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Faculty of Graduate Studies**

A Sociolinguistic Study of Word Elongation: Palestinian Arabic in Translation

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Dedication

For my Wake Up sangha

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الإقرار

أنا الموقعة أدناه، مقدمة الرسالة التي تحمل العنوان:

دراسة لغوية اجتماعية لإطالة الكلمات:
اللهجة العربية الفلسطينية في الترجمة

A Sociolinguistic Study of Word Elongation: Palestinian Arabic in Translation

أقرّ بأن ما اشتملت عليه هذه الرسالة هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وإن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة أو لقب علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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LIST OF ABBREVIATIONS

CMC Computer Mediated Communication

IM Instant Messaging

PA Palestinian Arabic

SMM Social Media Marketing

ELM Elaboration Likelihood Model

**A Sociolinguistic Study of Word Elongation:
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Abstract

Social media has added a new dimension to language use making it hybrid. A good number of researchers have explored some novel features in communication over social media platforms. One of the most debated topics has been the tendency of playing with language, such as changing the standard spelling of words. Word elongation is one of these distinctive features where the conventions of spelling are broken. Nevertheless, to the best of my knowledge, very few researchers have devoted their papers to examine the reasons that underlie and correlate with the employment of this linguistic feature. The present thesis discusses word elongation in depth in relation to the area of translation. Data have been collected using questionnaires, a small corpus, interviews, informal observation and focus group discussions. The researcher has found patterns following discourse analysis as a methodology. By adopting a combination of psychological and sociolinguistic theories, the researcher has come to the conclusion that this feature is most commonly used by females as a tool to construct the identity of participants. Marketers also exploit this feature as it serves as a marketing strategy. Word elongation has social as well as linguistic functions. Since its functions add to the semantic features of a base word,

the researcher recommends keeping in mind both the context and the word's sememes while translating elongated words.

Chapter One

Introduction

1.1 Introduction

1.2 Significance of the Study

1.3 Statement of the Problem

1.4 Purpose of the Study

1.5 Questions of the Study

1.6 Theoretical Framework: Newmark on the Translation of Slang Words

1.7 Methodology

1.8 Limitations of the Study

1.9 Layout of the Study

Chapter One

Introduction

1.1 Introduction

“Written language in the social arena is being reshaped by computer-based technology”

(Baron, 2004, p.76)

Whether language primacy belongs to the spoken or the written system has been an age-old controversy and challenge that many researchers have faced. Many researchers and linguists believe that written language is secondary to the spoken one since speaking is common to all languages and typically all humans; furthermore, acquiring spoken language precedes writing (Radford et.al, 1999). As a result, each system has been characterized separately; for instance, Crystal (2005) lists seven points of distinction between both systems; they include: limitations of time and space, speed, prosody and phatic functions, and so forth. In other words, speaking is limited by time constraints whereas writing is spatially restricted. Moreover, phatic functions as well as prosody are associated with speaking while merely a few “graphic conventions” realize prosody, namely, “question marks and underlining for emphasis” (Crystal, 2005, p.3).

However, no matter how conservative any writing language system could be, a variation that may lead to a change in the written form is

inevitable. This is principally due to the social needs that are to be fulfilled for any communication to take place. Therefore, one has to keep in mind continuously emerging functions which are expected to be fulfilled by a language system. In fact, with the advent of social media and technology, new linguistic aspects must have invaded language system whether spoken or written. It comes as no surprise, though, that even what has been considered to be a conservative writing system, has been greatly affected in less than a decade. In the early 2000s, many English vowels were dropped or entirely omitted, causing words to become similar to acronyms, such as “thx/tnx”, “sc”, “w8”, “ttyp” and “wu” which stand for “thanks”, “stay cool”, “wait”, “talk to you later” and “what’s up”, respectively (Crystal, 2001, p.86). A few years later, however, letters have started to be doubled and even tripled causing a linguistic variation in breaking the rules of standard spelling. This phenomenon has been referred to as “Letter Repetition” (Renkema, 2004), “Letter Reduplication” (Palfreyman and Kalil, 2003), “Word Elongation” (Doll, 2013) or “Word Lengthening” (Brody and Diakopoulos, 2011).

In their discussion of the functions of prosodic phenomena in spoken English (and possibly Arabic), Radford et al. (1999) believe that changes in intonation and stress mostly do not change meaning; they reflect the speaker’s attitude with different intonation patterns. The word “me” can reflect different attitudes when it is said. Nevertheless, today’s Instant Messaging (henceforth IM) writing system has started to make such attitudinal features. In other words, the advent of social media has

influenced the emergence of what Crystal (2005) refers to as a mixed medium, where sharp distinctions between writing and speaking systems could be misleading.

The present thesis focuses on word elongation as a feature of social media writing systems. Suprasegmental features such as stress, intonation, and pitch have been deemed as spoken language features that cannot be expressed through writing which has very few conventional graphics, such as the exclamation mark, to do so.

“Word Elongation” can be defined as the multiplication of letters that takes place at the word level (cited in Doll, 2013). Since a change in form is a variety of realizing grammaticalization (where meaning is organized), then any change in form leads to a change in function (Halliday, 2013). An example which can illustrate this functional perspective is Baldwin and Chai’s (2011) discussion about how words, such as “Yesssss”, have pragmatic functions which differ from the standard spelling “Yes”. They also believe making a linguistic choice is intended because of the greater expressiveness of the non-standard form meaning that each form has a different function. Therefore, the linguistic and social functions of the addition/omission of letters are worthy of investigation. In his discussion of computer-mediated communication, Renkma (2004) suggests that words which contain repeated letters, such as “helllooo”, express the emotions of the speaker.

This thesis primarily seeks to examine the translation of word elongation in Palestinian Arabic and the correlation of this linguistic phenomenon with a female's gender as it has never been examined before. To give an example, Tagliamonte and Denis (2008) believe that females tend to use intensifiers, as a feature of today's Computer Mediated Communication (CMC, hereafter) writing systems.

Word elongation will also be studied in relation to Marketing. In fact, today's Instant Messaging (IM) writing system may serve the area of marketing well. In an interview with Beltrone (2012), Ajaz Ahmed states: "the best advertising isn't advertising" (P. 2). This quotation indicates that innovative ways of advertising have emerged in comparison with other older impersonalized methods which Green (2014) refers to as "reach and frequency" (p.1) strategies, where a message is sent to everybody trying to persuade them with a product. Ahmed adds that the audiences are part of this process; they simply wish for more "engagement" than attacks "with endless messages" (Beltrone, 2012, P.3). In other words, appealing personalized pictures and videos have become the focus instead of words. However, word elongation can combine both visual and verbal elements.

This work focuses on the audience-designed strategy employed in the slogan of Red Bull "Red Bull gives you *wiiings*"¹ which includes an elongated word. Newmark (1981) believes that there is no specific translation method for colloquialisms; therefore, he suggests repeating and

¹ <https://www.youtube.com/watch?v=K31dg86OmuM>.

re-evaluating studies of language change in the Target Language every six months in order to assess whether the connotations of such words have changed or not. Therefore, translation will be the strategy by which the researcher will contrast and evaluate the functions of word elongation and its correlation with Female Palestinian Arabic.

1.2 Significance of the Study

Word Elongation has not yet been studied for its ability to foster communication among individuals in Palestine. Its translation as well as applications have not been delved into either, especially in the field of marketing. The results of this study could advise many Palestinian Arabic speakers and translators to take this linguistic phenomenon into consideration during both communication and translation. Added to this, Palestinian marketing experts may consider this feature as a strategy, so as to further develop their field.

1.3 Statement of the Problem

Today's social relationships are not only maintained via face-to-face communication but also electronically, hence the complexity of today's written language, IM, to be more specific. Therefore, this thesis investigates the correlation between gender and spreading word elongation, in general, and Palestinian Arabic (PA), in particular, as a linguistic phenomenon. Translation of elongated words and their functions in advertisements as a marketing strategy in Palestine are to be investigated.

1.4 Purpose of the Study

This study examines word elongation and its functions in Female Palestinian Arabic IM. This will help contribute to morphological, phonological and sociolinguistic areas of study as today's IM written language is undergoing a massive reformation to serve certain linguistic as well as social purposes.

Moreover, this thesis will play apart in bringing about possible factors that should be cogitated on while choosing translation strategies of elongated words as well as the suprasegmental features indicated by the addition or omission of letters since other works related to the field of word elongation do not tackle translation, neither do they discuss the phenomenon of word elongation in Arabic in depth.

1.5 Questions of the Study

- What is the effect of word elongation on Palestinian Arabic in the Instant Messaging (IM) writing system?
- What role does gender play in the proliferation of this linguistic phenomenon?
- Word Elongation has been considered emotional by various researchers. Are the stereotypical emotions related to males and females reproduced in virtual reality? What are the functions of word elongation? Are all functions related to emotions?

- Does the topic of conversation affect the employment of word elongation?
- How is word elongation used as a marketing strategy in advertisements on Facebook?
- With reference to Newmark's translation of slang (1981), how can elongated
- Words in advertisements be translated into Arabic?

1.6 Theoretical Framework: Newmark on the Translation of Slang Words

Although Newmark has not set any specific strategies for translating colloquialisms, he suggests that the functions of colloquial expressions must be assessed in the target culture before translation takes place. In his *Approaches to Translation* (1981), Newmark proposes that slang language is metaphorical. He also believes that slang words are in continuous change. Thus, from his point of view, it is a challenge to translate such words. Newmark points out that it is important to study the existence of equivalence and acceptance in the target language. Then, the translator has to conduct a study every six months to make sure the connotations are still the same. As a result, this hardship will be discussed in general terms such as retention, deletion and compensation.

1.7 Methodology

The approach that the present research has followed, so as to answer the proposed research questions depended on analyzing conversations between female participants, male participants as well as mixed-gender ones. The findings have then been related to the social context to find out what purposes certain elongated words may serve. Observational and opinion based research methods were applied.

1.7.1 Research design

The main focus of this work is sociolinguistics. Taking context into consideration is of a great importance, hence the need for a qualitative and interpretive study of word elongation as a newly emergent linguistic phenomenon. However, part of this research is quantitative since there is a need for others' perceptions and opinions on a linguistic tendency. Another reason was downplaying subjectivity. Data were collected and analyzed to generate a hypothesis: Female Palestinian Arabic IM writing system is a hybrid medium which is used to achieve various linguistic and social purposes including maintaining, constructing or reconstructing identities. Afterwards, results were interpreted to find out the possible social as well as linguistic functions of word elongation in context and its applications in marketing.

1.7.2 Data sources

Since this research depends on mixed methods (using both qualitative and quantitative methods), there is a need for various data sources, such as observation, a corpus analysis, questionnaires and interviews. The researcher employed primary sources of data including non-participant observation, semi-structured interviews and collective questionnaires. Personal records were deployed as secondary sources. This triangulation was of extreme importance because of the prominently qualitative nature of this research. Questionnaires are interactive and allow participants to express their perceptions which bridge the gap found in non-participant observation or the Hawthorne effect. Focus group discussions also support the data collected through using a questionnaire since explanations and reasoning are part of such a process.

1.7.3 Data collection techniques

The researcher collected data from eight female and male volunteers who provided a total of 60 archived conversations and comments on different topics. In fact, social media websites save written conversations between people automatically, i.e. they can be read multiple times before drawing any patterns. Instances from these conversations were analyzed so as to find specific patterns. This limited corpus was accompanied by observation of other Palestinian social media users in order to find the mostly common elongated words and their possible functions. The users were university students on the researcher's friends list.

Questionnaires were used to find out whether there was a general agreement on certain types of elongation while another was used to focus on their translation. The researcher administrated the questionnaires since it was easier to discuss the purpose of the study and get a higher rate of responses. The first questionnaire was distributed among 20 male and 20 female senior year English Literature majors in four Palestinian universities. It included statements to which the students had to react, in addition to close-end questions and open-ended ones. The second questionnaire included extracts from four realistic fiction novels which were found to reflect the subconscious use of word elongation in reality and to limit its functions. This questionnaire was given to another group of students which consists of 15 males and 15 females who follow the same criteria.

Finally, interviews played a complementary role to draw generalizations. Twenty students were willing to volunteer after finishing their questionnaires, and they were interviewed using semi-structured interviews where reactions and perceptions were elicited, contrasted and discussed with the eight volunteers in the focus group.

The application of word elongation was also investigated through a semi-structured interview with the brand manager of Paltel, the leading company in Palestine. A total of 135 advertisements were observed and collected over a period of six months. The data were saved as screenshots making it easier for the researcher to re-read them more than once.

1.7.4 Sampling techniques

In order to study the linguistic phenomenon of word elongation amongst Female Palestinian Arabic speakers, a sample of the population in Palestine was chosen following the “probability sampling method” (Kumar, 2012, p. 206), where anybody has the chance to be chosen. The sample consists of 70 students. Although simple random sampling helped to draw wider generalizations, cluster sampling seemed to be more efficient, for generalizations would have led to inaccurate results. Thus, the specific universities in which the study took place were as follows: An-Najah National University/ Nablus (April 16, 2018), Birzeit University/ Ramallah (July 25-26, 2018), Arab American University/Jenin (July 14-15, 2018) and Hebron University/ Hebron (June 12-13, 2018).

1.7.5 Data analysis and interpretation

Discourse analysis was used as a methodology to analyze data keeping in mind Newmark’s (1981) translation of slang as a translation framework as a first step. The researcher analyzed data provided by 8 volunteers, 135 advertisements which were collected by the researcher as well as questionnaire findings and compared them in order to find patterns of word elongation. Later, the results were interpreted in context to find specific functions of word elongation as a linguistic phenomenon in IM female Palestinian Arabic writing system as compared to IM male Palestinian Arabic writing system.

1.8 Limitations of the Study

Although this thesis contributes to various fields of study including sociolinguistics, translation and marketing, a few limitations can still be found. The main limitation lies in data collection while another has to do with one of the test variables. Deploying triangulation (See 1.7.2) has been a crucial step to eliminate the researcher's bias. One of the data sources in this study is a small corpus. This corpus includes 60 Facebook exchanges, which is a reasonable number in terms of time and space limitations of this thesis, yet in order to be able to generalize these patterns, conversations will have to be longer. Added to this, although the study has been conducted in four different Palestinian cities, region is not considered as a variable since the dialects are not greatly distinct in the four chosen areas. Still, these limitations do not radically affect the researcher's findings and accuracy.

1.9 Layout of the Study

Chapter One: encapsulates a background on word elongation, the significance and purpose of the study, the questions this research tackles as well as the methodology adopted to collect and analyze data. The methodology section is followed by a discussion of the limitations of this thesis which include the need for a larger corpus and the consideration of regional differences as a variable.

Chapter Two: is a review of studies on word elongation, divided into four sections. The first section portrays the ever-lasting dilemma of writing and speaking as language systems and the effects of social media on emergence of a hybrid system. Following this general debate, two more sections which deal with prosody in the writing system have been included. Prosody in written texts is not completely novel as some formal texts employ different techniques, such as italics and Kashida (making the letter longer by stretching the strokes, and not by repeating letters), in order to bridge the gap in the writing system. This written linguistic feature is also discussed as an element of a more colloquial and widely used setting, virtual reality. The last section deals with one function of prosody in the hybrid writing system, i.e, expressiveness. Stereotypes of expressiveness and gender are discussed using a number of studies. These stereotypes of emotions in reality are contrasted with those in virtual reality.

Chapter Three: consists of three main sections which have helped the researcher get to grips with word elongation, its functions and applications in the field of marketing. The first section focuses on the functions of word elongation in Palestinian Arabic as used in virtual reality platforms; the correlation between gender and the employment of this linguistic feature as well as its implications have been examined after finding patterns by employing discourse analysis. The next section studies word elongation in reality as used in realistic fiction by employing the Horneyan approach (1950); translation has been used as a tool to examine this phenomenon. The last section brings attention to possible applications of word elongation

as a strategy in marketing using a combination of Bell's audience design (2001) and Cacciapo's (1986) elaboration likelihood model. All of these sections have shaped an idea of the functions that word elongation serves in order to be able to study how these words are to be translated in the light of Newmark's (1981) translation of slang.

Chapter Four: sums up the conclusions of this sociolinguistic study and brings to light a few recommendations for future studies.

Chapter Two

Literature Review

2.1 Language: Spoken vs. Written

2.2 Prosody in Formal Written Texts

2.3 Prosody in Computer Mediated Communication

2.4 Gender and Emotional Expressiveness

Chapter Two

Literature Review

2.1 Language: Spoken vs. Written

Some researchers consider writing language systems as secondary since not all languages have such a system (Radford et al., 1999). This idea can be traced back to the Bloomfieldian belief that writing is not a language but a way of recording (Bloomfield, 1933). Bloomfield who shares De Saussure's point of view on the primacy of spoken language system over the written system as he believes that writing has a very narrow function; writing is merely a way of representing speech. Writing, in their opinion, is excluded from the interior system of language yet is constantly used to represent speech hence "an imperfect tool" or "clothing" (Derrida, 1988, P. 34-35). However, De Saussure thinks that written language has "shortcomings ... and dangers" on speech and studying language change (cited in Derrida 1988).

Other researchers, on the other hand, believe that writing is not just a way of recording speech; rather, it is a system as important as the system of spoken language. In his *Of Grammatology*, Derrida (1976) deconstructs that Western tradition which depends on binary opposition of writing and speech. He escapes what he refers to as the "Saussurian limitation" by taking up "The Logic of Supplementary" (cited in Colebrook, 2015, p.32) in his approach of deconstruction. Derrida assumes that the primacy of speech is

due to the appeal of the word as a unit which “prevented giving writing the attention it merited” (p.31). Derrida refuses such a definition of writing as a system of language as it is a way of blind conformity to classical linguists: “Representation mingles with what it represents, to the point where one speaks as one writes, one thinks as if the represented were nothing more than the shadow or reflection of the representer” (Derrida, 1988, P. 36).

The logic of supplementary can be interpreted in two different ways which according to Derrida function together. According to Derrida, speech is also a substitute for gesture which can be considered as a form of writing. Writing then is an autonomous system that supplements speech as it “suppl[ies] what is missing”(cited in Colebrook, 2015, P.19). Like Derrida, Coulmas (1989) states that writing is “a mode of verbal communication in its own right” and that it “enlarges the functional potential of languages” (cited in Mesthrie et al, 2000, P. 27).He also draws attention to the misunderstanding of the difference between language and writing as a system: “Conventional writing is not language, true but graphical renditions of speech by means of the IPA or any other notation system are not language either.” (Coulmas, 2013, P.8)

Coulmas (2013) remarks that our world nowadays is literate and that writing is inseparable of socializing and communication to the extent that life without letters is “paradise lost” (p.1). He also believes that vernacular language is taking over, yet it is still a matter of choice and that it is socially indicative choice of vocabulary, style and pronunciation is

conscious and guided by orientation to a norm, real or imagined, is “socially indicative”(p.10).

This debate over the possibility of overlapping between a spoken and a written system is still on up until today. Baron (2004) believes that there is a change towards a print culture. He studies the role of technology in changing the focus from speech to printed words. From the point of view of Tagliamonte, in an interview with Doll (2013), some features of spoken language are imposed on the writing system of the English Language, such as intonation. She believes that word elongation (the reduplication of letters in a text) is not haphazard; rather, it serves a social purpose. Word elongation shows the attitude of the speaker; Tagliamonte suggests texting a close person using a word without elongation, and they would immediately ask whether everything is okay.

2.2 Prosody in Formal Written Texts

Written texts of various languages seem to have special conventional graphic features which are used to serve multiple functions. The following paragraphs will discuss two of these features which are formally used: Kashida (making the letter longer by stretching the strokes, and not by repeating letters) in Arabic, as well as italics in English.

There have been various views on the functions of Kashida. On the one hand, Benatia (2006) discusses the rules of Kashida as well as its functions, especially in the holy Qur'an. He lists the main reasons for its

use including organization, aesthetics and emphasis. As for emphasis, he believes that Kashida marks the elongation of a sound. In other words, Kashida is used as a way of transcribing a sound in Arabic formal texts. On the other hand, one has to keep in mind the aim of the text. Unlike IM, for instance, Qur'an was written to be read or recited. The Qur'an is a written text of orality. Reading is associated with recitation not the eye, the organ of reading.

In her discussion of creative Arabic calligraphy, Medlej (2015) mentions the functional use of Kashida. She believes that the whole word is extended either for organizational purposes, such as marking the beginning or end of a paragraph, or by emphasizing important words, which is “the equivalent of bolding or highlighting them”(p.5)

Despite the tightness of this page, it is immediately clear where a new Sura begins: it is where the kashida is present. Highlighting the word “Rahman” in the Bismillah that begins every Sura. In later times the kashida moved to the first word, “Bismillah” itself, but it still served the same purpose. (Meldej, 2015,p.5)



In her contrastive typography article, Saldanha (2011) adopts Halliday's Systemic Functional Grammar to investigate the overlooked functional use of italics in English. She points out that this stylistic feature is linked to prosody since it encodes intonation as well as stress so as to convey the text's information focus. Therefore, the text becomes easier to grasp and interpret. She agrees with Flower (1965, P.313) as he discusses what italics communicate to a reader:

- a. This word, and not the whole phrase of which it forms part, contains the point.
- b. This word is in sharp contrast to the one you may be expecting.
- c. These two words are in sharp contrast.
- d. If the sentence were being spoken, there would be a stress on this word.
- e. This word wants thinking over to yield its full content.

(cited in Saldanha, 2011, P.427)

2.3 Prosody in Computer Mediated Communication

CMC can be defined as any kind of communication that takes place between users that can be far away from each other, in terms of location or time, using computers. The general definition of CMC seems to be agreed upon amongst various researchers and throughout time. Thurlow, Lengel, and Tomic (2004) define it as communication that occurs via the

instrumentality of computers. Later in 2008, Crystal defines it as a type of language used when people communicate using electronic means. Linguists have started to be more curious about this uninvestigated field in the 1990s as it became a tool of socialization (cited in Badoyan, 2016). The technological advancement in communication, such as social media, has played a major role in introducing new forms of communication, such as subscription-based messaging platforms and IM.

Although some may believe that the overlap between the written and spoken systems is hard to prove, others argue that the features of spoken language are reflected through written texts. These two views are overrated; it seems possible for some suprasegmental features to be conveyed to a large degree through written texts, which in turn, can give the reader some access to the attitude or emotions of the writer. In the following paragraphs, this argument will be demonstrated through a number of research papers as well as an interview conducted by Doll (2013) with three linguists: Sali Tagliamonte, Michael Erard and Ben Zimmer.

In their research paper “Linguistic Ruin? Lol! Instant Messaging and Teen Language” (2008), Tagliamonte and Denis examine the effect of the use of computers in the 21st century on teenagers where IM has become “rooted in the extant language” (p.25). Moreover, the researchers believe that it may be a reason for witnessing an “evolution in the English Language in general” (p.8). The novel methodology of this research draws

on sociolinguistic comparisons from a corpus involving 72 teenagers as well as a “standard variationist practice and the principle of accountability” (p.17). Their paper concludes that some features of written words are hybrid in that they resemble spoken language, especially the intensifier “so”. However, the use of abbreviations and emotional language, such as laughter and other articulate sounds, is smaller than the “general perception... [where] IM language is assumed to be riddled [with] emotional language” (p.11).

In “Emotion Analysis of Internet Chat” (2010), Bhattacharyya presents a system for analyzing the emotional language of IM; also, he classifies emotional language into the following: punctuation, emoticons and affective morphology. Affective morphology includes vowel elongation¹ and capitalization. Then, Bhattacharyya divides emotions into negative, neutral and positive. This researcher has come to the conclusion that analyzing IM messages is harder than formal texts because of their “inherent irregularity” (p.1).

In an interview with Doll (2013) for the online magazine, *The Atlantic*, Michael Erard, Sali Tagliamonte and Ben Zimmer reveal different views on word elongation. The American non-fiction writer, Erard (cited in Doll, 2013), argues that people try to insert oral features into written texts, yet he believes that “a lot of the emotional nuance” cannot be conveyed through writing. Tagliamonte, on the other hand, suggests a test which

¹ In this research, the main focus is the written form of the language. Thus, “letter repetition” will be used instead of “holding a note”

goes as follows: “[If you] try communicating with someone (you are) close to without using elongations, and see how quickly [you’d] get a response of ‘What’s wrong?’” (Doll, 2013, P.2). However, Zimmer focuses on the discursiveness of this phenomenon. He believes that using elongated words is a way of “accommodation”. (Doll, 2013, P.2)

Tchokni, Seaghdha and Quercia (2014) bring more focus on a different dynamic, namely the correlation between emotiveness and social status and power. The researchers examine a number of linguistic features on one main social network –Twitter. Their study has taken place between September and December 2010 using UK profiles so as to avoid any culture specific aspects of language use. The researchers have predicted the status of these UK profile users according to the number of followers, tweets and mentions. The linguistic features which they search into include “pronoun use, language complexity, sentiment expression, and emoticon use.” (p.1). Their paper investigates four hypotheses starting from former sociolinguistic and psychological work, and one of these hypotheses suggests that high status users tend to be more expressive by using different devices including word elongation (p.4). Added to this, one of the conclusions the researchers have come to is that word elongation indicates emotiveness and lack of formality which in return are associated with popularity and a higher status. One drawback of this research is that gender is not taken into consideration. The researchers also address the possible applications of such features especially in marketing; however, they do not elaborate on this idea. This thesis attempts to bridge these gaps as it

examines the correlation between gender and word elongation as well as the application of word elongation as a marketing strategy.

One of the most pioneering studies on the pragmatic functions of non-standard spelling is Baldwin and Chai's in 2011 where they have come to the conclusion that word elongation, as a form of language, communicates emotional and other pragmatic functions of the text. The researchers only focus on Ekman's classification of emotion (1993) and note the absence of fear in their corpus. By deploying empirical analysis using a corpus in addition to a short survey, the researchers have noticed the use of slang words, such as "lol", the use of letter repetition as in "goood" and "hiii" as well as letter dropping, such as "lookin" (p.1438). Unlike Cook and Stevenson (2009), the researchers argue that such non-standard forms are not functionally the same as the standard form. Despite the fact that a number of instances do not show any extra emotions but rather emphasis, 60% do. These words portray a sense of friendliness or as the researchers refer to it as "kinship". Therefore, they believe that in order for the intended meaning to be restored, such affectiveness must be kept. Nevertheless, Baldwin and Chai's study has not taken gender into consideration.

In Arabic, word elongation is also considered as evocative or emotive. However, studies investigating this linguistic and cultural phenomenon have been very limited. Palfreyman and Khalil (2003), for instance, discuss the writing system of Gulf Arabic IM. The researchers

analyze the Latin alphabet employed to represent IM messages. Their data were collected through a corpus of emails as well as informal observation. They conclude that the register of such messages is informal, hence its resemblance to spoken language. Palfreyman and Khalil also point out the difference between “stripped abbreviated words” (p.10) and “reduplicated” vowels (p.11). They attribute expressiveness and emotiveness to the elongated form rather than short or abbreviated forms. Here they state: “ In addition, typographical conventions are used to represent stylized verbal or attitudinal effects: vowels are reduplicated for emphasis or expressiveness (e.g., when greeting someone by name), as are punctuation marks such as <!> and <?>” (Palfreyman and Khalil, 2003. P.11). They also mention, briefly, other ways to represent expressiveness in many ways including the use of punctuation marks, such as the question mark and the exclamation mark as well as emoticons (facial expressions of emotions).

This barely explored field of CMC, which can be considered as a whole new world maintained through a few clicks, is also examined by Gordon (2011) who bases her study on a small corpus that she has collected from some students at Aleppo University in 2010 as well as observation. She notices that Levantine Arabic online users tend to use both Arabic and Roman alphabet systems. Gordon adds that online communication is also characterized by having several features including transcription, transliteration and a trend of playing on vowels by removal and change. In her research, one can notice some examples of elongated words; however, she does not delve into its functions but rather focuses on the use of

such as Badoyan (2016) and Parkins (2012), however, provide a very minor section to discuss the linguistic phenomenon of word elongation. Gender as a possible factor which correlates with this linguistic choice has not been examined in depth along with its functions. Therefore, the present thesis will attempt to bridge other researchers' gaps by relating word elongation to issues related to translation and gender. Then, the researcher will shed light on the practical side of this linguistic choice in the field of marketing.

2.4 Gender and Emotional Expressiveness

Expressiveness goes hand in hand with stylistics. Stylistic expressiveness is defined by Stephan Ullman as follows: "... Everything that transcends the purely referential and communicative side of language belongs to the province of expressiveness: emotive overtones, emphasis, rhythm, symmetry euphony, and also the so-called "evocative" element which place our style in a particular register (literary, colloquial, slangy, etc.)" (cited in Coupland, 2007, P.45)

In spoken language, females tend to use the standard form more than males. Employing a standard or a non-standard form does not index the sex of the speaker although non-standard forms once used to index masculinity (Coupland, 2007). Nevertheless, Coupland remarks that "at the level of speech features or prosody, there are some instances where voice comes close to directly indexing gender"(p. 133). One example is vocal pitch which is correlated with females, biologically speaking: "... another example is vocal pitch itself, where there is a general biological

correlation between pitch and sex by virtue of the different average sizes of men and women's larynxes, although of course this is only a probabilistic correlation" (p. 133). Other instances can be related to social functions.

As for emotions in real life, many studies have concluded that females are more expressive¹ than males. In Johnson and Shulman (1988), the researchers note that females are more emotionally expressive of positive and socially acceptable emotions. This view that females tend to use word elongation is further substantiated by Garner, Robertson and Smith's "Preschool Children's Emotional Expressions with Peers: The Roles of Gender and Emotion Socialization"(1997) which studies emotions of children and their correlation of their gender with emotion socialization; these researchers come to various conclusions; one of the first findings is that girls express more positive emotions than boys do. They also focus on the emotions of parents and report that "... females are less comfortable with the emotion of anger than males" (p. 676).

Trnka and Radek (2013) study interpersonal expression and focus on the emotions of sadness, happiness, anger and fear. The researchers conclude that females out-pass males in terms of emotional expressiveness. Bunting (2012) sums up a variety of studies on this issue as follows: "Women are expected to be more emotional than men, to experience

¹ This research focuses on expressiveness of feelings rather than experiencing them.

and express emotions more, particularly sadness and fear, whilst men are expected to express more anger” (Bunting, 2012, p.39).

The researcher Ian Burkitt (2002, P.154) believes that emotions change in context as it “calls out actions marked by impulse or restraint”. She demonstrates a typical interpersonal interaction by employing a literary extract discussed by Vygotsky (1987). Burkitt agrees with Bakhtin (1986) and points out that a word may not indicate the feelings associated with it depending on “the expressive intonation it is given” (p.156) which gives a word the possibility to have a discursive meaning. To exemplify this, the word “joy” might evoke emotions of sarcasm rather than happiness in some contexts. She adds that feelings are expressive of patterns of relations which prove that both context and the social aspect have to be taken into consideration.

Expressiveness and its correlation with gender in virtual reality have also been explored. In her thesis, Badoyan (2016) takes gender into consideration. This researcher examines the correlation between gender and emotional expressiveness in online discourse as a new medium of communication, generally, and Facebook, specifically, employing both linguistic and paralinguistic approaches. Not only does she study the verbal effect of both genders, she also includes visual and auditory effects of naturally occurring data as collected in a corpora of 73 e-discourses. Auditory effects are classified into: punctuation marks, excessive use of periods, capitalized letters, additional letters and laughter. Surprisingly,

Badoyan concludes that males are more verbally expressive online than females are. Still, females outrun males in being more emotionally expressive in terms of paralinguistic features. As for word elongation, as a prosodic device, 63 examples are found; *all* of which were deployed by female users. Word elongation is utilized to mark intonation and express various states of emotions: “Additional letters, just like the capitals are applied within e-communication as an audio effect to mark the intonation; they would mostly be used to express emotions such as “happiness, amazement, disappointment or sadness” (Badoyan, 2016, p. 40).

In addition to this, she points out that there are “certain emotions that are stereotypically linked with both genders”, and that “women tend to express themselves emotionally in a mixed-gender discourse rather than same gender while men felt comfortable expressing themselves emotionally in both groups”(p. 43). One shortcoming of Badoyan’s paper is that the sample has not focused on one age-group or nationality which may not render accurate results as it includes +50 people as well as people from multiple backgrounds. Moreover, the visual aspect of word elongation has been overlooked. Since the visual aspect of word elongation cannot be denied as it draws attention to certain parts of a written text, this thesis has taken it into consideration.

Parkins (2012) specifically investigates gender and emotional expressiveness in an Australian online context. This researcher analyzes various prosodic features in the social networking websites: Facebook and

Twitter. The data of this thesis include public posts, comments and tweets whose implications are discussed. Parkins examines the expressive markers: capitals, emoticons, additional letters, periods (full stops). Although some features are used by women almost as often as men, she concludes that Australian women are still more expressive than Australian men. She also notes that stereotypical or socially acceptable emotions are associated with men, and that women are still dominant even in e-discourses; men are still characterized as angry while women are more expressive when it comes to fear, sadness and happiness. As for additional letters, Parkins, notes that this linguistic feature indicates the tone of the participant in an online discourse and that such “manipulation” of letters would reflect his/her emotional stance, such as disappointment, happiness and sarcasm. Consider elongating the word “sweeeeeet” (p.52) which adds a positive tone and reflects happiness. This feature is used more by groups of the same gender:

Female 1: “It was this high school music spinning thing with a light inside it looked cool.”

Female 2: “ooooooooohhh cool!”

Female 1: “Its difficult to explain. Obviously

Female 2: “its kaaaay I understand”

Female 1: “shweeeeeet” (Parkins, 2012, p.52)

Despite many attempts to study expressiveness and gender, there have not been enough examples on word elongation. Expressiveness and its social functions as employed in context, thus, will be studied more deeply as the main focus is word elongation. Culture also plays a role which, to

my knowledge, has not been studied in the virtual reality of the Arabic language.

The following chapter will focus on word elongation in Palestinian dialect. Then the factor of gender and its correlation with the use of elongated words on Facebook will be further explored.

Chapter Three

Data Analysis

3.1 Functions of Word Elongation in Computer Mediated Communication in Palestine

3.2 Functions of Word Elongation in Realistic Fiction

3.3 Word Elongation as an Audience-Design Strategy in Social Media Marketing

Chapter Three

Data Analysis

3.1 Functions of Word Elongation in Computer Mediated Communication in Palestine

3.1.1 Introduction

Social identity can be considered as a very fascinating area of research because of the fluidity of the term “identity”. One of the most crucial areas of study has been the relationship between the identity of a participant and his/her linguistic choices as they are deeply connected: “Choices are viewed as either unmarked or marked in well-defined role relationships; unmarked choices are negotiations to identify with the terms of the role relationship, and marked choices are negotiations to dis-identify”(Scotton, 1980, p.1).

In 1992, Ochs investigated social identity in relation to linguistic constructions. This linguist defines identity as the “social statuses, roles, positions, relationships and other relevant community identities one may attempt to claim or assign in the course of social life” (p. 288). She considers social identity as a significant part of social meaning, and that grammatical constructions help identity to evolve as people interact with each other. Contrary to the strict perspective of this relationship between language and social identity as “givens” (p.296), Ochs points out that such a relationship is not as easy and as direct as it may seem. She follows

social constructivism which states that identity cannot be fixated; rather, it is in interactionally achieved in context as the interlocutors cogitate who they are as well as who other people are through deploying “social acts and verbally displaying certain stances” (p. 288). In other words, the main focus of Ochs’ study is how participants build their identities such as “woman, man, scientist, etc” (p.289) by performing some acts and displaying epistemic as well as affective stances. Contradicting another person, interruption and requesting are examples of social acts people perform during interactions. As for stances, Ochs defines them as displaying a socially recognized attitude; epistemic and affective attitudes. To exemplify these attitudes, one may think of certainty and intensity of emotions, respectively. On the basis of conventional acts such as flattery, a female may infer that her gender, as part of her identity, is foregrounded, or she may assume that a person is trying to form a connection or as Ochs refers to it “an intimate social relationship” (p. 289). Being established in a certain position may also be inferred. Nevertheless, Ochs calls attention to the indirect nature of this relationship as it must align with the “local understanding of particular identities”; it is “mediated by the interlocutors’ understandings of conventions of doing particular social acts and stances” (p. 289). Social meaning is, thus, encoded in linguistic constructions which create, transform or destroy a social identity or a relationship. This linguist also notes that transformation may be gradual or radical. Nevertheless, if there is no consistency in expectations, constructing an identity may fail.

Any linguistic choice, according to Ochs, is not arbitrary. For instance, one might use a tag question to project a gender identity as a woman only if both the act and stance are conventionally accepted as “realizations of being a woman” (p. 289). The linguist poses the question whether some people actually want to change social expectations concerning particular identities or not.

The same speakers may shift their acts and stances many times and, in so doing, reconfigure the social identities of themselves and others over a brief period of time. Social identities evolve in the course of social interaction, transformed in response to the acts and stances of other interlocutors as well as fluctuations of how a speaker decides to participate in the activity at hand. (Ochs, 1992, p. 289)

In order to examine how identities are shaped and reshaped in CMC, particularly Facebook Instant Messaging, this approach focuses on reactions and displays that bring about various identities as they unveil relationships. Some linguistic forms are universal, such as the rising intonation for requesting and tag questions for confirmation. Vowel lengthening in spoken language is also a possible universal structure, from Ochs’s perspective, where intensity of emotions is marked. One may ask if this could be the case in graphic word elongation. Therefore, the researcher focuses on the proliferation of the same linguistic phenomenon in the Palestinian Arabic dialect.

As many studies have been discussed earlier (see section 2.2) the taken-for-granted classification of both writing and speaking systems is

going through constant yet slow changes. As a result, writing systems have started to acquire unprecedented features such as informality and immediacy. Crystal (2005) points out that there is more to writing than its being “speech being written down” (p. 2) emphasizing the fact that one should not “trust an apparently clear-cut distinction ... [because] they will encounter a use of language which may complicate any simple categori[z]ation” especially during this electronic age (p. 4). Today, writing is not the same as before especially in terms of space and time limitation. Instant messaging, for example, blurs some traditional boundaries as it allows participants to know when a message is sent and read. On some platforms, such as Facebook, editing is an option but it is not private. IM seems to be spontaneous and immediate nowadays as “questions and answers fly around the world now in written form which are very similar to those that would be used if the participants were talking to each other” (p.4). Interruptions may take place, and slang in instant messaging is not as frowned upon as other written texts. Phatic functions are not merely a characteristic of speech since one can express his/her attitudes, relationships and opinions. IM can be considered as a mixed-medium.

This thesis studies word elongation in Facebook interactions among Palestinian participants. A sample of 40 English Literature students, who study at An-Najah University, Hebron University, Arab American University and Birzeit University, have been chosen to answer a questionnaire based on certain criteria. Students are simply considered as

Palestinians regardless of the region. One of the most popular used platforms, as 70% of the participants in the sample agreed, is Facebook.

In Palestine, 95% of the study sample have reported that written communication media have gained more importance recently. However, because of the gap that might exist since non-verbal communication, such as eye contact and facial expressions, assist in composing and understanding the message, IM users have started to adopt various forms to bridge this gap.

New features, as many other computer science and linguistic studies in this area of research conclude (see section 2.2), have been added to make it easier to communicate including employing capitalization, punctuation marks, emojis and word lengthening. As Ochs (1992) points out, vowel elongation, in speech, reflects emotional intensification. However, elongating words have not actually been studied on its own right as a feature of IM. The present chapter investigates word elongation as one of Palestinian Arabic IM features keeping in mind the possible functions it has. In order to achieve this, the researcher obtained data by employing triangulation so as to keep the results as accurate and objective as possible.

3.1.2 Context Matters: Word Elongation and its Social and Communicative Functions

The aforementioned medium of communication has also begun to acquire its own conventions in Palestine. As the analysis of the

questionnaire the researcher has conducted show, one of the most agreed on statements is that females tend to use word elongation more than males (See Appendix 3). Yet again, the nature of this research is not purely quantitative; thus, it is vital to study why females do so. Another agreed upon statement in the questionnaire is that word elongation improves communication between participants and reveals the type of relationship as it helps uncover the tone and helps the other participant remember the conversation more vividly. Even those who do not use word elongation have agreed on this, hence the researcher has considered it as another convention related to word elongation in Palestinian Arabic. The results of the questionnaire indicate that even the functions of word elongation came to a general agreement of opinion even by Facebook users who hardly ever use such a linguistic choice. The participants in the sample point out that word elongation is chosen to reflect a closer relationship among participants and to show stronger emotions; however, one participant describes them as fake. Most of the participants in this study also believe that when a stranger makes this linguistic choice, they would feel awkward. On the other hand, when a close friend or a family member does not use word elongation in certain contexts, the other participant will feel that there is something wrong.

Reporting linguistic choices and language use through a questionnaire can be totally different from real experiences since users deploy linguistic choices unconsciously, unless they are used as a strategy. Surprisingly, the researcher has come to the same conclusions after asking

20 volunteering Palestinian university students to react to a number of interactions instantly. One example is the use of “keefek” /ke:fek/, which translates “how are you?” versus “keeeefek”. These Palestinian students believe that if someone uses the second form, then they are close to them or that they show affection. If a stranger or an ordinary person employs this form, this means that they need a favor. Finally, if a person of a higher position, such as a professor, uses this form, this uncovers a closer relationship or as one student from Arab American University of Jenin puts it “if a professor does this, I’m getting an A!” (Male, 22, Personal interview, 2018). However, if a friend does not use the elongated form in certain expected contexts, this helps the other participant read the emotions behind that linguistic choice which usually shows that something is off.

By being a non-participant observer of numerous interactions on Facebook Palestinian universities pages as well as university students whose comments and statuses appear in the researcher’s newsfeed, the researcher has noticed a pattern of using word elongation more often between participants of the same sex. This can be related to the patriarchal society and the concept of power as many males believe that emotions must not be expressed.

The same finding can be applied to private Facebook conversations where the researcher has observed that males tend to use word elongation more often with other males in contexts where high-intensity emotions

arise, such as anger as a primary emotion and excitement as a secondary emotion of joy (See Appendix 1).

The first example (See Appendix 4) is an instant message that is an exchange between a 23 year old male and his friend. In the first two messages, the context helps to discover emotions of anger as well as the tense atmosphere. However, these emotions escalate in the third message as words are elongated. In the second extract (See Example 2), another extreme emotion can be uncovered in context, namely excitement. Excitement about scoring a goal is shown through elongating various words as the following instance shows: “يااا اللللللله شو هالجووول هاااا”. It can be noticed that these words do not have to be affective by nature. Examples 1 and 2 are informal topics of conversation. The third extract, however, is a more formal topic, elections at Birzeit University. One may not expect any word to be elongated, yet this is not the case. This may be due to the medium of communication or the close relationship which overruled the choice of formality.

In a personal interview with the volunteer who provided the samples, he stated: “Males usually use elongated words when they try to show strong emotions such as excitement, anger and provocation. In addition, vowels are usually elongated more than consonants”

Even in public posts, males show extreme emotions, particularly anger (See Examples 3 and 4).

In some mixed gender conversations, females tend to elongate words and be more expressive than males. As the researcher mentioned earlier, this could be as a result of social stigma associated with expressive males. Tyson (2006) discusses one of the most prominent features of a traditional patriarchal society, namely going at males who express their emotions: “Traditional gender roles cast men as strong, decisive, rational and protective while women are seen as emotional, irrational, weak, nurturing and submissive...”(p.85). In example 5, 22 year old male and female participants are planning on travelling; the first participant does not express his emotions as the female participant does through employing word elongation. On the other hand, conversations between females show that they tend to be more expressive when it comes to not too extreme emotions including happiness as a secondary emotion of joy as well as sadness; however, examples of negative extreme emotions of anger are hardly found.

One pattern the researcher has found is that females seem to express positive emotions through using word elongation more than negative emotions, such as sadness. A 21 year old volunteer has provided seven conversation threads which include various topics; the majority of which has a central goal communicating pleasure, approval, praise compliments and so forth. One conversation takes place between this 21 year old female and her best friend after discussing her graduation project while another conversation takes place with her cousin concerning a driver’s license (See Examples 6 and 7). In both instances, positive emotions have been

communicated by elongating words since the two participants are not communicating face to face. One can note that the topic affected the whole conversation making this feature last for a while; therefore, any word may be prone to elongating.

Expressing sadness or regret through employing word elongation seems to be used by females more than males. In a conversation between two females, sadness and regret are reflected through the use of an elongated word to soften the participant's stance. In return, the other female participant shows that she is not mad at her by elongating her nickname (See Example 8). However, in the same context where a male is apologizing, the words that show regret are not elongated (See Example 9).

One thing that should be taken into consideration is the way the first participant in example 9 mirrors his positive emotions. Compared to male 1, in example 10, the second male participant expresses his support without having to elongate the word "بالتوفيق" which translates "good luck". The female focus group of this study agree that if any of their best friends does this, they will automatically start to worry. This can be an instance of how males and females differ in expressing positive feelings and attitudes and in constructing their relationships. However, it seems to be easier for males to express such feelings among their male peers in other contexts including sarcastic ones (See Example 11).

Instance 12 shows emotions of happiness as can be understood in context. The first female participant congratulates the second on her sister's

score; the second participant exchanges the same emotions and seems to show appreciation. These feelings are communicated through elongating some keywords in the written interaction, such as “مبروك” which translates “congratulations”.

In a discussion of these results with the focus group, two 20-year old females have noticed the same pattern, and they both have reported that in their daily conversations with their male friends, word elongation is not used. This can be illustrated with an extract between 22 male and female close friends as they are discussing an emotional finale of a TV show. The female participant elongates a word at least in each one of her turns while the male participant does not elongate any (See Example 13).

The primary emotion of joy also includes cheerfulness, zest, pride, optimism and relief. These emotions have to be taken into consideration along with the contexts in which they arise or escalate. An example of emotions of relief can be elicited in a conversation between two 20 year-old females where the word “الحمد لله” which translates “thank God” is elongated (See Example 14). Thus, it can be concluded that such emotions have to be studied in context where identity is constructed. However, it is not as easy to determine the secondary as well as the tertiary emotions as classified by Parrot (2001) without relying on a more subjective source of data analysis, a computer program, for instance.

Stereotypically speaking, females are shamed if they express their anger:

Women are generally more emotional but it is highly inadvisable for them to express their negative attitude towards someone or something and mainly towards men. When doing so, she faces to being called hysterical as women are believed to be prone to suffering from hysteria. A self- confident rational and successful woman always used to be called names and was forced to defend herself against men attempts to oppress her. (Berna, 2017, P. 14)

While the researcher points out,happiness and sadness are associated with females, some femalesexpress their anger in public on Facebook. One can argue that the reason for expressing such emotions is that younger generations of females are breaking social norms to free themselves from social expectations. Social resistance, accordingly, is correlated with the use of elongated words to express anger. These emotions of anger arise in contexts of controversial issues that used to be avoided. Therefore, the traditional classification of expressiveness fails here.

One female resists her society's expectations of havingbabies. Nevertheless, the first post is completely different from the other two as this Facebook user watches her tone and compensates her impulse by following her anger with a sarcastic sentence making it seem like a joke. It can be noticed that none of her Facebook friends have reacted in an angry way towards such resistance (See Example 15).Other posts are related to two completely different social issues. The former has a political atmosphere to it. However, the latter breaks the rules of having a student-professor binary relationship of power (See examples 16 and 17).

Other than emotions of joy, sadness and anger, word elongation can be used to intensify many other emotions such as love and nostalgia. Some elongated words that arise in such contexts include “شفتتلك” and “زمان” which translate “ I miss you” and “it has been ages since ...”, respectively (See Examples 18 -20).

Other than expressing emotions and showing attitude, word elongation can be used as a strategy to reconstruct identities. Some of its functions are related to agreement and requesting. In both cases, the participant reshapes his/her identity to be closer to the other participant where the attitude and tone become more positive. The researcher has identified a pattern by observing students’ interactions on both An-Najah National University and Birzeit University students’ groups. Females elongate words significantly more than males especially when asking a favor. This helps to create a temporary identity, so as to stimulate feelings of closeness amongst students who might be strangers. It is true that earlier in this discussion, the researcher pointed out that the sample reported their feelings of “awkwardness” when a stranger elongates words. The fact that only college-mates are able to join these Facebook group, partially redefines the relationship among participants making requests predictable in such context.

The pattern the researcher has found on three university students’ pages on Facebook exemplifies another function of word elongation. Elongated words are those of greetings which precede asking a favor or

requesting. By doing so, these female students portray themselves as closer to other participants thus reshaping their identities and changing their button-based tone so as to sound friendly. On the other hand, males are found to be more direct even when asking a favor where no elongation is required(See Examples 21-27). As for agreement, word elongation can be used reflect a shared belief. In example 29, the word “صح” which translates “right” is elongated by females.

3.1.3 Linguistic Functions of Word Elongation

In order to avoid any subjectivity in this qualitative study, triangulation is the most efficient data collection methodology where questionnaires, interviews and focus group discussions, elicitation as well as corpus data served the researcher well. Apart from its phatic and social functions, word elongation has been found to have a linguistic function as it can be used to emphasize a point, or as a tool to mark information focus. Males seem to deploy this linguistic choice to focus on certain points in their messages rather than to express their emotions. 30% of the sample has reported that they deploy word elongation to emphasize a point (See Appendix 7). In a conversation between two 21 year old males, the words “انت” and “انام” which are translated to “you” and “sleep” are elongated as a way to highlight certain parts of the conversation (See Example 30). In example 31 the word “ضروري” “urgent” is emphasized by elongating this word. People’s replies also emphasize other key details, such as names (See Example 31. a). In another instance (See examples 32.a and 32.b), a male

student asks for some books where key details are elongated and thus emphasized.

The researcher has come to the conclusion that in Palestinian Arabic as it is used on social media platforms, especially Facebook, word elongation plays a crucial role to form a person's identity in informal contexts. It also reveals a considerable degree about the nature of relationships between Instant Messaging participants. Females use word elongation to express happiness, sadness and anger which defy social norms. Males, on the other hand, employ this linguistic choice mostly among close participants of the same gender to express high-intensified emotions, such as anger and excitement as expressiveness is not acceptable in this Palestinian patriarchal society. However, male students elongate words to serve linguistic purposes rather than phatic or social ones. Moreover, word elongation is mostly used in informal contexts.

In a more formal page for university students, An-Najah Block, it can be clearer how relationships can affect the choice of an elongated word. It was noticed that the admin, for example, almost always elongates the word “مبروك”, “congratulations”. Students, in return, do not elongate this word most of the time. Again, this can be correlated with the nature of the relationship among participants (See Examples 33.a and 33.b). In another instance (See example 34), one of the participants elongates the word “مبروك” since they are colleagues.

What about other formal contexts? Davies (2013) believes that word elongation has started to be used in formal contexts in the English Language: “It used to be that only young people did it in text messages andover IM, but now it's popping up in workplace emails and other more formal settings” (Davies, 2013, p.1). Does this apply to the Arabic language? 58% of the participants in the sample agree that word elongation can never be used in formal contexts in general (See Appendix 3). Contrary to what it is believed, in some more formal contexts, instances of word elongation can still be found. In an online news report about the suicide of a young Palestinian woman, few examples have been found meaning that this linguistic choice is not completely restricted to informal written texts. Nevertheless, this area requires digging more deeply before generalizing any patterns. Few examples will suffice here since this is not the main focus of this thesis:

“وضليت ع هل حاااال”

“فقدت الامل بالحيااه”

(Hasanen,2018, P.2)

3.1.4 Conclusion

The previous examples bring about intense emotions of sadness as it can be noticed from the context. One important conclusion is that the writer of this report only uses word elongation in instances where she writes on the behalf of the young woman; it can be noticed that Palestinian Arabic is

used. However, in classical Arabic, elongated words are absent and exclamation marks are used to express the intensity of emotions instead.

Realistic fiction, however, contains a bundle of various examples. It should be noted that in this genre, formality is minimized. However, in the next section, word elongation in realistic fiction will be examined as it reflects reality, which is the opposite of the virtual world on social media platforms. The use of this linguistic choice will be examined through the translation of some extracts into Palestinian Arabic.

3.2 Functions of Word Elongation in Realistic Fiction

3.2.1 Introduction:

Realistic fiction is a more specific genre of literary works where reality and text meet. Realistic fiction can be defined as a genre of literature that reflects real aspects of life. In realistic fiction, characters have to be portrayed as real as possible. According to Brannen (2013), realistic fiction reflects “real emotions and behaviors in real settings” (p.1). In her *Imagined Human Beings*, Paris (1997, p.8) mentions some characteristics of realistic fiction, such as “resemble[ing] real life”. She also points out that characters “react like real people” (p.1) and that the expected formality of a literary work is kept to a minimum. Paris (1997, p. 9) adds that in order to keep the “emotional closeness (or) ... distance” of such real characters, various devices may be employed (cited in Paris, 1997). Jane Austin’s

deployment of violation of consistency to control both the readers and the characters can be a good example.

Sometimes a shift is made simply to direct our suspense, as when Mrs. Weston suggests a possible union of Emma and Frank Churchill, at the end of her conversation with Knightley about the harmful effects of Emma's friendship with Harriet (chap. v). 'Tart of her meaning was to conceal some favorite thoughts of her own and Mr. Weston's on the subject, as much as possible. There were wishes at Randall's respecting Emma's destiny, but it was not desirable to have them suspected. (Booth, 1983, p. 254)

Within this context, the contribution of word elongation, as a rhetoric device, to the genre and the main theme of identity will be studied. The novels that will be focused on are Gilbert's (2006), *Eat Pray Love*, Green's (2012,) *The Fault in Our Stars*, Flynn's (2012), *Gone Girl* and Asher's (2007), *Thirteen Reasons Why*¹. These novels have been chosen based on their popularity, genre and the main theme, i.e., identity.

Rhetoric's in the aforementioned novels will be interpreted from a social psychological perspective since a literary work may portray gender and emotion in stereotypical ways (Zunshine & Hogan, 2015) by applying the *Horneyan Approach* which focuses on the inner conflicts of people and their own defensive mechanisms in interpersonal relationships. Moreover, Parrot's (2001) categorization of emotion into anger, fear, sadness, love, joy and surprise will be adopted.

¹ The novels are ordered in a way which assists in developing the researcher's argument.

3.2.2 Defense Mechanisms

Many researchers have taken up defense mechanisms as they are inseparable from stressful situations and hence they are vital. Nevertheless, these researchers and theorists have different categorizations for defense mechanisms. One of the pioneers in this area is Sigmund Freud (1896) who proposes the personality theory and discusses an individual's psyche structures which he divides into the following: the id, the ego and the superego. Freud considers defense mechanisms as a way to stop id impulses or as a disguise to them. His daughter, Anna Freud (1937), divides these mechanisms into a large number of defense mechanisms including: repression, aggression, projection, displacement, sublimation, denial, regression as well as rationalization. This categorization, however, is very long and detailed which is why it will not be discussed deeply in this thesis.

Horney (1950) has a different conceptualization of defense mechanisms as a vision of the self. She also has a distinct categorization of these main mechanisms: compliance, aggression, perfectionism and detachment. Paris (1997) adopts this social psychological perspective and applies it to literature in what he refers to as Horney's "Mature Theory". Horney's mature theory can be summed up as the growth of characters starting from self- alienation to self-realization (Horney, 1950). Paris (1997) claims that first person narrators are almost always "characters with profound psychological problems" (p. 10). In the Horney an approach,

characters of any realistic fiction work react to and resolve such conflicts differently. It might be by compliance, aggression, detachment, and so forth. In addition to this, certain emotions emerge in different defensive moves.

In each defensive move, one of the feelings involved in basic anxiety is overemphasized: helplessness in the compliant solution, hostility in the aggressive solution, and isolation in the detached solution. Since all of these feelings are bound to arise under adverse conditions, we make all three defensive moves compulsively and are torn by inner conflicts, since the moves are incompatible with each other. To gain some sense of wholeness, we emphasize one of the moves and become predominantly compliant, aggressive, or detached. Which move we emphasize will depend on a combination of temperamental and environmental factors. (Paris, 1997,P.14)

Horney also divides people into various categories including detached, self-effacing, narcissist and so forth; each of these groups copes with their inner conflict in their own special way (Horney, 1950).

Detached characters show a tendency of withdrawal. Characters who belong to this category avoid people and social situations. Without expectations from anyone, they resolve their inner conflict by accepting their fate and reacting to anything imposed on them with anxiety. Moreover, they keep their “emotional distance” (p. 275). Elizabeth, the main character in Glibert’s *Eat Pay Love* (2006), Hazel, the main character in Green’s *The Fault in Our Stars* (2012), and Hannah Baker, the main character in Asher’s *Thirteen Reasons Why* (2007) represent this group.

Narcissist characters, on the other hand, expect and take people's love for them for granted even if they cross the line, or as it is expressed in Horney's words "trespass on [others'] rights" (p. 195). Narcissists seek people to satisfy their needs and they take advantage of them; they aim at playing with people's emotions and controlling them. This type is illuminated in the figure of Amy Dune, the protagonist of *Gone Girl* (2012). Amy is a playful and manipulative narcissist; although she presents herself as a self-effacing and loving individual, she "glorifies suffering and uses it to manipulate others" (Paris, 1997, p. 20).

3.2.3 Parrot's Classification of Emotion

In his discussion of emotions and social nature, Parrot (2001) believes that not all emotions are, ipso facto, social, yet the social aspect of emotions cannot be overlooked when they are examined. Therefore, he summarizes this relationship as follows: "Many emotions seem intrinsically social, and the rest are frequently social because of the social nature of most of our goals, concerns and self conceptions" (Parrot, 2001, p. 1-2).

Parrot discusses how emotions influence and are influenced by an individual's identity where emotions are not merely a product of biology, but also they are socially constructed as a "matrix of meanings, identities and relationships" (p. 9). This social psychologist classifies emotions into specific categories: anger, fear, sadness, love, joy and surprise. Each of these classifications is divided into more affective nuances reaching to over one hundred emotions (See Appendix 1).

3.2.4 Detached Characters: Elizabeth Gilbert, Hazel Lancaster and Hannah Baker

Detached people's withdrawal and acceptance is accompanied by rebelling in situations where they are forced to do something. They also keep emotional space to save their sense of identity and individuality that may be threatened by the existence or interference of the other: "...the individual creates for himself the patterns of his linguistic behavior so as to resemble those of the group ... with which from time to time he wishes to be identified, or so as to be unlike those from which he wishes to be distinguished" (Le Page and Tabouret Keller, 1985, p.181). The characters' detachment and inner conflict are figured out through their dialogues which are riddled with linguistic features such as word elongation in this section.

3.2.4.1 Elizabeth Gilbert in *Eat Pray Love* (2006)

The fact that certain affective words emerge in specific situations tells so much about a person's identity. Elizabeth Gilbert (Liz), the main character in *Eat Pray Love* (2006), demonstrates her self-realization by employing word elongation in certain emotional contexts or by temperamental factors. Although only thirteen elongated words are found in this work, Liz's decision to alienate herself even from the most intimate relationships for the sake of self-introspection is very clear in the this quotation: "have decided to spend this entire year in celibacy" (Gilbert, 2006, p.7).

Regardless of her success, she gives up on her husband, work and social activities and goes on a journey to Italy, India and Indonesia. Her employment of word elongation marks out her change of identity. The first elongated spelling is used while she is in Italy. During a soccer match, an old man shouts and curses, she provides her own translation of his words and as result emotions(See Example 1, Appendix 5). It is noticed that the main character, Liz, adds more letters in her translation “FUUUUUUCK YOUUUUUUU!!!” than the original words of the old man “VAFFANCULO!!!!!!!”. Taking a deeper look into the context¹, emotions of anger arise in such a competition as well as the fact that the elongated word is a curse, “fuck you”. This anger reflects part of Liz’s withdrawal from her society’s expectation where a successful, high-status woman does not use such derogated language. The emotion of anger is intensified and emphasized through the use of punctuation, exclamation marks, capitalization as well as the graphic repetition of the vowel “u” five times in “fuck” and seven in “you”. On the other hand, the word “Ah” which also reflects anger, in this context, is elongated by both characters. The old man repeats² the vowel “a” three times and the letter “h” nine times; however, Liz elongates the “h” four times. The use of elongation in “fuck you” is marked to show rebellion against her past and the domination of the male figure.

¹ All the examples discussed in this chapter can be found in Appendix 5.

² In real life, when vowels are elongated, a note is held. However, since this thesis deals with the written form of the word, the word “repetition” is used interchangeably as it is a graphic representation.

In her journey to India, an Indian female teenager, who is inspired by Liz, uses the same linguistic feature to show anger and refusal of her society's norms, emphasizing that “ [she] want[s] to roam ... like [her]” (Gilbert, 2006,p.190). The word that is elongated is an unusual dragged out “No” to manifest that she is against getting married at a young age like what is expected from any Indian girl of her age. The vowel “o” is graphically repeated twenty-two times whereas in real life the note would be held for a long time. Emotions of anger and resentment are vividly emphasized in this example. Although this word may not seem charged with emotions, tension, a subcategory of “fear”, according to Parrot (2001), is part of her identity. Withdrawal is gradual and she is not *there* yet.

Two more elongated words are used to explain the pronunciation of the Sanskrit word “Ham-sa” using American English vowels. The letter “h” is graphically repeated three times in each word which has the length of three tokens in real life. This shows that she is still affected by her American identity and that she is still on her way to attain self-realization since she has not completely let go.

Liz's final destination is Bali, Indonesia, where she focuses on her spiritual experience more than she does in India as she meets a healer, Ketut, who changes her perspective on the world. In this chapter of the novel, the amount of elongated words highly increases. While this feature is used once or twice in Italy and India, elongated spelling is employed five

times in Bali. In other words, the closer she is to her emotions and self-realization, the more emotionally-charged elongated words are used.

Liz translates a song sung by Ketut in her words and emotions. She uses the word “oh” six times and lengthens each differently. She starts off by graphically repeating the letter “h” four times and she follows it by adding more letters reaching seven times. During singing her last line, she elongates both the “h” and the “o” letters; the former is repeated three times while the latter is graphically repeated four times making it the most elongated word in this literary work. This song is chanted when a baby’s feet touch the ground for the first time, hence there is an emotion of joy and excitement in this context. Her happiness to arrive to her self-realization and identity has influenced her choice of these linguistic features. (See Appendix 5, Example 3).

Liz and her friend, Yudhi, show their longing to Texas and so they “pretend [they are] in America and that both are free”(p.332). While they are having a conversation, Liz utters the word “dude”. The form is not elongated which contradicts her feelings of longing since it is a word used among friends. This is supposed to increase the chance of its elongation since it is used informally among close friends and stereotypical Texans. In one of his projects on the Texas Dialect, Haley (2016, p.4) points out that the University of Texas at San Antonio linguistics experts list vowel elongation as one of its characteristics. Thus, Liz frees herself from her past, and reaches self-realization. (See Appendix 5, Example 4).

This journey towards achieving self-realization is reflected through the use of word elongation as a linguistic tool to reveal her emotions. Liz's strategy of dealing with her inner conflict as a detached character is reflected in her choice of which words to elongate and the emotions they unveil. In this novel, word elongation is associated with female characters more than male characters as they use them more frequently; their absence, also, reflects part of female characters' identities. Word elongation expresses a diversity of unexpected emotions such as anger which is associated with female characters as opposed to the stereotype.

3.2.4.2 Hazel Lancaster in *The Fault in Our Stars* (2012)

John Green's *The Fault in Our Stars* (2012) is a realistic fiction novel that discusses the life of a cancer patient, Hazel Lancaster, who deals with her conflict by attempting to isolate herself from herself as a person, family or social encounters. Hazel indulges herself in passive activities, such as sleeping and watching TV. In spite of this, she keeps on trying to rebel against social norms of joining support groups or even having a fixed definition for "breakfast foods": "Why are breakfast foods breakfast foods?" I asked them. "Like, why don't we have curry for breakfast?" "Hazel, eat" (Green, 2012, p.137).

In certain situations where Hazel feels compelled to accomplish a task, for instance, she expresses her anger and resentment. Despite the fact that she is a cancer patient, she resists joining a support group. Her interaction with her mother, concerning the necessity to join the support

group, raises emotions of anger (See Appendix 5, Example 5). At this stage of alienation, she replies by utilizing the cacophonous exclamation “ugh”. According to Cambridge online dictionary, this word “expresses strong feelings of disapproval.” The first time it is used, the word “ugh” has not been elongated; rather, commas have been employed to stress each word at a time “Ugh, Mom, please” (p. 7). When her mother pushes her further to join the support group, “You’re going to Support Group” (p. 7), her identity as a detached person takes over; she shows her emotional distance by expressing a non-stereotypical and her immediate reaction becomes charged with emotions of anger. Thus, the word has not only been capitalized, but also elongated. The letter “g” has been repeated thirteen times. It can be noted here that in real life the sound “g” cannot be elongated since it is an obstruent. This supports the idea that written texts have started to acquire their own way of expressing intonation.

Another example of Hazel’s employment of word elongation in specific intense contexts is the protagonist’s reaction to her mother’s excitement, or as she describes it in her own words as her mom’s “maximization” for her “thirty third half birthday” (pp. 40-41). Hazel, who yields to the fact that her life span is short since she has a detached personality, has forgotten about her birthday; as a result, she responds with the elongated “ohhhhhh” (p.40) where she elongates the word by graphically repeating the letter “h” six times. Although this might feel like she is happy, this elongated word is charged with sadness. This can be shown later in context where her mother keeps her energetic and happy

tone. Hazel simply replies by saying: “Well, Happy thirty-third Half Birthday to me” (p.41). Her reaction does not match what one might expect in such occasion or even as a response to her mother’s happy tone and use of affective words(See Appendix 5, Example 6).

Hazel, the protagonist of *The Fault in Our Stars* (2012), resolves her inner conflict by showing closeness and coming to terms with reality at the end of the novel as she reads her deceased boyfriend’s letter. Her happiness with her choices is shown through her response: “I do, Augustus. I do” (p.313).

Again, the elongated words are linked to the detached character, Hazel, who is seeking her own sense of identity regardless of what is imposed on her. Nevertheless, she still does not seem to fight her fate as a cancer patient and she does not do anything about it. Life means nothing to her since she does not show any positive emotions on her own birthday. Elongated words in this novel have marked very important aspects of Hazel’s identity through her interaction with one of her closest family members, her mother. All of the examples are associated with her as a female character. The sounds that are elongated are the consonants “h” and “g”. The sound of the letter “g”, for instance, is related to “hated words”, which Crystal (2009) defines as words with ugly sounds, because it is an obstruent:

It's all a matter of sound symbolism. Words with soft sounds such as 'l,' 'm,' and 'n,' and long vowels or diphthongs, reinforced by a gentle polysyllabic rhythm, are interpreted as

'nicer' than words with hard sounds such as 'g' and 'k,' short vowels and an abrupt rhythm... The vast majority of the hated words were short - one or two syllables - with short vowels and hard sounds. (Crystal, 2009, p. 1)

3.2.4.3 Hannah Baker in *13 Reasons Why* (2007)

The genre of this novel is realistic fiction which overlaps with mystery. The protagonist in this novel is the bullied high school girl, Hannah Baker, who chooses suicide as her last resort. She, purposefully, records thirteen tapes to tell each person how they have contributed to her final decision. Baker can also be considered as a detached character since she has gone through alienation and finally has committed suicide as an ultimate way of detachment. She starts addressing everybody who is going to listen to her tapes. After all that she has been through, without being aware of reality, she has found her identity while planning on taking her own life. She has, thus, achieved self-realization in her own way. By elongating the word “ah”, she expresses her realization of what has happened to her as this word shows “understanding, pleasure, pain, surprise” (See Cambridge Dictionary).

However, she tries to solve her inner conflict through letting other characters empathize with her. She exposes those who have hurt her, but she focuses on Justin, the one who hurts her the most. Her angry tone can be remembered vividly to invite readers as well as tape listeners to interact and empathize with her.

The only other elongated words are used while Baker is telling her side of the story about Justin and blaming him for the damage he has caused her. This linguistic feature of word elongation is attributed to a female character. One can notice that the protagonist, Hannah, repeats the word “long” (p.23) twice for emphasis. The second time this word is elongated, the non-conventional spelling of “long” is symbolic and intended which makes it emotionally charged with sadness: “A long pause at your end of the line, Justin. And I mean a loooooong pause.” (Example 8) (Asher, 2007, p. 23) Hannah seems to have lost hope waiting for her first crush and hence she is scorning him for that pain. She stops expecting anything from anyone like a typical detached character. She withdraws from communicating her actual emotions back then. Her response to the question regardless of her crush on Justin is the phrase “fifteen minutes” (p.23). Her emotional distance is kept through using a very shortened form of language.

In this novel, the elongated form of words is a demonstration of the protagonist’s deep emotions and identity in certain situations, confronting all of her bullies as well as confronting her first crush, Justin. The letters that are elongated are the vowels “o” and “a”.

3.2.5 Narcissist versus Compliant Character: Amy Dunne

Narcissists are manipulators of emotions who believe that the world revolves around them, always expecting to get what they want regardless of what they do or say. In Flynn’s *Gone Girl* (2012), word elongation plays a

crucial role in building and supporting the theme of manipulation. Amy Dunne, the protagonist, is a manipulator. Not only does she manipulate her husband and other characters, but she also plays the readers so as to elicit their sympathy. She represents herself as loving and kind in order to disguise her manipulations and protect her self-esteem after her husband cheats on her.

In this novel, word elongation reveals the identity of Amy, which is more complex than the previous three characters: Liz , Hazel and Hannah. Word elongation contributes to the mystery of her disappearance and reveals her attempt to control the movement of the plot. Most of the elongated words are used by female characters, especially Amy or by characters who are deeply influenced by her actions or words such as her husband, Nick, and her classmate, Suzy.

Amy sets up an atmosphere that adds mystery to her disappearance. She is writing the details of what is about to happen in the future by employing the elongated onomatopoeic word “beep” (See Example 9). However, she depicts the persistent beeping and the emotion of fear at such a moment. This narcissist character heightens the intensity of the event by elongating the word “beep” after saying it twice. She also adds an exclamation mark to show that strong emotion of fear. The vowel “e” is graphically repeated four times. The fact that this protagonist is able to manipulate emotions reveals so much about her sense of identity and her inner conflict which she tries to resolve by controlling events as well as

characters. In another context, the word “bum” is capitalized and elongated to serve the same purpose.

Amy continues to contribute to the mysterious atmosphere of the story. She describes the cuckoo’s voice as a continuous high-pitched sound or a cry of pain and anger. That bird is pretty much like her since she refers to herself as a cuckoo earlier in the novel. That cuckoo is adjusting to the new place where it lives, but it does not seem to be able to survive. Thus, elongating and the graphic repetition of the letters “coo-crrrrw” helps to establish that emotion of homesickness and displays Amy’s cry for help. The interwoven character of narcissism and detachment is clear. Not only does she elongate the vowel “o”, but she also elongates “w” as well as the liquid “r”.

Amy continues to take hold of readers’ emotions as well as other characters’ by presenting herself as a happy person who can empathize with everyone including the fictional character that she writes about: Amazing Amy “Amazing Amy is getting married! Wheeeeeee”(Flynn 2012, p. 45). In this context Amy expresses the emotions of happiness through the elongation of the word “whee” which expresses “delight and exuberance” (See Merriam Webster Dictionary).She contrasts her feelings with those who are indifferent. Amy Dunne presents herself as a soft-hearted person in a heartless world by emphasizing the emotion of “innocen[ce]”, happiness, and joy. The vowel “e” is thus graphically repeated seven times.

Amy tries to resolve her inner conflict in a complex way by being both detached and narcissist; however, the latter prevails. The detached part of her personality is that she resists her society because it is “derivative”. Nevertheless, her narcissist side is shown through her longing to have everything. She reveals her frustration, which is a kind of angry emotions by listing everything she has tried to emphasize her point, yet she does not feel satisfied. She manipulates emotions through elongating the word “seen” where she elongates the vowel “e” following it with the word “literally” and repeating the verb “seen”. Amy wants everyone to believe her and give her that unconditional love and support. Yet, she does not resolve her inner conflict completely since she reflects both her detached as well as narcissist sides of her character. The following example illustrates this point: “A call-and-response, the response being: ‘Ohhh, that’s so sweet.’ I am happy not to be in that club. I don’t partake, I don’t get off on emotional coercion, on forcing Nick to play some happy-hubby role” (Flynn, 2012, p. 85).

The first lines in example 14 show her rebellion and refusal of what is imposed on her. She divides the females into those women in that “contest” and those who are genuinely in love with their husbands. This division proves her narcissism. She elongates the word “Ohhh” to reflect fakeness. Here, she still misguides everyone’s emotions into thinking that men cannot be victims and thus Nick, her husband, might not also be one of them. She, however, says that she does not belong to this group and that her husband is different, trying to portray herself as trustworthy. The

protagonist does not elongate any words herself in this situation to reflect dissatisfaction with the way other females think and act. She, thus, reshapes other characters' identities. The linguistic technique of elongating a word to emphasize a point as a way of controlling emotions is used again in the following extract: "Because of Nick. Nick loved me. A six-o kind of love: He looooooved me"(Flynn, 2012, p.311).

The protagonist states her husband's "six-o" love for her and emphasizes it so as to serve her purpose of manipulation although she may seem as a loveable person. She has elongated the word "loved" to express this. The primary emotion emphasized here is love.

Amy Dunne unveils other sides of her identity as a narcissist such as controlling her ex-admirer, Desi, and some of her friends, Suzy and Greta. Desi, a guy who has been in love with her for years and whom she tries to manipulate to get what she wants, gives her a sweater to feel warm. She manipulates him into believing that she has been taken advantage of by her husband. Despite what she says about control, she contradicts herself by telling him to keep quiet as she is listening to Nick's interview: "shhh"(p.485). She elongates this word, emphasizing the emotion of anger. Dunne, also, shows her control over the events and she makes sure her plan is perfectly plotted (See Appendix 5, Example 16).

Although Amy Dunne is the protagonist and most of these elongated words demonstrate employing narcissism to resolve her inner conflict (See Horney's Mature Theory), other characters are affected by the way she

exploits this linguistic device. The fact that other characters who are close to Amy use the same linguistic features shows that Amy is in control of the plot.

The way Nick mimics Amy's elongation of words as he elongates the word "cuckoo" in order to stress the emotion of surprise (See Example 17). The fact that he is mimicking his wife's style shows that he is affected and controlled by her. Moreover, Nick states how he has started feeling like his wife, Amy. He notices this change and shows the contrast between what he used to feel before going to bed and how he has started to feel recently. He expresses his emotions of anger, in general, and frustration, in particular by elongating the exclamation "zzz" which, according to Cambridge dictionary, represents "the noise people make when they are sleeping". This proves that not only he feels that he is changing into a person just like his wife with the same feelings, but also his style of expressing his emotions has become so close to hers.

As Nick is in his house with another woman, he glimpses his sister outside the window. Thus, he gives the other woman a sign to stop talking: "No, not really.' I gave her the shhh sign and pointed toward the hallway. 'My sister.'"(Example 19) (Flynn 2012:206). He drags out the exclamation "sh", just like his wife does with Dise as they are watching the interview. The same choice of words emerges in almost the same situations. However, she demonstrates her control by fearlessly emphasizing the word "shhh" while Nick gives a signal.

Amy's need to be the center of everyone's love and attention is triggered by the situation where her "friend", Suzy, gets more attention. As a result, Amy starts to control Suzy by "getting [her] to do things." (p. 403). Suzy is well-aware of that, but her choice of linguistic features is also affected by Amy. It can also be noticed that Amy's manipulation is reflected in her manipulation of elongated sound (See Example 20). She expresses her anger by elongating the word "go". She, later, says that being herself has never been enough and that she has been affected by Amy to the point that she has wanted to be just like her. She elongates the word "crazy" by graphically repeating the letter "a" four times to describe her insistence. The emotion that is implied here is envy, the tertiary emotion of anger.

Another friend of hers, Greta, utilizes the same linguistic feature to express her emotions of jealousy. Amy controls retelling other characters' words as well as emotions, so she constructs their identities. Greta, as narrated by Amy, elongates the word "Aw" by repeating the letter "w" three times. This puts Amy at the center again, confirming her narcissism (See Example 21).

The only character who uses word elongation despite not being related to Amy is a girl that Nick meets, Rebecca. This character uses this feature as a plea which contradicts Amy's control. Here, word elongation contrasts these two characters and their power. Rebecca tries to interview

and support Nick. She begs him to allow her to film him by elongating the word “please” (See Example 22).

All in all, almost all of the discussed examples above Gillian Flynn’s *Gone Girl* (2012) are elongated words used by female characters especially the protagonist, Amy Dunne. The main function of word elongation is manipulation as the first person narrator mostly elongates euphonious sounds, and in order to solve her inner conflict, Amy, takes the first step towards self-realization, which is self-alienation, to put it in Horney an terms, since she disappears and gets detached. In certain situations, Amy’s emotions get evoked and narcissism takes over. The only male character who employs elongated words is the protagonist’s husband, Nick, as he is affected and even controlled by his wife. Words that have been elongated include exclamations “whee” (p.45), “Oh” (p.85), “Sh” (p.485), “Aw”(p.395) and “Zz” (p.130). Others include affective words such as “love” and “please” or non-affective words, such as “go” (p.404), “seen” (p.108), “cuckoo” (271), and “crazy”(p.404). All of these words, however, are charged with emotions of happiness, fear, sadness and jealousy, stereotypical emotions that females express. Word elongation is used to express manipulation.

3.2.6 Conclusion: Elongated Spellings and Gender in Realistic Fiction

Gilbert’s *Eat Pray Love*(2006),Green’s *The Fault in Our Stars* (2012), Asher’s *Thirteen Reasons Why* (2007) and Flynn’s *Gone Girl* (2012) portray realistic characters who are full of feelings and close to

human beings in real life. By applying Mature Theory which was developed by Paris (1997), all of these characters: Elizabeth, Hazel, Hannah and Amy, manifest their passage to self-realization, either by travelling, getting involved in passive actions, committing suicide or disappearance. In order to solve their inner conflicts, each character allows one's personality to prevail. Emotions of each character emerge in certain situations reflecting their identities of detachment and narcissism Word elongation is used as a device to drastically decrease the formality of ordinary literary work characters. Not only does this linguistic feature unveil characters' identities, it also highly contributes to the theme of each novel, hence the need of a context.

One noticeable pattern in the novels under investigation is relating word elongation to female characters in most cases. In the cases where male characters deploy this feature, it still reveals or helps female characters to communicate certain aspects of their identity or journey of change. Word elongation functions as a mode of social resistance, trust and manipulation. It can be noted that vowels are mostly reduplicated which may have to do with the fact that they are sonorants which are produced with a continuous airflow in spoken language, but some consonants can still be repeated as well which shows that written texts have started to acquire a special type of stress and intonation (See Appendix 5.b).

3.2.7 Translation of Elongated Words and its Relation with Gender

After discussing the association between the tendency of word elongation occurrence and gender in realistic fiction, the researcher has come to the conclusion that female writers have used more elongated words than male writers; male writers have elongated two to three words in each *The Fault in Our Stars* (2012) “ug” and “oh” as well as *Thirteen Reasons Why* (2007) “long”, “very” and “ah” while female writers have employed word elongation around twelve to fifteen times in each *Eat Pray Love* (2006) and *Gone Girl* (2012). It has also been concluded that word elongation has crucial functions including reflecting and shaping identities of characters and contributing to themes. It is also utilized to carry and convey a large chunk of meaning and emotions. For instance, the juxtaposition of “ugh” and the more firm cacophonous /g/ sound in “UGGGGGGGGGGGGGGGG.”, for instance, reflects the escalated feelings of alienation. If that was not the case, two different forms of the same exclamation would not have been needed.

Translators, then, may face some hardships translating elongated words as these functions may fail to take place if word elongation is ignored. One more problem that may arise is the fact that word elongation is a colloquial use of language while Arabic literary work is usually (except for folk literature) kept in the classical form of the language (Ferguson, 1959). In this section, translations of two novels will be examined and then compared to English Literature majors’ translations in colloquial

Palestinian Arabic in order to see if word elongation is retained in various contexts, and the role of gender in word elongation's retention. These translation obstacles will be studied in the light of Newmark's (1981) translation of slang. Despite the fact that there are other internal and external factors to be taken into consideration, such as the translator's feelings throughout the process of translation, the researcher focuses merely on gender due to the space limit of this study.

3.2.8 *Eat Pray Love* (2006) and *Gone Girl* (2012): Translation into Classical Arabic and the Gender of the Translator

Appendix 6 shows the translations of Gibert's *Eat Pray Love* (2006) and Flynn's *Gone girl* (2012) by Zeina Idrees (a female translator) and Saeed Hosniah (a male translator), respectively. The researcher has chosen the translations of these two novels because they are full of the linguistic phenomenon of word elongation which enables formulating a pattern of this feature.

Although the two novels *Eat Pray Love* (2006) and *Gone Girl* (2012) were translated into many different languages, the Arabic language has only one translation for each of the recently published novels. First and foremost, the conventionality of using classical Arabic in literary works could not simply be dropped. Even colloquialisms have been translated into classical Arabic words or expressions which, consequently, may greatly affect the genre of realistic fiction, since it is expected that formality is minimized. *Kashida* which is the formal method of elongating Arabic

words can be used for aesthetics, justification or emphasis (Benatia, 2006). Nevertheless, it is only used twice in “ايتها”. This means that there has been an intercross of formal expressions with a colloquial linguistic feature, namely word elongation.

Additionally, conveying the emotions and identity of characters is hindered when word elongation is ignored or completely deleted. Idrees’s translation has excluded the elongation of two words “oh” and “fuck you”, leading to yet another challenge. The first word “oh” has been replaced by the formal use of elongation, Kashida, “ايتها” which represents a minimal change. Emphasis as well as aesthetic features are kept. The expression “fuck you” has been replaced by the formal expression “تبا لك”. Although emotions of anger are inherent in this expression, the intensification of emotions and how it reveals the identity of the character is lost. Kashida is not used to elongate this obscene word; the reason for this is culture which prohibits the use of and such a taboo expression. Idrees has failed to maintain the unexpectedness of using the obscene expression “fuck you” by a female character and its implications and functions. Idrees, also, omits another elongated spelling in “ah” although she keeps it in another example. The first example where it is kept communicates emotions of anger; she adds more “ا” letters most probably as a way of compensating the loss of the emotion of anger in “تبا لك”. She, then, deletes it and replaces it by “آ” where aesthetics, emphasis and emotive functions are completely dismissed. Another part of the character’s identity is also lost as Liz uses English vowels to describe how an Indian word is pronounced so as

to reflect her identity as an American. To put it differently, some words have undergone minimal change either by changing the number of times a letter is repeated or by using Kashida. Retention, thus, occurs at a higher rate than deletion in the female translator's case.

As for Hosniah's translation of *Gone Girl* (2012), where fifteen words have been elongated, seven elongated words have been completely omitted. As appendix 6 shows, the target language elongated words have lost their emotiveness and contribution to portraying the characters' identities in the process of translation. Two more elongated words have been compensated for or paraphrased. For instance, the style by which the narcissist protagonist, Amy, seeks to manipulate emotions using words of affirmation "seen it" and "loved me" or words of positive overtones, such as "whee", does not exist in the target text. Consequently, an awful lot about Amy's emotiveness and character is lost. In a similar example to this, Suzy's, Amy's "friend"s, description of herself as being "crazy" and the way she shouts at her kids to go upstairs using "go" has been found to contribute to the portrait of Amy's character as a controlling narcissist as other characters are influenced by her linguistic choices. Therefore, emotions of jealousy and anger have not been preserved.

As for the exclamation "sh" which is used by both Amy and her husband, Nick, is translated differently which may seem trivial, but if one takes a closer look, the image of Amy's identity is disturbed in the target language text. When Nick uses the word "sh", the emotiveness is replaced by a formal description of his action "أشرت لها كي تتوقف عن الكلام".

Nevertheless, when Amy uses the hushing word “sh”, it is translated as “صه” and word elongation is completely effaced keeping the base word. The influence of Amy over Nick, and thus the portrayal of her narcissism are lost.

In other instances, however, elongated words are paraphrased in a way that would reflect their emotiveness, such as the onomatopoeic word “zzz”. Despite the fact that Arabic has a sound to convey the state of deep sleep in the colloquial language, the translator chooses to translate it as “النوم العميق الذي يريحني” ignoring the level of informality in the source language text. It seems like the translated form is paraphrased carefully by employing the word “عميق”; still, emotions of closeness that an elongated slang word would convey are lost. Furthermore, the visual aspect of the word and its linguistic functions are completely ignored.

The female translator, Idrees, manages to preserve a large number of elongated words. On the other hand, the male translator, Hosniah, makes use of deletion as a strategy to deal with about half of the colloquial elongated words which can be reflective of how females tend to use elongated words more than males do reproducing the stereotypes of expressiveness of females.

3.2.9 *Eat Pray Love* and *Gone Girl*: Translation into Palestinian Arabic and the Gender of the Translator

After examining the correlation between gender and the translation of elongated words into classical Arabic by professional translators, the

communicative functions of word elongation and its employment in Palestinian Arabic has to be further looked into. Since it is almost impossible to collect enough data in real life conversations and document them, the researcher has considered using translation as a way to evaluate the use of word elongation. These translations would, for the most part, reflect part of the unconscious use of this linguistic phenomenon as it arises in certain contexts. As a result, 15 male and 15 female senior year English majors in Palestinian universities who have, also, taken courses in translation, have, therefore, been asked to translate some extracts from the novels discussed above. The researcher administrated these groups of students so as to ensure response and make sure they have been under the same conditions in terms of time restriction and classroom environment. Moreover, collective administration has served the sample well as their questions have had the chance to be answered directly (See Appendix 7).

Many patterns are found, most of which align with the previous findings of the use of word elongation in virtual reality platforms. Strikingly, both males and females use word elongation, yet the rate and contexts in which it is used differ for the most part. To give an idea of such a difference, positive and negative emotions will be considered. 53% of the female translators who participated in this study have translated positive emotions, such as joy and love more than negative emotions including anger and sadness. Female students who have translated negative emotions have not kept the elongation of words used to convey anger. And even one of those who have kept such emotions of anger apologized by adding

“sorry for the inappropriate expression” (a 21 year old female student). Females, who have not retained these angry expressions have used various strategies such as omission, asterisks, classical Arabic words, less effective expressive slang words, or “more polite” expressions (a 21 year old female student). Three females have kept these emotions of anger and elongated the words which also reflect resistance by breaking the conventional rules of spelling to express non-stereotypical emotions. On the other hand, males have been more open about expressing their anger even those who have not elongated these high-intensity negative expressions. 26% of male translators have elongated negative words while 33% have attempted to elongate most negative as well as positive words. . In personal interviews with twenty of the participants in this study, males who did not elongate or use elevated negative expression in their translations were asked as to why they did so. Their response had not been expected, as they said it was because they tried to respect the fact that the researcher is a female. They added that they would not use this linguistic choice except of participants of the same gender.

One of the most fascinating examples is the translation of “FUUUUUCK YOUUUUUUU!!!” (Gilbert, 2006, P.73) whose translations have varied. Even males who had been expected to translate this expression tried to lessen its effect. Only four out of fifteen males translated it directly as “نبيك حالك” or “انتاك” or “انكح نفسك”. In an interview with that followed the questionnaire, many said that they have taken culture in mind especially that the researcher is female and that might have differed if

the researcher had been male since they would have felt more comfortable. However, males still used closer Arabic expressions to translate “fuck you”, such as “يفضح عرضك” or “اذهب الى الجحيم” mostly without resorting to elongation as it “makes feelings hit the reader harder” (a 20 year old male student. Most females, on the other hand, have shown more politeness regardless of the gender of the researcher as they did not feel comfortable translating such expressions. Some of these translations are elongated including “تبا”, “تفوق عليك”, “يا الله”, and “ينعنك”. Only two females are direct “يفضح عرضك” and “منيك”; however, only “منيك” was elongated yet followed by an apology. Other translations include “يخرب بيتك”, “ينعن شكلك”, as well as “تبا لك”.

Another finding that has to be kept in mind has also come as a surprise to the researcher. Although the instructions ask students to translate the extracts into colloquial Palestinian Arabic, 10% of the participants use classical Arabic (See Appendix 3); they justify this by expressing that classical Arabic is essential in literary works more. These translators refrain from using word elongation. Rather, some restore to punctuation which results in the loss of the semantic features: informality and intensity of emotion. One male’s comment is:

All these extracts are from literary works, so I would use the standard Arabic to translate them. There are some words (interjections) that have no equivalents in Arabic such as: Zzzzzz (indicator of sleep and can be found mostly in written form not spoken language). To me, the elongated words in English do not have correspondent elongation when they are translated into Arabic, so I would add just an exclamation

mark after the word to indicate a loud tone. In short, *there[is] no elongation in Arabic but louder tone instead (a 22 year old male).

Classical Arabic is another factor here as it allows students to think twice before translating elongated words as they had the dilemma of keeping the level of formality in Arabic literary works or keeping the informality of the words in the source texts. However, the informality of the elongated expressions presents a hardship that any translator may face as other social, communicative and linguistic functions of this linguistic phenomenon are ignored resulting in missing a chunk of meaning. Would Kashida do in this case? The answer is probably not. Although the linguistic function of marking information focus is retained, other communicative functions related to this specific colloquial linguistic code would be dismissed. In her *Slang & sociability* (1996), Eble believes that the employment of slang is systematic as it expresses one's identity and established bonds. Slang can also be used to exclude some people: "Slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large" (Eble, 1996, P. 11).

After all, the employment of word elongation does not differ much in virtual reality or real life. Females still elongate words more than males do which reinforces this stereotype. They also communicate more positive and socially accepted feelings through using elongation while males would rather use this as a method to reflect their anger or highly intensified

emotions. It can be concluded that choosing communicative or semantic translation cannot be as easy in this case. Communicative translation is really important to communicate the message; however, the full content will not be retained. The semantic feature of “emotional intensification” should not be done away with as it has various functions depending on context. Thus, although the idea might be translated communicatively, elongated words have to be carefully dealt with in terms of their semantic features.

In the previous sections, the researcher examines the relationship between word elongation as a linguistic feature and choice and its contribution in the formation of identities through the functions it operates. Tchokni, Seaghdha and Quercia (2014) pinpoints the fact that features like word elongation can play a vital role in marketing without investigating the applications of this feature. The next chapter will focus on one of the applications of word elongation as a strategy to reshape the identity of the marketer. The main focus will be social media marketing in Palestine in order to draw patterns and specific conclusions related to this dialect of Arabic.

3.3 Word Elongation as an Audience-Design Strategy in Social Media Marketing

3.3.1 Introduction

The advent of social media has had a major effect on the concept of marketing since the connection between companies and consumers has

become deeper, more direct and trustworthy. Unlike conventional marketing strategies, such as surveys and focus groups, social media marketing is more personalized. Neti (2011) believes that the focus on social media has proliferated in 2010 as the use of social platforms to market doubled up from 12% to 24% within a year: “A year ago, businesses were uncertain about social media. Now it's here to stay and companies are rapidly adopting social media marketing. Much like email and websites first empowered businesses, social media is the next marketing wave” (Neti, 2011, P.2).

Neti points out that, as a result of social media's significance these days, marketing has turned from a one to one model into a “many to many model” which is “rooted in conversations between authors, people and peers” (p. 3). This model, in her words, is strategic. Moreover, she lists some advantages of using social media as a marketing strategy. First, the connection with the consumers takes place on a deeper level. Also, identifying as well as influencing consumers becomes much easier and at relatively cheap prices. This results in selling more products and in more exposure to the business. According to Neti, Social media is used as a “tool that creates a personality [of marketers] behind their brand and creates relationships that they otherwise may never gain” (p. 7). After 2010, social media marketers have started to focus on creating stronger relationships with their consumers and to bring about an identity of their companies using certain strategies that boil down to language use.

Kashoob (1995) discusses the main strategy that marketers deploy to market their products or services: language. He divides “selling” into two categories: hard sell and soft sell. The former focuses on a direct aspect, namely, reason while the latter is indirect. Indirect strategies include humor, vagueness and emotion. Advertising, in his opinion, is to be understood “as a form of social institution” (p. 212) which influences ways of communication and “language itself”. He describes the language used by marketers as an influence on social behavior. In other words, marketers use a “loaded language” that “influences [consumers’] social behavior” (p.220). This proves that advertisements are strategic, previously and purposefully selected and persuasive in nature. He states that language of advertising is also hybrid which involves a blurry relationship between speaking and writing. The use of unexpected expressions would “lower the level of formality” and “attract attention” (p.233). The use of colloquial language also reflects “solidarity” (p.235). Similar to Kashoob’s argument, Neti (2011, p.8) believes that advertising “spread[s] the message in a relaxed and conversational” manner; nevertheless, she refers to social media marketing (SMM).

Despite the fact that those two studies have a fifteen-year gap, many elements of traditional marketing back in 1995 are developed into modern ones causing SMM to be hybrid; that is, it contains elements from traditional as well as modern marketing strategies.

Kashoob (1995) stresses the vitality of emotionally loaded language. He believes that advertisements are created to stir “universal emotions” including “greed, envy or fear” (p.225). The main problem that a translator may face has to do with keeping these emotions when translating English advertisements to Arabic. Back in 1995, English advertisements had been “colloquial and simple” while Arabic advertisements had been resistant to giving up its conventions of standard Arabic (p. 213). Although this is not completely the case these days since advertisements in Arabic can be colloquial, the core problem of translation is still there.

This chapter explores the way marketers create an identity and design their advertisements in order to be appealing to their customers. The particular focus will be how word elongation is exploited as an audience-design strategy to invoke consumers’ emotions. The use of this linguistic feature in various advertisements, and more specifically those of Paltel, as a leading Palestinian local service company, as well as Red Bull, as a famous global product, will be the main focus of analysis. The criteria are as follows: first, the purpose of the product or service has to be one of the leisure or basic needs of the Palestinian society, such as food and clothes. Another criterion is that the advertisements and their impressions have to be sponsored stories or stories about friends that appear on the researcher’s news feed. Finally, the time of the advertisements’ display on Facebook news- feed section, on which most users spend more than fourth of their time according to Lipsman et al. (2012), has to be the hours when Facebook users are mostly active, that is between 5-12 am. These

advertisements will be analyzed by applying a combination of the sociolinguistic theory, “audience design” which states that “speakers accommodate primarily to their addressee.” (Bell, 1984, p.142) and Petty’s Elaboration Likelihood Model (ELM) (1986), a psychological theory which is mainly concerned with the change of attitude and hence behavior of consumers depending on the degree of elaboration and the use of the central-route, the content itself or the peripheral route which includes other secondary elements such as appeal. At the end of the chapter, translation difficulties that may arise during translating these colloquial and emotionally charged words in advertisements will be examined.

3.3.2 Audience Design Theory

Bell’s Audience Design Theory (1984) is a sociolinguistic model that follows Labov’s perspective on style-in-variation since it brings the focus on “the relational meanings of style and the general idea of reciprocity” (Coupland 2007, p.58). In this framework, Bell (1984) attempts to explain stylistic variations; thus, the same individual broadcasted newsreaders’ style in different contexts. He discusses four dimensions: the speaker, the setting, the topic and the audience.

Coupland (2007) sums up Bell’s findings of his variationist multidimensional model. In his opinion, style is social and its main focus is the person, thus emphasizing “interpersonal and inter-group relations” (p.60). Therefore style variation is a response to social variation. He believes that not only style-shift can be as a result of a change, but it can

also be its cause hence “responsive” and “initiative” forms go hand in hand; for example, one might use a local dialect to introduce informality or intimacy (p.61). Coupland adds that such initiative style-shifts can be utilized to demonstrate identification with “potentially non-present groups” (p. 61).

In an updated paper on audience design, Bell (2001) proposes that “style derives its meaning from the association of linguistic features with particular social groups” (Llamas et al., 2015, p. 96). On the other hand, Gile’s model “did not focus on specific meanings attached to any particular communicative feature and style”(Coupland, 2007, p.62), but it is attributed to how similar or different the speaker and listener are.

In another study, Bell concludes that “eh” behaves as a functional high-rising intonation to bring or check the attention of the listener hence “creating some potential for social meaning-making” (cited in Coupland, 2007, p.64).

3.3.3 Elaboration Likelihood Model Theory (ELM)

Elaboration Likelihood Model (ELM) is a theory suggested by Cacioppo and Petty in the 1970’s. This model attempts to discuss how the persuasion of consumers occurs. The main factor is effort; the more effort a consumer puts into assessing the message, the more elaboration there is. The attention that is drawn to the content itself is called the central-route. Unlike the central-route, the peripheral route processing demonstrates less

effort spent on the message and consequently more elaboration. Therefore, imagery, humor and appeal, for instance, would distract peripheral process consumers from the message. O'keefe (2012) classifies the peripheral routes that may affect the uninformed processor into three heuristics: credibility of the communicator, the receivers' liking for the communicator as well as the reactions of other people. Emotion, then, plays a major role in persuasion following the peripheral-route.

3.3.4 Word Elongation in Advertisements in Palestine

The employment of emotionally charged words in advertisement is not new. Word elongation can then be considered as a strategic way to invoke emotions and communicate solidarity with consumers in social media marketing (SMM). Palfreyman and Khalil (2003) as well as Renmeka (2014) state that elongated words are emotional. However, this linguistic feature is not spoken colloquial but a button-based one. In this section, the way that word elongation is employed by a top Palestinian telecommunication company, Paltel, will be studied. Then, how other marketers exploit this linguistic feature in social media platforms to advertize their products will be analyzed by applying a combination of Audience Design and Likelihood Elaboration Models. Despite the fact that audience design framework is associated with the spoken form of language, it will be applied to written texts since they also have style-shifts.

On May 3, 2018, the researcher conducted a personal interview with Suhail Okal, the brand manager in Paltel, the leading telecommunication

company in Palestine, the use of word elongation as a strategy to attract more consumers was discussed. Okal stresses the importance of creating a good content, but he also believes that typography or visual effects are essential. He believes that there is a need to use certain styles with which consumers can resonate and so feel closer to the company. This is where ELM plays its role. According to Okal, Platel concentrates on the content, the central-route, as well as the peripheral route. The latter is divided into three heuristics which this leading company utilizes: the credibility of the communicator, the liking of the communicator and other people's reactions. Paltel hires dealers who are, according to Okal, closer to consumers and whom consumers trust. The company has 103 dealers in total all over Palestine, so as to gain trust and help the company to understand and be familiar with people's needs and problems.

Despite the fact that not all people's reactions can really be controlled, they are at least elicited, assessed and recorded in order to be used in different campaigns. For instance, during a sale day, a woman was told that there was a 30% discount, her excitement led her to say “/ʕandʒadd/” which translates “really”. Later on, it was used in a different campaign by elongating the word. Because selling and persuasion are the most challenging and complicated stages of the process, in Okal's opinion, the company focuses on its communication methods and style. Therefore, each dealer reports the most effective and emotionally invocative words or phrases in each city. Here, emotions become an inseparable part of the marketing process, hence the need to apply Bell's Audience Design model.

Okal points out that it is of great importance to make consumers feel as close to the dealer as possible. One strategy that the dealers reported to be very popular and effective is the use of word elongation. Okal describes the importance of repetition and its effects by comparing it to “musical notes” which “get stuck in one’s head” when they are repeated more than once (Okal, 2008, personal interview). Repeating pictures, patterns, sentences or even letters has been found to be the best strategy to be followed during the past year and it is still employed until now. The name of the campaign and prices are reduplicated; however, the most elongated words are those elicited from consumers. Although there have only been two campaigns since January 2018, he adds, 206 words have been elongated. Elongated spellings have not only been used in social media platforms, but also on billboards, posters and flyers. The need to start exploiting this linguistic feature has emerged right after a competition with an Israeli company. The reasons for employing word elongation vary; they are used to emphasize a point, to keep the musical effect, to be more vividly memorable or to indicate closeness and solidarity with certain groups of people. All of these reasons, nevertheless, have the same aim of attracting and persuading new consumers.

Okal provides different examples throughout the interview. One function of word elongation is emphasis. Okal calls attention to the problem of technology illiteracy and points out that it is getting more challenging especially with this age of social media. He provided the following example: Megabytes and gigabytes cannot be distinguished by

some people, hence the necessity of emphasis. The letters “m” and “g”, “م” “ج”, have been reduplicated to emphasize the difference. In Nablus, Rahhal Abu Zahra, a dealer, has noticed that his customers’ priority is the price. As a result, in one of his advertisements, words that are related to prices have been elongated, such as the /e:// ي/ in “shekel”. Another function which is quite related to emphasis is musicality. In “Art”, a store in Jenin, the slogan was “فنك فنا ست شهور من عنا” the rhyming words have been elongated, so as to keep the musical effect. Other examples demonstrate bonding with consumers. In these examples, only the words which people already use unconsciously or can relate to are elongated. Moreover, a store called Al-Yamama, in Qaliqiliah, “6 شهور لاحلى زبون” is one of the slogans used since the owner had noticed that his customers can relate to the word “زبون” on an emotional level, so it is elongated. In Gaza, the word “ياي” which translates “yay” is considered as a word used in close relationships; thus, its elongation has guaranteed selling to selling around 17 broadband lines. In Ramallah, which is a very competitive city, however, people focus on the personal quality of power. The slogan "العرض الاقوى" has been employed elongating the word “الاقوى”, which has been elongated to reach more people (Okal, 2018, personal interview). Okal adds that vowels rather than consonants are reduplicated most of the time.

As for gender, Okal explains that composing any slogan does not take place on an individual level, but it is discussed in a team. However, he adds that this process all depends on the city where the campaign is. In some cities, such as Ramallah and Nablus, females take part in events.

According to Okal, in other cities such as Hebron, only males participate in events. Again, composing slogans occurs on a team level, yet gender plays a role in other aspects of campaigns, events. In certain events, females are responsible for marketing the company's product which has to do with their tone leading to consumers' persuasion (Okal, 2018, personal interview).

3.3.5 Word Elongation in Palestinian Facebook Advertisements

Word elongation has recently become a very vital strategy in advertising for the leading telecommunication company in Palestine, Platel. Thus, one may realize the effectiveness of such a linguistic feature as a strategy to attract consumers, but most importantly through the use of the same internet language and language features which are common amongst them, i.e., audience design. Bonding, then, occurs and affects the peripheral route of consumers as has been discussed above.

One might ask if word elongation would also be employed as a tool in other companies' advertisements. Customers do not only deal with large companies, such as Paltel, because their basic needs as well as secondary ones are endless, but of course what someone "needs" or "enjoys" is relative. The basics of one's life, universally, are food and clothes. Other than this might be considered a necessity by some or a luxury by others. Therefore, the researcher has looked into this by observing 135 Facebook advertisements for an extended period of time starting from February, 2017 until November, 2017 and according to the following criteria of purpose, place and time of advertising:

(Table 1)

Purpose	Advertising essential needs: clothes and food Advertising secondary needs: automobile, furniture, cosmetics, and so forth
Place	The researcher's newsfeed section whether the advertisement is sponsored or reacted to by the researchers' Facebook friends
Time	5-12 am

The researcher has come upon 135 advertisements which meet the criteria; therefore, they have been analyzed in context. Most of these advertisements are directly addressed to females especially the ones related to clothes, cosmetics and utensils. On the other hand, advertisements that are mainly addressed to men cannot be specified since they promote products, such as food and automobile, leisure activities and telecommunication services. This may suggest that word elongation is used more by females (See Appendix 9).

Most of the words were elongated by reduplicating the vowels “ا”, “و” and “ي” whereas only a few were elongated by repeating a consonant; some instances include “ر”, “س”, “ط”, “ز”, “ش”, “ف”, “ن” and “د” which are either sonorant sounds or sibilants but , in most cases, they are not plosives (where the air flow is interrupted) . This reflects the hybrid nature of social media platforms. The intonation and stress as features of spoken language seem to have been an integral part of written communication on social media in the most unexpected genre, say, advertisements since it is expected for Arabic advertisements to be standard (See Kashoob, 1995); Kashida was only used two times, for instance. Nevertheless, this does not seem to be the case. Written communication seems to have started to

maintain its own form of intonation as the example “لحقوا حالكم” shows. The phrase is used at the beginning of the advertisement, and one may expect the vowel “و” to be reduplicated since the “ا” is silent here; but in spite of what is expected, the vowel “ا” is repeated five times instead, keeping the visual element of the advertisement.



Because of the employment of word elongation as a marketing strategy, this linguistic feature has social and linguistic purposes. Maintaining solidarity with the audience through applying the same linguistic feature, consciously, however, demonstrates an emotional bond with potential customers. The emotional appeal is yet emphasized by the excessive addition of emojis. Emotional connection is established by elongating words which encourage confirming a request including “يلا”, “تاج”, “حضر”, “لحق”, “شير”, “تاج”, and so forth. In addition to emotionally trigger words which could also be in question form to demonstrate connection and interaction, such as “مين اشتاق...؟”. Other ways to establish interaction is

through emotionally charged greetings such as “يسعد اوقاتكم” and “يسعد مساكم”. Elongated spellings are also used to accentuate a piece of information, say, marking information focus. The information focus can be the product’s name, the store’s name, extra information about the product such as quality, quantity, delivery method or price. By applying the formula: Index (C2:C132, MODE (Match (C2:C132, C2:C132,0) using Excel, the researcher found that the most common elongated words were used to stress a piece of information in the advertisement. This means that despite the emotional role word elongation plays to connect with the target audience, the main reason why this feature is employed is to keep the visual element and thus the customer’s focus on certain pieces of information rather than innocently try to reach to and connect with audiences. This proves that word elongation is used here as an audience design strategy, so this cannot be considered as the real representation of the company’s identity as it is used consciously.

Finally, despite the qualitative nature of studying word elongation in context, the researcher has taken the quantitative element into consideration so as to support the conclusions which have been drawn from the qualitative analysis hence calculating frequency. By applying the formula: “=Index (B2:B138, MODE (Match (B2: B138: B2: B138,0)))”, the researcher noted that the most frequent word in all 135 advertisements was “عروض”. However, this was not enough to prove that the most frequent words have been focused pieces of information. Thus, there was a need to sort data by the most frequent value using Excel Software. The most

frequent words have to do with sales: “عرض”, “عروض”, “جديد”, “غير”, “اسعار” and “سعر” which are repeated 12,11,12,7,8 and 5 times, respectively.

Word elongation proves to be a significant strategy in Palestinian social media advertising. On the one hand, it keeps emotional connection with customers. On the other hand, it helps emphasize the most important parts of an advertisement. Thus, the emotional and visual elements go hand in hand. Written advertisements also prove to retain a special form of intonation to attract consumers.

3.3.6 Translation Problems of Elongated Words in Advertisements:

Word elongation plays a role in marking special details in the text or information focus and establishing a connection with audiences; thus, it is vital to deal with this linguistic choice carefully in translation. In the questionnaire conducted by the researcher in four Palestinian universities, 66% (70% of female participants and 55% of male participants) of the sample have agreed that word elongation uncovers the participant's tone and makes it easier to remember as it is depicted more vividly. 67% of the sample also agree and 10% strongly agree that word elongation is used in advertisements making this a very important feature in Palestinian advertising strategies (See Appendix 2).

Red Bull's popularity is out of question. According to Caffeine informer staff (2015), Red Bull “dominates” and tops all of the other

energy drinks no matter how much they seem to grow (<http://www.caffeineinformer.com/>). The slogans of Red Bull resonate once the brand name *Red Bull* is heard. These slogans, despite their closeness in terms of word choice, show a variety of ways in exploiting semantics. Attempting a semantic analysis of these slogans using different semantic tools will lead to a better and deeper understanding to some extent. The principles of word elongation and bonding through audience design will be used hand in hand with semantic analysis to achieve this goal. Newmark's translation of slang words will be taken into consideration; nevertheless, the general terms of deletion and retention that have been deployed earlier will be associated with the two main translation strategies that Newmark lays out in *Approaches to Translation* (1981): communicative and semantic.

“Red Bull gives you wings” is the first slogan to be studied. The tables below demonstrate a componential analysis of these words.

(Table 2)

Drink (n)	+liquid	-cause
Give (v)	-liquid	+cause

(Table 3)

Drink (v)	+liquid	-bird	-fly
Wings (n)	-liquid	+bird	+fly

The semantic contradiction between the words of the slogan is clear. The unexpected combination of these words results in attributing the idea of “power” to a liquid. The idea of power has to do with the principle of

audience design where consumers can relate to what they see or hear and thus bond. The team of fastcompany.com(2011) points out that “red Bull doesn't have any of the commercial trappings of a traditional, off-the-shelf product. It's underground, even when it's above ground, and that appeals to the young people who drink it (<http://www.fastcompany.com>).

The primary target audience of Red Bull is 18-25 year olds as “Red Bull Flux IMC Plan” (2013) suggests. These target audiences are, then, students or fresh employees. Relating the ideas of power, ability and performance, the slogan appeals to this target audience who seek reassurance to fill the gap in their self-esteem, which is the core of the self-concept principle. In other words, the wording of this slogan is so powerful since its consumers can identify with it.

This slogan has been translated as ريد بل بيعطيك جوانح in an attempt to solve the problem of how such emotion is to be kept. At first sight, it seems that the form and the semantic features have not been changed at all in order to achieve the same effect. However, the use of the colloquial word “بيعطيك” and “جوانح” makes it more communicative since the use of standard Arabic would convey seriousness in this case. Although it is a communicative translation, semantics have been kept in mind.

“Red Bull gives you wiiings” is the second slogan to be interpreted. Despite what seems to be a slight change in this slogan, the semantic strategy used differs greatly. In 2000, Red Bull started a new campaign using the slogan “Red Bull gives you wiiings”, and after its success,

another slogan similar to it was reproduced “Red Bull gives you wiings”(Tantillo, 2014). This slogan has been deemed “false and misleading” (Orielly, 2014,p. 1) since it made some people believe in it. Some argue that misspelling words in slogans makes them “catchy”, yet this is not the case when it comes to the word “wiiings”.

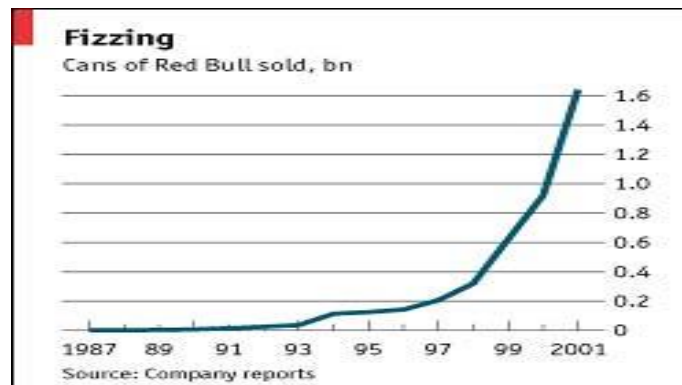


Chart (1): <http://www.theeconomist.com>

How can a word like “wiiings” establish a bond with the consumers and make them part of the slogan? To answer this question, word elongation is to be applied. Manders (2013) believes that the use of such button based vernacular is inviting making “electronic words more human” (p.1) This article helps to shed light on the idea of bonding through using the same language the target consumers use, i.e. audience design. Addressing the audience with a slogan that seems to be a friendly ordinary text makes the consumer experience the words and be part of the advertisement. The feature [+emotion] hence becomes one semantic feature of the word “wiiings”.

In an interview with Doll (2013), Tagliamonte suggests that intonation can be imposed on written words through the addition of these

letters. As a result, the notion of “uptalk” or “intonation contour” is of relevance here. Gorman (1993) believes that the rise of intonation in a declarative statement is related to female speech. Gorman (1993) cites Cynthia McLemore who supports this as she includes various functions of uptalk including connecting participants and marking new information:

[McLemore] found that uptalk was a way to be inclusive, to connect phrases, and to truly “connect the speaker to the listener” (Gorman, 1993). McLemore continues to explain that uptalk could be used as a tag to highlight new information or to improve the attention of the audience by varying the pitch of the phrases. (Buck,2016,p.6)

Thus, when a female wants to make a request, she will, most likely, use the questioning intonation to appeal to the listener. This notion can, actually, be applied to texts nowadays. By reduplicating the letters, this function of word elongation comes to life. Red Bull seems to make use of this notion to appeal to consumers using the friendly-feminine form of request. This can be the reason behind the success of this slogan and the sharp rise seen in chart 1. Therefore, the word “wiiings” can semantically be analyzed into the following sememes:

(Table 4)

-liquid	+bird	+fly	+Emotion	+ high-pitch
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The translator, consequently, may face a hardship translating this slogan and achieving the same effect. The slogan “Red Bull gives you wiiings” This slogan has been translated into Arabic as “ريد بُل يعطيك جوينج”

using spoken words which end with a rising pitch in the video. Also, it was translated into colloquial Arabic. The researcher believes that this is a way of compensation because such a linguistic variation had not been established in Arabic yet. As a result, the translator has turned the intonation of the written word into a high-pitched word as it is a paralinguistic feature of spoken language. Today, technology has invaded the Arabic language and culture; thus, “button-based” slang has become of great importance. In 2011, the elongated spelling was restored and translated as “جواالنج”¹.

Both of the above translations use long vowels. The long /e:/ sound as well as tipping the “ا” letter. Nevertheless, reduplicating the vowel seems to be more convenient in order to keep the visual text-like aspect. In fact, letter reduplication exists in Arabic, and if it is not utilized this will lead to the loss of the visual effect which is expected in today’s notion of marketing, where personalization is achieved through incorporating the visual aspect. In the previous examples, the two “opposite” types of translation: semantic and communicative do clash. True, semantics as well as structure have been preserved, but it is not for the sake of faithfulness as much as it is for the sake of achieving meaning and a communicative translation. Newmark (1981) believes that in order to translate a slang word, the existence of this word in the target language culture must be checked. That is to say that the existence of the phenomenon in both Arabic and English affects the translation of this slogan. The question would be,

¹ https://www.youtube.com/watch?v=_d2BvnPy4ZQ

then, what if this phenomenon has not been known in Arabic? In this case, paralinguistic features included in the semantics of the word “wiiings” will have to be converted into a rise in the pitch using a spoken slogan. However, this feature does exist and has both social and linguistic functions as the researcher argues throughout chapter 3.

In brief, Red Bull marketing strategy proves to be able to exploit semantics and apply it to its slogans. Using elongation enhances the opportunity to appeal to the target audience since it connects with their ideas and behaviors; it also identifies with them. Again, although the translations of these slogans are to some extent “communicative”, semantics is a crucial aspect in today’s written communication.

3.3.7 Conclusion

The thriving use of word elongation in Palestinian advertisements is undeniable. By employing ELM as a theoretical framework, observing Facebook advertisements and conducting an interview, the researcher has found various patterns in the strategic use of word elongation, including elongating vowels in most cases, which can be due to their nature as sonorants making them more vivid. However, some consonants are also repeated establishing distinguished suprasegmental features which written texts usually lack, but although it may not be remembered as vividly as elongating vowels, the visual aspect plays a huge role whether to draw focus on a specific part of the text or to emphasize a contrast. Moreover, this linguistic choice has both linguistic as well as social functions. Slogans

of international products may include this linguistic feature such as Red Bull. Because of its functions and its proliferation in the Palestinian market, this semantic feature cannot simply be discarded even if the slogan is translated communicatively.

Chapter Four

Conclusions and Recommendations

4.1 Conclusions

4.2 Recommendations

Chapter Four

Conclusions and Recommendations

4.1 Conclusions

Language is in constant change as it is influenced by many factors, such as the emergence of social media. This thesis aimed at delving into the possible functions of word elongation in CMC where the main variables were gender and type of relationship among participants. The employment of this linguistic phenomenon in virtual reality, Facebook, to be more exact, was compared to its use in real life. Due to the hardships that the researcher might have faced to collect real life examples of elongated words, translation was used as a tool to assess the use of this feature in Palestinian Arabic.

By deploying a combination of sociolinguistic and psychological theories, the researcher made many interesting observations from multiple contexts since this research is qualitative in nature. First, gender and the choice of word elongation correlate as females tend to use this feature in various contexts. The relationship among participants also correlates with this linguistic phenomenon since friends and family use it more often whereas it would feel awkward if a stranger does so.

Moreover, word elongation has many functions, so it cannot be studied separately from context. The functions are both social and linguistic. Word elongation helps maintain or construct relationships. It

also indicates distance or closeness. In addition to this, word elongation plays a crucial role in constructing and reconstructing identities of both the sender and the receiver. In a group conversation, one may be excluded or included from a certain group.

As for other functions, word elongation has linguistic functions that go hand in hand with the social ones. First and foremost, emphasis or marking a piece of information can be achieved through employing word elongation while indicating a closer relationship at the same time.

Another fascinating finding has to do with stereotypical emotions and their relation to gender. Although females surpass males in using this feature to express their stereotypical emotions, this did not always hold true. In some instances, it was found that females expressed their anger even in public posts which is a sign of rebelling against established norms. Each gender, however, was more likely to use this linguistic feature with people of the same gender.

The present thesis also discussed one of the applications of word elongation, that is, marketing. Focusing on the visual element as well as the phonological one, this strategy is audience designed which serves to reconstruct the identity of the marketer, and at the same time it marks the information focus.

In all cases vowels are elongated more than consonants, but the fact that some consonants, such as /g/ and /k/ are elongated proves that written texts have started to establish their own tone.

Due to the wide-ranging nature of an elongated word's functions, a translator must keep in mind the importance of keeping the semantic feature of emotion in translation. Nevertheless, the significance of this linguistic effect needs to be checked constantly.

4.2 Recommendations

Based on the findings of this study, the researcher recommends the following:

- 1- Word elongation should always be studied in context as any word could be elongated regardless of its emotiveness. Also, words which are elongated can carry the opposite meaning, such as sarcasm instead of joy.
- 2- The fact that identity is not fixed but rather built and achieved in context should always be kept in mind.
- 3- Mixed gender group conversations should also be studied in future research papers.
- 4- The translators of realistic fiction novels, where elongated words are found, should keep in mind their linguistic as well as social functions. Thus, although an idea may not be semantically rendered,

the semantic feature (+ intensified emotion) should not be overlooked as it serves specific purposes.

- 5- The functions of word elongation in other areas, such as politics should be examined.
- 6- The functions of word elongation should be studied on a regular basis as its colloquialism and functions may be subject to change.
- 7- Some elongated words should be lexicalized in the Arabic language as Kashida cannot serve the functions that the colloquial version of elongation does, especially the social function as slang reflects a closer relationship.
- 8- Marketers and translators should keep word elongation as a strategy to market and translate international products.
- 9- In order to achieve optimal results in the application of word elongation, various age groups should be studied.

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APPENDICES

Appendix (1): Parrot's Classification of Emotions (2001)

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**Appendix (4): Emotions and Gender: Elongated words in
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**Appendix (6)b: Translation of Elongated Words into Classical
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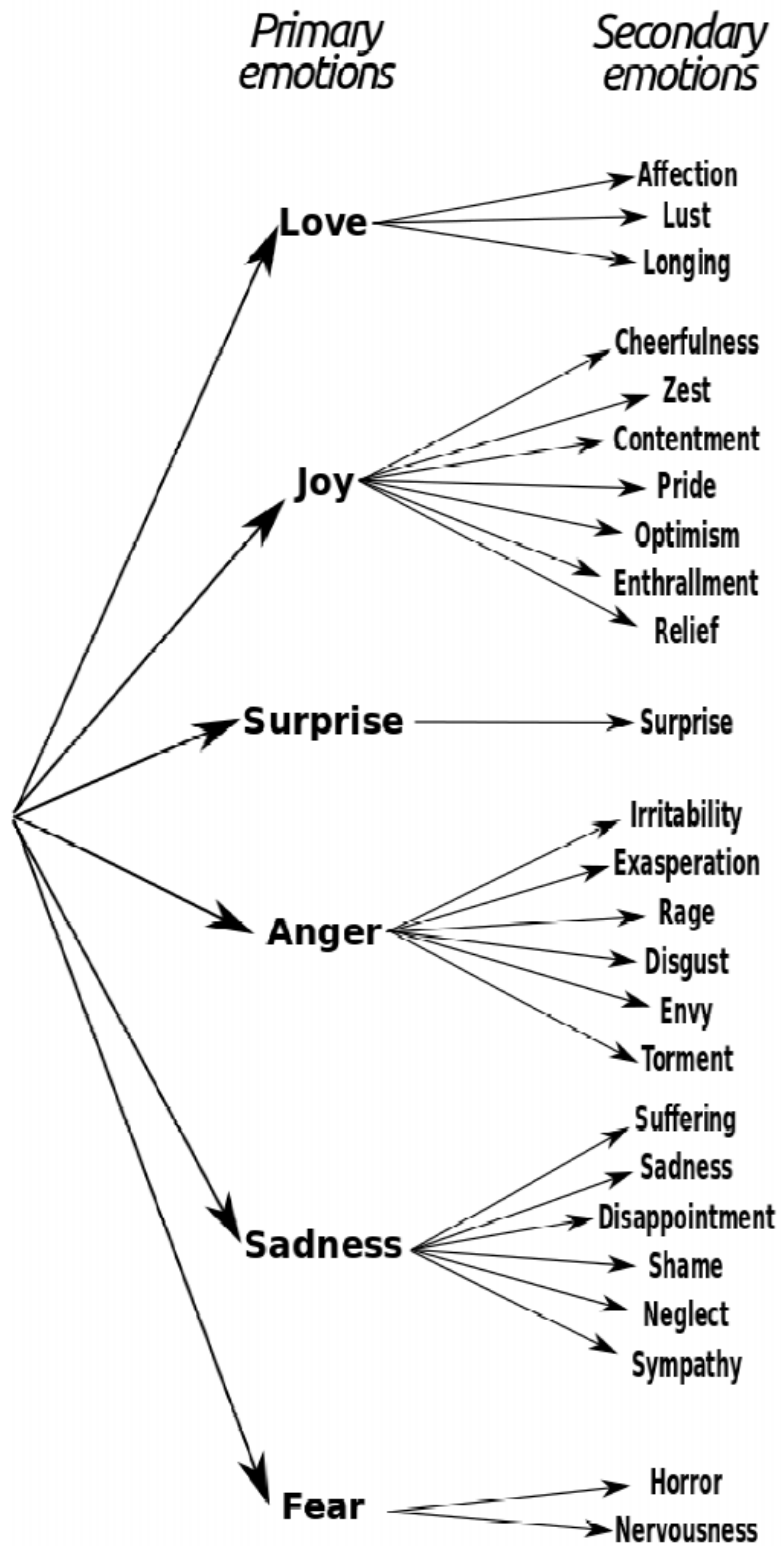
Appendix (7): Translation Questionnaire

Appendix (8): IPA Transliteration Key

**Appendix (9): Elongated words and Advertisements in
Palestinian Arabic: A sample**

Appendix (1)

Parrot's Classification of Emotions (2001)



Appendix (2)

Questionnaire

Word elongation has been examined by Sali Tagliamonte for over five years, according to Doll (2013).

Word elongation can be defined as the tendency of adding extra letters to express emotions that written texts lack such as the repetition of “i” in “hiiii”.

The following questions ask you to express your opinion about this phenomenon. Your answers will help us gain an understanding of the reasons why this phenomenon is used in Palestinian Arabic. We would appreciate your honest opinions. We assure you that all the responses will be anonymous

General Information		
Sex:	Age:	Major:
Email Address:		

#	Question				
1	Written communication media has gained more importance recently.	Strongly agree	Agree	Disagree	Strongly disagree
2	Time I spend on social media	< 1 Hr.	1-2 Hrs.	3-5 Hrs.	> 5 Hrs.
3	Language/s I use on social media	Arabic (including Arabizi/Arabic chat alphabet)	English	English and Arabic	Other: ---- ----
4	Social media	Twitter	Facebook	Tumblr	Other: ----

	platform that I use the most to communicate through writing				----
5	Facebook is the most common social media platform where elongated words can be seen in Palestine	Strongly agree	Agree	Disagree	Strongly disagree
6	I notice word elongation among	Friends	Close friends and family	Strangers	Other: ---- ----
7	The first time I noticed word elongation was	Before 2010	2010-2014	2014-2017	Other: ---- ----
8	In Palestine, _____ use elongated words more often.	Males	Females	Both genders	It depends on the gender the person is interacting with
9	I _____ use elongated words.	Always	Usually	Sometimes	Hardly ever
10	The reason why I use elongated words is.	To show strong emotions	To emphasize a point	To ask for a favor	Other: ---- ----
11	I think that elongated words indicate	Trust or manipulation	Friendliness and closeness	Neutral feelings	Other: ---- ----
12	If one person started to use word elongation, then I would reply using the same feature when I need to express emotion	Strongly agree	Agree	Disagree	Strongly disagree
13	Elongated words can improve communication between people.	Strongly agree	Agree	Disagree	Strongly disagree
14	When there are elongated words in the text, I feel.....	close to the person	Communication is better	I don't feel any difference	Other: ---- ----
15	When a friend who always uses elongated words	I feel there is something wrong	I feel distanced	I don't feel any difference	Other: ---- ----

	suddenly starts using abbreviations,				
16	When a stranger uses elongated words,	I feel awkward	I feel closer to the person	I don't feel any difference	Other: ---- ----
17	There are some situations where the use of word elongation is inappropriate.	Strongly agree	Agree	Disagree	Strongly disagree
18	I find it easier to uncover the tone of texts (a person's feelings) when elongated words are used	Strongly agree	Agree	Disagree	Strongly disagree
19	I remember the emotional tone of a text or post more vividly when elongated words are used	Strongly agree	Agree	Disagree	Strongly disagree
20	The most common elongated part of the words are...	Vowels	Consonants	Both	None
21	Words that I usually elongate are:	Endearment words	Greetings	Any word can be elongated	Other: ---- ----
23	When I want to emphasize a point, I	Add letters	Add punctuation marks	Capitalize the Arabize form of the word	Other: ---- ----
24	When I want to express my anger online, I	Use abbreviations	Add letters to negative words	Don't change the written form	Other: ---- ----
25	When I want to express positive emotions online, I	Add letters to any word	Add letters to positive words only	Don't change the written form	Other: ---- ----
26	When I want to show someone that what they said was funny or not, I	Change the number of letters (add or remove)	Change the number of punctuation marks	Don't change the written form	Other: ---- ----
27	I notice Elongated words in advertisements	Strongly agree	Agree	Disagree	Strongly disagree

28	I notice elongated words in formal writing	Strongly agree	Agree	Disagree	Strongly disagree
29	I notice word elongation in literary works	Strongly agree	Agree	Disagree	Strongly disagree
30	I do not expect to find elongated words in formal contexts	Strongly agree	Agree	Disagree	Strongly disagree

***If you are interested in the topic and would like to help me find out more about it, tick the box below.**

Appendix (3) Questionnaire Results: ¹

¹COUNTIF(Raw Data::B,1) to find the frequency per answer per question (the column B here represents the question, and "1" represents the first choice).

COUNTIF(Raw Data::C\$22:C\$41,1) ... COUNTIF(Raw Data::B,1) to find the frequency per answer per question for males (the column C here represents the question, the dollar sign to only look in rows 22-41 which contain the data for males, and "1" represents the first choice).

COUNTIF(Raw Data::B\$2:B\$21,1) ... o find the frequency per answer per question for females (the column C here represents the question, the dollar sign to only look in rows 22-41 which contain the data for males, and "1" represents the first choice).

Patterns :

CONCATENATE(Raw Data::N2,Raw Data::O2,Raw Data::P2,Raw Data::Q2) ... to bring all the answers together as one value.

COUNTIF(\$B\$22:\$B\$41,C2) ... to find the summation of the pattern occurrence for males where C2 holds the pattern we are counting.

COUNTIF(\$B\$2:\$B\$21,C2) ... to find the summation of the pattern occurrence for females where C2 holds the pattern we are counting.

D2+E2 to find the total occurrence per pattern, where D2 holds the summation for males, and E2 holds the summation for females.

Frequency Per Question Test

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	20	4	4	0	14	14	4	2	1	24	4	4	7	20	12	22	17
2	18	12	2	20	21	20	14	20	12	4	16	24	24	14	14	12	18
3	1	11	14	0	2	0	14	7	14	0	4	4	4	2	2	4	0
4	1	4	1	0	1	0	1	0	14	2	0	1	0	2	0	2	0

Frequency Per Question-Habit

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	12	4	2	0	4	4	7	1	1	12	2	2	4	12	11	4	12
2	4	4	2	17	11	11	4	10	4	4	14	11	14	4	14	4	12
3	0	4	14	0	1	0	4	4	7	0	4	7	4	1	1	4	4
4	1	4	1	0	0	0	0	4	4	2	0	0	0	1	0	2	0

Frequency Per Question-Formal

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
1	12	0	4	0	4	4	1	1	0	12	2	4	4	12	11	4	12
2	4	4	0	11	11	11	10	7	4	4	17	14	11	4	14	4	12
3	1	7	14	0	1	0	4	4	4	0	1	1	4	1	1	4	4
4	1	4	1	0	0	0	1	4	4	2	0	0	0	1	0	2	0

Communication

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency
Female	3111	1112	1	2	3
Female	2211	1122	1	0	1
Female	2211	1123	1	0	1
Female	2122	1211	1	0	1
Female	2211	1221	0	1	1
Female	3111	2111	2	1	3
Female	2211	2112	2	1	3
Female	3112	2113	0	1	1
Female	2111	2122	0	1	1
Female	2112	2133	1	0	1
Female	3111	2211	3	7	10
Female	1221	2213	2	0	2
Female	1112	2221	1	0	1
Female	1112	2233	1	0	1
Female	2211	2414	1	0	1
Female	2211	3111	0	3	3
Female	2211	3112	1	1	2
Female	2113	3114	1	0	1
Female	3311	3311	0	1	1
Female	3411	3321	1	0	1
Male	1112	3411	0	1	1
Male	3114				
Male	1122				
Male	3321				
Male	2133				
Male	2111				
Male	2112				
Male	2414				
Male	2211				
Male	1211				
Male	2213				
Male	3112				
Male	2221				
Male	2213				
Male	1123				
Male	2211				
Male	2112				
Male	2233				
Male	2211				
Male	2111				

Gender

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency
Female	43		1	0	1
Female	53		0	1	1
Female	23		1	4	5
Female	42		3	4	7
Female	23		7	2	9
Female	34		1	0	1
Female	23		1	1	2
Female	14		0	2	2
Female	32		1	1	2
Female	22		1	2	3
Female	24		3	3	6
Female	22		1	0	1
Female	22				
Female	42				
Female	22				
Female	43				
Female	43				
Female	53				
Female	24				
Female	23				
Male	31				
Male	22				
Male	43				
Male	24				
Male	24				
Male	43				
Male	34				
Male	24				
Male	24				
Male	13				
Male	24				
Male	24				
Male	44				
Male	43				
Male	42				
Male	24				
Male	23				
Male	23				
Male	32				
Male	23				

Functions

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency
Female	12	11	1	0	1
Female	12	12	10	11	21
Female	12	12123	1	0	1
Female	12	122	0	2	2
Female	12	1232	0	2	2
Female	13	13	1	1	2
Female	22	21	1	2	3
Female	12	22	2	2	4
Female	12	23	2	0	2
Female	1232	42	1	0	1
Female	1232	44	1	0	1
Female	21				
Female	12				
Female	122				
Female	12				
Female	22				
Female	12				
Female	122				
Female	21				
Female	12				
Male	12				
Male	44				
Male	12123				
Male	42				
Male	12				
Male	11				
Male	22				
Male	21				
Male	13				
Male	12				
Male	23				
Male	12				
Male	12				
Male	12				
Male	12				
Male	12				
Male	23				
Male	12				
Male	12				
Male	12				
Male	22				

Tone

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency	
Female	23		2	1	3	
Female	22		2	0	2	
Female	22		2	1	3	
Female	22		22	11	14	25
Female	22		2	2	4	
Female	22		0	1	1	
Female	22		23	0	1	
Female	22		44	1	0	1
Female	22					
Female	22					
Female	11					
Female	22					
Female	22					
Female	22					
Female	22					
Female	22					
Female	21					
Female	22					
Female	23					
Female	23					
Female	22					
Male	21					
Male	44					
Male	12					
Male	22					
Male	22					
Male	11					
Male	22					
Male	22					
Male	22					
Male	22					
Male	11					
Male	22					
Male	23					
Male	12					
Male	22					
Male	22					
Male	22					
Male	22					
Male	22					
Male	23					
Male	21					
Male	22					

Positive Emotions

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency	
Female	21		11	1	5	8
Female	12		12	0	1	1
Female	11		13	1	2	3
Female	21		14	0	1	1
Female	11		21	5	6	11
Female	42		22	2	0	2
Female	13		23	0	1	1
Female	11		24	1	1	2
Female	21		31	2	0	2
Female	21		32	1	1	2
Female	23		33	4	0	4
Female	11		34	1	0	1
Female	14		41	0	1	1
Female	11		42	0	1	1
Female	21		44	2	0	2
Female	32					
Female	21					
Female	24					
Female	41					
Female	13					
Male	24					
Male	44					
Male	21					
Male	33					
Male	21					
Male	31					
Male	33					
Male	33					
Male	32					
Male	13					
Male	22					
Male	31					
Male	34					
Male	44					
Male	21					
Male	21					
Male	21					
Male	33					
Male	11					
Male	22					

other contexts

	Data	Pattern	Frequency (Male)	Frequency (Female)	Total Frequency
Female	344	123	0	1	1
Female	233	133	2	0	2
Female	344	144	1	0	1
Female	244	213	0	1	1
Female	242	222	1	0	1
Female	123	223	0	1	1
Female	233	231	2	0	2
Female	244	232	2	1	3
Female	233	233	4	4	8
Female	244	234	2	0	2
Female	244	242	1	2	3
Female	232	244	0	8	8
Female	233	333	1	0	1
Female	213	342	2	0	2
Female	223	343	1	2	3
Female	244	344	1	2	3
Female	343				
Female	242				
Female	244				
Female	343				
Male	231				
Male	234				
Male	344				
Male	233				
Male	333				
Male	144				
Male	133				
Male	342				
Male	231				
Male	222				
Male	233				
Male	233				
Male	234				
Male	242				
Male	232				
Male	133				
Male	233				
Male	343				
Male	342				
Male	232				

21	Female	Public	Request	 <p>English Department Club ... - Birzeit University 1 hr · 🌐</p> <p>مرحباً مين المنيح الي بده يعيرني كتاب سينتاكس!</p> <p>1 Like 2 Comments</p> <p>Like Comment</p>
22	Female	Public	Request	 <p>English literature ... students 117 NNU 2 hrs · 🌐</p> <p>مسا الخير يا جماعة 🙏 نزلت 15 ساعة وضاييل انزل مادة بس محتارة ايش انزل ساعدوني ما بدي مادة تخصص بدي مادة تكون سهلة بليز ساعدوني</p> <p>4 Like 9 Comments</p> <p>Like Comment</p>
23	Female	Public	Request	 <p>English literature ... students 117 NNU 58 mins · 🌐</p> <p>ككيف الدكتور ه ايمان حماد لليوتري !؟</p> <p>3 Like 7 Comments</p> <p>Like Comment</p>
24	Male	Public		 <p>Ahmad ... An-Najah National Uni. 2 hrs · 🌐</p> <p>يسعد مساكم ممکن كتاب دراسات ؟</p> <p>6 Like 4 Comments</p> <p>Like Comment</p>
25	Male	Public		 <p>An-Najah National Uni. ... An-Najah National Uni. 3 hrs · 🌐</p> <p>بدي كتاب انجليزي 101 ضروري 😊</p> <p>20 Like 4 Comments</p> <p>Like Comment</p>

26	Male	Public		 <p>طلاب جامعة النجاح ... الوطنية - An-Najah National Uni. 18 mins · 🌐</p> <p>كيف الدكتور احسان الديك؟</p> <p>👍 6 7 Comments</p> <p>👍 Like Comment</p>
27	Female	Public	Request	 <p>طلاب جامعة النجاح ... الوطنية - An-Najah National Uni. 2 mins · 🌐</p> <p>مساء الخير بدي كتاب جرمر لو سمحتو 🙏👉</p> <p>👍 Like Comment</p>
28	Female	Public	Request	 <p>طلاب جامعة النجاح الوطنية ... - An-Najah National Uni. Just now · 🌐</p> <p>مسسا الخير لو سمحتو مين عندو كتاب بيولوجي ممكن يعيرني اياه؟</p> <p>👍 Like Comment</p>
29	Female		Agreement	 <p>مزاج البننت معروف من شعرها 🙏👉</p> <p>👍❤️👍 46 5 Comments</p> <p>👍 Like Comment</p> <p>Qais Esmail 👍 1 Like · Reply · 5w</p> <p>Hadeel M. Damirri 👍 1 Like · Reply · 5w</p> <p>Marlin Hijazin 👍 1 Like · Reply · 5w</p> <p>Majdouleen Mahmoud Jamous 👍 1</p>
30	Male	Private	Emphasis	<p>:Male 2 بدي تكون بخير ودير بالك عحالك وطمني عنك وما تقطعنا</p> <p>: Male 1 سلامتك</p> <p>:Male 2 حبيبي الله يخليك يا رب وانتااا كمان بدي انااام لاني بشوفك على خير سلم عالاهل</p>

Appendix (5)

Realistic Fiction Elongated Words and Emotions

My first soccer game with Luca Spaghetti was, for me, a delirious banquet of Italian language. I learned all sorts of new and interesting words in that stadium which they don't teach you in school... **Then shut my eyes and listen to some more of the old man's rant, which went something like:** Dai, dai, dai, Albertini, dai . . . va bene, va bene, ragazzo mio, perfetto, bravo, bravo . . . Dai! Dai! Via! Via! Nella porta! Eccola, eccola, eccola, mio bravo ragazzo, caro mio, eccola, eccola, ecco—
AAAHHHHHHHHH! ! ! VAFFANCULO! ! ! FIGLIO DI MIGNOTTA! ! STRONZO! CAFONE! TRA-DITORE! Madonna . . . Ah, Dio mio, perché, perché, perché, questo è stupido, è una vergogna, la vergogna . . . Che casino, che bordello . . . **NON HAI UN CUORE, ALBERTINI! FAI FINTA!** Guarda, non è successo niente . . . Dai, dai, ah. . . Molto migliore, Albertini, molto migliore, sì sì sì, eccola, bello, bravo, anima mia, ah, ottimo, eccola adesso . . . nella porta, nella porta, nell—
VAFFANCULO!!!!!!!

Which I can attempt to translate as: AHHHH! GO FUCK YOURSELF! YOU SON OF A BITCH! SHITHEAD! ASSHOLE! TRAITOR! . . . Mother of God . . . Oh my God, why, why, why, this is stupid, this is shameful, the shame of it . . . What a mess . . . [Author's note: Unfortunately there's no good way to translate into English the fabulous Italian expressions *che casino* and *che bordello*, which literally

mean “what a casino,” and “what a whorehouse,” but essentially mean “what a friggin’ mess.”] . . . YOU DON’T HAVE A HEART, ALBERTINI!!!! YOU’RE A FAKER! Look, nothing happened . . . Come on, come on, hey, yes . . . Much better, Albertini, much better, yes yes yes, there it is, beautiful, brilliant, oh, excellent, there it is now . . . in the goal, in the goal, in the—**FUUUUUCK YOUUUUUUU!!!**

(Example 1)(Gilbert, 2006, p. 73)

Tulsi’s cousin who got married last week is only twenty-one, and her older sister is next on the marriage list at age twenty, which means there will be huge pressure after that for Tulsi herself to find a husband. I asked her if she wanted to ever get married and she said: **“Noooooooooooooooooooooooooooo . . .” . . . and the word drew out longer than the sunset we were watching over the gardens. “I want to roam!” she said. “Like you.”**

(Example 2) (Gilbert, 2006, p. 190)

There were hours of chants, though, before that real baby’s feet could touch ground. Ketut rang his bell and sang his mantras endlessly, and the young parents beamed with pleasure and pride. The guests came and went, milling about, gossiping, watching the ceremony for a while, offering their gifts and then taking off for another appointment. It was all strangely casual amid all the ancient ritualistic formality, sort of backyard-picnic-meets-high-church. The mantras Ketut chanted to the baby were so sweet,

sounding like a combination of the sacred and the affectionate. While the mother held the infant, Ketut waved before the child samples of food, fruit, flowers, water, bells, a wing from the roast chicken, a bit of pork, a cracked coconut . . . With each new item he would sing something to her. The baby would laugh and clap her hands, and Ketut would laugh and keep singing.

I imagined my own translation of his words:

“**Ohhhh** . . . little baby, this is roast chicken for you to eat! Someday you will love roast chicken and we hope you have lots of it! Ohhhhhh . . . little baby, this is a chunk of cooked rice, may you always have all the chunks of cooked rice you could ever desire, may you be showered with rice for always. Ohhhh . . . little baby, this is a coconut, isn’t it funny how this coconut looks, someday you will eat lots of coconuts! Ohhhhhh . . . little baby, this is your family, do you not see how much your family adores you? Ohhhh . . . little baby, you are precious to the whole universe! You are an A-plus student! You are our magnificent bunny! You are a yummy hunk of silly putty! **Ooohhhh little baby, you are the Sultan of Swing, you are our everything . . .**”

(Example 3) (Gilbert, 2006, p. 332)

Yudhi and I decided to do it anyway, to take off for a week, rent a car and drive all over this tiny island, pretending that we are in America and that both of us are free. The idea charmed me when we came up with it last month, but the timing of it now--as I am lying in bed with Felipe and

(Example 5) (Green, 2012, P. 7)

“Did you just wait outside the entire time?”

“Yes. I brought some paperwork. **Anyway, time to face the day, young lady.**” **“Mom. Sleep. Cancer. Fighting.”** “I know, love, but there is class to attend. Also, today is . . . ” The glee in Mom’s voice was evident. “Thursday?”

“Did you seriously forget?” “Maybe?” “It’s Thursday, March twenty-ninth!” she basically screamed, a demented smile plastered to her face. You are really excited about knowing the date!” I yelled back. **“HAZEL! IT’S YOUR THIRTY-THIRD HALF BIRTHDAY!”** **“Ohhhhhh,”** I said. **My mom was really super into celebration maximization. IT’S ARBORDAY! LET’S HUG TREES AND EAT CAKE! COLUMBUS BROUGHT SMALLPOX TO THE NATIVES; WE SHALL RECALL THE OCCASION WITH A PICNIC!**, etc. **“Well, Happy thirty-third Half Birthday to me,”** I said.

(Example 6) (Green, 2012, P. 40-41)

During one of my Clay Jensen gossip moments, I found out that you were going to be at the party. What? Clay Jensen at a party? Unheard of. I study on the weekends. In most of my classes, we’re tested every Monday. It’s not my fault. Not only was that my first thought, that’s what the people around me were talking about, too. No one could figure out why they never saw you at parties. Of course, they had all sorts of theories. But guess

what? That's right. None of them were bad. Give me a break. As you know, since Tyler's not tall enough to peep through a second-story window, sneaking out of my bedroom wasn't hard to do. And that night, I just had to do it. But don't jump to conclusions. I've snuck out of my house, before that night, only twice. Okay, three times. Maybe four. Tops. For those of you who don't know which party I'm talking about, there's a red star on your map. A big, fat, red star completely filled in. C-6. Five-twelve Cottonwood. **Is that where we're going? Aaaah...so now you know.** Now some of you know exactly where you fit in. But you'll have to wait until your name pops up to hear what I'm going to tell. To hear how much I tell.

(Example 7) (Asher, 2007, P. 204)

You told me Train A was leaving your house at 3:45 . Train B was leaving my house ten minutes later. You couldn't see this, Justin, but I actually raised my hand like I was in school rather than sitting on the edge of my bed. "Pick me, Mr. Foley. Pick me," I said. "I know the answer." When you called my name, "Yes, Miss Baker?" I threw Mom's hard-to-get rule right out the window. I told you the two trains met at Eisenhower Park at the bottom of the rocket slide.

What did Hannah see in him? I never got that. Even she admits she was unable to put her finger on it. But for an average-looking guy, so many girls are into Justin. Sure, he is kind of tall. And maybe they find him intriguing. He's always looking out windows, contemplating something. **A**

long pause at your end of the line, Justin. And I mean a loooooong pause. “So, when do the trains meet?” you asked. “Fifteen minutes,” I said.

(Example 8) (Asher, 2007, P.23)

I changed the code two weeks before I disappeared and listed my secret cell as the first number to call. I can picture Nick, my clue in hand, entering his dad’s dusty, stale house, fumbling with the alarm code ... **then the time runs out. Beep beep beeeep! His cell is listed as the backup if I can’t be reached (and I obviously can’t).**

(Example 9) (Flynn, 2012, P.341)

What if I sit down on the floor of this party by myself and eat everything on that deli tray, including the cigarettes? **‘Please don’t eat anything in that area,’ he says. It is him (bum bum BUMMM!), but I don’t yet know it’s him (bum-bum-bummm).**

(Example 10) (Flynn, 2012, P. 26)

The cuckoo is also having a tough time adjusting to its new space: **The little bird lurches out drunkenly at ten minutes after the hour; seventeen minutes before; forty-one past. It emits a dying wail – coo-crrrrww** – that every time brings Bleecker trotting in from some hideaway, eyes wild, all business, his tail a bottle-brush as he tilts his head toward the feathers and mewls.

(Example 11) (Flynn, 2012, P.172)

Just last night was my parents' book party. Amazing Amy and the Big Day. Yup, Rand and Marybeth couldn't resist. They've given their daughter's namesake what they can't give their daughter: a husband! Yes, for book twenty, **Amazing Amy is getting married! Wheeeeeee**. No one cares. No one wanted Amazing Amy to grow up, least of all me. Leave her in kneesocks and hair ribbons and let *me* grow up, unencumbered by my literary alter ego, my paperbound better half, the me I was supposed to be. But *Amy* is the Elliott bread and butter, and she's served us well, so I suppose I can't begrudge her a perfect match. She's marrying good old Able Andy, of course. They'll be just like my parents happy-happy.

(Example 12) (Flynn, 2012, P. 45)

It seemed to me that there was nothing new to be discovered ever again. Our society was utterly, ruinously derivative (although the word *derivative* as a criticism is itself derivative). We were the first human beings who would never see anything for the first time. We stare at the wonders of the world, dull-eyed, underwhelmed. Mona Lisa, the Pyramids, the Empire State Building. Jungle animals on attack, ancient icebergs collapsing, volcanoes erupting. I can't recall a single amazing thing I have seen firsthand that I didn't immediately reference to a movie or TV show. A fucking commercial. **You know the awful singsong of the blasé: Seeen it. I've literally seen it all, and the worst thing, the thing that makes me want to blow my brains out, is: The secondhand experience is always better.**

(Example 13)(Flynn, 2012, P. 108)

Wear this, don't wear that. Do this chore now and do this chore when you get a chance and by that I mean now. And definitely, definitely, give up the things you love for me, so I will have proof that you love me best. It's the female pissing contest – as we swan around our book clubs and our cocktail hours, there are few things women love more than being able to detail the sacrifices our men make for us. **A call-and-response, the response being: 'Ohhh, that's so sweet.' I am happy not to be in that club. I don't partake, I don't get off on emotional coercion, on forcing Nick to play some happy-hubby role** – the shrugging, cheerful, dutiful taking out the trash, honey! role.

(Example 14) (Flynn, 2012, P. 85)

And then, for about two years, everything was okay. **Because of Nick. Nick loved me. A six-o kind of love: He looooooved me.** But he didn't love me, me. Nick loved a girl who doesn't exist.

(Example 15) (Flynn, 2012, P. 311)

I am thinking of a different kind of control. I am thinking about control in the guise of caring: Here is a sweater for the cold, my sweet, now wear it and match my vision. Nick, at least, didn't do this. Nick let me do what I wanted. I just want Desi to sit still and be quiet. He's fidgety and nervous, as if his rival is in the room with us. **'Shhh,' I say as my pretty face comes on the screen, then another photo and another, like falling**

leaves, an Amy collage. ‘She was the girl that every girl wanted to be,’ said Sharon’s voiceover. ‘Beautiful, brilliant, inspiring, and very wealthy.’ ... Recap recap recap. Photos of me Andie, Nick. Stock photos of a pregnancy test and unpaid bills. I really did do a nice job. It’s like painting a mural and stepping back and thinking: *Perfect.*

(Example 16) (Flynn, 2012, P. 485)

‘Feels almost like a double date.’ Rand laughed, the laughter curving toward the hysterical: high-pitched and squeaky. Rand Elliott, genius psychologist, best-selling author, friend to all, was unraveling. Marybeth had taken to self-medication: shots of clear liquor administered with absolute precision, enough to take the edge off but stay sharp. Rand, on the other hand, was literally losing his head; **I half expected to see it shoot off his shoulders on a jack-in-the-box spring – cuckoooooo!** Rand’s schmoozy nature had turned manic: He got desperately chummy with everyone he met, wrapping his arms around cops, reporters, volunteers.

(Example 17) (Flynn, 2012, P. 271)

I could always turn myself off like a light. I’m going to sleep, **I’d say, my hands in prayer position against my cheek, Zzzzzz, the deep sleep of a NyQuiled child** – while my insomniac wife fussed in bed next to me. Last night, though, I felt like Amy, my brain still going, my body on edge.

(Example 18) (Flynn, 2012, P. 130)

‘No, not really.’ **I gave her the shhh sign and pointed toward the hallway. ‘My sister.’**

(Example 19) (Flynn, 2012, P. 206)

A guy from our brother school, he meets us both at the fall dance, and the next day he calls *me* instead of Amy. Which I’m sure he did because Amy was too intimidating, but whatever ... and then a few days later, our midterm grades come, and mine are slightly better, like, four-pointone versus four-point. And not long after, one of our friends, she invites me to spend Thanksgiving with her family. Me, not Amy. Again, I’m sure this was because Amy intimidated people. She wasn’t easy to be around, you felt all the time like you had to impress. But I can feel things change just a

little. **I can tell she’s really irritated, even though she doesn’t admit it. ‘Instead, she starts getting me to do things.**

(Flynn, 2012, P. 403)

But then one day I’m called into the principal’s office. Amy has had a horrible accident – twisted ankle, fractured arm, cracked ribs. Amy has fallen down this long set of stairs, and she says it was me who pushed her. Hold on. **‘Go back downstairs now. Go. Down. Stairs. Goooo downstairs. Sorry, I’m back. Never have kids. So Amy said you pushed her?’ ‘Yeah, because I was craaaazy.** I was obsessed with her, and I wanted to be Suzy, and then being Suzy wasn’t enough – I had to be Amy.

(Example 20) (Flynn, 2012, P. 404)

I can't tell if she used a comma: Want to watch, Amy? or Want to watch Amy? 'Nah. Jeff, why don't you grab your guitar and we can sit on the porch?' **Jeff and Greta exchange a look. 'Awww ... but that's what you were watching, right?'** Greta says.

(Example 21) (Flynn, 2012, P.395)

'Let me interview you. On camera.' 'Bad idea.' 'I'll give it context,' she said. 'That's exactly what you need, Nick, I swear. Context. You need it bad. Come on, just a few words.' I shook my head. 'Too dangerous.' 'Say what you just said. I'm serious, Nick. I'm the opposite of Ellen Abbott. The anti-Allen Abbott. You need me in your life.' She held up the camera, its tiny red light eyeing me. '**Seriously, turn it off. 'Help a girl out. I get the Nick Dunne interview? My career is made. You've done your good deed for the year. Pleease?** No harm, Nick, one minute. Just one minute. I swear I will only make you look good.'

(Example 22) (Flynn, 2012, P. 415)

'It must be hives. **I get hives when I'm stressed.**' '**Mm-hmmm.**' **She stirred her coffee.** 'You do know I'm on your side, right, Nick?' 'Right.'

(Example 23) (Flynn, 2012, P. 352)

Appendix (6)a

Elongated Words and Emotions in Realistic Fiction

<i>Reduplicated letter</i>	<i>Vowel/Consonant</i>	<i>Gender</i>	<i>Elongated words</i>	<i>Emotions</i>		
				Primary	Secondary	Tertiary
A	Vowel	Not specified	“La:nce”	sadness	neglect	Humiliation
		Female	“cra:zy”	Anger	Envy	Jealousy
E	Vowel	Female	“bee:p”	Fear	Horror	Fright
		Female	“whe:”	Joy	Cheerfulness	Jolliness
		Female	“see:n”	Sadness	Disappointment	Disappointment
		Female	“very”			
		Female	“Ple:ase”	Sadness	Sympathy	Sympathy
O	Vowel	Female	“no:”	Anger	Rage	Resentment
		Female	“o:h”	Joy	Cheerfulness	Happiness
H	Consonant	Female	“ah:”	Anger	Rage	Rage
				Joy	Cheerfulness	Satisfaction
		Female	“sh:”	Anger	Irritation	Agitation
		Male		Anger	Irritation	Irritation
		Female	“oh:”	Sadness	Neglect	Alienation
	Joy	Cheerful		Happiness		
R	Consonant	Female	“co-cr:w”	Sadness	Sadness	Woe
				Sadness	Neglect	Homesickness
W	Consonant	Female	“aw:”	Anger	Envy	Jealousy
		Female	“co-crw:”	Sadness	Sadness	Woe
				Sadness	Neglect	Homesick-ness
G	Consonant	Female	“ug:”	Sadness	Neglect	Alienation
Z	Consonant	Male	“zz:”	Anger	Exaspera-	Frustration
					tion	
M	Consonant	Female	“bum:”	Fear	Horror	Fright
			“M:hm:”	Love	Affection	Caring

looooooved me		أحبّتي. يمكنني التشديد على هذه الكلمة ست مرات: أحبّتي كثيراً.	
13) Shhh	Male	صه	Deletion
14) cuckooooooo !	Male	كو كوووووو!	Retention without change
15) Zzzzzz	Male	نومي العميق الذي يريجني	Deletion and compensati on
16) Shhh	Male	أشربت لها كي تتوقف عن الكلام	Deletion
17) Go. Down. Stairs. Goooo	Male	اذهبوا إلى الطابق السفلي. اذهبوا إلى الأسفل.	Deletion
18) Yeah, because I was craaaaazy	Male	لأنني كنت مجنونة.	Deletion
19) Awww	Male	أووو...	Retention without change
20) Pleeease?	Male	أرجووو ك؟	Retention without change
21) Mm-hmmm	Male	مم – مم	Retention without change

Appendix (7)

Translation Questionnaire

General Information		
Sex:	Age:	Major:
Email Address:		

The following extracts are taken from some of the most popular **Realistic fiction** novels: *Eat Pray Love*, *The Fault in Our Stars* and *Gone Girl*. Your translation of these extracts will help us to have a grip on some of the **problems** that translators may face. Read the summaries and translate the lines **in bold** using **Palestinian Arabic**, then comment on some of the difficulties that you faced during the process. How did you deal with these difficulties? We greatly appreciate your time and effort.

Eat Pray Love (2006) - Elizabeth Gilbert

Themes: healing, spirituality, human nature, identity and self-exploration

1. *(Shouting during a match as the team lost)*

Then shut my eyes and listen to some more of the old man's rant, which went something like:... AAAHHHHHHHHH! ! ! VAFFANCULO! ! ! FIGLIO DI MIGNOTTA! ! STRONZO! CAFONE! TRA-DITORE! ...VAFFANCULO!!!!!!

Which I can attempt to translate as:**AHHHH! GO FUCK YOURSELF! YOU SON OF A BITCH! SHITHEAD! ASSHOLE! TRAITOR! . . . in the goal, in the goal, in the—FUUUUCK YOUUUUUUU!!!**

2. *(Singing to celebrate a baby's first steps)*

Ketut chanted to the baby were so sweet, sounding like a combination of the sacred and the affectionate...

I imagined my own translation of his words:

**“Ohhhh . . . little baby, this is roast chicken for you to eat!
Oohhhhh little baby, you are the Sultan of Swing, you are our
everything . . .”**

3. *(An Indian girl refusing the idea of marriage)*

I asked her if she wanted to ever get married and she said:

“Noooooooooooooooooooooooooooo . . .” . . . and the word drew out longer than the sunset we were watching over the gardens. **“I want to roam!” she said. “Like you.”**

4. *(Clarifying how a Sanskrit word is pronounced)*

It's simple, just two syllables: Ham-sa. In Sanskrit it means “I am That.” (**Ham, by the way, is pronounced softly, openly, like hahhhm, not like the meat you put on a sandwich.** And sa rhymes with “Ahhhh . . .”)

5. *(Pretending to be in Texas)*

He takes one look at me and says, “Dude—what time'd you get home last night?” I say, **“Dude—I didn't get home last night.”**

He says, “Duuuuuude,” and starts laughing

The Fault in Our Stars (2012) - John Green

Themes: existence, isolation, identity, courage, love

6. (*A cancer patient refusing to attend support group*)

Me: "I refuse to attend Support Group."

Me: "Ugh, Mom, please." Mom: "You're going to Support Group." Me: "UGGGGGGGGGGGGGGGG."

Mom: "Hazel, you deserve a life."

7. (*A cancer patient reacting to her mom's birthday wish*)

"HAZEL! IT'S YOUR THIRTY-THIRD HALF BIRTHDAY!"

"Ohhhhhh," I said. .."Well, Happy thirty-third Half Birthday to me," I said.

Gone Girl (2012) – Gillian Flynn

Themes: identity, manipulation and deceit, versions of reality

8. (*Asking a favor*)

A girl about Andie's age was standing in front of me.

'Seriously, turn it off.' **'Help a girl out.** I get the Nick Dunne interview? My career is made. You've done your good deed for the year. **Pleeease?**

9. (*The reaction to the marriage of a writer's main character*)

Just last night was my parents' book party. Amazing Amy and the Big Day. Yup, Rand and Marybeth couldn't resist. They've given their daughter's namesake what they can't give their daughter: a

husband! Yes, for book twenty, **Amazing Amy is getting married!**
Wheeeeeeee. No one cares.

10. *(There is nothing new to try out)*

It seemed to me that there was nothing new to be discovered ever again... You know the awful singsong of the blasé: **Seeeen it. I've literally seen it all**

11. *(Telling her kids off)*

'Go back downstairs now. Go. Down. Stairs. Goooo downstairs.
 Sorry, I'm back. Never have kids. So Amy said you pushed her?'
'Yeah, because I was craaaazy. I was obsessed with her, and I wanted to be Suzy, and then being Suzy wasn't enough – I had to be Amy.

12. *(Expressing how much her husband loves her)*

ecause of Nick. Nick loved me. A six-o kind of love: He looooooved me.

13. *(Being unable to sleep)*

I could always turn myself off like a light. I'm going to sleep, **I'd say, my hands in prayer position against my cheek, ZZZZZZ,** the deep sleep of a NyQuiled child.

14. *(discussing how other females talk about their husbands to compete)*

It's the female pissing contest... **'Ohhh, that's so sweet.'** I am happy not to be in that club.

15. *(A man cheating on his wife when he sees his sister coming*

'No, not really.' **I gave her the shhh sign and pointed toward the hallway.** **'My sister.'** (Gone Girl)

16. *(A woman watching an interview with her cheating husband)*

'Shhh,' I say as my pretty face comes on the screen

Comment/s on the difficulties that you have faced:

Appendix (8)

IPA Transliteration Key

Arabic consonants	IPA symbol selection
ا	a:
ب	b
ت	t
ث	θ
ج	dʒ
ح	h
خ	x
د	d
ذ	ð
ر	r
ز	z
س	s
ش	ʃ
ص	sˤ
ض	dˤ
ط	tˤ
ظ	ðˤ
ع	ʕ
غ	ɣ
ف	f
ق	q
ك	k
ل	l
م	m
ن	n
هـ	h
و	w
ي	j
ء	ʔ

Arabic short and long vowels	IPA
َ	a
ِ	i
ُ	u
ا	a:
ي	i:
و	u:

Appendix (9)

Elongated words and Advertisements in Palestinian Arabic: A sample

Category	Elongated Word/s	Redupli- cated Letter s	More than 5 times	Les s than 5 time s	Reason	Classificati on by Frequency
food	عشاقه	ا			trigger word	عروض
food	عروض .. او	و		و	extra info	عروض
food	هنا	ا	ا		extra info	عروض
food	كلوا	و		و	extra info	عروض
food	ايدو .. مسابقتنا	و، ا		و، ا	extra info	جديد
food	عرض	ر		ر	extra info	جديد
food	معنا	ا		ا	extra info	جديد
food	... مسابقة صحابك	ا، ا	ا	ا	extra info	جديد
food	... لزيز عروض... منسف	ز، و، س	ز، و، س		extra info	مبروك
food	هرمون	و		و	extra info	مبروك
food	عرض نار	ا	ا		extra info	مبروك
food	مجاني	ا		ا	extra info	يلا
food	عرض رائع	ا		ا	extra info	يلا
food	مجانا	ا		ا	extra info	ولعها.. الاسعار ..تميزو معنا
food	.. عشان عروض عير	ا، ي		ا، ي	extra info	ولعها.. الاسعار ..تميزو معنا
food	موعدنا غدا	ا		ا	extra info	غير
food	اطول قعدة	ط			extra info	غير
food	غير	ي	ي		promise	عرض
food	حضرو حالكم	و		و	request	عرض
food	هجوم	و		و	request	يسعد اوقاتكم
food	عروض	و	و		extra info	وصول
leisure	.. قبل رمضان .. عشان ترتاحو	ا، ا			extra info	و اسعار مناسبة
leisure	.. قبل رمضان..	ا، ط		ا، ط	extra info	و اخيرا..

	عاشط					يكشفوا المستور
leisure	تكون الغروب غير	و،و،ي		و،و، و،ي	interactio n, promise	و اخيرا
leisure	بس .. الفايصل.. تكون رمضان	س،ا،و،ا		س،ا، و،ا	extra info	هنا
leisure	الان الان	ا		ا	announce ment	هرمون
leisure	سارة جدا	ا		ا	announce ment	هدول ولا اشي.. لسة.. تاج و شير
leisure	يسعد اوقاتكم	ا	ا		greeting	هجوم
leisure	جلسات عائلية .. شبابية	ا،ا		ا،ا	extra info	مين اشتاق
leisure	سعر مميز جدا	ا		ا	extra info	موعدنا غدا
leisure	مسافر .. فقط.. احجز الان	ا،ط،ا	ط	ا،ا	extra info, request	منشئها
leisure	احجز الان	ا		ا	request	مفاجأة سارة .. زبائننا المميزين
leisure	الف مبروك	و		و	trigger word	معنا غير
leisure	مين اشتاق	ي		ي	trigger word	معنا
leisure	اسطنبول	و		و	extra info	مسافر .. فقط.. احجز الان
fashion	يلا	ا	ا		request	مسابقة ... صحاك
fashion	محدود	و		و	extra info	مددنا لكم العرض
fashion	تنزيلات.. صار ..شواكل	ا		ا	extra info	محدود
fashion	متوفرين	ي		ي	extra info	مجاني
fashion	سول	و		و	product's name	مجانا
fashion	لباب	ا	ا		extra info	متوفرين
fashion	بزيارتنا	ا		ا	extra info	متوفر
fashion	جديد	ي		ي	extra info	للشباب الكول هدايا عطول
fashion	صبايا	ا	ا		announce	لزيز ...

					ment	عروض... منسف
fashion	خاص..رمضان ان	ا		ا	extra info	لحقوا حالكم
fashion	متوفر	و	و		extra info	لحقو حالكم و اطلبو
fashion	لايك	ا،ك		ا،ك	request	لباب
fashion	لايك..فجرو	ا،و	و	ا	request	لايك..فجرو
fashion	عروض..كبار العروض	ا،و	و،و	ا	extra info	لايك
fashion	ولعها..الاسعار ..تميزو معنا	ا	ا،ا	و،ا	request, extra info,store	كلوا
fashion	جديد	ي		ي	extra info	كلو..ركزو
fashion	جديد	ي		ي	extra info	كل يوم عنا جديد
fashion	عنا غير	ي	ي		promise	كثير متاح
fashion	كثير بجنن	ي،ن	ن	ي	extra info	كثير حلو
fashion	روعة	و		و	extra info	كثير بجنن
fashion	الجديد..جديد..ا سعار..موديلا ت	ي،ا	ي،ي،ا، ا		extra info	قريبا
fashion	ولعها..الاسعار ..تميزو معنا	و،ا	ا،ا	و،ا	extra info, store	قبل رمضان.. عاشط
fashion	كثير متاح	ي		ي	extra info	قبل رمضان.. عشان ترتاحو
fashion	لحقوا حالكم	ا	ا		request	فقط.. فقط.. فوري
fashion	علينا..انعفو..شد ير..غير	ا،و،ي		ا،و، ي،ي	extra info, request	فقط
fashion	منشنيها	ي		ي	request	عنا.. مميزة كثير
fashion	جديد جديد.. تشكيلة كبيرة	ي	ي		extra info	عنا غير..دكان الهدايا
fashion	بس ليوم الخميس	و،ي		ي،و	extra info	عنا غير
fashion	عرض خاص..لحقو	ر،و،ا	ا	ر،و	extra info, request	علينا..انعفو.. شير..غير
fashion	اشكال كثير و الوان	ا		ا	extra info	عشان.. هيك.. تاج و شير
fashion	عنا غير..دكان	ا،ي	ي	ا	store	عشان ..

	الهدايا					عروض غير
fashion	زورونا	و،		و،	request	عشاقه
fashion	مبروك	و		و	trigger word	عشاق الباندا..حرق
fashion	سعر ناري.. بكتير	ا،ي	ي	ا	extra info	عروض..كبار العروض
fashion	جديد	ي	ي		extra info	عروض الخير
fashion	بالاحلام..برن س شوز	ا،و		ا،و	extra info, store	عروض .. او
fashion	تميز	ي		ي	request	عرضنا غي.. بس ب 120 شيكل
fashion	تحطيم الاسعاربس عنا	ي،ا	ي،ا		extra info, store	عرضنا بكرة
fashion	العروضات نعف	ا،ف	ف	ا	extra info	عرض نار
fashion	بدلات للعيلة.. و بنتها..انبوكس	ا،ة	ة	ا	extra info, request	عرض رائع
fashion	المسابقة مستمرة..صو ف ناعم	ا،م		ا،م	extra info	عرض خاص..لحقو
fashion	بساعة..لسا	س	س	س	extra info	عرض خاص
fashion	عشان.. هيك.. تاج و شير	ش،ي،ا		ش،ي، ا،	extra info, request	عرض جديد بولو
fashion	كلو..ركزو	و	و	و	request	عرض .. فقط
fashion	جديدنا.. لعبتنا	ا		ا	extra info	عاجل.. انشروه
fashion	عنا.. مميزة كثير	ا،ي	ا،ي		store, extra info	صبايا
fashion	قريبا	ا		ا	extra info	شيفل بس .. لحقو
fashion	اسعار	ا		ا	extra info	شوب جهنم.. لباب البيت.. السعر.. شامل
fashion	كثير حلو	ي	ي		extra info	شو حلو
event	مبروك	و		و	trigger word	سول
cosmetics	ركزو	و		و	request	سعر ناري.. بكتير
service	يلا	ا		ا	request	سعر مميز جدا

event	مبروك	و		و	trigger word	سارة جدا
utensils	معنا غير	ي	ي		promise	زورونا
cosmetics	بسعر مميز	ر، و، ا		ر	extra info	روعة
utensils	تصاميم رائعة	ا		ا	extra info	ركزو
utensils	عروض الخير	ي		ي	extra info	خاص..رمضان
event	الف الف الف مبروك	ا		ا	trigger word	حضرو حالكم
utensils	و اسعار مناسبة	ا	ا		extra info	حصريا و لدينا
cosmetics	عرضنا بكرة	ا		ا	extra info	حجم كبير.. يا بلاش
utensils	حصريا و لدينا	ر، ا		ر، ا	extra info	جلسات عائلية .. شبائية
utensils	احلا العروض	و		و	extra info	جديدنا.. لعبتنا
utensils	بس هنا	ا		ا	etra info	جديدنا
automobile	عرض جديد بولو				extra info	جديد.. استخدامها.. محدودة جدا
furniture	غير	ي	ي		promise	جديد جديد.. تشكيلة كبيرة
cosmetics	عرض	ر	ر		extra info	جديد جديد
cosmetics	عروض	و		و	extra info	تنزيلات.. صار ..شواكل
utensils	وصول	و	و		extra info	تميز
news	عاجل.. انشروه	ا، و	و	ا	extra info, request	تكون .. الغروب .. غير
furniture	اكيد غير	ي، ي، و	ي	ي	promise	تصاميم رائعة
	شيقل بس .. لحقو	ي، س، و		ي، س، و	extra info, request	تسليم فوري.. فقط
cosmetics	العرض المجنون	و		و	extra info	تحطيم الاسعار بس عنا
event	عرض .. فقط	ر		ر	extra info	بسعر مميز
cosmetics	اسعار لن تتكرر	ا	ا		extra info	بساعة.. لسا
	عرضنا غي.. بس ب 120 شيكل	ا، س	ا، س		promise, extra info	بس هنا

furniture	جدينا	ا	ا		announce ment	بس ليوم الخميس
phones	كل يوم عنا جديد	و		و	extra info	بس .. الفاينل.. تكون .. رمضان
cosmetics	جديد جديد	ي	ي		announce ment	بزيارتنا
	10 شيقل فقط... تسليم فوري	ط،ر		ط،ر	extra info	بدلات للعيلة.. و بنتها.. انبوكس
	و اخيرا.. يكشفوا المستور	ي،و	ي،و		announce ment	بالاحلام..يرنس شوز
clothes	شوب جهنم.. لباب البيت.. السعر.. شامل	و،ا	و،ا	ا	extra info	ايدو .. مسابقتنا
utensils	حجم كبير.. يا بلاش	ي،ا	ي،ا		extra info	المسابقة مستمرة..صو ف ناعم
furniture	شو حلو	و		و	extra info	الف مبروك
cosmetics	تسليم فوري.. فقط	و،ط	ط	و	extra info	الف الف الف مبروك
cosmetics	و اخيرا	ي		ي	announce ment	العروضات نعف
cosmetics	فقط	ط	ط		extra info	العرض المجنون
	جديد.. استخدامها.. محدودة جدا	د،ا		د،ا	announce ment, extra info	السعر عنا جامد
furniture	السعر جامد	ا	ا		extra info	الجديد..جديد..ا سعار..موديلا ت
furniture	فقط.. فقط.. فوري	ط،و		ط،و	extra info	التوصيل علينا
education	احجز	ج	ج		request	الان الان
cosmetics	الان	ا	ا		announce ment	الان
furniture	عروض	و		و	extra info	اكيد غير
	هدول ولا اشي.. لسة.. تاج و شير	ي،س،ا		ي،س،ا	extra info, request	اطول قعدة
toys	عشاق	ر	ا	ر	announce	اشكال كثير و

	الباندا..حرق				ment	الوان
cosmetics	عروض	و		و	extra info	اسعار لن تتكرر
utensils	اباريق الزرع	ي		ي	product's name	اسعار
cosmetics	عرض خاص	ا		ا	extra info	اسطنبول
furniture	مفاجاة سارة .. زبائننا المميزين	ا،ي	ا	ا،ي	announce ment	احلا العروض
	مددنا لكم العرض	ا	ا		extra info	احجز الان
	لحقو حالكم و اطلبو	و		و	request, extra info	احجز
	التوصيل علينا	ا	ا		extra info	اباريق الزرع
service	للشباب الكول هدايا عطول	ا	ا		announce ment	10 شيفل فقط... تسليم فوري

جامعة النجاح الوطنية
كلية الدراسات العليا

دراسة لغوية اجتماعية لإطالة الكلمات:
اللهجة العربية الفلسطينية في الترجمة

إعداد

ثروت عميد داود عرفات

إشراف

د. بلال حمامرة

د. رقية حرزالله

قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في اللغويات التطبيقية والترجمة، كلية الدراسات العليا، جامعة النجاح الوطنية، نابلس، فلسطين.

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ب

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الملخص

لقد أضافت وسائل التواصل الاجتماعي بعداً جديداً لاستخدام اللغة جاعلة منه نظاماً مهجناً، ولقد قام عدد لا بأس به من الباحثين بتحري بعض السمات المبتكرة المستخدمة للتواصل عبر منصات التواصل الاجتماعي. يعدّ الميلالي توظيف التلاعب اللغوي كتغيير نظام التهجئة للكلمات من أحد أكثر المواضيع جدلاً، كما وتعدّ ظاهرة اطالة الكلمات من أحد تلك السمات المميزة بخرقها لأنظمة التهجئة المتعارف عليها لكنّ قلة من أولئك الباحثين سخر جهوده لدراسة ما يكمن خلف توظيف هذه الظاهرة اللغوية.

تهدف هذه الأطروحة لدراسة متعمّقة لظاهرة اطالة الكلمات وعلاقتها في مجال الترجمة. ولقد قامت الباحثة بجمع البيانات باستخدام الاستبيانات ومجموع نصوص صغير والمقابلات والرصد والنقاشات التي قامت بها المجموعة المركّزة كما وقامت الباحثة بايجاد انماطٍ لاطالة الكلمات باستخدام منهجية تحليل الخطاب وتبنيها لعددٍ من النظريات اللغوية الاجتماعية والنفسية فتوصلت لنتيجة تتلخص في كون هذه الظاهرة اللغوية مرتبطة باستخدام الاناث لها بشكل أكبر من الذكور كأداة لتكوين الهوية وكذلك يقوم المسوقون باستغلالها و توظيفها كاستراتيجية تسويقية. إنّ استخدام اطالة الكلمات له وظائف لغوية و اجتماعية ترتكز على السياق وبالتالي فإنّ الباحثة توصي اخذ هذه الظاهرة بالإضافة لكل من السياق و الخصائص المعنوية للكلمات بعين الاعتبار اثناء عملية الترجمة.