", "transposition", "transmodalization", "transstylyzation", and "translation". Logic dictates that a number of these terms refer to the general **process** of transdoing, like transformation, transposition, translation, while others refer to single **methods/techniques**, which can be applied conducting the transdoing, as there are transmodalization and transstylyzation. The reason for using this pair of terms—methods **and** techniques—grounds in the logical and scientific distinction between the two complementary concepts of PROCESS and RESULT, which shall be taken as the theoretical and methodological basis for terms in use to describe instances of translation (cf. Molina & Albir 2002: 506-507). Later on, I will consequently use this pair of terms to emphasize that a researcher may have both the process and the result of a translation in mind.

Amongst all the **trans**-terms, especially **transformation** seems to be not only the most essential, but also the most shifting concept. Therefore, Genette introduced some specifications to transformation, e.g., **semantic** transformation, but his notion of "semantic" is quite different from the notion in linguistics. He has a thematic change in mind:

The dominant effect that concerns me now is ... a thematic transformation bearing on the very significance of the hypotext; to a transformation of that type I shall assign the term *semantic*, which speaks for itself. (1997: 294)

Another specification of transformation, closely related to semantic transformation, are so-called **pragmatic** transformations:

We shall encounter many more pragmatic transformations; those, however, will be constantly subsumed within semantic transformations from which they cannot be dissociated, or even distinguished. (1997: 317)

While semantic and pragmatic transformations are related to the ways a process of transforming will go on, Genette also presents **textual** transformation, which is obviously more closely related to the subject that has to undergo this process. As such a subject-related term, it may include or refer to subsequent procedures how a textual transformation might be performed.

Reduction and amplification are not as separate as would appear from the two distinct examples discussed above. First, as has already been seen, **textual transformations** that cannot fall easily into either of those two categories generally result from their combination, according to the formula *addition + suppression = substitution ...* . (1997: 269 – bold typeface: author)

Later on in this paper, I will return to these more specific methods or techniques of transformation, namely addition, suppression and substitution, which are indeed well known among scholars and practitioners of translation studies.

Since Genette uses the term **transposition** also as a major term, as one of the most common terms or simply as a term that may cover processes and forms of **trans-** or **redoing** of a hypotext to create a hypertext, he looks for all possible ways to do so. Having especially films in mind, Genette brings a certain form of transposition into play:

One could imagine a transposition that would be content with aging the protagonists (Daphnis and Chloe in their fifties) or with rejuvenating them (Philemon and Baucis as adolescents) without modifying the pattern of their behavior ... Only film, bound as it is on the aging of its actors, seems in a position to explore that formula: e.g., in *High Noon*, *Rio Bravo*, *El Dorado*. But there, identity of action is generic rather than singulative ... (1997: 297-8)

Many modern forms of cinematography use this "making the main characters older or younger". This happened in the *Harry Potter* franchise as well as in other films with flashbacks into the past or in Sci-fi films telling stories of time travelling.

Only as a footnote, yet no less important is Genette's statement about the term **practice** as part of the concept of transposition: "*Practice* seems to me here to be the handiest and most appropriate term to designate what is, after all, a *type of operation*" (1997: 433, footnote 4 to chapter 7). On another position, Genette uses the term practice in relation to a framework of translation. For this reason, he distinguishes two basic forms:

... transpositions that are in principle (and in intention) purely *formal*, which affect meaning only by accident or by a perverse and unintended consequence, as

in the self-evident case of translation (which is a linguistic transposition); and transpositions that are overtly and deliberately *thematic*, in which transformation of meaning is manifestly, indeed officially, part of the purpose ... (1997: 214)

Interestingly, here Genette introduces a description of the term **translation** as a "linguistic transposition" in a formal way, which has or should not have any impact on content, sense, meaning or any other semiotic characteristics of an original text.

Although very briefly, Genette names the term and some basic problems of translation on different positions in his *Palimpsests*. In most cases, translation appears in a row with other, similarly understood phenomena.

... that there is no such thing as an *innocent* transposition: i.e., one that does not in one way or another alter the meaning of its hypotext. True enough, the semantic alterations entailed by translation, versification, and most of the "formal" transpositions we have just been discussing generally result from unintended distortions inherent in those procedures, rather than from any deliberate purpose. The sole aim of a translator ... is to say "the same thing" as the hypotext in another language, in verse, or in more compact form; such transpositions are thus *in principle* purely formal. (1997: 294)

In a similar way, Genette tells that there is no innocent transformation, in which there is no way to modify the words without altering the meaning of them (1997: 317). The term translation, or in other words, the phenomenon of translation is not one of Genette's special topics, but on several positions in his book, he mentions translation as one of the procedures of how to transform a hypotext into a hypertext. Generally, Genette seems to share a statement about translation by R. Barthes, "narrative, in other words, is *translatable* without fundamental damage ... The translatability of narrative is a result of the structure of its language ..." (Barthes 2000: 292). Thus, the following quotes present some pieces of notion of translation.

... and if one integrates the (small) constant coefficient of mechanical expansion entailed by the switch from Latin to French, the approximate ratio of the increase is 2 to 1. (1997: 61)²

Some theoretical statements about translation and its research and academic presentation are done by Genette:

The most visible form of transposition, and certainly the most widespread, consists in transposing a text from one language to another. This is, of course, *translation* ... This is not the place to go into the familiar "theoretical"—or other—problems of translation; there are good books and bad books on that subject, and everything in between. (1997: 214)

²A similar observation can be made translating into German, which appears as a quite analytical language with the effect of using longer, more extensive syntactic constructions than are usual in a synthetical language.

He continues his ideas as follows:

... the most appropriate formula is perhaps that of the linguist E.A. Nida, who goes to the heart of things without distinguishing between prose and poetry: "Anything that can be said in one language can be said in another, unless the form is an essential element of the message". (1997: 215)

Another interesting snippet to understand translation is the following, in which Genette, without using certain categories, says:

The explorer's illusion, and therefore the translator's temptation, is to take these clichés literally and to render them in the translated version by figures that are not in common use. (1997: 216)

This difference between linguistic and other aspects between several languages leads to that what another scholar has described as linguistic and social inappropriateness (Fernández 2009: 211-212) when doing translations.

Interestingly, Genette not only has actual processes of translation in mind but also the historical dimension of translation:

To these, as it were, horizontal (synchronic) difficulties raised by the passage from one language to another, we must add, in the case of ancient works, a vertical or diachronic difficulty that has to do with the evolution of languages. (1997: 217)

Genette had not the intention to continuously talk about translation and related problems. However, his outlines about specific palimpsestic methods/techniques partially fit to translation. One of these methods/techniques is called **reduction**.

But here ... the imitation seeks only (and is only able) to retain translinguistic elements: that is, elements that are independent of the original language (Greek or Latin) and are susceptible to transposition into another language. The Homeric dialectal traits, for example, have no equivalent in Boileau's work, nor does the dactylic hexameter. Hence the "epic style" is reduced to a certain number of canonic "figures" and thematic motifs. (1997: 135)

His specifications of palimpsestic methods/techniques amongst transformational practices were captured with some special terms, e.g., transmodalization:

Our last type of purely formal transposition ... will be *transmodalization*: i.e., any kind of alteration in the mode of presentation characterizing the hypotext. At issue, then, is a change of *mode*, or a change *within the mode*, but not a change of *genre* (1997: 277)

I designate as transmodalization, less ambitiously, a transformation bearing on what has been termed, since Plato and Aristotle, the mode of presentation of a work of fiction, which can be *narrative* or *dramatic*. Modal transformation can, on the face of it, be one of two sorts: *intermodal* (involving a shift from one mode to another) or *intramodal* (involving changes within the internal functioning of the mode). This

twofold distinction affords us four variations. Two are intermodal: the shift from the narrative to the dramatic, or *dramatization*, and the reverse shift from the dramatic to the narrative, or *narrativization*. And two are intramodal: variations within the narrative mode and within the dramatic mode. (1997: 277-8)

Very briefly, Genette mentioned the method/technique of **transstyliation** as a change of the style by narrating or telling a story (cf. 1997: 124).

To close up this overview to Genette's *trans*-terms, one of their possible results might be thematized, **intersemiotic relations**. Since intersemiotic aspects have been taken as important for audiovisual translation studies, there should be appropriate descriptions given about that what is called intersemiotics/intersemiotic relations. Genette in his book *Palimpsests* introduces ideas on intersemiotics without looking at films or any other audiovisual material or even the mass media. However, ideas of intersemiotics are explicitly told in chapter 79 (1997: 384-394) concerning literature, music (esp. classical music), painting and other forms of plastic arts. Genette's approach to intersemiotics starts on a very high level of comprehension, and, he focuses on non-interchangeable things appearing in several semiotic fields. For this observation, Genette uses the common term "hyperaesthetic practices", which can be interpreted as semiotics.

The materials and techniques that are open to transformation and imitation are not the same; there are differences, sometimes of a fundamental nature, in the modes of existence and reception, in the ontological status of the works (consider, for example, the capital part played in musical discourse by repetition, for which there is no equivalent in painting, and almost none in literature ...; or consider the simple fact that literature is the only art that partakes of, or benefits from, the plurality of languages), and meaning comes about differently too. There is nothing in music that corresponds to the semantic transformations of the type found in Tournier's *Friday*, nothing in literature that corresponds to so elementary and efficient an operation as a simple melodic line's shift from a major to a minor key. (1997: 391-2)

Perspectivation

Perspectivation, as a term introduced by Graumann and Kallmeyer (2002), is about to give the more widely used term perspective a complement to emphasize the relation between process – the perspectivation – and its result – the perspective – and as a common cognitive and communicative practice as well. As Graumann and Kallmeyer suggest, both perspective and perspectivation are founding instances of any discourse.

The study of perspectivation poses questions with respect to the role that communication of perspectives plays in text and interaction, and what important strategies of perspectivation one can observe in different contexts. For the analysis of human strategies of orientation in space and time spatial reference ... proved to be of primordial interest (Weissenborn and Klein 1982). From here it is only a short step to the analysis of referential movements in texts (Klein and Stutterheim 1989) and its

interpretation as representation of perspectival moves (Graumann and Kallmeyer 2002: 5).

Considering this, perspectivation can be taken as a form of conceptual movements within the mental space of contiguity, in short terms: a metonymical movement. Genette has developed his own approach to perspective, which refers to sorts of text or, so to speak, to genres of literary texts. The words Genette used to describe his idea are not so important, yet a general conception of metonymical movements can be seen here:

... all these varieties of didactic summary, or of the summary properly speaking, have in common certain formal features, all of which are pragmatic features: that is to say, the marks of the attitude that underlies the utterance. These features may all be subsumed under two main ones: narration in the present tense, even when the work being summarized as written in the past tense; and narration "in the third person" (heterodiegetic), even when the work being summarized was autodiegetic—not "I became a writer", but "Marcel becomes a writer". (1997: 240)

The key terms that can be taken suitable for metonymical movements within a mental space of contiguity are here "common formal features", "pragmatic features" because of "attitude that underlies the utterance". These three terms are in a first instance appropriate to the concept of metonymy because they describe what might go on making a metonymical movement to express another (alternative) perspective: this procedure depends on the attitude of a speaker/writer ("attitude that underlies the utterance"), is driven by pragmatic reasons, and finally all kinds of metonymical movement follow the same (or similar) "formal" aspects, like replacement of one term by another, e.g., in the sense of hyperonyms, or replacement of tense forms and persons as it was told here in Genette's quote.

Although Genette did not use the term contiguity, reading some of his outlines allows some conclusions toward the concept of contiguity. So we read:

Imitation is thus not a homogeneous class of figures: it displays on the same level imitations of turns from one language to another, from one state of (the same) language to another, from one author to another ... (1997: 75)

And Genette explains a little bit more precisely what I call contiguity, but on a more abstract, a more metalinguistic level:

Despite Fontanier's attempt to find a place for it in his system of figures, somewhere between inversion and enallage, imitation includes in fact all the figures produced within a state of language or style and imitating another state of language or style. It is distinguished from other figures not, as these are distinguished among themselves, by its formal procedure but simply by its function, which consists of imitating, in one way or another, a language or a style. (1997: 75)

The criterion, which constitutes this metalinguistic concept of contiguity is the equality or similarity of **functions** of linguistic means. The metonymical movement within a mental space of contiguity can be done by using different

linguistic means that fulfill the same or a similar function, here in creating imitations.

But there is more to perspectivation. The phenomenon of metonymy (or conceptual movements within a mental space of contiguity) can be interpreted several times from *Palimpsests*. A first idea is described by using the term *enallage*.

Enallage consists of "an exchange of a tense, a number or a person for another tense, etc." (1997: 74)

This substitution on morphological level is illustrated by Genette using some examples from literature and their translations. For my comprehension of metonymical movements (cf. Drößiger 2015: 205-6), this idea will be a constructive new part of that systemized overview.

Genette describes the relation between "story" and "diegesis" as a metonymical one:

The obvious metonymic relation between story and diegesis (the story takes place within the diegesis) facilitates the shift in meaning, deliberate or not; moreover, there is an easy derivation from diegesis to diegetic, an adjective that has sometimes come to mean "relating to the story" (which historical could not have done unambiguously). (1997: 295)

Interestingly, here we can see that Genette talks about "shift in meaning", which is what I call metonymical movement. Additionally, he states that this can happen consciously or unconsciously. The latter might be an evidence for a deeply innate cognitive and linguistic capability of humans to see the world and how to talk about it. And indeed, it seems like no special efforts must be done to practice or perform that kind of "shift in meaning".

The number of variants or facets related to metonymy in literary research seems to be larger than only by looking at linguistics or cognitive linguistic approaches. Genette impressively demonstrated this by introducing the term "transmotivation". From my point of view, this might be a form of that what I have called evaluative metonymical movement (cf. Drößiger 2015: 141-143, 183-184). Genette said:

Transmotivation properly speaking is slightly more demanding, since it requires that the original motivation be displaced by a newly invented positive one ... But the difference is a slight one: given the principle of semantic pressure (culture hates a vacuum), dislodging one motive almost always suffices to conjure up another. Not just any other, for the list is in fact limited ... (1997: 330)

A change or *transport* of motivation is, so to speak, nothing else than an evaluative movement within a mental space of contiguity. Genette stated that "the list is in fact limited" can be taken as evidence for that supposed mental space of

contiguity. In other words, Genette said that it "is all a question of lighting"³ commenting the story of *Judith* who by the work of a writer will be turned from "Judith the Whore" to "Judith the Saint" (1997: 331). Evaluative movements in literature are described by Genette using the term "system of values":

... but it does exist: both protagonists are right, or, if you will, both are wrong in their respective positions as defined by their particular systems of *values*. (1997: 334)

Mentioning the terms "right" and "wrong" leads within our observation of evaluative metonymical movements to a connection between the evaluative metonymical movements and moral instances. This opens up a new perspective for a theory of metonymical movements in general and in details.

Another facet of metonymical movements in narration is explained by Genette by looking at a whole work (here: the works of Homer) and its potential parts to be "highlighted" by another author:

Lemaitre's "margins" are not the margins so much as the blanks in the epic [the *Iliad*], where the poet's silence ... leaves room for some addition or variant. One trick consists of foregrounding a secondary character ... Those promotions of sidekicks, which subject the epic diegesis to a slanted or inverted focalization, foreshadow the strategy of Giraudoux's *Elpénor*. (1997: 335-6)

In a similar way (as in the procedure of *Elpenor*), Genette presents a palimpsestic technique, which improves or corrects or changes the perspective to the characteristics of the main characters in a literary work. Following my own ideas this is also a variant of metonymical movements:

The "modern" reconstruction of an epic figure will thus consist of complexifying a character that the epic had constructed all of a piece, by "disclosing" beneath each of them ... an ingenuous Ulysses, a cruel Hector, a sentimental Achilles. In actual fact, and by virtue of a "natural" ideological bent, the women are here the favorite targets of such a treatment; their "feminine" ambiguity serves as a counterpoint to the simplicity of the heroes ... (1997: 336)

In an endnote only (1997: 466, endnote 7 to chapter 68), Genette wrote: "... such psychological transpositions have been floating around the *Zeitgeist* of all ages, and have taken on the status of canonical variations".

And a last point must be mentioned. Genette summarized under the major term **transvaluation** in a broader sense two single procedures, **revaluation** and **devaluation**:

Just as transmotivation, in the broad sense of the word, can be analyzed in terms of motivation, demotivation, transmotivation, so axiological transformation can be broken down into a positive term (revaluation), a negative term (devaluation), and the complex notion of transvaluation in the strong sense of the term. (1997: 343)

³A similar idea was described in Lakoff and Johnson talking about "highlighting" and "hiding" in the case of metaphorical conceptualization (2003: 10-3).

Especially about revaluation Genette said:

The revaluation of a character consists in investing him or her—by way of pragmatic or psychological transformation—with a more significant and/or more "attractive" role in the value system of the hypertext than was the case in the hypotext. ... Thus, in these instances, revaluation consists not in increasing the importance of the hero but in improving his axiological status through a nobler behavior, nobler motives, or nobler symbolic connotations. (1997: 343-344)

Remarkably, Genette intertwined the evaluative metonymical movement (positive – negative) with categories of reception by audiences ("more congenial") and/or with moral categories (behavior, motivation of a main character). The first refers to an aspect standing outside the literary work (the narration), but this makes the picture of metonymical movements in narration still more complex. The latter is in relation to the intended (by the writer) moral status of a work's character and/or to the interpretation of this character by an audience.

Subject to Palimpsestic Transdoing

The most prominent subject to any form of palimpsestic transdoing is that what we may call **diegesis**, the fictitious world wherein a story is told, whereby it does not matter what medium is carrying this story told:

The *story* told by a narrative or represented by a play is a concatenation, or sometimes more primitively a succession, of events and/or actions; the *diegesis*, in the meaning suggested by the inventor of the term (Etienne Souriau, if I am not mistaken), which is the meaning I shall be using here, is the world wherein that story occurs. (1997: 295)

In almost the same way Pérez-González used the term (cf. 2014: 308). This was possible because a world, in which a story is told, may have a certain form to give the diegesis a linguistic, but not exclusively, expression of that fictional material, like poems, novels, plays, films, TV shows, opera, musical.

Undoubtedly, one of these forms to give a diegesis a form of expression is **text**, which plays an essential role in any scholarly studies or branches of scholarly studies dealing with linguistic material. The problem is that a number of notions, descriptions and definitions of text exist, which are not always compatible to one another. Considering this, Genette presented his own understanding of "text" and "text in the second degree" corresponding to his basic idea of hypotext and hypertext and ways to transform a text.

To view things differently, let us posit the general notion of a text in the second degree ..., i.e., a text derived from other preexistent text. ... It may yet be of another kind such as text B not speaking of text A at all but being unable to exist, as such, without A, from which it originates through a process I shall provisionally call

transformation, and which is consequently evokes more or less perceptibly without necessarily speaking of it or citing it. (1997: 5)

This widely applicable conception of text allows to include all complex linguistic constructions that may tell a good story, e.g., from Homers *Iliad* to the newest cinema productions, from an ancient stage play by Sophocles to a film musical like *La-La Land*.

Amongst several communicative and cognitive specifications any text can contain or can be constructed of, **humor** takes an especially prominent position, since humor is one of the most complex and most complicated concepts in terms of cognition and communication humans can have, use, linguistically express and produce, and understand. On the other hand, researching humor is a real challenge for any scientist, scholar or researcher, philosophers, psychologists, linguists, translation researchers, researchers in literature etc. Referring to a novel by Thomas Mann, Genette pointed out:

... as Thomas Mann had already said concerning *The Magic Mountain*, "humor requires space". It requires text, a lot of text, to prepare and express itself (this type of humor, at least). (1997: 268)

This means that for its production and comprehension real humor requires more than only a few funny words. Real humor seems to be a special literary technique or even more: a cultural phenomenon, deeply embedded in humans. On another position, Genette said about humor:

The hypertext at its best is an indeterminate compound, unpredictable in its specifics, of seriousness and playfulness (lucidity and ludicity), of intellectual achievement and entertainment. This ... is called humor, as I have already pointed out, but the term should not be used indiscriminately; it inevitably kills what it pins down. Official humor is a contradiction in terms. (1997: 400)

To sum up we might state that humor is the capability to detect and to comprehend that the text we read (the film we watch) is an instance of hypertext, derived, created, imitated, ... from a hypotext, from an original. Thus, the audience can understand this relation between the hypertext and its preexisting original to get amusement in realizing this relation. This is humor, indeed, because this realization amuses us, evokes fun, satisfaction, and the consciousness to "know".

Other more specified subjects to palimpsestic transdoing can be found in Genette's work, but these are mentioned in almost all cases as illustrative instances without such an in-depth approach like to humor.

Methods/Techniques to Execute a Palimpsestic Transdoing

In this section, I would like to refer to single methods/techniques of how a transdoing from a hypotext to a hypertext can be done by discussing them based on Genette's outlines on them. Although Genette did not put much effort into

outlining translation problems, he described, partially extremely thoroughly, methods/techniques, to which researchers in translation studies are familiar with, yet—as far as I can say—unfortunately, none of these researchers or scholars paid any attention to Genette’s work first published in 1982.

To present these methods/techniques a systematic overview will be given. The basis for this overview is a system of levels/layers, which starts with a most common, strategic level and ends up with a linguistic level directed to certain operations using linguistic means. All in all, four levels of this systemization will be distinguished, and they all represent instances of quality.

On the first level, we may call it the **basic level**, strategic decisions are to make, which include at least to decide whether a *transformation* or an *imitation* has to be executed to attain reasonable quality of the hypertext. Genette himself described the relation between transformation and imitation as follows:

Imitation ... is no doubt a transformation, but one that involves a more complex process: it requires, to put it in roughshod manner, a previously constituted model of generic competence ... (1997: 6)

And finally, I adopt the general term *transformation* to subsume the first two genres, which differ primarily in the degree of distortion inflicted upon the hypotext, and the term *imitation* to subsume the two last genres, which differ only in their function and the degree of their stylistic aggravation. (1997: 25)

Genette created a table (1997: 25), in which he categorized transformation and imitation as ways of transdoing a hypotext into a hypertext, which are realized in certain genres considering a major or basic function of each one. This table looks like this:

<i>Relation</i>	Transformation		Imitation	
<i>Genres</i>	PARODY	TRAVESTY	CARICATURE	PASTICHE

By mentioning that imitation genres differ "in their function and the degree of stylistic aggravation" (1997: 25), Genette leads us to a functional and linguistic level of performing the transdoing because he said that all instances of hypertexts are some sort of imitation by presenting certain kinds of it:

Let us begin with what is clear and actually self-evident: the pastiche is an imitation in playful mode whose primary function is pure entertainment; caricature is an imitation in satiric mode whose primary function is derision; forgery is an imitation in a serious mode whose dominant function is the pursuit or the extension of a preexisting literary achievement. (1997: 85)

The interesting fact herein is that the distinguishing categories are functions, like "entertainment", "derision" and "pursuit or extension". Later on (1997: 87), Genette pointed out that "therefore imitation does function in the three modes: playful, satirical, and serious".

Imitation, according to Pierre Fontanier, is a figure that "consists of imitating a turn phrase, a sentence construction, from another language; or a turn of phrase, a sentence construction, that is no longer in use". (1997: 73)

All in all, talking about imitation means to focus on linguistic means, which can be used to create such an imitation. This puts imitation close to matters of stylistics, as we can see later in this systematic overview, especially about "figures of construction through revolution".

The strategic decision to execute a transformation or imitation is accompanied with a decision of appropriateness, in what relation of **appropriate to the things** and **appropriate to the addressee** (Germ. *sachgerecht*, *adressatengerecht*) the transformed or imitated hypertext shall appear. This pair of terms I have introduced and defined in 2011, but only in 2013, I coined the English versions of these terms (cf. Drößiger 2013: 965) with references to a new school of scientific research projects that was called *Transferwissenschaft*, including all forms, kinds and ways how to *transfer* knowledge by different means into another sphere, language, culture etc. In this sense of appropriateness, any translation should be done, and doing so, terms like "source language/text/culture" and "target language/text/culture" will become superfluous, sometimes, and may be replaced by the all-purpose-like terms used and defined by Genette, hypotext and hypertext. This can be done quite successfully because a scientific definition of translation can or should focus on the content of the material to be translated, on the audience(s) the translation will be done for and on the particular bundle of methods/techniques to perform any kind of translation. Another fact here is that translations happen also within one linguaculture, as intracultural transpositions, e.g., audio description for the blind, subtitles for the Deaf and Hard of Hearing (SDH), to name a few within the framework of audiovisual translation. Genette mentions the idea of appropriateness as directly related to translation:

La Motte differentiates between two kinds of translations. Translations properly speaking are *literal* ... Other kinds are "bolder" and "occupy a middle position between simple, literal translation and paraphrase"; those should rather be termed "elegant imitations". In addition to being useful (by giving readers as truthful an idea of the original as possible), they aim to be pleasurable ... *Imitation* does not quite seem to be the fitting notion here, since the original is taken not as a model but as an imperfect object to be improved according to a model of perfection not its own but that of the perfecter and his audience: the *Iliad* might well have been faultless for the taste and morals of its age, but our morals and our taste are different, and *they* must guide an elegant translator in his work. (1997: 312-3)

One appropriateness is the one to the object, as we can read it in Genette's "useful"; the other appropriateness is that to the addressee, as Genette puts it as "the model of the audience". Both the translator, here called "the perfecter", and the audience must have in mind to be aware of a translation. In other words, we might call this double feature of being guided by these appropriatenesses a **strategic decision** for conducting any form of translation, respectively.

Yet, we might go further by saying that **translation itself is the strategy** because the aim and the purpose of a translation is to provide media content to

another audience than this media content was originally produced for [for a thorough description see Snell-Hornby (2006)]. This basic insight may prevent us from an inflationary use of "strategy" to name methods and techniques that are really practiced doing a translation.

The second level within this systematic overview we may call the **diegetic level**. This corresponds to the instance of diegesis. Since the goal of any transdoing is to create a reasonable, fairly generated hypertext on the basis of a given hypotext, the content of both of them plays a major role. Considering the comprehension of the term diegesis, all parts and forms of the story told in a fictitious world we call diegetic world may undergo modifications, changes and the like. The essential point herein is that these parts and forms appear as semiotic components, which can be subsumed as the multisemiotic or polysemiotic character of the hypotext-hypertext interrelation. Thus, methods/techniques to modify, change, alter a hypotext by transdoing it into a hypertext affect the diegetic world. Genette has mentioned only a few of such methods/techniques, which may give good reason to research into more of these methods/techniques. The fact that this level is also strictly quality related can be noticed in what Genette called **diegetic faithfulness**. Within the framework of all possible transformations, he gave some outlines about diegetic transpositions, amongst these he talked about diegetic faithfulness:

An almost infallible sign of diegetic faithfulness is the preservation of the characters' names, which is a sign of their *identity*—i.e., of their inscription within a diegetic world: a nationality, a gender, a family background, etc. ... (1997: 297)

This faithfulness plays from my point of view an essential role in translations, especially in film translation. If we additionally take such characteristics of fictitious individuals like linguistic behavior (the way how to speak), sociolinguistically determined features like lect, accent, style, register, paraverbal and nonverbal forms of individuals' appearances, then the diegetic faithfulness might become a major factor determining a strategic translation decision and its subsequent translation methods/techniques. It is a matter of fact that other semiotic characteristics than language use and linguistic behavior within a diegetic world complete the tasks to process a transdoing, especially a translation of audiovisual content.

As one of a possible subsequent instance to this faithfulness, Genette described a linguistic and a cognitive means as well, calling it **diegetic metaphor**:

... a "good" metaphor is one imposed by the context and the situation, be it a diegetic metaphor or a metonymic one. Don't say, of the bell tower at Combray, that it appears to be covered with shells. The sea is too far away; we are in Beauce. Say, therefore, that it resembles an ear of grain. (1997: 109)

Interestingly, this description of a "good" metaphor leads not so strictly to the real metaphor in the sense of cognitive linguistics. If Genette really has some sort of logical relation between an object (the bell tower) and its environment (the situation) and the (linguistic) context in mind, then we might talk of a mental space

of contiguity. The consequence is that we need to prefer the term metonymy instead of metaphor. If, in a next, more metatheoretical instance, context and situation determine a "good metaphor" (i.e. a metonymy in the sense that linguistic signs (words) represent the object they are designating), then we really might take this relation as a metonymical one between the signifier and the signified.

Further on, Genette explicitly makes some remarks about a **diegetic expansion**:

The diegetic expansion by itself is wedded to the extradiegetic "intrusions" of a verbose narrator, very much imbued with his didactic function and very ostensibly omniscient. (1997: 266)

In a first instance it seems to be not very likely applicable to translation studies. However, the key word appearing in this quote is "extradiegetic" since it names a number of methods/techniques to be used to tell what is (necessary) to get a full understanding of the hypertext but standing somewhat outside of it. In the case of SDH, we might also state such "intrusions" as sound information is verbalized on the screen (noises, kind of music, ways to utter, paraverbal signals) by expanding subtitles.

Talking about a transfer from poetry to prose (and possibly *vice versa*) but interchangeably between literary genres, Genette focusses on some aspects of a **dramatization** in several ways, from prose (and possibly poetry) to dramatized text sorts like theatre play, and last but not least to films, not simply by creating a new kind of only written material but now to bring a plot to the stage or to produce a filmic adaptation.

The dramatization of a narrative text, which generally goes with an amplification ..., is to be found at the fountainhead of our theater: i.e., in Greek tragedy, which almost systematically borrows its subjects from the mythic-epic tradition. This practice has persisted along the course of history, with the medieval Mystery Plays (based on the Bible) and Miracle Plays (based on the lives of the saints), the Elizabethan theater, neoclassical tragedy, down to the modern device of dramatic "adaptation" (mostly filmic nowadays) of popular novels ... (1997: 278)

To put this into a short formula, we might state that dramatization is a way of changing the quality of the diegetic world by practicing a kind of amplification plus a perspectivation due to the interests of an audience, the requirements of a genre, and the functions of the created hypertext within a community.

The third level of this systematic overview shall be named the **textual level**. It basically includes the seven textual parameters as we know them from text linguistics. However, having Genette's conception of text in mind as one of the subjects to any kind of transdoing, there is more to text than these classical seven aspects of textuality. To some extent, the instances Genette discussed, correspond to the diegesis as described here as the second level. The reason for distinguishing this third level from the second is the fact that other semiotic components than language use and linguistic behavior do not play any role here. A text, in what

form it ever might appear, might be subject to transdoing in the following ways Genette has described.

Amongst a number of methods/techniques operating on textual level to change or to modify a text, Genette talked about several ways to perform a text transformation. A first way subsumes several instances of **extension**, none of them is called **augmentation**:

Just as the reduction of a text cannot be a simple miniaturization, so its augmentation cannot be a simple enlargement; as one cannot reduce without cutting, one cannot augment without adding, and both operations involve significant distortions. (1997: 254)

Going into more details, Genette not only put the augmentation into opposite to that what he named "miniaturization", but he also gave more explanation to this term:

Thematic extension and stylistic expansion should therefore be considered as the two primary paths of augmentation in general, which most often consists in their synthesis and convergence and for which I reserved the classical term *amplification*. (1997: 262)

The fact that Genette describes **amplification** as a combined procedure that brings more to the original text than it was given, can be a good reason for some interpretation towards translation or some techniques presenting a translated text. Typically, within the framework of Audiovisual Translation Studies (AVTS), the presentational technique named *audio description* is similar to that "extension" plus "expansion" – an amplification. Later on, Genette described a specialized form of amplification by calling it **narrative amplification**:

That amplification proceeds chiefly through *diegetic development* (that is the role of *expansion*: distension of details, descriptions, multiplication of episodes and secondary characters, maximum dramatization of an adventure hardly dramatic in itself), through *metadiegetic insertions* (that is the main role ascribed to *extension*: episodes that are extraneous to the initial theme ...), and through the narrator's *extradiegetic interventions* ... (1997: 264-265)

This narrative amplification seems to be more or less corresponding to *audio description* because of including metadiegetic and extra-diegetic aspects.

On the opposite to all possible ways of extending a text, Genette named and described a number of **reduction methods/techniques**. For a special interest of translation some methods/techniques to shorten a text, by reduction, elimination or by some other procedures can be told.

One cannot reduce a text without diminishing it or, more precisely, without subtracting from it some part or parts. The simplest, but also the most brutal and the most destructive to its structure and meaning, consists then of suppression pure and simple, or *excision*, with no other form of intervention. (1997: 229)

In any case, reduction by *amputation* (a single massive excision) is a very widespread literary, or at least editorial, practice. ... And there is no doubt, here and so often elsewhere, that this practice of rewriting is built upon (and in its turn reinforces) a practice of *reading*, in the strong sense: i.e., a choice of attention. (1997: 229-230)

Here I clearly see potential for the practice of editors of audiovisual translations (in a bad sense) because the reduction of a text only to make it fit on behalf of, for example, tech specs of subtitles seems to be too weak as an argument for text shortening. If we take this process of shortening from its psychological and ideological perspectives, the editors hold in their hands a mighty instrument of manipulation. It is not only to direct thinking or to turn the attention while reading, it is an instrument to heavily infringe upon the original quality of a film (or any other material to be translated). Thus, the general question arises what would be the real reasons for shortening the translated text of a film dialogue to create subtitles? And, is such a shortening really necessary?

Later on, Genette very briefly discusses methods/techniques of trimming or pruning, and **self-excision** (cf. 1997: 230-1):

Self-excision (I mean the amputation or pruning of a text not, of course, by itself—though that would be the ideal—but, failing that by its own author) is obviously a special case of excision. (1997: 231)

Condensation as one of the techniques to reduce a text, is described in Genette's *Palimpsests* according to text sorts, which can be taken as what Genette calls paratexts:

The reduction, here, operates by *condensation*; its product is commonly called *digest*, *abridgment*, *résumé*, *summary*, or, more recently in French high school parlance, *text contraction*. (1997: 238)

A last method/technique to be mentioned here in this overview is **concision**:

A distinction must be made between excision ... and *concision*, whereby a text is abridged without the suppression of any of its significant thematic parts, but is rewritten in a more concise style, thus producing a new text which might, at a pinch, preserve not one word of the original text. (1997: 235)

The fourth and last level shall be named the **linguistic level** because Genette includes methods/techniques to it, which can be sorted as syntactical, lexical or other means directly related to a methodological understanding of language as a construct of components or layers.

A first example in Genette's work is a **syntactical** one but with an impact on the style of a text. Turning to stylistics, we can find this category, the stylistic figure of permutation, one of the basic stylistic means in a language. In Genette's *Palimpsests*, talking about palimpsestic transdoing, this category gets some different characteristics:

... a turn is a construction: i.e., a way of arranging words in a sentence. This is in principle what is imitated in the figure called *imitation*—that, and nothing more.

In Fontanier, imitation belongs with "figures of construction through revolution". Figures of construction are unlike other types of figures in that they affect only "the assemblage and arrangement of words in speech".

Now there are only three ways of affecting the order of words in a sentence ... One consists either of suppressing certain words, whence the figures of construction obtained by "implication", such as the *ellipsis* or the *zeugma*; or of adding other words, whence figures of construction through "exuberance", such as the *apposition* or the *pleonasm*; or of modifying the word order itself by placing first what should be last and vice versa, whence figures of construction through "revolution": namely, *inversion* or *hyperbaton* ... *Enallage* ... (1997: 74)

If we take this explanation literally or intralinguistically, there are no serious problems to be detected because variation in style is in all languages a common procedure to create texts of high quality in style and register. However, looking at translation processes, the problem appears in a different way, on a more abstract level of observation and description: How may the translated version of a text created by using means of stylistic permutation, like mentioned in Genette's outlines, as *ellipsis*, *zeugma*, *apposition*, *pleonasm*, *inversion*, *hyperbaton*, *enallage*, be characterized by these stylistic means?

A second group of single methods/techniques that are in use to generate a hypertext are **lexical** ones. From the numerous categories of the vocabulary of a language, Genette considered only the following two: Very seldom Genette focused on single linguistic categories like parts of vocabulary, semantics of certain words, morphological forms, or syntactic constructions. However, there is one good example to talk about certain categories of the vocabulary of a language, as not only Genette did: **xenism**.

Xenism or *xenotism* (from *xenos*, "stranger") is a little too restricted to the field of relationships between languages; it could serve to designate all the translinguistic replications (*Anglicisms*, *Gallicisms*, etc.), but it is not suited for other types of imitation; *exotism* would replace it rather advantageously, come to think of it ... (1997: 80)

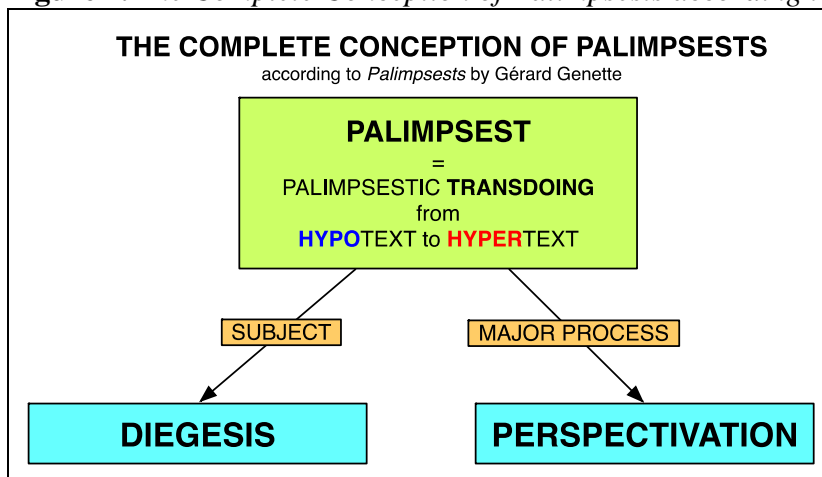
And about what seems to be so popular amongst numerous scholars of translation studies, Genette had only one short statement to give: "For imitation is not borrowing ... (1997: 77)". In his work, the category of **borrowing** is illustrated by some English-French examples. Apparently, it is not enough about borrowing compared to many other works on semantics, etymology or lexicology.

Conclusion

Returning to the promise given in the subtitle of this article, ways are to be proposed how to apply the concept of palimpsest to translation studies. The term translation studies shall be taken as a general one that may fit all forms, directions,

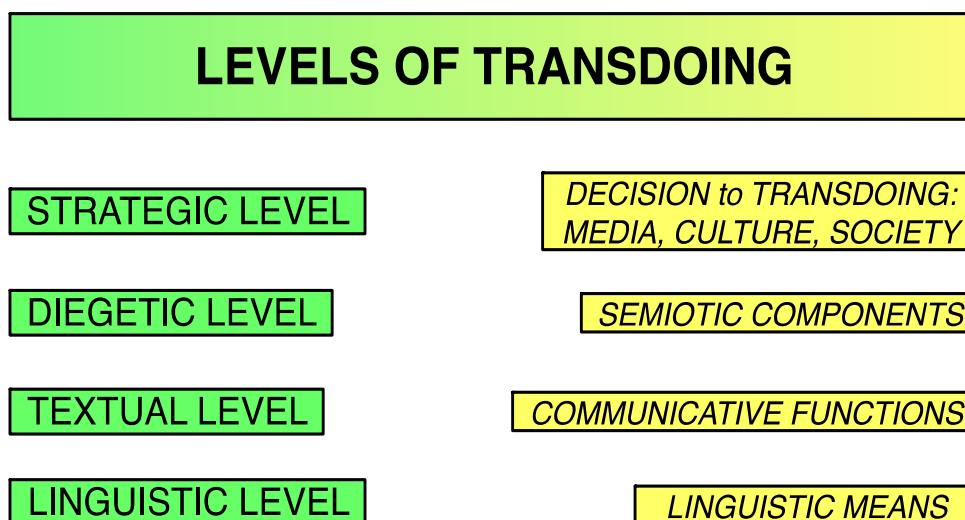
and schools of translation studies. This is possible because the application of Genette's notion of palimpsest grounds on basic components for any form or kind of translation studies (Figure 1).

Figure 1. *The Complete Conception of Palimpsests according to Genette*



Source: Author's calculations.

Figure 2. *Levels of Transdoing. An Interpretation to Palimpsests by Genette*



Source: Author's calculations.

First, since translation is understood as a special form of *transdoing*, which might be performed as a change from an instance that might be named A into an instance that could be named B, and because of the fact that the result of a translation depends on the needs, wishes or other expectations of a certain audience, translation can be described as a simultaneously conducted taking over of linguistic, textual, semiotic, medial, cultural, and social content.

Second, the previously named instances A and B are connected in a unidirectional way, whereas B is derived from A not only by content but, more

importantly, in terms of chronology as the newer, younger one. Genette's terms taken from Greek roots exactly name this special kind of relation, in which A is the *hypotext* and B is the *hypertext*. This distinction allows to cover all subjects to translation under the condition that *text* must not be seen as a pure linguistic phenomenon but as a complex presentation of content. Additionally, the distinction between hypotext and hypertext allows to avoid confined terms like *source text*, *source language*, *source culture*, *target text*, *target language*, *target culture*, if translation is understood as a process that includes linguistic means, textual functions, communicative intentions and semiotic components as well as aspects of media, culture and society.

Third, if *hypotext* and *hypertext* are taken as fundamental categories involved into translation, then its subject and major process are to be told. As subject of translation appear *diegesis* containing all verbal, non-verbal, paraverbal, communicative, cognitive, and semiotic parameters a diegetic world is constructed of. As the major process of translation, *perspectivation* shall be taken.

Fourth, the execution of any translation is a process consisting of at least four levels of sub-processes, the *linguistic*, *textual*, *semiotic*, and *diegetic level*. These levels correspond to the main characteristics of a hypotext that shall be translated to get a hypertext (Figure 2).

Considering the fact that Genette only particularly outlined problems of translation, it will be up to scholars working in the field of translation studies to seek out a more complete picture of that what translation studies might be. All the given abstractions, conclusions, terms and their descriptions in these "Conclusions" are suggestions to continue the scholarly discourse about translation studies in general and in audiovisual translation studies (AVTS) as well. However, the theoretical and methodological foundations of especially AVTS are still unsatisfying. The reason for this seems to be not only the irritating diversity of terms that are too often used inconsistently, which makes a flawless scholarly discourse quite difficult, but also the unsolved problem where the place of AVTS amongst scholarly areas shall be. Looking to the components of the designation of this branch of scholarly research work in theory and practice, two places are possible: 1) AVTS might belong to the field of research into audiovisual communication. The reason for this is slightly clear since any audiovisual production communicates audiovisual content and may be taken as a form of presenting a diegetic world. 2) AVTS might belong to translation studies as a branch in its own rights. Yet, this would require a stable and reliable terminology and a unique and coherent understanding and use of research methods.

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Decoding the Narrative Structure of E. E. Cummings' Visual Love Poetry: A Stylistic Analysis of Foregrounding in "All in Green Went My Love Riding"

By Nashwa Elyamany*

E. E. Cummings is known for his bold experimentation with poetic forms and eccentric deviation from linguistic norms in his visual love poetry. The peculiar distribution of lines and unerring rhetorical skills are given special zest and prominence by virtue of his twin obsessions: poetry and painting. The current study is premised on two tenets: first, foregrounding is the dominant feature of Cummings' narrative poetry; second, the multitude of semiotic resources and their division of labor in his poetic texts, coupled with the wittily expressed attitudinal values, add new layers of discourse that are worthy of investigation. The aim of the research endeavor at hand is to unravel the poetic effects of the foregrounding devices employed in the love poem "all in green went my love riding". To this end, the meta-functions of Systemic Functional Theory and Visual Grammar are used as the basis of analysis. Various types of deviation and regular patterns, in terms of repetition and parallelism, are combined to enable smooth narrative flow while engaging the reader in the setting and the action from start to finish. Linguistic deviation effectively serves foregrounding in the poem. This, in turn, tempts readers to reach valid interpretations of the poem overall. The poem is an exquisite mixing bowl of counter-grammatical devices and regularities within the syntactic texture of each of the fourteen stanzas. The researcher argues that even with the less deviant of Cummings' poems, textual and visual resources in the semiotic ensemble of the poetic text are carriers of potential meaning serving the overall structure of the narrative genre.

Keywords: E. E. Cummings, Foregrounding, Stylistic, Textual, Visual

Introduction

E. E. Cummings is held in high esteem in the field of American poetry. Among his fellows – Robert Frost, T. S. Eliot, Ezra Pound, William Carlos Williams, Wallace Stevens, and John Ashbery – Cummings is one of the most prolific and resourceful American poets of the twentieth century. Cummings is famous for his bold experimentation with poetic forms and eccentric deviation from linguistic norms in pursuit of creating an exclusive typography as well as perpetuating an individualized style that is difficult to emulate. He is known for his peculiar distribution of lines and unerring rhetorical skills, remarkable in his love poems, as well as his wit and zestfulness, so prominent in his twin obsessions poetry and painting.

The main reason for Cummings' positive reception and popularity among readers is the fact that he is one of the very few poets who write about love and sexuality in an ingenuously direct, novel, and lighthearted fashion. His exquisite linguistic agility serves his lofty vision of love in such unprecedented ways that he is celebrated for his pertinent and effective deviation from conventions on all levels of the language. Only a handful of poets are skillfully able to defy linguistic

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norms to this degree, yet none approach his ability. For scholars interested in describing and scrutinizing the aesthetic value and use of language, the visual love poetry of Cummings is a rich arena and an irresistible challenge.

Literature Review

The poetry of E. E. Cummings appeals to researchers and scholars of various disciplines, who are linked through being stylisticians. His eccentric treatment of the English language is so intriguing and baffling that it calls for careful exploration, interpretation, and evaluation. Cummings' linguistic idiosyncrasies are attributed to his twin obsessions which reveal themselves in textual and visual modes in almost all his works. Of all his peculiarities, linguistic deviation is his most prominent means of realizing foregrounding and achieving aesthetic value.

A large body of research in the literature to date is dedicated to stylistic analyses of Cummings' poetry and capitalizes on observable patterns on different linguistic levels (Espák 2012, Moe 2011, Wang 2012). Most studies, however, tackle Cummings' poetry only anecdotally, placing emphasis on the meticulously selected semantic, syntactic, lexical, and graphological deviations that produce powerful visual impressions on the readers. Examples are studies on: syntax (Berutti 1970, Cureton 1979a, 1979b, Fairley 1971, 1975, Lord 1966); morphology (Cureton 1979b, Fairley 1975); typography (González Mínguez 2010, Tartakovski 2009); unconventional spelling (Alfandary 2002, Heusser 1997, von Abele 1955, Webster 1995); *newyorkese* in Cummings' poems (Friedman 1960); unorthodox orthography and voice rendering (Cureton 1986); and punctuation marks (Gómez-Jiménez 2015a, 2015b, 2017). Literary scholars, on the other hand, have made considerable contributions to the understanding of Cummings' themes, imageries, visual representation, historical and biographical background, and traditional poetic devices, but have devoted little time to the more deviant aspects of his language. As a result, the effectiveness and systematization of a large portion of Cummings' deviant language remains unexplained.

Theoretical Background

Foregrounding in Poetry

In broad terms, stylistics is the study of literary discourse in relation to the linguistic forms writers purposefully employ in their literary works. Operating on all linguistic levels, stylisticians are preoccupied with the analysis of both style and stylistic variation. Poetic style, as a deviant form of the norm, relates to all the eccentric linguistic inclinations permitted by poetic license. In Stylistics, the notion of foregrounding, the term advanced by the Prague School of Linguistics, is effectively referred to as "*artistically motivated deviation*" by Leech and Short. "Foregrounded features are the parts of the text which the author, consciously or unconsciously, is signalling as crucial to our understanding of what he has written ..." (Short 1996: 36).

Foregrounding theory fundamentally advocates that poetic language deviates from linguistic norms and this deviation hinders communication (see e.g., Kidder 1979, van Peer 1986, 1987, Miall and Kuiken 1994). Nonetheless, native speakers of a language render these oddities stylistically marked and highly communicative. Apart from being noticeably visible, these perceived incongruities serve as an attention-drawing device in a literary text, which prompts readers to interpret them. Having spotted such deviant aspects, curious readers ponder the choice of formulation. Short (1996: 36-58) argues that deviation occurs on seven levels: discoursal (e.g., beginning in the middle); semantic (e.g., paradox, metaphor, etc.); lexical (e.g., neologism, functional conversation, etc.); grammatical (e.g., inversion, ellipsis, etc.); morphological (e.g., playing with morphemes such as in the poetry of Cummings); phonological (e.g., alliteration, assonance, etc.); and graphological (e.g., oddities in the written presentation of the text).

In literature, foregrounding is created via the construction and exploitation of patterns and systems within language use, and perceived deviation from those patterns. Parallels can be fashioned through patterning and repetition of structures (as in rhyme schemes and repeated syntactic positioning), prompting the reader to seek semantic associations and interpretative links between the paralleled features. That is, foregrounding is realized by linguistic deviation and parallelism (Leech 2008, Leech and Short 2007). Short (1996) draws upon a clear division between internal and external deviation. Internal deviations are identified within the text itself, whereas external deviations relate to the established norms of the language, or the literary genre.

Multimodal Discourse Analysis

Multimodal Discourse Analysis (MDA) is an evolving paradigm extensively deliberated on in the studies of discourse and semiotics. MDA adds new dimensions to the study of language relative to a multitude of semiotic resources, notably images, symbols, gestures, motions, and sound (O'Halloran 2011). It is noteworthy that a multimodal account does not lay emphasis on one semiotic feature at the expense of another; rather, it identifies the wide spectrum of meaning momentums and potentials such semiotic features afford when co-deployed in the process of meaning-making.

Halliday (1978) purports that texts simultaneously fulfill three broad meta-functions – the ideational, the interpersonal, and the textual – which are mostly realized through the systems of transitivity, mood, and thematic structure, respectively. Parallel to Halliday's are Kress and van Leeuwen's (1996, 2006) meta-functions that their Visual Grammar model largely encompass. According to them, in the same manner as does language, images fulfill the meta-functions of representing the experiential world (i.e., representational meaning), the interaction between the participants represented in a visual design and its viewers (i.e., interactive meaning), and the compositional arrangements of visual resources (i.e., compositional meaning). In this study, following Halliday and Matthiessen's (2014) Systemic-Functional Grammar (SFG), the systems of "*transitivity*", "*mood*", and "*thematic structure*" are examined in the textual analysis. Based on

Kress and van Leeuwen's (1996, 2006) Visual Grammar (VG), the visual analysis examines: the representational meaning in terms of "narrative" processes; the interactive meaning in light of "size of frame" (social distance); and the compositional meaning with respect to "information value" (placement), "framing" (connectedness), and "saliency".

Born within the framework of critical discourse studies, multimodality has developed into a rapidly emerging interdisciplinary field (Jewitt 2005). The interplay of poetry and multimodality is indisputable, particularly in the visual poetry of Cummings. Only in recent years has a fair amount of research been geared toward the study of multimodal theories on poetry interpretation, and thus far Cummings' visual poetry has received inadequate attention (Wang 2012). Although Visual Grammar is primarily developed for the study of static images, the model can still be put to test in the works of Cummings, particularly his visual poems with their extreme deviations and eccentricities. This is where the present study fills the gap in the literature to date and is, therefore, a keystone for a systematic multimodal-stylistic analysis of E. E. Cummings' "all in green went my love riding" (1916) that the researcher embarks on. It is part of a project initiated by the researcher to revolutionize the study of Cummings' visual poetry in multimodal terms, hence drawing on a myriad of vibrant patterns of meaning.

Research Questions

Premised on the assumption that foregrounding is the dominant feature of poetry, the current study aims to answer the following research questions:

1. What are the poetic effects of the linguistic devices employed for foregrounding in Cummings' "all in green went my love riding"?
2. What are the affordances of a Systemic-Functional Multimodal Discourse Analysis to Cummings' "all in green went my love riding"?

General Interpretation of the Poem

Cummings studied classical languages at Harvard, but he spoke often in his poems the medieval tongue of courtly love. Nowhere does he weave more gracefully these ancient and merrily old threads than in the textual tapestry of "all in green went my love riding" (see Appendix A). This luminous and initially perplexing text is a love poem. Although the fact is not overtly elucidated, it is an elaborate metaphor about courtship and undertaking the consequences thereof. It is an allegory to and a subtle narration of an ancient fable featuring the Roman goddess of the hunt, riding off at the break of dawn in the company of her sacred animals.

The female hunter throws down the gauntlet regarding the speaker's venture to pursue her and so she has him, metaphorically, killed. The poem is set in fourteen stanzas, each of which graphically chronicles a different phase of the

grand chase, i.e., courtly love. "All in green went my love riding" is not too complex a poem to grasp in terms of its underlying theme. What is challenging for readers is to relate the plethora of stylistic and multimodal features that Cummings gracefully interlaces in the poem to plausible explanations.

Indeed, Cummings takes all kinds of detours along the way, lingering to describe the running deer, the crouching hounds, and the valleys through which they journey. There seems to be a twofold thread weaving through the poem: a narrative account of human love and a dazzling exhibition of natural beauty. Readers begin to appreciate the theme when gazing at the most foregrounded features of the poem; that is, the bits of the poem that stand out because they seem unusual. "All in green went my love riding" is a fine exemplar of Cummings' extreme boldness in manipulating the conventions of the English language and deviating from the norms in attempt to conceal more complex shades of meaning than found in merely a simple ballad. Indeed, the dexterous use of foregrounding devices and semiotic resources helps to elevate the theme of the poem in unprecedented ways.

Analysis

Stylistic Analysis

Unequivocally, a linguistic deviation is a disruption of the normal processes of communication, leaving a gap in one's comprehension of the text. Leech (1969: 10-12) posits that any deviation from linguistic norms leads to reactions of bewilderment. This deviation, nonetheless, can be rendered significant only when readers exert conscious effort to perceive some deeper connection that compensates for the discernible oddity. A deviant linguistic feature *a priori* does not exist in isolation; rather, it intermingles with other linguistic cues on intra-textual and extra-textual planes. In this section, the researcher examines deviation on the *discoursal*, *graphological*, *semantic*, and *syntactic* levels, delving into how they contour the emotional experience of courtly love. To facilitate the analysis, each line of the poem is numbered (see Appendix A). The analysis is restricted to the linguistic features that are relevant and prominent. Where appropriate, plausible interpretations associated with each feature are introduced for subsequent evaluation of the poem.

In discourse terms, researchers can adequately account for much poetry and deal with it via the "direct address" mode – i.e., the prototypical addresser-message-addressee situation. However, this is not always the case, particularly in the poem under study. It is quite ambiguous whether the addresser in "all in green went my love riding" is the poet or a persona. Is Cummings narrating a personal experience by means of an allusion to an old myth? Is he placing himself in the position of a lover he knows, detailing how he is a victim of love? Is he the mouthpiece and ambassador of love by and large? Although the poem takes the first person point of view, as indicated by the possessive *my* in "all in green went my love riding" and "my heart fell dead before", readers are baffled and have no

clue if the speaker is the poet or some persona. Apart from anything else, the speaker in the poem unveils the multiple phases of the narrative as though he were an observer and a commentator on the scene.

The multiple-addresser mode instantiated by Cummings is well deployed in the poem at hand. Cummings is interested in the entirety of language and in the full range of its potential rather than in its narrow, conceptual aspect. He manages to engage readers in the storyline, calling their attention to the fine details of the chase as the poem unfolds by means of incarnating all potential lovers in the broad sense of the word. Cummings is a strong advocate of human rights and, other than his desire to break the conventions of the language, this type of discursal deviation, at the macro level, is a way of foregrounding humility and equality among people.

An interesting typographic convention of poetry, one in which both external and internal deviation may be produced, governs the use of initial letters in a line. The general practice is to begin each line of a poem with a capital letter, producing in this way an external deviation. To make poetic texts more familiar to the naked eye of modern readers in the twentieth century, the typographic idiosyncrasies have been normalized in Cummings' poetry as will be seen in what follows. In breaking with the tradition in "all in green went my love riding", he goes on to exploit his convention by beginning an occasional (though not a random) line with a capital, thus producing an internal deviation. Punctuation, typeface, line arrangement, and spelling are all physical features that participate in the creation of meaning. Leech and Short (1981: 131) advocate: Graphological deviation is a relatively minor and superficial part of style, concerning such matters as spelling, capitalization, hyphenation, italicization, and paragraphing. Such matters are determined conventionally by syntax and become noticeably expressive only when a writer makes a graphological choice, which is to some degree marked or unconventional, such as a deliberate misspelling.

To Cummings, orthography shapes the impromptu experience of love. A cursory look at "all in green went my love riding" reveals that all the lines of the poem (not excluding the title) are in lower-case except for line-initials of each stanza. Cummings' practice represents a deviation not only from the poetic convention but from the external norm of ordinary language use as well. He resorts to capitalization, but he de-automatizes its usage in order to make a poetic choice out of it. To him, each stanza is a unity detailing a different phase of the chase, marked as it is by the initial capital in the first line of each. He disregards typographic conventions to foreground the speaker's lover and the grand chase. Interestingly, full stops at the end of each stanza are mostly employed for rhythmical purpose. In brief terms, Cummings' effective breach of orthographic norms validates the fact that punctuation marks are amenable to appropriation, exploitation, and projection as shown in later examples as the analysis unfolds.

Metaphor in poetry, in its wider sense, is the process whereby literal absurdity leads the mind to comprehension on a figurative plane (Leech 1969). It is by far the most important single factor in that transcendence of the normal resources of communication by which poetic language is characterized. In "all in green went my love riding", several metaphors are deliberated by Cummings to draw

memorable portraits of the beauty of the landscape and setting where the grand chase takes place. Examples are: "horse of gold", "silver dawn", "hounds... smiling", "merry deer", "arrow sang", "peaks ran", and "riding the echo". In fact, the poem is saturated with language that appreciates the beauty of the natural world, and the humans who trample through it.

Exquisitely, the very crux of "all in green went my love riding" is a pun and the pun happens to play upon the very relation between man and animal. The poem springs from an extended metaphor of the speaker's heart in *the deer* vividly described from start to finish. All the alliterative pairs of adjectives describing the deer might also be typically applied to human life, as in "swift sweet", "red rare", "tall tense", and "sleek slim". The last line of the poem, at its core, is a metaphor – in "my heart fell dead", the speaker is not referring to literal death. Rather, he is relating it to the theme of courtly love. Cummings' unconventional presentation of verse leaves readers mesmerized in a world of spontaneity, liveliness, fantasy, and timelessness. The ebullient metaphors deftly interwoven in the verse are part and parcel of Cummings' aesthetics that foreground the theme of love.

Cummings particularly enjoys experimenting with the syntactic conventions of the English language. His poetry is suffused with odd grammar and disconcertingly strange word ordering. Inverted syntax is one prominent freedom Cummings enjoys in "all in green went my love riding". In line 1 of the poem, the subject-verb inversion is realized to foreground the dramatic effect. Repeating the same inverted structure in line 11 emphasizes the point that the act of riding (and in turn the chase) is the principal action in the poem. Another interesting instance of inversion is in lines 9 and 10, which should be read as line 10 then line 9 to conform to English syntax. The switch foregrounds the deer as the center of attention. Similarly, the inversion in lines 19 and 20 parallels that in lines 9 and 10; that is, to conform to English syntax, they should be read in a reversed sequence, where the arrows chase the deer. The reversed order in the aforementioned account draws readers' attention to the motion and perhaps the speed of the arrow targeting the deer, hence accelerating the scene and the imminent end.

In addition to the inverted syntax, impermissible structures are in use as in "be they" in "fleeter be they than dappled dreams", which should read "they are fleeter than dappled dreams". Not conjugating the verb "to be", the poet perpetuates the imagery of the running deer. The deer, in this sense, is in motion so far in the poem. The syntactic abnormality in this example is far from being a hindrance to communication. Intentionally, it conveys a bit of information – i.e., the progression or timelessness of the action, which the poet foregrounds. Similarly, in line 26, the verb "to be" is not conjugated but for a different purpose; "paler be they than daunting death" should be "they are paler than daunting death"; this deviation marks a shift in the deer's state. The deer appears to be paler than death, hence foreshadowing his looming tragic end. To sum up, Cummings' idiosyncratic grammar recurs in different stanzas of the verse to call readers' attention to the setting and the many actions taking place at different phases in the hunt scene.

Multimodal Analysis

Cummings' penchant for linguistic estrangement, typographical play, and the creation of movement and experience make his poetic texts a rich arena for a multimodal analysis. In this section, the researcher unravels the textual and visual make-up of "all in green went my love riding", identifying the semiotic resources that advance foregrounding and further the theme of the poem.

In Hallidayan terms, the ideational meta-function is the "content function of language" (Halliday 2007: 183) and is primarily realized through the system of transitivity that details the very types of processes (material, mental, behavioral, etc.) that represent situations and events in the world. The transitivity choices in the poem point out how the participants in the poetic text are represented. Each two-line stanza in the poem is buzzing with action, depicting a different phase of the chase. There seems to be a clear pattern that is worth dwelling upon.

The majority of the processes are "material" in type, with the poet, his love, and the animals in her company as participants in the role of "actor". The material process verbs are put to good effect so as to fit into the adventurous scene, despite the fact that some of these verbs are used metaphorically with inanimate entities. Examples to note are "went my love riding", "hounds crouched", "the merry deer ran", "bugle sang", and "meadows ran". Static in this flux, an insistent refrain repeated once for each dog, are "four lean hounds crouched low and smiling". Unmoving, uncolored and perpetually still in the midst of all actions, these hounds are backgrounded to foreground the actions in the poem.

On a related note, the poet makes effective use of circumstantial adjuncts of different types: location (e.g., "on a great horse of gold"), place (e.g., "at a white water"), and manner (e.g., "horn at hip", "bow at belt", and "low and smiling"), falling into different places in the stanzas (at the beginning, or at the end). They all orchestrate to not only weave the ballad together, hence producing a unity, but to also sequence the transitivity choices made by the poet. The overall transitivity profile unravels the actions of the ballad one at a time and serves in foregrounding the grand chase.

The interpersonal meta-function, according to Halliday, is the "participatory function of language" and is primarily realized through the systems of mood. The poem is set in fourteen stanzas, each of which portrays a graphic phase of the chase, i.e., courtly love. The language of the poem parallels these phases, starting off with gentle imageries, ending up with creepy accounts. Each stanza, line, and word calls for illumination with respect to the context in which it occurs. Even though the poem is laced with ferocity, readers are flabbergasted when the actual prey turns out to be the lover. The poet recites the narrative through binoculars as though he were an observer and commentator on the scene. This, in turn, engages readers in the ballad, shortening the distance between the poet and readers, hence making them feel that they belong to the same discourse community, i.e., lovers at large.

Specific lines offer little difficulty, though. Shortly after a courtly start (the "green", "gold" and "silver" of stanza 1, which may fancifully suggest medieval illumination) the poem becomes ominous with suggested conflict. Stanza 2,

juxtaposing sinister hounds and merry deer, sets sympathies as well as sides. Line 6 underscores them. When "my love" is identified as a hunter by the "cruel bugle" of line 10, a dilemma becomes apparent. With the second quatrain, the hunt quickens. Ground shifts from a "white water" to "level meadows" and a "gold valley". The equipment of the chase is the "famished arrow". The final ten lines bring to a climax both the chase and the dilemma. The ground rises to "sheer peaks" and a "green mountain". The tired deer, now within range, are "paler...than daunting death".

The implication of this allegoric hunt, the upshot of this mixture of tapestry, linear exposition, and graphic concept, lies in the poem's movement. From the outset, readers are caught in a dreamlike flux of color, landscape and even gender. In the half-light of dawn, "green", "gold", "silver", "red", and "white" flash past. Terrains alter, and even the deer changes from "roebuck" to "does" to "stags". This narrative technique is particularly useful in this poem because its frame effect, the suspense-creating discontinuity that forms and informs tapestry, snaps suddenly as a clicked shutter to reveal the hero's unexpected "death".

It is in the textual function that ideational and interpersonal meanings are actualized (Halliday 2007: 184) and essentially realized through the systems of cohesion and thematic structure. Pattern making is one of the striking features of poetic language that encompass the systems above. Pattern making in poetry can be called "extra-regularities" and a poet goes beyond the regular patterns of language for the sake of foregrounding. Numerous instances of lexical repetition are easily traced in the ballad. First, the title – being the first line of the poem – takes the reader straight into the heart of the poem, with its sonic repetition, and the fascinating graphic portraits that recur throughout as the narrative flows. From the start, readers are at the heart of the scene, enjoying the ride and following the chase.

Stationary amidst this movement are "four lean hounds crouched low and smiling" – an insistent refrain in stanzas 2, 6, 10, and 14. As indicated earlier, representing them as motionless in the midst of all the buzzing actions foregrounds the hunting scene; the dogs are part of the setting signaling that a hunt is underway. A final striking instance of repetition is stanza 13, which is the same as stanza 1. While stanza 1 marks the beginning of the hunt, stanza 13 marks the closure of the story and the chase, bringing readers in a full circle. At this point of the poem, readers are left in anticipation of the end: will the chase end merrily or tragically? Repetition so far is employed to startle readers with unexpected twists in events.

From another angle, to organize the theme of the poem and the progression of the chase, the poet makes effective use of the theme and rheme. In English, the theme is realized by what is placed in the first position within the clause, and thus has a special status. What Cummings chooses to thematize in each stanza relates to the poet's love (e.g., "all in green", "horn at hip", and "bow at belt"), other participants in the scene (e.g., "four lean hounds", "four fleet does", "four tall stags", etc.) or comparatives that describe them (e.g., "fleeter", "softer", and "paler"). This pattern is intended as a constant gentle reminder of the peaceful company that escorts the speaker's love in the journey from start to finish.

The representational meaning can be achieved through the visual construction of the nature of events, the objects and participants involved as well as the circumstances in which they occur. Visual poetry treats the page design as a canvas to represent the themes, participants, or emotions in multiple ways. The very typographical arrangement of "all in green went my love riding", while seemingly arbitrary, plays an indispensable role in setting the scene of the ballad and functions to reinforce the content of the ballad. In this poem, the representational meaning is realized by means of *the narrative image*. Graphically conceived, the poem is linear in structure. Its literal magic is prefigured and given context by the echo of the ballad and allegory, the repetition and the miraculous pregnant detail and narrative enigma. Its poetic magic owes still more to the tightness of the Shakespearean sonnet.

Indeed, if each stanza is considered an extended single line, the poem is such a sonnet. Thus it can be divided into three minutely parallel quatrains and a final surprising couplet. The poem in its quatrains develops the increasingly difficult chase and presents the convergence of the speaker's conflicting sympathies; its couplet foregrounds the fatal metamorphosis into a fine and final pun. Taken from a different angle, the poem is set in another discernible pattern; each three-line stanza is followed by a two-line stanza. This is deliberated on the part of Cummings, to shift readers back and forth between the descriptive three-line stanzas and the buzzing-with-action, two-line stanzas. Cummings is passionately mindful of how the text is laid out in order for readers to feel its dramatic immediacy.

"All in green went my love riding" offers profound evidence that the painter side of the man always co-exists with the poet. The synesthetic sensibility brought about via the verbal-visual representations Cummings fits in to contour the emotional experience in a vivid and authentic manner. From a multimodal perspective, the interactive function is realized by the size of the frame whereby readers of the poem get a medium close shot of the grand chase. With his twin obsessions in mind, Cummings crafts images that are vibrant snapshots of courtly love, hence creating a parallel of the verbally articulated romantic experience in action, image, and rhythm. In essence, each mode (either textual or visual) does not function independently in the poem; they each collaborate in the meaning-making process. The "distance" is close enough for readers to interact with the scene. Cummings captivates readers in the storyline, drawing their attention to fine details of the chase as the poem unfolds by means of incorporating all potential lovers. The words reinforce the sense of close social proximity between the poet and his readers.

The compositional function in the poem is realized through framing and salience by virtue of parallelism, background, color differentiation, and brightness. Foregrounding is rarely an all-or-nothing-matter. Just as there are degrees of foregrounded irregularity, there are degrees of foregrounded regularity. Linguistic parallelism is very often connected with rhetorical emphasis and memorability. Every parallelism sets up a relationship of equivalence between two or more elements – the elements which are singled out as being parallel. Arguably, the importance of parallelism as a feature of

poetic foregrounding rivals that of deviation.

There are several parallel structures evident in different parts of the poem, prompting readers to infer intra-textual semantic associations that are worthy of elaboration. First, all lines describing the deer are parallel in structure with alliterative pairs of adjectives that vary from one line to another: "swift sweet", "red rare", "lean lithe", "fleet flown", "sleek slim", and "tall tense". Here, parallelism occurs at the phonological level, with the repetition of particular sounds. These instances of parallelism create associations among the different states of the deer (the speaker's heart/hart) as the poem progresses. At first it is the "swift sweet" and later in the poem it is "tall tense" which signify a shift of state foreshadowing the tragic end it is about to meet: death (i.e., falling in love).

On a related note, all the words describing the deer are monosyllabic thus making the lines where the deer is mentioned shorter than the other lines. Again, these parallel structures are intended to constantly keep readers' eyes on the deer, which reveals itself at the end as a metaphor for the speaker's heart. Other instances of alliteration in the speaker's descriptions are "daunting death", "dappled dreams", "they than slippered sleep", "white water", and "horn at hip". Cummings makes use of these pairs to create a pleasant rhythmic effect and accentuate specific words for specific meanings. As for rhythmic effect, all the melodious sounds used in the alliterative pairs foster a pleasant relaxing mood that fits the landscape described throughout the poem. This further helps make the poem more musical and, in turn, easy to recall. This sheer fact engages the reader in the storyline the speaker is preoccupied with.

Another striking pattern of parallelism is crystal-clear in all of the even two-line stanzas (Stanzas 2, 4, 6, 8, 10, 12, and 14) where the second line of each one follows the same structure. Although the first line of each of these stanzas may signal that the scene is static, the second line of each stanza embodies a change in content and meaning, marking advancement in the hunt scene, which begins pleasantly but ends tragically as traced above. At first, the hounds are chasing the deer, and then the hounds are running in level meadows, which are peaceful. Afterwards, the hounds are before sheer peaks indicating the scene is getting serious. Finally, the target of the hunt (the speaker's heart) falls dead. Interestingly, in references such as "the level meadows ran before" and the "sheer peaks ran before", the juxtaposition of joy and sorrow, the pleasures and disappointments of a courtship are embedded in the meaning.

One last instance of parallelism in the poem that is skillfully introduced is the one between stanza 1 and stanza 5, both of which are the same in structure except for slight variations in the second line of each. While lines 2 and 3 in stanza 1 begin with prepositions for the speaker to set the scene, indicating the position of the hunter in relation to everything else in the scene, in lines 12 and 13, the speaker focuses on the action itself (the hunting-ground, so to speak) and, therefore, prepositions are not in use except for one immediately after line 14, which links directly with line 13.

In "all in green went my love riding", the interactive function is also realized in terms of background, color differentiation, and brightness. Dramatically visual, the poem suggests in its use of myth, its courtliness, and its spatial orientation a

medieval tapestry. Each stanza is not merely self-contained; rather, each is primarily a pictorial image. Readers witness the physical characteristics of the action – bright color and majestic places – rather than the actors' states of mind. The poem is filled with words pertaining to color.

The poem glistens with various nouns and adjectives of color that are both realistically and metaphorically used: "all in *green*", "horse of *gold*", "*silver* dawn", "*red* deer", "*red* roebuck", "*white* water", and "*gold* valley". This is aesthetically interwoven in the texture of the poem in different phases of the chase to foreground the beauty of the landscape surrounding the hunt. This cohesion or visual rhyme is not only used to enrich the poetic text with a sense of harmony, but also to make certain elements more salient. Packing the poem with colors serves in laying out the setting before readers' eyes making it as visual as a painting. Readers do not hear or smell anything as they read; they simply enjoy the visualized scene.

As the chase moves on, readers are taken to majestic places as though they were in a fairy tale. Interestingly, judging from the way the adjectives in the poem move from being "shiny" and "pretty" to being "violent" and "cruel", readers get a bit concerned about the end of this chase (i.e., falling in love).

Conclusion

Essentially, poets manipulate a variety of devices to encrypt and propagate their aesthetic vision and to materialize formal beauty in their verse. In "all in green went my love riding", the eccentricity of E. E. Cummings is contingent on both his adaptation of ideological content and his artistic idiosyncrasies. The multitude of devices employed by the poet serves in not only crafting a playful, inventive, and extended metaphor throughout the ballad, but in establishing structural cohesion as well. Internal cohesive deviation, being a major facet of Cummings' poetic style, fosters relief and contrast within the context of the poem which has parallel and regular constructions. Deviation is sustained to provide, through its recurrence in different shapes and forms, a level of patterning within the ballad, hence making it a moving lyrical one. In this study, the researcher attempts to showcase the division of labor among the semiotic resources employed as well as their affordances and limitations. Arguably, even with the less deviant of Cummings' love poems, like 'all in green went my love riding', not only textual cues but also visual semiotics are carriers of meaning.

Directions for Future Research

The synesthetic sensibility brought about via the verbal-visual representations Cummings fits in to contour the emotional experience in its vivacity and authenticity calls for a more fine-grained multimodal study of large corpora of his visual poetry. This study is just a point of departure, but is a crucial one. It marks the beginning of a systematic, multimodal-stylistic analysis of a good deal of

Cummings' visual love poetry. Future research can draw on appraisal-cognitive stylistics with special regard to Appraisal Theory, Text World Theory, and Reader Response Theory.

On the one hand, an appraisal study is likely to show how relationships of solidarity are negotiated in the poem to communicate attitudes and evaluations as part of aligning audiences and creating a community of feeling. Research into interpersonal instantiations and their role in poetic discourse is comparatively sparse. The researcher argues that the systems of appraisal, namely *attitude* and *graduation*, along with their corresponding levels of delicacy allow for a more fine-grained analysis of foregrounding, especially because the poetry of E. E. Cummings celebrates a wide range of instantiations that express, negotiate, and naturalize inter-subjective positions with ideal readers.

Text World Theory in conjunction with Reader Response Theory, on the other hand, would pinpoint how and why readers construct peculiar discourse-level mental representations in the course of reading poetry. A text-world approach to "*extended metaphor foregrounding*" in "all in green went my love riding" is an insightful endeavor to account for how individual clause-level metaphors combine along the stanzas of the poem to create a discourse-level conceptual structure. The source-worlds of extended metaphors are anchored in the text-worlds structures, in the twists and turns of the narrative perspective and, if foregrounded in the mental representations of the discourse participants, they would give rise to subtle conceptual effects that are worthy of scrutiny.

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Appendix A

E. E. Cummings' "all in green went my love riding"

All in green went my love riding
on a great horse of gold
into the silver dawn.

Four lean hounds crouched low and smiling
the merry deer ran before.

Fleeter be they than dappled dreams
the swift sweet deer
the red rare deer.

Four red roebuck at a white water
the cruel bugle sang before.

Horn at hip went my love riding
riding the echo down
into the silver dawn.

Four lean hounds crouched low and smiling
the level meadows ran before.

Softer be they than slippered sleep
the lean lithe deer
the fleet flown deer.

Four fleet does at a gold valley
the famished arrow sang before.

Bow at belt went my love riding
riding the mountain down
into the silver dawn.

Four lean hounds crouched low and smiling
the sheer peaks ran before.

Paler be they than daunting death
the sleek slim deer
the tall tense deer.

Four tall stags at the green mountain
the lucky hunter sang before.

All in green went my love riding
on a great horse of gold
into the silver dawn.

Four lean hounds crouched low and smiling
my heart fell dead before.

Cross-Linguistic Collocations Used by Bilingual Native Speakers-A Case Study of Komi-Permyak-Russian Bilinguals¹

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This paper deals with a particular case of native bilingualism (a situation of spontaneous acquisition of two languages in early childhood in natural linguistic environment) characteristic for speakers of the Komi-Permyak and Russian languages. The Komi-Permyak language is based on the Cyrillic script and, due to long-term contacts with the Russian language, combines the native Finno-Ugrian vocabulary and morphology with a large number of Russian borrowings. Close co-existence of the Komi-Permyak and Russian languages results in their extensive interaction and mutual influence in bilingual consciousness. The experimental research that involved free associative tests with Komi-Permyak and Russian stimuli and a sociolinguistic survey demonstrates that joining Komi-Permyak and Russian words within one phrase is a highly productive strategy for Komi-Permyak – Russian adult bilingual speakers. As long as cross-linguistic word combinations are characterized by high usage frequency both in speech perception and production, we specify them as cross-linguistic collocations – habitual, repeatedly used semantically and syntactically holistic speech units. We suppose that extensive use of cross-linguistic word-combinations (collocations among them) proves the existence of a contiguous ("fused" from the point of view of language code) zone in bilingual consciousness with elements not marked as belonging to one particular language only. Obviously, due to a high degree of formal similarity of Komi-Permyak and Russian syntactic structures, as well as to a large number of Russian borrowings in the Komi-Permyak language, such elements are intuitively interpreted as interchangeable/universally referring to both languages, or none of them in particular. All facts considered, we claim that the existence of the "fused" zone of syntactic and lexical representations in bilingual mental lexicon provides the basis for extensive unintentional code-switches in bilingual speech.

Keywords: *Bilingual consciousness, Code-switches, Collocations, Cross-linguistic influence, Native bilingualism*

Introduction

Native Bilingualism in Russia

Bilingualism in linguistics is usually referred to as ability of a certain social group/or a certain individual to use two languages for communication (Cummins 1978, Grosjean 1982, Cook 1992, Bialystok 2001). Different researchers offer different typologies of bilingualism based on taking into account various factors

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connected with the acquisition and use of the two languages. Thus, several bilingualism types are discussed in various sources: early vs. late bilingualism, native vs. classroom bilingualism, simultaneous vs. sequential bilingualism, balanced vs. unbalanced bilingualism, and some others (see, e.g., Appel and Muysken 1987, Myers-Scotton 2008, Ellis 1997, etc.).

The authors of the present paper rely on the subdivision of bilingualism into the native and non-native ones; in more detail, we discuss the situation of native bilingualism. A social group/a person can be described as natively (naturally) bilingual when acquisition of two languages is characterized as spontaneous – it occurs casually in natural language environment and is not based upon result-oriented (either classroom or otherwise) teaching and learning (Hamers and Blanc 1989, Romaine 1995).

Native bilingualism is a common situation on the territory of the Russian Federation; most often this type of bilingualism is encountered within the regions where ethnic groups other than Russian reside. In this case, the co-existence of the two languages is observed. They include the ethnic language which serves as a means of everyday domestic/intra-familial communication and the Russian language – the official state language of the country – used in more authoritative situations. In such regions the acquisition of the two languages (the ethnic/national language and the Russian language) occurs, as a rule, naturally and in early childhood; in other words, early native bilingualism is thus formed. Generally, such situation is referred to as national - Russian bilingualism (in case the national language was the first one to be acquired and then, after a short period of time, was followed by the Russian language) or Russian - national bilingualism (with Russian as the first acquired language succeeded by the national language acquisition).

The interrelation of languages of a national - Russian bilingual is determined by a multitude of factors. These include a number of social functions performed by each language and their significance, the variety of communicative spheres maintained by the two languages, the cumulative size of scientific, literary, media and other texts in the two languages, the social status of each language, etc. (Leshchenko 2018). As long as different national - Russian regions can be characterized by different distribution of the factors mentioned above, each type of national - Russian bilingualism can have certain specific features and, therefore, should be studied separately.

Komi-Permyak – Russian Native Bilingualism

The present study considers the case of bilingual native speakers of the Komi-Permyak and Russian languages which co-exist on the territory of the Komi-Permyak District in Russia. The Komi-Permyak District was first formed into a separate administrative-territorial entity within the Russian territory in 1925 and, for a long time, had the status of the national autonomous territory. Nevertheless, it was later integrated into the Perm Region, and since 2005 it has been referred to as "a national territory with a special status" (The Komi-Permyaks 2008). The territory is situated in the north-west of the Perm Region,

to the west of the Ural Mountains, with the main location in the upper part of the Kama river basin. Its total area is over 32,000 km² and, according to the data of the all-Russian census, the population of the Komi-Permyak District is estimated over 80,000 people (The Komi-Permyaks 2008).

The Komi-Permyaks, whose history dates back to the 15th century, are representatives of the Finno-Ugrian national group. The language of the Komi-Permyaks (the Komi-Permyak language) for a long time existed only as a spoken dialect; the emergence of its literary written form was officially recorded only in the beginning of the 20th century. The main peculiar feature of the Komi-Permyak language is that it combines the native Finno-Ugrian vocabulary and morphology with the original Cyrillic script (the Russian alphabet) and, moreover, includes a large number of native Russian borrowings (Lytkin 1962). Therefore, while Komi-Permyak essentially exists and functions as a self-sufficient independent language, it has a certain set of similarities with Russian.

According to the data of sociolinguistic surveys (Leschenko and Ostapenko 2014), in the majority of cases both the Komi-Permyak and Russian languages are usually acquired spontaneously in early childhood (most often their acquisition occurs simultaneously). Various case studies show that the two languages are widely used on the territory of the Komi-Permyak District, though they are characterized by different status and functional variety. To exemplify, Komi-Permyak serves as the basic means of intra-familial and everyday communication, while Russian functions as the main language used in more official spheres.

Therefore, the Komi-Permyaks refer to the group of native early bilinguals with approximately balanced proficiency and usage frequency of the two languages, but with certain differences in their functionality.

As a matter of fact, both Komi-Permyak and Russian are frequently used in educational environment. Both languages are the means of teaching in primary school; in secondary/high school the majority of academic subjects are taught in Russian, while Komi-Permyak is studied as a compulsory special subject. Those Komi-Permyaks who wish to get higher education and specialize as teachers of both the Komi-Permyak and Russian languages and literature are trained at the Komi-Permyak department of the Philological Faculty of Perm State Humanitarian Pedagogical University – the only higher education institution in Russia that provides professional study of the Komi-Permyak language.

Bilingual Code-switches and Cross-linguistic Collocations

Close co-existence of the two languages and their alternate usage results in widespread processes of cross-linguistic interaction and interference. The mutual interaction of the two languages can occur on different levels of linguistic system and can be revealed in various linguistic processes. It is generally assumed, that one of the most frequent manifestations of the cross-linguistic interaction process is that of cross-linguistic shifts or code switches. Despite the fact that the problem of code switches is widely discussed in linguistics (Poplack 1980, Myers-Scotton 1993, Muysken 2000), sociolinguistics (Gumperz 1982), psycholinguistics

(Grosjean 1995, Lipski 2005), there is still no commonly used and generally agreed upon definition of the term (Clyne 2003).

Different authors resort to different definitions of the code-switching phenomenon. Thus, according to Haugen (1953), code-switching is defined as a case when a bilingual uses a fully unassimilated word in his/her speech. Myers-Scotton (1993) defines code-switching as a choice of a linguistic form that belongs to the embedded language and its usage while communicating in the matrix language.

Most linguists rely on general understanding of code switching as any concurrent use by the speaker of units of two or more languages within one and the same communicative act (Gardner-Chloros 1991, Figueroa 1995). Code switching emerges as the result of interaction of several linguistic systems and is considered to be dynamic in character. The authors of linguistic/sociolinguistic research mention that switching the code is determined by various linguistic and extra-linguistic factors, such as spheres of communication, the language of the addressee, personal motives and attitudes, etc. (Marian 2009, Myers-Scotton 1993, de Bot et. al. 2009, Dijkstra 2003, Winford 2003). Certain peculiar features of code switches (their frequency, direction and variety) are to a great extent conditioned by the type of bilingualism in question, so in each concrete case (for any concrete bilingualism type) variable data of code switches can differ.

In the present paper the authors consider one particular type of code switches, namely, the case when bilinguals while speaking combine words of two different languages within one phrase (a two-word/three-word combination) that can be regarded as a collocation.

A collocation is usually understood as a stable, habitual combination of two or more words that has the features of semantically and syntactically holistic unit and realizes regular combinatorial features of words based on the so-called "high expectancy" of their co-occurrence (Vlavatskaya 2015: 57). Linguists suppose that collocations occupy an intermediate position between idioms and free word combinations (Dobrovol'skiy 2012) One element of a collocation is not free and partially acquires idiomatic meaning, while the second element preserves its free combinatorial features. As a result, on the one hand collocations prove to be not very strictly bound speech units, but on the other hand, they turn out to be steadier than free word combinations. Therefore, collocations occur in speech "more often than it could be expected judging by chance distribution of their elements" (Woolard 2000: 28). Some common examples of widespread collocations include the following: *to engage in conversation, to lay emphasis, to broaden horizons* (Vlavatskaya 2015: 58); *to give a hand, to give advice, to do a favor* (Byalek 2004: 223), etc.

It is assumed that native speakers use collocations unconsciously and intuitively, reproducing them in their speech as a holistic unit (Mel'čuk 1998). Apparently, collocations are based on certain automated mechanisms which underlie the formation of lexical skills and fix in individual linguistic consciousness usual patterns of combining two words of the native language.

Experimental Research: Material and Methodology

Our research is based on the following hypothesis: it is highly probable that simultaneous formation of lexical skills in relation to two languages can result in the fact that bilingual speakers develop a habit of using not only conventional intra-linguistic collocations, but also cross-linguistic ones. To verify this hypothesis, we carried out a cross-disciplinary (at the junction of psycholinguistics and sociolinguistics) experimental research.

The Research Participants

The participants of the research were 65 students of the Komi-Permyak - Russian department of the philological faculty at the Perm state humanitarian pedagogical university aged from 18 to 25 years old. All the participants are getting higher education as school teachers of the Komi-Permyak and Russian language and literature. In accordance with the curriculum of the Komi-Permyak – Russian department, all academic subjects connected with the Komi-Permyak language, literature, folklore etc. are predominantly taught in the Komi-Permyak language (*the Native Language, History of the Native Language, History of the Native Literature, Native Dialectology, etc.*), while all the other subjects – those that refer directly to the Russian language and literature (*the Russian Language, Russian Literature, History of the Russian Literature, Russian Folklore etc.*), as well as to all general subjects (*World History, Philosophy, Psychology, Pedagogy, Information Technologies etc.*) – are taught in Russian. Thus, on the one hand, educational environment at the university is characterized by significant preponderance of the Russian language usage frequency as compared to Komi-Permyak usage frequency. On the other hand, in the situation of professional linguistic competence formation both languages are resorted to with approximately equal frequency.

The research included two stages: Stage 1 (a psycholinguistic experiment) and Stage 2 (a sociolinguistic experiment).

Stage 1: The Research Procedure

At the first stage of our research the participants took part in the free associative test (carried out in written form) with Komi-Permyak and Russian stimuli. During the test the Komi-Permyak – Russian bilingual speakers were given a list of 54 high frequency words presented at random: *friend, think, picture, usually, man, go, big, name, girl, time, listen, summer, know, work, famous, weather, come, easy, morning, world, speak, dictionary, boy, quickly, example, over, book, do, day, give, house, study, street, begin, woman, understand, read, new, sentence, like, evening, teacher, small, take, page, good, family, student, paper, language, word, have*. While fulfilling the experimental task the participants had to produce to each stimulus a reaction word that first occurred to them; the language of the reaction word was not specified.

The test was carried out twice: first the trial with the stimuli in the Komi-Permyak language was presented (*ерт, думайтны, морт, мунны, ыджыт, ним, нывкаоок, пора, кывзыны, гожум, удж, тӧдны, уналӧ тӧдса, погоддя, вовлыны, кокниты, асыв, югыт, баитны, кывчукӧр, зоночка, чожа, мыччалӧм, чайтны, сайын, небӧг, керны, сетавны, керку, велӧтчины, ӧтӧр, пондӧтны, инька, вежӧртны, дыддӧтны, виль, серникузя, любитны, рыт, велотӧсь, учӧтик, босьтны, листбок, бур, кывлун, имейтны*) and, secondly, the trial with the identical stimuli in the Russian language (*друг, думать, картина, обычно, человек, идти, большой, имя, девочка, время, слушать, лето, знать, работа, знаменитый, погода, приходит, легко, утро, мир, говорить, словарь, мальчик, быстро, пример, полагать, через, книга, делать, день, давать, дом, учиться, улица, начинать, женицина, понимать, читать, новый, предложение, любить, вечер, учитель, маленький, брат, страница, хороший, семья, студент, бумага, брат, язык, слово, иметь*). In both tests Komi-Permyak and Russian words followed each other in precisely the same order; the task in both tests was also identical and was given in the Komi-Permyak or Russian language respectively. The time lapse between the tests with Komi-Permyak and Russian stimuli made up about four weeks: we assumed, that this period was long enough for our participants to produce the reactions anew in the second test.

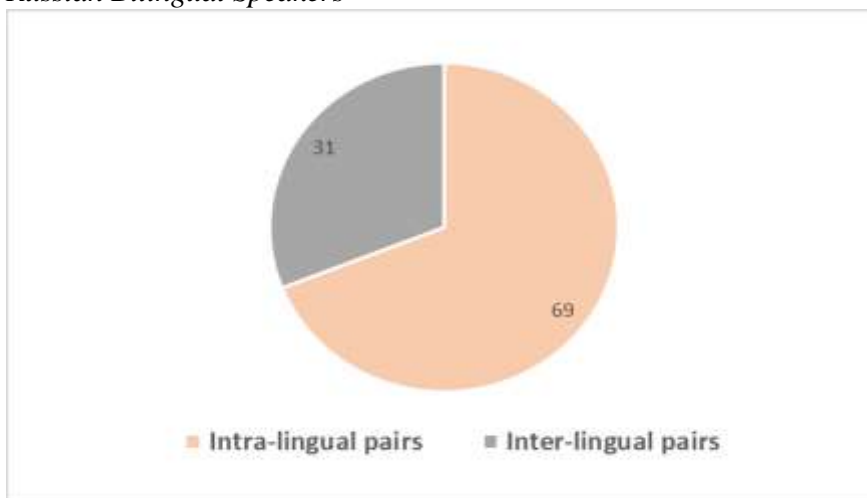
Stage 1: The Research Results

As a result of two experimental trials (one with the Komi-Permyak stimuli and one with the Russian stimuli) over 3,500 reactions in different languages were received and further analyzed. We used an associative-verbal pair – a combination of the stimulus word with its verbal reaction – as the basic unit of the analysis (e.g., *house* → *new*, *read* → *book*, *go* → *fast*).

All associative-verbal pairs were divided into two main groups: intra-lingual and inter-lingual ones. Intra-lingual associative-verbal pairs are represented by a word-stimulus and a word-reaction belonging to the same language – Russian (e.g., *девочка* → *маленькая*/ "*girl* → *little*") or Komi-Permyak – (e.g., *имейтны* → *ӧрт*/ "*have* → *a friend*")². As for inter-lingual associative-verbal pairs the stimulus and the reaction words belong to different languages – a Komi-Permyak stimulus is followed by a Russian reaction (e.g., *имейтны* → *семью*/ "*have a family*") or a Russian stimulus is followed by a Komi-Permyak reaction (e.g., *погода* → *бур*/ "*weather* → *nice*"). The proportion of intra-lingual and inter-lingual pairs is presented in Diagram 1.

²Here and elsewhere original stimuli and their reactions are given in italics; each associative-verbal pair in Komi-Permyak and Russian are followed by the English translation indicated by a slash and quotation marks.

Diagram 1. *The Percentage of Intra-Lingual and Inter-Lingual Associative-Verbal Pairs Received in Two Experimental Trials with the Komi-Permyak–Russian Bilingual Speakers*



As the data presented in Diagram 1 show that, though the quantity of intra-lingual "stimulus → reaction" pairs apparently prevails in the whole total of all the associative-verbal pairs received (their number amounts to 69%), the percentage of inter-lingual pairs is also significant (it makes up one-third of all the pairs). At the same time, it should be noted that in the majority of the cases the inter-lingual pairs were received for the Komi-Permyak stimuli, so they were produced according to the "Komi-Permyak word → Russian word" pattern, whereas only few examples of the "Russian word → Komi-Permyak word" pattern were revealed.

We assume that the occurrence of inter-lingual pairs in the associative tests demonstrates the activation of the mechanism of cross-linguistic interactions in mental lexicon of bilingual speakers. Therefore, a great predominance of inter-lingual reactions for the Komi-Permyak stimuli over the Russian ones presumably demonstrates that the Komi-Permyak language possesses highly penetrable boundaries in the consciousness of Komi-Permyak - Russian speakers: Komi-Permyak words are freely included into the Russian associative contexts and, in this way, are interacting extensively with Russian words. On the contrary, the Russian language seems to be characterized by a much more isolated position and non-penetrable/low-penetrable boundaries; this makes the inclusion of Russian words into Komi-Permyak contexts hardly probable. In other words, the revealed tendency proves that Russian tends to preserve the position of the matrix language for Komi-Permyak – Russian speakers, while Komi-Permyak mostly functions as the embedded language.

Such results fully correlate with the data of our previous socio-linguistic surveys with Komi-Permyak - Russian bilingual students (Leshchenko, Ostapenko 2014) showing that, compared to the Komi-Permyak language, the Russian language is more frequently used, covers a wider set of communicative spheres and, generally, performs a larger number of various functions. Thus, the more functional language (Russian) dominates over the less functional one (Komi-

Permyak). This domination is manifested in the unidirectional character of cross-linguistic interactions: they are realized in the direction from the Komi-Permyak language to the Russian language, but do not proceed in the reverse direction.

A detailed analysis of the inter-lingual associative verbal pairs showed that their majority are formed within the syntagmatic pattern and represent a combination of the Komi-Permyak stimulus with the Russian reaction. Such cross-linguistic combinations make up semantically and syntactically united holistic units based on linear extension of the stimuli: *думайтны* ("think") → *о чём-то* ("about smth"), *кывзыны* ("listen") → *внимательно* ("attentively"), *гожум* ("summer") → *солнечный* ("sunny"), *вовлыны* ("come") → *к тебе* ("to you"), *мунны* ("go") → *далеко* ("far away"), *бур* ("nice") → *погода* ("weather"), *имейтны* ("have") → *друзей* ("friends"), *босытны* ("give") → *знания* ("knowledge"), *велотись* ("teacher") → *умный* ("clever").

As long as cross-linguistic syntagmatic pairs were encountered almost in every experimental answer sheet, we hypothesized that the strategy of integrating words of two different languages into a single syntactic pattern is highly productive for Komi-Permyak – Russian bilinguals. Moreover, some cross-linguistic combinations can be reproduced by the speakers (and perceived by the listeners) as conventional, natural and linguistically correct, i.e. can be considered as cross-linguistic collocations.

Stage 2: The Research Procedure

In order to prove this hypothesis, at the second stage of the research we carried out a written survey with the same Komi-Permyak – Russian bilingual students. For this survey out of all the cross-linguistic syntagmatic associative-verbal pairs 51 units were chosen with the help of the manual sampling method.

As a result, we received a list of the following cross-linguistic word combinations: *керны на совесть* ("do properly"), *вовлыны на пары* ("come to the lessons"), *кывзыны внимательно* ("listen attentively"), *вовлыны вовремя* ("come on time"), *думайтны о будущем* ("think about the future"), *кыв родной* ("native language"), *төдны домашнее задание* ("know the hometask"), *сетавны конфет* ("give sweets"), *баитны ни о чём* ("talk about nothing"), *думайтны о чём-то* ("think about something"), *велөтчины в вузе* ("study at university"), *мунны гулять* ("go for a walk"), *зонка симпатичный* ("handsome boy"), *кывзыны лекцию* ("listen to the lecture"), *кывзыны окружающих* ("listen to other people"), *төдны о себе* ("think about oneself"), *керны работу* ("do work"), *учөтик ребёнок* ("a small child"), *чожа делать* ("do quickly"), *мунны домой* ("go home"), *вежөртны жизнь* ("love life"), *вовлыны домой* ("come home"), *лыддөтны книгу* ("read a book"), *учөтик собака* ("a small dog"), *баитны много* ("speak much"), *вовлыны в кино* ("go to the cinema"), *кывзыны товарища* ("listen to a friend"), *ыджыт дом* ("a big house"), *вежөртны окружающих* ("understand people"), *вежөртны тему* ("understand the topic"), *имейтны всё* ("have everything"), *морт маленький* ("a short man"), *морт высокий* ("a tall man"), *чожа идти* ("go quickly"), *лун сегодняшний* ("present day"), *погоддя плохая* ("nasty weather"), *погоддя хорошая* ("nice weather"),

инька хорошая ("a good woman"), *нывка красивая* ("a pretty girl"), *нывка маленькая* ("a little girl"), *удж тяжёлая* ("hard work"), *кокнута прибежать* ("run quickly"), *сёрникузя пройтись* ("an invitation for a walk"), *гожум жаркое* ("hot summer"), *баитны смеяь* ("speak laughing"), *керку высокий* ("a big house"), *лун хороший* ("a good day"), *кыв длинный* ("a long tongue"), *сёрникузя о жизни* ("a sentence about life"), *рым тёмный* ("a dark evening"), *велотись добрый* ("a kind teacher").

In the course of the survey the respondents were presented a table with the list of the 51 cross-linguistic combinations mentioned above; each combination had to be specified in the corresponding column in the table by answering the three questions: 1) Do you hear these word combinations from other people? 2) Do you use such word combinations in your own speech? 3) Can you comment on these word combinations? Answering the first and the second questions the respondents had to put a tick or a cross into the respective column; as for the third question, it implied some verbal manifestation/explanation.

By asking these questions we aimed to find out whether the selected cross-linguistic word combinations are used in the speech of the Komi-Permyak – Russian bilinguals and, if so, to reveal the degree of their functional activity in speech production (output) and speech perception (input).

Stage 2: The Research Results

The survey results demonstrated that among the 51 cross-linguistic word combinations 48 ones (94%) were marked by the informants as being both used and heard. It should be mentioned that, though two positive answers ("I hear" and "I use") for every combination were present at least in some answer sheets, the percentage of these answers is higher for the input and less for the output, which means that they are more often heard from the environment than produced by the speaker himself/ herself.

For the purposes of further analysis we subdivided the whole list of cross-linguistic word combinations into 4 frequency intervals: 1) combinations with individual frequency/sporadic combinations (those marked as used and heard only by one respondent); 2) low-frequency combinations (marked as used and heard by 4-19% of the respondents); 3) combinations with medium frequency (marked as used and heard by 20-49% of the respondents); 4) high-frequency combinations (marked as used and heard by more than 50% of the respondents).

Below the list of cross-linguistic word combinations grouped according to their frequency index is presented.

Individual combinations: *нывка красивая* ("a pretty girl"); *кыв длинный* ("a long tongue"); *инька хорошая* ("a good woman").

Low-frequency combinations: *удж тяжёлая* ("hard work"); *баитны много* ("speak much"); *нывка маленькая* ("a little girl"); *кокнута прибежать* ("run quickly"); *баитны смеяь* ("speak laughingly"); *сёрникузя пройтись* ("an invitation for a walk"); *керку высокий* ("a tall building"); *морт высокий* ("a tall man"); *погоддя хорошая* ("nice weather"); *морт маленький* ("a short man"); *чожа иди* ("go quickly"); *лун хороший* ("a good day"); *ыджыт дом* ("a big

house"); *лун сегодняшний* ("today"); *чожа делать* ("do quickly"); *имейтны всё* ("have everything"); *погоддя плохая* ("bad weather"); *кывзыны товарища* ("listen to a friend"); *кывзыны окружающих* ("listen to others"); *учотик собака* ("a small dog"); *вовлыны в кино* ("go to the cinema"); *вежортны тему* ("understand the topic"); *вовлыны домой* ("go home"); *мунны домой* ("come home"); *лыддьотны книгу* ("read a book"); *вежортны окружающих* ("understand others"); *учотик ребёнок* ("a little child"); *вежортны жизнь* ("understand life"); *думайтны о чём-то* ("think about something"); *велотись добрый* ("a kind teacher"); *керны работу* ("do work").

Combinations with medium frequency: *кывзыны лекцию* ("listen to the lecture"); *зонка симпатичный* ("a handsome boy"); *сетапны конфет* ("give sweets"); *төдны о себе* ("speak about oneself"); *баитны ни о чем* ("talk about nothing"); *мунны гулять* ("go for a walk"); *велотчины в вузе* ("study at university"); *кыв родной* ("native language"); *төдны домашнее задание* ("do homework"); *думайтны о будущем* ("think about the future").

High-frequency combinations: *вовлыны вовремя* ("come on time"); *кывзыны внимательно* ("listen attentively"); *вовлыны на пары* ("come to the lessons"); *керны на совесть* ("do properly").

As for the comments to the given cross-linguistic word combinations (Question 3 in the survey), they were produced only by a part of the respondents (23% of students somehow or other specified this or that aspect of their usage). The number of the comments presented in one answer sheet varies from 1 to 24; the total number of the received comments is 90.

Generally, three types of the comments were singled out:

1. in 90% of cases the participants produced the Komi-Permyak equivalent of the cross-linguistic word combination given in the survey: *родной кыв* ("native language"), *уна баитны* ("speak a lot"), *вовлыны кино* ("go to the cinema");
2. 8% of cases represent the estimation by the participants of the frequency with which the given cross-linguistic word combinations are used: *rarely used, frequently used*;
3. in 2% of cases the participants specified the sphere where certain cross-linguistic word combinations are used: *while talking to friends, at the lesson*.

Discussion

The analysis of the experimental material (results of free associative tests with Komi-Permyak and Russian stimuli and results of the survey about the general usage frequency of cross-linguistic Komi-Permyak – Russian word combinations) show that the tendency of joining words of two different languages according to the pattern "a Komi-Permyak word + a Russian word" seems to be a highly productive strategy for Komi-Permyak Russian bilingual speakers. Subsequently, it can be assumed that cross-linguistic combinations that received a high level of

coherence in both "I hear" and "I use" responses in the survey can be treated as regular and conventional for Komi-Permyak – Russian native speakers. It is obvious, that combinations of this kind are often used and perceived in their speech and, therefore, are characterized by a high degree of reproducibility. Consequently, this allows us to regard the Komi-Permyak – Russian word combinations as cross-linguistic collocations.

As it has been mentioned in the previous parts of the article, cross-linguistic collocations are based on the code-switching process – that of alternation of different languages within one communicative unit caused not by the intentions of the speaker, but by some specific conditions of speech production (Wei 2002, Riehl 2005). It is well-known that switching linguistic code is stimulated by the triggering mechanism which is generally understood as the influence of some linguistic unit on shifting from one language to another (Clyne 1980, Broersma and de Bot 2006). Therefore, for the purposes of our research we tried to reveal what linguistic (or extra-linguistic) properties could serve as triggers for shifting from a Komi-Permyak word to a Russian word.

The analysis of our research material allowed us to reveal two types of triggers: 1) a linguistic trigger and 2) an extra-linguistic trigger. It is obvious, that both types reach the threshold level of activation and evoke code-switches in case a bilingual is highly proficient in both languages and, particularly, has a good command of their syntactic structures and lexical-semantic systems.

Linguistic triggers are represented by the borrowed Russian words that were adopted by the Komi-Permyak language at some stage of its development for a variety of reasons: filling up a vocabulary gap in the Komi-Permyak language by a Russian word, emerging of a Russian synonym for a Komi-Permyak word that further developed its own meaning and became a separate lexical-semantic unit, the substitution of a Komi-Permyak word by a Russian synonym for convenience reasons (in case the Russian equivalent has a simpler morphological structure and a wider set of combinatorial patterns), etc. In our experimental material word combinations with Russian borrowings are represented by the following examples: *думайтны* ("think") *о чём-то* ("about something"), *думайтны* ("think") *о будущем* ("about the future"), *имейтны* ("have") *всё* ("everything"), *погоддя* ("weather") *хорошая* ("nice"), *погоддя* ("weather"), *плохая* ("bad").

All the examples given above show originally Russian words that were borrowed by the Komi-Permyak language and underwent partial morphological assimilation: they preserve the Russian root morpheme and add originally Komi-Permyak affixes.

Thus, Russian borrowings *думайтны* ("think"), *имейтны* ("have") possess the Russian verb root *думать*, *иметь*, but add the Komi-Permyak infinitive inflexion *ны/-ыны*, which refers the word to the verbal class in the Komi-Permyak language: *лыддьотны* ("read"), *велотчиныы* ("study"), *кывзыны* ("listen") (Lytkin 1962). The Russian borrowing *погоддя* ("weather") preserves the Russian noun root *погод-*; meanwhile, its grammatical adaptation to the noun class in the Komi-Permyak language is followed by both morphological and phonological changes (adding the Komi-Permyak noun suffix *-дя*).

In consequence of these processes, the Komi-Permyak language has acquired a large number of words characterized by a high degree of formal (phonetic and orthographic) and semantic similarity with the equivalent Russian words, for example: *иметь* (Russian) – *имейтны* (Komi-Permyak), *думать* (Russian) – *думайтны* (Komi-Permyak), *погода* (Russian) – *погоддя* (Komi-Permyak), etc. Apparently, this similarity triggers numerous code-switches from the Komi-Permyak to the Russian language which leads to the emergence of Komi-Permyak – Russian word combinations. In their turn, due to their highly productive pattern and extensive usage in the speech of Komi-Permyak – Russian native speakers, such combinations gradually develop the status of cross-linguistic collocations.

As for extra-linguistic triggers, we suppose that they are represented by the referential attributes of the Komi-Permyak words – namely, by their capability to be included into the academic communicative context: *вовлыны на пары* ("attend lessons"), *велӧтчыны в вузе* ("study at university"), *тӧдны домашнее задание* ("do homework"), *кывзыны лекцию* ("listen to the lecture"). While describing the linguistic background of the participants of our experiment we drew attention to the fact that they are students of the Komi-Permyak-Russian department at the Perm state humanitarian-pedagogical university. The city of Perm is situated rather close to the Komi-Permyak District, albeit not part of it, so the linguistic background in Perm is Russian monolingual. Therefore, the academic (higher educational) context that our participants are surrounded by is almost fully Russian with the only difference that they have a number of academic subjects conducted in the Komi-Permyak language. Consequently, it was quite predictable that the Komi-Permyak words that refer the participants to the academic context will serve as triggers, directing their cognitive efforts towards the Russian language.

The two trigger types stated above can apparently be distinguished as underlying high-frequency and medium-frequency Komi-Permyak - Russian word combinations that can be referred to the group of cross-linguistic collocations. Nevertheless, the analysis of low-frequency and individual combinations of Komi-Permyak and Russian words obviously shows that they are conditioned by some other types of triggers – those that can be referred neither to Russian borrowings, nor to belonging to the academic context. Such word combinations are hard to be referred to collocations *per se*, as their usage frequency (according to our survey results) does not reach the statistically significant level. Nevertheless, generally they prove to be quite numerous and appear to be used and perceived by a certain number of the Komi-Permyak – Russian speakers; this fact makes it possible to regard the like combinations as potential or "dormant" collocations or cross-linguistic combinations that, under certain conditions, can change their linguistic status and become collocations as such.

Examples show that there is quite a high number of Komi-Permyak – Russian word combinations that are on the verge of becoming regular collocations in the speech of Komi-Permyak – Russian bilinguals. They are represented by various examples, so that finding a definite type of trigger in this case seems to be quite ambiguous. Still, we have revealed the general common feature that can be found in all combinations of this type – namely, the structural and semantic similarity of the syntactic pattern of the combination in the Komi-Permyak and Russian

languages. This similarity concerns both syntactic relations between the elements of word combinations – the existence of regular syntactic patterns such as "noun + attribute (N + modifier)/attribute + noun" (modifier + N), "action + object" (VP/V + NP), "action + its characteristics" (V + AdvP), and semantic ones (the possibility of filling in the slots of the common syntactic pattern by words with the same meaning).

For example, the cross-linguistic combination *нывка маленькая* ("a little girl") is based on the "noun + attribute" syntactic pattern universal for the Komi-Permyak and Russian languages, so that identical intra-lingual combinations *нывка – учётник* (Komi-Permyak) and *девочка маленькая* (Russian) are quite common and regular in both languages. The same concerns such syntactic patterns as "action + object" (the cross-linguistic combination *лыддьотны книгу*/"read a book" corresponds to the intra-lingual Komi-Permyak word combination *лыддьотны небӧг* and Russian word combination *читать книгу*), or the syntactic pattern "action + its characteristics" (the cross-linguistic combination *чожа итми*/"go quickly" corresponds to intra-lingual *чожа вовлыны* in Komi-Permyak and *идти быстро* in Russian).

We assume that structural and semantic similarity of a word combination can be considered as a trigger for switching from the Komi-Permyak to the Russian language within a word combination. Such combinations seem to be entirely reproducible in case their divisibility into elements (words) allows a bilingual to choose freely among the pair of cross-linguistic synonyms. Apparently, due to the fact that vernacular speech norms are not strictly bound, the choice of a cross-linguistic synonym within a word combination can hardly influence the syntactic relations and, at the same time, does not change its meaning. Therefore, such combinations are becoming frequently used in bilinguals' speech.

The authors who deal with code-switching research draw attention to the fact that any phenomenon/item at some point connected with bilingual speech production may function as a trigger: "a sound of another language, a recollection of some event connected with the given communicative situation, frequency of occurrence of a sound/word/graphic sign/articulatory movement/a construction from another language can be enough for evoking a switch into another linguistic code" (de Bot et al. 2009: 88). Taking into account the fact that the share of cross-linguistic word combinations in our research material is large enough in size, we can assume that besides lexical similarity of borrowed words in the two languages and their referring to the academic communicative context, there exist a variety of other triggers that evoke code-switches in the speech of Komi-Permyak – Russian bilinguals. Closer study of such trigger types requires further research in this direction.

Conclusion

The experimental research with Komi-Permyak – Russian native bilingual speakers (free associative tests with Komi-Permyak and Russian stimuli and the survey on the general usage frequency of cross-linguistic Komi-Permyak –

Russian word combinations) demonstrates that joining words of two different languages within the unified pattern "a Komi-Permyak word + a Russian word" seems to be a highly productive strategy for Komi-Permyak Russian bilingual speakers.

Some of these cross-linguistic word combinations are characterized by high usage frequency both in speech perception and production which allows to refer them to the group of cross-linguistic collocations – habitual, repeatedly used semantically and syntactically holistic lexical units based on regular combinatorial features of their elements.

The co-occurrence of words of two different languages within one word-combination is determined by the code-switching mechanism which can be triggered by a borrowed word, a communicative context, or some other factors that need further detailed studies.

It can be assumed that extensive use of cross-linguistic word-combinations (collocations among them) that is typical for the speech of Komi-Permyak – Russian native bilingual speakers proves the fact that their linguistic consciousness includes a contiguous ("fused" from the point of view of linguistic code) zone with elements not marked as belonging to one particular language only. Obviously, due to the high degree of formal similarity of Komi-Permyak and Russian syntactic structures, as well as to a large number of Russian borrowings in the Komi-Permyak language, such elements are intuitively interpreted as interchangeable/universally referring to both languages or none of them in particular. This allows a bilingual individual to conjoin them freely within one semantic and syntactic pattern and, consequently, to perceive them as normal combinations that do not violate the linguistic homogeneity of an utterance.

All facts considered, it seems highly probable that the existence of the "fused" zone of syntactic and lexical representations in bilingual mental lexicon provides the basis for extensive unintentional code-switches in bilingual speech.

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Experiment in Non Word Repetition by Monolingual Arabic Preschoolers

By Amani Jaber-Awida*

The paper attempted to check children's phonological memory and phonological awareness by asking them to repeat various non-words. A non word repetition experiment was conducted, using 30 non words which ranged from 2 to 4 syllables. Half of the non words were target-like and half were non target-like. Subjects were asked to repeat the non words as accurately as they could. Results showed that long non words were repeated more erroneously than short non words. In addition, word-likeness influenced the accuracy of repetition; where non words with high word likeness taxed more errors by children. A note was provided on specific items and individuals which triggered more errors than others.

Keywords: non-word repetition, monolinguals, phonology, short-term memory, vocabulary acquisition

Background

Non Word Repetition (i.e. NWR) is a method by which subjects are asked to repeat words not existing in the language in order to test their phonological short term memory. Gathercole defined Non Word Repetition in 1989 as a measure of phonological short-term memory, yet redefined it in 2006, as the ability to store phonological items which essential in non-word repetition and vocabulary acquisition (Chiat 2006).

Working memory is strongly related to language processing. It is divided into the following subsystems: the phonological loop, the visuospatial sketchpad, the central executive, and recently the episodic buffer. It is crucial to clarify what each subsystem is responsible for in order to understand the vitality of having then as functioning subsystems. First, the phonological loop deals with phonological information and it is necessary for the immediate retention of digits. According to the phonological loop, it is easier to remember a sequence of dissimilar words than similar ones. The phonological loop also contributes to the acquisition of first and second languages. The visuospatial sketchpad, on the other hand, is a visual subsystem and is less relevant for language, but it helps in comprehension. The central executive is responsible for the attentional control of working memory. And lastly, the episodic buffer can bind together information from different sources into chunks. If any of these subsystems malfunctions, there will be a serious problem in language processing (Baddeley 2003).

Chiat (2006) stated that in the first year of children's lives they are equipped with sensitivity to the "properties and frequency of rhythmic patterns in phonological input" and they utilize this sensitivity to segmenting words for storage. According to this hypothesis, it is claimed that children will vary in their ability to repeat non words because they will differ in their early phonological

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sensitivity. Vocabulary growth is said to be a catalyst for non word repetition ability. It supports non word repetition ability and it undergoes change with age (Chiat 2006). Findings by Gathercole (2006) show that SLI children are more impaired on non word repetition tasks than serial recall tasks, even when the stimuli on both tasks has identical syllables. Another finding by Gathercole was that some children with poor ability of non word repetition and serial recall at age 5 have age appropriate linguistic abilities at age 8. These findings led Gathercole to assume that a phonological storage deficit is not solely what disrupts language development, but working memory might play a role as well. In addition, it was also inferred that non word repetition might be a very "effective predictor of language learning ability" at some stages of the trajectory of language development (Chiat 2006).

Generally, non word repetition tasks were used to identify SLI children among bilingual populations. For instance, Girbau and Schwartz (2008) examined the phonological working memory, i.e. "the process of receiving, analyzing and processing of sound elements in language" of Spanish-English bilinguals aging 8-10 years old with and without SLI in order to pin point the differences children have performing the task and consequently identify them as SLI or typically developing children (TD). Additionally, the researchers conducted a pilot study and tested the mothers of the children to check if the mothers of SLI'ers will do more poorly on the NWR task than the TD mothers. The study included 20 non words with five syllable lengths (1-5) following the Spanish phonotactic patterns. Results showed that most errors occurred in repeating non words with the length of 3 and more syllables. This length effect can perhaps serve as an answer to the sub-question in the research question section of this paper. Vowels were rarely repeated erroneously, yet SLI children tended to err more on consonants especially with long non words. The most prevalent type of error was consonant substitution for both groups, though SLI erred more in this type of mistake and also on mistakes of consonant omission and clusters. Both groups produced non words with less frequent segment sequence poorer than those that are more frequent. This suggests that it is not merely a matter of length of utterance, but there are additional factors playing a role in the repetition performance of children, such as frequency.

Furthermore, the mothers of SLI children were poorer than TD mothers at the NWR task. This study revealed that phonological working memory abilities are related to the comprehension and production of children in their native language, i.e. Spanish (Girbau & Schwartz 2008). The similarity of performance by SLI mothers and their children suggests, in my opinion, the question: does heredity play a role in this case? Or does the fact that SLI children perform in a certain way influence their mothers' performance due to their shared environment and linguistic interaction?

Gray (2003) conducted a study in which she aimed to check the reliability and accuracy of non word repetition tasks and digit span tasks used for SLI preschool children. The study aimed to check if non word repetition was a useful diagnostic tool for previously studied children. For this purpose, Gray had three groups of subjects: SLI, age matched normally developing children,

and gender matched normally developing children; with the age range of 4 and 6. The study used two forms of the CNRep test, where the lists were randomly divided by syllable length. Children were given time to practice the tests lists, and the tests were repeatedly conducted with a fixed time between each trial. Results of the study showed that the SLI group and the normally developing groups' performances increased from the first test trial to the second, yet, it decreased from the second trial to the second. Gray indicates that the resulting scores show a clear discrimination between the SLI and the normal developing children. Gray relates to the results of the first and second trials of the tests as well as the second and third trials with doubting the reliability of these tests. She explains her doubts by claiming that the results might be due to practice the children had. Thus, Gray concludes that further research is needed before determining that non word repetition tests are fully reliable to be used as diagnostic tools for SLI (Gray 2003).

SLI children struggle to a greater extent in repeating non words like *loddernapish* than TD children (Bishop et al. 1996, Edwards & Lahey 1998, Ellis Weismer et al. 2000, Gathercole & Baddeley 1990, Montgomery 1995). It is suggested by many researchers that word likeness influences the performance of children in repeating non words. Children find it easier to repeat non words with high word likeness than non words with low word likeness (Coady et al. 2005, Gathercole 1995, Munson et al. 2005). Graf Estes et al. (2007) examined unpublished data in order to check the performance of children with and without SLI on non word repetition tasks. They found that SLI children performed worse than their peers without SLI in repeating long and short non words. However, SLI children had a greater difficulty in repeating long non words. In Graf Estes et al. (2007) it is further explained that SLI children's difficulties may result from the fact that they might be impaired at a point or several points of the following process: when a children hears a new phonological sequence he/she must encode the sequence and hold it temporarily in memory and after undergoing a processing for articulation, the sequence is connected to meaning. Generally they concluded that, "non word length, articulatory complexity, and wordlikeness" negatively affect the performance of SLI children in repeating non words (Graf Estes et al. 2007). This, in turn, is reflected in their processing capacities compared to TD children.

Phonological impairment might interact with grammatical impairment the child might have (Van der Lely et al. 2007). SLI children omit consonant clusters when repeating non words and have difficulty dealing with weak syllables. Van der Lely et al. (2007) claim that this is a result of a deficit in the short term working memory and phonological processing. Yet, in 1993 van der Lely and Howard claimed that these difficulties might be also a result of the prosodic structure non words might have. Van der Lely et al. (2007) conducted a study to investigate the phonological abilities of English speakers with Grammatical SLI. The study included 13 G-SLI children and 24 TD children with mean age 15.96 non words were included which varied in their complexity. This study revealed that the performance of G-SLI children decreases as syllable length increases, and when the number of prosodic structures increases the G-SLI children performance

decreases also. Mapping vowels and consonants onto target prosodic structure is an obstacle for G-SLI children. Moreover, short term memory contributes to the repetition accuracy of children. On the other hand, prosodic complexity affects the performance of G-SLI children and implies a deficit in their phonological grammar (Van der Lely et al. 2007).

Archibald and Gathercole (2006) compared the performance of SLI children with two different groups of children, who were matched for age and language ability, on two tests of non word repetition. The children's age range was 7 to 11 years old. The two non word repetition tests were Children's Test of Nonword Repetition (CNRep) and the Nonword Repetition Test (NRT); meant to investigate what might contribute to the deficit of non word repetition in Specific Language Impairment (SLI) children. Results showed that SLI children were disadvantaged than their age matched peers on both tests. However, SLI children performed poorer only in the CNRep test than their language matched peers. SLI children also had difficulty and lagged behind the other two groups in repeating long non words and non words containing consonant clusters. Archibald and Gathercole explain these differences in performance by claiming that the SLI poor performance may be an outcome of verbal short term memory, a deficit in lexical knowledge or output processes (Archibald & Gathercole 2006). This is also supported in Sahlén (1999) study in which Sahlén found that "maturity of phonological output processes was strongly associated with non-word repetition scores in a sample of young children with language impairment" (Archibald & Gathercole 2006). The present study of Archibald and Gathercole (2006) mentions that Conti-Ramsden et al. (2001) utilized the CNRep as a clinical marker for SLI children ages 5 (Conti-Ramsden 2003) and 11 year old children with former SLI (Conti-Ramsden et al. 2001). Thus, lexical knowledge would be a contributor to non word repetition capacity.

Studies show that SLI children generally recall less information because they have general cognitive deficits such as low processing capacity or processing rate. Other explanations are that language impairment is a result of a deficit in the short term memory system which is related to the auditory-verbal information (Balthazar 2003). Balthazar (2003) referred the word length effect as the ability of subjects to recall short and long words. It is claimed for instance that a list of short words like "bat, key, cub, man, duck" is easier to recall than the list of long words like "hamburger, alligator, Halloween, tuition, metaphor". The reason behind this claim that it is more time consuming to sub-vocally repeat long words than short ones (Balthazar 2003). Various studies indicate that children are not born with the ability to rehearse; rather, they develop this ability from the age of seven on (Cuvo 1975, Kail 1990, Ornstein et al. 1977). They become better at deliberate rehearsals as age develops (Hagen & Kail 1973, Keeney et al. 1967). In addition,

"...when children are involved, the word length effect can be influenced by factors other than rehearsal, including rate of overt articulation, during the recall phase (Henry 1991b), word identification time (Dempster 1981), cognitive and perceptual capacity (Cohen & Heath 1990), speed of memory search (Cowan et al. 1994,

Sininger et al. 1989, and response planning time (Sininger et al. 1989)". (as cited in Balthazar 2003: 490)

Consequently, we can conclude that exposure to regular meaningful language triggers a hidden ability one has for non word repetition.

Balthazar (2003) investigated the "word length effect as a measure of sub-vocal rehearsal in children with language impairment". Two tasks were used, the full verbal recall task (FR) and the probed recall task (PR). The study examined three groups of subjects: SLI group, age matched group, and expressive language matched group. The lists of words in the tasks were divided into lists of short words and others of long words. The words in each list were not related semantically or phonologically. Results showed that the three groups showed word length effect, however, the impaired group performed worse than their age and language matched peers in recalling lists of long words. The age matched group outperformed the other two groups in recalling greater number of word lists. In summary, the impaired group had similar results in the PR task like the other groups, in contrast to the results in the FR task (Balthazar 2003). Some attribute these differences to the possibility that children with language impairment might be slower in the speed of efficiency of processing (Kail 1994, Lahey et al. 2001, Sininger et al. 1989).

Since SLI identification has been a subject of interest for many linguists and researchers, there have been studies attempting to test the reliability of different tasks as being SLI potential identifiers or markers. Yet, there is a dearth in the number of studies that examine many tasks or measures simultaneously. Among the few studies examining a number of measures at a time is a study by Conti-Ramsden et al. (2001) who looked at a group of 11 children previously diagnosed with SLI in three tasks: non word repetition, tense marking, and sentence repetition. They concluded that sentence repetition was the most useful marker for SLI children (Conti-Ramsden 2003). Conti-Ramsden (2003) was interested in knowing how to distinguish SLI children from non SLI ones, and for that purpose conducted a study using processing and linguistic markers to check if they were good markers for diagnosing SLI children. The processing markers were: non word repetition and digit recall, whereas the linguistic markers were: past tense and plural marking (Conti-Ramsden 2003). For the purpose of this paper, we will focus on the processing markers. In the non word repetition task Conti-Ramsden used items from the CNRep test included in Gathercole and Baddeley's 1996 experiment. The non words were 2-5 syllables long. Results in the non word repetition tasks showed that SLI children had a mean score of 27.59 while their normal peers had a mean score of 78.34. Overall; the results indicated that SLI children performed worse than their normal peers in all the four markers tested in the study (Conti-Ramsden 2003). This supports previous research claiming that SLI children have difficulties in processing and linguistic tasks (Ellis Weismer et al. 2000, Conti-Ramsden et al. 2001). Conti-Ramsden states that it is still early to decide that the aforementioned markers should be definitely used for clinical purposes, and it is also important to note that further research in other languages is in need (2003).

Alloway and Gathercole (2005) mention that "memory span for words in sentences is almost twice as great as the span for unrelated sequences of words" (Baddeley et al. 1987, Butterworth et al. 1990). It is widely agreed also that the advantage of recalling words in sentences stems from the contribution of the meaning of the sentence. There are several factors influencing the recall of unrelated words as well as words in sentences. These factors are: high phonological similarity of words negatively affects the comprehension and recall of words (Baddeley 1986). In addition, the longer the words, the less accurate the recall will be (Engelkamp & Rummel 1999, Rummel & Engelkamp 2001, Willis & Gathercole 2001). Moreover, short term memory impairment results in poor recall in word lists and sentences, despite the fact that the comprehension of such individuals is usually intact (Warrington & McCarthy 1987). Some researchers (Hanten & Martin 2000, Martin et al. 1999) claim that "phonological and semantic short term memories contribute to immediate memory for sentences" (Alloway & Gathercole 2005). While Baddeley (2000) maintains that memory of sentences is aided by an episodic buffer, where the "phonological representation of the sentence is combined with the conceptual representations resulting from language processing" (Alloway & Gathercole 2005). Alloway and Gathercole (2005) investigated the link between phonological memory and short term sentence recall. Their study had children with poor phonological short-term memory skills and others with good phonological short-term memory skills. They used three measures to test the children: digit recall and word recall tests (Gathercole & Pickering 2000), along with a non word repetition test (Gathercole & Baddeley 1996). Alloway and Gathercole (2005) found that children with the high phonological memory had accuracy of 82% in sentence recall; yet, the low phonological memory group scored 52%. Words in initial positions were recalled better than words in middle and final positions generally by both groups. It was also found that the high memory group tended to make more substitution errors (high group=67%, low group=45%), and the low memory group made more non substitution errors (low group=55%, high group=33%). In conclusion, both groups substituted target words with synonyms more often; something that suggests that semantic information may contribute to the recall of sentences (Alloway & Gathercole 2005).

Word length and likeness seem to greatly contribute to the preciseness of repeating non words by language learners. Reviewing the literature of non word repetition showed that non word repetition can indicate how successful language learners will be in learning or acquiring a new language. Below is a review of the word structure of Arabic to reflect on the process Arabic learners undergoing once engaged in non word repetition tasks.

Word Structure in Arabic

Arabic as a Semitic language has its own unique features. The basic meaningful word root in Arabic contains three consonants, e.g. f.a"l (i.e. Act). If we omit one of its letters, the word becomes meaningless. From this basic word

root we can build a wide range of vocabulary by affixation, and in turn get to the various conjugations Arabic language has. For example: infaa"la (i.e. got excited), in the given example the tri-consonantal root was prefixed and suffixed at the same time.

In creating my list of non words I used the different conjugations in Arabic and created non words with each conjugation structure. For example: "salba" came from the conjugation "faa"la", "idkaman" came from the conjugation "iftiaal", etc.

Research Question and Hypothesis

Research Question

- Will Arabic speaking monolingual preschool children succeed to repeat non words which are target like items with the same accuracy they repeat non words with are non target like items?
- Will length of items influence the results?

Hypothesis

1. **It will be easier for preschool children to repeat non words which are target like items.** This is consistent with the claims made by many researchers that word likeness influences the performance of children in repeating non words. Children find it easier to repeat non words with high word likeness than non words with low word likeness (Coady et al. 2005, Gathercole 1995, Munson et al. 2005). In addition, Girbau and Schwartz (2008) state that frequency influences children's performance on non word repetition tasks, where lexical items with high frequency are better repeated than these with low frequency.
2. **Long non words will be more difficult to repeat than short non words, in both categories of target like and non target like non words.** This hypothesis was derived from Schwartz and Girbau study where they found non-words with 3 and more syllables more taxing than shorter ones. Furthermore, Balthazar (2003) claimed that a list of short words like "bat, key, cub, man, duck" is easier to recall than the list of long words like "hamburger, alligator, Halloween, tuition, metaphor." explaining that it is more time consuming to subvocally repeat long words than short ones. Other researchers indicated; the longer the words, the less accurate the recall will be (Engelkamp & Rummer 1999, Rummer & Engelkamp, 2001, Willis & Gathercole 2001).

Method

Setting

The experiment was conducted in the children's kindergarten. Each child was tested individually in a quiet room.

Subjects

Twenty preschool children, ages 5 to 6. They are Arabic monolingual children with no history of speech therapy. The children come from a low to-middle socio-economic status.

Design

The experiment included 30 non words, ranging from 2 to 4 syllables each. Each category of syllables included 10 non words. Half of the non words were similar to real words (target-like) and half were not similar (non target-like). The words contain one cluster at the most, and this is because we wanted to control for cluster-hood and complexity, since the subjects are young and would struggle with words containing multiple clusters.

In both groups, the target like and non target like I controlled for the number of consonant onset, vowel onset, consonant suffix, vowel suffix, and consonant clusters. In the 2 syllable length all non words began with a consonant onset in both groups; target like and non target like. In the 3 and 4 syllable length I had 3 non words with consonant onset and 2 with vowel onset; in both groups of target like and non target like items in order to have variability. I managed to keep the long items (3 and 4 syllables) similar to each other in features more than the category of 2 syllables in order to be able to make a clear distinction between them.

The suffix of target like and non target like non words was also controlled as follows: in the 2 syllable length there were 3 non words ending with a vowel, and 2 non words ending with a consonant. However, similar features were chosen for the items having the length of 3 and 4 syllables: 4 non words ended with a consonant and 1 ended with a vowel in the non target like and target like category.

In addition, I did not include non words with the length of 5 syllables because it was difficult to find words of such length in Arabic, and also 5 year old children are less familiar with words of such length.

The non words used in this study were consistent with patterns of Arabic word structure (i.e. conjugations). Among the Arabic conjugations used in the data were:

faala, iftiaal, infaala, muftaal, and more.

For example: the non word "idkaman" follows the structure of the conjugation "iftiaal".

Items division**3x2**

Target like/2 syllables	3 syllables	4 syllables
Non target like		

Procedure

The children were familiar with the experimenter because they already previously participated in another experiment. The experimenter started each child's session following the protocol's instructions, saying:

"Hi, I will show you now some funny words you never heard before, and I will see if you can repeat them.

I will say for example: "kapan" and you will repeat "kapan".

I will say "makfena" and you will repeat "makfena".

Good, I see you understand what you have to do. Let's go on...".

Then the experimenter uttered each stimulus (non word) and listened carefully to the child's repetition. Responses were recorded immediately on a scoring sheet made for each subject.

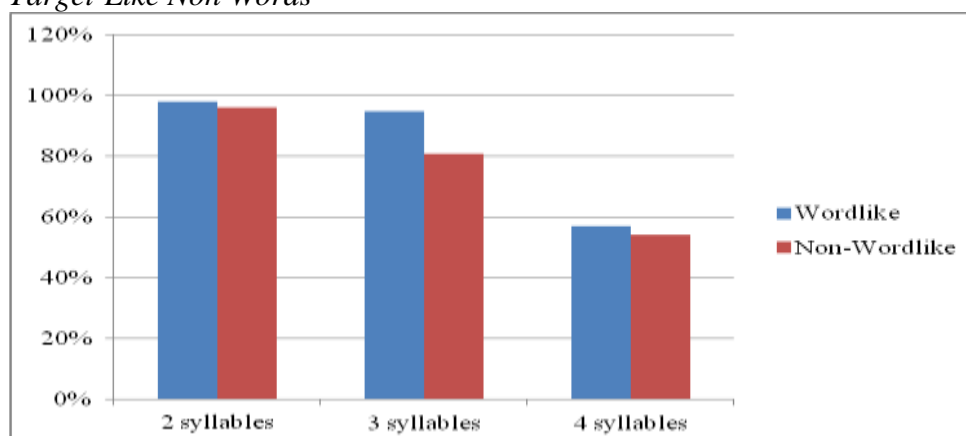
The experimenter started out by uttering the non target like items, and then the target like ones. At the end of each child's turn; the experimenter rewarded the child with a colorful stick for his/her participation and effort.

Findings

The results of the non word repetition experiment showed various patterns and a correlation between children's performance and the influence of word likeness and length. Generally, children erred more on long (i.e. 4 syllables) non-words which were target like and non target like words. Figure 1 illustrates their performance in percentages.

In Figure 1 we see a similar pattern of more errors in the long non words. This finding is consistent with the second hypothesis, which is also similar to the findings of many studies on non words repetition stating that long non words are harder to repeat than short non words (Girbau & Schwartz 2008, Balthazar 2003, Engelkamp & Rummer 1999, Rummer & Engelkamp 2001, Willis & Gathercole 2001).

Figure 1. Children’S Rate of Success in Repeating Non Target-Like and Target-Like Non Words



Classification of Errors

Subjects committed a mixture of errors which were classified into subgroups. The categories of errors found in the data were: (1) syllable omission (2) cluster reduction (3) consonant/vowel omission (4) transpositions (5) substitution (6) substitution+omission (7) transposition+omission/ substitution. Some of the errors were more prevalent than others.

Non target-like non words caused more errors than the target-like non words (134 and 100 respectively). Also the longer the words; the more errors were found. Table 1 presents types of errors for each syllable length.

Table 1. Types of Errors for Each Syllable Length in Non Target-Like Items

	2 Syllables	3 Syllables	4 Syllables	Total
Syllable Omission	1	2	12	15
Cluster Reduction	0	2	0	2
Consonant/Vowel Omission	2	0	2	4
Transpositions	0	2	4	6
Substitution	0	11	19	30
Substitution+Omission	0	1	7	8
Transposition+Omission/Substitution	0	1	1	2

We can deduce from the graph in Figure 2 that substitution was prevalent error in children’s repetitions (i.e. 30 instances). For example: subject A9 produced the non word "ishradagat" for "ishradajak". Similarly, the most prevalent type of error in Girbau and Schwartz (2008) study was substitution for the control group and the impaired one. Syllable omission was the second most common error among the errors made in the non-target like non words (i.e. 15 instances). For example: subject A17 said "imkarar" instead of "imkadarar", omitting the syllable –da. It is worth noticing that mostly errors occur in the 4 syllable length non words (i.e. 45 errors in the 4 syllable length, 19 errors in the 3 syllable length, and 3 errors in the 2 syllable length). This finding can be supported by Balthazar (2003) experiment in which it was found

that word length effect plays a role in the repetition of non words. Omission errors might also be a result of a limitation of children's short term memory at this young age of preschool. Thus, preschool children perhaps tended to omit syllables in order to decrease the work-load on their short term memory, because many researchers claim that the longer the words the less accurate their recall will be (Engelkamp & Rummer 1999, Rummer & Engelkamp 2001, Willis & Gathercole 2001). Types of errors for each syllable length for target like items are presented in Table 2, while the amount of errors in each type is presented in Figure 3.

Figure 2. Amount of Errors Children's Committed in Each Category-Non Target Like Items

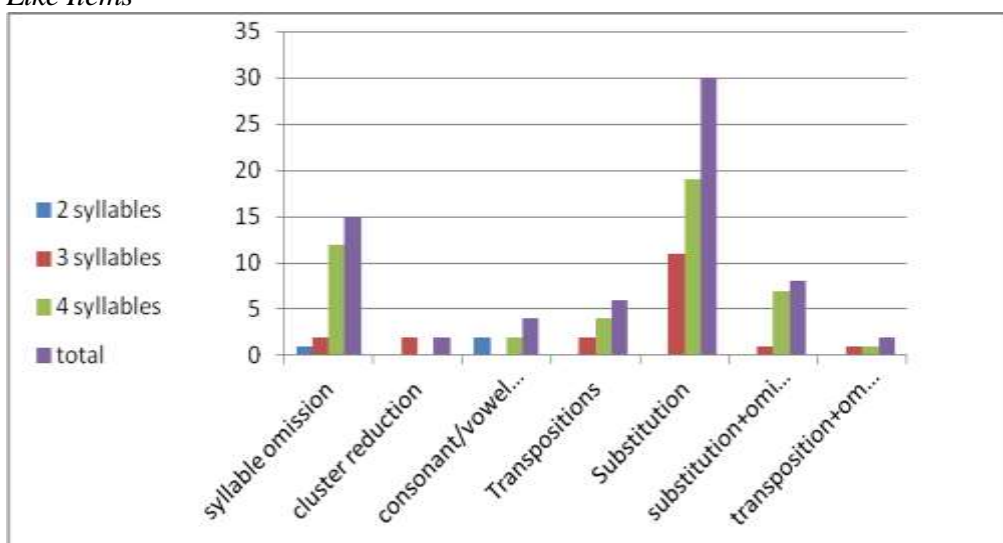
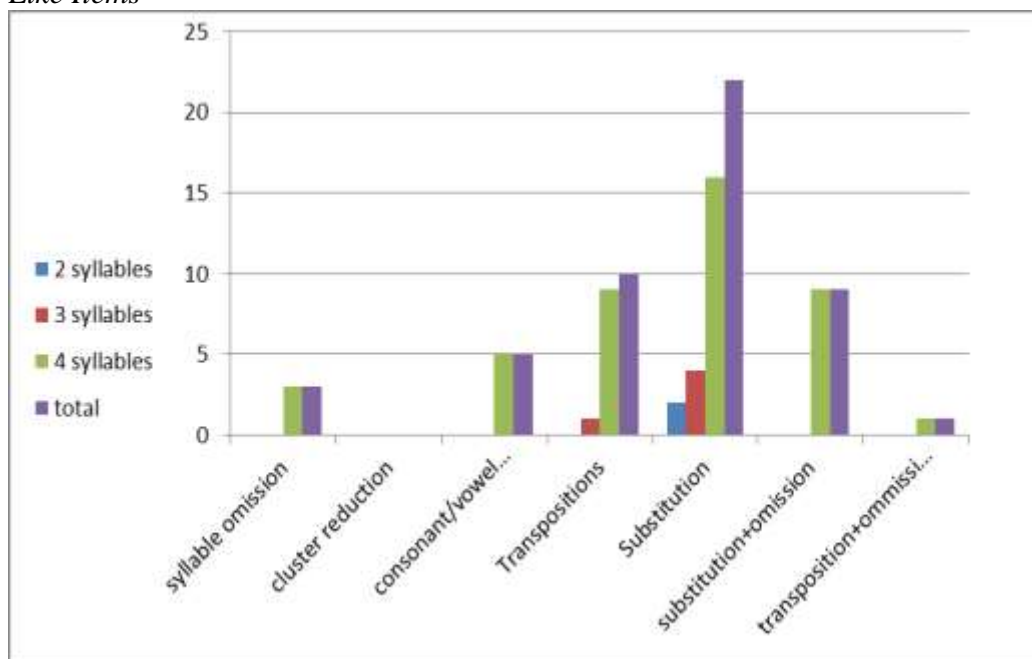


Table 2. Types of Errors for Each Syllable Length in Target-Like Items

	2 Syllables	3 Syllables	4 Syllables	Total
Syllable Omission	0	0	3	3
Cluster Reduction	0	0	0	0
Consonant/Vowel Omission	0	0	5	5
Transpositions	0	1	9	10
Substitution	2	4	16	22
Substitution+Omission	0	0	9	9
Transposition+Omission/Substitution	0	0	1	1

Figure 3. Amount of Errors Children's Committed in each Category-Target Like Items



Again, substitution was the more frequent error children committed when repeating non words which are target-like items (i.e. 22 instances). for example: subject A8 produced "malkat" instead of "mardak"; substituting the consonant "r" with "l" and the syllable "dak" with "kat". This follows Girbau and Schwartz (2008) findings of having substitution as the most common error subjects committed. Transpositions were in the second place in terms of errors frequency (i.e. 10 instances). For example, subject A7 produced "mulkabadat" when hearing "mulkadabat", transporting the positions of the consonants "b" and "d". Such types of errors can be explained by Baddeley's argument that "high phonological similarity of words negatively affects the comprehension and recall of words" (1986). Consequently, children made the above mistake due to the high phonological similarity between the two consonants "b" and "d". Once again, syllable length revealed a negative effect on the recall of non words which are target-like as well, triggering 43 errors in the 4 syllable length non words, 5 errors in the 3 syllable length, and 2 errors in the 2 syllable length. This finding follows the pattern found in many other studies such as Balthazar (2003) in which she claimed that a list of short words like "bat, key, cub, man, duck" is easier to recall than the list of long words like "hamburger, alligator, Halloween, tuition, metaphor." explaining that it is more time consuming to subvocally repeat long words than short ones (Balthazar 2003). Other researchers indicated; the longer the words, the less accurate the recall will be (Engelkamp & Rummer 1999, Rummer & Engelkamp 2001, Willis & Gathercole 2001).

Non Word Likeness

Non target-like non words caused more errors than the target-like non words (134 and 100 respectively). This finding confirms the first hypothesis as well as many previous studies. For instance, words with high non word likeness were easier to repeat than non words with low word likeness (Coady et al. 2005, Gathercole 1995, Munson et al. 2005).

Individual Children Results

There were four children which erred more than the rest of the subjects in the experiment session. The children were: A8, A12, A15, and A19. They had more than 10 errors in total for the two groups of non words; target-like and non target-like. A8 had 11 errors out of 30 (i.e. 11/30), A12 had 14/30, A15 had 12/30, and A19 13/30. The common feature of the mistakes made by the four subjects was that their errors occurred mainly in the long non words, and especially in the non target-like items. I would explain this result by stating Chiat (2006) proposing that in the first year of children's lives they are equipped with sensitivity to the "properties and frequency of rhythmic patterns in phonological input" and they utilize this sensitivity to segmenting words for storage. So my subjects are already 5 years old, and they already have used the mentioned sensitivity, it will be easier for them to use this ability since they are familiar with it from their early years. Accordingly children will vary in their ability to repeat non words because they will differ in their early phonological sensitivity. Thus, these four subjects might be not as developed as the rest of the subjects in terms of phonological sensitivity.

Individual Items which Triggered More Errors

Some individual items triggered more errors when repeated by children. I chose the items which were repeated erroneously by 10 children and above. The non words were: "mulkadabat" (4 syllables, target-like), and "ibkalamar" (4 syllables, target-like); "ishradajak" (4 syllables, non target-like), and "xusfukiral" (4 syllables, non target-like). Provided are examples of errors made when repeating each of the items listed above:

mulkadabat → mulkabatat
 ibkalamar → ibkarar
 ishradajak → ishradajad
 xusfukiral → xuskufiral

Interestingly, we can conclude that the high number of errors on these items specifically by the majority of subjects is supported by the many studies claiming that word length negatively influences non word repetition (Girbau & Schwartz 2008, Balthazar 2003, Engelkamp & Rummer 1999, Rummer & Engelkamp 2001, Willis & Gathercole 2001).

Conclusion and Discussion

This experiment was led by two hypotheses: (1) it will be easier for preschool children to repeat non words which are target like items, (2) long non words will be more difficult to repeat than short non words, in both categories of target like and non target like non words. Both hypotheses were confirmed by the results of this experiment.

The first hypothesis was derived from studies which confirmed that high word likeness positively influences the performance of children in repeating non words (Coady et al. 2005, Gathercole 1995, Munson et al. 2005). In the conducted experiment, the significant difference was seen in the tri-syllabic non words. The percentage of correctly repeating these non words was 95% in the target-like items while it was 81% in the non target-like items.

Yet, it is important to mention that the results of this study would not be representing all the patterns in other populations. The reason behind my claim is that each culture or population has a different degree of exposure or frequency of words; meaning, what might be very frequent in one culture or dialectic area might not be as frequent in the other. Thus, we should take into consideration that the social background of the children might have an effect on the observed results. Future studies which can control for the social or background variable in order to measure frequency of words and equalize among subjects are in need.

The second hypothesis was also confirmed and was supported by numerous studies (e.g. Girbau and Schwartz (2008), Balthazar (2003), Engelkamp and Rummer (1999), Rummer and Engelkamp (2001) and Willis and Gathercole (2001). In all of the mentioned studies it was proven that the longer the non word, the higher the chances are for repetition errors. Results of the conducted experiment showed that: in the target-like items non words with 2 syllable length had 2 error instances, 3 syllable non words had 5 error instances, and 4 syllable non words reached 43 errors. On the other hand, non target-like items resulted in: 3 errors in the 2 syllable non words, 19 errors in the 3 syllable items, and 45 in the 4 syllable non words.

Apparently word length taxed children's memory capacities in this study. The question which remains unanswered is: would this pattern of results be observed also in children who are very language competent, meaning, which have more practice in using long words in their language, or children who have a language which has long words in nature? I believe that this question bears different results than the ones we have in my experiment. Thus, one might claim that the results in this study are language dependent and cannot be generalized or accounted for another language.

The nature of errors made in both groups of non words (i.e. target like and non target like) varied. Cluster reduction was almost not found in the errors of children. I would explain this by claiming that the clusters I embedded in the non words were not high in complexity, thus children managed to repeat them correctly. In addition, the clusters in each non word were centralized (at the middle of the non word), preceded and followed by a vowel, which made it easier to

subject to repeat them. It is difficult for speakers to produce word initial clusters for example.

Substitution was the most prevalent type of error in both groups of target like and non target like non words (22 errors and 30 errors respectively). This is similar to the result Girbau and Schwartz had, where substitution was the most prevalent error their subjects made (both SLI and TD). These researchers explain this result by claiming that the phonological working memory abilities are responsible for this occurrence.

Notably, children committed more errors of syllable omission in the non target like words than in the target like words (15 vs. 3 respectively). Many researchers would attribute this kind of error to the effect of word likeness (Coady et al. 2005, Gathercole 1995, Munson et al. 2005). Children simply omitted more syllables in the non target like group because these words are similar to any words in their lexicon so they perhaps tried to omit syllables to make it easier for themselves to process and maybe turn the words into something similar to words in their lexicons.

It is interesting to notice that substitution error was committed more frequently as the length of non words increased. For example: in the 3 syllable length the most prevalent error was substitution (4 in the target like group and 11 in the non target like group). The picture changed when the words consisted of 4 syllables the substitution errors increased in number (16 in the target like group and 19 in the non target like group). Balthazar would explain this by saying that it is more time consuming to subvocally repeat long words than short ones (2003). Likewise, some researchers have commented that the longer the words are the less accurate children would repeat them (e.g. Engelkamp & Rummel 1999, Rummel & Engelkamp 2001, Willis & Gathercole 2001).

In conclusion, since it was indicated that word length and likeness influence non word repetition, it is highly significant to conduct further research on different populations in order to have a wider view of the phenomenon of non word repetition. I would suggest that examining the difference in performance between males and females would perhaps reveal interesting features of the nature of processing in each of the genders. Cross linguistic research on non word repetition under timing conditions would also be very motivating to check if pressure or time constraints would trigger different performance on the part of the subjects.

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