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**A Cognitive Contrastive Rhetoric Analysis of
English and Arabic in EFL Students' Writing
The Case of First and Third Year Students at the English Department
of the University of Mila**

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of Doctorat-Es Sciences in Linguistics/ Didactics**

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DEDICATION

To Mum, the greatest

*"to infinity and beyond...". Truly... no words can describe
your patience, sacrifice and generosity.*

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ABSTRACT

As a complex cognitive activity writing requires training, practice and mastery of several aspects like grammar, vocabulary, organization, etc. For a foreign language (henceforth FL) learner, writing turns into an even more difficult task given the peculiarities of each language, the fact that may open room for students to transfer the mother tongue (L1, henceforth) rhetorical patterns to their FL writing. This is according to the Contrastive Rhetoric Hypothesis (henceforth CRH). The broad aims of the current investigation is to extend the Contrastive Rhetoric by suggesting a cognitive approach; applying it to creative writing, in order to end up by finding evidence in support of the CRH, or the lack thereof; and checking whether or not the CRH is valid among both fresher and senior students. Precisely, this research was conducted to answer this main research question: Is the CRH supported or rejected from the cognitive perspective among EFL freshers and seniors? In order to do so, a descriptive study was conducted in which inductive and deductive cognitive analytical schemes were adopted so as to analyse attention and memory rhetorical patterns. One hundred first and third year English students, at Mila University, contributed with 200 short stories in Standard Arabic and English; the stories were scored. A questionnaire was devised to ensure that the participants' linguistic background, culture knowledge and experiences would not bias the results. The analysis of the corpus gave rise to 21 rhetorical patterns pertinent to attentional focus, change, and contrast; and to explicit and implicit memory. When regression analyses were run against the scores of the short stories, it was found that the patterns are either positive or negative predictors of impressive writing. Cross-comparisons using the paired samples t-test uncovered a total negative transfer from L1 to FL among freshers and a partial one among the more experienced student writers. Thus, the findings support the CRH from the cognitive stance across different levels. This research results help teachers and learners gain the following understandings: (1) writing is a cognitive task which is embedded in culture, (2) there is a number of culture-dependent cognitive rhetorical preferences that characterise the written productions of the native speakers of English and Arabic, (3) there is negative transfer of some cognitive rhetorical features of the L1 to the FL while writing, and (4) raising-students' awareness of these cognitive rhetorical differences might enhance their writing.

Keywords: Contrastive Rhetoric, cognitive perspective, attention rhetorical patterns, memory rhetorical patterns, EFL writing.

LIST OF ABBREVIATIONS

Ar.1: The Arabic corpus of the first year students

Ar.3: The Arabic corpus of the third year students

C1: Contrasting one state of being vs all the other possible states of being

C2: Contrasting a state of being vs an opposing one

CExp: Contrasting a current state of being vs an expected one

CP: Contrasting a current state of being vs a past one

CR: Contrastive Rhetoric

CRH: Contrastive Rhetoric Hypothesis

CW: Creative Writing

EFL: English as a Foreign Language

Eng.1: The English corpus of the first year students

Eng.3: The English corpus of the third year students

FL: Foreign language

L1: First language

LTM: Long Term Memory

LTWM: Long Term Working Memory

STM: Short Term Memory

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General Introduction

The journey to acquire the writing skill is a staggering task requiring students to demonstrate mastery of a set of lexical items, grammatical forms and appropriate formats for the rhetorical presentation of ideas. Writing in English is especially difficult for non-native speakers partly because they are expected to produce native-like written products (Casanave, 2003), a goal that cannot be reached without the understanding of the rhetorical cultural specificities of the target language. This is so because speakers of different languages have conventions that are not necessarily shared outside a particular tradition (Kaplan, 1990).

In fact, it was Kaplan's 1966 seminal work that first attracted attention to cultural differences in English as a Foreign Language (henceforth, EFL). His observations led to the rise of Contrastive Rhetoric (henceforth, CR), a field of research that puts much focus on the writing skill as being embedded in culture. Such a perspective has been largely welcomed in the area of EFL instruction in that teachers and students alike would be well served by the findings of cross-cultural rhetoric studies. Contrastive rhetoricians hypothesize that if the rhetorical patterns of the first language L1 appear in essays produced by non-natives, this would be an evidence that L1 norms are transferred to the FL writing.

What attracted my attention, as a researcher, is the recent developments in the CRH managed to integrate the sociocultural aspects as schooling, educational and literacy backgrounds as part of the L1 influence on FL writing. However, no research, to the best of my knowledge, has addressed the possible effect of the culturally-biased cognitive constructs on the written products of speakers of two different languages. In reality, what brought the aspect of cognition to my mind is the very fact that the social factors have already been mingled with the CRH and I, in one way or another, thought on how to merge the latter with the cognitive studies since many of the existing disciplines, today, have emerged due to a connection made between the 'social' or the 'cognitive' properties. For example, sociolinguistics and psycholinguistics, which are

now established domains, were born out of the blend of the principal science of linguistics with the social and psychological fields.

My own proposition of, and belief in, a cognitive perspective to analyse the written textual data, and hence extend the CRH, is grounded on Heimerdinger's (1999) proposition that the functional view of language has become interested in the role of the cognitive factors in developing language structures. In this line of thought, Diessel (2019) stressed the paucity of research on the effect of cognition on shaping linguistic structures.

Overall, born of the need to incorporate research, the present study seeks to analyse and compare Algerian first and third year university English students' short stories to depict any cognitive rhetorical similarities/differences between the Arabic and English versions of freshmen students and any between those of the senior students. We aim to find any traces of traits that are accepted in Arabic but found undesirable in typical English writings as evidence of a rhetorical transfer. In practice, two cognitive constructs are analysed: attention and memory.

1. Rationale

The current project is prompted by the paucity of investigations of the creative writing (henceforth, CW) of L1 Arabic students from the CR perspective. Perhaps the widest gap in CR resides in the lack of analyses of, and comparisons between, Arabic and English discourse, in general. Hum and Lyon (2008, p. 161) argued that: "the primary difficulty for comparative rhetoric is the lack of publication of analysis and theory by scholars in non-Western cultures." They, further, praised the Chinese for the existing "small but established body of work that compares [their language] to European rhetoric" (p. 161). Meanwhile, they continue to lament the little development of non-Western scholarship in this area of research especially as far as Egyptian rhetoric is concerned i.e., Arabic. So, The contribution to research on the specificities of English/Arabic rhetorical dimensions seems really a vital matter as it would promote the teaching of both languages to non-natives and, more than that, facilitate international understanding.

To say that research in CR is scarce entails that there are few existing studies. Even though they are limited in number, they yielded contradictory results (see 1.3.). As FL teachers, we would take an “investigative pedagogical approach” (Casanave, 2004, p. 52) to critically evaluate this field so as to avoid transforming theories mistakingly “into ready- to apply recipes that educator[s] merely consume” (Colombo, 2012, p. 3).

Many of the rhetorical studies contrasting cultural features of Arabic and English call for more research in the area. Ismail (2010) recommended that “more research will be needed to evaluate the more reserved ontological stance that cultural background, among other factors, plays a role in EFL students’ rhetorical performances” (p. 248) especially that his study focused on the written products of doctoral students, i.e., advanced learners. Ismail (2010) insisted that it remains to be seen whether novice EFL writers, who did not receive any training on English argumentative discourse, have more serious rhetorical problems. It is for this reason that I opted for first and third year university students majoring in English at the University of Mila.

Furthermore, the existing little research on CR yielded contradictory results that range from confining the CRH to totally rejecting it. So, pros and cons of the issue cannot be settled unless more research is done, and it would be foolish to ignore the merits of such a field in the area of FL writing if conclusive positive proofs were provided vis-à-vis its claims.

Now, considering research on EFL writing in Algeria, it merely focuses, in its entirety, on form. For example, Selmen (2006) proclaimed feedback on grammar is necessary for students after submitting their written essays, and Dakhmouche (2008) called for integrative grammar in teaching academic writing. On the whole, Algerian research in the area of EFL writing tend to exclude CR, and does not even account for the cultural dimension of the students’ written productions nor does it explain how L1 culture influences FL writing. Among the few studies that mentioned the effects of L1

as a reason behind Algerian English students' poor writing is that of Ghodbane (2010). Additionally, Mahjoubi and Rezki (2014) examined the structural and linguistic features of the argumentative essays of first year Master students of translation. They found that the participants use the same moves in Arabic and English and are ignorant of the specificities of the English argumentative text. Therefore, I contend that the integration of a CR perspective in teaching writing can remedy the problem by establishing a connection between L1 rhetorical conventions and FL writing. I can also conclude that most of the studies in the area focus on argumentative and academic writing discarding, thus, CW from the research agenda though this latter can provide an enabling and inspiring activity which can offer learners an array of distinctive opportunities to enhance their self-development and self-awareness.

Given its immense utility in learning and due to the demands of the current societies for imaginative, intuitive and inspirational roles; research on CW has entered an era in which it has started to flourish and more research is being made in this genre in the Western world. As Algerian researchers, we should cope.

2. Research Questions

In light of the above rationale, the following battery of research questions was formulated to give the whole work focus, drive and purpose:

- 1.** What are the cognitive rhetorical patterns that can surface from the analysis of discourse using a cognitive analytical scheme?
- 2.** Are these cognitive rhetorical patterns relevant to the quality of writing in Arabic and/or English?
- 3.** Do these cognitive rhetorical patterns appear in statistically significant differences in the L1 and FL writing of first year university EFL students? (i.e., Is there a transfer of the L1 cognitive rhetorical patterns to the FL writing among EFL first year university students?)
- 4.** Do these cognitive rhetorical patterns appear in statistically significant differences in the L1 and FL writing of the third year university EFL students? (i.e., Is there a

transfer of the L1 cognitive rhetorical patterns to the FL writing among EFL third year university students?)

5. Does a cognitive approach to the CRH sustain it among the freshers and/or seniors?

3. Aims of the Study

Through the current research, we aim at establishing a connection between some local cultural aspects and their influence on some cognitive constructs as memory and attention while producing a short story in EFL. Our purpose is also to present suggestions on what could be done at the level of both course designers and practitioners to diminish, not to say eliminate, the effect of L1 culture on students' cognition and pave the way for a native-like EFL writing.

4. Significance of the Study

Since this research aims to identify the culturally-based cognitive rhetorical differences between Arabic and English, it can have insights at the pedagogical, practical, theoretical, and methodological levels. Pedagogically, it can provide curriculum planners with these cognitive differences so that to be taken into consideration while planning EFL writing curriculum. Practically, it can help outlining a course for English teachers to allow them to develop the learners' consciousness of the cognitive cross-rhetorical transfer from Arabic into English in order to boost their writing performance. Of note, the focus on cognition during the writing course could enhance mental activity and communication in general. It is also worth noting that becoming conscious of the cognitive rhetorical differences between English and Arabic, especially those embedded in culture, would not only promote the students' writing skill but sustain their reading comprehension so that they could avoid "the dilemma and tragedy of interpretation" (Hum & Lyon, 2008, p. 155) of the written discourse particularly that misinterpretation can sometimes lead to confusion or even to "destruction of the other's voice" (Hum & Lyon, 2008, p. 155). Theoretically, the current thesis can establish a cognitive perspective to CR and supply a more comprehensive view of the reasons behind cognitive rhetorical deviations in the

English short story of Algerian EFL students which would lead to a better understanding of the problem of rhetorical transfer among freshers and seniors. Methodologically, it can present a new analytical framework for the analysis of cognitive constructs as memory and attention in discourse, and pave the way for other researchers to conduct further studies on developing students' writing skills on the basis of the cognitive rhetorical variations between the native and non-native writers.

5. Research Tools

In order to answer the afore-mentioned research questions, three data collection tools were devised: a questionnaire about the participants' linguistic and cultural backgrounds, 200 short stories written by 100 EFL students in Arabic and English, and scores of the short stories which were provided by four raters (two university teachers of Arabic and two others of English).

6. Definitions of Terms

For the purposes of this research endeavour, the phrases: "Western and Eastern cultures" and "cognitive rhetorical patterns" need to be delineated.

6.1. Western and Eastern Cultures

Classifying world cultures is a hard task as diversity exists not only across countries but also within the same nation. However, for research convenience, a global categorisation of culture is required, namely for the Algerian one. In the absence of such a work, the researcher looked for a classification that is suitable for the purposes of the current thesis. As a result, I relied on Hofstede's (2011) pairs of cultural dimensions which distinguish between a dyad of cultural groups: West/East—although the world is not always consistently dualistic, I assume. This is mostly associated with Triandis' (2004) assertion that one of the cultural binaries is usually a feature of the Westerners (North Americans of European backgrounds, North and West Europeans, Australians, New Zealanders) and the other is often an attribute of the Easterners

(Latin Americans, Southern Europeans, East and South Asians, Africans). Drawing on that, Algeria has common features with the Eastern cultures.

6.2. Cognitive Rhetorical Patterns

Definitely, writing involves cognitive factors. Carillo (2017) spoke of the cognitive aspects of writing which take place in the mind, and are manifested in discourse. Hence, the written discourse can be an object of analysis to detect cognitive patterns. By patterns is meant the regular way in which something occurs. The question is: what would these cognitive patterns be? To know the answer, a cognitive framework need be worked out. Because cognition cannot be studied as an amalgamation; it is to be dealt with by considering two of its domains: attention and memory. Ku (2018) said that: “attention and ... memory are inter-dependent core cognitive functions.”

In support of the above claims, Van Dijk (1985) advocated that: “an interdisciplinary approach to discourse cannot be limited to structural analysis of its various levels or dimensions but also needs to pay attention to cognitive processes and to memory representations of discourse.” So far, we argued that discourse can be analysed with regard to some cognitive patterns as attentional and memory categories.

The cognitive patterns laid in discourse are regarded to be of a rhetorical nature in the current research. This is so because of three reasons. Firstly, discourse studies is the contemporary term for what has traditionally been referred to as rhetoric; they overlap. Secondly, the cognitive patterns we are looking for are covert in discourse; the latter is a form of communication i.e., rhetoric. Thirdly, the cognitive rhetorical patterns are to be found in a short story, also a form of communication which is classified as a rhetorical object according to Foss’ (2004) and Booth’s (1978) understanding of rhetoric.

Meantime, the short story is one bloc made up of several entities¹: viewpoints, values, beliefs, impressions, concepts, analyses, reasons, contrasts, expectations, changes, emotions, etc.; and the joint combination of all of these is what exerts an influence on readers. Put otherwise, each of these cognitive entities, when repeatedly stated, can be regarded as a rhetorical pattern given its possible impact on the audience as argued above. To sustain this claim, Foss (2004, p.4) estimated that rhetoric is “the use of symbols to influence thought and action; it is simply an old term for what is now commonly called communication.” Strictly speaking, the current analysis transcends the traditional rhetorical structures (deduction, repetition, parallelism) to deal with the cognitive rhetorical ones (analyses, reasons, etc.).

All in all, the cognitive rhetorical patterns refer to the recurrent attentional and memory rhetorical categories and units that would be extracted from discourse (short stories in our case) by adopting a cognitive analytical framework.

7. Structure of the Thesis

The present research work is structured in a way that attempts to reflect the subject matter under investigation by reviewing the relevant literature in three chapters. The first chapter surveys the theoretical bases of CR. It moves then to providing snapshots about the CRH: its definition, criticism, development and previous research in the field. Besides, it stresses the importance of CR in the area of FL writing. This chapter ends by sketching the Arabic and English rhetorical preferences.

The second chapter is allocated for discerning the meaning of writing, presenting its instructional approaches, highlighting its importance, establishing its connection to culture, discussing the possible effects of L1 on FL writing and offering a comprehensive overview of the short story.

¹ The linguistic and organizational entities are not the ones covered in this thesis but only the cognitive.

The third chapter tackles the notion of culture, the cognitive constructs of memory and attention, and the established influence of the former on the latter especially when performing complex intellectual tasks as that of writing. Precisely, the whole chapter is composed of two major parts: one allotted to memory and the other to attention.

The very nature of this research project requires a fieldwork which is presented in three subsequent chapters. Hence, chapter four gives an overview of the research design, the participants, the methods and procedure of data collection and scoring, and the tools for the interpretation of results. It also accounts for the pilot study, through which the tools of research were tested and modified; and the triangulation issue to guarantee the validity of the results.

Chapter five includes the analyses per se. It is divided into four main sections dealing respectively with: the analysis of the questionnaire, the analysis of the short stories, the multiple regression analyses, and the dependent sample t-test for the means of the cognitive rhetorical patterns depicted in the first year and third year students' short stories (the Arabic and English ones).

Like the vast majority of academic theses; the final chapter, the sixth one, is devoted to a general discussion of the findings together with various implications induced from the present study and a bunch of suggestions for axes along which future research can be undertaken. A number of limitations are, then, volunteered.

It is with a general conclusion that this dissertation terminates. It presents, in a nutshell, the theoretical underpinnings of the current research, its aims, tools, results, and the answers to the research questions advanced earlier.

CHAPTER ONE: CONTRASTIVE RHETORIC

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Introduction

The debate about the trichotomy *language, culture and thought* goes back to the nineteenth century with the work of Humboldt (1999) which was at the origin of several disciplinary areas among which is CR.

It is within the scope of the current chapter that a thorough but concise overview on the emergence and developments of the CRH are provided along with some previous studies that were carried out in this field. Those studies brought about opposing results which justifies the controversy about the validity of the CR and the debate it still fuels. Nonetheless, none denies that many of those published papers have contributed to the field of FL writing by providing teachers, and learners alike, with a number of cultural rhetorical features that characterize certain languages. Those specific to English and Arabic are listed at the end of this chapter. Before that, a definition of the ubiquitous term *culture* must be specified as culture lies at the heart of the CRH claiming that the cross-linguistic diverse rhetorical patterns in discourse are embedded in the cultural differences between L1 and FL.

1.1. Origins of Contrastive Rhetoric

Kaplan, the founding father of CR, did not specify in his works the source of his inspiration opening the door for a controversy to emerge about which theories influenced him. Researchers started a debate and advanced diverse hypotheses as far as the origin of CR is concerned; three domains have been frequently evoked: classical rhetoric, Sapir-Whorf Hypothesis and contrastive analysis (Connor, 1996, 2002, 2008).

1.1.1. Rhetoric

Classical rhetoric originated in Greece 2500 years ago. The definitional problem of the term *rhetoric* still persists even after over 20 centuries of its inception. Researchers found that working out a fixing definition of rhetoric would be inappropriate to the broad uses of the term. Scott (1975, p.440) contemplated that “the

reality of rhetoric will be shaped differently by the demands of different peoples in different circumstances.” In what follows is an overview of the diverse meanings of rhetoric with a special focus on the link between Aristotelian rhetoric and CR.

Throughout its history, rhetoric has been used to refer to oratory and public speech. For Aristotle, rhetoric is “the art of discovering all the available means of persuasion in any given case” (Bizzell & Herzberg, 1990, p. 160). Rhetoric has also been connected to the abuse of language in order to deceive the audience by flourishing style and moving emotions.

If rhetoric represents discourse in its broad sense, it is analytic in nature in that it helps grasp what the discrete components of a whole are and how this whole works. Yet, this is not the only function of rhetoric. Rhetoric provides writers with insights on how to generate effective texts. This generative nature of rhetoric is rooted in Cicero’s canons of rhetoric: (1) invention, which is concerned with the discovery of ideas; (2); arrangement, which is about the organization of the elements within discourse and (3) style, which deals with how to frame sentences in writing (and speaking).

The essence of Aristotle’s association of rhetoric with persuasion and effect has been preserved – either with minor or major modifications– ever since it has been adopted. With the advent of the new rhetoric in the second half of the 20th century, whatever phenomenon that ends up persuading became to be considered a form of rhetoric– even if it was initially conceived for another purpose. Accordingly, the novel and the short story are rhetorical artefacts because the reader can get influenced, empowered or motivated by a protagonist in a story and ends up imitating them. Of the more recent critics who sustain such claims is Cathcart (1991) who stipulated that “rhetoric is used ... to refer to a communicator’s intentional use of language and other symbols to influence or persuade selected receivers to act, believe, or feel the way the communicator desires in problematic situations.” If the short story has the aim of influencing the audience and inculcating in them a moral lesson or of, simply, persuading readers to continue reading; then it is a form of rhetoric.

Another support to this idea is found in Foss (2004) who thought that rhetoric is an old appellation for what is now referred to as communication. As such, any form of communication is reckoned to be a rhetorical object. In this line of thought, Booth (1978) bluntly contended that, today, rhetoric can be extended to incorporate novels, songs, plays, articles and gestures.

Despite its very classical nature, the very first Aristotelian approach to rhetoric was the one adopted by Kaplan. Since rhetoric is essential to CR, Kaplan cited the following:

rhetoric is a mode of thinking or a mode of “finding all available means” for the achievement of a designated end. Accordingly, rhetoric concerns itself basically with what goes on in the mind rather than with what comes out of the mouth Rhetoric is concerned with factors of analysis, data gathering, interpretation, and synthesis What we notice in the environment and how we notice it are both predetermined to a significant degree by how we are prepared to notice this particular type of object. ... Cultural anthropologists point out that given acts and objects appear vastly different in different cultures, depending on the values attached to them. Psychologists investigating perception are increasingly insistent that what is perceived depends upon the observer’s perceptual frame of reference (Oliver, 1965, p. x-xi as cited in Kaplan, 1966, p.1).

Kaplan’s choice of this definition departs from his intent to highlight the fact that rhetoric has a root in mind and the cultural differences which are inextricably woven in the nature of rhetoric are both keys in language teaching.

The influence of classical rhetoric on CR can be viewed in light of the following points.

a. For Aristotle, probable premises (*eikos*) are fundamental and have no scientific certainty but are relevant to what the public thinks is correct. If logic and reasoning are closely connected to Aristotle's rhetoric, it does not mean that he calls for the use of strictly logical arguments. Rather, he contends that rhetoric should be adaptable to the public's opinion. It is this idea that Kaplan (1966, p. 2) echoed; he held that:

Logic (in the popular, rather than the logician's sense of the word) which is the basis of rhetoric, is evolved out of a culture; it is not universal. Rhetoric, then, is not universal either, but varies from culture to culture and even from time to time within a given culture. It is affected by canons of taste within a given culture at a given time.

b. Aristotle differentiated between three types of discourse: judicial, deliberative and epideictic. Each calls for a different type of arguments. This rhetorical distinction between modes of discourse inspired contrastive rhetoricians to re-evaluate text types in which varied culture-based thought patterns are utilized (Connor, 2001).

c. Ancient rhetoric attributes five components to the writing process: invention (*inventio*), organisation of ideas (*dispositio*), style (*elocutio*), memory (*memoria*) and speaking or writing (*actio*). Of the five stages, it is obvious that the subject matter of CR is *dispositio* i.e., placing arguments in the most effective order (Connor, 2001). Plainly, Kaplan (1966) emphasised the textual instead of the syntactical organisation of the written works.

1.1.2. Sapir-Whorf Hypothesis

Truth be said, the language/thought debate did not start with Sapir and Whorf, as many claim, but long before. The nineteenth century German philosopher Wilhelm von Humboldt is, rather, the first academic to raise the issue. Humboldt (1999) argued

that: languages include the people's worldviews, the language people speak sets boundaries on their ways of conceiving the world, and thought and language are inseparable.

It is only during the 1930's that the relationship between language and thought was raised again under the name of the Whorfian Hypothesis. Sapir and his disciple, Whorf, have left a written heritage which has ever since been interpreted in either way: (1) a radical proposition implying that languages determine rapidly the way people perceive the world giving rise to the linguistic determinism perspective, and (2) a subtle understanding suggesting that habits of language use control habits of thinking, and that members of different linguistic communities do not share similar thinking patterns resulting in what is called the linguistic relativity stance (Casasanto, 2012).

In the second half of the 20th century; psychologists, linguists and philosophers seriously disputed the Sapir –Whorf hypothesis. Pinker (1994, p.65 as cited in Gentner & Goldin-Meadow, 2003) expressed his scepticism vis-à-vis the question and that of many language researchers as follows: “Most of the experiments have tested banal ‘weak’ versions of the Whorfian-Hypothesis, namely that words can have some effect on memory or categorization. Some of these experiments have actually worked, but that is hardly surprising.” Similarly, Devitt and Sterelmy (1987, p.178) overly stated that “[T]he argument for an important linguistic relativity evaporates under scrutiny. The only respect in which language clearly and obviously does influence thought turns out to be rather banal: language provides us with most of our concepts.” By examining this statement, we bump into a paradox. On the one hand, concepts are, generally, transferable from one language to another. This idea weakens the hypothesis. On the other hand, the very idea that language supplies humans with many of their concepts seems to suggest a strong support for the hypothesis. Besides; some thoughts, statements and concepts do not find their equivalents in another language. Such a view, contrary to the first, backs the hypothesis. One justification of the strong refusal to the Whorfian question is the widespread influence of Chomsky's trends in the second part of the 20th century, calling for linguistic universals.

After long dismissal, the debate was renewed, with the turn of the 21st century, about the way languages can influence cognition and perception with the hope to get evidence by using more developed technological tools and scientific tests since those claims had been unprovable before. Although little empirical support exists, so far, for the linguistic determinism conjecture; it still generates some curiosity and research. Among the research that it has motivated is the CRH (Kaplan, 1966). Kaplan (1966) himself admitted having been influenced by the linguistic relativity concept. Connor (1996) affirmed that “the Sapir-Whorf hypothesis of linguistic relativity is basic to CR because it suggests that different languages affect perception and thought in different ways” (p. 10).

1.1.3. Contrastive Analysis

Contrastive analysis is an area of linguistics that is concerned with the synchronic description and comparison of, usually, a pair of languages. The results of the comparisons are meant to be used in the field of Second Language Acquisition, among others. Contrastive analysts hypothesise that the similarities between two language systems are facile for the FL learner and the differences are the ones deemed to be the potential source of trouble. Once the problematic aspects are laid out, more effective courses could be designed.

Contrastive analysis emerged in the 19th century (James, 1980); yet, its modern form has been tightly associated with Lado (1957) who maintained that: “Individuals tend to transfer the forms and meanings, and the distribution of forms and meanings of their native language and culture to the foreign language and culture” (p. 2). Being influenced by structuralism, Lado (1957) proposed a rigorous and systematic procedure of analysis with the purpose to contrast two languages at various levels: phonetic, morphological, grammatical and lexico-semantic. The ultimate aim is to predict and explain FL learners’ errors.

Based on the behaviourist precepts that language learning is a matter of habit formation, contrastive analysts attributed FL learning errors to the *interference* of the mother tongue; thus, learning a FL requires that L1 habits are overthrown and new habits linked to FL rules are acquired. Throughout the FL learning process, *transfer* (a broader term than *interference*) can take place. *Positive transfer* is manifested when previous information aids performance. Contrary to *positive transfer*, *negative transfer* occurs when prior knowledge disrupts subsequent performance (see 2.6.1.2).

Accumulated research in the 1970's proved that not all FL learners' errors can be rendered to *interference* of L1; hence, the predictive power of contrastive analysis of learning difficulties was questioned. Such criticism led to further developments of contrastive analysis. In its weak version, the contrastive analysis does not suggest a prior prediction of difficulty in learning; rather, it regards the L1 as an escape hatch to the learner when he/she does not know the rules of the FL. In another more moderate version, contrastive analysis hypothesises that the more the FL differs from L1, the easier the FL learning process becomes. So, focus has been budged from differences to similarities between languages since the latter can provoke confusion (Ziahosseini, 2006).

What is important for us, in our thesis, is that the principles of CR show resemblance to those of contrastive analysis. The identical points are sketched down.

- a. They both attempted to establish a relationship between L1 and FL.
- b. Each of them attributed reasons of learners' errors in the FL to L1.
- c. Both hypotheses estimate that the contrasts between the native language and target one are the source of difficulty. A difference in a grammatical structure entails a problem in learning it, according to the contrastive analysis hypothesis. Likewise; for the contrastive rhetoricians, a difference in a rhetorical organisation brings to the fore the expectation of a difficulty in mastering it.

d. Contrastive analysis concerns itself with comparing the formal properties of languages (phonology, syntax and lexis). However; CR goes beyond the micro-linguistic level to the discourse level. Its core interest lies in the textual organisation (rhetoric) and the thinking patterns where culture, cognition and prior linguistic experience integrate (Bi, 2016).

e. The extravagant level of generalisation of both hypotheses was attacked on the grounds that it is impractical, as later research evidenced, to ascribe all the language learning problems exclusively to linguistic and rhetorical differences between the L1 and target language.

1.2. Contractive Rhetoric Defined

Contrastive Rhetoric has arisen as an area of research in Second Language Acquisition with the aim to identify and explain writing problems encountered by FL learners with reference to the rhetorical features of their L1 (Connor, 1996). Two axioms exist in this field. First, language and writing are considered to be cultured phenomena (Kaplan, 1966; Connor, 1996, 2004). Second, various cultures exhibit multiple rhetorical tendencies in communication. Connor (1996, p. 5) maintained that cross linguistic and cultural comparisons of rhetorical patterns presuppose that “language and writing are cultural phenomena. As a result, each language has rhetorical conventions unique to it.” Before discussing its premise, it would be wiser to describe first how CR emerged.

In reality, the CRH can be traced back to Kaplan’s (1966) pioneering paper which came to be known as the “doodles article.” In his research, Kaplan (1966) compared 600 EFL university students’ essays from diverse linguistic backgrounds. A careful rhetorical and linguistic analysis ended with noticing a range of composition organizations. Thanks to his observations, Kaplan identified five types of paragraph development for five language groups; they are represented in figure 1.1

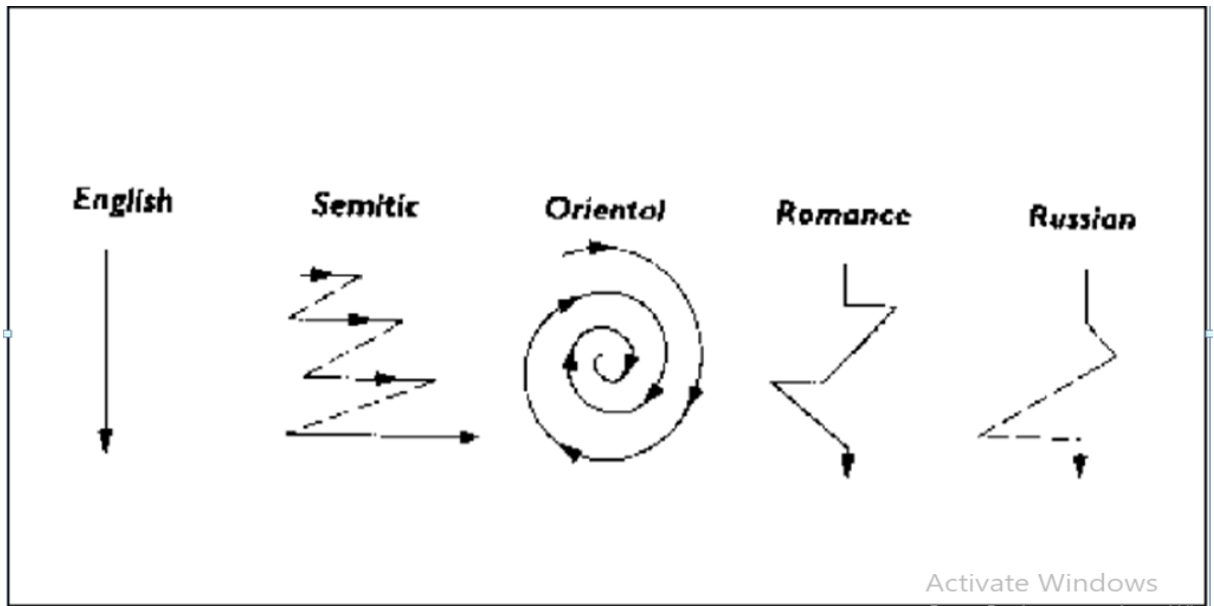


Figure 1.1 Rhetorical Patterns of Different Languages (Kaplan, 1966, p. 11).

From Kaplan’s diagram, it is obvious that in the English composition, the ideas flow in a straight line from the beginning to the end. By contrast, in Semitic languages, the ideas are transmitted in a zigzag line which is evidenced by the excessive use of parallelism and coordination while in Oriental languages the ideas are conveyed in a circular way, i.e., in an indirect manner. However, the essays written in Romance languages or Russian are characterized by digression; that is, there is a possibility to include extra materials.

All in all, Kaplan explained that “paragraph developments other than those normally regarded as desirable in English do exist” (1966, p. 14). Yet; he stresses the point that if English is different, it does not mean it is superior. To quote him, he affirmed: “it is not a better nor a worse system than any other, but it is different” (p. 3). More importantly, Kaplan (1966) concluded that since “each language and each culture has paragraph order unique to itself... part of the learning of the particular language is the mastering of its logical system” (p. 14). As such, he linked his findings to pedagogy.

To conclude, Kaplan's study was at the root of the rise of CR that was defined, later on, by Connor (2011, p. 2) as "the study of written discourse between and among individuals with different cultural backgrounds;" he continued to specify that discourse means "language use beyond the sentence as well as social and ideological assumptions ... associated with communication." So, comparisons of different sets of written pieces in different languages to come up with culture-based rhetorical variations subscribe within the CR area.

1.3. Criticism of Contrastive Rhetoric

Kaplan's work has been widely attacked on many grounds. First of all, Connor (1997) rejected the overgeneralizations Kaplan made as the use of such broad terms like "Oriental" or "Semitic." All the writings in Chinese, Japanese, Vietnamese, Korean, Cambodian, Indochinese, Laotian, Malaysian, and Thai were grouped under one category named *oriental* i.e., oriental rhetoric. To which extent is it right to put some cultures and languages of one continent (Asia) in a single pot? No scientific or logical basis was given to this exaggerated generalization. The same can be said about Semitic languages. Just after that Kaplan (1966) plainly stated that his analysis included 126 essays in Arabic and only 3 ones in Hebrew, he jumped immediately to the conclusion that "In the Arabic language, for example (and this generalization would be more or less true for all Semitic languages) paragraph development is based on a series of parallel constructions..." (Kaplan, 1966, p. 6). It is really surprising that he spoke of Semitic languages while discarding: Amharic, Aramaic, Tigrinia, Tigre, and Maltese from the investigation. Moreover, three examples of Hebrew are not enough.

Second, the fact of determining L1 organizational patterns with the sole dependence on EFL students' essays and some professional writings (translations of texts produced originally by a French philosopher and a Russian political analysis) is regarded as an error and raised accusations of adopting a reductionist, speculative and prescriptive approach. It is unreasonable to base the L1 rhetorical patterns on texts

written in a FL. Additionally, the exclusion of other genres or subgenres could bias the results since each genre has particular rhetorical structures for particular communicative purposes (Taylor & Chen, 1991). Besides, sometimes subgenres within a given genre are distinguishable by prose constraints on rhetorical structures (Swales, 1990).

Third, it seems that Kaplan draw on a definition of rhetoric narrower than the one prevailing in the Anglo-European culture—a one based on the Aristotelian thinking. For Aristotle, rhetoric is founded upon five canons: invention, style, organization, memory and delivery. Kaplan, once again, faced the criticism of being a reductionist in so far as his analysis was confined to textual organization solely, neglecting the other rhetorical components (Connor, 1996; Scollon, 1997). Thus, he failed to provide a comprehensive understanding of L1/FL writing.

Fourth, there seems to be an overemphasis of the cognitive factors as being the exclusive determinants of the inferred native thinking patterns. Kaplan did not mention any sociocultural aspects as schooling, educational and literacy backgrounds. Context has its share in influencing one's thinking habits. The students' educational background, their personal experiences, writing strategies and FL proficiency level can contribute to their FL writing difficulties. Matsuda (1997), Connor (2004), and Kubota and Lehner (2004) all admitted the absence of any evidence that one of these factors is the most salient; thereof, a multifaceted explanation would be more enlightening.

Fifth, Zamel (1997) rejected the CR adoption of a reductionist definition of culture as “discrete, discontinuous, and predictable” (p. 343). Culture is a changing amalgamation. Truth be told, it is monolithic when it refers to the geographical and national entities as when mentioning the Chinese culture (Atkinson, 1999). It is, rather, heterogeneous (Atkinson, 1999) when basing its definition on the post-modernist perspectives and the notions of identity, hybridity, and power.

Sixth, instead of finding flaws in Kaplan's hypothesis, some researchers rejected the CR theory completely:

in favor of a developmental hypothesis that argued that the rhetorical variation Kaplan observed in the English writing of ESL students is not necessarily due to first language interference or even a broader cultural influence, but could be attributed to the developmental stages that ESL students go through in their progress towards mastery of second language writing (Ismail, 2010, p. 237).

Ismail thought that the rhetorical patterns Kaplan discerned departing from EFL learners' essays merely project characteristics of their interlanguage and have nothing to do with the impact of L1 or native culture.

Seventh, perhaps an intelligent way of looking at the defects of CR is that of Scollon (1997). He saw that CR relied too much on the written discourse neglecting the influence of the oral skills on literacy as a whole and on acquiring FL writing. That is, the entire EFL situation should be taken into consideration.

At any rate, even though Kaplan's paper provoked criticism, he kept confirming his opinions in his recent declarations of 1987 stating that diverse rhetorical modes are really possible in any language but they do not occur with equal frequency only the "preferred cultural patterns" (Connor & McCagg, 1987) are likely to be used most. Finally, it is essential to note that these defects are not limited to Kaplan's work but are quite common in the literature of CR. Consequently, more efforts should be deployed to promote research in this discipline and reach more fruitful results.

1.4. Developments in Contrastive Rhetoric

Contrastive Rhetoric has gradually grown into a separate area of research in FL writing (Matsuda, 2003). The main developments in this field can be summarized in three major points: the research focus, the research methods, and the explanatory factors (Xinghua, 2011). In fact, the three ones are imbedded in Connor's (2004) proposition to shift from CR to Intercultural Rhetoric.

1.4.1. Research Focus

To begin with, research focus refers essentially to what discourse features are investigated and contrasted across different languages and cultures. Numerous studies compared discourse patterns in English and other languages by exclusively focussing on the organization of writing (Kobayashi, 1984; Clyne, 1987; Kubota, 1998; Aasary & Babaii, 2009). That is to say, such studies followed Kaplan's way of approaching discourse.

From 1980 onwards, CR research started to investigate non-structural discourse components across many languages and cultures (e.g., Connor & Lauer, 1988; Kamimura & Oi, 1996; Lee, 2006; Kim & Thompson). This new research perspective has dealt with the interpersonal² aspect of written communication and the experiential functions of language (Halliday & Mathiessen, 2004).

For instance, Connor and Lauer (1988) carried out an intercultural contrastive study of persuasive writing by high school students from America, England and New Zealand. Their study examined the argumentative superstructure, informal reasoning and the interpersonal aspect of writing. Kamimura and Oi (1996) analysed the rhetorical appeals, diction and cultural aspects of American and Japanese students' compositions. The study results revealed that the American students relied more on logical argumentation while the Japanese were more inclined towards the use of emotional appeals. Another research in CR is that of Lee (2006) who tried to know how East Asian students and Australian students managed interpersonal resources. The former were found to display a weaker voice and a lower sense of authority than the latter. The last example of studies with a novel focus is that of Kim and Thompson (2010). It is a corpus-based analysis of English and Korean newspaper articles which probed into linguistic features and found that modals of obligation were more recurrent

² By interpersonal factors is meant conventions of speech production as turn taking, cooperative principle, background knowledge and so forth.

in English than in Korean. Besides, the expression of obligation was more explicit in English. Features of the English culture helped to interpret such results like individualism and task-orientation. Collectivism and the importance of relations were behind the implicit way of expressing obligations in Korean.

Furthermore, at the beginning, CR was concerned with students' writing only while now its interest extends to English for Specific Purposes like texts in commerce and business and to other genres like resumes, job application letters, emails, and the like. This is because writers from various language backgrounds keep in mind different expectations and contexts.

1.4.2. Research Method

The research methods refer to the analytical frameworks or tools deployed in CR research; they could be about cohesion, coherence, genre analysis, etc. (Xinghua, 2011). In the research methods of CR, considerable advances have been made like the use of ethnographic approaches as interviews and surveys (e.g., Lieberman, 1992; Phung, 2006) and corpus analysis to examine particular linguistic features (e.g., Kim & Thompson, 2010). Yet, the major methodological evolution is the inclusion of texts in L1. Grabe and Kaplan (1996, p. 198) admitted that one of the major inadequacies in early CR “lay in the fact that deductions were made by examining deviation from the norms of English only, rather than examining the discourse of the L1.”

Previously, it was assumed that the existence of atypical discourse features in EFL texts is due to the negative transfer from L1. This assumption was, later on, refused for two reasons. Firstly, the patterns that are found strange in English cannot necessarily be attributed to the influence of L1 rhetoric but might be pertinent to other factors such as prior L1 writing instruction or FL proficiency level. Secondly, such an approach appears to treat FL writers as an entity rather than as individuals because “the manifestation of transfer can vary from one learner to the next” (Odlin, 1989, p.

30). For these reasons, Kubota (1998) recognized the utility of the within-subject³ approach in CR. Kubota and Lehner (2004), further, argued that the between-subject⁴ perspective might not disclose individual transfer; it could, instead, only expose the group's use of rhetoric. Indrasuta's (1988) study is one of the earliest in CR to examine both L1 and FL writing by the same group of writers. As such, more recent research in CR has been designed according to the within-subject perspective. The current dissertation is a case in point.

Overall, CR has extended its scope by including a wider array of methods: corpus analysis, discourse analysis, questionnaire, interview, classroom observation, and the within-subject approach. Xinghua (2011) expressed his optimism about this expansion by noting that: "Future research based on a combination of these methods is likely to provide even more revealing findings." Probably, another expansion to the research methods in CR is the one proposed in the present thesis; one which suggests a cognitive framework to the analysis of the rhetorical patterns.

1.4.3. Multiple Explanatory Factors

In addition to broadening its research focus and methods, CR has started to incorporate a multiplicity of perspectives for interpreting and discussing research findings including "L1, national culture, L1 educational background, disciplinary culture, genre characteristics, and unmatched expectations between readers and writers" (Connor, 2002, p.504) as well as the linguistic fluency in FL, the varying goals in L1 and FL, and strategies for managing FL writing processes. Xinghua (2011) noted that each of these parameters covers diverse aspects which are not mutually exclusive and that one empirical investigation may include several of them in the discussion of its results. A close examination of these factors, which have recently

³ The within-subject approach in CR involves the examination of L1 and FL texts written by the same subjects.

⁴ The between-subject design in CR entails the analysis of the written productions of two groups: native speakers and FL writers.

been suggested to explain results, could reveal that CR has shifted attention from the linguistic-cultural perspective to a more context-sensitive approach (Connor, 1996, 2004; Matsuda, 1997). That is to say, CR has been approached from a sociocultural perspective. In the present research endeavour, each of L1 education, FL proficiency and educational background, native and target cultures are utilised to interpret the findings.

1.4.4. Intercultural Rhetoric

Most of the developments in CR took place thanks to Ulla Connor (1996). She posited that CR is not a static field: its major interest has shifted from pure structural descriptions to the sociocultural variables of writing. Connor suggested four new routes along which CR has developed. First, more genres, apart from expository essays, are worthy of investigation as they have their specific discourse requirements like business letters and research articles (Connor, 1996). Second, cultural and situational variables shape writing like authorship, audience expectations and purpose; writing is not a decontextualized act (Connor, 2008). Third, new research methodologies are at play; they cover research design, data collection and data analysis (Connor, 2004). *Tertium comparationis* is a term introduced to insure that the compared corpora stand on a common platform in terms of genre, proficiency etc. to ensure comparability. Fourth, Intercultural Rhetoric is the new appellation she proposed for CR in order to reflect its contemporary scope. The former implies the new improvements in the field while the latter denotes a static model.

Intercultural Rhetoric lies on an interdisciplinary ground from which its theoretical and methodological orientations stem. That ground groups: “SLA, composition and rhetoric, anthropology, translation studies, Linguistics, discourse analysis, and genre analysis” (Connor, 2004, p. 291). As a generic term, Intercultural Rhetoric captures the dynamics of culture and writing; it includes intercultural and cross-cultural studies as well as the interactive situations in which second language writers from varied cultures compose for distinct purposes (Connor, 2011).

1.5. Research in Contrastive Rhetoric

Kaplan's ideas have motivated a great deal of research studies on the relationship between L1 and FL rhetoric. Most of such empirical studies have tried to know which factor is responsible for the rhetorical differences across languages; is it: the cultural patterns, the linguistic systems themselves, or the writers' proficiency levels? However, the existing bulk of research offered inconclusive results. Part of it confirmed the CRH while the other part went against it. Research on Arabic and English writing was not an exception. Most of this research, it should be stressed, addressed essentially the argumentative and expository types of development with a clear negligence of the narrative genre.

1.5.1. Research Supporting the Contrastive Rhetoric Hypothesis

One of the papers that validated the CRH is that of Silva (1997). She reported Norment's (1984) study which supported Kaplan's remarks about the various organizational patterns in many languages. Ostler (1987) also was reported in Silva (1997) to have compared EFL essays of students whose native languages are: English, Arabic, Spanish or Japanese. The analysis of these essays revealed that EFL students tend to use the styles which are preferred in their own cultures.

In an analysis of the Thai and English versions of 30 secondary school students' narrative writing in Thailand, Indrasuta (1988) found the essays to be different with regard to the linguistic components but similar in terms of the stylistic and functional ones. He compared the results to those of another 30 English narratives by American high school students. Indrasuta deduced that the Thai were more attentive to mental states than the Americans whose major preoccupation was to render the story interesting. It is the Buddhist principles that turn the Thai people toward the interior, the self.

Söter (1988), on his part, compared 45 narrative stories produced by Vietnamese, Lebanese and English students. It was found that narrative rhetorical and

stylistic patterns of Vietnamese and Arabic differ in many respects from those of English. Tracing rhetorical differences between three varied languages and cultures was in favour of the CRH.

Lastly, Ouaouicha's research (1986) came as a follow up to that of Koch's⁵ research. In an ambitious attempt to examine the validity of the CRH with regard to the argumentative writing of Moroccan students; Ouaouicha adopted Toulmin's⁶ (1958) universal model of arguments as an analytical framework to examine 70 Arabic writing samples of Moroccan high school, junior and graduate students, US graduate students and the English writing of Moroccan freshmen and juniors and US freshmen.

The differences that were noticed between English argumentative texts written by American and Moroccan freshmen were not pertinent to the structure of arguments, rather they were relevant to the social and historical aspects of the culture of the students (Ouaouicha, 1986), providing, thus, a strong support for the CRH. Unfortunately, Ouaouicha's (1986) study is not free from serious flaws: the analytical framework he put forward checked only rhetorical patterns, audience address, emotional appeals and ethos in the writing samples without going any further to measure how frequently or effectively these features were employed.

1.5.2. Research Opposing the Contrastive Rhetoric Hypothesis

Among the researches who overthrew the CRH are Mohan and Lo (1985), Kubota (1998), Kamel (1989) and Ismail (2010). To begin with, Mohan and Lo (1985) investigated the academic writing of Chinese students and concluded that their difficulties in English writing are not attributed to their Chinese cultural thought

⁵ Koch (1981) claimed that repetition, parallelism and lack of logical proof are characteristics of Arabic argumentation.

⁶ For Toulmin (1958), an argument is composed of six components, namely: claims, data, warrants, rebuttals, qualifiers, and backings.

patterns but to inadequacy in language development. For them, the classical eight legged (*bagu wen*⁷) Chinese essay has disappeared in the 20th century; therefore, it cannot have an influence on neither the Chinese writing nor their English.

Second, Kubota (1998) analysed English and Japanese texts written by the same Japanese university students. The result they reached is that 50% of the students did not utilize the same rhetorical patterns in the two languages. She suggested that such a finding counter-argues the premise held by the CR research in the sense that EFL students did not organize their English and Chinese texts in similar ways. Briefly, L1 rhetoric does not influence FL writing.

The third study is that of Kamel (1989). He asked 44 EFL Arab students at various educational levels to write argumentative essays in English and Arabic on two different topics. Then, he compared them considering: syntactic maturity, audience adaptation, and argumentation strategies. Kamel investigated, further, how the language proficiency level of the EFL subgroup, as measured by their performance on a Michigan Placement Test Form, correlated with the participants' performance on the three dependent measures above. Kamel's goal was to test: (a) Kaplan's claim that the English compositions of EFL learners manifest a transfer of the composing strategies from L1 to English, and (b) Koch's (1981) claim that the Arabs depend heavily on repetition and presentation rather than on logical evidence for argumentation and persuasion.

Kamel's results were at odds with Kaplan's hypothesis because he found that the Arabic texts of EFL students were rhetorically more sophisticated than their English samples. Specifically, the Arabs used longer, more syntactically mature sentences, more balanced arguments and more audience adaptation strategies. If the

⁷ a traditional format for examination essays in China during the Ling and Qing dynasties. Enormous restrictions were placed on test-takers in terms of structure, style, content, rhyme, word choice and number of words and sentences (Suen, 2005).

CR theory was valid, why did not they transfer that sophistication to their English writing? They seem to have yet to learn to produce warranted arguments in English.

Kamel's study provoked criticism in that it did not adopt any measures to account for the overall writing quality of the analysed essays. Unless such measures are provided for the essays under scrutiny; no person can, in any way, tell that the students' production of more audience adaptation units or more arguments in Arabic would result in better writing quality.

The other researcher who was interested in the writing of Arabs from a CR stance was Ismail (2010). In his study, Ismail (2010) examined the written products of US and Arab students for signs of cross-cultural rhetorical variation in: rhetorical appeals, persuasive adaptativeness strategies, argument superstructure, and informal reasoning strategies. Thirty EFL and 30 Arabic L1 essays by the same 30 Arab graduate students as well as 30 English L1 compositions by 30 US graduate students on the same persuasive writing task were analysed. The study results provided empirical evidence that contradicted Kaplan's CRH. Ismail found "no significant differences in the rhetorical performance of the US and Arab advanced writers regardless of the language of composing of the Arab participants" (2010, p. 240).

Ismail did not claim that his research is totally free from any shortcomings. He acknowledged that the small sample size of 30 subjects placed limitations on the generalizability of the findings to other groups of comparable characteristics. Moreover, those results could be true for advanced learners but what about the others? In case of carrying out a similar research on Arabic L1 novice learners of English, will the results still oppose the CRH?

By way of concluding, it seems that, in its entirety, research in CR has not been decisive with regard to the validation of its postulation. Besides, almost all the previous CR research is on argumentative writing with few studies on expository and narrative developments; up until now, short stories have not been an object of analysis.

1.6. Pedagogical Import of Contrastive Rhetoric in Writing

Owing to the fact that CR is concerned with writing; it is, primarily, within writing that implications for teaching occur. To be more explicit, demonstrating rhetorical differences between the FL and L1 can pave the way for students to acquire writing in the target language more easily because multi/bilingual writers become aware of the varied expectations and assumptions about the rhetorical conventions of texts in the L1 and FL. This can be done through reorganising scrambled paragraphs and using prefabricated structures as classroom techniques (Kaplan, 1966). It is worth noting that such methods correspond closely to the product approach to writing which stands in opposition with the process approach. This latter does not share the views of the former. The proponents of the process approach render the writing problems of EFL students and their non-mastery of the Anglo-American linear rhetoric to their lack of experience in writing and not to any cultural differences (Mohan & Lo, 1985). Their outlook is grounded on the belief that writing is unpredictable and highly individualistic focusing on the student as a writer who brings in his/her own individuality and writing resources (White & Arndt, 1993). Thus, attention is on meaning and the development of students' meta-cognitive awareness rather than on accuracy and form (Hyland, 2003).

Perhaps it is through genre that CR offers its greatest contribution to pedagogy particularly in the English for Academic Purposes context. The genre-based approach to writing highlights the characteristics of each type in terms of both form and content (Tribble, 1996), stresses the importance of audience, and promotes “knowledge of the culture, circumstances, purpose and motives that prevail in particular settings” (Paltridge, 2001, p. 7).

In the writing course; when students are allowed to compare and deconstruct the language used in many model texts belonging to a specific genre, they discover the underlying assumptions and ideologies (Hyland, 2003). Consequently, they would know the constraints of each genre –the ones acceptable by its discourse community–

and construct texts that go in accordance with them. The role of CR, here, is to provide vital insights into genre and help students identify the differences between the typical English discourse and their own EFL writing.

Raising awareness of CR among students and teachers can be very advantageous as far as FL writing instruction is concerned. At least, this can increase students' self-esteem: they may start to attribute their difficulties in writing to rhetorical differences between languages rather than personal inadequacy (Leki, 1991). Leki contended that for students,

the findings of contrastive rhetoric often produce instant enlightenment about their writing in English, as students suddenly become conscious of the implicit assumptions behind the way they construct written ideas and behind the way English does (1991, p. 138).

Yet, this is not always the case in the sense that the 'enlightenment' Leki spoke of does not always take place nor does it everlastingly result in improvement.

1.7. Culture and Rhetoric

Unquestionably, culture is a crucial determinant of how society members communicate either in the written or spoken modes. A person's message can be intelligible to another from the same culture but complex, obscure or illogical to another from a different culture. The potential for misunderstanding remains until the dimensions of culture in this regard are grasped.

1.7.1. Defining Culture

Culture is a multidimensional term which carries so many connotations that it turns hard to pin it down. Barakat (1993) detailed *culture* in three sections; it is: "(a) the entire or total way of life of people, including a shared social heritage, visions, of social reality, value orientation, beliefs, customs, norms, traditions, skills, and the like;

(b) the artistic achievements; and (c) knowledge or thought and the science” (p. 41). Put otherwise; upon hearing this term, one may think of everything in life as if *culture* is all-encompassing since it appears to narrowly refer to art, opera, music, painting, media, politics, literature, to name but these. Equally, Brown (2007, p. 380) defined culture as “the ideas, customs, skills, art, and tools that characterize a given group of people in a given period of time.” According to him, culture stands for the practices and concrete realisations of a people.

Since this research is about the analysis of discourse and discovery of any culture-based rhetorical cognitive patterns; the term culture can, perhaps, “be defined as membership in a discourse community that shares a common social space and history, and common imaginings ... a common system of standards for perceiving, believing, evaluating, and acting” (Kramsch, 1998, p. 10). Given that any discourse community is grounded on shared dimensions, its members tend to develop common expectations as to how people should communicate in speaking and writing. They, besides, would think of and view the world in pretty much the same way. Its members would inculcate and convey, more or less, the same: values, religious beliefs, habits of thought, ideas, traditions, stereotypes, attitudes, meanings, experiences, assumptions, roles, educational backgrounds, institutional practices, and spatiotemporal notions. Actually, culture accumulates all of these.

In this line of thought, Hofstede (1980, p. 14) perceived culture as “learned thinking habits” in the form of collective programming of the mind. These common thinking habits are manifested through language, an element of culture per se. It is obvious that language is a system of signs which have their own cultural value. So, we can assume that culture is embodied in language and is disseminated via its symbols.

It is a matter of fact that each of education and schooling, among others, shape culture. Formal education develops a specific deposit of knowledge, skills, and ways of thinking in children that come to be shared and transmitted from one generation to another. It is passed on via the same topics, texts and pictures in textbooks. Quite apart

from the content of the lessons; pupils of the same community, thanks to informal processes, acquire in classrooms particular behaviour patterns, expectations and understandings due to peer contact. There is a broad consensus that schools are settings where identity, self-concept, cognitive and emotional dimensions are forged.

One should not forget that the above explanations of culture should not deter us from linking it to the current study. Our aim is investigating the transfer, if any, of L1 culture-grounded cognitive rhetorical aspects to FL writing. What relation exists between culture and cognition, then? To best answer this question, I adopt Hutchins's (1995) view that "Culture is a human cognitive process that takes place both inside and outside the minds of people" (p. 354). This is true since culture denotes beliefs, ideas, understandings, thinking patterns, etc. of a group of people as well as their enacted everyday practices and roles.

1.7.2. Cultural Effects on Arabic and English Rhetoric

The existing bulk of research illustrates that differences in the English and Arabic writing patterns are found in a range of features. Only the most pertinent ones will be reviewed, here. They are the ones clustered around the dimensions of deduction vs. parallelism, logical appeals vs. emotional appeals, writer-responsibility vs. reader-responsibility and individualism vs. collectivism. The first element in each dichotomy is a feature of English, the second is of Arabic.

1.7.2.1. Deduction vs. Parallelism

The English writing follows a traditional, straight and predictable pattern of development. Usually, after introducing the topic in an essay, the thesis statement comes to convey the main idea in a direct way and often in one sentence. The thesis statement is then developed into smaller supporting ideas in the body paragraphs to finish with a concluding paragraph which usually summarizes the main idea.

In the Arab culture, this is not the case. Hamid (2010) observed that:

A number of research papers from the Arab world have spotlighted students' coherence problems in English writing. For example, Arab students' written texts revealed that repetition, parallelism, sentence length, lack of variation and misuse of certain cohesive devices are major [reasons for] incoherence and textual deviation (p. 212).

The above mistakes are usually committed by the English learners whose native language is Arabic for they have already learned to connect paragraphs differently. In their L1, these learners are acquainted to achieve coherence through “repetitive parallels and rhythmic balance” (Connor & Kaplan, 1987, p. 171). Parallelism is the name of this rhetorical structure (Kaplan, 1966; Connor & Kaplan, 1987). At the structural level, parallelism is demonstrated when parts of the message are linked by recurrence of the same grammatical structure—not by transition words and phrases as in English.

1.7.2.2. Writer Responsibility vs. Reader Responsibility

Several scholars emphasize the difference between reader and writer responsibility in academic writing. Hinds (1987) suggested that English is characterised by a writer responsible rhetoric “since [that] the person primarily responsible for effective communication is the writer” (p. 143). Put otherwise, in the English academic writing, it is the writer who carries upon his/her shoulder the task to make the text easy to read. On the basis of this, in classrooms, the student writers are expected to make “their topics, their arguments, their organization and transitions clear to the reader” (Kroll, 1991, p. 27). The transitions are, habitually, made with explicit markers of coherence and cohesion.

In Arabic writing, however, it is the reader's responsibility to understand the author's intention for writing. Arabic texts are “more tolerant of ambiguity impressions of statements, and absence of clearly stated discourse organizers” (Mohamed & Omer, 2000, p. 50). The Arabs sometimes convey messages implicitly for purposes of politeness. Perhaps it is also because of the material in the text is

collectively shared by the whole community (long-held beliefs, guiding principles, religious quotations, psychological sense, shared commitments, etc.).

1.7.2.3. Collectivism vs. Individualism

Another difference between the Arabic and English styles which is deeply rooted in the Eastern (including the Arab) and Western cultures is: collectivism and individualism. Before dealing with these two notions, their definitions must be delineated. Jandt (1995) explained the collectivist and individualist stances as follows:

This dimension refers to how people define themselves and their relationships with others.... In individualist cultures, goals are set with minimal consideration given to groups other than perhaps your nuclear family. In collectivist cultures, other groups are taken into account in a major way when goals are set. Individualist cultures are loosely integrated, collectivist cultures are tightly integrated (pp. 192-193).

Societies where individualism reign allow persons to act freely, pursue their own objectives and choose their own values. This cultural contrast is more often than not manifested in writing. In the English discourse; authors are encouraged to express their individual opinions, feelings and judgements without conforming to those of the public. For Connor (1996), the Western process theory of writing emphasizes the voice of the writer which paves the way for directness and explicitness. Personal anecdotes, assertiveness and the use of the first person singular pronoun are among the writing features of those adopting an individualist doctrine.

By contrast, the Arabs respect the group members who prefer to behave according to their society's norms. This preference for conformity is commonly transformed to the linguistic level (Mohamed-Sayidina, 2010). The Arab writers' concept of the self makes it difficult for them to express their own opinions so directly. They might rely on appeal to history, tradition, authority, life experiences, traditional

values, social norms, religious texts, classical poetry or proverbs instead of expressing themselves. Associated with the writer's subscription within the collectivist orientation are: proverbs, collective virtues, canonical expressions, and the first person plural pronoun. Of note, Western writers do not show the same degree of adherence to either bank: being extremely or moderately individualist or collectivist depends on personality traits, one's upbringing and national standards.

1.7.2.4. Rational vs Emotional Appeals

Aristotle has long stated that persuasive messages should rely on logos, pathos and ethos. Influenced by this rhetorical tradition; English native writers, conventionally, attempt to support their claims through the strategic use of evidence that appeals to the audience's sense of logic to get the audience to their side. Rational appeals are rhetorically manifested in written texts via the use of descriptive or narrative example, classification (including definition), comparison (including analogy), contrast, appeal to (expert) authority, cause and effect, model, stage in progress, means/end, facts, and statistics (Connor & Lauer, 1985). Effective use of rational appeals is indicated by the inclusion of clearly stated claims, consistent points of view, compelling reasons for claims, extensive use of a variety of evidence and valid warrants that directly link the evidence to the claim.

If the English essays tend to mostly rely on logic to affect the audience opinions or attitudes; the Arabic essays employ more emotional, descriptive and sympathetic arguments. Affective appeals are defined as the writer's use of language to get the audience emotionally involved in the issue under discussion in a manner that encourages readers to produce the response favoured by the writer. Affective appeals are rhetorically manifested in written texts via the use of vivid picture, charged language, or metaphor to evoke the audience's emotion (Connor & Lauer, 1985).

Conclusion

Because the Whorfian hypothesis, contrastive analysis and classical rhetoric lay at the very origin of CR; an overview of each of them appeared so impelling before accounting for its definition, criticism and development. As such, this chapter provided a window into the origins of CR as well as its current indeterminate state as a discipline that can boost FL writing pedagogy. Contrastive rhetoric is an area of research that renders rhetorical differences in writing in L1 and FL to cultural variations. Therefore, culture is a vital term in this study; as it is pervasive and complex, it needed some discussion, clarification and delimitation. Its effects on the rhetorical styles of Arabic and English were also due.

From the presented literature review, it is crystal clear that the CR knew various developments including the types of texts it investigates and the analytical frameworks it adopts but it has never, to the best of our knowledge, analysed short stories nor has it embraced a cognitive perspective in its studies. These two are the contribution of the present thesis to the field.

CHAPTER TWO: THE WRITING SKILL

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Introduction

As understood from chapter one, there is a close relationship between writing and CR; therefore, our research endeavour cannot be complete without a chapter on writing. If we bear in mind that writing is the action of drawing from a pool of linguistic and cognitive resources, and that the current research envisages taking a cognitive route to CR; we understand why we attempt to establish the connection between the two.

The present chapter provides a description of writing, its difficulty and its relation to reading being a major source of content for writers. How L1 culture affects FL writing has also a bearing here. To help teach writing, many composition specialists offered distinct instructional models which aid tutors to fulfil their tasks. A comprehensive critical review of them is supplied with special focus on the cognitive oriented process approach for its pertinence. Since that the corpus which this research puts under scrutiny is made up of students' short stories, a section is devoted to the short story writing.

2.1. Defining Writing

The term *writing* often collocates with some other words to get such structures as: the writing act, the writing skill, and the writing genres. These phrases invoke the substance of the term. The act of writing involves putting “marks on a page or a screen, a coherent arrangement of words, clauses, and sentences, structured according to a system of rules” (Hyland, 2003, p. 3). The use of visible marks in writing is done with the purpose to externalize one's ideas and thoughts and archive them. In reality, writing is not only putting our reflections to paper or encoding internal opinions into visible format; it is a device to generate new knowledge (Weigle, 2002). In this sense, writing can be thought of as a means of communication.

As a tool of communication bestowed with great importance due to its wide use and high value, writing soon after its invention did not remain as a mere act and turned

to a skill, a complex one. Brookes and Grundy (1998, p. 11) considered writing as “composing (i.e., writing as a skill enabling us to say what we wish to for which some language knowledge is required.” Hyland (2003, p. xv) also viewed writing as “composing skills and knowledge about texts, contexts, and readers.” As such, Hyland barely listed the elements required to achieve successful writing (as contextual requirements and audience adaptiveness); these elements, among others, render it intricate and make its acquisition approximately impossible should no systematic instruction be done. None denies the fact that writing is behaviour to be learned.

Compared with another productive skill, Nunan (1999) asserted that writing shares some functional characteristics with the speaking skill but also displays unique elements which are not common to both. Specific to writing are well-formedness and organisation; what would rather mark the oral discourse are spontaneity and repetitiveness. Harmer (2004), more precisely, said that it is the type of writing which determines how similar spoken and written discourse could be. Presidential addresses are expected to be more or less identical to their written form. Informal letters and electronic messages could resemble speech to a great extent. That is, the rhetorical situation controls what should be said and how either in speech or in writing.

Writing (as act, skill or tool of communication) can take many forms starting from a shopping list acting as an aide-memoire; emails, both formal and casual, to academic texts like this one. Each type of writing displays a variety of features which can be noticed at the level of the grammatical aspect or discourse structure. In a word, every genre imposes its strict rules that work as guidelines for writers.

Let it be noted that although the above definitions managed to reveal the essence of writing, they present it in a broad sense. The following ones, however, try to describe it from other narrower perspectives germane to the way writing has been approached as a skill to be taught.

To begin with, in the product approach, writing is “a creative discovery procedure characterized by the dynamic interplay of content and language: the use of

language to explore beyond the known content” (Taylor, 1981, p. 6). In this respect, writing is not dissociated from reading; it departs from a finished product to terminate with one that should bear resemblance to it in terms of both diction and arrangement.

Writing is not considered as a series of sequential stages in the process approach; rather it implies a “non-linear, exploratory, and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning” (Zamel 1983, p. 165). In this context, writing is a thinking tool which helps produce creative works. It offers opportunities for generating ideas, putting them in a convenient order, and then refining the whole work.

Writing has also been defined in a purely educational context. In the English for Academic Purposes Approach, it means “the production of prose that will be acceptable at an American academic institution, and learning to write is part of becoming socialized to the academic community” (Silva, 1990, p. 17). This definition, I think, links writing to the teaching objectives in an academic situation. Writing for academia requires the ability to summarize, paraphrase, synthesize, criticize, and disambiguate abstract notions.

When taking into consideration all these definitions, we notice that it is difficult to come to one single view of what writing is because it all depends on the purposes for which writing is being initiated, its focus, the addresses, and the situation. It is in no way an easy task to reach a single definition that fits all. At any rate, the following statement can be considered as a general definition that is valid in any situation: writing is “an act that takes place within a context, that accomplishes a particular purpose, and that is appropriately shaped for its intended audience” (Hamp-Lyons & Kroll, 1997, p. 8). This is the operational definition for this thesis; it englobes all the elements of the rhetorical situation which help convey appropriate information: context, purpose and audience. Additionally, linguistic means and cultural knowledge are essential factors to formulate messages.

2.2. Difficulty of Writing

Despite the fact that writing occupies an outstanding position in academic settings, no one would possibly overlook its difficulty particularly for FL learners nor would anyone probably disagree with the opinion that its difficulty derives from its complexity and the numerous sub-processes and components it implies.

There is significant research highlighting the perplexity involved in different aspects of FL writing (Hedgecock, 2005). The writing task in a FL requires mastery of grammatical structures, vocabulary items, organizational patterns as well as conventional and situational norms that are most likely to be at variance with the learners' L1. Without an adequate knowledge of the target language, cultural and contextual conventions; the FL student writer would find his L1 as the only available depository of rules which would leave room for negative interference and result in a poor-quality composition because the target language attends to a different set of rhetorical dimensions. A typical FL learner may produce an essay with appropriate lexis and correct grammar; yet, he/she might deviate from the rhetorical styles accepted in FL. To explain more, a student can overcome language-related errors; he/she needs yet to be familiar with styles that could make sense for FL readers. To support these claims, I quote Collins and Genter (1980, p. 62) who contended that:

Much of the difficulty of writing stems from the large number of constraints that must be satisfied at the same time. In expressing an idea the writer must consider at least four structural levels: Overall text structure, paragraph structure, sentence structure (syntax), and word structure ... clearly the attempt to coordinate all these requirements is a staggering job.

More than that, the arduousness of the writing task is basically germane to content i.e., the sum of ideas, opinions, attitudes, beliefs, information, knowledge, facts, stories, judgements, feelings, descriptions and the like which should be included

and relevant. It is improbable for a writer with insufficient topic knowledge to produce an adequate piece. One's mind is nurtured by the required content via books, novels, magazines, social media, movies, TV, discussions, personal experiences to name but these.

In short, described as the most demanding of all cognitive activities undertaken by human beings, the writing skill is deemed to be hard by the majority of the scholars and practitioners in the field.

2.3. Features of *Good Writing*

Being notoriously difficult to define, it is still possible to distinguish good writing from poor writing. Hatcher and Goddard (2005, p. 7) held that “good writing is like lots of other intangibles, like beauty or art—we can't define it but we think we know it when we see it.” In fact, three criteria were suggested for identifying good writing: clarity, conciseness and correctness (Hatcher & Goddard, 2005). To detail more, by clarity in writing is meant the quality of being understandable to the readers; conciseness denotes the expression of many ideas in a few words; and correctness refers to the absence of mistakes in a given piece of writing. Therefore, to produce a relatively good piece of writing, student writers should avoid vagueness, wordiness and incorrectness.

Starkey (2004), on his part, argued that the organization of ideas is a key aspect to achieve good writing because it guides the reader and ensures a better understanding of the written piece. In much the same way as Hatcher and Goddard; Starkey (2004) suggested clarity, accurate mechanics and effective word choice to be crucial conditions for good writing. By clarity is meant the avoidance of ambiguous ideas; word choice implies accuracy in using appropriate vocabulary; and accurate mechanics is a reference to correctness in spelling, punctuation and capitalization. Coherence and cohesion are, furthermore, other vital features of good writing (Harmer, 2004). Coherence in writing refers to the unity of the meaning of sentences and paragraphs whilst cohesion denotes the unity of the text by means of linguistic devices.

Still, good writing is not limited to clarity, conciseness, correctness, word choice and accurate mechanics nor is it confined to coherence and cohesion. Equally important, it should meet the expectations of the target language readership. This can be fulfilled through respecting the cultural rhetorical aspects of the language in which the learner is writing as: topic, content, organization, audience, context, degree of explicitness and of formality, voice, and the like.

All the afore-mentioned criteria are probably the most important characteristics of good writing to which student writers should pay close attention when producing a written material. I can say, so far, that if students fail to achieve some or all of these elements, they would definitely produce poor compositions.

2.4. Reading and Writing Convergences

For too long, most debates of writing had neglected reading. Tompkins (2006) pointed out that the two skills were traditionally regarded as flip sides of the same coin i.e., contrasted processes. He expressed his idea as such: “readers decoded or deciphered language and writers encoded or produced written language” (Tompkins, 2006, p. 46). Since the 1980’s researchers have started to continuously construe the linkages between these two skills.

To start with, what causes writing to be tough is the conscious orchestration of a wide range of knowledge types: linguistic, rhetorical and cultural, the source of which would, to a certain degree, be reading. Extensive reading of multiple sources can provide the language learner with knowledge about: language, content, genre conventions, structure, pragmatics (Flood & Lapp, 1987). In the same vein of thought, Rubin and Hansen (1986) classified the information that students can attain from a reading session into: cultural, structural, transactional, aesthetic, and procedural. Reading and writing instructions work in tandem: reading taps into writing.

Secondly, when writing, the students’ main preoccupation is found to be with the meanings they try to develop. Not surprisingly, when reading, their dominant

concern is content and grasping the text-worlds. Students often transfer the ideas, content, and meanings they secure from ready-made texts to in-progress texts. They also tend to integrate prior knowledge with the information in the text being read. This process is called elaboration according to Stein (1990 as cited in Indrisano & Squire, 2000, p. 125) who stated that elaboration “create[s] a pool of ideas from which to draw during the writing process.” In a way, it is reading with a sense of authorship.

Many hear the assumption spread in the educational milieu that students who write well also read well, and the converse is true. The more proficient the language user seems, the more the correlations between the two skills become pronounced. Stotsky’s (1983, p. 42) research, which is a review of correlational and experimental studies on reading and writing relationships, provided ample evidence on the fact that:

better writers tend to be better readers (of their own writing as well as of other reading material), that better writers tend to read more than poorer writers, and that better readers tend to produce more syntactically mature writing than poorer readers

Thirdly, if reading before to commence composing is vital for the accumulation of the required knowledge and content, it plays perhaps a more central role during the act of writing—at this moment, the boundaries between the two activities tend to blur. Kaufer et al. (1986 as cited in Hayes & Berninger, 2014) noted that skilled writers often pause to reread their own texts; reading all along writing typically ameliorates the quality of the product. Deane et al., (2008, p. 8-9) put it this way:

During composing, reading can evoke other processes, such as planning (to cue retrieval of information from memory or to facilitate organizing), translating (to rehearse sentence wording), editing (to detect errors), or reviewing (to evaluate written text against one’s goals).

Moreover, reading in the midst of writing assists the authors to project themselves into the roles of readers and deliberately attempt to consider the latter's needs and views. So, by repeatedly going through a developing text and placing oneself in the shoes of the prospective readers, a writer can check the comprehensibility of his/her piece from the audience's perspective. Reading is a constructive strategy which can be used as a tool for the evaluation, selection, connection and organisation of information.

We re-emphasize that all the above is true solely with experienced subjects whose reading processes are relatively automatic. A dysfluent reader does not, perhaps, possess the capacity to critically read one's own text, neither to transfer prior knowledge, nor to incorporate information from a source text into one's own writing.

For that reason, in order for young writers to become more competent, frequent practice of reading is primary. This is to be implemented in classrooms (or elsewhere). Stotsky (1983) reported that studies in which literary models were exploited ended up in significant gains in writing and that "Studies that sought to improve writing by providing reading experiences in place of grammar study or additional writing practice found that these experiences were as beneficial as, or more beneficial than, grammar study or extra writing practice" (p. 637). Besides, Langer's (1997) research showed that collaborative activities resting on literary texts like story writing/telling help learners of different age groups and diverse linguistic and cultural backgrounds "become aware of and discuss language and discourse differences as well as to learn English literacy" (p. 9). In order to become competent writers, students need be exposed to a body of literature that represents a variety of genres, topics, and styles and be provided with abundant opportunities to read and write. By becoming familiar with and gaining experience in writing and reading texts even novice writers could develop a sense of authorship which would be useful when composing.

From the cognitive perspective, reading can be supportive to writing provided that they are thought of as having similar processes (although they differ in strategy

and purpose). Though considered as a receptive skill, reading is a composing activity where meaning is developed and constructed. Just like writing, reading involves: planning, generating and revising (Tierney & Pearson, 1983). Cognitively speaking, the mind will be trained at these processes amid a reading activity and would automatically retrieve and transmit them as texts on paper start to develop. The structures and strategies that writers and readers use to organize, remember, and present their ideas are, generally, the same in writing and reading. In the classroom, “a failure to recognize that composing and comprehending are process-oriented thinking skills which are basically interrelated...impedes our efforts not only to teach children to read and write, but our efforts to teach them how to think” (Squire, 1983, p. 581). Requiring cognitively related efforts, reading and writing are thoroughly related activities of language and thought which are framed through use.

Over and above that, writing and reading are interwoven and embedded in the larger picture of literacy. That is to say, prior knowledge, which is located in memory and is a resource for writing, can be gathered from readings in FL and L1 as well. Not only did research advocate the interaction between reading and writing skills in FL but also the transfer of reading/writing abilities across languages. This shared knowledge is twofold. First, writers incorporate their formal schemata (what they know about language, structure and style) from the texts they have encountered as readers of both the previously acquired and the currently learned languages. Second, FL writers come equipped with and spontaneously reflect on their content schemata (which cover three areas of knowledge: knowledge of the subject matter or topic, knowledge of the world, and cultural knowledge among their sources are L1 literacy and everyday life experiences in the L1 society) as a way of generating and synthesizing ideas for writing.

Since that part, if not most of, the activated, transferred and shared knowledge has been accumulated through the medium of L1; this implies that it is coloured with the native social, cultural, and political contexts. As learners bring to the FL writing classrooms the knowledge of texts they have read and experiences they have had in

L1, their work is expected to be shaped by a sociolinguistic⁸ sphere which relates both the reader and discourse to a particular universe of texts and a particular society of readers (Eskey, 1976).

When executing a transfer of knowledge anchored in another distinct sociocultural environment and educational system, difficulties could arise in the face of the FL writers. One such difficulty would be relevant to, for example, genres. If genres are the products of socially developed conventions that foster communicability within particular groups of people, so too will FL learners' understandings of the constructions of these genres need to change so that they can recognize the accepted features for the target audience. A mature reader may become impatient with a text that does not match one's expectations and will abandon the story, if he/she cannot adequately make a movie out of it. As a consequence, it is recommended to study and teach the inevitable characteristics of particular genres (e.g., the short story).

In contrast to the substantial body of research on the relationship between reading and writing abilities in L1, a number of scholars claimed that little has been done to explore this connection in the FL. Krashen's (1984) declaration that FL students' writing competence stems from heaps of self-motivated reading for interest and/or leisure remains principally untested and unsubstantiated. Stotsky (1983, p. 636) announced that "almost all studies that sought to improve writing through reading instruction were ineffective." Attention must be drawn, by now, to the fact that the cumulative research up until the beginning of 1980 was sparse, and did not focus on explaining the nature of the interrelationships between the two processes. Bearing in

⁸ This idea is adopted from Eskey's (1976) description of the reading process on the basis of three spheres: (i) a linguistic sphere which relates the text to the functions and forms of a particular language, (ii) a sociolinguistic sphere in which each of the text and reader are linked to a universe of texts and a society of readers, and (iii) and a psycholinguistic sphere which brings together the reader and text in the mind of a single human being.

mind all of this; it is, still, unreasonable to envision that FL input does not at all take part in developing the writing skill (or the other skills). What must be taken into account, as afore-mentioned, is the possibility of interaction of L1 literacy skills with FL input.

2.5. L1 Influence on Foreign Language Writing

When they engage in the writing task, EFL learners rely on two sources from which to construct a text: knowledge of their L1 (interlingual transfer of literacy skills) and input from the FL (intralingual input). Drawing on L1 investigations in the area, research on FL essay processes has identified resemblance in the behaviour and strategies of L1 and FL writers. Many are not confident, however, about why exactly or in which ways L1 literacy, which has developed in formal educational settings, influences the development of FL writing. I grouped the ways in which L1 interferes in FL writing and the theoretical concepts accounting for that in the following headings: interference, interdependence hypothesis, translanguaging, interlanguage developmental factors, L1 educational system, and national culture.

2.5.1. L1 Interference

In FL learning research, interference is a form of language transfer in which the use of a native-language pattern or rule leads to an error or inappropriate form in the target language. Interference from L1 to FL has two facets: cognitive and linguistic.

2.5.1.1. Cognitively-oriented Interference

It is worth reminding that the CR researchers render the discourse structural problems confronted by FL writers to the interference of the L1 culturally informed thought patterns. Central to the CRH is the impact of the rhetorical norms of the writers' L1 on the organization of the written discourse in FL (Kaplan, 1966). Hinkel (2002) argued that cautious and accurate analyses of FL writers' productions illustrate

that non-native-like writing is attributed to the student's background rhetorical traditions that differ from the Anglo-American ones.

2.5.1.2. Linguistically-oriented Interference

A bilingual writer is likely to; consciously or unconsciously; borrow morphological, syntactical, lexical, semantic, and pragmatic aspects from the L1 to solve the problems they encounter when trying to communicate in the written mode. Be that as it may, the transfer could be positive or negative. When borrowing elements that are identical in the L1 and FL linguistic systems, correct language is produced (i.e., positive transfer). If the imported points from L1 do not exist in FL, errors occur and the phenomenon is termed negative transfer.

2.5.2. Interdependence Hypothesis

Cummin (2013) formulated the interdependence hypothesis which supposes that “literacy-related concepts and skills in the L1 and FL are interdependent, or manifestations of a common underlying proficiency, such that academic knowledge and skills transfer across languages under appropriate conditions of development (e.g., educational support for both languages)” (p. 336). Even though the surface aspects (e.g., pronunciation, fluency, etc.) of different languages are distinct; there is an underlying conceptual proficiency or knowledge base that is common across languages. This shared underlying proficiency; or what Genesee, Lindholmleary, Saunders and Christian (2006) called a cross linguistic reservoir of abilities; makes possible the transfer of concepts, literacy skills and learning strategies from one language to another. Nowadays, a wide body of empirical research supports the interdependence hypothesis (Genesee et al., 2006).

2.5.3. Tranlanguaging

Tranlanguaging is a language practice that is common among bilingual people (García & Wei, 2012). While they are aiming at producing a monolingual text; writers

who *translanguage* do discuss, think and write using whatever language they acquired formerly including the mother tongue. Throughout the writing process, their entire linguistic repertoire is used as one integrated whole (Canagarajah, 2011). A bulk of empirical studies provided evidence that students (mainly beginners) find in this strategy an outlet when they are stuck.

Foreign language learners showing full mastery of L1 and a preliminary knowledge of FL lexicon and syntax could be considered as emerging bilinguals and translanguaging could be one of their techniques to produce written texts. As an English teacher, I witnessed cases where our Arabic L1 students, both in secondary schools and universities, used their L1 literacy skills and made recourse to their L1 linguistic repertoires when confronted with writing tasks. Thus, they found alternative (though sometimes inappropriate) resources to express rigorous content enabling themselves to fully participate in learning events and boosting their cognitive processing.

Canagarajah (2011) studied the narrative writing of one of his bilingual graduate students. He discovered that translanguaging (adding Arabic words, emoticons, italics and even Islamic art to her English text) allowed the learner to develop her voice, negotiate meaning, and engage with her intended audience in more complex ways. In a research where bilingual students' writing process was investigated, Velesco and Garcia (2014) found that translanguaging was present: (i) in planning and drafting using multimodalities and the multilingual repertoire for word retrieval and transformation; and (ii) in the final product, for rhetorical engagement and transduction.

Among the mechanisms of translanguaging which students employ, when asked to compose a formal essay in one language, is: (1) planning and taking notes about their ideas bilingually; (2) using back translations (Wolfersberger, 2003); (3) rehearsing (in the sense of trying out all the vocabulary items in one's linguistic

repertoire that may fit in a particular context); and (4) postponing which entails jotting down a word in the other language and coming back to it after finishing writing.

2.5.4. Interlanguage Developmental Factors

Some researchers went to tackle the issue of L1 influence on FL writing in the light of the interlanguage developmental factors, instead of interference (Abu Radwan, 2012; Hamp-Lyons, 1989). Mohan and Lo (1985) believed that the students' lack of experience in the FL and their general level of development in composing might affect success of FL writing. This is because "Ability in rhetorical organization develops late, even among writers who are native speakers, and because this ability is derived especially from formal education, previous educational experience may facilitate or retard the development of academic writing ability" (Martin-Martin, 2005, p. 21). To sustain this claim, a number of empirical studies were conducted and ended up by confirming that the general proficiency in the FL has a direct and significant bearing on the quality and effectiveness of students' writing. Wang and Wen (2002) and Chen (2010) made it plain that the more FL learners become proficient in the target language, the less the manifestations of L1 interference are exhibited. It seems that Cheng and Chen (2009) are very much in keeping with these opinions. They concluded that culture is not the sole factor behind some of the non-English features displayed in the English writings of Taiwanese students and that other elements such as FL proficiency and developmental factors also affect their resort to specific structures. Similar results are endorsed by Fakhri (1994). He observed that the Arab students' unawareness of the effective writing techniques in Arabic (a developmental factor) may stand as the most plausible explanation for their EFL ineffective writing.

2.5.5. L1 Educational System

Undeniably, writing is an activity embedded in culture. Writing is also influenced by the L1 educational practices. Rienecker and Jörgensen (2003) noted that different educational systems emphasize and nurture various educational practices

some of which might be associated with the culturally preferred discourse patterns that appear in the teaching materials. A comparative study by Clyne (1987) pointed out that the German and English students' writings employ organizational patterns and linguistic characteristics that are taught in their schools and valued by their original educational institutions. The highlighted features are generally opted for according to their conformity with the prevalent cultural preferences. It is the tendency that aids in giving rise to and anchoring (at the national level) specific ideas about: What 'a good piece of writing' is? What characteristics should it display? And what norms should it follow?

2.5.6. National Culture

Let us agree that the educational system of a country is part of its national culture. So, what was stated above applies here in approximately similar manner. Orality, literacy, schooling and instruction are believed to influence cultural tendencies; as a result, writing preferences, seen as part of this socialization process, would differ from one cultural context to another. Parker (1997) noted that the majority of people in the world prefer to show their national cultural identity during their socio-cultural interactions. In a similar vein, Mauranen (1992) brought forth the idea of intercultural differences in the various writing genres. In spite of the fact that they have the same label across cultures worldwide, the studied genres display noticeable dissimilarities. Consequently, FL learners could not be blamed when they bring to the composition class their own assumptions and expectations about the type of writing they are struggling to acquire. To quote her, Mauranen (1992) maintained that "All writing is strongly anchored in the values of the writing cultures that people get socialized into as they learn to write" (p. 239). Drawing on that, writing preferences are part of and are attached to one's national culture.

To bring this discussion to a close, a number of factors seem to influence FL writing including "L1, national culture, L1 educational background, disciplinary culture, genre characteristics, and mismatched expectations between readers and

writers” (Connor, 2002, p. 504). In order to study and teach FL writing effectively, Connor calls for the consideration of the multiple intersecting social institutions and practices in a classroom.

2.6. Principal Approaches to Writing Instruction

Going through the extensive literature on the approaches to teaching writing, it is apparent that various theoretical underpinnings gave rise to several teaching methods. Nearly every decade, especially throughout the second half of the 20th century, was stamped by the rise, the dominance, and the decline of a particular method noting that none has ever faded away entirely and, more importantly for our context, never has any of these orientations suggested a connection between culture-based cognition and the writing patterns of EFL students. It is worth pointing out, at this stage, that those approaches were meant to be implemented in the L1 writing courses and have been imported to EFL writing classes in the absence of serious research on the latter.

It is noteworthy that those approaches are usable for teaching both essay and prose fiction writing. Bishop (2003, p. 234) argued that students “should approach composition classes and creative writing classes in pretty similar ways.” Accordingly, both composition and creative writing are two versions of the same field.

2.6.1. The Controlled-to-Free Method

Known also as the text-oriented or guided composition, the traditional controlled- to-free approach emerged during the 1950’s and 1960’s (and prevailed ever since till 1980’s), a period characterised by the predominance of speech over the written word due to the influence of audiolingualism⁹. In these circumstances, writing was assigned but a role to foster speech by providing the language forms. Looked

⁹ Audiolingualism places emphasis on habit formation and imitation, repetition and drills, correctness, and absence of errors.

upon as a sub-skill at the time, the teaching of writing used to focus on the transmission of the grammatical rules, the mastery of which was believed to help improve one's proficiency primarily in speaking and in language in general. This whole state of affairs gave rise to this approach.

Nunan (1999, p. 272) indicated that the textual approach to writing instruction is "consistent with sentence level structuralist linguistics and bottom-up processing." Being premised on structuralism; it is natural that the approach's concern would be with the linguistic features of the text produced by the learner; that is, focus is on the appropriate use of orthography, morphology, vocabulary, grammar, cohesion as well as discourse and rhetorical norms of FL writing. Accordingly, form and accuracy are prioritised over fluency and communicative intent.

To apply the guided composition approach, Pincas (1982) identified four stages: familiarisation, controlled writing, guided writing and free writing. In the familiarization stage students develop good language habits via sentence drills, repetition and memorisation of isolated language patterns. In the controlled and guided writing stages, the students write about the specified topic with increasing freedom. The teacher provides model language and guided exercises to practice and manipulate the grammatical structures presented in the classroom. In the free writing stage, the students use their writing skills (the formerly acquired syntactic patterns and lexical items) in an authentic activity such as a letter, an essay, a report or a story where they are encouraged to express their own ideas. All along the four stages, the teacher corrects errors when the final *perfect* product is created.

It is true that this method provides good opportunities for language practice; yet, it is questioned on multiple other facets. For example, it does not enhance students' production of authentic texts and the teacher is the source of knowledge assigning a passive role to the students.

2.6.2. Product-oriented Approach

In mid-1960's, the precepts and methodology of the writing instruction took a new direction in which chunks of the language broader than the sentence level have been involved. Silva (1990) explained that the product-oriented model considers paragraphs to be the basic structural units and compositions are to be developed subsequently. He noted that: "Writing is basically a matter of arrangement, of fitting sentences and paragraphs into prescribed patterns" (Silva, 1990, p. 14).

The product oriented approach considers writing as a linear activity which goes through separate stages: it begins with planning and arranging the content and ends up by correcting the final piece. Planning is the first stage in which the learner sets off brainstorming and jotting down ideas and arguments to form a logical layout. The set framework is used as a starting point for the learner to put his/her envisaged content in physical form. Editing is a stage of error checking and correction. Krashen (1984) in a comment on this stage said that non-experienced writers revise mostly form at the expense of macro-structure and meaning. Once the final draft is ready, it is submitted for correction of any misuse of lexical items, misspelt words, structured sentences (tenses, relative clauses, stylistic variation, etc.), and ill-organisation of ideas, and so forth. In short, form, correctness and accuracy are basic in this approach to teaching writing.

To implement this type of instruction, the reading skill is paramount in that a model of successful prose is provided for a thorough analysis and discussion covering grammar, lexis, content quality, rhetorical patterns, and the like. This is to gain awareness of and familiarity with the main textual conventions of writing. Watson (1982) stressed the fact that models give an exposure to lexical items, structured patterns and discourse conventions at all levels. Then students are required to imitate them before being invited to a parallel writing task.

The product-oriented approach was overthrown because of many reasons. At the outset, this approach focuses on form and accuracy. The written text is a tool to evaluate the students' ability to manipulate the grammatical structures practiced in the classroom; ideas are overlooked. The planning procedure has been criticised on the grounds that it circumscribes the writing act to a predetermined rigid content and form. Technical accuracy pays little attention to students' own linguistic growth as they develop as writers. As a reaction to these limitations, Flower and Hayes (1980) came with the process approach, a completely new paradigm.

2.6.3. The Process Approach

The psychological theories about the cognitive processes in writing are represented by the process approach which has been incepted in 1980's. As its name suggests, this approach is concerned more with the processes undergone and strategies utilized when the writer is composing.

Influenced by the advances in cognitive psychology, this approach came to shift focus from the text to its producer. A major premise of this approach is that successful composing resides in approaching writing as a process that covers the "way to think about writing in terms of what the writer does (planning, revising, and the like) instead of in terms of what the final product looks like (patterns of organization, spelling, grammar)" (Applebbe, 1986, p. 247 as cited in Kroll, 1991, p. 247). More significantly, Kroll (1991, p. 247) contends that writers "develop what they want to say during rather than before the process of writing."

Accordingly, accuracy is ignored and the student writer is allowed some self-expression and freedom; he/she is encouraged to write fluently extended narratives, dialogue journals, and so on. Instruction should focus on raising students' awareness of the cognitive strategies involved in composing and detecting the source of difficulty they encounter in a given stage. White and Arndt (1993) provided an exhaustive list of the writing stages which involve different forms of cognitive processes: generating

ideas, focusing, structuring, drafting, evaluating and reviewing. This approach is best represented by three models: Flower and Hayes' (1980) model, Hayes' (1996) model and Bereiter and Scardamalia's Model (1987).

Some criticism was leveled by a number of writers like Kintsch (1987) who noted that the cognitive processes model has overthrown the writer's creativity: composing cannot be confined to mere retrieval of information from the LTM. Besides, Kemper (1987) and Kintsch (1987) agreed that Flower and Hayes (1980) failed to account for the writers' goals, motivations and audience which all can influence the writing processes. The social perspective to writing is also disregarded. Besides, the models of Bereiter and Scardamalia failed to account for the knowledge construction process (Yoon, 2012).

2.6.4. The Genre-based Approach

By mid- 1980's, approaches to FL writing instruction took a new route that de-emphasised composing processes and highlighted, instead, the social and cultural aspects which are carried out to readers through a written piece (Hasan & Akhand, 2010). Following the genre-based approach, students learn to write for different purposes and audience types. This is because a genre is "... a class of communicative events, the members of which share some set of communicative purposes" (Swales, 1990, p. 58). It follows that business letters, newspaper articles, political speeches, stories, etc., are examples of genres. The term "genre" itself connotes similarity in type, form, and style. We understand that each genre has specific conventions.

The genre approach to teaching aims at increasing students' awareness of all the textual and organizational requirements of every genre. In this approach, "learners study texts in the genre they are going to be writing before they embark on their own writing" (Harmer, 2001, p. 258). Since the genre-based approach perceives writing as an act of imitation, it discounts its creative aspect especially at first stages when learners are asked to adhere to strict genre rules.

It is worthy to note that a contrastive rhetoric analysis should always determine the genre of the rhetorical artefact under scrutiny. Grabe and Kaplan (1996) realized the relationship between CR and genre by maintaining that CR is concerned with the description of different genres and seeks to know the characteristics of a bunch of genres in multiple languages.

2.7. Short Story Writing

If it is commonly agreed upon that the short story rose towards the end of the nineteenth century, its definitional lines still stir up hot debates. The more unanimous opinions that are reached about short stories concern, rather, their core elements. In essence, stories stock culture and carry it from one generation to another. Furthermore, being a literary genre that comes to light thanks to efforts of authors, short stories carry also the writers' modes of thinking.

2.7.1. Definition of the Short Story

As a universal literary genre, the short story is rooted in folklore, or the ancient oral tradition of storytelling. It has become to be known in its current form in the nineteenth century as magazines and newspapers became more popular and widely read. By the turn of the 20th century, the short story emerged as a well-established literary form by cause of the influence of earlier writers as Edgar Allan Poe in the US, Guy de Maupassant in France, and Anton Chekhov in Russia. Tim (2016, p. 6) declared that: "Critics have pointed to American writers of the 1830s and 1840s as the point of origin for new thinking on short fiction, considering the emergent talents of Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville as the decisive factors." Subsequently, the proliferation of popular magazines enhanced the flourishing of the short story. This incited authors to employ this literary form so that to explore diverse genres, including romance stories, fantasy and horror stories, detective stories, children stories, science fiction, gothic stories, autobiographies, to name but these. However, this modern literary form received as many names as: Flash Fiction, Sudden Fiction, Micro Fiction, Micro-Story, Postcard, Blaster, Snapper, Mini Fiction, Fast Fiction,

Skinny Fiction, and Quick Fiction which is an indication of the polemical debates that the short story as a genre raised (José, 2009).

In general, the term 'short story' implies a plotted narrated genre of literature which has been defined from multiple perspectives by throwing light on a variety of its aspects: length, time for reading, number of plots and characters.

Often, the short story is identified in terms of the number of words it contains. Charles (2014, p.1) reported that: "As recently as the 1990s, a short story of 7000 words was unremarkable; nowadays, respectable American publications like *Ploughshares* prefer 5000 words as the upper limit." In the UK, the London Magazine averages a maximum of 4000 words. Usually, the short story is less than 15000 words; otherwise, the generic boundaries might fade away in that longer than that the short story turns into a novella and shorter into a short short story. Yet, some writers like George Ade, an American playwright, published a short story that does not exceed 500 words. Other scholars relied more on time as a parameter to define a short story. A narrative which is possible to read in a short time like an hour is said to be a short story. Henry, Gosher, Traviss-Lea and Gardyne (2010. p. 209) estimated that it is a piece of a narrative that "can be read comfortably at a single sitting, that is about 45 minutes. Because of this restriction, the short story is a genre of its own, and is not just an abbreviated form of the novel." Perhaps, a short story is, rather, more precisely, identified in terms of the number of plots and characters it involves. It tends to have a single plot line and about four characters, at most.

When parameters are placed apart, some more comprehensive definitions of the short story are found. For example, the Arab writer Fouad Qandil (2002) thought that a short story is a literary prose text that portrays a human situation or emotion in an intense and meaningful way. Freeman (2006) also provided a definition that could delimit the scope of short stories. He said that they "entail a significant measure of reflection on either an event or an experience, a significant portion of life, or the whole of it" (p. 131).

In general, a conclusive and all-encompassing definition of the short story seems unreachable—literature is not science; no specific laws are to be outlined so that not to undermine creativity. A good definition of a short story would simply list the distinctive properties of this genre separating it from the novel, essay, poem, play. As an operational definition in this thesis, I would consider a prototypical short story as a written discursive construction of a temporal sequence of events tied to an aspect of a character's life during a short period with a conflict and an emerging theme. Mere chronological sequencing of some events cannot result in a short story. If a short story does not create pleasure, interest and attract the audience to reading/listening to it, it is pointless. It must be affirmed that a short story cannot be a chapter in a novel. The novel is like a river running from a source to an effluent but a short story is a wave in that river.

Still, one must specify that the account of events could be real or imagined. Writing factual short stories does not imply lack of creativity. Mazzeo (2012, p. 7) pinpointed that: “opportunities for creativity in non-fiction writing are immense. When writing is done at the highest level of craftsmanship—when the way of telling the story is just as important as the story itself.” He further commented on the success of real plots by stating that: “Creative nonfiction is the fastest growing section in the creative writing world—and the fastest growing part of the market for books as well” (Mazzeo, 2012, p. 7). Nowadays, many university departments are offering programs in non-fiction writing. The opposite of that is fiction. Fictional works are the ones which base their plot, characterisation and setting on the author's imagination. Traditionally, CW has been the branch where fiction and poetry writing are learnt. In the current dissertation, the corpus is made up of non-fiction short stories.

Because the present research will compare the students' Arabic and English short stories, a word should be said about the Arabic short story. The Arabs knew the story since the Pre-Islamic Era but in the Contemporary Period, the Arabic short story has echoed the Western one in its types, elements and features. This is due to the modern global cultural exchanges. In the literature on the Arabic short story, however,

I noticed that much more space is given to the following elements: the theme (namely, values, human nature educational lessons, deep meanings), the dense and unified plot, and stylistics (i.e., narrative style—*e'ssard*¹⁰ including description and dialogue).

2.7.2. Short Story Writing: the required elements

Three schematic structures for short stories were laid forward by several researchers (Butt et al., 2003; McCabe & Bliss, 2003; Nunan, 1999). One of the more comprehensive is that of Butt et al. (2003 as cited in Wong & Lim, 2014, p. 149). In their analysis of short stories, they came up with four possible elements that should be borne in mind when writing a short story. They are:

- (i) 'orientation' (...introducing the setting involving 'who', 'where' and 'when'), (ii) 'complication' (which includes a sequence of disrupted events that create a problem or crisis for characters in the story), (iii) 'resolution' (a structural element in which a problem or crisis is resolved before a normal situation resumes), and (iv) 'coda' (that indicates how the characters have been changed by the preceding event(s), thus leading to an evaluation of the entire incident.

For Bett et al., should a short story be complete and effective, it must follow a number of guidelines: setting (where' and when), characters (who), plot (complication and resolution), and theme (coda). It is noticeable that I modified their terminology; it is for convenience of exposition. I would also add another element to the list, that of topic. Now, the five basic components are sketched below.

¹⁰ A transliteration for the Arabic word that stands for narrative style.

2.7.2.1. Setting

The setting is a cardinal element of a short story. It is the context in which the story takes place. The time, the place, and the social environment are the components of the setting—they all evoke a mood. If the reader cannot imagine where and when the story occurs, they would not be pulled to it no matter how scintillating the plot is. The phrase ‘social environment’ refers to is the political and cultural conditions of the story. A story taking place in Algeria in the twenty first century would be different from a similar one situated in nineteenth century Europe. Cultural differences have a bearing in this case.

2.7.2.2. Plot

The series of logically connected events and actions in a story are what constitute the plot. The stronger the plot is, the more interest would it generate among readers. Sequences of events are usually presented in five basic stages: an introduction, rising action, climax, falling action and resolution.

A plot begins with an exposition in which the main characters along with the story's setting are described. At this stage, some background information should be supplied so that the reader understands the story which is about to unfold.

Either in the exposition or very soon afterward, the author lays out the plot's conflict, or main problem. The conflict usually puts the main characters against: themselves, each other, society, nature, or something supernatural. Five types of conflicts can be found in a short story. They are stated as follows: relational conflict, situational conflict, inner conflict, paranormal conflict, and cosmic conflict.

As the story progresses, the main characters, helped or hindered by other characters and by their own qualities and limitations, attempt to solve the conflict through a series of choices and actions that lead to consequences and then to more

choices and actions. This part of the plot is usually called rising action, and the story's drama builds higher and higher.

Eventually, the story reaches its climax, or turning point. The climax is a crisis moment of high tension and emotion in which the main characters solve the conflict and learn important things about themselves, other people, and the world.

Finally, the resolution releases the tension of the climax, wraps up the loose ends of the story, and brings readers to a satisfying conclusion. It is worth mentioning that the resolution implies a dramatic thought-line. Among the dramatic thought-lines along which a short story can be developed are: (1) the main character succeeds, (2) the main character is defeated, (3) the main character abandons his/her goal, and (4) the main character's goal is undefined.

2.7.2.3. Characters

Characters (be they human beings, animals, ghosts or other creatures) are the players in a story. They are not only used to drive the story's plot, heighten the conflict and create an animated setting, but they also allow readers to encounter and reflect upon different types of people with various personalities. Characters are classified in several ways.

Common appellations of characters use the terms: main vs. minor: The leading roles in a story's primary events are assigned to the main characters. Since they assume important roles and are supposed to resolve the conflict, they are more likely to be complex and develop throughout the story. On the other hand, minor characters are not highly developed; they just support the major characters throughout the events. In J.K. Rowling's Harry Potter series, for instance, Harry Potter, Hermione Granger, and Ron Weasley are main characters while Luna Lovegood, Neville Longbottom, and Seamus Finnigan are secondary characters.

Nearly every story contains (a) protagonist(s) and (an) antagonist(s). A story's central character is the protagonist. He is the one who faces the major conflict and is in continuous pursuit to solve it. The protagonist meets an opposition on the part of the antagonist. This latter weaves obstacles in front of the former. Another differentiation between characters is the one between the dynamic and static ones. While dynamic characters grow and change throughout the story as they confront challenges, overcome them, and learn lessons; static characters do not witness any development as a story progresses. Authors may develop round characters; they are the ones who have a complex personality (various sides) and strive to solve tricky problems. In contrast with the round ones, flat characters are those who are presented with a specific emphasis on one or two major characteristics.

Building characters requires the provision of some details as physical, psychological, and social traits. It goes without saying that the kind of information supplied should be relevant to the story's development. Characterization can be done in either way: direct or indirect. Direct characterization simply cites the character's traits in sequenced sentences. Conversely, in indirect characterization, the author shows the characters' traits via their actions, words, thoughts (dialogues and monologues) and choices. After deciding upon the nature of the characters, the writers leave room for the audience to discover them through the story.

2.7.2.4. Topic

A strong topic assists authors in putting down thoughts which revolve around pivotal subjects and central plot lines. The topic answers the questions: what is the story about? who? what? when? and how? For instance, a young boy's journey along the Mississippi river is the topic of "Tom Sawyer" by Mark Twain. Love, loss, death, suicide, sacrifice, jealousy, bullying, picnics, prevailing chaos, and devilish hearts are but examples of common topics. Two stories may share the same topic but carry different themes. For example, the topic could be the loss of a loved one: the writer may choose the theme to imply religious or philosophical speculations concerning

death and the futility of life; he/she might instead focus on the connection between grief, recovery, greater self-awareness, and loss of the taste of life. The writer's perceptions of experiences he/she underwent during childhood may affect their choice of the preferred topics to be addressed and, eventually, the quality of the story to be crafted.

2.7.2.5. Theme

The theme of a short story reveals its deep meaning or underlying message which customarily reflects a universal truth. It is about what lesson readers learn, mainly, about the human condition or human nature. Hence, the theme offers insight about the purpose of the author. For example, the themes in Mark Twain's *Tom Sawyer* are: racial tensions in America, unconditional love, class struggle, and persevering through difficult circumstances. These themes help the reader understand what they should learn from Tom's successes and failures during his journey. Most short stories exhibit at least one theme; it is often embodied in the piece and rarely suggested explicitly by the writer. As a final note, without a theme, a story does not transcend a mere series of events. The events themselves might seem interesting or exciting but without epiphany (the universal human connection), they would not grab the audience attention in the desired way. Common themes include: love, change, death, authority, gratitude, good vs. evil, personal identity, hardship, coming of age, war, friendship, compassion, and the like.

2.7.2.6. Coherence

A short story must be focused on one event and one main character; irrelevant details must be dismissed. The origin of the concept of narrative coherence goes back to Aristotle's *The Poetics* which stresses the unity of incident. He wrote: "If something can be added or taken away without any obvious effect, it is not intrinsic to the whole" (1416a 31–4 as cited in Unwin, 2011, p. 34-35).

Even though narratologists do not place much emphasis on it, coherence is considered as an important feature of a story. Coherence encompasses sub-types as: temporal, causal, and thematic coherence as well as topic-maintenance and -furtherance. Expectations of unity and continuity, which differentiate a story from a random sequence of sentences (Charolles & Marie-France, 1991), are the ones that make thematic coherence and topic maintenance a requirement for a story to achieve success. McAdams (2006) draws the attention to the fact that norms regarding narrative coherence could vary considerably from one culture to another; these expectations are also contingent to period and genre. The schemata of the addressee can promote the reception of a discourse.

2.7.3. Cognition and Culture as Embedded in Short Stories

The short story addresses, or is inspired from, the human or human-like experience. Desjarlais (1997, p. 24) stated that: ‘what we take as “experience” and “agency” are born of a gamut of cultural, political, biological, linguistic, and environmental factors.’ The short story is a projection of the background of the writer; it springs from his/her private thoughts and prior knowledge stored in memory (even imagination is born out of prior knowledge). A writer who proceeds from a personal matrix of memories and experiences which he/she had not once attended to (either attended to their details and changes or their plain superficial generalities) would not be able to recount them. Attention is primordial to memory. When recounting a story, the narrator usually evaluates the events by stating why they happened and how he/she or other characters felt about them (McCabe & Bliss 2003 as cited in Wong & Lim, 2014). That is to say, the personal perceptions about oneself, the other participants in the story, the occurrences, the disruption in the world, the conceptualization of morals all do shape a story. Globally, the thinking processes of authors are mirrored in their writing.

Granting that writing is a thinking process and that thinking is influenced by culture, a written piece (a story) is more or less a projection of culture. On the other

hand, the short story is a narrative about a segment of the life/lives of a person(s). That said, it is likely to transmit the culture of the people/ society about whom/ which the story was crafted. When writing a short story, it, naturally, comes pregnant with that culture permitting its readers or listeners to gain an understanding of: the moral values, religious beliefs, subjective perceptions, significant memories, frequent ideas, inherited traditions and customs, main interests and concerns, deep-rooted stereotypes, habits of thought, and ways of life of the characters involved.

Conclusion

Being a core competency to achieve academic success, writing is so loose that it is difficult to define and to acquire. Its complexity lies, to a large extent, at the origin of its difficulty; it demands: grammar, lexis, mechanics, rhetoric, world knowledge, thinking patterns, cognitive skills, and so on. Numerous other factors render its acquisition an almost insurmountable task. One of them is the influence of the native culture on the FL writer.

Students can compensate for their shortage of the afore-mentioned required sources by borrowing them from their L1 linguistic and cultural reservoir. Unfortunately, what is imported may not help but become, instead, a source of errors. Interference from the L1 is a hindrance which learners face in their pursuit to learn to write effectively in the FL.

In order to facilitate the acquisition of this skill, basic instructional approaches of writing were proposed and discussed in this chapter. Of note, none of them could capture the dynamics between memory and the conceptual content in writing. Even the cognitive approach to the writing instruction merely describes the integration of the writing processes as drafting, writing and revising but fails to tell how the various cognitive constructs like memory and attention shape the written content. What is more, none of those teaching frameworks took into consideration the influence of L1 culture on FL writing acquisition. It should be noted, though, that all of them are applicable to teaching all the academic and literary genres.

Usually, the student writer sets out on a long journey to master producing various genres and the journey to the mastery of the short story; which is organized around temporal, spatial, thematic, episodic and personal elements; is no less effortful. Like any other piece of writing, the short story reflects part of the writer's cultural and cognitive stock.

The next chapter bears upon two cognitive constructs which are tapped during writing (memory and attention) and reveals how the written discourse can be a vehicle of cultural and cognitive patterns.

CHAPTER THREE: COGNITION, CULTURE and WRITING

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Introduction

Each of attention and memory is fundamental to the cognitive system. In spite of the fact that they are treated separately in this thesis for practical purposes, the workings of memory and attention are interrelated. Only after a certain stimulus is attended to (from the outside world or from the representations of the LTM inside the mind¹¹) that it is manipulated in the WM for a short period for goal-directed actions (Baddeley, 2012). One of such actions could be writing: the act of putting down selected ideas and words on paper in structured ways to produce texts.

3.1. Memory, Culture and Writing

By way of introduction, it is the declarative/semantic memory system which assists the creation of linguistic and rhetorical representations of biographical events which include information about the occurrences, people, places, things and their links to spatial, temporal and interactional relations (Milham, Banich, Claus & Cohen, 2003). Clearly, then, the tremendous role of memory in writing provides a compelling reason for examining it through analysing learners' writings so as to get an initial understanding of the kind and quality of knowledge that contributes to the success of a writing task. The aim is to lay forth useful recommendations for the written expression instructors and syllabus designers. Previous research by Graesser, Hopkinson, Lewis and Brufloft (1984) concluded that one of the main difficulties in writing is idea bankruptcy, that is, the inability to generate informative, interesting, sophisticated, and relevant content. Indeed, it is hard to find students who are fluent, flexible and original in generating ideas. Therefore, I think that one of the questions which ought to be

¹¹ James (1890) distinguished between sensorial attention and intellectual attention. Sensorial attention is operational when orienting attention to physical stimuli (i.e., outside world). Intellectual attention is the one directed to ideal or represented objects and abstract notions (i.e., the interior world: what is retrieved from the LTM). While writing, it is the second type that is activated. James differentiates also between immediate and derived attention. That is attention to something present versus to something absent. When writing an autobiography, it is the derived attention that the author would rely upon.

posited, in this regard, is how does a writer's knowledge affect or contribute to the written product?

Before delving into the more pertinent theoretical underpinnings, I first set the stage by defining memory and giving an overview of its categorizations seizing the opportunity to explain much of the terminology used in the field. Crucial to the present work is the notion of culture; hence, its influence on memory will be overviewed. The section on memory and discourse is an initial attempt to grasp the specific and unique contribution of (declarative) memory to discursive content. The subsequent section offers speculations about the theoretical tracks which merged the concept of memory and the skill of writing in unique models and the insights they spurred regarding the instruction of writing. The extensively reviewed literature provides a clear proof of the absence of any hint to the types of knowledge that should be incorporated in a piece of writing to achieve efficiency. To account for these types and their utilization by our students, an analytical framework to analyse memory is supplied at the end.

3.1.1. Memory Defined

Underlying all of the notable achievements of the language learner, not to say of the human being, is one primordial psychological factor, memory. The term memory covers three principle meanings according to Spear and Riccio (1994, as cited in Radvansky, 2015, p. 3):

First, memory is the location where information is kept, as in a storehouse or memory store. Second, memory can refer to the thing that holds the contents of experience, as in a memory trace or engram. In this sense, each memory is a different mental representation. Finally, memory is the mental processes used to acquire (learn), store, or retrieve (remember) information.

Researchers have traditionally thought of memory as a kind of warehouse where information, derived by the senses from the environment, are stored and become available to be recalled by individuals whenever required. Moreover, *memory* implies a memory trace which is a means that allows the storage of experiences via biophysical or biochemical changes in the brain. This central faculty of the neuro-mental system has also been defined as a data-processing model in which information passes through three discrete interrelated stages: encoding (the mental processing of information to enter into memory), storage (retaining information for a period of time) and retrieval (recall of stored memories when needed).

3.1.2. Typology of Memory

Results from the cognitive psychology research show that memory is created by a collection of systems working interdependently. These studies have yielded several typologies¹² of memory. Because of time, space, and pertinence considerations; we will deal only with two principal categorizations of memory which were laid down on the basis of two different factors. The first factor is the storage temporal duration according to which Ericsson and Kintsch (1995) divided memory into: sensory memory, short-term memory (henceforth, STM), LTM, and Long Term Working Memory (henceforth, LTWM). The second factor is the nature of content which permits the classification of memory into: procedural and declarative memory; the latter includes the semantic and episodic memory (Tulving, 1972).

3.1.2.1. Time-based Typology

At the very outset, it was Atkinson and Shiffrin (1968) who first supplied a division of memory corresponding to a temporal criterion; they posited that information goes through three stages: sensory memory, short-term memory and long-

¹² The anatomical portions and functional areas of the brain responsible for specific memory subsystems (i.e., the neurobiological understanding of memory) are not our concern in the present thesis.

term memory. This model of memory, presented as a sequence of three stages, rather than as a unitary process, is also called the multi-store model. Subsequently, other modifications have been made to the architecture of Atkinson and Shiffrin's model. One of the most influential ones is that of Ericsson and Kintsch (1995) who suggested a memory component called the LTWM. The four memory stores (sensory memory, STM, LTM, and LTWM) will be addressed below.

3.1.2.1.1. Sensory Memory

Firstly, the sensory memory records a limited amount of information from an external stimulus for a very brief period of time but this information decays soon unless a decision is taken to select it for further processing. The sensory memory is specific to the senses. Sensory memory does not hold information; however, it may transmit it to the STM, then to the LTM when required.

2.1.2.1.2. Short Term Memory

The STM refers to a cognitive system that is used for holding sensory events, movements, and cognitive information such as digits, words, names, or other items for a brief period of time (Kolb & Wishaw, 2009). A sum of three functions can be assigned to the STM: (1) it briefly retains limited amounts of information like when dialling a telephone number, (2) it processes incoming information of an immediate sense such as when listening to a newscast, and (3) it allows the activation of and access to portions of LTM. To cut it short, the STM holds the information someone is actively thinking about. It is of a relatively limited capacity and duration. Concerning capacity, it has been speculated that an average person can hold up to $7(\pm 2)$ or $4(\pm 1)$ (Cowan, 2001) chunks of information in the STM. As for duration, it is about 30 seconds; it can be more when the information undergoes rehearsal.

2.1.2.1.3. Long-Term Memory

The third construct in Ericsson and Kintsch's (1995) model is the LTM. It has presumably an unlimited capacity and almost a permanent storage system of the items encoded. Recall is dependent more on accessibility than availability. One of the earliest and most prominent categorizations of the LTM was proposed by Tulving (1972). He distinguished between episodic, semantic and procedural memory; the latter was added later on.

2.1.2.1.4. Long Term Working Memory

As stated previously, the Atkinson-Shiffrin's model has been extended by Ericsson and Kintsch (1995). Their new conception of the architecture of memory identifies, inside the LTM, a specific component named the LTWM. Its role is to transfer information between the LTM and the WM. Ericsson and Kintsch (1995) thought that experts in a particular domain normally acquire declarative knowledge specific to that domain, procedural knowledge on how to use it, and equally important, methods of storage and retrieval of chunks of knowledge which, once operational, lead to the extension of the WM. This extension, which is linked to the development of expertise in a given disciplinary area, is hypothesized to be the LTWM (Ericsson & Kintsch, 1995). This latter aids in retrieving, in a strategic way, the content stocked in the LTM and activate it in WM. The LTWM seems then to be specialized at constructing and keeping retrieval cues, which are strategically associated with units of knowledge stored in the LTM.

2.1.2.2. Content-based Typology

Bearing in mind the sort of content and nature of the data stored in the LTM, Tulving (1983) proposes a dichotomy of memory systems (mediated by diverse neural brain areas): procedural knowledge and declarative knowledge which is subdivided into semantic and episodic memory.

2.1.2.2.1. Procedural Knowledge

Procedural knowledge is an implicit non-declarative memory—albeit it starts as declarative knowledge (Johnson, 2003). It is a unique form of memory that requires no conscious recall for it captures information about how to do things. It is relevant to acquisition (through habit learning), retention and utilization. Examples of procedural knowledge include actions like: riding a bike, playing a guitar, using the computer, and so on.

2.1.2.2.2. Declarative Knowledge

The other type of memory, according to the content criterion of classification, is the declarative knowledge (knowing that) which is verbalizable and requires explicit, conscious and intentional (be it automatic or effortful) encoding and retrieval. It is itself subdivided into two functionally distinct “albeit closely interacting systems” (Wolters, 1984, p. 256): semantic memory and episodic memory.

a. Semantic Memory

The semantic memory incorporates general knowledge about the world. Tulving (1972, p. 386) contended that it:

is the memory necessary for the use of language. It is a mental thesaurus, organized knowledge a person possesses about words and other verbal symbols, their meaning and referents, about relations between them, and about rules, formulas, and algorithms for the manipulations of these symbols, concepts, and relations.

Accordingly; words, meanings, collocations, idioms, linguistics sequences, grammatical rules, propositions, facts, concepts, etc. are all held in the semantic memory.

b. Episodic Memory

Regarding the episodic memory, it is related to personal experiences including the sensations and the temporal environmental cues associated with them. The defining feature of this type of memory is that it allows the person to travel mentally back in time (Tulving, 2002) and experience the event he/she experienced all over again. Key events or episodes within one's life are the ones that are usually kept in episodic memory such as first day at school, first time one travels alone, one's last birthday, day of graduation, and the like. Thus, they are at once personal and social (Nelson, 2003). Tulving (2002) explained that episodic memories have autobiographical content. In this case, a question seems impelling: what is the difference between episodic memory and autobiographical memory? Therefore, a clarification of the concept of autobiographical memory is indispensable so as to avoid any uncertainties.

c. Autobiographical Memory

Wang (2011, p.1) pinpointed that: "Autobiographical memory encompasses memory for significant personal experiences and knowledge of the self." Autobiographical memories, whose subject is the self in the world, are considered to be narratives set in specific contexts with cruxes around which events are organized. They are generally reckoned as either equivalent to or a subset of episodic memory. This obvious overlap is due to the fact that only part of the vast storehouse of episodic memories we carry around is pertinent to the self (i.e., autobiographical). According to Roediger and Marsh (2003), "[the] critical defining feature for autobiographical memory is the importance of the information to one's sense of self and one's life history" (p. 485). Overall, what is certain is that the autobiographical memory is composed of personal episodes in addition to factual knowledge such as one's own address, family, educational and professional history; specific and general events all of which operate to situate the self in time and place. These experiences in one's life are evidently part of the sociocultural environment (see 3.1.3.).

Drawing on these explanations, we can assume that the participants in this research are likely to rely, essentially, on their autobiographical memories to produce their short stories about a childhood event. Of course, semantic memory, the one responsible for the linguistic resources, is also stimulated. Besides, during the act of writing, the WM is activated to retrieve all the necessary information from the LTM.

3.1.3. Memory and Culture

Writing is viewed as a thinking activity. Undeniably, thinking involves adopting content which becomes a tool in the workshop of thought. Content (semantic memory including language structures; lexical items; principles; theories; facts; assumptions; philosophy; geographical, literary, technical, or other knowledge; and episodic memory such as images, experiences, events, precepts, circumstances, autobiography) comes from the external world via a myriad of sources. Throughout one's life, persons collect information from searching bibliographic indices, reading source materials, hearing a lecture or watching an event, etc. Content could also be derived from a short story, a novel, or a poem – whether read, heard or watched; online socializing; pictures; discussions one hears or holds every day about politics, social issues, economy, religion, arts, education, relationships, human psychology, and the like. These may take place in buses, classrooms, cinemas, TV programs, etc. Hardly a day goes by without that one's mind confronts some idea or concept that linger in mind for weeks, months, years or for a lifetime.

All of the above-mentioned sources of content are addressed mainly via language (be it L1, FL or otherwise) to our memory in a specific sociocultural context. Since that languages are vehicles of culture, it is safe to assume that that gathered knowledge in memory is, definitely, associated with culture. In addition, the knowledge latent in memory is not only explicit, but is also constituted of the autobiographical rememberings and understandings that lay in intuitive mental models derived from the physical and social world, thus from one's cultural environment

(Oatley & Djikic, 2008). Memory emanates from one's personal familiar surroundings to become the cultural knowledge store on which we draw in life.

The connection between memory and culture can also be explained with reference to Halbwachs (1994), a French sociologist, who maintained that our memory depends on socialization and communication whereby an individual acquires the norms and values of a culture. In point of fact, multiple concepts in our conscious minds have their own sociocultural associations for memory. Zakia (2013) commented on this by noting that: "the associations made are your very own" (p. 74). That is, they are not ready-made nor innate but woven in the continuing process of socialization and interaction with the surrounding cultural elements.

Put another way, content develops thanks to complex interactions with the social environment, specifically through the infusion of cultural concepts and cultural knowledge. Evidence on that requires explicit theoretical explanation. One such explanation is provided by the sociocultural theories which recognize that any child is brought up in:

a social context that draws on a large complex of cultural understandings and knowledge structures which provide aliment for memory. In this view ... memory draws on *meanings* in encounters with the world in which the child is situated (Nelson, 2007, p. 89).

This is the reason why a memory's content varies according to the different cultural environments and social practices which constitute the child's experience.

The above idea echoes that of Vygotsky (1978) for whom thinking, which is at the core of writing, involves the internalization of culture the source of which is the outside world. Vygotsky (1978) believes that culture is the determinant factor for knowledge construction, a process that takes place in a social context. Briefly, it is the social interaction, through which children learn, that aids in the acquisition of the

rules, skills, abilities, and beliefs shaped by culture. In this regard, Vygotsky (1978) stressed that language is the main tool that promotes thinking, develops reasoning, and supports cultural activities like reading and writing. He said that children actively co-construct knowledge in cooperation with their partners and the More Knowledgeable Other¹³ (Vygotsky, 1978) on the basis of the social interactions fulfilled through language, a vehicle of culture. Building on these ideas, we can safely conclude that one of the sources of the information entering the human memory is the socio-cultural context in which children grow up.

Despite the arguments found here and there supporting the opinion that memory is rooted in culture, there are perspectives that blatantly contradict those views namely those of Piaget (2001), a contemporary of Vygotsky. The famous contention of Piaget (2001) is that cognitive development rests, to a large extent, on independent explorations whereby children construct knowledge of their own. The environment, according to his own conception, does not influence thinking. By concentrating on the universal stages of cognitive development and biological maturation, Piaget failed to account for the probable effect of the social setting and culture on cognitive development, hence on memory.

The talk on memory and culture is incomplete, however, if no hint is made to the cultural impact on autobiographical memory. In this line of thought, Nelson and Fivush (2004, p. 486) stated that:

The cultural perspective on memory development has long been seen in many social and cultural accounts of cognition and cognitive development (e.g., Cole, 1996; Rogoff, 1990; Scribner, 1974). In the memory literature, this theoretical approach has been proposed mainly in the context of autobiographical memory, however.

¹³ It refers to the more skilled individuals; generally, they are parents, caregivers, teachers, etc.

Being inspired by Vygotsky (1978), Nelson and Fivush (2004) advanced a sociocultural theory for the development of the autobiographical memory. Their core and unique proposal implies that social interaction and language, especially parental reminiscing, are vital to the development of the autobiographical memory.

A word of caution seems warranted, here. The sociocultural elements are not naturally integrated in the autobiographical memory; rather, they accompany and shape it all along its developmental process right since its emergence at the age of three. They do not merge with memory only when adults remember past personal events. Wang (2011) carried out extensive empirical research and obtained evidence that there exist three variables which play critical roles “in driving cultural differences in the content, structure, emergency, and general accessibility of autobiographical memory” (p. 2). The variables are: self-construal, emotion knowledge and parent-child reminiscing; they, themselves, are influenced by culture (see figure 3.1). For instance, those who subscribe to an autonomous self, which is a prevailing cultural view of the self in the West, present stories in which personal attributes and roles are accentuated. It is, moreover, found that emotions are highly recalled or constrained depending on the cultural knowledge of emotion situation. It is through family reminiscing that parents often model to their children what events should be remembered, how and why. Thereby, children would internalize the cultural beliefs and socialization purposes that the parents want, intentionally or not, to inculcate in them. This could foster “the intrapersonal process of autobiographical memory, ensuring the continuity of cultural ways of remembering across generations” (Wang, 2011, p. 9).

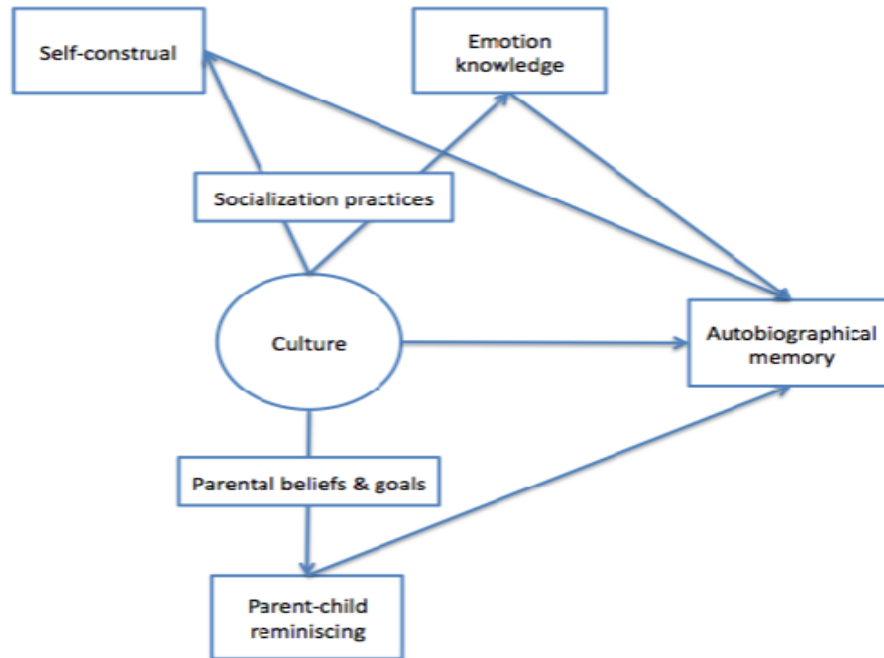


Figure 3.1

Sociocultural Factors Affecting Autobiographical Memory (Wang, 2011, p. 3).

The rapport memory/culture could be looked upon through another prism, that of memory recall perspectives across cultures. It has been demonstrated that the angles from which autobiographical memories are recalled vary between Western and Eastern cultures. Contrary to the West where autobiographical memories are more likely to be recalled from a field perspective, Easterners do so through an observer point of view.

Remembering an event from a field perspective is repeating it from “the original point of view, not as an external observer would see it” (Nigro & Neisser, 1983, p. 470). Put differently, the event is reported from a first person perspective as if the story-teller is re-experiencing it at the time of narration which implies that memory must preserve the same content as the initial perceptual experience. Such a degree of

precision in retrieving a past perception suggests two ideas: (1) more recent memories are likely to be recounted from a field mode and older ones from an external one, and (2) story-telling takes place automatically; that is, there is no room for conscious or goal-directed processes. The preservation of the original content helps the memories of the Westerners to come more vivid, specific, more detail-oriented and emotional (Rice & Rubin, 2009).

In contrast, the individuals who recollect memories via an observer's perspective would "imagine the scene as an observer might see it" (Nigro & Neisser, 1983, p. 470). That is, they recall it from a third person perspective which permits them to see themselves actually in the scene. Reconstruction interferes largely in this process leaving room for new interpretations or information learned later on. Infusion of what one now knows, thinks or feels with a past memory is a possibility. The third person perspective for memory retrieval does not furnish exact copies of the original perception of an event. Since this is the case of most Easterners; their descriptions tend to be more general, less detail-oriented and less emotional (Libby & Eibach, 2002).

Now, we turn back to the influence of culture on the retrieval perspective modalities of the autobiographical memories. The inclination of the Westerners to retrieve memories from the first person perspective is shaped by the cultural features that reign in their society. Of the fundamental cultural factors playing an essential part in the cognitive development of the Euro-Americans is individualism. These low-context communication societies emphasize independence and encourage the articulation of thoughts and feelings eloquently. Therefore, their stories contain more detailed, more specific, more self-focused and more affective content than their Asian counterparts.

The observer perspective is more prevalent in the East, perhaps because of the following two reasons. First, the third person perspective is found to be associated with negative self-evaluation and use of avoidance which are characteristics of Eastern

populations: they tend not to value themselves and avoid uncertainty. Hence, a narrative recounted from an observer standpoint is characterized by the absence of higher levels of emotion. This fact could also be associated with the people in Eastern collectivist societies who show a general reluctance towards expressing their own feelings and emotions for they value moderation and self-control to protect the well-being of the group (Hofstede, 2001).

Second, the reconstruction that takes place during retrieval of memories, using the observer mode, seems concomitant with the Asians' and even North Africans' obsession with: fears from being judged by others, emphasis of familial ties and the acceptance of others (Cohen & Gunz, 2002); and de-emphasis of thoughts about situational circumstances and de-accentuation of hedonic emotions (joy, love, etc.). The importance of the relationship dimension might push them to think more about the broader meaning of events (Libby & Eibach, 2011) than about the personal state of being.

The issue of the intersections of memory and culture leads us to discover still more fascinating and, may be, surprising facts. Hard to believe as it may, some primitive cultures repress or deny the existence of the autobiographical memory. This is due to their disapproval of self-realization, self-expression and individuality which is manifested in their autobiographical narratives (Leichtman, Wang & Pillemer, 2003). This is because each member is assigned a specific conventional and unanimously accepted fixed role (a wife, a family provider, an obedient child).

Family storytelling is not encouraged by all means, which hinders the emergence of the autobiographical memory in primitive cultures. What these cultures actually prefer is to transform individual events into a group memory so that to bind the community together in a unified coherent whole. In other words, they value shared memories and marginalize personal ones because the cacophony of personal stories are likely to disturb unity in the sense that the latter could be a source of direction and

personal strength (Nelson & Fivush, 2004) which may defy their unity and established order.

To sum up, the autobiographical memory, in its entirety, is not a mere individual experience but a cultural product whether in its emergence, development, or expression.

3.1.4. Memory and Discourse

First and foremost, writers are language users who “must possess a variety of ‘knowledges’ in order to process language adequately” (Helmerdinger, 1999, p. 40). The obvious types of knowledge necessary for writing are: linguistic, rhetorical, cultural, pragmatic and world knowledge “which is related to the proposition-meaning level, [it] has been a focus of interest in recent discourse studies” (Helmerdinger, 1999, p. 40). Equipped with a general knowledge stored in the LTM; a student writer, when embarking on the task of composing, activates at once linguistic information as well as relevant parts of the available general knowledge. Put another way, these structures of knowledge, in the memory repository, are utilized in the discourse production and comprehension.

From the cognitive perspective, those information packages are often referred to using the “generic term of schemas... are simplified descriptions of an object, a situation, an event, a sequence of events” (Helmerdinger, 1999, p. 40). Schemas have a tremendous power during the writing process: they help build expectations “about how events should develop or how things or events should relate to one another, or about what things or events will be present” (Helmerdinger, 1999, p. 40). Literally, when we experience an event (that would become a story), we retain it in the LTM in a schema, with only a few details. Once we come to recording it, we extract it from the same memory system to actively generate meaning i.e., it is not fixed and passive as artificial memories (e.g., a photograph or tape recording). Rather, a writer usually

stores some thoughts in memory, jots them down onto paper, reads them, and subsequently makes changes.

When knowledge—of whatever type—is poured on paper; the end result is something called ‘discourse.’ In this case, the notion of discourse necessarily has philosophical, linguistic, cognitive, historical, social and cultural dimensions (Van Dijk, 1997). This means that the interface between discourse and knowledge is, by all means, multidisciplinary. Van Dijk (2003) assured that: “they mutually need and presuppose each other: discourse production and understanding is impossible without knowledge, and knowledge acquisition and change usually presupposes discourse” (p. 87).

3.1.5. Memory and Writing

Indisputably, the writing activity is costly in terms of cognitive resources; thus, it is wise to study it within the framework of the general functioning of the cognitive system. Memory is a component of this system and is, evidently, an integral part of discourse writing.

Research on the relation between memory and writing has begun to gain momentum during the 1990’s. It has not concentrated in a direct way on the role of memory in writing but the notion of memory has been integrated progressively in the writing models with the purpose to explain the dynamics of processing during writing and the evolution of the writing expertise in academic settings. The first of these models are the ones elaborated by Flower and Hayes (1980), Hayes (1996) and Kellogg (1996). Both models of Hayes (1996) and Kellogg (1996) were premised upon Baddeley’s (1986) working memory framework. Contrary to them, McCutchen (1994, 1996) chose to advance theoretical ideas about the writing dynamics of processing on the grounds of Just and Carpenter’s (1992) Capacity Theory about memory. After that,) and Kellogg (2001) embraced the theory of LTWM by Erikson and Kintch (1995) for the sake of explaining the writing processes cognitively.

The majority of studies on memory and writing, however, have focussed on the STM. They have generally placed the working memory capacity along a continuum where a minimum load is demanded from it in the case of quite adept writers and a maximum one when immature writers engage in the act of writing. Clearly, studies on memory and writing were concerned just with the memory load among writers. An exception to this was made by Hillocks (1986) and Raphael, Englert and Kirschner (1989). They, rather, concentrated on the types of knowledge stored in memory and activated when embarking on the writing task. This one will be tackled in section 4.6.2.

In fact, Flower and Hayes' model of the cognitive processes in writing (Flower & Hayes, 1981) also devoted an important part to the knowledge retained in the LTM. It covers: topic knowledge, a model of the audience, the writing plan and rules (which cover grammar and rhetorical organization). Drawing on that, I would like to stress the fact that by a cognitive approach to CR, I address principally the content knowledge in the LTM memory (which was not stored only after being attended to) and the effect of culture on filtering its content, evaluating it and realizing it concretely through writing. The cognitive approach proposed, in this thesis, has no regard to the interactive writing processes which are profoundly emphasized in Flower and Hayes' model, namely planning, translating and reviewing although they, in turn, operate upon information coming from the LTM. If cognition is invisible, how could Flower and Hayes develop a cognitive model? It is via the think-aloud protocols i.e. via spoken discourse. The cognitive perspective I am proposing to CR relies rather on the written discourse (the short stories crafted by EFL students).

All in all, memory is one of the vital cognitive properties of the human mind. It is also an essential factor in language learning and production. As it stands as a variable in the current research, it was necessary to provide a full overview of its definition and sub-components, how it contributes to writing and how it is affected by culture. Reviewing the literature on memory and writing, it is obvious that no account has been made for the relation between writing and memory as baggage from which

discrete units of prior knowledge and experience are selected and recollected to evoke discourse (which is of more relevance to our research). Apart from tackling the fact that memory is the source of ideas, all of the existing models of memory have focussed on the limited capacity of its parts during the different stages of the writing process.

3.2. Attention, Culture and Writing

Attention, another vital component of cognition, is an essential part of the present endeavour which bears on relation between culturally influenced cognition and discourse. In fact, attention is a main area of investigation uniting both education and psychology. The current section will offer a panorama of attention ranging from its definitional lines to typological varieties and theoretical underpinnings without making any hint to its anatomy, cellular structure genetics and development due to their irrelevance. Besides, this section attempts to assemble a relatively new body of research pertinent to both attention and writing. Attention also varies across cultures. This point will also have its share.

3.2.1. Attention: definition, varieties and theories

Although, philosophers and psychologists had started to address the concept of “attention” in the late nineteenth century, this subject fell into disrepute during the reign of behaviourism. This latter looked at all the internal processes with the utmost suspicion and attention was not an exception because it falls beyond observation. However, interest in attention has sparked again in the late 1950’s with the beginning of the cognitive revolution which acknowledges that unobservable cognitive processes can form the substance of scientific research. Even though the focus on attention reached its peak as early as the 1980’s, it is still maintained up until now.

3.2.1.1. Definition

Attention is generally understood as selective concentration and focus on a stimulus. Not all psychologists agree on what attention is, however: its definition still

posits “a major challenge for psychologists” (Pashler, 1998, p.1). The reason is that attention is not a single unitary concept; it is “an umbrella term for a variety of psychological phenomena” (Styles, 2006, p.1). Globally speaking, it is used to refer to various experiences, situations, phenomena, processes and mechanisms not only in psychology but also in day-to-day usage of the word. Shiffrin (1988, p. 739) commented on the looseness of the term ‘attention’ by saying that:

Attention has been used to refer to all those aspects of human cognition that the subject can control ... and to all aspects of cognition having to do with limited resources or capacity and methods of dealing with such constraints.

More precisely, attention is an extensive concept. Any approximate conceptualization of it would include, but not limited to, all the following aspects: attention as/and focus, attention as (an extra amount of) mental energy, attention as an exogenous and/or endogenous process, attention as a limited capacity, attention as causal agent or emerging property (James, 1890).

Seemingly then, the dismantling of the term attention has been arduous; therefore, countless scholarly works frequently cite the following rather comprehensive definition of attention provided by the American psychologist William James (1890, pp. 403-404):

It is the taking possession by the mind, in clear and vivid form, of one out of what seem several simultaneously possible objects or trains of thought. Focalizations, concentration, of consciousness are of its essence. It implies withdrawal from some things in order to deal effectively with others, and is a condition which has a real opposite in the confused, dazed, scatter-brained state which in French is called *distracted* . . .

So, for James, attention is a state or condition that permits the selection of particular stimuli and/or information and the filtration of irrelevant ones. It, also, helps in maintaining perception, thought, and behaviour despite distraction¹⁴.

James' definition is, I think, a little bit broad. Its broadness stems from its use of some general or meaningless words as: "trains of thought", "some things" and "others".

Willing to avoid imprecise definitions and adopt one that meets the purposes of the present work, I would prefer to define attention as that complex cognitive faculty by which the brain actively selects external (sound, image, smell, action) or internal (ideas, thoughts, feelings) stimulus while ignoring the other perceivable ones—either subjectively or objectively. The selected elements must be maintained at a certain degree of awareness—a primordial condition to perform a task.

Without preserving a certain level of awareness, a task cannot be accomplished because attention temporarily fluctuates. That is, it may (un)consciously be sustained, as it may not. Evidence on this comes from Neurocognitive research. This latter has found that willful concentration, as when writing a novel or sitting for a test, is the task of the prefrontal cortex (just behind the forehead); it is the source of the impetus and orders. Opposed to this state, attention can be activated involuntarily when a sudden riveting event occurs like the fall of a tree, the scream of a woman, the attack of a thief, the sound of a gunshot or of, thunder, etc. This type of attention is the responsibility of another region of the brain called the parietal cortex, just behind the ear.

Of note, it is only seldom that the topic of attention is tackled without discussing that of consciousness. Attention and consciousness are inseparable themes

¹⁴ Hence, it is fundamental to learning (excluding incidental learning, of course). Most intellectual activities require attention including writing, concentration, reading, understanding, summarising, and so on.

in cognitive psychology. This does not mean that what is attended to is always available to consciousness, or vice versa. All the speculations that: attention is plausible without consciousness, attention can be influenced by the contents of the unconscious mind, all consciousness is attention-involving, conscious thinking proceeds even in the absence of attention, and attention is a precondition to a conscious state (Pashler, 2013) suggested that there are controversies about whether attention requires consciousness or the reverse and, above all, that attention and consciousness are separate, albeit related, constructs. The debate remains open.

Despite the absence of a one agreed upon definition of attention, there is some unanimity on two points regarding the cognitive function of attention: it “is characterized by a limited capacity for processing information and that this allocation can be intentionally controlled” (Styles, 2006, p.1). Put another way, capacity limitations and selectivity are two of the most prominent features of attention. Of the countless stimuli impinging the senses instantly, only a small amount of them is selected to be attended to given that the humans’ information-processing machinery has a constrained capacity.

3.2.1.2. Varieties of Attention

James (1890) did not only define attention but also distinguished between its active and passive forms depending on whether it is goal-driven or stimulus-driven. Attention to environmental events (e.g., loud noise) is said to be controlled in a bottom up way (passive attention) whereas that to internal stimuli is monitored in a top-down way (active attention). For example, the writing activity demands active voluntary effortful attention. In order to be able to come up with a written discourse, a writer must attend, basically, to the internal environment (i.e., one’s own thoughts and information in LTM and WM). Very scarce research in the area of attention to internal stimuli exists, though. Eysenck and Keane (2010) contended that: “most research has been concerned only with the former [attention to the external environment area like objects, sounds and actions around]. The reason is that it is much easier to identify and

control environmental stimuli than internal determinants of attention” (pp. 141-142). It should be pointed out that the internally stored data need much deliberate slow processing to decide on the most suitable to fulfil a goal; therefore, active attention is more time consuming than passive attention. In this regard, Yantis (1998, p. 252) maintained that: “Stimulus driven attentional control is both faster and more potent than goal-driven attentional control.”

In addition to the distinction between active and passive attention, scholars differentiated between focused and divided attention. First, focused attention is relevant to how people effectively select certain intakes among the available inputs. They direct attention to solely one or particular aspect(s) of the internal or external environments—but the scope of focus could either be broad or narrow. Second, divided attention is concerned with the attempt to attend and respond to, at least, two stimuli inputs at the same moment.

The decision to engage in one type of attention or another is typically determined by the nature of the task being performed, the nature of input and goal. When performing the task of writing, a flexible attentional focus need be maintained. Focus ought to be directed toward the relevant information be they internal (ideas or rules) or external (instructions coming from auditory and visual channels) while ignoring distractions. Needless to say, sustained attention (concentration) is necessary to finish the task.

3.2.1.3. Theories of Attention

The all too brief sketch of attentional theories is rendered to the fact that most of them account for attentional capacity limits. The latter is not so relevant to this research whose purpose is rather to explore attention to internal stimuli (culture-based patterns stored in memory) while writing. Although judged as being of less importance in our context, it is necessary to know about the existing research so as to show the total absence of theories that address the endogenous side of attention (truly, its exogenous side is also understudied).

3.2.1.3.1. Filter Theory or Bottleneck Theory (Broadbent (1958))

Broadbent's (1958) model is the starting point for modern theorising on attention. In the bottleneck theory, the basic premise is that only one input is allowed through a filter and the other inputs wait for later processing. Information processing is carried out serially, rather than in parallel. This theory suggests that performance of several tasks (e.g., planning and revising while drafting) at the same time is possible as long as the resource capacity limits of the system are not exceeded.

3.2.1.3.2. Capacity Theories (Kahnman, 1973)

Kahnman (1973), in his Capacity Model, proposed that the human attentional system varies in its capacity depending on: the amount of the available attention; the environment; the nature of the task; and the task taker's conditions as the level of arousal, degree of expertise, how much attention is allocated to activities and situations. Based on this premise, researchers turned away from filter theories and posited that: (1) attention capacity is limited, (2) all attention activities are funded from and compete for one single reserve of attention resources that has not already been taken up entirely, and (3) performance of simultaneous tasks depends on the amount of capacity required.

3.2.1.3.3. Multiple Resource Theory (Deutsch & Deutsch, 1963)

Deutsch and Deutsch (1963) advocated that individuals possess several attention mechanisms; each has limited resources. The resources are based on components which process typical information as sensory input modalities (visual, audio), output modalities (verbal) and type of memory code for processing information (verbal, spatial). Success in performing more than one task simultaneously is contingent on whether the tasks require attention from the same or different resources because if two tasks demand common supplies, they would compete for them and performance is deteriorated or hindered. What determine the degrees of interference are: task similarity, task difficulty, and practice/expertise.

Actually, resource theories and bottleneck theories might be considered as complementary. Both sorts of general theories of attention have paved the way to other subsequent task-specific theories to emerge (like feature-integration theory by Anne Treisman and Garry Gelade in 1980, guided-search theory by Wolfe in 2007, and similarity theory by Duncan and Humphreys in 1989) which have attempted to explain visual search phenomena (i.e., external sensory input). In short, all the theories have been limited to the top-down form of attention.

3.2.2. Cultural Influences on Attention

Growing evidence shows that one's own culture and experiences shape the way one attends to the world. Findings from cognitive science research have proven that: "cultural ideas and practices appear to influence even processes that are seemingly universal, including processes related to perceptual, attentional, and mnemonic representations" (Hedden et al. 2008; Kitayama et al., 2003; Matsuda & Nisbett, 2001 as cited in Ketay, Aron & Hedden, 2009, p.79).

Investigations on culture and cognition reached an interesting generalization that people belonging to diverse cultures process information according to, at least¹⁵, two distinct modes: holistically or analytically, which both have a great influence on the individuals' attention to particular aspects of the environment (Nisbett, Peng, Choi, & Norenzayan, 2001; Ketay et al., 2009).

Individuals raised in Western cultures tend to be more inclined toward analytic processing and do well on tasks emphasizing independent dimensions. As for the tasks that emphasize holistic processing and interdependent contexts, they are the preference

¹⁵ In spite of the fact that the holistic/analytic dichotomy represents a mere simplification of the many dimensions along which cultures may vary, these two modes of processing can roughly be described as being more predominant in some cultural contexts than in others. These predominant tendencies, instantiated in institutions and environments may subtly encourage a given mode of thought in individuals raised within a given cultural context.

of those raised in the East Asian culture. As Ketay et al. said above, since that the brain processes are normally shaped by culture, this latter may also influence the features of the stimuli to which someone attends. The following quote backs this claim:

Holistic processing involves a wide attentional field that responds to the context in which objects and actors are embedded and, by extension, attributes causality to situational factors. In contrast, analytic processing involves a relatively narrow but focused attentional field that concentrates primarily on distinctive objects and their features and attributes actions and intentions to objects and actors (Ketay et al., 2009, p.80).

Hence; holistic processing; which characterizes people from an East Asian cultural background; permits noticing wholly a large field incorporating several elements, and attending to the relationships between focal objects and background elements. By contrast, analytic processing, which is spread in the West, involves a more focussed attention that considers only salient objects in a field.

The above idea seems logical. The cultural practices and understandings which are derived from daily life experiences are likely to influence the focus of our attention. Ketay et al. (2009, p.81) explained it this way:

subtly bias us to attend to particular features of the environment. ...Throughout a lifetime of subtle and not so subtle emphasis on certain aspects of the environment, we may come to learn to employ specific perceptual and attentional processes that are favoured by our cultural contexts.

Obviously, if a child is reared in a community that encourages conceiving objects in relation to their surrounding contexts and to each other, making interdependent

judgements, and defining the situational and contextual traits which shape one another; he/she would develop a holistic approach to attention.

Correa-Chavez and Rogoff (2009) ascertained that the patterns of attention which children tend to develop are connected to the cultural contexts in which they grow up and the practices of their families and institutions. Some indigenous communities in North and Central America are a case in point. Ethnographic observations found that their children learn, chiefly, by observing, which makes acute attention both a requirement and a result of the learning process. Learning occurs when children are given the opportunity to keenly observe caregivers in daily activities like: weaving, farming, fishing, etc. The advantage of such a model of learning is that it helps the development of simultaneous uninterrupted attention (Chavajay & Rogoff, 1999). Most of the children in the cultures of Maya and San Pedro can pay attention to multiple events at once (Rogoff, 2003). Simultaneous attention can also be developed thanks to another cultural practice there: it is the coordination of activities within members of a group.

Within-culture variations in attention are also manifested because of diversity in personality and social behavior. Nisbett et al. (2001) explained this point by saying that: “Americans who are more interested in social activities and in dealing with other people are more field dependent (even when intelligence is controlled) than are people with less social interest” (p. 303). Thus, not only the cultural backgrounds of individuals but also the degrees to which they are committed to their cultural values regulate the amount of the brain networks activated during even the simplest of the attentional tasks.

It is possible that the cultural differences between the focused analytic style of thinking in the West and the contextualized holistic style of thinking in the East are due to the individualistic nature of the Westerners and the collectivist stamp of the Easterners. Individualism prioritizes personal pursuits over communal organizations or group goals which leads people to orient attention to individual units. In contrast,

collectivism fosters shared obligations, expectations and social roles. In collectivist societies, people live as part of an in-group network. Therefore, interconnectedness between various parts of a whole is a feature of their thinking habits.

The cross-cultural differences in attentional allocation has also been demonstrated in other situations when both Americans and East Asians underwent experiments about detection of changes in colour and in the centre of a flat panel (Boduroglu, Shah & Nisbett, 2009); the authors found that:

East Asians are better than Americans at detecting color changes when a layout of a set of colored blocks is expanded to cover a wider region and worse when it is shrunk. East Asians are also slower than Americans are at detecting changes in the center of the screen. The data suggest that East Asians allocate their attention more broadly than Americans (p. 349)

At any rate, these results do not fall in contradiction with the afore-mentioned ones in the sense that they also confirm the Asians' possession of a wider attentional scope than that of the Americans.

Of interest, Chiao (2009, p.83) confirmed that: “memory also appears to be susceptible to cultural influences on attention.” She directed two memory tasks to Japanese and American participants and found that the first group, as opposed to the second, is more prone at forgetting the previously seen objects when shifting to another context.

3.2.3. Attention and Writing

Undeniably, writing activities demand several linguistic (lexis, syntax), rhetorical (organization, coherence, genre norms), metacognitive (planning, evaluating, monitoring) and cognitive (generating ideas, retrieval, sense of audience, revising, reading, substituting, imitating) components the source of which is the brain.

The multiplicity and complexity of all those elements do not allow the writer to attend to all of them at once, obviously. Throughout the writing act, the writer is more likely to pay attention only to few aspects at a moment; subsequently, attention is driven to other processes gradually. In this context, McCutchen (1996), following Flower and Hayes (1980), argued that writers are, sometimes, obliged to handle some constraints simultaneously which could place a burden on attentional resources. This is true because if, for instance, more attention is devoted to structure formation and lexical retrieval, less is given to the other processes such as idea generation, planning and reviewing. Precisely, what happens is that attention is captured by one task during writing which results in the decay or delay of the other competing task items.

Furthermore, when a particular task is deemed to be attentionally costly, it means that more time is required in performance and more errors are probable to occur. Research has revealed that the human attentional system is limited in terms of its capacity to process huge amounts of information at once or perform more than one task at the same time (Gopher & Iani, 2005). If attention is not divided among all the components of the task, more mistakes are likely to be committed—along with a slower performance. A word of caution is due here, this point does not relate to multitasking, which is characterized by alternating focus between multiple activities; rather, it is a case of simultaneous attention that involves uninterrupted attention to several mini-tasks occurring synchronously, which all form one major activity, that of writing.

It should be emphasized, though, that some components of writing require differing degrees of focal attention depending on the writer's practice and his/her fluency at writing. Experienced writers, for example, would compose automatically without paying attention to the mechanics of writing as punctuating the text properly or spelling the words correctly. Hayes and Chenoweth (2001) contended that lexical retrieval in the FL requires more attentional efforts than in the L1. Consequently, fluency of lexical retrieval has possibly a major impact on the facility and quality of writing. De Larios, Manchon and Murphy (2006) demonstrated that among the difficulties FL writers face is that they spend twice as much time in dealing with

formulation problems in the FL as when they write in the L1. Lampert (2009, p. 398) stated that: “subcategories of attention factors generally draw on information from various linguistic domains.” This implies that if a novice novelist has a rich vocabulary, he/she would not invest much attentional resources to come up with such literary figures as alliteration, metonymy, similes or metaphors as he would when trying to insert parallel or repetitive structures to create emphasis and rhythm. When pens are scratching on paper or fingers are tapping on keys, linguistic and rhetorical resources along with the amount of domain-specific knowledge appear to be determinant of the disparate apportionment of attention.

On his part, Kellogg (2008) tackled the topic of dividing the several facets of attention on various stimuli when writing. He proclaimed that to maintain cognitive control, executive attention should not only be available for language-generation, but also for planning and reviewing ideas. He, further, specified that executive attention must be devoted to managing coordination among all three processes. This implies that retrieval of as many kinds of information as possible should be, to some degree, automated so that attentional resources are freed to cater for other relevant more complex processes. This can best be achieved by emphasising deliberate practice.

Resource theory has been suggested as a theoretical explanation for divided attention on complex effortful tasks, like writing. Resource theory proposes that as each component task is automated, fulfilling that task would demand the least of one's limited-capacity attentional resources (Sternberg & Sternberg, 2017).

Other variables play a role in an individual's ability to simultaneously devote attention to and concentrate on the several sub-tasks involved in writing. These include, but are not limited to, anxiety arousal, task difficulty and skills (Sternberg & Sternberg, 2017) as well as motivation and the emotional content of the task. They play the role of bottom up factors which influence the way attention is directed within and across modalities.

When writing an autobiography, the attention would not be dispersed only among the diverse linguistic demands of the task but would also be allotted to process the visual scenes from the past. A typical scene contains an array of visual objects and actors; yet, the human observer's (narrator's) limited-capacity cannot process all of the information simultaneously. Therefore, the writer needs time not only for putting his ideas in concrete words or for choosing precise lexis and correct syntax but also for processing the visual images in front of him/her. One function of visual attention is to select objects, actions and feelings of most interest and relevance and ignore the others. Attentional selection can operate on the basis of an observer's prior knowledge (or say prior cultural tendencies towards) of the characteristics of one's environment.

Overall, as this research tries, among others, to open up new vistas on language generation, attention and culture; the current section elaborated on these three directions. Firstly, I determined the meaning of attention, stated its varieties and provided an overview of its theories. Secondly, the intersection of attention and culture, which has been widely studied by Nisbett (2001) and his colleagues, demonstrated that distinct cultural groups process visual scenes in different ways.

Conclusion

In spite of knowing that they work together, cognitive psychologists often approach cognitive processes by trying to isolate them. In this chapter, I followed their lead. In spite of the fact that memory processes are contingent on attentional (and perceptual) processes (what is remembered depends in part on what is attended to and perceived), they were presented separately. Of paramount importance is that this chapter showed how each of attention and memory is influenced by culture and how this surfaces in people's discourse or how both faculties are involved in discourse production. In reality, it is for practical and methodological purposes that the two concepts were accounted for separately and for the same reasons they were analysed so. All the details of how the analyses were conducted constitute the content of the next chapter.

CHAPTER FOUR: METHODOLOGY

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Introduction

This research endeavour is grounded on the belief that language and discourse have often been viewed as a gold mine that can offer illuminating insights into the learners' cognition and culture. In particular, this work aims at approaching the CRH from a cognitive perspective. To confirm or disconfirm the CRH from this stance, the researcher attempted to trace any culture-based cognitive rhetorical differences or similarities between sets of texts (in the form of short stories) that were written in EFL and Arabic by students majoring in English at the University of Mila in Algeria.

It falls within the objectives of the present chapter to describe the participants in this research, account for the research design, explain the procedure of the data collection, justify the data interpretation tools, and outline the data analysis schemes that were utilised in analysing the two cognitive constructs: attention and memory. As for the analysis itself and its results, they are left for the next chapter.

4.1. Research Design

For reminder purposes, the current research seeks to discern the cognitive rhetorical patterns of the L1 Arabic students when writing short stories in Arabic and EFL at various stages in their university career and see what kind of culture-based cognitive rhetorical transfer, if any, is made from their L1 to FL. It is worthy to note, here, that the objective is not to measure change or progress in a particular behaviour; it is to describe and compare the behaviour of Algerian university EFL students when writing short stories in Arabic and English. The investigation was carried out with first and third year students apart with the ultimate purpose of providing evidence that supports or opposes the CRH from a cognitive stance.

To attain the objectives and answer the research questions of this thesis, textual data were gathered in the form of short stories produced by students of English enrolled in 2017/2018 at the University of Mila (a case study). Hyland (2002, p. 283) noted that: "Case studies can take a variety of forms and do not exclude quantitative or

structured approaches, but typically they are interpretative and draw on qualitative data collection methods, particularly: ... texts and documents.”

The discourse analysis method was our resort to analyse the data following the elaborated analytical schemes (see 4.6). The term discourse analysis was first employed by Zellig Harris as the name for “a method for the analysis of the connected speech or writing for continuing descriptive linguistics beyond the limit of a single sentence at a time and for correlating culture and language” (Harris, 1952, p. 115).

The method of discourse analysis allowed the conduction of, at times, inductive (analysis of attention) and, at other times, deductive (analysis of memory) analyses without blurring the lines between the two. Needless to say that the deductive approach yielded quantitative data in that the thematic framework utilized to analyse memory helped classify, organize and tabulate data according to key themes. The inductive perspective implies rather a qualitative research method. Kamberelis and Dimitriadis maintained that the inductive analysis involves “analysing multiple forms of data to discover recurrent themes and thematic relations” (2005, p. 19). In other terms, this analytic strategy permitted the observation of patterns and extraction of emerging categories that will, later on, be organized meaningfully relying on background knowledge and pre-existing cognitive structures. Of course, the template of themes underwent modification all along the analysis of approximately the entire data as new themes popped up while others were dismissed altogether. The whole process did not reach an end until final categories were laid out. As a further step, in this thesis, all the data set were analysed using the final template. It means that the first part of the analysis of the attentional rhetorical patterns was inductive but after the establishment of a final scheme and its application to the remaining short stories, it became deductive and yielded quantitative results as well.

Overall, the current research adopted a descriptive comparative analysis that subscribed within a mixed method design.

4.2. Pilot Study

Before embarking on the implementation of this research project, a pilot study was undertaken with the aim to test the analytical scales, the scoring process, the statistical procedures and the kind and quality of the results that would come up. The pilot study was carried out one year before the actual data collection with only one group of 35 third year university EFL students other than the participants.

Their short stories comforted me as I had doubts about our students' ability to produce a somewhat lengthy narrative given their weaknesses in writing in general. I also made sure, via a questionnaire, that the linguistic and cultural backgrounds of our learners make them suitable for the study and that the questionnaire can elicit the information sought and help meet the objectives it was devised for. In addition, discussions were carried out with professional teachers on how to assess the effectiveness of the short stories. The original scoring grid was changed twice after trial so that to guarantee the adequacy of the last version with the objectives of the current research. Of the hurdles the pilot study helped envisage is the students' unawareness of or inattention to the limits of the childhood period. Some crafted short stories of events taking place at the age of 13 and 18, the fact that obliged me to delimit childhood at 12 years old in the writing prompt (see 4.4.1.).

More importantly, analysing the short stories at this stage offered an occasion to check the validity of the proposed analytical framework. Yet, the pilot study could not provide enough insights on how to modify the original analytical scheme because it dealt only with 35 short stories but the real research was concerned with 200 ones. It is only after long months of analysis of 200 copies that I discovered that the thesis would be twice as big as the current volume and would require the double of the time spent in it. By that time, I had already finished the analyses of attentional categories pertinent to change, contrast and focus but not yet with those relevant to classification, sequence and context. Hence, the three last ones were dismissed altogether.

4.3. Participants

Two first and two third year groups of students majoring in English and enrolled at the University of Mila were selected randomly to participate in this study. The freshmen were in their first semester at the University but the seniors were about one semester away from graduation and had already completed around five semesters in the Department. With the exclusion of the absentees in one or in the two of the data collection sessions, the ones who wrote about a topic other than the required one, and the ones who handed very short short stories; I ended up with a total of 50 participants from every level, i.e., a totality of 100. The sample members produced short stories in Arabic and ten weeks later in English; the whole is 200 short stories. In the first year we had 180 students and other 180 ones were registered in the third year; therefore, I consider both samples (50 freshmen and other 50 senior students) to be representative since each stands for more than 20% of the population which is the percentage required in the Human and Social Sciences (Lakhal-Ayat, 2008).

As this research endeavour aimed to test the validity of the CRH from a cognitive perspective among freshers, this choice appeared convenient. On the one hand, they had some background in English for they had already had English classes for at least 7 years in the middle and high schools; that is, they can produce a piece of writing. On the other hand, most of them were, still, not proficient users of English which helped capture any rhetorical transfer from L1 to EFL, if at all. This would provide proofs to sustain the CRH. As for the selection of third year students, it was due to the fact that our research aimed also to investigate the validity of the CRH from a cognitive approach among advanced learners. Senior students were considered to be more proficient in EFL and more immersed in the English culture which may reduce the amount of negative transfer and, thus, undermine the CRH at this level.

All the participants had Written Expression as a compulsory annual course throughout their stay at the University. Access to the Department, as to all the Algerian universities, does not require any English proficiency proofs, which means that our

subjects varied in terms of FL proficiency. Dialectal Arabic is their mother tongue (L1), Standard Arabic¹⁶ is the means of instruction during at least 12 years of their academic career; English is their FL.

English became the medium of instruction only at the University; prior to that, it was a subject taught twice per week at the middle school for four years and at the secondary school for three years. The seniors had already studied short story writing as part of the course requirements in their third year using a combination of the controlled-to-free method and the process approach. Clearly, instruction made them more aware of the short story writing requirements. The former was followed to introduce the students to the elements of the short story like characters, themes, plots as they seemed to need guidance to master them and the latter was used when the students were required to do further practice. The freshmen, however, received no such instruction about the short story writing prior to the data collection process. What should be noted is that none of the participants suffered of abnormal cognitive functions; otherwise, they would not fit for the study (nor for a university career).

All the 100 subjects, who were enrolled in my classes in 2017/2018, came from the Wilaya of Mila. Noticeably, as I am a native of this Wilaya and relying on my close relationship with the students, there exist hardly any differences in socioeconomic and cultural backgrounds. The unifying features of the population are ethnicity (Arab), gender (90% females), mother tongue (Arabic) and age (between 18 and 23)¹⁷. In this study, age is a significant variable in that it affects one's cognitive abilities. However, the life span, which ranges from 18 to 23 years, does not have any bias, normally. This is because the process of cognitive development accomplishes at the age of 18 (Nilsson, Sternäng, Rönnlund & Nyberg, 2009) and cognitive decline

¹⁶ There is a case of diglossia in Algeria where dialectal Arabic is the spoken form which is practiced daily and Standard Arabic is the formal form. Some dialects in Algeria like Berber or Chawi and its variants are the mother tongue for many but in the Wilaya of Mila this is not the case. In this thesis, the term Arabic refers to the standard form as it is the one used in writing.

¹⁷ Information about the age of the participants was collected via a questionnaire (see 5.1.)

starts after mid-life; Aartsen, Smits, Van Tilburg, Knipscheer and Deeg (2002) claimed that it begins most often at 70 or higher.

4.4. Data Collection

To answer the research questions, data were gathered using a prompt to solicit written discourse. Moreover, a questionnaire was devised so as to guarantee that the participants' language history makes them fit for this research and collect data that can illuminate the discussion of the results. Truly, a writer's background is complex and varies from a person to another. That background is likely to influence the way individuals approach the writing task and communicate their ideas either in the L1 or FL. The scores of the participants' short stories were also collected in order to test the correlation of the discerned cognitive rhetorical patterns against the scores and know how those patterns affect the success of a short story.

4.4.1. Textual Data

Textual data which is the object of analysis were required in order to be able to identify the cognitive rhetorical strategies the learners use. This is to answer the first research question so that to approach the CR from a cognitive stance. For that purpose, the students were asked to respond to the following prompt. Exemplifications of the students' writing in Arabic and English appear in appendices 1, 2, 3 and 4.

Writing Prompt

In no less than 400 words and no more than 550 words, write a short story about a childhood experience which has left an impact on you. Perhaps the experience was sad, funny or frightening. The time span of the experience should be brief, no more than three or four hours at most.

NB. Childhood is the period when a human is aged between 0 and 12 years.

The selection of the above writing prompt for the current study is attributable to the following factors: the mode of the development demanded by the topic (short story), the easiness of the theme and its cultural neutrality since many studies on FL writing have proved that students tend to rely more on their L1 if the topic is culture-specific (Kraples, 1991). As such, the topic is controlled and cannot turn into an intervening variable. For these reasons, learner-selected topics are avoided. Although a number of previous similar studies provided two or three topics as prompts for writing, the samples were asked to write on the same subject each time to eliminate topic effect.

Among the objectives of the current research is to analyse the rhetorical patterns of attention and memory; therefore, the afore-mentioned topic is deemed appropriate to elicit narratives that can uncover ways to see the world, to evoke emotions and to recall memories. A childhood event leaves, generally, an impact that is more possibly to be engraved in ones' memories, thus students are more capable to provide most of what they stored in memory in terms of details or descriptions, and most of what they attended to. A word of caution seems warranted, here, the narration of an experience is likely to convey an understanding of the experience, not the experience itself; it might also be influenced by parental reminiscing. That is, the analysis is likely to reveal the cultural cognitive workings at play at the time of writing about the event, not only at the time of the event.

I could not opt for an imaginary topic for students may import parts they have already seen in a movie or read in a book produced in another culture; hence, the influence of the native culture on the cognitive processes while writing can remain equivocal. The topic is, moreover, meaningful for the students because it is connected to their own lives so they can react freely.

The length of each story was specified between 400 and 550 words. This is to have stories of almost the same length which aids in getting as precise statistics as possible. The amount of writing required is at least 400 words (more than two pages)

so that the analyst could find what to analyse. This condition helps also eliminate the possibility of shifting the genre: half the page, for example, would be an instance of a short short story. Besides, some American novelists like James Baldwin and Anderson Sherwood published short stories of just 500 words which means that this word count is enough.

The student writers had about 90 minutes to plan, write and revise their short stories with no obvious prior preparation. The time allowed for production was limited to that of an ordinary class session. If the activity is longer, the students may undergo audience impact. This latter refers the influence of the expected readers (the researcher and scorers) on the writer's choice of particular ideas and details.

By drawing on the procedures adopted by the TOEFL test, the writing tests are conducted in 30 minutes. In the same line of thought, similar studies proved that half an hour is enough for tertiary students to write about 300 words or up to two pages (Janseen & Murachver, 2004). However, EFL writing tasks and examinations at the Algerian Universities are mostly administered in 90 minutes (one session) and our students are accustomed to that. Consequently, restricting them to the third of the usual time (just 30 minutes) was a risk to take—creativity should not ideally be quantified. Besides, I had to discard the effect of a possible variable, that of time constraints. Additionally, from the pilot study, it was clear that the students responded to the prompt in 90 minutes comfortably.

As a number of theorists such as Jean Piaget (1977), Lev Vygotsky (1978), Lawrence Kohlberg (1969), and Erik Erikson (1994) provided various understandings about child development; the limits of childhood remain fuzzy. Besides, the stages of childhood can be rightly defined culturally because of the influence coming from the social institutions, customs, traditions, rules, and laws that make up a society. For these two reasons, I found it wise to delimit this period lest the student writers be tempted to come up with experiences that occurred beyond the expected borders. Broadly speaking, three stages of development have been identified by researchers:

early childhood (birth to eight years), middle childhood (eight to twelve years) adolescence (twelve to eighteen years)—with malleable boundaries in between. Drawing on this, the participants were asked to narrate stories which they remember and occurred prior to or at the age of twelve.

4.4.2. Language Background Questionnaire

A questionnaire (see appendix 5) was conducted to collect information about the educational and linguistic background of the participants. The questionnaire solicited information about the participants' native language, age, EFL learning experience, perceptions about their writing ability in their native language and EFL, proficiency in EFL or any other FL, amount of exposure to English culture through media and reading, previous formal instruction about the techniques to craft short stories in L1 or EFL, frequency of writing in L1 and EFL, prior living experience in an English speaking country.

The obtained data illuminated the discussion and interpretation of the results. Most importantly, they helped ensure that each student had the qualities required for participating in this research. Someone who does not master Arabic would not fit. Significant differences in age could cause variances in performance that may be due to differing degrees in cognitive development. Student writers having a very good command of one or many foreign languages other than English could not take part in this research for fear of interference from another foreign culture.

As for the other items in the questionnaire like reading in EFL, exposure to the EFL culture, and prior living experience in an English speaking country; they could elicit data that would bring valuable insights to the discussion and interpretation of the results.

4.4.2.1. Design and Description of the Questionnaire

It is generally advisable to use self-completion questionnaires in research to save time, money and energy. They are especially desirable in so far as analytic or deductive methods are concerned. Their efficiency stems from their ability to gather data about covert thoughts, beliefs, attitudes of and background demographic information about the participants.

A well-designed questionnaire must probe issues pertinent to the research. Among the current research objectives are: gathering data from EFL students whose L1 is the Arabic language, analysing those data, and interpreting the results in the light of the L1 and foreign cultures. The goal of the questionnaire is to ensure that the profiles of the participants, the source of the data, are suitable for the aims of this endeavour. Meantime, information about the subjects' mastery of the L1 and EFL and their concomitant cultures would be insightful for the discussion of the results.

The current questionnaire was designed in a structured way so that to guarantee both precision and conciseness and, hence, avoid open general information. It collected quantitative data that were facile to code and analyse – although they gave no chance to the participants to say freely and fully what they wanted as opposed to the open-ended questions. To answer the questions, the subjects were invited to fill-in gaps or tick boxes from among a series of answer options: yes/no dichotomies or multiple choice items.

This self-completed questionnaire is made up of thirteen questions split up into three sections. The first headline contains one question about the age of the participant. The second part revolves around the short story writing in the native language, and the third one includes a set of questions about mastery of foreign languages, in general, and of English, in particular.

Question order was another issue to consider in building this questionnaire. The funnel-shaped sections allow for placing the general questions first before moving

gradually to the more specific ones for convenience of smoothness, clarity and logic in presentation. No technical terms which may hinder comprehension were used; the questions were written in a simple language. That is, the wording did not pose any problem. I did my utmost to discard any possible ambiguity and ensured to keep the questions brief and to the point.

4.4.2.2. Internal Analysis of the Questionnaire Items

Having finished with describing the instrument used to collect the data, I suggest, now, to proceed into the analysis of the thirteen items.

Usually a rubric about the informants' background information helps collect an abundance of answers relevant to gender, profession, ethnicity, religion, etc. but the only information needed in our case is the one about the age of the participants in that this latter has an influence on one's cognitive maturity (attention and memory). Huge variance in age groups can bias results. Age, I believe, should not turn into an uncontrollable variable. On the other hand, giving general questions within reach at the opening phase can, also, alleviate stress and sustain confidence.

We move now to the sections on the native and foreign languages. In Mila, some individuals immigrate to France then return after years so that their children spend a period in their home country (sometimes to preserve their identity.) Hence, French is the mother tongue of these children who might be our students but could not be recruited to take part in this study. Likewise, the extent to which cultures other than the Arab or the English may exert a potential influence on the subjects' rhetorical performance should be accounted for. Such influential factors could be: acquaintance with a foreign culture other than the target one and living in a foreign country. Besides, it is essential to report on the educational background of the sample especially on what concerns their writing ability and any prior lessons or knowledge about the short story writing in either the L1 or FL. Such information would be telling as to whether or not the students' performance is due to their in/sufficient awareness of the elements of the short story.

4.4.3. Scores of the Short Stories

To answer research question number two and see if the discovered cognitive rhetorical patterns have an effect on the quality of writing, four independent raters rated the short story under scrutiny. The scorers are two university EFL teachers (non-native speakers of English) with an experience in teaching Written Expression for 4 and 5 years respectively. The other two scorers are two university Arabic teachers (native speakers of Arabic) with an extensive teaching and rating experience that ranges from 8 to 10 years. By recruiting two scorers for each set of texts (Arabic and English), we sought to enhance inter-rater reliability. This latter can also ensure validity of the scoring grid because if two raters do not agree, it means that the scale is not suitable for measuring the intended variable. In this case, the grid might be defective.

To score writing, three methods are available: holistic, analytic, and multitrait scoring. Confronted with a diversity of methods, the researcher's first task was to select only one before commencing the rating process. Combining two or all the three and see if the rates of the different methods correlate with good performance is beyond the scope of this research.

On the one hand, holistic scoring is convenient with advanced levels of writing (Hyland, 2003) and easier for the scorer which makes it seem suitable for evaluating 200 short stories. On the other hand, this method would only give an overall impression about a short story without indicating how well each element in the story was developed. Allocating a score to every element is paramount in this research because performance in each one is checked against a number of the patterns emerging from the textual analysis.

Turning to the analytic scoring procedure, it requires assigning separate scores to individual features of good writing. It appears then that this approach is by far the best choice whereby judgements are to be made against a set of criteria. However, the

basic aspects to be scored in our context exclude some features of good writing as grammar, vocabulary and all the mechanics.

When considering the multiple-trait scoring system, it is found that some scholars, like Weigle (2002), assumed that this method is part of the analytic scoring one. Yet, it is clear that both do not indicate the same thing in that while the latter “presupposes that the quality of a text can be based on a priori views of ‘good writing’,” the former is designed to identify the specific topic and genre characteristics of the task under evaluation (Hamp-Lyons, 1991). Hence, the multiple-trait scoring procedure seems the ideal compromise whereby separate scores are given for each writing feature, as in analytic scoring, while ensuring that these are relevant to the task and to the requirements of the research. Hyland (2003, p. 230) proclaimed that this method of scoring is “very flexible as each can be related to its own scale with scoring adapted to the context, purpose and genre of the elicited writing. This also encourages raters to attend to relative strengths and weaknesses in an essay.” Among the constraints of this system is that it requires enormous amount of time to devise and administer. To handle this, I tried to limit the analytic template to the most basic demands of the task.

Searching the literature, no multi-trait or analytic grid for assessing creative writing was found. I guess there is an urge need for determining ways for grading CW. Leahy (2005) said that it is difficult to establish criteria for grading CW and for objectively determining how well students meet those criteria. How can originality be assessed, if at all?

The only few available rubrics are those on websites volunteered by teachers (McClure) and CW Departments (like Oregon Department of Education). However, two reasons prevented me from adopting them. They contain criteria as content and ideas, style and voice, conventions which are the same ones used in evaluating essays. They do not meet the requirements of this research endeavour as it seeks assessing plots, characterisation and setting. One of the solutions I opted for was to design a

rubric myself building on a scrutiny of published scoring guides to evaluate writing in general (Hyland, 2003; Backman, 1990; Brown & Abeywickrama, 2010; Calkins, Hohne & Robb, 2015) and reading guidelines on how to write a successful short story (Berry, 2018; Hodgins, 2001; Truby, 2008).

As such, a sophisticated analytic grid was carefully constructed with much care to avoid ambiguous and subjective descriptors. It encompasses separate scales for the following rubrics: setting, characterization and plot. They all form a set of the typical short story writing criteria. This division can better be seen as overlapping sets of guidelines rather than watertight compartments. For example, inconsistencies can be figured out in characterization but might impact the scores of plots. These rubrics were selected because they are the backbone of a short story (see 2.7.2.) and if well-presented, an interesting story is probable to emerge. In addition, I wanted to keep the study focused and the analysis deep by marginalizing other variables that might also be considered important in crafting stories as: voice, narrative point of view, audience, etc. Other elements like the theme, topic and coherence were part of the rubric but were omitted later on due to their irrelevance to the identified cognitive rhetorical patterns in the study (see 4.6.1.).

A successful short story must lend itself to all these criteria. Each line in the grid articulates gradations of quality for every element. The first line for each aspect describes the characteristics of a well-developed element and is afforded the best mark (2), a fairly developed element is allocated a lower mark (1), and a clumsy one is given nothing (0). In short, each writing feature is allotted 2 points as the best mark and 0 as the worst. The categories are not differentially weighed and the total mark is of no importance to this research. The goal is to find out whether a student's production meets a number of criteria to craft a good short story. That is, it is a grid tailored to the genre and task demands.

Other criteria of a good written discourse are not measured for they do not fall within the scope of the present research. These latter englobe: correctness, style, lexis,

capitalization, punctuation, spelling, etc. Obviously, correct grammar and vocabulary contribute to the quality of a written work. Still, a piece of writing pregnant with metaphors, similes, personification, alliteration, appeal to colours and senses, complex vocabulary, a host of idioms, etc., does not necessarily result in a strong new theme and an interesting story that make the reader glued to it. A complex style and structure may distract one from following the thread of the events, if at all. Often, plainly written stories (but not down to earth) attract hundreds of readers.

Below is the scoring rubric utilized in the assessment of the short stories (see appendix 6 for the Arabic analytic rubric handed to the scorers of the Arabic corpus).

Table 4.1

Multiple-Trait Scoring Rubric for Short Stories

Elements	Criteria	Score
Setting	-Time frame is specific, single and short in that it does not exceed some hours (e.g., In a dazzling Summer evening). -Place is specified (an unlit corner of the sidewalk, in the dining room). -Place and time are well-described in a way that clearly shows their relationship to and effect on the characters and events.	2
	-Time is mentioned but not specified e.g., in Summer, when I was young. -Place is mentioned but not specified e.g., house, school -Place and time are not well described and/or their relationships to and effect on the characters and events are vague.	1
	-Time frame is not specific, and/or -Place is not specific, and/or -Place and time are not described and their relationships to and effect on the characters and events are not shown.	0
	-Characters are well-developed with high proficiency and	

Characters	<p>invention. Effective and interesting description that includes the physical (height, body, face), social (religion, nationality, social status, job, hobbies, routines) and psychological (behaviour, desires, aspirations, thoughts, mood, reactions, feelings) aspects.</p> <p>-The characters are built in a way that is surprising, and contributes to the framing and the development of events.</p> <p>-Only one main character and no more than three secondary ones.</p>	2
	<p>-Characters are developed in a less professional, less effective and less interesting way. Less than necessary or too many details are provided.</p> <p>-The development of the character through the story is not clear.</p> <p>-Only one main character and no more than three secondary ones.</p>	1
	<p>-Poorly developed characters in a plain and boring or irrelevant way. Stereotypical characterisation and hackneyed details.</p> <p>-The development of the character through the story is not mentioned.</p> <p>-More than one main character and/or more than three secondary ones.</p>	0
	<p>-A strong plot that generates interest, surprise and confusion among the readers.</p> <p>-An intense conflict which the characters try to resolve.</p> <p>-A fully developed plot which includes¹⁸:</p> <p style="padding-left: 40px;">a. A beginning: the writer starts by giving foreshadows and adding details to describe the growing of events and build a rising action.</p>	2

¹⁸ Note that a story may also begin at the chronological end, then jumps to the chronological beginning.

	<p>b. A climax: the turning point in the story where the characters embrace change, realize something, take a decision, etc.</p> <p>c. A solution: falling action is presented, the conflict is resolved, and a new balance is established. The characters are beginning to change in some way, mainly psychologically; they started to see things differently. The resolution can be left open as well.</p>	
Plot	<p>The plot does not generate enough interest or surprise among the readers.</p> <ul style="list-style-type: none"> -the conflict is less intense. -Some stages in the plot are less developed, too short, too long or unclear. -The plot is not fully developed. It may include one or all of the following shortcomings: <ul style="list-style-type: none"> a. A beginning: less or more than necessary details are inserted at the beginning. b. Climax: less dramatic. c. Solution: the conflict is neither clearly resolved nor intentionally left open. 	1
	<ul style="list-style-type: none"> - The plot creates no interest or confusion among the readers. -The conflict is simple. -One or some stages in the plot is/are very plain or missing: <ul style="list-style-type: none"> a. No beginning and/or, b. No climax and/or c. No solution. 	0

Before embarking on the task of assigning a mark to each component, the raters had, with the help of the researcher, an explanation session on the scoring of the texts so as to avoid any scoring discrepancies and get reliable results. The scorers were alerted not to take mistakes of form into consideration for correctness and mechanics are out of the scope of the present research. Explanations were due because of fear of the halo effect where the score obtained in one scale might influence that in another (Hyland, 2003); it should be reiterated that writing, here, is seen as a sum of many parts. In case that to the same element is allocated two different marks, the average of the two scores is the final mark.

Some factors can impact the participants' performance in writing like the overall proficiency in the language, and negative attitudes towards: tests, university environment, the English branch, the module of written expression, the teacher, etc. Yet, it was not possible to account for them in this research.

4.5. Procedure

As a first step, students were asked to fill-in the questionnaire to ensure they were appropriate to participate in the study. It took them half an hour to do so. Afterwards, in a class setting, the participants were asked to write on the topic in Arabic and ten weeks later on the same topic in English. Approximately, a one semester interval was planned to eliminate the topic effect and to circumvent transfer from one language into another; therefore, the order of languages was not important.

The classroom setting was seen more suitable for the data collection than home setting (i.e., home assignments) to guarantee personal work and avoid the intervention of other re/sources (parents, friends, internet, books, etc.). Perhaps paradoxically, dictionaries were permitted for fear that lack of vocabulary would turn into a hindrance in front of expressing what the subjects wanted to. I also tried to establish a positive atmosphere by supplying supportive guidance when required.

It might be argued that the classroom atmosphere bears little similarity to the writing activity people engage in in everyday life where resources are consulted (colleagues, libraries) and many drafts are produced. I do agree. Still, for the purposes of analysing cognitive rhetorical patterns as they first come to the mind before undergoing several revisions, those constraints of setting and time were established. Moreover, the writing rubrics of some international proficiency tests like the TOEFL or IELTS give a great importance to the academic context, which is the classroom in our case. Additionally, Cumming, Grant, Mulcahy-Ernt and Powers (2004, p. 3) contended that: “Authenticity should be a fundamental criterion for the validity of tasks that aim to evaluate how well people can really communicate in a language.” Building on that, authenticity for our participants, who are university students engaged in an English writing task, is guaranteed in an academic context.

Only the final versions of the stories were collected and confidentiality was ensured. The drafts were not requested to be handed back as I am not concerned with the writing process. All the participants used handwriting. I did not word-process their short stories later on because the analyses required hand and paper—no computer program was available as I did not search particular vocabulary items or structures. The short stories were subject to analysis using the elaborated analytical frameworks (see 4.6.) in order to explore attentional and memory rhetorical features. The analysis of the 200 short stories took about 15 months.

During that period, copies of the stories were distributed to the scorers. Again, the purpose of scoring was to know how much the extracted patterns are compatible with high or low marks. That is, if the scores are high, then the depicted features are desirable in the language of the production, and vice versa. Linear and multiple regression analyses were the tool to measure correlation and the whole process helped classify the identified patterns into the ones preferred in Arabic rhetoric and those in the English.

As a final step, the frequencies of the patterns resulting from the analyses of the freshmen's English short stories were compared with those emerging from their Arabic writings. The same process was carried out with the data of the senior students (see table 4.2.). In case of the existence of non-significant differences between the performance of the same subjects in Arabic and English on particular patterns, the CRH is supported because a negative transfer has taken place. The reverse indicated that the CRH is invalidated. The comparisons were carried out using the paired sample t-tests.

Table 4.2. shows what type of data was requested and the arrows point to what sets of data were compared.

Table 4.2

The Types of the Textual Data for the Comparison Process

Level	Language of composing L1	Language of composing EFL
EFL first year university students	Arabic	English
EFL third year university students	Arabic	English

4.6. Analytical Schemes

So far, nothing has been stated about the way the analysis proceeded and, I think, it is due time to explain that. To begin with, the function of the analytical frameworks was to help analyse the short stories in order to answer the first research question about the types of the cognitive rhetorical patterns that can be identified in a written discourse so as to pave the way for a cognitive perspective to CR. These analytical frameworks are presented below. Departing from each analytical scheme, a table was drawn to be filled in during the analysis of each short story. Patterns are

placed in cells in the tables. In the columns are laid the themes, sub-themes and frequencies of their appearance.

Obviously, the analysis went through various phases. First, I familiarised myself with the textual data by reading them several times. Second, I, essentially, either searched for patterns (attention) or identified them (memory). Their identification relied mostly on the background knowledge and the general information that the researcher gained previously in her academic career. The categories of each section did not emerge at once; rather, their final list was not elaborated only after the accumulation of the analyses of, approximately, all of the copies. The more papers were analysed the more I suppressed, added, modified items (a bottom-up approach). Then, naming and providing working definitions for some categories became an obligation so that they turned into a route that guided my subsequent decisions.

4.6.1. Analytical Scheme of Attention

The literature review (see 3.2.3.) shows that previous studies dealing with attention and writing have underlined the fact that attention is divided between the various linguistic components at play and the many processes one goes through as he/she is engaged in writing. However, there is no description of the way authors attend to particular contexts, ideas, arrangement of ideas or particular kinds of concepts, events, objects, scenes, and the like. The current study opens the way for research on the attentional elements a writer concentrates on by identifying them in a written composition. The argument for the very possibility that a written text can reveal them is advanced below.

The act of writing is a constant process of revision, modification, substitution and deletion. Only the final product can reveal all the writer's selections (and suppressions). What is included in a text is what the writer paid attention to and vice versa— regardless of his/her language proficiency and strategies as avoidance, omissions and alternations. As such, the sum of ideas and their sequence appearing in

a text might stand as representations of a writer's attentional targets; hence, the latter could be deduced from a written discourse.

The written discourse includes distinct attentional targets (relevant to vocabulary, syntax, form, rhetoric, etc.). To focus and delimit the analysis of the corpus; I dedicated it only to a set of analytical layers which are inspired from the tagmemics theory of composition; which is, in turn, derived from the tagmemic theory. My choice of this theory is grounded on its broadness and flexibility since that the notion of the tagmeme has been used in several contexts, as Kissell (2005 as cited in Muqit, 2012, p. 4) referred to it "the linguistic theory of everything."

Tagmemics (Pike, 1967) is a linguistic theory that united rhetoric and writing studies and is concerned with the grammatical analyses that use both the form and function of a linguistic entity – although, it is an offshoot of structuralism, a linguistic school for which functions are marginal. What is suggested by this theory is that the grammatical structure of a language could be analysed and described using tagmemes (Elson & Pickett, 1962).

Being the fundamental analytical and descriptive concept in this theory, the tagmeme is a grammatical unit of analysis which correlates the grammatical function or slot (syntagmatic relations) with a class of mutually substitutable items occurring in that slot (paradigmatic relations) (Elton & Pickett, 1962). In other terms, a tagmeme is a place in a structure that brings together both the formal class of a category (filler) and the function that category fulfils (slot). In this context, Longacre (1964) contended that one of the core objectives of the tagmemic theory is to reaffirm function in a structural context. Examples of tagmemes could be a subject position (slot) filled by a noun or pronoun and a predicate filled by a verb. In this theory, a linguistic construction can be analysed into an array of tagmemic units existing at a variety of hierarchical interlocking levels: the morpheme level tagmeme, the word level tagmeme, the phrase level tagmeme and the sentence level tagmeme. The tagmemics has four principle features: slot, filler class, role and cohesion.

Interestingly, the practical applications of tagmemics were numerous: “in rhetoric, composition instruction, translation, language learning, and linguistic analyses especially when dealing with exotic languages and anthropology” (Jones, 1980, p. 13). Clearly, the notion of the tagmeme has been imported to a variety of disciplines.

Several theories sprung out of the tagmemics theory. It gave rise to the tagmemics theory of composition: the notion of tagmeme has been extended to structures beyond the sentence (paragraph and discourse levels as situated in context), and proved to be useful in rhetorical analyses. Becker (1965) suggested that the incorporation of the linguistic theory of tagmemics in rhetorical studies would form a new departure of the latter from the classical rhetoric. He maintained that: “the procedures a linguist uses in analysing and describing a language are in some important ways like the procedures a writer uses in planning and writing a composition” (Becker, 1965, p. 238).

Six maxims are provided by the tagmemics theory of composition (Becker, 1965, pp. xi-xii) for understanding and controlling the writing process during which students make choices:

1. People conceive the world in terms of repeatable units.
2. Units of experience are hierarchically structured systems.
3. A unit, at any level of focus, can be adequately understood only if three aspects of the unit are known: a. its contrastive features, b) its range of variance, c) its distribution in larger contexts.
4. A unit of experience can be viewed as a particle, or as a wave, or a field.
5. Linguistic choices are made in relation to a universe of discourse.
6. Change between units can occur only over a bridge of shared features.

In our context, we are conscious that the six maxims offer a basis for making decisions during the writing process, we also know that attention may be understood as a condition of selective awareness which governs the extent and quality of one’s

interactions with one's (internal) environment. Because the concept of attention involves selective awareness, and because writing is by far a matter of making appropriate choices; I can draw on these maxims to analyse the concept of attention – to discover the patterns to which a writer's attention is attracted most. Thus, building on the afore-mentioned six maxims, six categories of analysis can be identified. They are attention to: focal elements, classifying traits, contrasting elements, sequencing elements, contextual elements, and elements of change.

Due to space and time consideration; each of classification, sequence and context were discarded (see 4.2.) and the only attentional patterns which were investigated were the ones relevant to the following categories: focus, contrast and change.

In what follows is a description of each analytical element and its significance. This snapshot reveals that their pertinence is derived from their compatibility with the basic elements of a short story and their analysis in a written text can explain the students' in/effective performance in the short story writing.

a. Focus: Is the emphasis put on: the physical context, actions, human agents, feelings, ideas, values, motives, scenes or objects affected by the actions or phenomenon under discussion? According to the tagmemics theory, the recurrence of the grammatical subject of a clause would indicate where the focus is placed and shift in the grammatical subject can suggest a shift in focus. The analyses of these points lead us to deduce information about the writer's way of addressing setting creation, character development and plot construction.

b. Change: By change is meant the descriptions of and comments on the variance occurring at the level of: actions, attitudes, emotions, physical appearance, etc. To bring one's writing to life and truly immerse one's audience in the story, one should let them follow and visualize the changes that occur all along the crafted piece. Attention to the ways things change or are changing and the number of references to change is worth analysing because it shows the progress of events in the story.

Change might be perceptible like in these examples: ‘Emie’s skin tinted by the blazing sun of the Italian beaches’ and ‘His back has been hunched due to long years of working as a porter.’ Variations in mood, feelings, emotions, attitudes, ideas are conceived as non-perceptible changes like in ‘The love that fuels the blaze of her heart.’ Non-perceptible change is, generally, expressed metaphorically as in ‘overwhelmed by grief’, ‘discouraged by the results’ and ‘discovered the truth.’ Attention to this sort of changes would, I expect, be done in proportions that may vary between novice writers and professionals.

c. Contrast: Under this rubric, I wanted to analyse the opposed elements in a short story because they are crucial to stir feelings of surprise or shock in the reader. A vital role of stories is to make readers feel a change in statutes and a movement in events. However, mere descriptions would render the story dull and uninteresting. To avoid that, contrast can be established between actual states and desirable ones. Verily, contrast helps expressing the conflict in the story be it inside one’s mind, between the main character and the circumstances or between two or more characters.

The attentional rhetorical patterns that aroused from the analysis of focus, contrast and change were placed in table 4.3. This latter was filled–up later on (after finishing most of the analyses) in an attempt to organize the patterns that cropped up. It is clear that for attention, the analysis was primarily inductive (as I embarked on the word, I did not know what patterns would emerge); then, towards the end, it became deductive (I just extracted the patterns established in the scheme as they were, clearly, the most recurrent).

Table 4.3

Analytical Scheme of Attention

Attentional Rhetorical Patterns
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Focus		Contrast		Change	
Patterns	Frequencies	Patterns	Frequencies	Patterns	Frequencies
-I -We -Objects -Place -Time		-Current state vs. all other possible states (henceforth, C1) -State vs. an opposing state (henceforth, C2) -Current state vs. an expected state (henceforth, CExp) -Current state vs. a past state (henceforth, CP)		-Action -Emotion -Situation -Cognition - Perception	

4.6.2. Analytical Scheme of Memory

As agreed previously, a student retrieves content mostly from the declarative memory (see 3.1.4.). Therefore, it is the one which will be concerned by the analysis if we want to know what patterns of knowledge are utilized in discourse. Hillocks (1986) and Raphael et al. (1989) are, to the best of my knowledge, the only researchers who have addressed the types of knowledge stored in the LTM that are activated when writing. Unfortunately, their work is not appropriate for the purposes of the present thesis because of the reasons stated below.

At the outset and for the sake of clarity, knowledge “is a fluid mix of framed experience, values, contextual information, and expert insight that provides a framework for evaluating and incorporating new experiences and information. It originates and is applied in the minds of knowers” (Davenport & Prusak, 1998, p. 5). Hillocks (1986) found that the craft of writing operates within a repertoire of knowledge: lexical, syntactical, generic, as well as strategic. He placed these into two

categories: the first one is called declarative knowledge (the knowledge of what) of grammar; and the second one is labelled the procedural knowledge (the knowledge of how) required for the development of the text such as sentence-combining.

Raphael et al. (1989) adopted Hillocks' (1986) classification of knowledge into declarative and procedural but defined them differently and added a third type named conditional knowledge. First, for Raphael et al. (1989), declarative knowledge "includes information about task structure and task goals.... [and] considering audience and purpose, drafting and revising, and copy-editing" (p. 347); it also includes information about how the various actions or strategies are implemented. So, contrary to Hillocks (1986), Raphael et al. (1989) conceived declarative knowledge as involving not only Grammar but also the steps that a writer takes into consideration when writing. Second, those authors defined the procedural knowledge as one which:

includes the repertoire of behaviour available from which the learner selects the one best able to help reach a particular goal includes the writers' knowledge that there are strategies to use such as inserting key words and phrases to signal potential readers about location of information, or that writers can revise by taking out or adding information to their papers (Raphael et al., 1989, p. 347).

In other terms, procedural knowledge, according to Raphael et al. (1989), is the knowledge of which strategy to use when composing.

Third, their new contribution is embodied in their identification of a third category named conditional knowledge, knowledge of when and why. This latter:

addresses the conditions under which one elects to use a particular strategy, suggesting that an expert with full procedural knowledge could not adjust behaviour to changing task demands without conditional knowledge ... those strategies

actually implemented during the writing process, as opposed to strategies talked about in the abstract (Raphael et al., 1989, p. 347).

Hillocks' (1986) and Raphael et al.'s (1989) classifications of the knowledge in memory which is tapped when generating discourse is restrictive, I think. The two categorizations include but knowledge about grammar, rhetoric, genres, and strategies but neglect general, factual and autobiographical knowledge which are also a major source for the ideas that would be translated into a text. Since the current investigation is concerned with the second list of knowledge, and not with the first, neither the typology of knowledge of Hillocks (1986) nor that of Raphael et al. (1989) is adopted. Instead, I opted for another solution: a classification of knowledge borrowed from the discipline of Knowledge Management.

For Skyrme (2011), knowledge management implies “the *explicit* and *systematic* management of *vital knowledge* – and its associated *processes* of creation, organisation, diffusion, use and exploitation – in pursuit of business objectives.” Accordingly, it is the sum of techniques that help identify, collect, analyse, organize, control, use and share knowledge inside organizations. Davenport and Prusak (1998) distinguished between two¹⁹ types of knowledge in organizations: explicit knowledge which often comes “embedded ... in documents or repositories” (p. 5) and implicit knowledge that is covertly carried out within “organizational routines, processes, practices, and norms” (p. 5). On my part, I dare say that the two sorts of knowledge do not seem to exist only in organizations but also in the writing classrooms – and perhaps in many, if not all, spheres of learning and work. The justification behind such

¹⁹ Some authors would like to add a third element to this categorization which is the embedded knowledge. Because this type of knowledge includes processes, products, routines and structures (Horvath 2000; Gamble & Blackwell 2001); it seems more suitable to be used in investigating writing strategies rather than content. For this reason, I preferred to discard embedded knowledge from the analysis.

a speculation is that in the written expression exercise, the student also makes use of factual knowledge to generate and develop ideas. Suitably, in order to understand what kind of knowledge is used most in effective short story writing so that to define the lines of instruction to FL learners, I decided to analyse this type of knowledge (which is incorporated in the declarative memory) as it appears in a short story. To back this choice, I cite Hecq's (2015) contention that:

Creative writing research is a triangulation of two seemingly mutually exclusive discourses, one recognizing the reality of the unconscious, and the other the importance of rationale and critical process. To put it differently this triangulation would encompass tacit knowing and explicit knowledge (p. 156).

So, each of the tacit and explicit knowledge participate actively in the creative construction of a written text.

Just to shed light on the importance of tacit knowledge for innovation, Gamble and Blackwell (2001) estimated that a limited focus on tacit knowledge has a direct bearing on the reduced capacity for creativity, which is basic to CW. Consequently, I claim that this kind of knowledge could be one of the necessary ingredients in a successful literary piece. Nearly, all practitioners give priority to this type of knowledge and, I think, writers would not form an exception. If this is the case, the analysis I propose may reveal the elements of tacit knowledge L1 Arabic EFL students put in practice when performing a writing task. Another reason for why I deem the tacit dimension appropriate for the purposes of the current thesis is that tacit knowledge, as will be explained below, is culture-based and its analysis might uncover hidden facets regarding the skills involved in successful CW.

Admitting that the analysis of memory in a written short story is to be grounded upon two separate categories of knowledge, it should be specified that the two types (i.e., tacit and explicit knowledge) ought to be regarded as a spectrum rather than as

definitive points (Botha, Kourie & Snyman, 2008) inasmuch as all knowledge is an amalgam of tacit and explicit elements rather than being one or the other. After this duly stated remark, it is high time we shifted to elucidating the concepts of tacit and explicit knowledge.

Also referred to as implicit or covert knowledge; tacit knowledge points to that kind of knowledge which is intuitive, hard to define and is largely experience-based (Polanyi, 1966 as cited in Pasha & Pasha, 2012). While it lies deep inside ones' minds, people make unconscious use of tacit knowledge. On account of that, it is, mainly, unexplainable and untransferable (e.g., facial recognition). In essence, transferring it could only occur via socialization and mentoring. It is considered as being both technical and cognitive.

This more culture-based type of knowledge comes out from face to face contacts, casual conversations, stories, apprenticeships, and leads to divergent thinking as long as it is intuitive, personal in nature, rooted in context and action, and dependent on commitment and involvement (Nonaka, 1994).

Virtually, tacit knowledge exists in the minds of humans; it encompasses: skills, capabilities, mental modals, values, beliefs, attitudes (Botha et al., 2008), perceptions, assumptions, reactions, experience, practice, routines, codes of conduct, ethics, processes, organisational culture, rules, reactions, emotional intelligence skills, curiosity, openness, body language, eye contact, building rapport, building trust, humour, first impressions. Those components were addressed in the analysis of the short stories to know how the writers thought of them, if at all, and whether their appearance in a creative work adds to its value. Brown and Dugid (2000) argued that tacit knowledge fosters creativity and innovation. I think it is in this way that it intersects with CW.

In marked contrast to tacit knowledge, explicit knowledge is codified and can be passed onto other people easily, quickly and sometimes impersonally. Who discovered the penicillin? or what is the capital of Russia? are simple examples of it. It

exists in formal language in print documents, manuals, books, novels, websites, emails, databases, memos, to name but these (Botha et al., 2008). Consequently, it is fairly easy to be identified, stored, retrieved (Wellman, 2009), updated or discarded. It requires a level of academic accomplishment: theoretical and practical. This type of knowledge involves: facts, concepts, assumptions, theories, hypotheses, rules, ideas, reasons, judgements, wants, needs, analyses, logical thinking, disciplinary knowledge, etc. All of these help deconstruct the concept of explicit knowledge.

Building on the afore-said information, the following analysis grid was set up to analyse the corpus. Since that only the most recurrent features²⁰ were identified in the short stories and since that the latter are regarded to be rhetorical artefacts (see 7.4. and 1.1.1.), the elements in the grid are called memory rhetorical patterns in the present dissertation.

Table 4.4

Analytical Scheme of Memory

Implicit Knowledge	Frequencies	Explicit knowledge	Frequencies
skills		facts	
capabilities		concepts	
practice		hypotheses	
ethics		statistics	
rules		reasons	
curiosity		judgements	
values		needs	
eye contact		wants	
body language		analyses	
building rapport		logical thinking	
openness		disciplinary	

²⁰ The features which can form patterns are those which have no outliers in the set of their frequencies (see 4.7.2.).

humour		knowledge	
impressions			
intuitions			
beliefs			
personal wisdom			
controlling emotions			
codes of conduct			
reactions			
routines			
group culture			
experience			
perceptions			
building trust			
reactions			

4.7. Tools for the Interpretation of Results

The first tool for interpreting the results was the linear and multiple regression analyses. They were carried out with the aim to measure the correlation of the emerged cognitive rhetorical patterns with the efficiency of the short story. The paired samples t-test was the second tool that was employed to see if the Arabic and English short stories exhibited similar rhetorical aspects with significant differences. In the paired samples t-test, the independent variables were the English and Arabic languages. Concerning the dependent variables, they were the analytic measures as the types of attentional contrast and change. Before discussing the two tools, it is worth mentioning that the researcher took extensive online sessions to get enough training on the Statistical Package for the Social Sciences (SPSS) software (version 25.0) and the way both tests (the regression analysis and the paired sample t-test) are conducted.

4.7.1. Linear and Multiple Regression Analyses

The objective of the second research question was to determine any correlation between the identified cognitive rhetorical patterns and the quality of a short story. To probe this point, linear and multiple regression analyses were our option; they helped to test the scores of the short stories against the frequencies of the patterns and find out if those patterns were positive or negative predictors of good performance.

A key goal of the regression analysis, which is an extension of the linear regression analysis, is to predict the value of a dependent variable (the outcome, target or criterion variable) on the basis of the value of two or more independent variables (also called predictors, explanatory or regressor variables). The regression coefficient explains how one unit change in the independent variable can cause a mean change in the dependent variable. For instance, the multiple regression can be employed to determine whether revision time and course attendance are predictors of good exam performance. It can also explain the relative contribution of each predictor to the entire variance.

In our case, the predictors or independent variables were the 21 cognitive rhetorical patterns and the dependent variables were the Arabic and English scores. Brought altogether, a total of 13 linear and multiple regression analyses were performed so that to know the ability of the 21 patterns to predict good performance in writing in Arabic and English among the members of both samples (the first and third year samples). The analyses were organized under four sub-headings: analysis 1, analysis 2, analysis 3, and analysis 4 as seen in table 4.5.

Table 4.5

The Organization of the Linear and Multiple Regression Analyses

	Independent variables	Dependent variables
Analysis 1: Arabic short stories by the first year sample	12 cognitive rhetorical patterns	Scores of the Arabic short stories by the first year sample
Analysis 2: English short stories by the first year sample	12 cognitive rhetorical patterns	Scores of the English short stories by the first year sample
Analysis 3: Arabic short stories by the third year sample	19 cognitive rhetorical patterns	Scores of the Arabic short stories by the third year sample
Analysis 4: English short stories by the third year sample	17 cognitive rhetorical patterns	Scores of the English short stories by the third year sample

It should be specified that before attempting to conduct the regression analyses, a number of assumptions should be met. Among them is that the data must not show multicollinearity between the variables. That is to say, the researcher should first investigate whether there was a relationship between the various variables. This did not necessarily demand that one regressor caused a change in the outcome variable, but that there is, at least, some significant association between them. Scatterplots were used to determine the existence of a relationship between the two. Consequently, several scatterplots were run using SPSS to check for linearity. Thanks to these scatter graphs, it became clear that the whole 21 patterns could not be explanatory variables for the dependent variables (the scores of the short stories). The solution was to resort to analytic scoring by rating the essential elements of the short story: the plot, characters, setting, theme, topic and unity. Then, on the basis of the researcher's previous knowledge, the independent variables were placed in groups according to their likelihood in determining the score of a particular aspect of the short story. For instance; points of view, reactions, curiosity and building rapport are more likely to be explanatory variables of character development– it was illogical to try to test the predictability of reactions and building rapport for a good grade in setting.

To cut the long story short, several scatter diagrams were produced to test the relationship between the dependent and independent variables, and the groups of the variables were being modified accordingly till the final categories were established. As a result, the memory rhetorical patterns (reasons, analyses, reactions, building rapport, values, points of view and experiences) were linked with good characterization, the patterns of attention to change and contrast (actional changes, situational changes, emotional changes, cognitive changes, perceptual changes, etc) were connected to the workings of the plot, and the focal attentional patterns (time, place and objects) were related to the description of the setting. The other story elements as topic, theme and unity had no correlation with any of the detected patterns and were dropped out. Just as an important remark, the attentional patterns: I and we were discarded because they had no relationship with the scores of the short stories. Yet, ‘I’ and ‘we’ were accounted for in the cross-comparison of the frequencies for they were tightly connected to the cultural preferences of the Arabs and the Westerners (see 1.7.2.3.).

Building on the final results, eventual options were taken about which regressors may correlate with which elements in the story; final decisions were taken about how to proceed into the 20 linear and multiple regression analysis tests. The decisions are presented in table 4.6.

Table 4.6

The Independent and Dependent Variables of the Twenty Linear and Multiple Regression Analyses

	Independent variables (regressors, predictor or explanatory variables)	Dependent variables (the outcome, target or criterion variables)
Analysis 1 (data from the Arabic short stories by the first year sample)	Time, objects (patterns of attentional focus)	Scores of the setting
	Building rapport, values, points of view (patterns of implicit memory)	Scores of characterisation
	Reasons (pattern of explicit memory)	Scores of characterisation
	Actional changes, situational changes, emotional changes,	Scores of plots

	cognitive changes, perceptual changes (patterns of attentional change)	
	C2 (a pattern of attentional contrast)	Scores of plots
Analysis 2 (data from the English short stories by the first year sample)	Time, objects (patterns of attentional focus)	Scores of the setting
	Building rapport, values, points of view (patterns of implicit memory)	Scores of characterisation
	Reasons (pattern of explicit memory)	Scores of characterisation
	Actional changes, situational changes, emotional changes, cognitive changes, perceptual changes (patterns of attentional change)	Scores of plots
	C2 (a pattern of attentional contrast)	Scores of plots
Analysis 3 (data from the Arabic short stories by the third year sample)	Time, place, objects (patterns of attentional focus)	Scores of the setting
	Reactions, building rapport, values, points of view, experiences (patterns of implicit memory)	Scores of characterisation
	Reasons, analyses (patterns of explicit memory)	Scores of characterisation
	Actional changes, situational changes, emotional changes, cognitive changes, perceptual changes (patterns of attentional change)	Scores of plots
	C1, C2, CExp, CP (patterns of attentional contrast)	Scores of plots
Analysis 4 (data from the English short stories by the third year sample)	Time, place, objects (patterns of attentional focus)	Scores of the setting
	reactions, building rapport, values, points of view (patterns of implicit memory)	Scores of characterisation
	Reasons, analyses (patterns of explicit memory)	Scores of characterisation
	Actional changes, situational changes, emotional changes, cognitive changes, perceptual changes (patterns of attentional change)	Scores of plots

	C1, C2, CExp (patterns of attentional contrast)	Scores of plots
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4.7.2. Paired Samples t-tests

The objective behind the paired samples t-tests was to help provide answers to the third and fourth research questions i.e. to find out if there were any statistically significant differences between the frequencies of the discerned cognitive rhetorical patterns in Arabic and English for the ultimate aim of discovering whether or not those patterns were transferred from one language to another.

Before going any further, a word should be said of the paired sample t-test. A paired sample t-test; also known as the dependent t-test, the t-test for related samples, or the repeated measures t-test; is resorted to to detect the statistical difference between the means of two dependent variables. Cramer and Howitt defined it as such: “It determines whether the means of two samples that come from the same or similar cases are significantly different from each other. It is the difference between the two means divided by the standard error of the difference in means” (2004, p. 167). Accordingly, this test is employed in the case of a within-subject design (also named a related or paired design); that is, every participant has two measurements because he/she is tested on two occasions on the same continuous independent variables. In the current research, each student contributed data twice: in Arabic and English.

Put explicitly, for every individual subject, there are two sets of frequencies for every dependent variable: those for the Arabic version and the ones for the English. So, the dependent variables are the frequencies (continuous interval variables) of each pattern in the Arabic and English versions of the short stories. As for the independent variables, they are qualitative in nature. In our study, they are the cognitive rhetorical categories, namely: I, we, objects, place, time, actional changes, perceptual changes, situational changes, emotional changes, cognitive changes, C1, C2, CP, CExp, reasons, analyses, reactions, experiences, values, building rapport, and points of view.

It is essential to note that before the conduction of the repeated measures t-test, the researcher verified that its four assumptions were fulfilled—otherwise, an alternative test would replace it. The first assumption demands that the dependent variable is measured on a continuous scale at the interval level. The variable, here, is not something we can control but something we can measure along a continuum. That is, it has a numerical value and the zero in the measurements indicates the absence of the variable. The second assumption necessitates that the independent variable appears in two related groups. The reason behind that is to make it possible for each participant to be measured at two time points on the same dependent variable. Assumption three is about outliers. Like most parametric tests, the paired sample t-test requires data which contain no significant outliers. An outlier is a record that lies within an abnormal distance from the standard deviation. The problem with it is that it can skew from the dataset of the sample i.e., it can affect the statistical outcome of the test.

Using SPSS, the difference scores²¹ was computed, 35 outliers were detected on the basis of the boxplots diagrams also known as box-whisker diagram²². Of the 35, 13 data points did not lie within strict range with the rest of the data; however, as they were mild outliers, it was wiser to keep them because they do not mess up the analysis. Only the rest 22 extreme outliers were dealt with after checking that they were not the outcome of typing errors. There were two solutions: (i) gathering more data if it is a multivariate outlier (i.e., a number of extreme values on several variables), (ii) and/or replacing the extreme variables with the average if it is a univariate outlier (i.e., only one value is problematic on one variable). The first situation applied more to the data I had. So, I threw the concerned variables out and utilized the surplus data I had already gathered from other individuals in the population. The extra data I had already

²¹ What is required are not the original records themselves but a variable that stands for the difference between the paired values.

²² It is a box with two whiskers indicating the centre that represents the median and the spread of the data around. The upper and lower ends of the whiskers indicate the maximum and the minimum values. If outliers exist, they appear in the diagram outside the trims of the whiskers. When marked with a circle, the outlier is mild but when with a star it, an extreme one.

collected were a mere preventive measure to eschew any unpredictable impasse during the analysis such as the one of outliers here. However, again, numerous cases showed abnormal behaviour in most of the variables. Honestly, the more data I considered, the more the outliers increased. Roughly half of the data obtained from the original sample was omitted, in vein—they all contain outliers which is a normal state regarding natural data coming from the field not the ones used in books as models. As a final decision, this solution was discarded and the only way out was to opt for the second one. To sum up, at the end, mild outliers were retained, the extreme variables were cleared and substituted with the average, and another test was run to check that no new outliers emerged based on the new changes of the values.

In addition to the issue of outliers, the repeated measures t-test presupposes, in its fourth assumption, an approximately normal distribution of the differences between the dependent variables of the paired groups of the sample—moderate violations of normality do not really affect the validity of data. Yet, Curran-Everett (2017, p. 451) confirmed that: “The conventional rule-of-thumb is that a sample size of 30 is big enough for the theoretical distribution of the sample mean to be distributed roughly normally, even when the underlying population is skewed.” Accordingly, I could assume normality of distribution of my data since my sample exceeded 30; it consisted of 50 subjects and no need to run the Shapiro-Wilk test of normality using SPSS statistics.

4.8. Triangulation

Triangulation is a strategy in research to guarantee validity and reliability. Feldman, Altrichter, Posch and Somekh (2008, p 146) stated that triangulation “gives a more detailed and balanced picture of the situation.” A phenomenon is best investigated when multiple data collection methods are utilized. Denzin (2006) distinguished six types: time triangulation, space triangulation, combined levels of triangulation, theoretical triangulation, investigator triangulation and methodological triangulation. In this dissertation, the researcher opted for methodological triangulation

by combining three tools: a questionnaire, analysis of discourse (the texts produced by the participants), and the scores of the students' written productions. The three give multidimensional insights to interpret the results. They are considered to be complementary in our pursuit to validate or invalidate the CRH from a cognitive perspective.

Conclusion

The purpose of the short story analysis was to explore and compare the cognitive rhetorical features imbedded in the data, which consists of the freshmen and senior students' written productions in Arabic (L1) and English (EFL). As a researcher, I was obliged to decide on how to proceed in a way to best answer the research questions. Some of the decisions were concerned with the samples' characteristics, data collection, analytical frameworks and statistical tools for the interpretation of the results. In principle, a variety of schemes were proposed to analyse the data from different cognitive angles: attention and memory. The next chapter provides the analysis of the data along with its results. This is not to say that data collection and analysis are separate activities; they are interrelated.

CHAPTER FIVE: DATA ANALYSIS AND RESULTS

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Introduction

After the data collection and explanation of the cognitive analytical frameworks, it is due time to display the analyses, the results, the comparisons and the non-/significant differences between sets of means. In this chapter, an analysis of the questionnaire is presented to grab data about the language history of the participants and make sure that the subjects hold qualities that make them fit for this research. Such data help interpret the results of the analyses of the short stories. This chapter, also, sets to analyse attentional and memory rhetorical patterns in the corpus in order to identify the cognitive rhetorical categories (as an answer to the first research question about the patterns that may surface after applying the cognitive analytical schemes on the short stories). Then, using SPSS, several regression analysis tests are conducted to know the extent to which the cognitive rhetorical patterns under study can contribute to the success of a short story written in Arabic and English (to answer research question number two about the relevance of the patterns to the effectiveness of writing). Lastly, a number of computerised paired samples t-tests is run using the SPSS software (version 25.0) to find out if any significant differences exist in their occurrences in the English and Arabic versions of the first- and third-year students (to answer research questions three and four about the dis/similarity in the use of the patterns in Arabic and English, thus dis/confirm the CRH).

5.1. Questionnaire Analysis

Part One: Background Information

Question One: Age

i. First year sample

Table 5.1

The Distribution of Age among the First Year Students

Age	Number	Percentage (%)
18	4	8%
19	22	44%
20	12	24%
21	11	22%
22 or more	0	0%
No answer	1	2%
Total	50	100%

ii. Third year sample

Table 5.1

The Distribution of Age among the Third Year Students

Age	Number	Percentage (%)
21 years	14	28%
22 years	35	70%
23 years	1	2%
24	00	00%
25 years or more	00	00%
Total	50	100%

A quick glance at table 5.1 shows that there are four age groups in our sample. The students' age varies from 18 to 22 years. Only four subjects are 18 years of age (8%). They constitute a minority. The overwhelming majority is represented by those whose age is 19 with 44%. In addition, there are 11 learners (22%) in the sample who have reached the age of 21 and none is 22 years of age or more.

Concerning the third year students, their age ranges between 21 and 24. We reported 14 participants who are 21 years old (28%); 35 ones who are 22 years of age (70%) and only one subject who is 23 years old (02%). None is aged above 23 (0%). Overall, there is a certain harmony in the groups as far as age is concerned in that they all fall in one narrow age cohort (21 to 23 years).

The small variance in age groups could be attributed to starting schooling early, repeating the year once or more, or coming to the English Department to prepare a second university degree. At any rate, since that all of the first and third year participants are aged between 18 and 23, the cognitive development is accomplished for all of them and none is likely to be exposed to any cognitive decline. Squire, et. al. (2012, p. 919) maintained that: “Brain development is an organized, predetermined, and highly dynamic multistep process that continues beyond birth into the postnatal period, well into adolescence in humans.” Therefore, at the age of eighteen, an individual’s cognitive maturity is complete. On the same topic, Aartsen, et al. (2002) confirmed that “Cognitive decline may begin after midlife, but most often occurs at higher ages (70 or higher).” This means that cognitive aging starts in healthy adults around the age of 70. All in all, our participants’ cognitive rhetorical performance cannot be influenced by a lack of cognitive maturity or a possibility of cognitive decline.

Part Two: Native Language

Question Two: What is your native language?

i. First year sample

Table 5.3

First year students’ native language

Native Language	Number	Percentage (%)
Arabic	50	100%

ii. Third year sample

Table 5.4

Third year students' native language

Native Language	Number	Percentage (%)
Arabic	50	100%

The second question in the questionnaire is about the native language of the subjects. In some families in Algeria, it is commonplace that French is the L1 due to historical, colonial and social factors. Furthermore, a dialect like Chawi or Berber or Touareg, to name but these, is the mother language for some in a number of regions in this country. In Mila, where our research took place, dialectal Arabic is the native language of almost everyone. Our sample did not form an exception. As expected, dialectal Arabic is the L1 of all the participants (100%). Needless to reiterate that Standard Arabic, in which they wrote the short stories, is their language of instruction for 12 years or more. It is also the language of news, documentaries, cartoons, and some serials.

Question Three: How do you rate your writing ability in your native language?

i. First year sample

Table 5.5

First year students' perceptions of their writing ability in L1

Writing Ability in Arabic	Number	Percentage (%)
Functional	8	16 %
Good	35	70 %
Excellent	7	14 %
Total	50	100%

ii. Third year sample

Table 5.6

Third year students' perceptions of their writing ability in L1

Writing Ability in Arabic	Number	Percentage (%)
Functional	17	34 %
Good	33	66%
Excellent	00	00%

The first year participants were asked to state the extent to which they can write well in their mother tongue. Most of the participants (35 i.e., 70%) considered their writing in Arabic as very good while a numerical minority of them (8 i.e., 16%) thought that their level of writing in Arabic is functional. Just a very small category of them (7 i.e., 14%) regarded their writing abilities in Arabic as being excellent.

The results of the senior students were no different from those of the freshmen. Seventeen stated that their writing in Arabic is functional. It translates into 34% which is quite a considerable percentage to declare non-proficiency in their L1 writing. Fortunately, all the rest of the informants (33 i.e., 66%) evaluated their writing in Arabic as good. No one in the sample thought that he/she was excellent in the written production of discourse in his/her mother tongue.

When comparing the answers of both samples, 16% of freshmen reported their writing to be functional against 34% (about the double) of the seniors said the same. Surprisingly, these declarations are contradictory with the scoring results. It must be noted, at this stage, that the scores of the Arabic short stories of freshmen fall far behind those of the third year.

I think that such a disparity in the answers between the first and third year samples could be explained by making a hint to two points. Firstly, the fact that the third year sample has been exposed to and assessed in EFL for 5 semesters which may make them: (a) feel distanced from the Standard Arabic (although they still be in

contact with it via TV, media and books), and (b) develop more interest in English as their field of specialization. Secondly, having specialized in studying a language and developing awareness of the precise mechanics and rules required in writing could have created a sense of dissatisfaction on the part of the third year students towards their general ability to write. That is, they might have established high criteria to meet good writing. Moreover, perhaps senior students are more mature and abler at confessing and expressing themselves freely than freshmen; therefore, the former have this courage to announce their discontent about their competence in writing in L1.

Overall, like their first year counterparts, most of the third year informants, indicated that they write well in Arabic. To my belief, this is normal; it is the expected. If we link this information to our research, we understand that the students' performance in writing short stories in L1 would not be affected by a lack of proficiency in writing; rather, it would reflect the rhetorical preferences of their mother tongue.

Question Four: Have you ever studied how to write short stories in Arabic throughout your educational career?

i. First year sample

Table 5.7

First year students' prior knowledge of how to write a short story in L1

Option	Number	Percentage (%)
Yes	50	100%
No	00	0%

ii. Third year sample

Table 5.8

Third year students' prior knowledge of how to write a short story in L1

Option	Number	Percentage (%)
Yes	50	100%
No	00	0%

When asked if they had ever received instruction about how to write a short story in their L1, the totality of both the first and third year samples confirmed that they did. This answer shows that upon request to produce a short story in Arabic, the researcher is certain that each subject knows the criteria of this genre—we still record that forgetting or non-mastery of every detail is natural. Therefore, we expect that they would write according to the rules, forms, structures, styles, rhetorical patterns and devices etc. that come part of a successful short story in Arabic.

Part Three: Mastered foreign languages

Question Five: Do you master a foreign language other than English?

i. First year sample

Table 5.9

The first year students' mastery of a foreign language other than English

Option	Number	Percentage (%)
Yes	27	54%
No	23	46%

ii. Third year sample

Table 5.10

The third year students' mastery of a foreign language other than English

Option	Number	Percentage (%)
Yes	38	76%
No	12	24%

From tables 5.9 and 5.10, it is clear that about half of the first year sample (23 i.e., 46%) did not know any other FL apart from English. A much less number in the third year (12 i.e., 24%) expressed the same thing. Those who said the contrary gave more details in what follows. It should be noted that none spoke a combined total of more than three foreign languages.

Question Six: If yes, complete the table below, please.

i. First year sample

Table 5.11

First year students' mastery of a foreign language other than English

	Mastery Level	Number	Percentage (%)
French	Fair	15	30%
	Good	8	16%
	Native-like	00	00%
Italian	Fair	04	08%
	Good	02	04%
	Native-like	00	00%
Spanish	Fair	01	02%
	Good	00	00%
	Native-like	00	00%
Total	No proficiency	20	40%
	Fair	20	40%
	Good	10	20%
	Native-like	00	00%

The first year subjects were asked to list any FL they know, and the extent to which they have a good command in it. The most cited language, in this regard, was French. Almost the third of the respondents (30%) knew French fairly, only 16% of them mastered it well, and none had a native-like competence in it. It is worth noting that French is the first FL language in Algeria—it is widely spoken in social and administrative circles. It is also a language taught for 10 years to pupils throughout their educational cycle. By considering the status of French in Algeria, the above figure remains limited. Apart from French, there were four informants out of 50 (i.e., 8%) who had basic knowledge of Italian and just two (i.e., 4%) who mastered Italian well. Again, no one in the sample believed that he/she excels in this FL. As for Spanish, it was mentioned only once in the survey (2%) and was ranked at the low levels of proficiency.

A quick reading of these results shows that 40% of the students knew at least one FL. Another 40% of them were barely literate of that FL; only 20% knew a FL well while 00% reached excellent levels.

Generally, the vast majority of the students at Mila University come from the Wilaya of Mila of which the rural areas are the main composite. This means that about 90% of them come from closed conservative rural contexts where libraries, private schools, computers and internet are scarce which may justify their general low proficiency in foreign languages.

Question six aims at specifying the number of foreign languages, if any, that the respondents master in order to know whether or not there are other cultures, aside from those of the native and target languages, that can influence their cognitive rhetorical patterns (based on the premise that languages are, primarily, vehicles of cultures). From the results, it could be safely assumed that the would-be identified cognitive rhetorical patterns and their frequencies are more likely to be pertinent to the L1 and/or EFL and can hardly be attributed to influences coming from other languages/cultures.

ii. Third year sample

Table 5.12

Third year students' mastery of a foreign language other than English

	Mastery Level	Number	Percentage (%)
French	Fair	10	30%
	Good	01	16%
	Native-like	00	00%
Italian	Fair	02	08%
	Good	00	04%
	Native-like	00	00%
Spanish	Fair	01	02%
	Good	00	00%
	Native-like	00	00%
Turkish	Fair	01	02%
	Good	00	00%
	Native-like	00	00%

Japanese	Fair	01	02%
	Good	00	00%
	Native-like	00	00%
Total	No proficiency	34	68%
	Fair	15	30%
	Good	01	02%
	Native-like	00	00%

Concerning the mastery of any FL other than English, ten of the third year respondents (20%) reported that they had a surviving knowledge of French. Only one informant of the total sample (02%) thought that his/her knowledge of French is good. Besides, we recorded only two students (04%) who barely knew Italian. Each of Spanish, Turkish and Japanese was mentioned once (with a percentage of 02% for each). It was indicated that the students did not have but basic skills in these three languages.

These results are explainable in light of the linguistic situation in Mila. Spanish and Italian started to become part of the curriculum of the secondary schools in Mila in 2009. As for Turkish and Japanese, they are being introduced in private schools and they grab the attention of youngsters because of immigration, future jobs, or curiosity.

On the whole, the answers of the third year students are akin, to a great extent, to those of the first year in that both samples do not have a very good command of any other FL apart from English. In other terms, we register no clear impact of a FL or culture on their cognitive rhetorical patterns while writing in English. The only possible source of influence could be that of Arabic. Of note, if this research was carried out elsewhere in Algeria; in cities like Algiers, Annaba, Tlemcen; the results could have come different because in big cities people are more interested in foreign languages than in smaller ones or in towns.

Question seven: How long have you been studying English?

i. First year students

Table 5.13

The number of years freshmen spent in studying English

Number of years	Number	Percentage (%)
8	46	92%
9	4	08%

ii. Third year students

Table 5.14

The number of years senior students spent in studying English

Number of years	Number	Percentage (%)
11	48	96%
12	02	04%

As seen in tables 5.13 and 5.14, 46 (92%) students of the first year sample studied English for 8 years and only 4 of them (08%) did so for 9 years. As far as the third year sample is concerned, 48 (96%) subjects studied English for 11 years and just 02 (04%) for 12 years. On average, all the participants in this research had an experience of studying EFL that ranges from 8 to 12 years.

Overall, both samples had English as a subject in the curriculum for about a decade with a disparity of roughly 3 years between the freshmen and senior students. Few learners studied English for an extra year in each sample; it could be due to repeating a year in their academic career. Nevertheless, none received an EFL instruction elsewhere apart from the one provided in the Algerian public schools. Having received English courses for around a decade leads to the assumption that the two samples were acquainted with English and were expected to know its norms including its rhetorical patterns.

Question eight: a. Do you use audio-visual media (movies, documentaries, news, radio, etc.) in learning English?

i. First year sample

Table 5.15

First year students' use of audio-visual media (movies, documentaries, news, radio, etc.) in English

Option	Number	Percentage (%)
Yes	50	100%
No	00	00%

ii. Third year sample

Table 5.16

Third year students' use of audio-visual media (movies, documentaries, news, radio, etc.) in English

Option	Number	Percentage (%)
Yes	50	100%
No	00	00%

When asked about whether or not they use audio-visual aids in English, the totality of both samples (100%) opted for yes. In a response to the next question, they would tell how often they do so.

Question eight: b. If yes, how often?

i. First year sample

Table 5.17

Frequency of the use of audio-visual media (movies, documentaries, news, radio, etc.) in English by the first year students

Options	Number	Percentage (%)
Rarely	03	06 %
Sometimes	27	54 %
Always	20	40 %

ii. Third year sample

Table 5.18

Frequency of the use of audio-visual media (movies, documentaries, news, radio, etc.) in English by the third year students

Options	Number	Percentage (%)
Rarely	04	08 %
Sometimes	22	44 %
Always	24	48 %

More than half of the first year sample (27 subjects which means 54%) reported that they sometimes use audio-visual aids to learn EFL. Less than half (40%) of them, but still a significant percentage, said that they always watch and listen to media so as to boost their EFL learning experience. Students with a humble history of listening to or watching content in the FL would lack, to their disadvantage, the cultural norms of the target language. We recorded only 3 subjects or 6% of this kind. This number might be insignificant, fortunately.

More or less, similar results were obtained from the third year sample. A limited number of 4 informants stated that they rarely use audio-visual media in their journey to learn EFL; this is an equivalent of 08 %. All the remaining participants ticked either the “sometimes” box (22 ones; i.e., 44%) or the “always” box (24 ones; i.e., 48%).

Taken all together, the overwhelming majority of the informants are accustomed to using audio-visual media (the content of which could be short stories) on a regular basis with various frequencies and intensity (always or sometimes). This fact proves that the two samples are acquainted with the English language and culture.

Question Nine: How often do you read in English?

i. First year sample

Table 5.19

The first year students' frequency of reading in English

Options	Number	Percentage (%)
Rarely	11	22 %
Sometimes	28	56 %
Always	11	22 %

ii. Third year sample

Table 5.20

The third year students' frequency of reading in English

Options	Number	Percentage (%)
Rarely	08	16 %
Sometimes	32	64 %
Always	10	20 %

In order to support the preceding question, the students were asked how often they read in English. More than half of the first year informants (56%) did some reading occasionally. The fifth of them (22%) seldom read while the other fifth (22%) read constantly.

Out of the 50 informants of the third year, 08 opted for the “rarely” answer and 10 of them chose the other extreme on the arrow of frequency, which is the “always” answer. Yet, about two thirds of the sample (64%; they are 32 in number) indicated that they sometimes read in English.

We hypothesise that those who always read in EFL are more knowledgeable about the English culture. That is, they are more likely to know about the English way of thinking; hence, their writing is expected to come in concomitance with the rhetorical patterns of the English language. Most of the students in the sample belong

to this category. Few of them, on the other hand, do not really have the habit to read in EFL; they are, for me, less equipped with the English culture.

Question Ten: How often do you write in English?

i. First year sample

Table 5.21

First year students' frequency of writing in English

Options	Number	Percentage (%)
Rarely	08	16 %
Sometimes	31	62 %
Always	10	20 %
No answer	01	02%

ii. Third year sample

Table 5.22

Third year students' frequency of writing in English

Options	Number	Percentage (%)
Rarely	10	20 %
Sometimes	30	60 %
Always	10	20 %

In answer to the above question, 62% of the sample revealed that they practice writing only from time to time. Sixteen percent of it confessed that they write seldom. This is detrimental to their learning how to write effectively. Worse still, they might not have acquired the minimum of the rules of writing. At the other end of the continuum, there are extreme cases of the students who regularly and repeatedly write in English. This category forms 20% of the sample. It is rare to find this type of students, in reality. In one of the questionnaire sheets this question was left unanswered; in all likelihood, it went unnoticed to the informant.

To the above question, the answers of the third year sample came approximately identical to those of the first year. The “rarely” option was ticked 10

times (20%); the “sometimes” option was chosen 30 times (60%); and the “always” option was selected 10 times (20%).

It is common knowledge that practice makes perfect. Building on this rule, the students who are habituated to composing are more likely to find the writing task easy and express themselves freely. That is, the researcher can rely on what they generate as a source to examine rhetorical dimensions. The opposite is also true. About the third of the participants (16% of the first year and 20% of the third year) confessed that they did not write regularly. Therefore, their capacity at producing short stories could be limited. In this line of thought, the next question down the line is about the ability to write in English.

Question Eleven: How do you rate your writing ability in English?

i. First year sample

Table 5.23

First year students’ perceptions of their writing ability in English

Option	Number	Percentage (%)
Functional	35	70 %
Good	15	30 %
Excellent	00	00%

ii. Third year sample

Table 5.24

Third year students’ perceptions of their writing ability in English

Option	Number	Percentage (%)
Functional	26	52 %
Good	23	46 %
Excellent	01	02%

This question shed light on the students’ writing abilities in EFL. Thirty five of the participants stated that their writing skills are just functional; these constitute 70%

of the total sample. In comparison, 15 subjects (30%) assumed that they write well in English.

As opposed to the previous questions where the answers of the third year sample bore a huge resemblance to those of the first year sample, the responses of the former came different from those of the latter with regard to the writing ability in EFL. About half of the sample (26 which makes 52%) revealed that their writing is functional. A second category of 23 participants (46%) indicated that their writing is good and just a numerical minority of one student (02%) stated that his/her writing is excellent.

The results seem to be logical in that the students who think that their writing is good in the third year outnumber by far those in the first year. This is justified by the longer period they spent at the university classes.

Question Twelve: In your academic career (middle school, secondary school and university), have you ever studied how to write a short story in English?

i. First year sample

Table 5.25

The number of the first year students' who have already studied how to write a short story in English

Option	Number	Percentage (%)
Yes	33	66 %
No	17	34 %

ii. Third year sample

Table 5.26

The number of the third year students' who have already studied how to write a short story in English

Option	Number	Percentage (%)
Yes	50	100 %
No	00	00 %

Out of the 50 students of the first year, 33 (66%) proclaimed that they had received some prior instruction in so far as producing a short story in English was concerned. By contrast, 17 (34%) denied that. This is quite a considerable percentage if compared to the entire sample; it makes 34 %. This category is not likely to produce a short story with all its elements and requirements.

The totality of the third year sample said that they were instructed as to how to write a short story in EFL. This means that no one opted for the reverse case. Such a state of affairs affirms that all the participants know the stylistic, rhetorical and structural requirements of the English short story. If they do not perform well, it is not because they do not know them but because of other reasons like the low proficiency in the language, non-interest in short story writing as a whole, limited practice, etc.

Question thirteen: a. Have you lived in a country where English is a first language?

i. First year sample

Table 5.27

The number of the first year students who have lived in a country where English is a first language

Option	Number	Percentage (%)
Yes	00	00%
No	50	100%

ii. Third year sample

Table 5.28

The number of the third year students who have lived in a country where English is a first language

Option	Number	Percentage (%)
Yes	00	00%
No	50	100%

When questioned if they lived in any country where English is the L1, all the participants (100%) said no.

Question Thirteen: b. If yes, where and for how long?

This question was abandoned since that the answers to the previous one led to its suppression automatically.

To conclude this section, the data yielded from the students' language history questionnaire suggest that their age, native language (Arabic), cultural and educational background make them suitable to participate in this research. No foreign culture or language, apart from English, appears to influence their thinking. The tabulated data indicate that the subjects are equipped with the required knowledge and skill to write a short story in L1 and EFL although the first year sample is less prepared to do so than the third year one. Yet, it is worth our while to explain that the nature of our research (which emphasizes neither the lexis nor the style but only the conceptual content) does not necessitate clever writers to produce in the written form an experience which was once stored in memory. The students just need to know what a short story is and its elements. This talk applies also to the 34% of the first year sample who did not study how to write a short story in English, but they certainly did in Arabic. In order to compensate for such a lack of knowledge, a transfer of the cognitive rhetorical patterns from the L1 would possibly be the solution for them when composing. Besides, the questionnaire shows that the students are not so much exposed to the sources of the English culture (books and videos); that is, less thinking patterns are being integrated. Concerning their writing, it is good in Arabic and functional in English, in general.

5.2. Analysis of the Textual Data

Let it be recalled that the aim of the first research question in this academic endeavour is to identify the cognitive rhetorical patterns that may exist in a written discourse, precisely in a short story. To do so and with reliance on the analytical schemes presented in chapter four (see 4.6), first and third year EFL students' short

stories were collected and analysed. The results are presented in this section. Of note, the analytical scheme of attention was inductive which means that the final patterns and their labels cropped up towards the end of the analysis. Contrariwise, the labels of the potential rhetorical patterns of memory had already been known since that a deductive analytical scheme was adopted. However, only after the analysis that it was possible to delimit the definitions of the patterns given that their labels tended to imply various meanings. Therefore, the analyst needed to know how they were used in the short stories to be able to frame them.

During the analysis, language mistakes were not taken into consideration because the nature of the analytical frameworks required just the contents and meanings, not forms. As such, neither lexical and structural mistakes nor slips of the pen affected the findings. By now, I must tell that this section displays the identified patterns along with examples extracted from the corpus to illustrate them. The number of examples stated under each theme was determined by the researcher's satisfaction that they were representative of all the other examples under that particular theme. The examples were reported as they were written by the students (with their mistakes). When a mistake was spotted, its correction was placed in front of it between square brackets. For instance, this sentence was written by a student as such: "Like any child a have many ventures in my childhood" but it is cited in this thesis as such: "Like any childa [I]have [had] many ventures in my childhood." The corrections were sometimes based on the analyst's privilege of examining ill-structured sentences and inaccuracies of lexis use with reliance on the context. If the example was taken from the Arabic corpus, it was followed by its translation to English. All the translations are mine.

5.2.1. Analysis of the Attentional Rhetorical Patterns

To start with, attention was analysed in terms of focus, change and contrast. A close reading of the short stories in question permitted the identification of anything that hints to: focal elements, changing directions and contrastive aspects. Then, the

totality of the items that surfaced from all the short stories were placed in rhetorical categories to which I gave labels.

5.2.1.1. Attentional Rhetorical Patterns of Focus

The final list of the cognitive rhetorical patterns is provided below. After that, grey areas of English and Arabic grammar that have caused considerable trouble to the analyst are outlined.

5.2.1.1.1. Procedure and Results

According to the tagmemic theory, the analysis of the focus of attention revolves around the subject of the sentence (see 4.6.4.). The extracted nouns, occurring in isolation or as heads of nominal phrases, which function as subjects or constitute parts of subjects were classified on a semantic basis to end up with the following patterns.

I: Cases where the pronoun I was used as a subject form the pattern ‘I.’ It, most often, referred to the writer who is at once the main character and the narrator as in “I heard the accent of the boy...”

We: The pattern ‘we’ includes the pronoun we, or any phrase that hints to a group of people which includes the writer e.g., me and my friends, every one of us, each one of us, my partner and I.

Objects: It is an umbrella term that incorporates substantial nouns denoting inanimate objects. Examples like: black skirt, sun glasses, wall, telephone, foot, school, ambulance, rows, clothes, wrinkles, dinars, bus, bucket, car, window, bed, tears, etc. are inanimate objects i.e., concrete entities.

Place: Nouns such as the sea, house, school, room, the zoo, forest were, obviously, grouped under the pattern of ‘place.’

Time: Any phrase referring to time was, simply, regarded as part of the pattern ‘time,’ for example: moments of silence, a joyful day, the season, that moment, the sun was set[ting], to list but these.

Other: The word ‘other’ stood for any reference to a human agent other than the writer like: father, mother, siblings, uncle, grandfather, grandmother, friend, doctors, my teacher, an old woman, our neighbour, beggar, the unsheltered, people, the pronoun “you” to address readers, etc. The pattern ‘other’ incorporated also: animals, ghosts, movie characters, ideas, concepts, qualities, feelings, situations, sounds, colours and religious words. Each of the entities which belonged to this pattern was present in the corpus but in very small amounts that could not ascend as a pattern per se. All the frequencies were mere outliers. To form a pattern, no outliers (see 4.6.2.) should appear when conducting the statistical tests, which was not the case. After several failures to group some of them under appropriate headings, I decided to assemble them under the label ‘other.’ Being too loose, this pattern proved to be insignificant when reaching the stage of the discussion of the results; therefore, it was omitted.

5.2.1.1.2. Grey areas in the analysis

Drawing upon the tagmemic theory, it is clear that the analysis of the patterns of attentional focus is based on the identification of the grammatical subject of a clause, that is the noun or the string of words named the nominal group which is anchored on the item under description (Halliday, Matthiessen & Matthiessen, 2004). When the subject is a string of words; the researcher picked, the nucleus (head) of the nominal group, not its description. Neither the pre-head nor post-head or post modifiers were accounted for. For example, in “my lovely sister” or “the tenderness of the mother”, “sister” and “tenderness” are deemed to be the focus of the writer. During the process of determining the attentional focus of the writer, three major problems were encountered.

Firstly, it goes without saying that the subject is what precedes the verb in the English grammar. Whilst this is obvious in English, it is, sometimes, multiplex in

Arabic as its syntactic structures vary from those of the English language. The English sentence is nominal i.e., it starts mostly with a noun, while the Arabic one is either nominal or verbal i.e., it can start with a noun like many Semitic languages or with a verb. In the Arabic verbal sentence, the subject follows the verb and is easily identified. However, in the nominal one, the sentence contains two parts: a subject (*mubtada*²³ or *topic* which is a noun or pronoun) and a predicate (*khobar*²⁴ or *comment* which is a noun, a phrase, a phrase with and embedded sentence or a clause). In this case, it is the *mubtada* which is under focus, not the *khobar* like in “فتاة صغيرة” i.e., young girl”. “فتاة” i.e., girl” is the focus, here. Nominal sentences are sometimes preceded by deficient verbs (like *kana*²⁵ كان or *inna*²⁵ إن and their sisters); the latter were ignored during the analysis.

Example: "كان أهلي قلقون [قلقين] علي"

The English translation: My family was anxious of me.

In this example, “family” is the subject of the above nominal sentence while “كان” is the particle that was neglected. It is placed before the word ‘family’ in the Arabic sentence.

Secondly, Arabic is said to be a null-subject language; it, simply, allows the subject to be deleted. An example is stated below.

Example: "كنت لا أحب أن أذهب إلى المدرسة"

The English translation: I used to hate going to school.

The subject ‘I’ is implicit in the Arabic sentence but visible in its English translation. The deficient verb “كنت” is inflected so that to give information about the subject’s number, gender and person. As such, whenever, the analyst found such cases, she relied on the marked inflection to get an understanding of what the subject was. In the following Arabic sentence, the subject is embedded in the verb but in the English translation the subject stands as a separate word ‘I’.

²³ A transliteration for the equivalent of the name of the subject in a nominal sentence in Arabic.

²⁴ A transliteration for the equivalent of the name of the predicate in a nominal sentence in Arabic.

²⁵ Transliterations of two frequently used Arabic deficient verbs.

Example of an Arabic sentence: "أكلم كرتي"

The English translation: I talk to my ball.

It should be pointed out that not only in Arabic that subjects can be left out but also in English in the case of imperative sentences, fragments and, most importantly in textual ellipsis as in: "He attacked me, looked at me, and bitted me." The subject 'he' is written only once but is understood three times in that each clause requires a subject.

The absence of the subject in English as well as in Arabic can also be possible in other cases as in passive voice sentences. Hence, the identification of the subject was also problematic. This is due to the fact that the grammatical subject of the verb is rather acted upon; the true doer of the action turns into an agent which is displaced from its initial position to the final, or merely left unknown because it is unwanted, unneeded, unimportant, or too obvious. In other terms, the doer of the action becomes, no longer, the focus of the writer since this latter decided to put it in final position and to change the normal doer-action-receiver order of the sentence parts. By varying the typical word order, the writer may wish to emphasize the action rather than its doer. In this case, it is the receiver of the action which is considered to fall within the composer's scope of attention i.e., the grammatical subject of the passive sentence and not the actual doer. This means that the analyst did not break the rule of the tagmemic theory. This example is a case in point, "The wolf pup was left behind by the rest of the pack." Here, the attentional focus is: "the wolf pup."

Thirdly, occasionally, the Arabic sentence begins with a noun named *Elmasdar Essarih*, which denotes an action and it functions like a verb (Hassan, 2009). Parallel to it in English is the gerund or the infinitive where the pure meaning of the action is present in the form. The difference is that *Elmasdar Essarih* has a subject in Arabic which is the focus of the writer according to the tagmimic theory. However, the gerund in English is itself the subject.

Example: "نجاحي في المدرسة جعل أمي سعيدة"

The English Translation: Succeeding at school made Mum happy.

In the above Arabic sentence, 'I' is the implied subject which is inflected in *Elmasdar Essarih*. In the English translation, however, "succeeding at school" is the subject of the sentence.

This state of affairs resulted in a higher number of "actions" in the English texts in comparison to that in the Arabic. Does this mean that when writing in English, much focus is placed on actions than in Arabic? I think, no. This is, rather, a difference in the language systems and cannot be rendered to any other factors, be they cultural or else. Therefore, nouns denoting actions were not classified as part of 'attentional focus' but were, instead, examined under the category of 'attentional change' where all the actions, whatever their position in the sentence is, were accounted for.

To conclude, the above grammatical rules served as a road map to guide our search for the subjects in the grammatical structures in the students' short stories.

5.2.2. Attentional Rhetorical Patterns of Change

When tracing the changes occurring in the short stories as they develop and unfold, every time a change was spotted, it was noted. At the end, long series of verbs were compiled; they were indicative of one of the following types of changes: actional, emotional, situational, cognitive and perceptual. Context was determinant during their classification. For example, "I was lost" can refer to a situational change if the character unconsciously walked away from their home/family and does not know how to get back or to an emotional change if the writer was describing their feelings of confusion and loneliness.

5.2.2.1. Actional Changes

As its name suggests, 'actional changes' is a pattern which contains verbs that express an action in the sense of "the doing of something; state of being in motion or of working" (Collins Dictionary) or in the sense of doing "a physical movement" (Cambridge Dictionary). Examples of verbs denoting actions from the corpus are:

visit, buy, enter, fall down, ask, write, open, cry, tell, arrive, call, come back, turn, escape, hugged and left. These were found in sentences like: “I came across a cheerful woman” and “I fetched my torch.” Examples of Arabic include:

Example1: "يصعد إلى الحافلة"

The English translation: He got into the bus.

Example 2: "مسحت دموعي"

The English translation: I wiped my tears.

5.2.2.2. Situational Changes

This title speaks for itself. It refers to a pattern denoting changes in the situations that characters experience. The term situation refers to “a condition or combination of conditions that exist at a particular time” (Cambridge Dictionary). According to Collins Dictionary, the word situation is used: “to refer generally to what is happening in a particular place at a particular time, or to refer to what is happening to you.” A shift in a situation is discerned when there is a new: occurrence, habit, status, state of health, state of affairs, state of being, position, condition, circumstance, and the like. They take place as time passes in the course of the story. Examples from the corpus include: “How my aunt turns into a devil,” “I really became another person”, “I get back my self-confidence”, “Achieving my first dream ever, mission accomplished, dream achieved”, “you turning [are becoming] fat,” and “I stood there inhaling the airy breeze relaxing my nerves.” Some of the Arabic examples are written below.

Example1: "تغير الطقس، أصبح ممطرا"

The English translation: The weather changed; it is raining.

Example2: "فجأة تحول كل شيء إلى خراب"

The English translation: Suddenly, everything was lost.

5.2.2.3. Emotional Changes

Change in one's emotional states formed a rhetorical pattern. Of note, I considered only the shifts in feelings, their intensities and interrelationships as in this example: "After my mother fear, she release [My mother felt relief after that she was scared]." Mere momentary descriptions of feelings were not taken into consideration as in "I was sad" or "I was shocked." More examples are provided here.

Example1: "suppressing [*sic*] [suppressed] my horror, stopped crying."

Example2: "That feeling just disappeared."

Example3: "لا يزال ألم الفراق في قلبي"

The English translation: The harm of the separation was still felt in my heart.

Example4: "ينزف لها القلب جرحا"

The English translation: My heart was bleeding.

5.2.2.4. Perceptual Changes

Verbs like listen, hear, see, look, watch and touch were classified as perception verbs by D'Andrade (1995). Thus, sentences or parts of sentences expressing what has been "encoded through the use of perceptual changes" (D'Andrade, 1995, p.158) in the corpus were grouped under the label 'perceptual changes'. The following are but few examples of the case.

Example1: "I gazed deep down."

Example2: "spicy food penetrated my nostrils"

Example3: "it was his father's gunshot."

Example4: "ring, ring, ring, my father's phone was ringing."

Example5: "تعالّت ضحكاتهم"

The English Translation: Their laughters grew louder.

Example6: "أمي تصرخ من شدة الألم"

The English Translation: Mum was screaming out of harm.

5.2.2.5. Cognitive Changes

Following D'Andrade's (1995) classification; verbs like remember, understand, realize, conclude, forget, infer, discover, doubt, etc are called thought verbs and have a cognitive sense. That being so, sentences or parts of sentences expressing what was taking place inside the characters' "minds, or psyches – that results in their doing what they do" (D'Andrade, 1995, p.158) were grouped under the label 'cognitive changes'. Below are few examples from the corpus.

Example1: "It took me years to understand ..."

Example2: "I decided to I imagine myself ..."

Example3: "a bad idea came to my mind"

Example4: "I started believing"

Example5: "this event was rest [sic] [remained] in my mind"

Example6: "يقنعاني"

The English Translation: They were convincing me

Example7: "تعلمته"

The English Translation: I learned it...

5.2.3. Attentional Rhetorical Patterns of Contrast

During the analysis of the short stories, any encountered statement denoting contrast was underlined. Then, the common themes between all the extracted contrasts were identified and labelled on the basis of the analyst's background knowledge and previous readings. The emerged patterns of contrast are as follows.

5.2.3.1. One State of Being vs. all the other Possible States of Being

Of the types of contrast I discerned is one I called: one state of being vs. all the other possible states of being (C1). By contrasting one particular situation to all the other ones, the writers tried to emphasize or evaluate that situation. Examples of this include: "My childhood was the best time ever" and "That night was the darkest night ever." This pattern was, also, utilized to show the distinguished position of something like in "...the first thing to [*sic*] [I] learned at school;" "The only thing that I did is that I kept silent;" and "We arrived to the place which was selected for that." Among its uses was to highlight the lasting effect of something, for example, "and what happened in my first spring holiday in 30th March 2004 was one of the accedints [*sic*] [accidents] that I cannot forget;" and "I maked [*sic*] [made] a lot of friendships to[*sic*] [too] fast. The most close [*sic*] [closest] and [*sic*] [most] intimate was called 'Marwa'." Of the examples that display this pattern in the Arabic corpus, I randomly chose to state the following.

Example1: "ما الحياة إلا أياما معدودة."

The English translation: Life is but a number of days.

Example2: "الدراسة هي أهم شيء."

The English translation: Studies are the most important thing.

5.2.3.2. A State of Being vs. an Opposing One

Another pattern I came across during the analysis is one I labelled: a state of being vs. an opposing one (C2). This pattern appeared whenever two situations, ideas, actions were put against each other for the sake expressing: opposition, explanation, confusion or evaluation. It was possible to detect this pattern through the context or via such connectors as 'but', 'while', 'however' as illustrated in the examples below.

Example1: "My marks were good and satisfactory for me but for my father they were not."

Example2: "It influence [sic] [influences] us in [sic] [a] positive or negative way."

Example3: "Some classmates laughing at me and they said 'Oh, it's [sic] [an] ugly girl'. I didn't care about them at all I have [sic] [had] a strong personality to face everyone."

Example4: "I restored my voice after a few months of physiotherapy, but I couldn't restore my best friend."

Example5: "I know it was a wrong way because the person could elapses [sic] [escape] but I was afraid so I had call [sic] [called] my father twice."

Example6: "may be one can realize his dream and there are another [sic] [other] persons can't realized his dream [sic] [who cannot realise their dreams]."

Example7: "نجى بأعجوبة ويا ليته لم ينج يومًا."

The English translation: He was rescued by a miracle, and I wish he was not, at all.

Example8: "بعضها يكون قاسي والبعض الآخر يكون لين ومليء بالسعادة."

The English translation: Some of them were hard, but others were soft and full of happiness.

Example 9: "عند صغرنا أو كبرنا."

The English translation: When we are young or old

Example10: "نعيش الحلو والمر منها لكن الأيام الحلوة تمضي سريعا أما الأيام الصعبة فنعيشها بأعصاب ساخنة."

The English translation: We experience the sweetness and bitterness of the days; however, the sweet ones go quickly but the bitter ones arouse our nervousness.

5.2.3.3. A Current State of Being vs. a Past One

This pattern reveals a contrast between something taking place now but existed or did not exist formerly; therefore, it is named 'a current state of being vs. a past one' (CP). Such a contrast highlights the difference between two situational changes, attitudes or thoughts. It sometimes evoked surprise and accentuated the learned moral lesson. Below are some examples of the pattern CP.

Example1: "I was scared about the scene, because I didn't see a [sic] [have never seen an] accident in my life."

Example2: "Everything changed and [the] [sic] [no article] home became sad."

Example3: "From [sic] [After] this experience, I didn't go out again and play."

Example4: "رغم كل الظروف الاستثنائية التي مرت بها عائلتنا من ظلم وقهر وحرمان في الماضي... إلا أنني استطعت [أن أتخرج من الجامعة الآن]..."

The English translation: In spite of the exceptional circumstances that our family went through in the past especially injustice, subjugation and deprivation, I could [now graduate from the university]...

Example5: "لكن بعد الحادثة أصبحت أكثر حذرا ونضجا حتى وأنا في صغري"

The English translation: But after the incident, I became more prudent and mature event when I was young.

5.2.3.4. A Current State of Being vs. an Expected One

At times, the student writers opposed present situations to expected ones and this is where the name ‘a current state of being vs. an expected one’ (CExp) for this pattern came from. Through describing a momentary situation and contrasting it with what would happen in the future; an author can express not only expectation but also hope, hypothesis, or desire. Examples of this pattern are stated below.

Example1: “Then [*sic*] [,] I heard my father’s voice calling me. I was extremely happy, my father goes [went] back home, I stand and go [stood and went] to turn the lights on but there is [*sic*] [was] no light, I stand [*sic*] [stood] there in the [*sic*] [no article] front of the door looking for my father.”

Example2: “she start [*sic*] [started] calling me and putting the stone away wishing that I wasn’t under the stone.”

Example3: “when I was expecting a clap, I received a kiss.”

In reality, contrast was not displayed using only the afore-mentioned patterns; it, also, appeared in cases when a past or current situation was contrasted with a desired or a hypothetical one and when a current state of being was compared to an unexpected one. Nonetheless, the very limited number of such cases could not form a pattern – the entirety of these cases rose as outliers when checked using SPSS software.

5.2.4. Analysis of Memory Rhetorical Patterns

The deductive approach of the analytical scheme of memory permitted me to simply look for the patterns in the texts and count their frequencies. Nevertheless, not all the categories in the scheme were present in sufficient numbers to constitute patterns, if at all. On that account, the list of the memory rhetorical patterns was adjusted around the end of the analysis: some elements were merged together like social curiosity and building rapport, others were deleted like statistics, while others

were retained. The final rhetorical patterns of implicit and explicit memory are listed hereafter: values, reactions, experiences, building rapport, points of view, reasons and analyses.

What grabbed our attention is that the names of the patterns are, more or less, disputable in terms of their precise delimitations especially that some terms may be used in several disciplines and bear numerous meanings. For this reason, it was wise to delimit their definitions on the basis of what they referred to in the short stories. Those definitions were worked out in an inductive way to serve as road maps during the analysis.

5.2.4.1. Implicit Memory Patterns

Based on the analytical framework of the implicit memory, its analysis brought about the following patterns.

5.2.4.1.1. Building Rapport

Schlachter (2018, p.95) said that: “English dictionaries define rapport as ‘a sympathetic relationship or understanding.’ When you are in rapport with someone ... helps you become highly tuned to the way the other person thinks and experiences the world.” Accordingly, developing rapport opens and guarantees effective communication. Understanding and empathy are common to roughly all definitions of rapport.

In this thesis, I portrayed rapport building from a ‘product view’ (Walsh & Duchan, 2010, p. 54) and used the phrase to refer to the statements in discourse showing the creation of a relationship with one or more people on the basis of mutual trust, understanding and sharing common interests. Down is an example in point.

Example: "وأضعت طريق العودة ولم أجد من يدلني أو من أسأل ومرت نصف ساعة ولم أغانر مكاني وبدأت بالبيكاء ... فاقترب مني أحدهم وسألني عن سبب بكائي فأخبرته بالقصة...فقال لي ... وأرجعني إلى المنزل وفي

الطريق حاول أن يهدأ من روعي كان يسألني عن اسمي وفي أي سنة أدرس وعن هواياتي ... وهكذا حتى ... وصلنا."

The English translation: I lost my way and did not find someone to ask. Half an hour passed and I was standing in the same place...I started crying. Somebody approached me and asked me about the reason; t, I narrated the story to him. He told me ... and he accompanied me to the house. Along the way, he tried to comfort me: he asked me about my name, my study level, my hobbies, the name of my school, etc. till we arrived ...

From this example, it seems it is easier to connect to others when empathy is exhibited.

5.2.4.1.2. Values

To begin with; Hechter, Nadel, Michod contended that: "Researchers in the subject of values think that there are "no consensual definitions. This gives each writer both the obligation and the license to define the term *de novo*" (1993, p. 3). This implies that I really need to define values in this research.

Actually, values are a set of principles that guide one's behaviour and judgements in life and help determine what is right and wrong. They are, generally, shared by members of a single culture. A simple but illustrative definition by Raghavan (2009, p. 25) makes the point: "values are a set of principles or standards of behaviour, that are regarded as desirable, important and held in high esteem by society. They are based on the moral norms or standards." The three authors continued to supply various types of values: economic, psychological, moral, philosophical, personal, social, behavioural, social spiritual, etc. (Singh, Panwar & Chaudhary, 2010).

On the basis of the above explanations, I found that the values which surfaced in the short stories were of a social or spiritual nature. In the corpus; there is: service, learning, respect of others, family, living peacefully, caring, sharing, courage,

cooperation, empathy, self-sacrifice and solidarity which are all social values. Among the detected values are faith, loyalty, non-violence, obedience, prayer, and truthfulness; they are of the moral and spiritual kind. All the listed values provide the guideline for conduct and social control. They show the characters' and writers' deep connection and adherence to an aspect of the social system. For instance, the value of *family* is captured in this sentence.

Example: "الأم جوهرة وكنز في هذه الحياة."

English translation: The mother is a pearl and a treasure in this life.

5.2.4.1.3. Experiences

The term *experience* is equally complex. It has numerous definitions. Cambridge Dictionary explains it as: "something that happens to you that affects how you feel." As for Collins online dictionary, it states that it is "(the process of getting) knowledge or skill that is obtained from doing, seeing, or feeling things, or something that happens which has an effect on you.... the totality of a person's perceptions, feelings, and memories." Drawing on that and on the instances in the corpus, the word *experience* refers to the practical contact with and observation of an event that has an effect on a person or that permits him/her to acquire a particular understanding (a lesson) which resides in his/her memory.

Example: "I learnt many things. First, do not trust bad friend. Second, your parents always want [the] good for you. And third, you must learn many things to say you are [sic] [an] adult, because life [sic] [maturity] is not measured with age but with experience."

5.2.4.1.4. Points of View

When it comes to weaving a tale that seizes the audience, writers need each and every tool possible. One of such tools is getting into the minds of the characters and unlocking the drawer where their viewpoints, ideas, beliefs, impressions and

judgements lie. First, a point of view is a reference to one's opinions or attitudes about an idea or occurrence. It is not a matter of fact but can be of judgement. Second, the word values can also be used to hint to a person's perspective from which he/she would consider or evaluate a situation. In the corpus, the students seized upon the first and the second meanings of 'points of view,' at times stressing its cognitive epistemological nature and at others its moral judgemental dimension.

Example: "... the great thing we have [sic] [had] ... she [sic] [was a] very very great woman"

5.2.4.1.5. Reactions

A reaction is "behaviour, a feeling or an action that is a direct result of something else" (Cambridge Dictionary). How a character acts and what he/she thinks or says offer insights for the reader. Likewise, a character's reactions can reveal a great deal not only of his/her relationship with the others in the story but also of his/her own personality and feelings which often help us understand them better. A character's reactions have an effect on others and vice versa; they may provoke a thought, trigger an action or evoke a feeling (joy, fear, perplexity, anxiety or hatred) on the part of those who observe them.

Example: "...they said [sic] [,] "Oh, [sic] [!] it's [sic] [She is an] ugly girl." I didn't care about them at all [sic] [;] I have [sic] [had] a strong personality to face them all."

1.2.4.2. Explicit Memory Patterns

After the textual analysis of the explicit memory, two patterns were revealed: reasons and analyses.

5.2.4.2.1. Reasons

By reasons is meant the causes or motives offered in justification or explanation of some acts, opinions, events or feelings relevant to one or more character(s). Collins

Dictionary stated that: “The reason for something is a fact or situation which explains why it happens or what causes it to happen.” The following is an example of a reason given in a short story: “I remember I was crying, I can’t stopped [*sic*] [couldn’t stop], because I can’t [*sic*] [couldn’t] live without here [*sic*] [her].”

5.2.4.2.2. Analyses

The term analysis implies various meanings depending on the discipline in which it is used: linguistics, mathematics, chemistry, philosophy, business, public policy, psychotherapy, computer science, to name but these. At the outset, I would like to discard two common meanings of ‘analysis.’ The first one is that analysis is the decomposing of something into its constituent parts. The second one concerns the conduction of analyses to determine the essential features of something.

To be precise and direct, in this research, an analysis in a short story is a case when a character examines a situation so as to gain a better understanding of it. This definition parallels the meaning offered by Collins Dictionary: “Analysis is the process of considering something carefully ... in order to understand it or explain it.” In the example below, the student writer tried to understand what the stranger he met in his house is paying attention to specific elements: his clothes, looks, gestures and previous information from media. From these, he could conclude that the man is a kidnapper and killer of children.

Example: "أذكر أنه كان فصل الشتاء آنذاك إلا أن ذلك الضخم يرتدي ملابس الصيف.... مر بذهني في تلك اللحظات حوار سمعته على التلفاز يفيد بانتشار جرائم ضد الأطفال للاستفادة من أعضائهم الداخلية... لكن نظرات ذلك القاتل تزداد حدة، وها هو الآن يقحم يديه القذرتين في جيبه. بالتأكيد يتناول سكينا حادا."

Translation to English: I remember that it was winter but that giant was wearing summer clothes At those moments, an interview I heard on TV came to my mind; it was about the spread of crimes against children to benefit from their organs But that criminal’s looks were growing fierce. He is, now, inserting his dirty hands in his pocket. Certainly, he is reaching for a sharp knife.

Stating that the afore-mentioned patterns are the result of the discourse analysis does not mean that they all surfaced across all data sets. Some of them appeared in the third year corpus but not in the first year; others did arise in one language but not in another within the same level of study. Explicit information about the appearance of the patterns across levels and languages are given in table 5.29 where (√) means the presence of the pattern and (X) means its absence.

Table 5.29

The Identified Patterns across Levels and Languages

The Patterns	First year Arabic corpus (henceforth, Ar.1)	First year English corpus (henceforth, Eng.1)	Third year Arabic corpus (henceforth, Ar.3)	Third year English corpus (henceforth, Eng.3)
I	√	√	√	√
we	√	√	√	√
objects	√	√	√	√
place	X	X	√	√
time	√	√	√	√
actional changes	√	√	√	√
perceptual changes	√	√	√	√
situational changes	√	√	√	√
emotional changes	√	√	√	√
cognitive changes	√	√	√	√
C1	X	X	√	√
C2	√	√	√	√
CP	X	X	√	X
CExp	X	X	√	√
reasons	√	√	√	√
analyses	X	X	√	√

reactions	X	X	√	√
values	√	√	√	X
building rapport	√	√	√	X
points of view	√	√	X	X
experiences	X	X	√	X
Total	14	14	20	16

To sum it up, the proposed cognitive analytical framework was functional in identifying several cognitive rhetorical patterns: I, we, objects, place, time, actional changes, perceptual changes, situational changes, emotional changes, cognitive changes, C1, C2, CP, CExp, reasons, analyses, reactions, values, building rapport, points of view, and experiences. Do these patterns contribute to the success of a short story in Arabic and/or English? The answer to this question will make up the content of the following section.

5.3. Regression Analyses Results

With these results in mind, we moved to the performance of a linear and multiple regression analysis using SPSS to test the importance of the 21 identified cognitive rhetorical patterns in determining the effectiveness of a piece of creative prose, that is, to know the extent to which their presence in a short story is an indicator of its good quality. If they are proved to be predictors of successful writing, then boosting them while teaching becomes inevitable. Briefly, the objective of this section is to answer the second research question that goes as such: To which extent are the discerned cognitive rhetorical patterns relevant to the quality of writing?

Prior to the conduction of the regression analyses; the researcher ensured that there were no violations of the assumptions of linearity, multivariate normality, multicollinearity, auto-correlation, homoscedasticity; which are a pre-requisite to this type of analysis. Now, before embarking on the presentation of the results, I must state

that all the tests of the regression analysis were run using Alpha = .05 and the results were significant when $p \leq .05$.

In reporting the results of the regression analysis, three values must be mentioned: F-test, R-square (R^2) and Beta coefficients (β). When a regression is run, an F-value (F) along with its significant level are computed. If the F-value is statistically significant (i.e., $p \leq .05$), the model explains a significant amount of variance in the criterion variable (the scores, in our case). The R^2 is another important value in the regression analysis. It is the percent of variance in the criterion variable which is explained by the predictors (the patterns). Finally, the regression β coefficients are evaluated. They can be positive or negative; they have t -values associated with their significance. In essence, the β coefficient compares the amount of the effect of each predictor to the criterion variable. The concomitant t -test tells if the β coefficient is significant or not. If the t -value is not statistically significant, the β coefficient is not significant; this means that the independent variables (the patterns) do not predict the dependent variables (the scores). At this stage, one ought to check the sign of the β . If it is positive, it indicates a positive correlation in the sense that as the value of the independent variable increases, the mean of the criterion variable will increase. The opposite is true. A negative β coefficient indicates that for every 1-unit increase in the independent variable, there is a decrease in the dependent variable. To come to the point, each of the previous symbols will help interpret the results of the regression analyses presented hereafter.

5.3.1. Linear and Multiple Regression Analyses: Arabic short stories by the first year sample

The results of this multiple regression analysis are displayed below.

a. The predictability of the focal attentional rhetorical patterns (time and objects) of a successful setting

Table 5.30

The predictability of the focal attentional rhetorical patterns of a successful setting (Ar.1)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.319 ^a	.102	.043	.433

a. Predictors: (Constant), Time Ar.1, Objects Ar.1

b. Dependent Variable: Scores Setting Ar.1

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.980	2	.327	1.740	.017 ^b
	Residual	8.640	47	.188		
	Total	9.620	49			

a. Dependent Variable: Scores Setting Ar.1

b. Predictors: (Constant), Time Ar.1, Objects Ar.1

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.227	.100		12.225	.000
	Objects Ar.1	.003	.014	.032	5.216	.030
	Time Ar.1	.013	.014	.127	3.900	.033

a. Dependent Variable: Scores Setting Ar.1

The results suggest that ‘time’ and ‘objects’ explained a significant amount of variance in the value of the scores of setting ($F(2, 47) = 1.74, p = .017, R^2 = .10$).

Precisely, the analysis showed that ‘objects’ significantly predicted value of the scores of setting ($\beta = .03, t(2) = 5.22, p \leq .05$). Similarly, ‘time’ significantly predicted value of the scores of setting ($\beta = .13, t(2) = 3.90, p \leq .05$). We notice that ‘time’ has a beta value higher than that of objects and time.

b. The predictability of the implicit memory rhetorical patterns of successful characterisation

Table 5.31

The predictability of the implicit memory rhetorical patterns of successful characterisation (Ar.1)

Model Summary^b				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.850 ^a	.723	.368	.263

a. Predictors: (Constant), Building rapport Ar.1, Values Ar.1, Points of view Ar.1

b. Dependent Variable: Scores Characters Ar.1

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	3.808	06	.141	2.033	.050 ^b
	Residual	1.457	43	.069		
	Total	5.265	49			

a. Dependent Variable: Scores Characters Ar.1

b. Predictors: (Constant), Building rapport Ar.1, Values Ar.1, Points of view Ar.1

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.407	.770		2.826	.082
	Values Ar.1	.145	.111	.214	2.308	.005
	Building rapport Ar.1	.165	.117	.280	2.415	.012
	Points of view Ar.1	.106	.080	.270	5.331	.018

a. Dependent Variable: Scores of characterisation Ar.1

The overall regression model was significant, $(F(03, 46) = 2.03, p = .05, R^2 = .723)$. That is to say, the rhetorical patterns of implicit memory relevant to characterization explained a significant amount of variance in the value of the scores of characters.

According to table 5.30, the patterns ‘values,’ ‘building rapport,’ and ‘points of view’ were found to be significantly positive predictors of value of the scores of characters with: ($\beta = .21$, $t(03) = 2.31$, $p \leq .05$), ($\beta = .28$, $t(03) = 2.42$, $p \leq .05$), and ($\beta = .27$, $t(03) = 5.33$, $p \leq .05$) respectively.

c. The predictability of the explicit memory rhetorical patterns of successful characterisation

Table 5.32

The predictability of the explicit memory rhetorical patterns of successful characterisation (Ar.1)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.064 ^a	.040	-.017	.33098

a. Predictors: (Constant), Reasons Ar.1

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.022	1	.022	.199	.007 ^b
	Residual	5.258	48	.110		
	Total	5.280	49			

a. Dependent Variable: Scores of Characterisation Ar.1

b. Predictors: (Constant), Reasons Ar.1

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.089	.084		12.967	.000
	Reasons Ar.1	.016	.036	.064	4.446	.007

a. Dependent Variable: Scores of Characterisation Ar.1

The multiple linear regression analysis was significant, ($F(01, 48) = .20$, $p = .007$, $R^2 = .040$). That is to say, the rhetorical pattern ‘reasons’ explained a significant

amount of variance in the value of the scores of characters. This pattern proved to be a positive predictor of value of the scores of characters with: ($\beta = .64$, $t(01) = 4.45$, $p \leq .05$).

d. The predictability of the attentional change rhetorical patterns of successful plots

Table 5.33

The predictability of the attentional change rhetorical patterns of successful plots (Ar.1)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.292 ^a	.085	-.019	.599

a. Predictors: (Constant), Cognitive changes Ar.1, Situational changes Ar.1, Perceptual changes Ar.1, Emotional changes Ar.1, Actional changes Ar.1

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.472	5	.294	.819	.023 ^b
	Residual	15.808	44	.359		
	Total	17.280	49			

a. Dependent Variable: Scores of plots Ar.1

b. Predictors: (Constant), Cognitive changes Ar.1, Situational changes Ar.1, Perceptual changes Ar.1, Emotional changes Ar.1, Actional changes Ar.1

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	.875	.559		1.566	.025
	Actional changes Ar.1	-.005	.006	-.152	-.841	.005
	Perceptual changes Ar.1	.016	.019	-.122	.830	.011
	Situational changes Ar.1	-.009	.014	-.097	-.633	.030
	Emotional changes Ar.1	-.009	.014	-.099	-.619	.009
	Cognitive changes Ar.1	-.016	.020	-.126	-.809	.003

a. Dependent Variable: Scores of plots Ar.1

According to these results, the rhetorical patterns of change explained a significant amount of variance in the value of the scores of the plot ($F(5, 44) = .82, p = .023, R^2 = .085$).

The multiple regression analysis showed that ‘actional changes’ significantly predicted value of scores of plot ($\beta = -.15, t(05) = -.84, p \leq .05$). Similarly, ‘emotional changes’ significantly predicted the value of the scores of the plot ($\beta = -.10, t(05) = -.62, p \leq .05$). In like manner, ‘cognitive changes’ significantly predicted the value of the scores of the plot ($\beta = -.13, t(05) = -.81, p \leq .05$). Moreover, ‘situational changes’, it significantly predicted the value of the scores of the plot ($\beta = -.10, t(05) = -.63, p \leq .05$). Since that the β value for the four variables is negative, they were all negative predictors of the value of the scores of the plot. What does that mean? It means that the analysis indicates that most of the attentional patterns of change do not correlate with good marks of the plot in the Arabic short stories. The exception for these results is the ‘perceptual changes.’ This latter significantly predicted value of scores of plot ($\beta = .12, t(05) = .83, p \leq .05$) but in a positive way.

e. The predictability of the contrastive attentional rhetorical patterns of successful plots

Table 5.34

The predictability of the contrastive attentional rhetorical patterns of successful plots (Ar.1)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.319 ^a	.102	.083	.569

a. Predictors: (Constant), C2 Ar.1

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.757	1	1.757	5.434	.024 ^b
	Residual	15.523	48	.323		
	Total	17.280	49			

a. Dependent Variable: Scores of plots Ar.1

b. Predictors: (Constant), C2 Ar.1

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.984	.099		9.920	.000
	C2 Ar.1	.234	.100	.319	2.331	.024

a. Dependent Variable: Scores of plots Ar.1

As seen from table 5.32, the rhetorical patterns of change explained a significant amount of variance in the value of the scores of the plot ($F(1, 48) = 5.43$, $p=.024$, $R^2 = .10$). Specifically, the findings showed that the pattern C2 do significantly predict value of scores of plot ($\beta = .32$, $t(01) = 2.33$, $p \leq .05$). It is should be recalled that the patterns C1, CP and CExp do not exist in the first year corpus; they appear in the third year one only.

5.3.2. Linear and Multiple Regression Analyses: English short stories by the first year sample

The descriptive statistics of the multiple regression analyses which were applied to the freshmen’s English short stories are presented below.

a. The predictability of the focal attentional rhetorical patterns (time, objects) of a successful setting

Table 5.35

The predictability of the focal attentional rhetorical patterns of a successful setting (Eng.1)

Model Summary^b				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.293 ^a	.086	.026	.719

a. Predictors: (Constant), Time Eng.1, Objects Eng.1

b. Dependent Variable: Scores Setting Eng.1

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.224	2	.741	1.435	.025 ^b
	Residual	23.776	47	.517		
	Total	26.000	49			

a. Dependent Variable: Scores Setting Eng.1

b. Predictors: (Constant), Time Eng.1, Objects Eng.1

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.218	.151		1.449	.154
	Objects Eng.1	.027	.021	.176	4.234	.024
	Time Eng.1	.052	.035	.210	5.483	.045

a. Dependent Variable: Scores Setting Eng.1

It was found that ‘time’ and ‘objects’ explained a significant amount of variance in the value of the scores of setting ($F(2, 46) = 1.44, p = .025, R^2 = .086$).

To know which variables contributed to the model, the detailed results are given, here. First, ‘time’ significantly predicted value of the scores of setting ($\beta = .21, t(2) = 5.48$). Second, ‘objects’ significantly predicted the value of the scores of setting ($\beta = .18, t(2) = 4.24$). Both variables contributed significantly to the value of setting but ‘time’ was the most important with the highest beta value.

b. The predictability of the implicit memory rhetorical patterns of successful characterisation

Table 5.36

The predictability of the implicit memory rhetorical patterns of successful characterisation (Eng.1)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.247 ^a	.061	.000	.72882

a. Predictors: (Constant), Points of view Eng.1, Building rapport Eng.1, Values Eng.1

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.586	3	.529	.995	.040 ^b
	Residual	24.434	46	.531		
	Total	26.020	49			

a. Dependent Variable: Scores of Characterisation Eng.1

b. Predictors: (Constant), Points of view Eng.1, Building rapport Eng.1, Values Eng.1

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	.877	.160		5.471	.000
	Values Eng.1	-.278	.188	-.217	-1.484	.045
	Building rapport Eng.1	-.023	.188	-.017	-.120	.051
	Points of view Eng.1	-.194	.168	-.170	-1.155	.034

a. Dependent Variable: Scores of Characterisation Eng.1

Table 5.36 illustrates that the implicit memory rhetorical patterns which are pertinent to characterization explained a significant amount of variance in the value of the scores of characters ($F(03, 46) = .10, p = .040, R^2 = .06$).

Unexpectedly, the patterns ‘values’, ‘building rapport’, and ‘points of view’ proved to be significantly negative predictors of value of the scores of characters with: ($\beta = -.22, t(03) = -1.48, p \leq .05$), ($\beta = -.017, t(03) = -0.12, p \leq .05$), and ($\beta = -.17, t(03) = -1.16, p \leq .05$) respectively.

c. The predictability of the explicit memory rhetorical pattern of successful characterisation

Table 5.37

The predictability of the explicit memory rhetorical pattern of successful characterisation (Eng.1)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.077 ^a	.006	-.015	.73409

a. Predictors: (Constant), Reasons Eng.1

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.153	1	.153	.284	.052 ^b
	Residual	25.867	48	.539		
	Total	26.020	49			

a. Dependent Variable: Scores of Characterisation Eng.1

b. Predictors: (Constant), Reasons Eng.1

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	.780	.183		4.260	.000
	Reasons Eng.1	-.037	-.070	-.077	.533	.052

a. Dependent Variable: Scores of Characterisation Eng.1

The obtained results illustrated that the explicit rhetorical pattern of memory ‘reasons’ explained a significant amount of variance in the value of the scores of characters ($F(01, 48) = .28, p = .60, R^2 = .006$).

Table 5.35 indicated that the pattern ‘reasons’ is a negative predictor of value of the scores of characters in the English short stories: ($\beta = -.077, t(01) = .53, p \leq .05$).

d. The predictability of the attentional change rhetorical patterns of successful plots

Table 5.38

The predictability of the attentional change rhetorical patterns of successful plots (Eng.1)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.484 ^a	.235	.148	.761

a. Predictors: (Constant), Cognitive changes Eng.1, Perceptual changes Eng.1, Situational changes Eng.1, Emotional changes Eng.1, Actional changes Eng.1

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.806	5	1.561	2.697	.033 ^b
	Residual	25.474	44	.579		
	Total	33.280	49			

a. Dependent Variable: Scores of plots Eng.1

b. Predictors: (Constant), Cognitive changes Eng.1, Perceptual changes Eng.1, Situational changes Eng.1, Emotional changes Eng.1, Actional changes Eng.1

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.199	.958		1.252	.033
	Actional changes Eng.1	.003	.011	.045	3.263	.004
	Perceptual changes Eng.1	.034	.021	.221	1.636	.009
	Situational changes Eng.1	.013	.013	.147	1.011	.017
	Emotional changes Eng.1	.043	.017	.377	2.469	.017
	Cognitive changes Eng.1	.027	.014	.302	2.001	.042

a. Dependent Variable: Scores of plots Eng.1

The multiple regression model with all the five predictors produced $F(05,44) = 2.70$, $p = .033$, $R^2 = .24$. Thus, the rhetorical patterns of change and contrast explained a significant amount of variance in the value of the scores of the plot.

The patterns ‘actional changes,’ ‘emotional changes,’ and ‘cognitive changes’ proved to be positive predictors of value of the scores of characters with: ($\beta = .045$, $t(05) = 3.26$, $p \leq .05$), ($\beta = .38$, $t(05) = 2.47$, $p \leq .05$), and ($\beta = .30$, $t(05) = 2.00$, $p \leq .05$) respectively. As for the perceptual and situational changes, they proved to be negative predictors of value of scores of characterisation in the English short stories with: ($\beta = .22$, $t(05) = 3.64$, $p \leq .05$) and ($\beta = .15$, $t(05) = 3.01$, $p \leq .05$) respectively.

e. The predictability of the contrastive attentional rhetorical patterns of successful plots

Table 5.39

The predictability of the contrastive attentional rhetorical patterns of successful plots (Eng.1)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.100 ^a	.010	-.011	.30467

a. Predictors: (Constant), C2 Eng.1

ANOVA^a

Model		Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	.045	1	.045	.480	.021 ^b
	Residual	4.455	48	.093		
	Total	4.500	49			

a. Dependent Variable: Scores of plots Eng.1

b. Predictors: (Constant), C2 Eng.1

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.115	.048		2.387	.492
	C2 Eng.1	-.030	.043	-.100	-2.693	.021

a. Dependent Variable: Scores of plots Eng.1

The analysis produced $F(01,48) = .48$, $p = .021$, $R^2 = 01$. Hence, the only rhetorical pattern of contrast in the first year corpus explained a significant amount of variance in the value of the scores of the plot. The findings suggested that the pattern C2 negatively predicted the value of the scores of the plot with ($\beta = -.10$, $t(01) = -2.69$, $p \leq .05$).

5.3.3. Multiple Regression Analysis: Arabic short stories by the third year sample

The multiple regression analyses relevant to the third year students' Arabic short stories brought about the following results.

a. The predictability of the attentional focus rhetorical patterns (time, place, objects) of a successful setting

Table 5.40

The predictability of the attentional focus rhetorical patterns of a successful setting (Ar.3)

Model Summary ^b				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.288 ^a	.083	.002	.670

a. Predictors: (Constant), Time Ar.3, Objects Ar.3, Place Ar.3

b. Dependent Variable: Scores Setting Ar.3

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.832	3	.458	1.021	.017 ^b
	Residual	20.188	46	.449		
	Total	22.020	49			

a. Dependent Variable: Scores Setting Ar.3

b. Predictors: (Constant), Time Ar.3, Objects Ar.3, Place Ar.3

		Coefficients ^a				
		Unstandardized		Standardized		
		Coefficients		Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.145	.188		6.097	.000
	Objects Ar.3	.016	.025	.097	6.654	.016
	Place Ar.3	.123	.096	.194	11.287	.005
	Time Ar.3	.054	.053	.157	11.024	.011

a. Dependent Variable: Scores Setting Ar.3

Table 5.40 indicated that ‘time,’ ‘place,’ and ‘objects’ explained a significant amount of variance in the value of the scores of setting ($F(3, 46) = 1.02, p = .017, R^2 = .083$).

Each pattern contributed with a β value to this finding. To start with, ‘place’ significantly predicted value of the scores of setting with ($\beta = 1.94, t(3) = 11.29, p \leq .05$). Besides, ‘objects’ significantly predicted the value of the scores of setting ($\beta = .097, t(3) = 6.65, p \leq .05$). ‘Time’, also, significantly predicted value of the scores of setting with ($\beta = .16, t(3) = 11.02, p \leq .05$). ‘Place’ contributed the most to a good score in setting since that its beta value was the highest of all.

b. The predictability of the implicit memory rhetorical patterns of successful characterisation

Table 5.41

The predictability of the implicit memory rhetorical patterns of successful characterisation (Ar.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.450 ^a	.202	.150	.652

a. Predictors: (Constant), Building rapport Ar.3, Values Ar.3, Reactions Ar.3, Experiences Ar.3

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.956	4	1.652	3.888	.015 ^b
	Residual	19.544	45	.425		
	Total	24.500	49			

a. Dependent Variable: Scores of characterisation Ar.3

b. Predictors: (Constant), Building rapport Ar.3, Values Ar.3, Reactions Ar.3, Experiences Ar.3

Coefficients^a

Model		Unstandardized		Standardized		Sig.
		Coefficients		Coefficients		
		B	Std. Error	Beta	t	
1	(Constant)	1.105	.159		6.973	.000
	Reactions Ar.3	.058	.081	.296	2.170	.035
	Values Ar.3	.167	.166	.286	2.113	.040
	Building rapport Ar.3	1.026	.618	.238	4.738	.008
	Experiences Ar.3	.072	.190	.256	9.382	.005

a. Dependent Variable: Scores of Plots Ar.3

The findings in table 5.41 illustrate that the rhetorical patterns of implicit memory explain a significant amount of variance in the value of the scores of characters ($F(4, 45) = 3.89, p = .015, R^2 = .20$).

It is indicated that the patterns ‘reactions’, ‘values’, ‘building rapport’ and ‘experiences’ significantly and positively predicted value of scores of characters with: ($\beta = .30, t(4) = 2.17, p \leq .05$), ($\beta = .29, t(4) = 2.11, p \leq .05$), ($\beta = .24, t(4) = 4.74, p \leq .05$) and ($\beta = .26, t(4) = 4.74, p \leq .05$) respectively.

c. The predictability of the explicit memory rhetorical patterns of successful characterisation

Table 5.42

The predictability of the explicit memory rhetorical patterns of successful characterisation (Ar.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.217 ^a	.047 ^b	.006	.705

a. Predictors: (Constant), Analyses Ar.3, Reasons Ar.3

b. Footnot

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.152	2	.576	1.160	.032 ^b
	Residual	23.348	47	.497		
	Total	24.500	49			

a. Dependent Variable: Scores of characterisation Ar.3

b. Predictors: (Constant), Analyses Ar.3, Reasons Ar.3

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.123	.158		7.104	.000
	Reasons Ar.3	.169	.189	.128	7.891	.038
	Analyses Ar.3	-.302	-.228	-.189	5.321	.019

a. Dependent Variable: Scores of characterisation Ar.3

The results displayed above illustrate that the rhetorical patterns of memory which are pertinent to characterization explained a non-significant amount of variance in the value of the scores of characters ($F(2, 47) = 1.16, p = .032, R^2 = .047$).

It is noticeable that the variables of the explicit memory did not behave in similar ways. The pattern 'reasons' ($b = .13, t(2) = 7.89, p \leq .05$) was a positive

predictor of scores of characterization in the Arabic short stories. Unlike the pattern ‘reasons’, that of ‘analyses’ was a negative predictor of scores of characterisation with ($b = -.19$, $t(2) = 5.32$, $p \leq .05$). Seemingly, only the pattern ‘reasons’ does correlate with high performance in characterisation when crafting short stories in Arabic.

d. The predictability of the attentional change rhetorical patterns of successful plots

Table 5.43

The predictability of the attentional change rhetorical patterns of successful plots (Ar.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.358 ^a	.128	.029	1.194

a. Predictors: (Constant), Cognitive changes Ar.3, Situational changes Ar.3, Actional changes Ar.3, Perceptual changes Ar.3, Emotional changes Ar.3

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	9.242	5	1.848	1.296	.028 ^b
	Residual	62.758	44	1.426		
	Total	72.000	49			

a. Dependent Variable: Scores of plots Ar.3

b. Predictors: (Constant), Cognitive changes Ar.3, Situational changes Ar.3, Actional changes Ar.3, Perceptual changes Ar.3, Emotional changes Ar.3

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.266	.541		2.341	.024
	Actional changes Ar.3	-.025	-.020	-.186	5.265	.022
	Perceptual changes Ar.3	.099	.118	.123	4.842	.004
	Situational changes Ar.3	-.073	-.076	-.148	2.957	.044
	Emotional changes Ar.3	-.059	-.071	-.141	3.830	.011
	Cognitive changes Ar.3	-.090	.065	-.216	6.381	.017

a. Dependent Variable: Scores of plots Ar.3

According to the above results, the rhetorical patterns of attentional change explained a significant amount of variance in the value of the scores of the plot ($F(5, 44) = 1.30, p = .028, R^2 = .13$).

The analysis indicated that ‘actional changes’ significantly predicted value of scores of plot ($\beta = -.19, t(5) = 5.27, p \leq .05$). Similarly, ‘situational changes’ significantly predicted the value of the scores of the plot ($\beta = -.15, t(5) = 2.96, p \leq .05$). In like manner, ‘cognitive changes’ significantly predicted value of the scores of the plot ($\beta = -.22, t(5) = 6.38, p \leq .05$). The pattern ‘emotional changes’ also significantly predicted value of the scores of the plot ($\beta = -.14, t(5) = 3.83, p \leq .05$). We notice that all the beta values are negative. Regarding ‘perceptual changes,’ it significantly predicted value of scores of plot in a positive way ($\beta = .12, t(5) = 4.84, p \leq .05$).

Overall, the attentional rhetorical patterns of change do negatively contribute to the value of the scores of plots in the Arabic short stories of the seniors except for the pattern ‘perceptual changes’ which behaves in the opposite direction.

e. The predictability of the contrastive attentional rhetorical patterns of successful plots

Table 5.44

The predictability of the contrastive attentional rhetorical patterns of successful plots (Ar.3)

Model Summary					
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	
1	.432 ^a	.186	.114	1.141	

a. Predictors: (Constant), CP Ar.3, C1 Ar.3, CExp Ar.3, C2 Ar.3

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	13.418	4	3.354	2.577	.050 ^b
	Residual	58.582	45	1.302		
	Total	72.000	49			

a. Dependent Variable: Scores of plots Ar.3

b. Predictors: (Constant), CP Ar.3, C1 Ar.3, CExp Ar.3, C2 Ar.3

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients		t	Sig.
		B	Std. Error	Beta			
1	(Constant)	1.783	.274			6.501	.000
	C1 Ar.3	.544	.307	.243		2.770	.048
	C2 Ar.3	.177	.125	.196		5.417	.016
	CExp Ar.3	.279	.147	.258		2.897	.044
	CP Ar.3	.247	.452	.075		2.546	.047

a. Dependent Variable: Scores of plots Ar.3

The tabulated analysis findings proved that the rhetorical patterns of contrast did explain a significant amount of variance in the value of the scores of the plot ($F(4, 45) = 2.58, p = .05, R^2 = .19$).

The results of the analysis showed that the pattern C1 significantly predicted value of scores of plot ($\beta = .24, t(4) = 2.77, p \leq .05$). The pattern C2, also, significantly predicted value of scores of plot ($\beta = .20, t(4) = 5.42, p \leq .05$). Similarly, the pattern CExp significantly predicted the value of the scores of the plot ($\beta = .26, t(4) = 2.90, p \leq .05$). Last but not least, the pattern CP significantly predicted the value of the scores of the plot ($\beta = .08, t(4) = 2.55, p \leq .05$).

As a consequence, the four patterns of attentional contrast are positive predictors of convincing plots in the Arabic short stories.

5.3.4. Multiple Regression Analysis: English short stories by the third year sample

a. The predictability of the focal attentional rhetorical patterns (time, place, objects) of a successful setting

Table 5.45

The predictability of the focal attentional rhetorical patterns of a successful setting (Eng.3)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.295 ^a	.087	.027	.837

a. Predictors: (Constant), Time Eng.3, Place Eng.3, Objects Eng.3

b. Dependent Variable: Scoring Setting Eng.3

ANOVA^a

Model		Sum of Squares	df	Mean square	F	Sig.
1	Regression	3.068	3	1.023	1.460	.023 ^b
	Residual	32.212	46	.700		
	Total	35.280	49			

a. Dependent Variable: Scoring Setting Eng.3

b. Predictors: (Constant), Time Eng.3, Place Eng.3, Objects Eng.3

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	.840	.187		4.493	.000
	Objects Eng.3	.029	.043	.102	2.668	.050
	Place Eng.3	.086	.098	.127	4.883	.038
	Time Eng.3	.104	.078	.204	6.334	.019

a. Dependent Variable: Scoring Setting Eng.3

The results indicate that ‘time,’ ‘place,’ and ‘objects’ explained a significant amount of variance in the value of the scores of setting ($F(3, 46) = 1.46, p=.023, R^2 = .087$).

Each of ‘objects,’ ‘place’ and ‘time’ significantly and positively predicted value of the scores of setting with: ($\beta = .10, t(3) = 2.67, p \leq .05$), ($\beta = .13, t(3) = 4.88, p \leq .05$) and ($\beta = .20, t(3) = 6.33, p \leq .05$) respectively.

b. The predictability of the implicit memory rhetorical pattern of successful characterisation

Table 5.46

The predictability of the implicit memory rhetorical patters of successful characterisation (Eng.3)

Model Summary^b

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.602 ^a	.363	-.301	.695

a. Predictors: (Constant), Reactions Eng.3

b. Dependent Variable: Scores Characters Eng.3

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.598	01	.264	.547	.030 ^b
	Residual	11.582	48	.483		
	Total	18.180	49			

a. Dependent Variable: Scores Characters Eng.3

b. Predictors: (Constant), Reactions Eng.3

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.759	.492		3.576	.082
	Reactions Eng.3	-.003	-.026	-.031	10.123	.003

a. Dependent Variable: Scores Characters Eng.3

The results displayed in table 5.46 illustrate that the pattern ‘reactions’ explained a significant amount of variance in the value of the scores of characters ($F(01, 48) = .55, p = .30, R^2 = .36$) with ($\beta = -.03, t(1) = 10.12, p \leq .05$). Given that the β value is negative, the pattern ‘reactions’ is a negative predictor of value of the scores of characters in the English short stories.

c. The predictability of the explicit memory rhetorical patterns of successful characterisation

Table 5.47

The predictability of the explicit memory rhetorical patterns of successful characterisation (Eng.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.102 ^a	.010	-.032	.619

a. Predictors: (Constant), Analyses Eng.3, Reasons Eng.3

ANOVA ^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	.190	2	.095	.248	.018 ^b
	Residual	17.990	47	.383		
	Total	18.180	49			

a. Dependent Variable: Scores of characterisation Eng.3

b. Predictors: (Constant), Analyses Eng.3, Reasons Eng.3

Coefficients ^a						
Model		Unstandardized Coefficients		Standardized Coefficients		Sig.
		B	Std. Error	Beta	t	
1	(Constant)	1.429	.126		11.299	.000
	Reasons Eng.3	-.065	-.138	-.068	3.467	.042
	Analyses Eng.3	.079	.140	.082	2.522	.050

a. Dependent Variable: Scores of characterisation Eng.3

The overall regression model was significant ($F(2, 47) = .25, p = .018, R^2 = .01$). Because its β is negative, the pattern ‘reasons’ is a negative predictor of value of scores of characterisation with in the English short stories: ($\beta = -.068, t(2) = 3.47, p \leq .05$). Conversely, since that its β value is positive, the pattern ‘analyses’ was a positive predictor of value of scores of characterisation in the English short stories with: ($\beta = .079, t(2) = 2.52, p \leq .05$). Correspondingly, the results provided evidence that the rhetorical patterns of explicit memory do explain a significant amount of variance in the value of the scores of characters.

d. The predictability of the attentional change rhetorical patterns of successful plots

Table 5.48

The predictability of the attentional change rhetorical patterns of successful plots (Eng.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.474 ^a	.225	.137	1.259

a. Predictors: (Constant), Cognitive changes Eng.3, Perceptual changes Eng.3, Situational changes Eng.3, Emotional changes Eng.3, Actional changes Eng.3

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	20.232	5	4.046	2.552	.041 ^b
	Residual	69.768	44	1.586		
	Total	90.000	49			

a. Dependent Variable: Scores Plot Eng.3

b. Predictors: (Constant), Cognitive changes Eng.3, Perceptual changes Eng.3, Situational changes Eng.3, Emotional changes Eng.3, Actional changes Eng.3

		Coefficients ^a				
		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	1.401	.572		2.450	.018
	Actional changes Eng.3	.021	.021	.156	1.038	.035
	Perceptual changes Eng.3	-.017	.072	-.035	-.241	.811
	Situational changes Eng.3	.135	.072	.257	2.891	.050
	Emotional changes Eng.3	.030	.084	.050	5.362	.019
	Cognitive changes Eng.3	.147	.072	.288	2.032	.048

a. Dependent Variable: Scores Plot Eng.3

As seen in table 5.48, the rhetorical patterns of change explained a significant amount of variance in the value of the scores of the plot ($F(5, 44) = 2.55, p = .041, R^2 = .23$).

The analysis manifested that ‘actional changes’ significantly predicted value of the scores of the plot ($\beta = .16, t(5) = 1.04, p \leq .05$). Similarly, ‘emotional changes’ significantly predicted the value of the scores of the plot ($\beta = .05, t(5) = 5.35, p \leq .05$). In like manner, ‘cognitive changes’ significantly predicted the value of the scores of the plot ($\beta = .29, t(5) = 2.03, p \leq .05$). ‘Situational changes’, also, significantly predicted the value of the scores of the plot ($\beta = .26, t(5) = 2.89, p \leq .05$). All the patterns of change were positive predictors of good scores in characterisation as far as the senior’s English corpus is concerned; the exception is with the ‘perceptual changes.’ This pattern negatively predicted value of scores of plot ($\beta = -.04, t(5) = -.24, p > .05$). Although this last finding is not significant, it is helpful in the discussion of the results.

e. The predictability of the contrastive attentional rhetorical patterns of successful plots

Table 5.49

The predictability of the contrastive attentional rhetorical patterns of successful plots (Eng.3)

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.398 ^a	.161	.104	1.283

a. Predictors: (Constant), CExp Eng.3, C1 Eng.3, C2 Eng.3

ANOVA^a						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	14.275	3	4.758	2.990	.025 ^b
	Residual	75.725	46	1.646		
	Total	90.000	49			

a. Dependent Variable: Scores Plot Eng.3

b. Predictors: (Constant), CExp Eng.3, C1 Eng.3, C2 Eng.3

Coefficients^a						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.909	.286		10.166	.000
	C1 Eng.3	-.347	-.212	-.329	7.033	.019
	C2 Eng.3	-.146	-.179	-.173	7.488	.020
	CExp Eng.3	-.390	-.173	-.218	5.229	.029

a. Dependent Variable: Scores Plot Eng.3

Table 5.49 confirms that the rhetorical patterns of contrast did not explain a significant amount of variance in the value of the scores of the plot ($F(3, 46) = 2.99, p = .025, R^2 = .16$).

Furthermore, the results of the regression analysis indicated that the patterns C1 C2 and CExp negatively predicted value of scores of plot with ($\beta = -.33$, $t(3) = 7.03$, $p \leq .05$), ($\beta = -.17$, $t(3) = 7.49$, $p \leq .05$) and ($\beta = -.22$, $t(3) = 5.23$, $p \leq .05$). It appears that these patterns are negative predictors of strong plots in English which means that they should not be excessively employed when crafting an English short story by EFL learners.

We are drawing to the close of this section and so far have performed linear and multiple regression analyses which aim to test if the 21 identified cognitive rhetorical patterns significantly predicted participants' scores in developing and describing characters, plots and settings when writing short stories. The results of the regression indicate that 'time', 'place', and 'objects' are contributors to good marks in setting in both languages. They also evidence that the attentional patterns of change explain, in general, variance in the scores of the plot when writing in English but they do not in Arabic. Regarding, the contrastive attentional rhetorical patterns, they are negative predictors of strong plots in English but positive in Arabic. Besides, all the implicit memory rhetorical patterns predict better performance in characterisation in the Arabic but not English short stories. Concerning the explicit memory rhetorical patterns, there is no single conclusion. The pattern 'reasons' is desirable in Arabic but not in English whereas 'analyses' is advisable in English but not in Arabic. The other important outcome is that 'I' and 'we' have no association with the scores of the short stories in both languages by both samples of the first and third year. This is the output of the multicollinearity diagnostics, a pre-requisite to the regression analysis.

We can legitimately assume that if a pattern was a positive predictor of high scores in short stories in a given language and not in another, this pattern is more likely to stem from or represent the culture of the people who speak that language. Hence, the findings of the simple linear and multiple regression analyses help classify the identified patterns as illustrated in table 5.50 Before presenting the table, it is worthy to note that the regression analyses of each of 'place', 'time' and 'objects' yield similar results across languages which makes it hard to sort them at this stage.

Table 5.50

Cognitive Rhetorical Patterns of Arabic and English

Cognitive rhetorical patterns particular to the Arab culture	Cognitive rhetorical patterns particular to the English culture
C1	Cognitive changes
C2	Situational changes
CP	Emotional changes
CExp	Actional changes
Perceptual changes	Analyses
Reasons	
Building rapport	
Reactions	
Points of view	
Values	
Experiences	

Half of the patterns are more attached to the L1 culture which seems logical. These results go hand in hand with those of the questionnaire in which first year students declared that they have a good command of Arabic and some background in the Arabic short story writing mechanisms. These two competences are more or less missing in English given their general low proficiency level in the target language at initial and, to a less extent, later stages at university. In these circumstances, the only explanation that sounds cogent is that the discerned cognitive rhetorical traits are more pertinent to Arabic and that the participants principally relied on them when writing in English by (un)consciously accessing to the attention and memory routines available in their original system of thought. More proofs for or against this last conclusion are found in the results of the paired samples t-tests which are presented below.

5.4. Cross-comparisons of the Frequencies of the Cognitive Rhetorical Patterns in the Arabic and English Short Stories

The third and fourth research questions advanced in this thesis are about the significant difference, if any, in the amount of attention given to the identified cognitive rhetorical patterns when writing in L1 and the FL by EFL freshmen and senior students at Mila University, Algeria. To answer the two questions, the researcher calculated the frequency of each discerned pattern in every short story of the corpus. Then, in order to find out if or not the frequencies of a particular pattern in the Arabic short stories are significantly different from those in their English ones written by the same group of students, a paired sample t-test was run using the SPSS software. When the mean difference equals zero, the null hypothesis (H_0) is accepted, which means that there is no significant difference in the use of the cognitive rhetorical patterns in Arabic and English. That is, the CRH is confirmed in that there is a negative transfer of a pattern from one language to another (knowing that some patterns are more likely to be used in Arabic and others more in English according the results in table 5.50). By contrast, when the mean difference does not equal zero, the alternative hypothesis (H_1) is retained (and the null hypothesis is rejected) which implies: (i) the existence of a significant difference in the frequencies of the cognitive rhetorical patterns in Arabic and English; (ii) the absence of a transfer from a language to another; and (iii) thus, the invalidity of the CRH.

The results of the t-tests are displayed in the tables that come followed by graphical representations of the means. It should be noted that each table provides results from several paired sample t-tests reported simultaneously in one table since they are performed for the same group of participants. Each series of tests concern a group of dependent variables that belong to one of the five categories: attentional focus, attention to change, attention to contrast, explicit memory, and implicit memory.

The adjusted 95% confidence intervals for the mean difference are shown. If the cross linguistic comparison of the patterns is to be repeated 100 times, 95 times the value of the difference is to lie in the 95% confidence interval (Field, 2009). The p value is significant at $p \leq .05$. For Miles and Banyard (2007), the value of t required for significance is at least 2.00 at .05 level of significance, with 49 degrees of freedom as in the current study. That is to say, when the t value is equal or higher than 2.00 and $p \leq .05$, the null hypothesis is rejected. In APA style, the Cohen's d is reported when dealing with the paired samples t -tests. If the d value is less than 0.2, the difference between the two variables' means is trivial.

5.4.1. Results of the Paired Sample t -tests for the First Year Data

Below are the results of the paired samples t -tests that were run to detect any significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the first year students. This section aims at answering the third research question advanced in this thesis.

Research question 3: Are there significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the first year university EFL learners?

H_0 : There are no significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the first year university EFL learners.

H_1 : There are significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the first year university EFL learners.

The findings aid at, partially, answering the fifth research question about supporting/opposing a cognitive route to the CRH among freshers.

5.4.1.1. Analysis 1

The following is the output of the paired samples t-tests regarding the patterns of attentional focus.

Table 5.51

Paired samples statistics of the focal attentional rhetorical patterns in the Arabic and English short stories by the EFL freshmen students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	I Ar.1	36.24	50	18.393	2.601
	I Eng.1	40.40	50	18.174	2.570
Pair 2	We Ar.1	14.28	50	16.014	2.265
	We Eng.1	13.04	50	15.908	2.250
Pair 3	Objects Ar.1	4.38	50	4.309	.609
	Objects Eng.1	2.60	50	2.587	.366
Pair 4	Time Ar.1	2.0768	50	2.44024	.34510
	Time Eng.1	2.1240	50	3.26381	.46157

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	I Ar.1 & I Eng.1	50	.302	.033
Pair 2	We Ar.1 & We Eng.1	50	.235	.101
Pair 3	Objects Ar.1 & Objects Eng.1	50	.415	.003
Pair 4	Time Ar.1 & Time Eng.1	50	.110	.448

Paired Samples Test

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	I Ar.1 - I Eng.1	-4.160	21.599	3.055	-10.298	1.978	-1.362	49	.179
Pair 2	WeAr.1-We Eng.1	1.240	19.745	2.792	-4.371	6.851	.444	49	.659
Pair 3	Objects Ar.1 - Objects Eng.1	1.780	4.001	.566	.643	2.917	3.145	49	.003
Pair 4	Time Ar.1 - Time Eng.1	-.0472	3.8548	.5451	-1.1427	1.0483	-.087	49	.931

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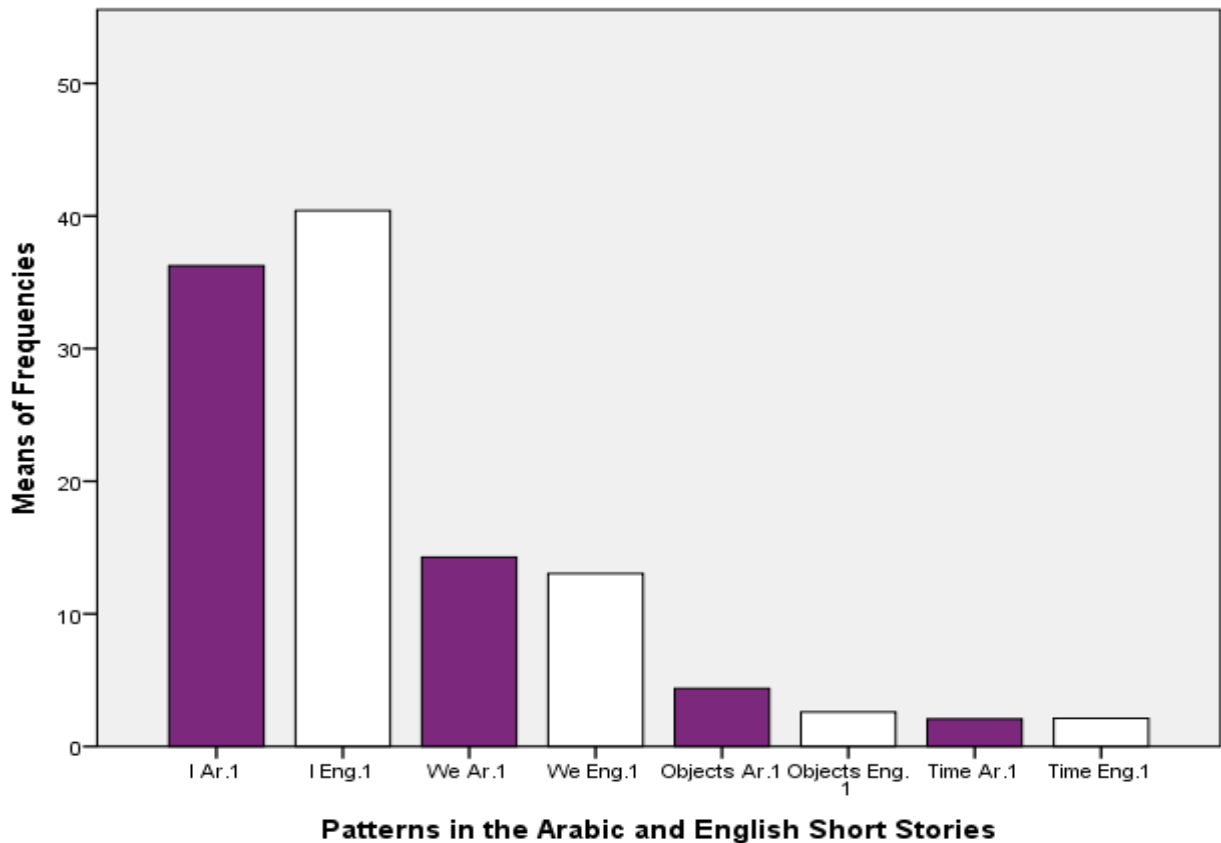


Figure 5.1. Bar chart for the rhetorical patterns of attentional focus in the Arabic and English short stories by the EFL freshmen students.

As indicated in table 5.51, there was a non-significant difference in the frequencies of the pattern 'I' in Arabic ($M = 36.2$, $SD = 18.4$) and English ($M = 40.4$, $SD = 18.2$); $t(49) = -1.36$, $p = .18$, $d = 0.19$. This suggests that the students tend to focus less on the self when writing in Arabic than in English.

A non-significant difference in the frequencies of the pattern 'we' in Arabic ($M = 14.3$, $SD = 16$) and in English ($M = 13$, $SD = 15.9$); $t(49) = .44$, $p = .66$, $d = 0.06$ was registered. This is indicative that the students focus more on the collective pronoun 'we' in their Arabic short stories than in their English ones.

The paired samples t-test showed that the mean of 'objects' in the Arabic short stories ($M = 4.38$, $SD = 4.31$) was higher than those in EFL ones ($M = 2.6$, $SD = 2.59$); $t(49) = 3.15$, $p = .01$, $d = 0.45$. Unlike all the previous results, this difference was significant.

The 'time' in the L1 short stories ($M = 2.08$, $SD = 2.44$) was lower than that in the English ones ($M = 2.12$, $SD = 3.26$); $t(49) = -.09$, $p = .93$, $d = -0.12$. However, this difference was not significant.

Overall, there are statistically non-significant differences at the level of $p \geq .05$ in the frequencies of the attentional rhetorical patterns of focus between Arabic and English; namely the use of 'I' ($p = .18$), 'we' ($p = .66$) and 'time' ($p = .93$). Our first year sample focuses its attention on particular patterns when writing in Arabic in much similar ways as when doing so in English. Hence, the null hypothesis is not rejected. Only the pattern 'objects' with $p = .01$ forms an exception to the totality of these results.

We cannot yet consider this as a support for or against the CRH because we do not know up until now whether this non-significant difference in the use of 'I', 'we', 'objects' and 'time' is due to a transfer from one language to another as the regression analyses did not tell if these patterns are culture-specific. Evidence from the third year

sample is required to know if in a more advanced level, students still use these patterns in the same way; then, conclusions are to be drawn.

5.4.1.2. Analysis 2

The results of the analysis of the attentional patterns of change are presented in table 5.52

Table 5.52

Paired samples statistics of the attentional change rhetorical patterns in the Arabic and English short stories by the EFL freshmen students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Actional changes Ar.1	58.56	50	19.349	2.736
	Actional changes Eng.1	62.3200	50	12.57701	1.77866
Pair 2	Perceptual changes Ar.1	4.8900	50	4.63757	.65585
	Perceptual changes Eng.1	4.3000	50	4.42972	.62646
Pair 3	Situational changes Ar.1	10.9000	50	6.70136	.94771
	Situational changes Eng.1	10.8800	50	6.46068	.91368
Pair 4	Emotional changes Ar.1	8.1800	50	9.14217	1.29290
	Emotional changes Eng.1	10.2800	50	7.20555	1.01902
Pair 5	Cognitive changes Ar.1	8.9600	50	5.66032	.80049
	Cognitive changes Eng.1	9.7800	50	7.31029	1.03383

Paired Samples Correlations					
		N	Correlation	Sig.	
Pair 1	Actional changes Ar.1 & Actional changes Eng.1	50	-.225	.116	
Pair 2	Perceptual changes Ar.1 & Perceptual changes Eng.1	50	-.092	.527	
Pair 3	Situational changes Ar.1 & Situational changes Eng.1	50	-.056	.700	
Pair 4	Emotional changes Ar.1 & Emotional changes Eng.1	50	-.263	.065	
Pair 5	Cognitive changes Ar.1 & Cognitive changes Eng.1	50	.177	.218	

Paired Samples Test						
		Paired Differences			95% Confidence Interval of the Difference	
		Mean	Std. Deviation	Std. Error Mean	Lower	
Pair 1	Actional changes Ar.1 - Actional changes Eng.1	-3.76000	25.34059	3.58370	-10.96171	
Pair 2	Perceptual changes Ar.1 - Perceptual changes Eng.1	.59000	6.70005	.94753	-1.31413	
Pair 3	Situational changes Ar.1 - Situational changes Eng.1	-.02000	9.56501	1.35270	-2.73835	

Pair 4	Emotional changes Ar.1 - Emotional changes Eng.1	-2.10000	13.04349	1.84463	-5.80692
Pair 5	Cognitive changes Ar.1 - Cognitive changes Eng.1	-.82000	8.41449	1.18999	-3.21137

		Paired Differences		t	df	Sig. (2-tailed)
		95% Confidence Interval of the Difference				
		Upper				
Pair 1	Actional changes Ar.1 - Actional changes Eng.1	3.44171		-1.049	49	.299
Pair 2	Perceptual changes Ar.1 - Perceptual changes Eng.1	2.49413		.623	49	.536
Pair 3	Situational changes Ar.1 - Situational changes Eng.1	2.69835		-.015	49	.988
Pair 4	Emotional changes Ar.1 - Emotional changes Eng.1	1.60692		-1.138	49	.260
Pair 5	Cognitive changes Ar.1 - Cognitive changes Eng.1	1.57137		-.689	49	.494

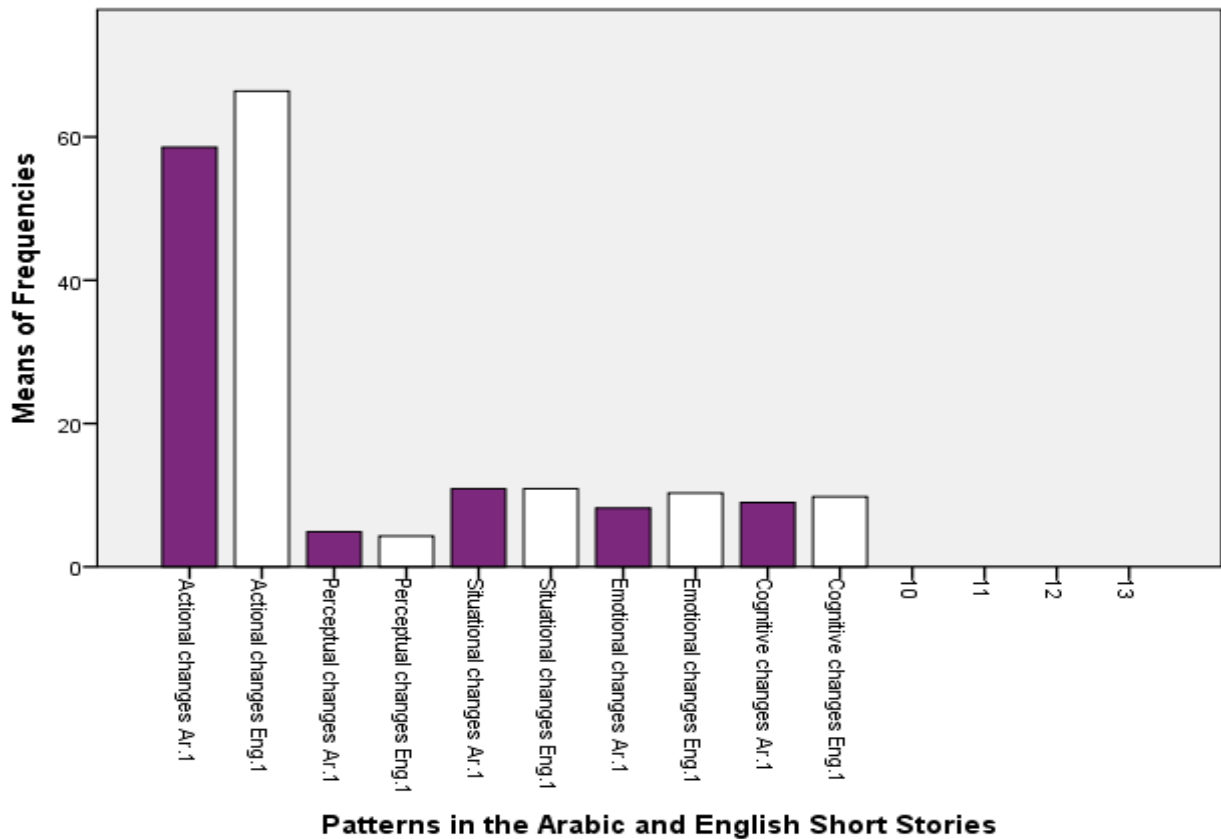


Figure 5.2. Bar Chart for the Rhetorical Patterns of the Attention to Change in the Arabic and English Short Stories by EFL freshmen Students.

Although some differences are found between the Arabic and English frequencies of attention to change in actions, perceptions, situations, emotions, and mental processes; none of them is significant.

First, the means of the frequencies of attention to the changes of actions in Arabic ($M = 58.7$, $SD = 19.4$) were lower than in English ($M = 62.3$, $SD = 12.6$); $t(49) = -1.01$, $p = .30$, $d = -0.15$.

Second, the means of the frequencies of attention to the perceptual changes in Arabic ($M = 4.89$, $SD = 4.64$) were relatively higher than in English ($M = 4.3$, $SD = .43$); $t(49) = .62$, $p = .54$, $d = 0.09$.

Third, the means of the frequencies of attention to the changes of situations in Arabic ($M = 10.88$, $SD = 6.46$) were a little bit lower than in English ($M = 10.90$, $SD = 6.70$); $t(49) = -.02$, $p = .99$, $d = -0.002$.

Fourth, the means of the frequencies of attention to the changes of emotions in Arabic ($M = 8.18$, $SD = 9.14$) were slightly lower than in English ($M = 10.3$, $SD = 7.21$); $t(49) = -1.14$, $p = .26$, $d = -0.16$.

Fifth, the means of the frequencies of attention to the cognitive changes in Arabic ($M = 9$, $SD = 5.66$) were somewhat lower than in English ($M = 9.8$, $SD = 7.3$); $t(49) = -0.69$, $p = .49$, $d = -0.10$.

All in all, the null hypothesis is accepted since that the freshmen students attend to changing elements in roughly the same way when they write in Arabic or in English. Put otherwise, the CRH is validated when considering the attentional patterns of change among novice learners of EFL.

5.4.1.3. Analysis 3

The following tables illustrate the results of the analysis of the attentional rhetorical patterns of contrast.

Table 5.53

Paired samples statistics of the contrastive attentional rhetorical patterns in the Arabic and English short stories by the EFL freshmen students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	C2 Ar.1	.5320	50	.73135	.10343
	C2 Eng.1	.3900	50	.63318	.08955

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	C2 Ar.1 & C2 Eng.1	50	-.061	.676

Paired Samples Test					
		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference
					Lower
Pair 1	C2 Ar.1 - C2 Eng.1	.14200	.99593	.14085	-.14104

Paired Samples Test					
		Paired Differences			Sig. (2- tailed)
		95% Confidence Interval of the Difference			
		Upper	t	df	
Pair 1	C2 Ar.1 - C2 Eng.1	.42504	1.008	49	.318

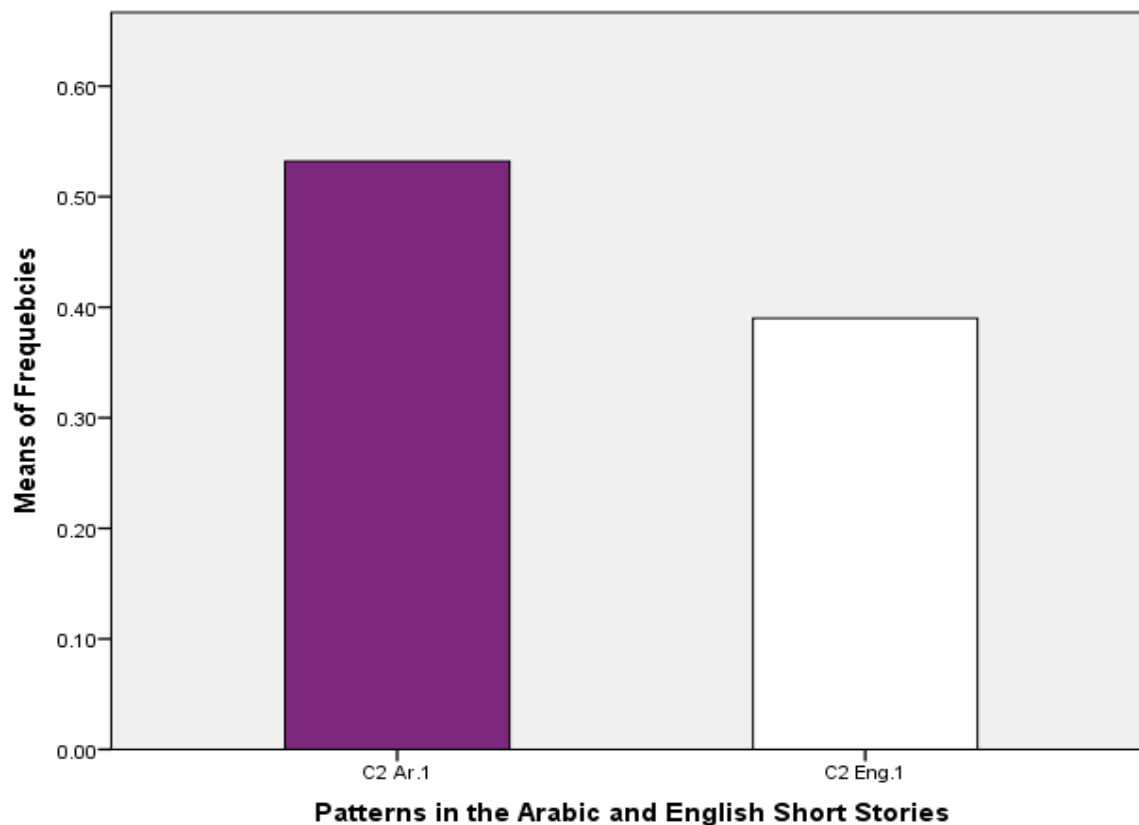


Figure 5.3. Bar Chart for the Attentional Rhetorical Patterns of Contrast in the Arabic and English Short Stories by the EFL freshmen Students.

As depicted in the above tables, the mean of the frequencies of attention to the pattern C2 in Arabic ($M = 0.6$, $SD = 0.8$) surpasses that in English ($M = 0.4$, $SD = .6$); $t(49) = 1.008$, $p = 1.32$, $d = 0.14$ in a non-significant way.

On the whole, the null hypothesis cannot be rejected. Whether they write in Arabic or in English, our first year sample attended to the attentional rhetorical contrastive element C2 in approximately similar ways. Hence, the CRH is valid as far as this pattern is concerned.

5.4.1.4. Analysis 4

The results of the paired sample t-tests of the implicit memory rhetorical patterns are displayed below.

Table 5.54

Paired samples statistics of the implicit memory rhetorical patterns in the Arabic and English short stories by the EFL freshmen students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Values Ar.1	.46	50	.613	.087
	Values Eng.1	.38	50	.567	.080
Pair 2	Building rapport Ar.1	.4360	50	.63206	.08939
	Building rapport Eng.1	.3484	50	.55526	.07853
Pair 3	Points of view Ar.1	.4136	50	.56039	.07925
	Points of view Eng.1	.5928	50	.63630	.08999

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	Values Ar.1 & Values Eng.1	50	-.043	.765
Pair 2	Building rapport Ar.1 & Building rapport Eng.1	50	.107	.458
Pair 3	Points of view Ar.1 & Points of view Eng.1	50	-.003	.981

Paired Samples Test					
		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference
					Lower
Pair 1	Values Ar.1 - Values Eng.1	.080	.853	.121	-.163
Pair 2	Building rapport Ar.1 - Building rapport Eng.1	.08760	.79530	.11247	-.13842
Pair 3	Points of view Ar.1 - Points of view Eng.1	-.17920	.84931	.12011	-.42057

Paired Samples Test

		Paired Differences		t	df	Sig. (2-tailed)
		95% Confidence Interval of the Difference				
		Upper				
Pair 1	Values Ar.1 - Values Eng.1	.323	.663	.663	49	.510
Pair 2	Building rapport Ar.1 - Building rapport Eng.1	.31362	.779	.779	49	.440
Pair 3	Points of view Ar.1 - Points of view Eng.1	.06217	-1.492	-1.492	49	.142

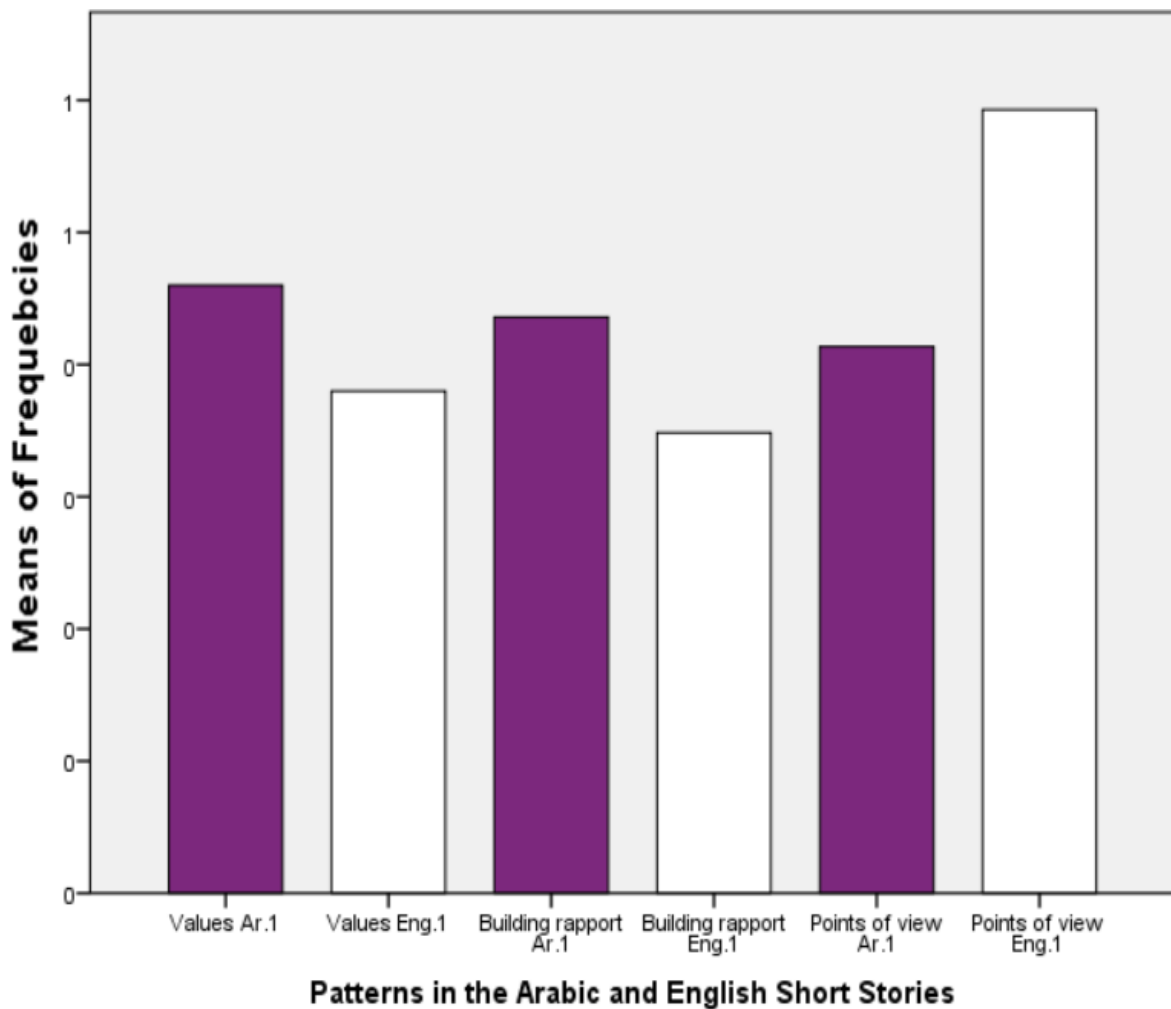


Figure 5.4. Bar Chart for the Implicit Memory Rhetorical Patterns in the Arabic and English Short Stories by the EFL freshmen Students.

The paired samples t-test uncovered a non-significant difference in the pattern ‘values’ between the Arabic short stories ($M = 0.46, SD = 0.61$) and the English ($M = 0.38, SD = 0.57$); $t(49) = 0.66, p = .51, d = 0.09$.

Likewise, the mean of the pattern ‘building rapport’ in the Arabic short stories ($M = 0.44, SD = 0.63$) was higher than that than in the English ($M = 0.35, SD = 0.56$); $t(49) = 0.78, p = .44, d = 0.11$. This slight difference was non-significant.

Last but not least, ‘points of view’ was noticed in both Arabic and English versions but in non-significant differences: Arabic short stories ($M = 0.41, SD = 0.56$) and English short stories ($M = 0.59, SD = 0.64$); $t(49) = -1.49, p = .14, d = -0.21$.

Consequently, there is evidence that all the implicit memory rhetorical patterns are utilized in statistically non-significant differences in Arabic and English. This implies that the alternative hypothesis is rejected and that the CRH is supported.

5.4.1.5. Analysis 5

The dependent t-test for the patterns of explicit memory revealed the following findings.

Table 5.55

Paired samples statistics of the explicit memory rhetorical patterns in the Arabic and English short stories by the EFL freshmen students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Reasons Ar.1	1.94	50	1.316	.186
	Reasons Eng.1	2.16	50	1.503	.213

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	Reasons Ar.1 & Reasons Eng.1	50	.273	.055

Paired Samples Test

		Paired Differences			
		95% Confidence Interval of the Difference			
		Std. Mean	Std. Deviation	Std. Error Mean	Lower
Pair 1	Reasons Ar.1 -Reasons Eng.1	-.220	1.706	.241	-.705

Paired Samples Test

		Paired Differences			Sig. (2-tailed)
		95% Confidence Interval of the Difference			
		Upper	t	df	
Pair 1	Reasons Ar.1 - Reasons Eng.1	.265	-.912	49	.366

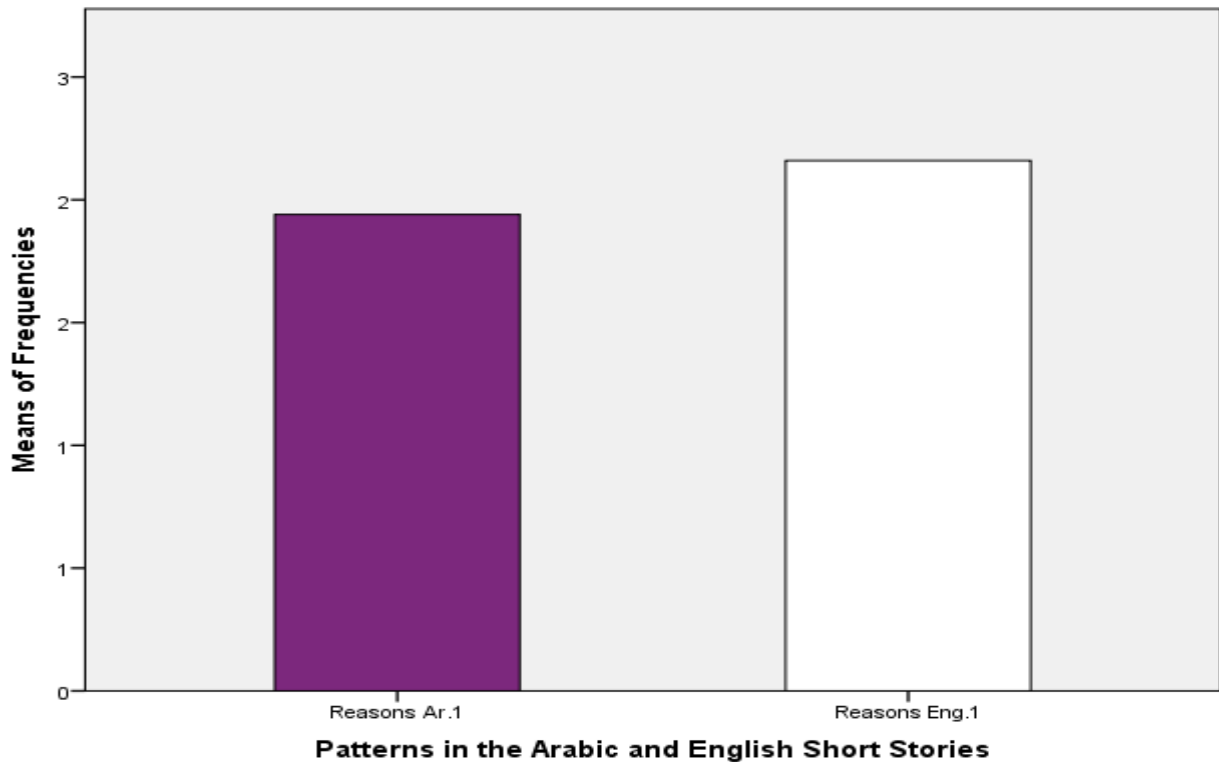


Figure 5.5. Bar Chart for the Explicit Memory Rhetorical Patterns in the Arabic and English Short Stories by the EFL freshmen Students

Statistically non-significant results were reached when comparing the use of the pattern ‘reasons’ in the Arabic short stories ($M = 1.94$, $SD = 1.32$) with that in the English ones ($M = 2.16$, $SD = 1.50$); $t(49) = -0.91$, $p = .37$, $d = -0.13$. Drawing on this result, the null hypothesis is retained and the CRH is sustained with regard to the pattern of ‘reasons’ among freshers.

Overall, the CRH is supported from a cognitive approach when considering almost the quasi-totality of the cognitive rhetorical patterns. The regression analyses showed that most of them are culture-specific; therefore, they could be employed differently in L1 and FL by the EFL students. Yet, the paired samples t-tests evidenced that 13 (all except ‘objects’) out of 14 patterns are utilised in approximately equal means when producing short stories in the mother tongue and the target language at the early stages of acquiring writing. This leads to concluding that there is a transfer from one language to another in order to compensate for their lack of rhetorical knowledge in the FL.

5.4.2. Results of the Paired Sample t-tests for the Seniors’ Data

In what follows are the findings of the paired samples t-tests that were applied on the data of the senior students with the purpose to answer the fourth research question.

Research question 4: Are there significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the third year university EFL learners?

H_0 : There are no significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the third year university EFL learners.

H₁ : There are significant differences in the use of the identified cognitive rhetorical patterns between the Arabic and English short stories of the third year university EFL learners.

The answers help, principally, answer the fifth research question about evidence to support/oppose a cognitive approach to the CRH among the seniors.

5.4.2.1. Analysis 1

Below are displayed the results of the paired samples t-test for the rhetorical patterns of attentional focus.

Table 5.56

Paired samples statistics of the focal attentional rhetorical patterns in the Arabic and English short stories by the EFL senior students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	I Ar.3	26.52	50	15.163	2.144
	I Eng.3	33.08	50	13.085	1.851
Pair 2	We Ar.3	4.3600	50	3.95258	.55898
	We Eng.3	3.8480	50	3.07924	.43547
Pair 3	Objects Ar.3	3.6600	50	2.38199	.33686
	Objects Eng.3	2.7600	50	2.69966	.38179
Pair 4	Place Ar.3	.2240	50	.37827	.05349
	Place Eng.3	.4024	50	.66288	.09375
Pair 5	Time Ar.3	1.2680	50	1.45384	.20560
	Time Eng.3	1.3040	50	.96742	.13681

Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	I Ar.3 & I Eng.3	50	.130	.369
Pair 2	We Ar.3 & We Eng.3	50	.151	.294
Pair 3	Objects Ar.3 & Objects Eng.3	50	-.127	.379
Pair 4	Place Ar.3 & Place Eng.3	50	.084	.563
Pair 5	Time Ar.3 & Time Eng.3	50	.125	.386

Paired Samples Test

		Paired Differences			95% Confidence Interval of the Difference
		Mean	Std. Deviation	Std. Error Mean	Lower
Pair 1	I Ar.3 - I Eng.3	-6.560	18.698	2.644	-11.874
Pair 2	We Ar.3 - We Eng.3	.51200	4.62789	.65448	-.80323
Pair 3	Objects Ar.3 - Objects Eng.3	.90000	3.82073	.54033	-.18584
Pair 4	Place Ar.3 - Place Eng.3	-.17840	.73518	.10397	-.38734
Pair 5	Time Ar.3 - Time Eng.3	-.03600	1.64239	.23227	-.50276

Paired Samples Test

		Paired Differences			Sig. (2-tailed)
		95% Confidence Interval of the Difference			
		Upper	t	df	
Pair 1	I Ar.3 - I Eng.3	1.246	7.481	49	.017
Pair 2	We Ar.3 - We Eng.3	1.82723	.782	49	.438
Pair 3	Objects Ar.3 - Objects Eng.3	1.98584	1.666	49	.102
Pair 4	Place Ar.3 - Place Eng.3	.03054	-1.716	49	.093
Pair 5	Time Ar.3 - Time Eng.3	.43076	-.155	49	.877

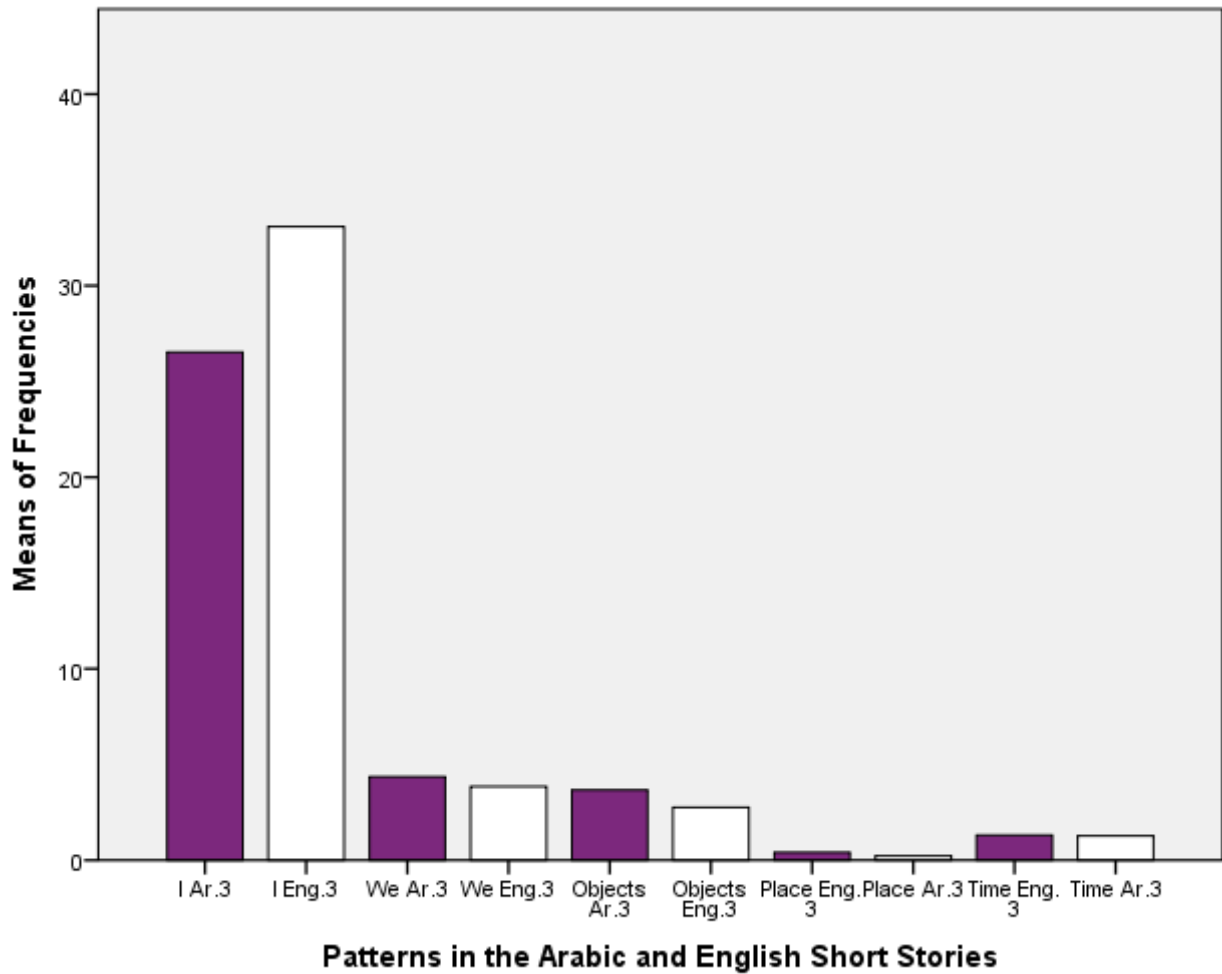


Figure 5.6. Bar Chart for the Rhetorical Patterns of Attentional Focus in the Arabic and English Short Stories by the EFL Senior Students.

To begin with, the pattern ‘I’ was articulated in the Arabic short stories ($M = 26.52$, $SD = 15.16$) less than in the English ($M = 33.08$, $SD = 13.09$); $t(49) = 7.48$, $p = .017$, $d = 0.33$; this difference was statistically significant.

A non-significant difference was registered when comparing the means of the pattern ‘we’ in the Arabic short stories ($M = 4.36$, $SD = 3.95$) to the English ($M = 3.84$, $SD = 3.08$); $t(49) = .078$, $p = .44$, $d = 0.73$.

Regarding the pattern ‘objects’, its means in the Arabic short stories ($M = 3.26$, $SD = 2.38$) surmounted those in the English ($M = 2.76$, $SD = 2.70$); $t(49) = 1.67$, $p = .10$, $d = 0.24$.

Another non-significant difference was identified after running a paired sample t-test on the frequencies of ‘place’: the Arabic short stories ($M = 0.22$, $SD = 0.38$) versus the English ones ($M = 0.40$, $SD = 0.66$); $t(49) = -1.72$, $p = .09$, $d = 0.18$.

Like the results of ‘place,’ those of ‘time’ were not significant: the Arabic short stories ($M = 1.27$, $SD = 1.45$) and the English ($M = 1.30$, $SD = 0.97$); $t(49) = -0.16$, $p = .88$, $d = 0.02$.

Clearly, there are differences in the degrees of focus on all the rhetorical patterns. ‘We,’ ‘others,’ ‘objects,’ ‘place’ and ‘time’ were attended to in non-significantly different ways ($p > .05$) in Arabic and English which evokes the idea that a transfer occurred from one language to another. By contrast; ‘I,’ a rhetorical preference of the English discourse, was recorded in the English texts more than in the Arabic in significant ways. This is an indication of the absence of a negative transfer. These findings could be rendered to the doctrines of individualism and collectivism and analytic and holistic thinking which characterise the West and the East, respectively. However, it is not the appropriate place to interpret those results in light of these worldviews; the discussion is left to section 6.1.3.1. Now, it is wiser to emphasize the point that the conducted paired sample t-test disclosed proofs that sustain the CRH among the seniors from a cognitive stance to a very considerable extent.

5.4.2.2. Analysis 2

The results of the analysis of the rhetorical patterns of attention to change are presented below.

Table 5.57

Paired samples statistics of the attentional change rhetorical patterns in the Arabic and English short stories by the EFL senior students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Actional changes Ar.3	20.7900	50	8.94546	1.26508
	Actional changes Eng.3	21.2980	50	9.00382	1.27333
Pair 2	Perceptual changes Ar.3	3.1060	50	2.46000	.34790
	Perceptual changes Eng.3	2.2400	50	1.50251	.21249
Pair 3	Situational changes Ar.3	4.0360	50	2.45471	.34715
	Situational changes Eng.3	2.6200	50	1.68898	.23886
Pair 4	Emotional changes Ar.3	4.4600	50	2.87998	.40729
	Emotional changes Eng.3	4.2600	50	2.24799	.31791
Pair 5	Cognitive changes Ar.3	3.9840	50	2.92431	.41356
	Cognitive changes Eng.3	3.74	50	1.805	.255

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	Actional changes Ar.3 & Actional changes Eng.3	50	.173	.230
Pair 2	Perceptual changes Ar.3 & Perceptual changes Eng.3	50	-.061	.672
Pair 3	Situational changes Ar.3 & Situational changes Eng.3	50	.146	.311
Pair 4	Emotional changes Ar.3 & Emotional changes Eng.3	50	.085	.556
Pair 5	Cognitive changes Ar.3 & Cognitive changes Eng.3	50	.343	.015

Paired Samples Test						
		Paired Differences				
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference	
					Lower	Upper
Pair 1	Actional changes Ar.3 -	-.50800	11.54252	1.63236	-3.78835	
	Actional changes Eng.3					
Pair 2	Perceptual changes Ar.3 -	.86600	2.96025	.41864	.02471	
	Perceptual changes Eng.3					
Pair 3	Situational changes Ar.3 -	1.41600	2.76888	.39158	.62909	
	Situational changes Eng.3					
Pair 4	Emotional changes Ar.3 -	.20000	3.49927	.49487	-.79448	
	Emotional changes Eng.3					
Pair 5	Cognitive changes Ar.3 -	.24400	2.86236	.40480	-.56947	
	Cognitive changes Eng.3					

Paired Samples Test

		Paired Differences				
		95% Confidence Interval of the Difference				
		Upper	t	df	Sig. (2-tailed)	
Pair 1	Actional changes Ar.3 - Actional changes Eng.3	2.77235	-.311	49	.757	
Pair 2	Perceptual changes Ar.3 - Perceptual changes Eng.3	1.70729	2.069	49	.044	
Pair 3	Situational changes Ar.3 - Situational changes Eng.3	2.20291	3.616	49	.001	
Pair 4	Emotional changes Ar.3 - Emotional changes Eng.3	1.19448	.404	49	.688	
Pair 5	Cognitive changes Ar.3 - Cognitive changes Eng.3	1.05747	.603	49	.549	

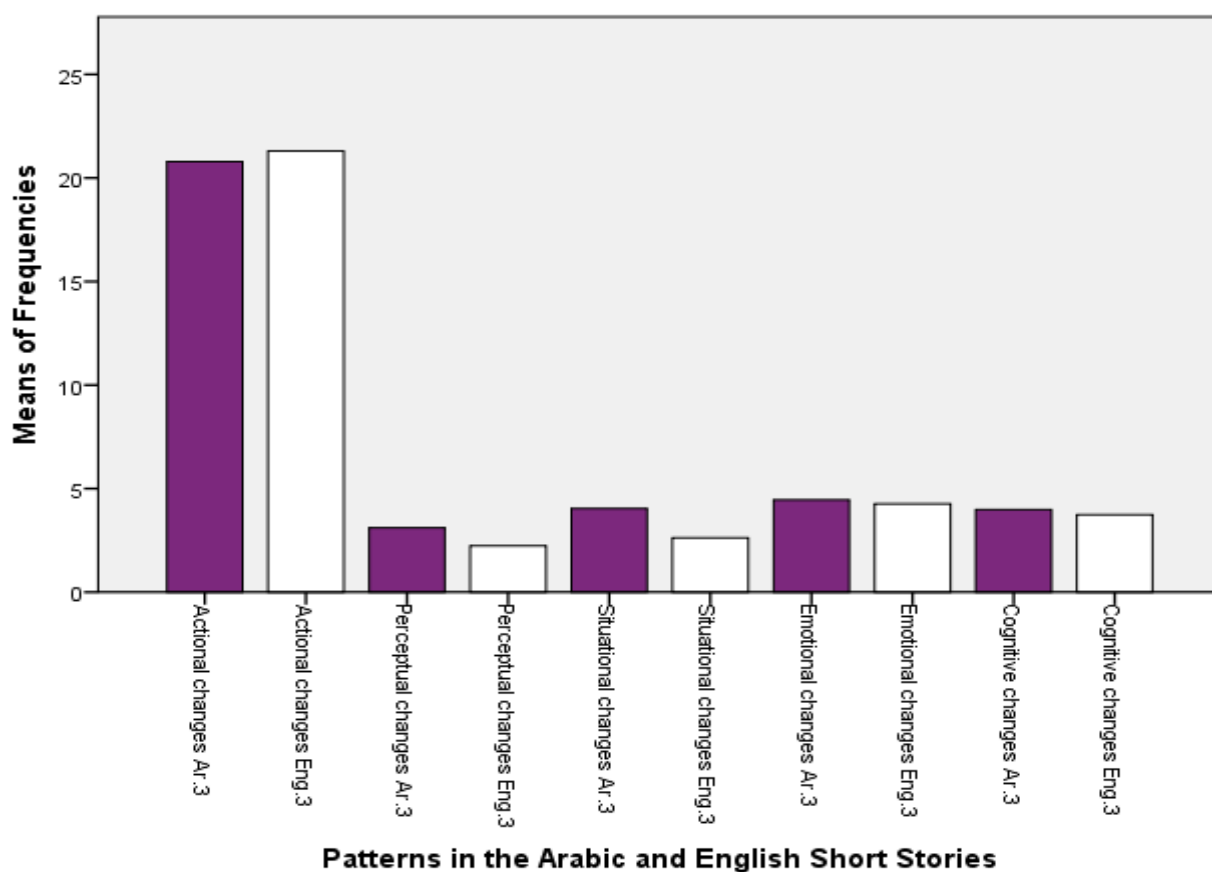


Figure 5.7. Bar Chart for the Attentional Rhetorical Patterns of Change in the Arabic and English Short Stories by the EFL Senior Students.

The dependent sample t-test confirmed a non-significant difference in the attention to ‘actional changes’, the mean of which was in the Arabic short stories ($M = 20.79$, $SD = 8.95$) less than in the English ($M = 21.30$, $SD = 9.01$); $t(49) = -0.31$, $p = .76$, $d = -0.04$.

The same test showed a significant difference in the ‘perceptual changes’ between the Arabic short stories ($M = 3.11$, $SD = 2.46$) and the English ($M = 2.24$, $SD = 1.50$); $t(49) = 2.07$, $p = .04$, $d = 0.57$.

Likewise, there was a statistically significant difference in the use of the pattern ‘situational changes’: the Arabic short stories ($M = 4.04$, $SD = 2.46$), and the English ($M = 2.62$, $SD = 1.69$); $t(49) = 3.62$, $p = .001$, $d = 0.34$.

When it comes to the attention to ‘emotional changes,’ it was more intense in the Arabic short stories ($M = 4.46$, $SD = 2.88$) than in the English ($M = 4.26$, $SD = 2.24$); this difference was not significant $t(49) = 0.40$, $p = .69$, $d = 0.057$.

Last but not least, students attended more to ‘cognitive changes’ in the Arabic short stories ($M = 3.98$, $SD = 2.92$) than in the English ($M = 3.74$, $SD = 1.81$); $t(49) = 0.60$, $p = .55$, $d = -0.034$. Clearly, the p value revealed the non-significance of the difference.

Globally speaking, it is true that there is a variance in the use of the attentional rhetorical patterns of change but none is significant except for the attention to the perceptual and situational changes. This leads us to infer that the CRH is sustained with regard to the patterns that are employed in non-significant differences in Arabic and English. These patterns are the actional, cognitive, and emotional changes which are more pertinent to the English culture (see table 5.50). By contrast, the CRH is invalidated when the perceptual and situational changes are involved; they are used in significantly varied means in the two languages.

5.4.2.3. Analysis 3

The table below summarizes the frequencies of the rhetorical patterns of attention to contrast in the participants' writings.

Table 5.58

Paired samples statistics of frequencies of the contrastive attentional rhetorical patterns in the Arabic and English short stories by the EFL senior students

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	C1 Ar.3 & C1 Eng.3	50	.117	.418
Pair 2	C2 Ar.3 & C2 Eng.3	50	-.037	.796
Pair 3	CExp Ar.3 & CExp Eng.3	50	.463	.001

Paired Samples Test						
		Paired Differences			95% Confidence Interval of the Difference	
		Mean	Std. Deviation	Std. Error	Lower	Upper
Pair 1	C1 Ar.3 - C1 Eng.3	.01800	.69361	.09809	-.17912	.21512
Pair 2	C2 Ar.3 - C2 Eng.3	.16400	1.75369	.24801	-.33439	.66239
Pair 3	CExp Ar.3 - CExp Eng.3	.02000	1.15157	.16286	-.30727	.34727

Paired Samples Test							
		Paired Differences			95% Confidence Interval of the Difference		Sig. (2-tailed)
					Upper	t	
Pair 1	C1 Ar.3 - C1 Eng.3				.21512	.184	.49
Pair 2	C2 Ar.3 - C2 Eng.3				.66239	.661	.49
Pair 3	CExp Ar.3 - CExp Eng.3				.34727	.123	.49

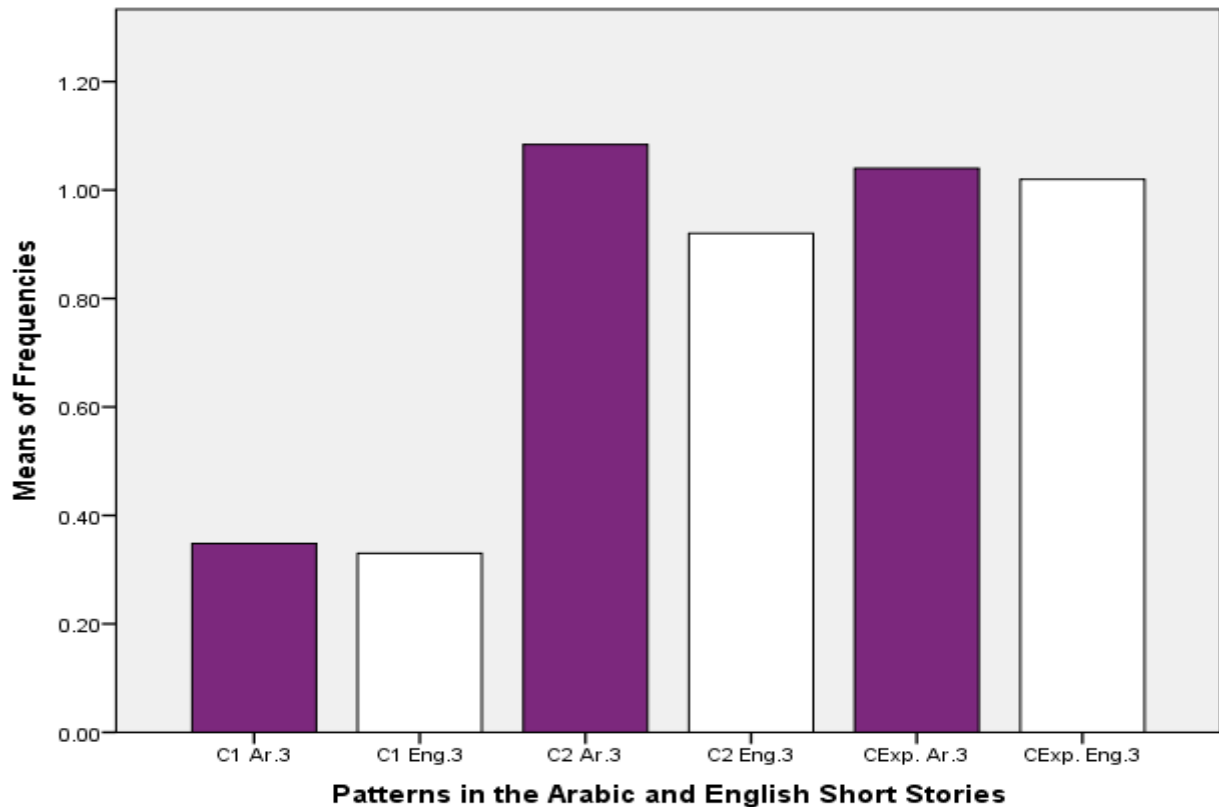


Figure 5.8. Bar Chart for the Attentional Rhetorical Patterns of Contrast in the Arabic and English Short Stories by the EFL Senior Students.

The results of the t-test for related samples showed that the means of the frequencies of C1 were non-significantly higher in the Arabic short stories ($M = 0.35$, $SD = 0.54$) than in the English ($M = 0.33$, $SD = 0.50$); $t(49) = 0.18$, $p = .86$, $d = 0.091$; and that there was a stronger concentration on C2 in the Arabic short stories ($M = 1.08$, $SD = 1.34$) than in the English ($M = 0.92$, $SD = 1.09$); $t(49) = 0.66$, $p = .51$, $d = 0.14$. We observed, besides, a non-significant difference in the pattern CExp between the Arabic short stories ($M = 1.04$, $SD = 1.12$) and the English ($M = 1.02$, $SD = 1.10$); $t(49) = 0.12$, $p = .90$, $d = 0.069$. Since that all the differences were not significant and that the null hypothesis is accepted, we conclude that the three findings do approve the cognitive approach to the CRH.

For reminder purposes, the pattern CP exists in the third year Arabic corpus but not in the English. Therefore, the paired sample t-test cannot be conducted as far as

this pattern is concerned, which is a finding per se: CP is not transferred from Arabic to English. It can be rendered to the experienced writers' wide exposure to the FL that they started to reduce their reliance on the L1 patterns in their English writings.

5.4.2.4. Analysis 4

Table 5.59

Paired samples statistics of the frequencies of the implicit memory rhetorical patterns in the Arabic and English short stories by the EFL senior students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Reactions Ar.3	1.10	50	1.111	.157
	Reactions Eng.3	.78	50	.737	.104

Paired Samples Correlations				
		N	Correlation	Sig.
Pair 1	Reactions Ar.3 & Reactions Eng.3	50	-.047	.744

Paired Samples Test					
		Paired Differences			
		Mean	Std. Deviation	Std. Error	95% Confidence Interval of the Difference
					Lower
Pair 1	Reactions Ar.3 - Reactions Eng.3	.320	1.362	.193	-.067

Paired Samples Test							
		Paired Differences			t	df	Sig. (2-tailed)
		95% Confidence Interval of the Difference					
		Upper		Lower			
Pair 1	Reactions Ar.3 - Reactions Eng.3		.707	1.661	49	.103	

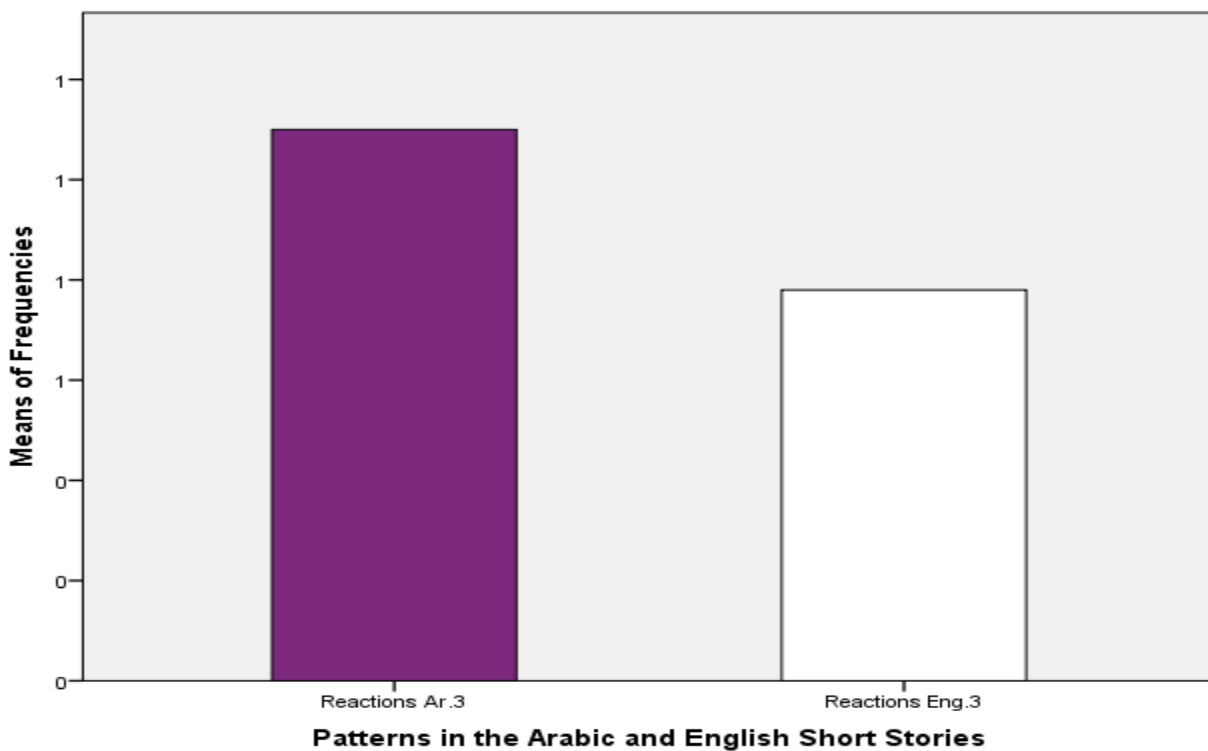


Figure 5.9. Bar Chart for the Implicit Memory Rhetorical Patterns in the Arabic and English Short Stories by the EFL Senior Students.

The two measures t-test revealed non-significant differences in the means of the pattern 'reactions.' Precisely, the findings were: reactions ($M = 1.10$, $SD = 1.11$) for Arabic and ($M = 0.78$, $SD = 0.74$) for English; $t(49) = 1.66$, $p = .10$, $d = 0.24$.

Again, the CRH is supported if we consider the pattern reactions only. The reason for such a conclusion is that this pattern is used in non-significantly different frequencies in Arabic and English by the senior students. However, what may undermine this conclusion is the fact that the other implicit memory rhetorical patterns (values, building rapport, experiences) vanished altogether in the English texts but surfaced in the Arabic. Although we cannot conduct a paired sample t-test but we can deduce that these patterns were not transferred at all from the L1 to FL. Put otherwise, the CRH can be dropped in such circumstances.

5.4.2.5. Analysis 5

In what follows are the results of the paired sample t-test for the use of the rhetorical patterns of the explicit memory by the senior students

Table 5.60

Paired samples statistics of the frequencies of the explicit memory rhetorical patterns in Arabic and English short stories by the EFL senior students

Paired Samples Statistics					
		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Reasons Ar.3	.60	50	.535	.076
	Reasons Eng.3	.532	50	.5385	.0762
Pair 2	Analyses Ar.3	.26	50	.443	.063
	Analyses Eng.3	.36	50	.631	.089

Paired Samples Correlations					
		N	Correlation	Sig.	
Pair 1	Reasons Ar.3 & Reasons Eng.3	50	.286	.044	
Pair 2	Analyses Ar.3 & Analyses Eng.3	50	-.196	.173	

Paired Samples Test					
		Paired Differences			
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference
					Lower
Pair 1	Reasons Ar.3 - Reasons Eng.3	.0680	.6409	.0906	-.1142
Pair 2	Analyses Ar.3 - Analyses Eng.3	-.100	.839	.119	-.338

Paired Samples Test					
		Paired Differences			
		95% Confidence Interval of the Difference			
		Upper	t	df	Sig. (2-tailed)
Pair 1	Reasons Ar.3 - Reasons Eng.3	.2502	.750	49	.457
Pair 2	Analyses Ar.3 - Analyses Eng.3	.138	-.843	49	.403

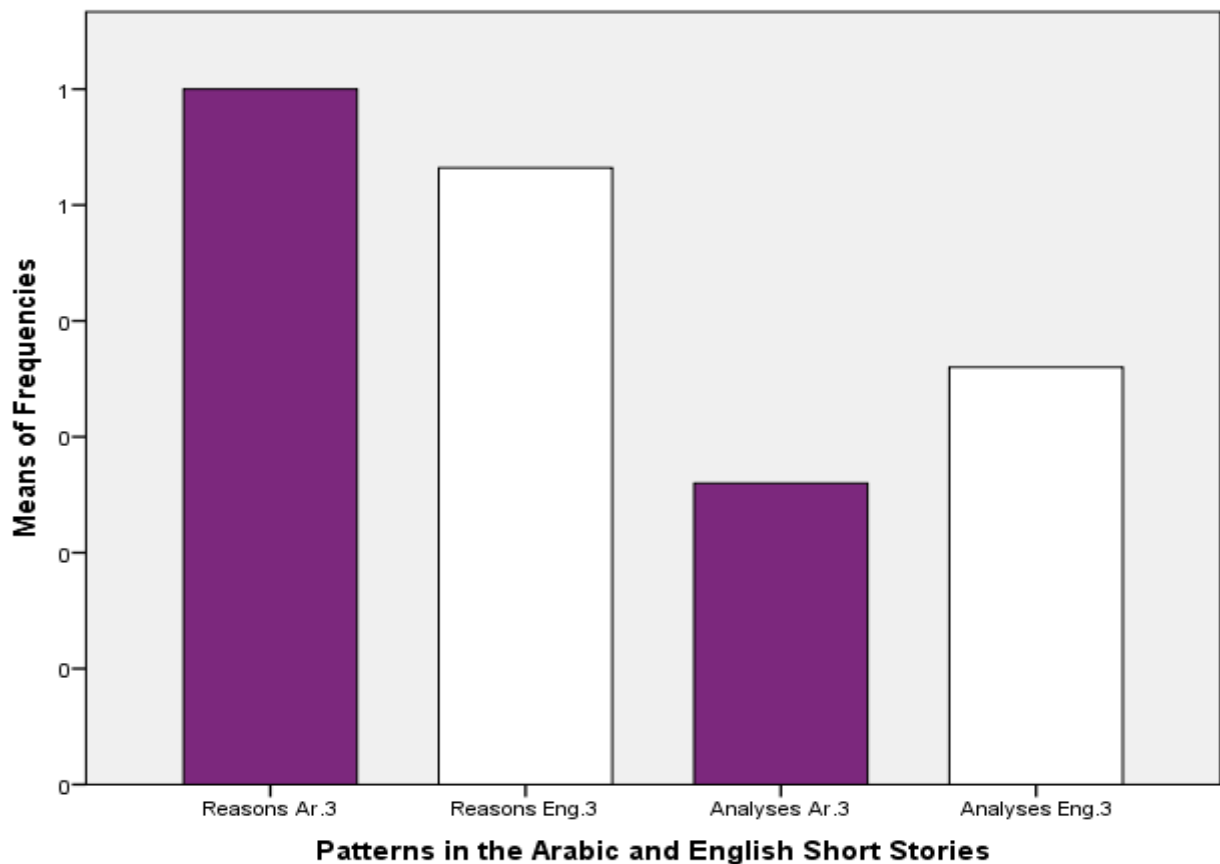


Figure 5.10. Bar Chart for the Explicit Memory Rhetorical Patterns in the Arabic and English Short Stories by the EFL Senior Students.

The paired sample t-test revealed non-significant differences between the frequencies of the rhetorical patterns of the explicit memory in the Arabic and English short stories. The frequencies were as such: the pattern ‘reasons’ ($M = 0.60$, $SD = 0.54$) for Arabic and ($M = 0.53$, $SD = 0.54$) for English; $t(49) = 0.75$, $p = .46$, $d = -0.06$; and the pattern of ‘analyses’ ($M = 0.26$, $SD = 0.44$) for Arabic and ($M = 0.36$, $SD = 0.63$) for English; $t(49) = -0.84$, $p = .40$, $d = 0.1$.

With reliance on the afore-mentioned results, it is crystal clear that the CRH is valid when examining the writings of the EFL senior students with most of the explicit memory rhetorical patterns.

In the results of all the paired samples t-tests, whenever the p was higher than .05, the size of association between variables (i.e. d value) was so small, less than 0.2. Whenever, the p was below .05, the d value surpassed 0.2. These findings mean that whenever a significant difference was registered, that difference was not trivial, and vice versa.

By and large, with regard to all the findings of the paired sample t-test results of the third year sample, the CRH is defended from a cognitive stance to a considerable extent among the EFL senior students as the latter use only 7 out of the 20 cognitive rhetorical patterns in clearly different ways in Arabic and English. In particular, 3 patterns (I, perceptual and situational changes) exist in significant differences and other 4 ones (CP, values, building rapport and experiences) disappeared in the English corpus, manifesting themselves only in the Arabic which gives a total of 7. As for the rest 13 cognitive rhetorical patterns, they emerge in statistically non-significant results, the fact that confirms the interference between the L1 and FL rhetorical preferences. A note is due, here, about the attentional rhetorical patterns of focus (I, we, objects, place and time). Although the collinearity assumption did not permit the conduction of the regression analyses to see if they are culture-bound, the paired samples t-test confirm that the pattern 'I' is so and this is interpretable in light of the collectivist-individualist stances (see 6.1.3.1). Perhaps more identical research with more professional writers would reveal a lot about the cross-linguistic use of the other pattern 'we.' Regarding the patterns objects, place and time; the regression analyses did not show that they are culture-grounded but the paired samples t-test gave illuminating results about this matter (see 6.1.3.1).

All in all, the results of the paired sample t-test strongly approve the CRH from a cognitive perspective among the freshers and substantially, but not fully, among the seniors.

Conclusion

Broadly, the CRH can be approached from a cognitive perspective. The proof is that we could extract a number of cognitive rhetorical patterns on the basis of a cognitive analytical scheme. The discerned patterns are listed here: I, we, objects, place, time, actional changes, perceptual changes, situational changes, emotional changes, cognitive changes, C1, C2, CP, CExp, reasons, analyses, reactions, values, building rapport, points of view and experiences.

The regression analyses, the aim of which was to detect the patterns that correlate with good performance (i.e., good marks) in a given language, led to an understanding which aided in arranging the identified patterns into three groups. A group of patterns which tend to be more Arab-culture specific: C1, C2, CExp, CF, CP, building rapport, points of view, reactions, values, experiences and reasons. The second group of patterns includes those which are more likely to be bounded to the English culture: actional changes, perceptual changes, cognitive changes, emotional changes, situational changes, and analyses. The third group of patterns encompasses two sub-sections: (a) the patterns which have nothing to do with the quality of writing as 'I', 'we'; and (b) the patterns which proved to be positive predictors of successful writing across the two languages and levels as objects, time and place. Besides, the questionnaire proved that no language or culture appeared to influence the participants' thinking apart from Arabic and English which proves that these patterns belong to either language.

Finally, the paired samples t-test results came in favour of a cognitive perspective to the CRH to a very large extent among the EFL first year university students and to a considerable extent among the third year ones. Those findings came in line with the data from the questionnaire which revealed that the freshmen are more proficient in Arabic than English. Hence, a transfer of the L1-based patterns to the FL was inevitable. However, some patterns which seem to be more pertinent to the foreign culture were utilized in roughly similar frequencies in both the L1 and FL

discourse. Does this refer to a transfer from the FL to the native? I guess, no since the learners are weak in English. More probably, the attentional patterns of change along with the explicit memory pattern 'analyses' are more preferable in English but not peculiar solely to it. They are, rather, universal and can be found in any piece of writing. What happened is that the participants have a certain command of them; therefore, this pattern appeared in approximately the same means when they wrote in Arabic or English. This indicates that when it comes to the patterns which are not that intuitive in their native language, the students make little use of them whatever the language of production is.

Last but not least,, as shown by the questionnaire, the participants belong to the same age cohort which means that they were subject approximately to the same educational programs and degree of cognitive maturity. That is, there is no impact of any variance in these factors on their texts.

CHAPTER SIX: DISCUSSION, IMPLICATIONS, LIMITATIONS AND RECOMMENDATIONS

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Introduction

One of the basic constructs of cognition is culture around which individuals' personal experiences are assembled (Nisbett et al. 2001). Since culture is knowledge commonly learned by a group of people (Hong, 2009), it manifests in the group's verbal and nonverbal communication. The participants' writings do not seem to form an exception since that their texts' analyses revealed that writing, as a cognitive activity, is shaped by culture.

The findings of the current research will be discussed in light of Hofstede's (2011) and Hall's (1976) cultural dimensions along with Nisbett and Masuda's (2003) analysis-holism scale. Hofstede's paradigm consists of several features. Only the ones deemed relevant to our results will be referred to: individualism and collectivism, past and future orientation, and uncertainty avoidance. Hall's distinction between high- and low- context cultures is also of value in our context. Nisbett and Masuda's (2003) differentiation between-culture variations in the area of cognitive attention and causal attribution are also germane to our debate.

The variables in the analytical scheme are to be discussed so as to explain how their use helps increase the effectiveness of a short story and how they relate to the Arabic and English cultures.

It is an open secret that the CR application is within the field of writing. Agreeing with Hyland (2009), it is my contention that research is a key component that informs instruction – after all, teaching is not a hit-or-miss activity. Drawing on the results of this dissertation upon running the discourse and statistical analyses, this chapter aims also to provide some pedagogical and research implications along with some limitations from which a number of suggestions for further research actions spring.

6.1. Discussion

In order to answer the first research question about the kind of the cognitive rhetorical patterns that can surface from the analysis of discourse, 200 short stories were crafted by 100 first and third year EFL students in Arabic and English and the texts were analysed using a cognitive analytical frameworks. The cognitive rhetorical aspects that cropped up from the analyses of the students' short stories in L1 and EFL were pertinent to one of these categories: focus of attention, attention to change, attention to contrast, explicit and implicit memories.

Regarding the second research question which dealt with the correlation between the discerned cognitive rhetorical patterns and the quality of writing, linear and multiple regression analyses were conducted to test the scores of the short stories against their frequencies. The results demonstrated that the patterns have a direct impact on the quality of the short story.

As far as the third and fourth research questions, they were meant to find out if the identified cognitive rhetorical patterns appeared in statistically significant differences in the L1 and FL writing of first and third year university EFL students. To answer these two questions, paired samples t-tests were run using SPSS and it was proved that roughly all the cognitive rhetorical patterns did not surface in statistically significant differences in the L1 and FL writing of the freshers but less than half of the patterns appeared in statistically significant differences in the L1 and FL writing of the seniors.

We shift now to the fifth research question; it goes as such: Does a cognitive approach to the CRH sustain it among the freshers and/or seniors? In reality, the answers provided to the previous four research questions allowed us to conclude that that the cognitive approach to the CRH approve it totally among the freshers and to a great extent among the seniors.

In view of the fact that the data analysis and results were presented in three main sections (textual analysis, linear and multiple regression analyses, and paired

samples t-tests) when we aimed to answer the five research questions, their discussion also follows the lead i.e., it is organized in three major identical parts: discussion of the textual data, discussion of the regression analyses and discussion of the paired samples t-tests. These are followed by the discussion of the answer provided to the fifth research question about the validity of the CRH.

6.1.1. Discussion of the Textual Analysis Results

As noted above, the answer to the first research question shows that the cognitive rhetorical aspects that were identified after the analyses of the students' short stories fall under one of these categories: focus of attention, attention to change, attention to contrast, explicit and implicit memories. This is in answer to the first research question. For reminder purposes, the analysis of the attentional rhetorical focus yielded the following groups: I, we, objects, place and time. A quick glance at these classes reveals that they are not likely to be typical to a particular language or culture. Whether written in Arabic or English, a short story involves characters realizing specific goals within specific spatial and temporal dimensions with a setting containing some objects. However, the proportions in which these patterns are utilized by EFL students could differ according to the language of production, cultural background, language proficiency, degree of command of the genre, and the nature of the topic of the story.

For instance, the frequencies of the pronoun 'we' were higher in Arabic than in English due to the fact that our subjects belong to the collectivist societies (Hofstede, 2011) where emphasis is placed more on the harmonious social relationships and maintenance of the connections between people, which undermines the possibility of attending to an individual as a sole entity but as a group. This society is characterised by a human orientation in which family, neighbours and friends have roles and spaces in each other's life both in rural and urban areas. It is the cognitive workings that reflect these relations which were captured in the students' narratives.

The analysis results also show that the students pay attention to the following changes occurring all along the short stories: actional, emotional, cognitive, perceptual and situational. Those shifts were part of the characters' journeys to become new persons due to undergoing certain experiences.

A short story is not only a series of events described literary, but an artistic piece that requires patience and strong observation of the small details and shifts. Change, with both its thorough and itemized forms, is what drives the story forward. It can also be the element which helps the writers to portray the peculiarities of an event and the image of the characters as they are coming from somewhere; heading somewhere else; discovering who they are; and digesting more lessons, experiences, knowledge, and awareness. In this way, readers are given opportunities to watch and hear the characters while doing actions, saying utterances, feeling sensations, or elaborating ideas.

In fact, limited attention to changes correspond to plain summaries in narration and an increased attention to changes of various types is consistent with showing the scenes, not telling them so as to let the audience feel the motion in the story. "That made me happy" and "his act was generous" are examples of the students' general descriptions or mere interpretations. By contrast; in "I pressed her gently against my chest", a movement was created in the image. Through this actional change, the student writer did not only deter him/herself from describing the feelings but also invoking them into the reader, letting the audience feel the emotion by following the changes in the extended arms as he/she could do so by evoking change in hastened steps, trembling hearts, tapping fingers, relaxed tones, or thinking minds. In a way, the writer should attend to the physiological and behavioural changes and their causal factors.

Unexpectedly, the first and third year students' contrasted situations, events, ideas, concepts in the Arabic and English texts in varied ways: the seniors employed the same contrastive pattern as those of the freshmen (C2) in addition to other three

new ones: C1, CP and CExp. Such a difference could be attributed to the language proficiency level of the third year students which is higher than that of the first year not only in English but also in Arabic. This is noticeable via their marks. Perhaps, the maturity of the seniors and their increasing awareness of the requirements of the writing skill throughout their university cycle permit them to use diverse styles. What is intriguing is that the patterns which emerged in the third year seem not to be stemmed from the English culture but the Arab although the students attended English classes for about three years at the tertiary level (see 6.13 & 6.14).

The C2 pattern of contrast flowed, in the papers, mostly in the form of juxtapositions and antitheses, which are both abundant in Arabic rhetoric. Oftentimes, students juxtaposed universal ideas, concepts, values which are seen in everyday life like: delight and despair, innocence and impurity, comfort and unease, childhood and adulthood, life and death, etc. However, they do not contrast qualities of dynamic characters to those of static ones nor did they equip the antagonist with contrasting beliefs (see 5.2.2.2.). With other types of contrast, the story, I think, would gain more resonance because contrast is one way to provoke conflict. What is noticeable also is that via the pattern C2, the students chiefly focused on contrasting ideas and themes excluding other forms as spatial (interior vs. exterior), temporal (day vs. night), reactional (happy vs. afraid), behavioural (aggression vs. tenderness), cultural or environmental (urban vs. rural), visual (green vs. purple), social (poor vs. rich), personal (messy vs. tidy), and emotional (fear vs. love) contrasts which are crucial in weaving a story. Hoey (1987, p. 76) confirmed that “contrast ... can be shown to be central to our sense of what makes a narrative acceptable.”

Hence, according to me, the identified rhetorical patterns of attentional contrast are somewhat limited; they could not reflect key roles contrast should play in a short story such as to build conflict, to show contradiction, to create suspense, and to stir emotion. Undoubtedly, shocking readers and heightening drama can be achieved by contrasting features and actions in literary works.

Our students could have built more attractive short stories by evoking contrast at the level of: events, characters, pace and setting. Indeed, the identified patterns barely mirror contrast at the level of any of these elements. Firstly, the narrative arc should never, at no phase, be continuously flat. There must be minor ups and downs to avoid plateauing plots (see figures 6.1 & 6.2).



Figure 6.1. A flattened plot.



Figure 6.2. A sinuous plot.

Secondly, contrast of pace is essential: long successive action-packed scenes are as monotonous and boring as lengthened ornamented descriptions. Yet, no pattern, among the recorded, displays this which is a sign that students do not attend to rhythmic contrasts.

Thirdly, a juxtaposition of features attributed to characters could shock the audience. If only good qualities prevail in a literary work, the latter would not receive resonance. Adding devilish behaviour, wicked villains, sick heroes to a story can create conflict and engender reactions.

One way to understand the students' constrained attention to due types of contrast in the stories is by relating that to the high uncertainty avoidance, a dimension of their local culture being subjects in a North African country (Hofstede, 2011). High uncertainty avoidance cultures promote norms, assist stagnation and obstruct the development of deliberate thought. The ability of contrasting matters, usually, stems

from the evolutionary pressure to cope with threats (not ever-lasting certainties) and the endeavour to spot opportunities. Because the Algerian society does not allow the chance to overcome monotony and stationariness, in general; its members tend to be accustomed to remain passive. Conflict and contrast tend to be experienced less and confronted less.

If the rhetorical patterns of change and contrast exert an impact on the way plots are woven, those of implicit and explicit memory contain principles of human portraiture. According to Halliwell (1998), to build memorable characters requires features classified in four groups: physical, social, psychological, and moral. Any of the spotted memory rhetorical models can be placed under either the social, psychological or moral categories.

Firstly, the patterns reactions, experiences and building rapport imply social features and roles: how do characters relate to one another and to the world around them (family, friends, neighbours, teachers, etc.) and how do they interact with the others, if at all? Clearly, each of the afore-mentioned patterns falls within the social dimension of characters. The pattern of values falls under the scope of the moral/ethical features. It explains how someone's values govern their choices and decisions. This pattern, sometimes, reveals how a character's morals change due to a particular experience.

Regarding reasons, analyses, and points of view; they seem to be of a psychological nature. These patterns show how a character thinks and account for the workings of his/her inner mind, deep desires, motives and struggles which all help advance the plot. In reality, thoughts are vital to perform characterisation; they can be communicated via the sum of the above patterns.

On the basis of the psychological description, readers can infer what the characters' personality and perspectives. Upon trying to extract 'reasons' and

‘analyses,’ it was found that they were not recited overtly; instead, they were shown via a chain of events and interactions. This stands for the indirect²⁵ presentation technique, which is more engaging. This mimics how we understand people in the real world from what they say and do since we cannot get inside others’ heads. Thus, these patterns help readers infer the characters’ personality and perspectives. In spite of the fact that this technique drives the plot forward, it may procrastinate the plot. At a critical moment in the climax, the writer can divulge directly a quality of a character so that not to interrupt action, instead of disclosing that feature indirectly.

What grabs one’s attention in examining these results is that new patterns emerged in the third year and others disappeared. This fact suggests that the more the students spend time at educational settings, the more their cognitive rhetorical preferences change (they get rid of some patterns and adopt new ones) due to exposure to a set of socio-cultural and educational resources. It is an open secret that, nowadays, the learners are bombarded with movies, news, TV channels, radio programmes, games, books, novels, fashion, and social media content; which all work to alter their cultural and stylistic choices. It is intriguing, though, that the list of the patterns does not differ across language boundaries but across educational levels. This supports the hypothesis that a transfer of the rhetorical norms exists from one language to another. Another possible interpretation, which we do not exclude completely, is that the students’ writings project more or less identical personae because they are subject to the same instructional and socio-cultural factors that push them to perceive things in a similar way. Last but not least, language proficiency is also at play as far as the variation in the patterns of the novice and experienced writers is concerned.

²⁵ An example of the indirect technique could be a description of a scene in which a character is calmly gathering bits of information to reach a sound solution. By contrast, in the direct technique, the author simply states the quality that ‘John is an intelligent man.’

To wrap up this talk, regardless of grammatical and lexical correctness, all the identified typical features of the novice students' Arabic discourse were found in their English writing and vice versa. For this, it is fair to say that these findings go in the same direction of other research approving the CRH which stipulates that when EFL students write, they fall into rhetorical deviations. With regard to the third year level, nearly the same patterns cropped up from the textual analyses in both languages although each of Arabic and English has a specific linguistic system and culture. This result is in itself a proof that sustains the CRH.

At this stage, one point should be stressed about the analytical schemes: they proved to be effective in analysing the cognitive rhetorical patterns of a text since that they helped extract quite a long list.

6.1.2. Discussion of the Linear and Multiple Regression Analyses Results

First and foremost, it was impossible to conduct the regressions analyses to determine the impact of the attentional focus rhetorical patterns on the short stories scores (research question 2) simply because the pre-required assumption of multicollinearity was not met i.e., the degree of correlation between the two variables was not high enough to estimate the value of the scores on the basis of the means of 'I' and 'we'. Truth be said, this is not surprising. Focussing one's attention on 'I' or 'we' depends on the number of the characters and their nature in the story. If the major agent is a human being, an animal or a ghost; this has nothing to do with the success or failure of a story. Additionally, the dominance of one pronoun over another depends, partially, on the point of view of the story. The mode of narration employed by the author has a bearing, here, be it 'I', 'we' or 'he'. Briefly, it is not the use of a particular pronoun that would render a creative piece more engaging.

Apart from the agents in a story, the students' attention was also focused on elements of the setting as time, place and objects (items dispersed around the place

where events occurred). The linear and multiple regression analyses between the regressors (time, place and objects) and the outcomes (scores) brought about significant results across both language pairs and levels. Drawing on that, we can neither entirely assume that such patterns are positive predictors of good CW in a particular language nor do we patently claim the reverse. No instructional advice can be provided in this case. Be that as it may, depiction of the spatial-temporal cues is recommended in all literary works in whatever language, normally. What is not desirable is the overabundance or paucity of reference to them. Fortunately, this was not the case of our student writers. If it were, it would have manifested itself in the regression results in that the concerned patterns could have turned into negative predictors of good performance.

Regarding the attentional rhetorical patterns of change, they are all positive predictors of effective story writing in English but not in Arabic. This leads to two conclusions. First; even though change is fundamental for the flow of a story, its existence in the Arabic short story may not be valuable—a tentative explanation from the cultural perspective will be provided in another section (see 6.1.3.2). Second, creative EFL writing teachers should raise students' awareness of the importance of these patterns in their writing activities. Patterns of change are what create the feeling of moving ahead. The development of a character cannot be realized successfully if no change is felt at the level of his/her way of thinking and/or behaving just as plot development cannot be realized without a journey of a particular kind. It is the progress in the plot that keeps the readers carry on reading.

It was shown, via the linear and multiple regression analyses, that all the types of contrast which emerged from the analyses (C1, C2, CP, CExp) have a bearing on the quality of a written autobiography in Arabic, but they are negative predictors of good performance in English. Such findings are illuminating in terms of instructional advice in that both teachers and students will be conscious of what is desirable or not when composing in a particular language. Still, we need to understand what cultural factors stand behind such results. An attempt to do so is found in section (see 6.1.3.3.).

It is to the implicit memory rhetorical patterns that we turn now. All of them proved to be positive predictors of effective characterisation in Arabic. For reminder purposes, these patterns stand for the social traits of characters. Their prominence was stressed by connecting their role to what stories contribute with: “[a story] fits with the human preference for social information” (Vermeule, 2011, p. 22). Vermeule, in addition, held that stories are essentially about humans and that: “The concept of person is incomplete without immersing it in a wider social world” (p.23). Besides, the nature of the topic (a childhood event) of the short stories directly prompts the writer to retrieve information from his/her autobiographical and episodic memories (see 2.1.2.2.2.). This incites the writers to situate themselves in time and place as part of their socio-cultural environment and relate that to their emotions. The question which should be posed is: why do the patterns standing for the social description of characters enhance the quality of the Arab short story but not the English? This question will be answered in a more appropriate section (see 6.1.3.4.).

Insofar as the explicit memory rhetorical patterns are concerned, the pattern ‘analyses’ is found to be a negative predictor of an engaging Arabic story; it is, on the contrary, a positive predictor of good English narratives. In contrast, the pattern ‘reasons’ correlates with good marks of character development in Arabic but does not in English. An inevitable question, in this case, could be: why do students make use of a given pattern although it is not preferable in the language of production? The plausible answer is that they make negative transfer of patterns across languages, which is an evidence for the CRH. The crux of the matter is that both patterns i.e., ‘reasons’ and ‘analysis’ stand for the psychological traits in story writing; Karjala said that: “This is considered the most essential level of characterization. Keep in mind that a person’s thoughts ... can often be determined as a further extension of his/her physical and social characteristics.” Consequently, both ‘reasons’ and ‘analysis’ are crucial in the process of characterization, not a tiny part of the whole picture of a character. Given that this is so, we discovered that certain facets of the psychological side are more desirable in one language (‘reasons’ in Arabic) while others are more

advisable in another ('analyses' in English). An interpretation of this from a cultural perspective is advanced in the section 6.1.3.5.

To conclude this part, the regression analyses proved that the cognitive rhetorical patterns pinpointed in this research play, in general, a role in writing a convincing short story; they are not mere textual elements. However, they are split into two sections: one encloses those favourite in Arabic and another encapsulating those preferable in English.

Indeed, no short story would be complete without allusion to characters, time and place. Given the universal nature of the patterns representing these elements, no proof came from the regression analyses about whether they are positive or negative contributors to the attractiveness of a short story. Again, probably, what might differ from one language to another is the amount of focus assigned to each of these elements by writers from diverse cultures.

6.1.3. Discussion of the Paired Samples t-tests Results

So far, we discovered that there was a total negative transfer of the culture-bound cognitive rhetorical patterns in the first year (research question 3) and a partial one in the third year (research question 4). These findings will be discussed along lines from previous research on the cultural specificities of the Arab and English societies, their styles of communication and habits of thinking. Apart from the cultural considerations; I will, also, explore any other reasons that might aid in interpreting the results like language proficiency and limited writing practice, which might have prompted students to use particular cognitive rhetorical pattern.

6.1.3.1. Rhetorical Attentional Patterns of Focus

To begin with, the amount of focus given to the 'we' and the 'I' in the novice students' Arabic short stories can be matched with Hofstede's collectivistic and individualistic societies as will be expounded down. According to Hofstede's

classification of cultures, the Arabs are more inclined to the use of 'we' whereas the English have more preference for the pronoun 'I'. The findings of the first year corpus prove that the 'I' was utilised in English more than in Arabic in non-significant differences. The pronoun 'we' was also employed in roughly the same amounts in Arabic and English. There seems to be a transfer of the mother tongue thinking patterns to the FL and that the cultural differences between the East and the West are not apparent in the students' writing, the fact that provides support to the CRH.

The third year students made use of the 'we' in their recounting of an event in Arabic more than in English – albeit a non-significant difference was registered. That is, there is still a transfer of this pattern, which is pertinent to the attention to the group, from Arabic to English. One reason for this transfer is that the participants come from collectivist communities which value conformity and unity; they think and speak in accordance with their sense of belonging to the community. In other words, the results affirm that the students could not force themselves to get rid of their habits of thought; they still maintain them even in their final year of a BA degree in a FL.

The pattern 'I' is significantly utilised in English more than in Arabic in the senior students' papers. This leads to safely conclude that in the third year, the students' way of thinking is more influenced by the English culture and is getting away from the Arab. When writing, they could differentiate, whether consciously or not, between the rhetorical dimensions specific to each language. Again, it should be reiterated that the pronoun 'I' is more utilised in the discourse of the individualistic societies than in the West where one's own thoughts, hopes and actions are expressed overtly and freely.

Overall, when it comes to the attentional focus on 'I' and 'we', the CRH is valid among freshers and is so only for the 'we' (but not the 'I') among the seniors. To push further on these lines, the more the students climb in the ladder of FL proficiency and the more they are immersed in the target culture, the less confirmed the CRH becomes. It is natural that the learners, at their final year, get more acquainted with the

rhetorical preferences of the FL and start adopting them. Put otherwise, the results prove that the influence of the L1 culture on EFL learners diminishes gradually during the academic journey.

‘Place’ was given little importance in the freshmen’s Arabic and English texts. This does not mean that the setting was not mentioned at all; on the contrary, it was but using prepositional phrases which occurred in initial, mid or final positions in a grammatical structure. What happened is that places were not described since they did not function as subjects of sentences (our analysis went in accordance with the tagmemic principles which regard the focus of the writer to be embodied in the subject of the sentence). In the seniors’ Arabic shorts stories, ‘place’ appeared as a pattern but its frequency was less than that in English. We can draw a twofold conclusion. The rise of ‘place’ only in the third year with higher means in English than Arabic may indicate: students gained more awareness of the requirements of the short story writing as they declared in the questionnaire, and the pattern ‘place’ is more related to the English culture.

The noticed lack of focus on the setting especially the total absence of the pattern ‘place’ in the first year can be rendered to the high-context vs. low-context classification of world cultures (Hall, 1976) in that the high-context cultures place less emphasis on the context since it is shared (already known) by the communicating parties. Owens (p.1) said that:

low context cultures, from which the English academic writing style derives, are characterised by more direct, informative use of language, providing details of purpose, setting, background of characters ..., with the intention of establishing a point of departure for the reader, presumably to maximise comprehension.

By contrast, third year students were more influenced by the low-context culture of the West since that the pattern ‘place’ surfaced in their corpus although in

non-significant differences between English and Arabic which may evidence the impact of the FL culture on L1 writing.

Being, in turn, an element of context, the students treated time almost as their treatment to place seemingly for the same reasons stated above. The pattern 'time' also occurred in fewer numbers in Arabic in comparison to English across both levels albeit in non-significant differences. This might hint to the negligence of context in the high context cultures' discourse.

What was said about 'place' and 'time' applies to 'objects' but in a reverse way. This latter pattern was mentioned in Arabic more than English across both levels with significant differences in the first year only. Such outcomes refer to two directions. First, the students' attention to objects is stemmed from their native culture. Second, the senior students' attention is probably influenced by the foreign culture because they give less priority to objects in comparison to their First year counterparts. Down are stated some ideas evoking the sense that the pattern 'objects' is more associated with the Arab culture.

In a high-context culture, like the Arab one, holistic thinking prevails (Miyamoto, Nisbett & Masuda, 2006). Holistic thinking implies that when reflecting of an event, it is the larger context which is considered most. People, in these cultures, do not rejoice analytical thinking styles; in other terms, their attention is not focused on specific objects independently of the surrounding environment. Rather, it is attracted to the relational factors among the several items constituting an event, a painting, a process. Hence, when speaking about the doers and actions, reference is definitely made to the physical context, to anything situated in the setting and lies within the virtually visual scope of the narrator. Moreover, paying attention to the physical properties of the environment is a feature of the Arab literature. The classical poems and novels are imbued with descriptions of substantial entities (Salmen, 2018) as: the gazelle, the wide eyes, the Sahara, the moon, the horse, the sword, and the like. Poets and authors seem to be highly inspired by the milieu where they lived.

6.1.3.2. Rhetorical Attentional Patterns of Change

Empirical studies give credence to the assertion that there are cultural variations in so far as attention to changes in entire settings is concerned. To use Masuda and Nisbett's (2006, p. 381) words:

Research in that paradigm finds American participants to be more sensitive to changes in focal objects than to changes in the periphery or context.... Compared to Americans, East Asians were more sensitive to contextual changes than to focal object changes.

Accordingly, Eastern cultures are more susceptible to contextual interference when working out descriptions of scenes. This leads to deduce that a clear picture of the whole story is not complete for the Algerian students unless they account for changes pertinent to distinct aspects involved in the scene.

Matching the afore-said to the discerned patterns, it is the pattern 'situational changes' which accounts for shifts in place and time (context), among others. Of the other patterns that also appear to reflect changes in the context is 'perceptual changes' which explains sensory changes that cover scenes, sounds and smells. Hence, this pattern seems to be of a strictly contextual nature since it throws light on what occurs around. Boduroglu, Shah and Nisbett (2009, p. 349) explored cultural differences in sensory details and demonstrated that: "East Asians are better than Americans at detecting color changes when a layout of a set of colored blocks is expanded to cover a wider region." Following this conjecture, the Arabic short stories are likely to incorporate more perceptual and situational patterns than the English ones – if the subjects are not impacted by the English culture, of course.

Regarding actional, cognitive and emotional changes; they are all pertinent to the focal entity in the event, the actor; and have less connection to the background. Chua, Boland, and Nisbett (2005, as cited in Boduroglu, Shah & Nisbett, 2009, p. 349-

350) found that “Americans focus on focal objects sooner and longer than East Asians whose attention is oriented away from focal objects and toward backgrounds.” Given that this is so, we expect that the patterns ‘actional, cognitive and emotional changes’ would appear in the Arabic short stories in less amounts than in the English—once more, if the participants are not so much influenced by the foreign culture.

Now, the analysis results of the rhetorical attentional patterns of change can be explicated in view of the previous contemplations. To start with, the novice students’ Arabic and English short stories show that all the patterns relevant to the attention to change appear in both languages in non-significant differences. It is a proof that the students have one prevalent cognitive style. It is a one governed by their native culture, and is transferred to their FL writing. The questionnaire proves that these participants’ acquaintance with the English culture is so limited.

Concerning the seniors, the results were dissimilar. Whilst all of the differences between the means of the rhetorical patterns of change were non-significant, there are two significant ones: situational changes and perceptual changes. The participants’ attention to situational and perceptual changes is significantly bigger in Arabic than in English. Those findings show that the effect of the Arab culture (i.e., attention to contextual changes) was restricted to the Arabic short stories and not transferred to the English. Put differently, the CRH loses its validity among the students who become more proficient in the FL and more aware of its rhetorical and cultural specificities.

6.1.3.3. Rhetorical Attentional Patterns of Contrast

All the patterns of contrast are more bound to the Arab culture. How could this be deduced? How is this relevant to the results of the paired samples t-tests? The answers to these questions are what we aim to account for below.

6.1.3.3.1. The Pattern C2

The multiple regression analysis results prove that the contrast C2 is preferable in Arabic but not in English. As a consequence, its presence in the Arabic and English short stories with no significant differences in the copies of the freshmen and seniors signifies that there is a probable transfer of this pattern from Arabic into English. In what follows, I will try to elucidate how C2 is tightly connected to the Arabic language and Arab culture.

At the outset, the pattern C2 flowed, in the papers, mostly in the forms of *ettibaq* and *elmukabala*²⁶ (their parallels in English are juxtapositions²⁷ and antitheses²⁸) which are abundant in Arabic rhetoric. Oftentimes, students juxtaposed ideas, concepts, values, and feelings like: delight and despair, innocence and impurity, comfort and unease, childhood and adulthood, life and death, etc. Yet, other ways of creating disparity like matching dynamic characters against static were missed.

In fact, the Arabs are acquainted with the pattern C2 due, also, to their profusion in the Quran (Essaid, 2010; Faiz, 2006). The Holy Quran, which influences the lives and thoughts of the Arabs, incorporates large numbers of polar opposite thoughts such as: earth vs. heaven, hell vs. paradise, love vs. hatred, ease vs. hardship, good vs. evil, faith vs. disbelief, to name but these. Probably these dual concepts aim to keep the balance of the human psych and behaviour which are at the core of the

²⁶ *Ettibaq* is a dyad of words indicating opposed meanings. As for *elmukabala*, it is a stylistic device based on opposing more than two meanings, words, ideas, and images in an arranged way for rhetorical purposes in order to show contradictions and give explanations. Each is a prototype of the Arabic prose and poetry. If *ettibaq* transcends two opposites, it becomes a *mukabala*. That is, they can be differentiated from each other depending on the number of the opposed elements in discourse. Of note, no conjunctions of contrast were used in the corpus to manifest the pattern C2.

²⁷ Juxtaposition is the placement of two or more concepts, features or situations beside one another to bring their differences to the fore; e.g. Carla is active but her Mom is jaded.

²⁸ Antithesis is a dyad of phrases or clauses which convey opposed meanings but written in parallel grammatical structures. It is a form of juxtapositions; e.g. Wounds of the sword are forgettable; wounds of the tongue are memorable.

conflict between positive and negative poles of extremes. The human mind is charged to reflect upon both to reach the truth. That balance would help people find the platform upon which they work to win Allah's consent.

Besides, it is often said that the Arabs are preoccupied by dual intellectual cultural debates that have made up part of the Arab cultural context such as: Arabism and Islam, nationalism and patriotism, tradition and modernism, state and religion, the intellectual and authority, state and society, media and censorship, oppression and freedom, change and stagnation, and the like. All those binary concepts have risen due to socio-politico-economic conditions and their concomitant intellectual conflicts. All this leads us to legitimately say that the Arab thought is frequently commanded by conceptual binaries. Truth be said, binary distinctions are not particular to the Arab world per se; the Western thought, also, is not void of dual camps that have emerged thanks to some socio-politico-historical circumstances such as: black and white, Christian and non-Christian, body and soul, male and female, left and right, etc.

Another motive for developing the habit of thinking in dualistic categories among students could be the linguistic convenience. Due to repetitively speaking in a so simplistic stereotypical way of reality that they come to believe that this latter is described through a pair of mutually exclusive categories. Thus, not only differences come to be viewed as variations but also as opposites. They cannot be blamed for that because classification is incredibly crucial when dealing with the complexities of life. Yet, it must be emphasized that intellectual binaries can constrain thought that guides production and hinder the generation of other poles. Put otherwise, it can hamper creative thinking (thus, change) because people remain stuck to two poles only.

From another angle, King and Kitchener (2004) discussed the role of age in changing young adults' perception from viewing the world as being filled with co-existing contradictions (which push them to quickly form judgements of true and false, friend and foe, etc.) to treating the world with more awareness and consideration of all the conflicting viewpoints. In this case, dialectical thinking emerges as people become

wiser and start to examine a multiplicity of possibilities so that to increase chances for openness, creative thinking and joint responsibility.

Veritably, dualism seems not to be the hallmark of solely a religious book (the Holy Quran) nor of a language (Arabic), but it stands as a pattern of the human perception and thought. Herder (1993) notes that: “Countless phenomena bear a dualistic perspective of the world just like the opposites of light and shadow” (p. 206). It goes without saying that the universe, events, states of being exist along a continuum of two extremes; for example north vs. south, true vs. false, rewarding vs. hurting, esteem vs. despise, the sun vs. moon or Mars vs. Venus. Whether the cosmos is structured in a dualistic fashion or those binary oppositions are phantoms of the human psyche remains an unanswered question. Be that as it may, our minds appear to be accustomed to attend to “either-or” states. It is, therefore, hard to base the attention to contrast C2 in the corpus on any specific cultural premises. Wood and Petriglieri (1995, p. 32 as cited in Woodson, 2012, p.6) maintained that: “Reducing complex phenomena or choices to a binary set of alternatives is part of human nature, a fundamental mechanism deeply engraved in our nervous tissue and passed on from generation to generation for our survival.”

To cut it short, it seems that viewing the world through the prism of contrasted elements is a form of organization of thought when approaching a range of problems, including writing. While oppositions are fundamental to language and while they belong to the human mind and psych; they are not typical to the Arab culture, per se but they are superfluously employed by its users in general, and the results of this study are a case in point. Consequently; the above issues about the Arabic language, thought and culture may have been the source behind directing the participants’ attention to contrast C2 in their short stories.

6.1.3.3.2. The Patterns C1, CExp and CP

The patterns C1 and CExp existed in Arabic more than in English with non-significantly different means in the seniors’ texts but did not show up at all in those of

the freshers. The pattern CP behaved similarly except for its complete lack in the seniors' English corpus. If these patterns did not appear but in the discourse of the students who were exposed for about three years to English, we may presume that they are more pertinent to the English language and culture. However, the findings of the linear and multiple regression analysis suggest that the patterns C1, CExp, and CP are not as preferable in English as in Arabic. Since that this is so, why did not they appear in the corpus of the first year students? To interpret such a state of affairs, we refer to the participants' confession in the questionnaire that their writing in Arabic is not that good. Perhaps their limited proficiency in the language did not allow them to manifest many of the characteristics of Arabic. After consulting their scores, it was found that the third year learners' Arabic short stories achieved higher grades than those of the first year. As a trait of the subjects' L1 and native culture; C1, CExp, and CP was transferred to the FL writing. This negative transfer backs the CRH. The following Arab cultural features would expound the tendency to use C1, CExp, and CP in Arabic more than in English.

a. The Pattern C1

Without doubt, exaggeration is a rhetorical pattern of the Arabic discourse. In a communication, an Arab tends to lay over-emphasis on some points in order to be believed and understood—apart from the literary rhetorical and stylistic effects. Obvious exaggeration seems to occupy a special status in the Arabic society. If one does not stress his/her statements, he/she may be understood to mean the opposite by his/her community members. When translating a paragraph from English into Arabic, it is hard to convey meaning without the insertion of devices of assertion and exaggeration like *inna*, *lakad*²⁹, etc. (Shouby, 1951). Prothro (1955) cautioned that “statements which seem to Arabs to be mere statements of fact will seem to Americans to be extreme or even violent assertions” (p. 10).

²⁹ A Transliteration of two particles in Arabic used as opening words meaning ‘verily’. They bring an emphatic effect to the sentence.

The pattern C1 mirrors exaggeration and this is shown via the students' excerpts (see 5.2.3.1.), e.g., "That night was the darkest night ever." Mere realities, feelings, actions and features were represented in a heightened manner using the superlative form. Probably, the student writer did not *literally* mean that and maybe there were other sadder moments in life, but he/she used a hyperbole³⁰ to give extra drama to his/her opinion.

Another proof of the prominent place deliberate exaggeration occupies in Arabic is the possibility for this latter to occur not only at the structural level, like in English through overstatements or hyperboles³¹, but also at the lexical one. Arabic contains a dozen of morpho-rhetoric lexical molds³² which imply intrinsic exaggerative meanings. Al-Hajjaj (2013, p. 4) contended that:

Arabic in general has two distinct ways in creating exaggeration. The first is purely lexical and the second is structural in nature where hyperboles are either deduced from the overall interaction of the linguistic components of the structure in question or deduced from the rhetorical structure of certain tropes used in the Quranic text (henceforth QT) such as simile, metaphor, metonymy and synecdoche.

³⁰ A hyperbole is a literary device to exaggerate or over-stress a point for the sake of producing an effect which is realistically implausible. For example, he is stronger than iron or it costs me a thousand dollars.

³¹ Overstatements are instances of stating meanings more profoundly than they are in reality to add their value or importance. Saying "I am dying of shame" is an example of an overstatement although the speaker is not really dying. Ruiz (2009, p. 48) explained that: "Overstatements is the subordinate term which encompasses hyperbole and other phenomena related to amplification, excess, and superfluity."

³² Molds *are* linguistic forms which function as organizing criteria for all neologisms and word derivations. Ryding (2014, p. 76) stated that: "'Molds' (a translation of the Arabic term qawaalib, sg. Qaalib) [is used] to denote patterns within the pattern-based analogical system of Arabic derivation" These linguistic forms are organizing criteria for all neologisms and word derivations.

Arabic is emphatic, per se; hence, the tendency to spice up stories with overstatements that highlight one state of being or of affairs in contrast to all the rest: none denies the fact that the Arabic language has a pivotal role in shaping the Arab-Islamic culture.

From another angle, high-context cultures, like the Arab ones, are distinguished by their elaborate style of communication (Ellis & Maoz, 2012) as opposed to the understated style. An elaborate style promotes repetitiveness, indirectness, ambiguity, affectiveness and exaggeration. Compared to that, pauses and understatements³³ tend to fingerprint the understated style, which is widespread among the Westerners. Perhaps this fact justifies our students' overuse of the pattern C1 in their Arabic short stories. They overemphasised the experiences they went through and were over-exaggerating in their emotions and evaluations of the events that marked their lives. For reminder purposes, they often used phrases like: the saddest day, the darkest night, the only thing, the worst day, etc. This forceful manner in the expression of emotions and attitudes, if ever, is usually "motivated by inner nervous energy" (Virkus, 2009), a trait of the uncertainty avoiding countries.

b. The Pattern 'A Current State of Being vs. an Expected One'

Looking over the students' papers and analyses, it was apparent that the pattern CExp was utilized in statistically non-significant differences in Arabic and English in the seniors' copies. Again, it is to be noted that this pattern did not appear in the first year short stories.

The occurrence of this cognitive rhetorical feature in roughly parallel numbers across the two languages in the third year may indicate a transfer from Arabic into English especially that this pattern seems to be rooted in the Arab culture as speculated

³³ An understatement is a figure of speech employed to minimize the intensity of a situation to add a touch of comedy, politeness, modesty, to name but these. For example, someone wins a big national prize and says: "It is not a big deal."

in the introduction to this section. Below, I will explain the dynamics of expectancies in the Algerian culture and how this is echoed in the students' writings.

Since that the short stories are about childhood incidents; many involved parents, family members, neighbours, friends and teachers as characters. The relationships between the communicators, the shared past experiences and the entire intimate context in a collectivist society provided good reasons for expectations to spring. Logically speaking, the more people are acquainted with each other, the more the expectations are likely to rise, and vice versa—although a combination of other factors as “personality, social skills, and communication style” (Kriskovich, 2012, p. 4) along with age, social setting, and the type of the event all play vital roles in directing a communicator's attention to the future and predicting what would happen.

Besides, the established social norms (especially in uncertainty avoiding cultures) can help guess what is expected to be said or done in a situation. Algeria, like most Mediterranean countries is a high certainty society (Snitker, 2009), where little room is left for unusual circumstances. Reference to expectations arises, probably, from an implicitly shared social contract. High-context communication is a feature which paves the way to setting expectations. Burgoon and Hubbard (2005, p. 161) stated that:

[In high-context culture,] Often times one has to figure out what another person is trying to say, while low context communication is very direct and gets straight to the point. The second form of expectancy is how much a certain behavior is seen as acceptable, suitable, wanted, or favoured.

In the short stories, the student writers verbalized their expectations, whether built on reasonable or unreasonable assumptions, by employing the pattern C.Exp. A type of contrast which implies the opposite of C.Exp is when contrasting actual situations to unexpected ones. In point of fact, there are instances of this latter type of

contrast in the English corpus but in so few numbers that they did not stand as a pattern. I really wonder if there were possibilities for this type to rise as a pattern in the English texts if the students were to reach a high proficiency level in the target language and integrate deeper knowledge of the target culture. This is so because in the Western individualistic low-context and low-certainty cultures; people may make less expectations about the others' behaviour (but, normally, more anticipations when it comes to their plans since they are future-oriented). Making a contrast between present events, lessons, wishes, reactions and the unexpected seems to be more appropriate to evoke more surprise, puzzlement, disappointment, resentment, quick reaction, and sudden turning points in the plot.

C. The Pattern CP

Contrasting current situations or events to past ones did not rise as a pattern in the freshmen's corpus at all but it did in the seniors' Arabic texts only. Because it did not occur in English, it sounds that this pattern is partially derived from the Arab culture³⁴. Indeed, this latter is characterised by the past-orientation principle— as opposed to the future-orientation premise which imprints the West (Hall, 1976). To elaborate more, the Arab-Islamic culture is assumed to be past-oriented in the sense that its members highly respect their traditions and belief systems. They are inclined to consider current evaluations in light of past experiences and events. Past-directed people are more likely to mention the old good time and feel nostalgic. All of these characteristics are shown through the extracts from the students' short stories that incorporate instances of the pattern CP (see 5.2.3.1).

The examples illustrate that by utilizing the pattern CP, the student writers tried to highlight the momentous of former incidents or circumstances and express their sorrow about their loss now in an attempt to stir the reader's emotions. It was, besides,

³⁴ Its absence in the first year is also attributable to the students' relative low proficiency in the writing skill and in language in general according to the questionnaire.

a technique to articulate a shock about unprecedented situations. Our subjects seem to pay less attention to aspirations and hopes than to regrets and disappointments, project themselves as less capable at formulating futuristic plans and taking risks, and express less the lessons they learned from current experiences.

So, the participants appear to be influenced by this temporal cluster which typified their Arabic discourse more than the English. The tendency to refer to the past, while living the actual moment exists in the English narratives but in a limited number that does not form a pattern. The findings disclose no trace of a transfer of CP from Arabic into English neither at the beginning nor at later stages of the students' EFL learning journey. In short, the results relevant to the pattern CP do not validate the CRH.

6.1.3.4. Implicit Memory Rhetorical Patterns

At the outset, the student; whether writing in one language or another; he/she is a person with an accumulation of the same sum of emotions, experiences, preferences, preoccupations, motives, attitudes, opinions and schemata. It is natural that all of these surface in their final pieces. Yet, the amounts of appearance of distinct types of knowledge are likely to differ from one language to another simply because research on memory and culture evidenced that persons belonging to individualist societies face difficulties in coding and transferring implicit knowledge while diverse members of a collectivist team accomplish the same task with complete ease (Liu & Zhao, 2005). This is attributable to the collectivists' inclination to give prominence to interpersonal harmony and perceiving the self in terms of its social role, the fact that may push their cognitive resources into prioritizing social knowledge. Let it be recalled that implicit memory rhetorical patterns include values and beliefs, points of view, experiences, reactions, building rapport which are all shared or developed partially due to interaction with a group of people. This is not contradictory with Gutches and Indeck's view that: "Eastern cultures tend to focus more on ... similarities, and group-relevant information" (2009, p. 137). Gutches and Indeck continued to contend that:

“These different ways of perceiving the world suggest that culture operates as a lens that directs attention and filters the processing of the environment into memory” (2009, p. 137).

The facility of encoding the implicit memory rhetorical patterns in Arabic for our students was demonstrated in their corpus especially in that of the seniors. To explain this; each of values, building rapport and points of view was mentioned in non-significant differences in Arabic and English in the first year which proves a transfer from the L1 to the FL and confirms the CRH. In the third year; however; after that the learners had been immersed in the English cultural niche for a long period; they recounted explicitly the implicit memory rhetorical patterns in Arabic but not in English. Those findings manifest the participants’ ability to use every language with its concomitant skills and avoid negative transfer, the point that invalidates the CRH among the seniors.

The direct plain depiction of the implicit memory rhetorical patterns is a facet of direct characterization which takes a straightforward route towards developing characters. For example, this sentence from a student’s short story “Mum used to encourage me to study” is used instead of portraying a scene that shows how her mother incited her to take care of her educational career.

Opposite to the effortless sketches of autobiographies are the detailed narratives for which Eastern cultures have less predispositions in contrast to the Western (Homer & Tamis-LeMonda, 2013). Homer and Tamis-LeMonda (2013) advocated that North American children and adults’ memories tend to: (i) be longer, (ii) be more elaborate, (ii) contain more descriptives (adjectives, adverbs, modifiers), and (iv) englobe more personal preferences. Thus, the Arabs, like their Asian counterparts, when retrieving a past experience, are not likely to focus on the minute details but on information about the group (to relate to their community), on anything that is socially constructed, and anything that occurs thanks to interpersonal interaction like the implicit memory

rhetorical patterns. The peculiarities of the event are, therefore, dismissed and the narration comes in the form of a summary.

As a final note, compacting experiences in an abrupt chronicle could be due to the Easterners' tendency to recount generic event memories or routine events (as birthday parties, family picnics to beaches or forests, loss of close relatives like grandfathers³⁵) which are usually presented using a low-elaborate style. Less socially oriented memories are more frequent among the Westerners. According to Homer and Tamis-LeMonda (2013), North Americans' memories more often focus on one-point-in-time events (as opposed to routines or generalized accounts), are more self-focused, and date from an earlier age. Discrete, one moment-in-time episodes (e.g., fighting and recovering from a non-recurrent disease), that are more typical to the individualistic cultures, were not the topics tackled by our participants. It is these types of memories that are more likely to be richly represented and highly accessible during recall in that they permit a detailed description of personal roles, feelings and opinions (see 3.1.3).

All in all, implicit memory rhetorical patterns are found to be more associated with the Eastern style of narrating autobiographical memories (i.e., easiness of coding implicit knowledge), direct characterisation, social descriptions and generic events. It is worthy to note that no discrepancy is found between this conclusion and that of the recent theories of autobiographical memory which have increasingly accentuated the decisive impact of culture on autobiographical narratives (Wang, 2011).

6.1.3.5. Explicit Memory Rhetorical Patterns

The paired samples t-test results of the explicit memory rhetorical patterns are discussed below with tentative explanations of the effect of culture on the use of these patterns.

³⁵ They are the themes which recurred most in the students' short stories and they all reflect the idea of interdependence (family, home).

6.1.3.5.1. Analyses

Erdman and Ng (2011) affirmed that the precept of holism is a salient feature of the East Asians' cognitive process; on the other hand, analytical and logical approaches are the ones held in high regard by Western cultures. This proposition points to the idea that people from European/North American cultures perceive the world in an analytical manner using formal logic whilst Easterners bring to the fore the interrelationships between the social and physical worlds. The analytical rational is, then, a feature of the Western cognitive style; it is a way of thinking that manifests in one's thoughts and memory – as well as in attention and perception.

Koo and Choi (2005) argued that this mode of thinking i.e., analysis does not pop up due to only cultural effects but also through formal education, which is an aspect of culture per se. It is indisputable that the Western educational tradition emphasizes analytical skills. However, in Algeria, studies accentuate the spread of rote learning and memorization at the expense of analytic lecturing. Lakhil Ayat (2008, p.117) wrote:

Algeria still has the fact-acquisition orientation to instruction. It is woven into the fabric of education. The teachers, as their teachers before them, are themselves products of the lecture-rote memorization system (both a French and Islamic heritage) thereby automatically perpetuating the system. The fact-recall examinations further reinforce this orientation. Teachers teach for the exams and until higher order skills such as critical thinking are measured, the situation will not change.

Examination-oriented teaching and memorization of lessons deprive students from holding discussions and questioning notions.

Following the above suppositions which are supported by the results of the regression analyses, we can state that ‘analysis’ is a pattern that stamps the English discourse more than the Arabic one. In the first year students’ short stories, this pattern did not appear at all. This state of affairs is a reference to the learners’ overall limited analytic abilities.

By contrast, third year students’ short stories incorporate instances of ‘analyses’ in Arabic and English in non-significantly different frequencies which means that this thinking style, which is a feature of English, has been assimilated by the students to a degree that it appears in their Arabic writings. Does this mean it is a case of subtractive biculturalism³⁶? I think, yes especially that EFL students have more chances to internalize analytical skills thanks to the wide exposure to the Western-cognitive style. Empirical studies show that the more learners are exposed to the Western model of formal education even in non-Western cultures, the more they adhere to that new model and abandon their old habits of thought (Cole & Scribner, 1974).

Given the afore-mentioned estimations, the CRH cannot be in/validated because by definition it stands for the speculation that L1 rhetorical norms are transferred to the FL by FL learners. What happened in this case is the other way round: the FL cognitive rhetorical dimension is transferred into the L1 writing by the seniors. Yet, in so far as freshers are concerned, this was in no way the case.

6.1.3.5.2. Reasons

Almost, causation is omnipresent in all aspects of life. Short stories are not an exception. They incorporate causes in that several events are weaved in a narrative via

³⁶ Subtractive biculturalism is a reference to the situation where the foreign culture is acquired to the detriment of the home one (Homel, Palij, & Aaronson, 2014).

causal connections to form a story of a particular kind. Yet, causality is affected by cultural backgrounds (Beller, Bender & Waldmann, 2017). By considering the cultural effects on causality; it is found that Easterners, in comparison to the Westerners, are more aware of the causal attributions. In this context, Maddux and Yuki (2006, p. 669) asserted that: “Previous research has demonstrated that people from East Asian cultural backgrounds make broader, more complex causal attributions than do people from Western cultural backgrounds.” Furthermore, Choi, Dalal, Kim-Prieto and Park (2003) conducted a study and concluded that the amount of information supplied by East Asians as explanatory factors for an event exceed by large those presented by Americans. Hence, Eastern cultures demonstrate more tendencies to render occurrences to their causal factors.

Building on all of that and on the regressions analyses, the rhetorical pattern ‘reasons’ seems to be more pertinent to the Arab culture. The fact that first year students utilized it in insignificantly different frequencies in Arabic and English suggests that there is a transfer from the native language to the target one. The same can be said about the results of the third year sample. They, in turn, show a transfer of the Arabic typical pattern ‘reasons’ into English when producing short stories. Overall, those findings are more likely to support the CRH from a cognitive perspective.

All in all, first year students transferred their attentional rhetorical features, that are likely to be stemmed from the Arab cultural features (collectivistic principles, high- contextual communication, and holistic thinking), from Arabic to English while writing by emphasizing the in-group ‘we’, neglecting the setting and placing much focus on concrete entities. In the third year, when the students started to draw a separation between the norms of the L1 and the target language, more importance was given to the ‘I’ and the context.

Existing evidence about the cultural differences effect on directing attention to specific types of change justifies the senior students’ attention to the changes in the background of the story: the means of the patterns ‘perceptual changes’ and

‘situational changes’ were higher in Arabic than in English. In the first year, roughly equal amounts of attention to these categories cropped which is a proof of a cross rhetorical transfer. As for attention to the focal changes in an event (actional changes, cognitive changes and emotional changes), it is a feature of the Western culture. Seemingly, the students were not so influenced by the English culture that differences in reference to them would not be manifested in their discourse.

The results about the patterns of contrast were interpreted in line with the Arabic linguistic (*ettibaaq*, *elmukabala*, exaggeration molds) and Arab cultural (conceptual binaries, past orientation, uncertainty avoidance, collectivism, and high-contextuality) particularities.

We shift now to the implicit memory rhetorical patterns. As opposed to the Westerners, it is the Easterners’ ability in articulating implicit and socially constructed knowledge which assisted in discussing how students utilized those patterns.

The bulk of research proving that ‘analysis’ is chiefly a Western cognitive style (Erdman & Ng, 2011; Koo & Choi, 2005) and ‘reasons’ are mainly typical to the Eastern (Maddux and Yuki, 2066) aided in elaborating on the results about the explicit memory rhetorical patterns.

6.1.4. The Cognitive Stance to the CRH Among EFL Freshmen and Seniors

We draw to a close now. We saw that the CRH is sustained among the novice students; it is half approved among the senior students because they negatively transferred some, not the totality, of the cognitive rhetorical patterns (in answer to research question5). Meanwhile they showed some awareness of the differences between the L1 and FL cognitive rhetorical patterns. We also know from the questionnaire that these participants, although they are majoring in English, do not have full command of the writing skill nor are they sufficiently knowledgeable of the target culture. All these facts consolidated offer a complex picture of the students’

interlanguage. The following figure mirrors the samples' actual rhetorical knowledge which is on its way of being built. The learners are moving towards the target language, preserving the L1 cognitive rhetorical characteristics, assimilating new FL norms, and are still unable to grasp some other FL patterns.

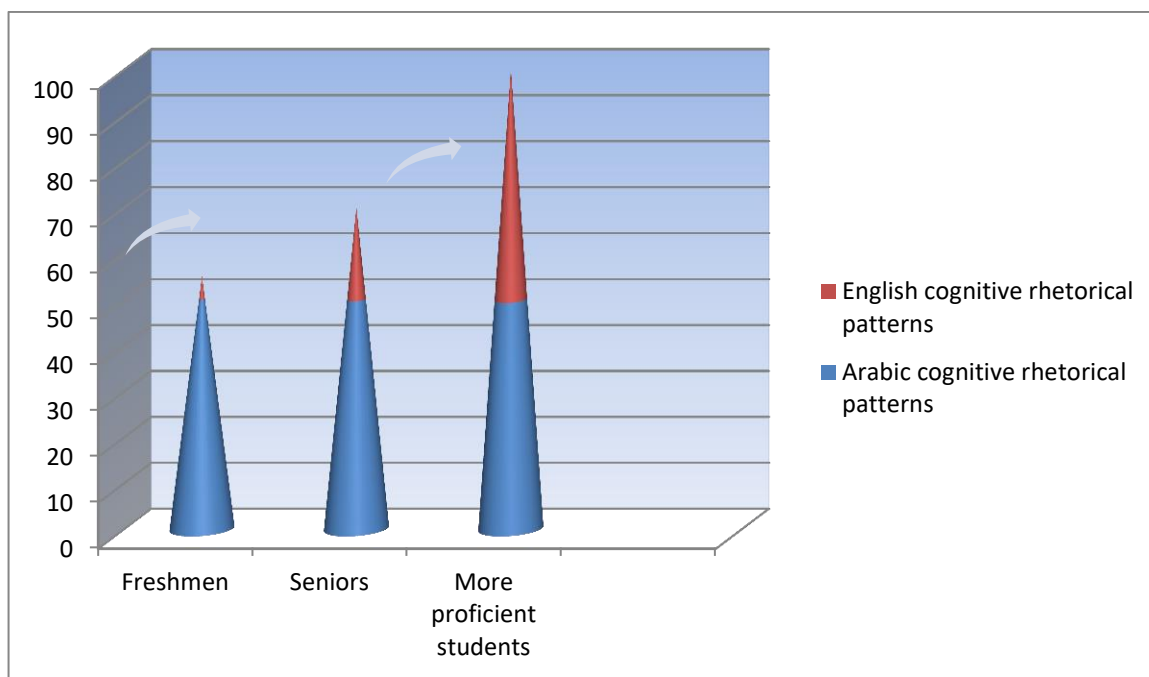
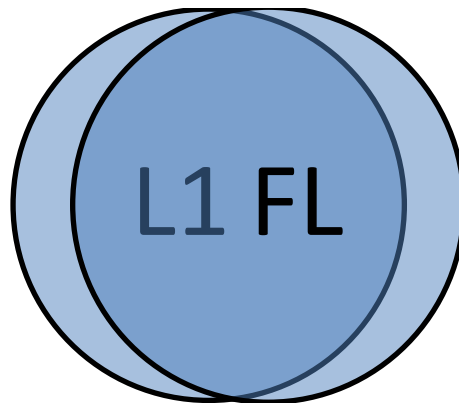


Figure 6.3. EFL Students' Acquisition of the Target Language Cognitive Rhetorical Patterns throughout their Educational Career while Maintaining their L1 ones.

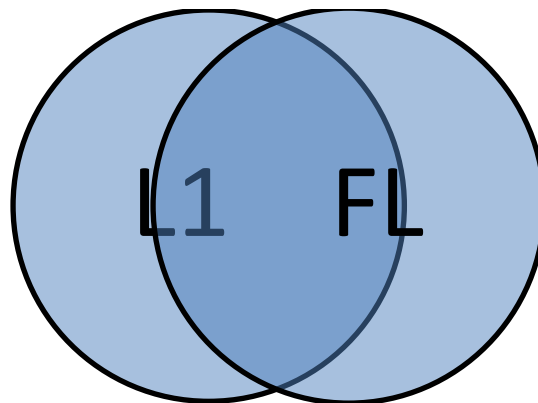
The students' situation is best described by imagining their position in a third space which includes colliding cross-cultural cognitive rhetorical features. It is a liminal space where new cognitive rhetorical patterns are being internalised while deeply ingrained ones are being maintained. Of note, this dynamic process has not finished yet; it terminates when the students reach full command of the FL providing that they will not blur the lines with their L1; at that time, they should still be able to use each rhetorical pattern with its concomitant language. Once they reach this stage, the CRH would lose its validity which is maintained only among FL learners who are not

proficient users of the language. It is this state of affairs that is described in the following diagram.



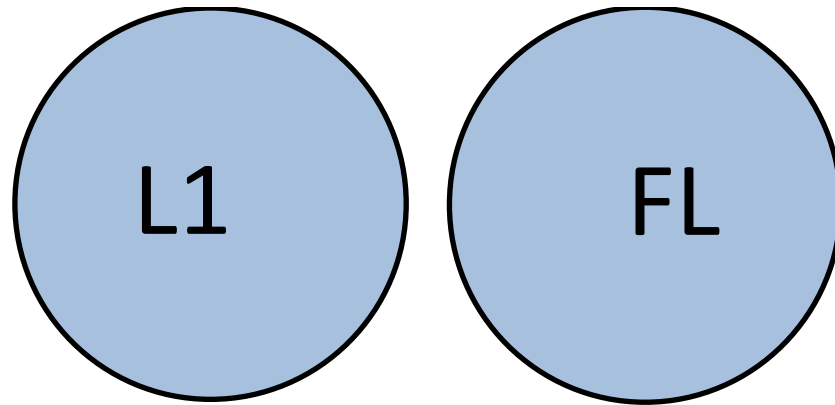
The overlap represents the L1 cognitive rhetorical patterns used in both texts (the CRH is sustained)

Figure 6.4. The Freshers' Use of the Cognitive Rhetorical Patterns when Writing in Arabic and English.



The reduced overlap represents the L1 cognitive rhetorical patterns used in both texts (the CRH is half sustained)

Figure 6.5. The Seniors' Use of the Cognitive Rhetorical Patterns when Writing in Arabic and English.



No overlap between the L1 and FL cognitive rhetorical patterns (the CRH is not sustained)

Figure 6.7. The Proficient Students' Use of the Cognitive Rhetorical Patterns when Writing in Arabic and English³⁷.

Such a conclusion can justify a lot of the discrepancy in the existing research within the CR domain: some of it supports the CRH whilst some other does not. Bearing in mind the present thesis results, which confirm the CRH among the freshers and tend to infirm it among the seniors; I probed again into the previous studies in the field. Surprisingly, I discovered that the studies involving high school students, like Indrasuta (1988) and Ouauouicha (1986), provided strong evidence for the CRH. By contrast, the investigations which disapproved the CRH are the ones carried out with advanced students. For example, Ismail (2010), who invalidated the CRH, recruited a sample comprised of PhD students who had high proficiency in the target language. Logically, their writing, including the imbedded rhetorical patterns, became analogous to those of the native speakers. Similar results were reached by Minami (2019, p.81) who

³⁷ It is, I believe, the aim of the teaching/learning process.

concluded that: “as L2 speakers’ proficiency levels increase, their narrative structure becomes similar to that of native... speakers.”

6.2. Implications

Undoubtedly, the present dissertation came up with results of practical, theoretical and methodological merits for the field of CR and that of teaching/learning (creative³⁸) writing at the University of Mila as well as at the other universities in Algeria.

That CR amasses all the multifaceted problems of the teaching/learning of writing is not what we aim to prove. We do recognize the complexities an apprentice writer may encounter. By suggesting a cognitive approach to CR, we, rather, want to provide some insights that may help detect the rhetorical preferences of the L1 and target language and, thus, explain a portion of the learners’ errors: the unconventional rhetoric in their writing. As such, the teaching/learning of writing could become easier and quicker. Therefore, the proper aim of this research is not to construct propositions of a greatest degree of generality. What I did was merely painting a portrait that conveyed the specific cognitive rhetorical patterns of first and third year students’ writing experience in L1 and FL and their convergences, not an X-ray photograph which is qualified to function as a comprehensive symbol for all the cognitive rhetorical preferences of learners in similar situations. A broader picture cannot be drawn unless extensive research is conducted as proclaimed above. Even though that the research results are neither conclusive nor generalizable, they are not without implications.

Virtually, most of the following recommendations are offered not only for EFL creative writing teachers but for composition instructors as well. One reason for this

³⁸ Needless to reiterate that creative writing borrows its pedagogy from that of the composition (see 2.5.).

generalization is that some theorists called for straddling the fence between the two camps. Wendy Bishop (2003) saw no objection in bringing composition approaches to CW and vice versa. Bishop (2003, p. 234) argues that students “should approach composition classes and CW classes in pretty similar ways. Overall, both types of classrooms need to encourage *and reward* risk taking and experimentation as you learn to conform to and break genre conventions.” It is my contention that CW and writing in general are harmoniously connected—although some disciplinary dividing lines should be respected.

6.2.1. Implications in the Teaching and Learning of Writing

Bearing in mind only the syntactical rules and mechanical norms of the FL is not enough to produce a comprehensible discourse if learners miss to comprehend the rhetorical tendencies bound-up with EFL texts. Lack of a clear understanding of the rhetorical and cultural preferences of the target language discourse paves the way for learners to transfer those of the mother tongue into the FL while writing, giving way to awkwardness and stylistic deviation. Provided that written expression instructors in general and CW teachers in particular consider raising the students’ awareness of the cognitive rhetorical variations, there is the likelihood that students quickly get rid of their native rhetoric and move toward the FL one, especially for freshers. Tutors can work their way through this aim by carrying out comparative studies in contrastive rhetoric. Here a word of caution is due: this is in no way an invitation to view Arabic rhetorical properties as inferior to those of English; rather, it is the use of the former instead of the latter that affects the quality of writing. The point I want to make is that the students should appreciate their native language rhetorical tradition and be introduced smoothly to that of the FL. The cross-cultural rhetorical dichotomies (I vs. we, setting in focus vs. setting out of focus, attention to changes relevant to the agent vs. attention to changes relevant to context, contrasting the present to the past vs. contrasting the present to the future, difficulty in communicating implicit knowledge vs. easiness in communicating implicit knowledge, and reasons vs. analyses) should be unveiled in parallel to enable students to see the differences clearly. A considerable

lively debate along with some practice and feedback might help set the students free from their local culture rhetorical dimensions and, subsequently, internalize the target language ones. Meanwhile, the learners must be aware that writing in a FL presupposes a foreign readership that is accustomed to distinct experiences and expectations. In line with this opinion, Hinkle (2002) maintained that Anglo-American readers are bestowed with the ability to evaluate the quality of the texts written by non-native speakers.

To cut the long story short, I suggest that the implication of the cognitive dimension to CR in the writing classroom may go through four stages: (a) sensitize the students of the cognitive rhetorical disparities between the L1 and target language, (b) supply them with the list of the Arabic cognitive rhetorical conventions and those of the English, (c) help them appreciate their L1 rhetorical conventions, and (d) assist them to gradually assimilate the FL rhetoric and the preferences of the EFL discourse community. The advantage of this is that the students will realize that some of the clumsiness felt in their writing is due to the different rhetorical norms which shape every language (Mok, 1993). This may also lower the anxiety caused by trying to imitate the native language speakers.

6.2.2. Implications in Teaching Creative Writing

In the context of the short story writing, one may wonder if a cognitive approach to CR is appropriate, if at all. In fact, it is convenient for two reasons. First, most of the identified cognitive rhetorical patterns are proven to be indicators of the short story efficiency via the regression analyses. Second, teachers who would drive students' attention to the rhetorical preferences of the target language are performing part of their job. Without doubt, the task of the composition teacher is to push students to write texts that look native and idiomatic far from any distracters like strange patterns.

This is applicable to EFL short story writers for they aim to zealously attract the audience who is accustomed to a particular rhetorical tradition. Hence, readers can

easily follow and be convinced by the movement in the plot, development of the characters, and effectiveness of the theme. For that reason, rising voices against the prescriptive nature of CR should not deter practitioners from implementing its research results in the classroom.

Creative writing pedagogy is still searching effective ways for thriving – whether carried out in a L1 or FL. Hence, the results of this research are, doubtlessly, telling and suggesting for tutors. At least, they will be provided with more guidelines to establish functional instructional practices. Again, the suggestions advanced in this study are not meant to be reductionist in that successful writing does not depend on rhetorical features solely. It is evident that none can teach someone to become a great writer. Writing is more about talent—regardless of where it comes from: practice, reading or whatever. In this respect, I admit that the craft of a good short story does not demand only rhetorical norms but also a credible voice, elusive characters, a moving plot, a universal theme, a distinguished style, to name but these. However, the CR directions have also their role in rendering the objectives of teaching EFL CW more attainable.

If I managed to escape any accusations of being reductionist, I cannot throw away any criticism of being prescriptive in the present research on CR and its implementations. At the outset, we need to ask this question: is prescriptivism appropriate when it comes to CW? The answer is yes. Teachers have always prescribed structural, syntactical, lexical, rhetorical, and mechanic paradigms of writing. What is the job of teaching if it does not entail prescription? Then; what many domains like medicine, anaesthesiology, civil engineering, accountancy, aeronautics, forestry, etc. are doing if not prescribing rules and solutions to meet the objectives they were created to. Certainly, CR is not an exception. In short, if CR is accused of prescriptivism; I do not find that disconcerting at all.

6.2.3. Writing Course Model

It is commonly agreed upon that the writing course should cover: paragraph and essay organization, grammatical points, lexis use, and mechanical rules. Nonetheless, throughout the delivery of the writing course, EFL teachers should clarify, every now and then, how and why a set of languages are shaped by a variety of cultures which gives way to distinct rhetorical patterns. During the rhetoric lessons, the instructors are advised to specify the rhetorical particularities of each language and expound how they are used, in what way and for what purpose. The workings of the cognitive rhetorical features can be explicated using model texts and examples in L1 and FL and making cross-comparisons between the two by highlighting commonalities and differences. Every rhetorical aspect should be linked to its cultural or linguistic origin. This may arise the learners' interest especially if the selected texts are not of much sophistication i.e., convenient for teaching and involve the intended rhetorical features. Students, besides, need to know what negative effect the ill-use or the non-use of the FL cognitive rhetorical conventions may have on developing the various elements of their short stories and on their writing in general.

Through practice activities, which may involve learners in either controlled or guided writing, students can develop a good command of the appropriate use of the cognitive rhetorical patterns. They also need to be conscious of the negative transfer that they sometimes resort to by providing feedback about the rhetorical features of their (creative) writing. Thus, teachers would be in a better position to throw light on cases of frequent rhetorical deviations and collectively discuss them with the class. Among the strategies that can boost students' awareness of rhetoric is supplying them with rhetoric checklists—just like grammar checklists. Besides, if the process approach is followed in teaching CW, the directions about the cognitive rhetorical aspects can be given to the students at the drafting or revision stage so that students can clear or modify instances of rhetorical deviation and avoid the unconscious influence of the L1. Alternatively, if the genre approach is utilized, teachers can advise students of the

rhetorical patterns that are most likely to not/occur in every genre: descriptive, expository, persuasive, narrative, technical or poetic.

Additionally, writing instructors ought to urge the learners to read extensively in the L1 and FL and, while doing so, pay attention to the rhetorical differences between the two languages. Reading allows room for gaining more acquaintance of the unfamiliar context and style of the FL. The questionnaire results, in this research, indicate that our students do not read sufficiently; so, they should be encouraged to do so not only in the writing subject but also in the other courses like literature³⁹. Of course, it must be noted that a great deal of reading of short stories or novels is to be left for home because the task is time-consuming. In reality, reading and writing activities go in tandem with each other.

One obstacle which seems to hinder the application of these instructional steps, however, is the ill-mastery of Arabic by some Algerian EFL teachers—due to some educational and historical reasons. To comfort this category, I would say that the teaching of the CRH to EFL learners does not demand profound linguistic knowledge of L1, just being cognizant of the existing rhetorical disparities—after all, L1 is not the focus of the task. Furthermore, teachers of the translation module can make reference to the cognitive rhetorical aspects of English and Arabic when engaging students in text translation activities.

As far as assessment is concerned, tutors ought to consider the rhetorical patterns in the students' papers (aside from organizational, grammatical and lexical errors) since it is proved that those features have a bearing on the quality of the written productions.

³⁹ The reading materials in the other modules like ESP and Linguistics are, I guess, more suitable to teach scientific content than rhetorical patterns.

6.2.4. Implications in Course Design

University teachers in Algeria are usually responsible for designing their own courses. Therefore, the cognitive rhetorical features of English and Arabic should be communicated to them. Furthermore, to design ones' own courses requires teachers to be abreast of the research findings pertinent to their disciplinary areas. It is recommended that EFL writing teachers would review literature about: (1) the cultural background of the students, and (2) the CR patterns relevant to L1 and English and their effect on the students' writing. Some text analysis skills are also of use for teachers to become more competent at explicitly explaining the odd rhetorical habits which might appear in their students' discourse. Today, with an increasing interest in multiculturalism, recognition and classification of specific English and non-English rhetorical patterns have become fundamental facets in the FL instruction process.

At the Department of Foreign Languages, at Mila University; as in most Algerian English Departments; expository writing takes the lion's share of the program of the written expression module at the under-graduation level. Parts of the programmes are advocated to chronological, descriptive and argumentative organizations along with letter writing which are all taught using, by and large, the product and/or process approaches. Creative writing, which is in vogue in many universities in the world, does receive little focus at some Algerian universities and is not dealt with at all at many others. Thus, by choosing to analyse the students' short stories, I decided to throw some light on this area and launch a call for course designers and Chiefs of the Domains of Formation⁴⁰, who are university teachers, to include CW in the curriculum of the written expression.

⁴⁰ In Algeria, they are the ones who meet annually to modify and standardize the programmes which are called the training offers.

6.2.5. Implications in Neighbouring Disciplines

In addition to the guidelines offered to the writing professors on how to appropriately use CR in classrooms, the present research can serve as a model of practice in discourse analysis courses (and CR courses) to aid students become familiar with this novel cognitive analytical framework and consider the kinds of attention and memory culture-dependent patterns that are expected in texts produced in various languages. The explored differences between the Arab and English cultures, in this thesis, and their linkages to previous studies on attention can be regarded as valuable content for lessons in intercultural studies. Other disciplines as teaching Arabic to speakers of other languages can also benefit from such a research. Finally; because writing teachers should be trained and encouraged to implement the CR principles in their classrooms when convenient, the findings of my research ought to be taken into consideration in teacher education and training programs.

6.2.6. Implications in Contrastive Rhetoric Research

Early research in CR was concerned exclusively with metadiscourse features as linearity and circularity. The present thesis has brought to light new non-structural rhetorical elements of discourse that have not been explored previously in such a way. The crux of the matter is that many of the emerged cognitive rhetorical devices are contributors to the quality of the written piece. Some of them are more stemmed from the Arabic culture; others are more representative of the English one. This novel research focus of CR can be extended to other genres (other than the short story) and other languages. Hence, the CR is expanded by proposing a new model and a new approach to it, the cognitive one.

Contrastive Rhetoric has, since its establishment, essentially dealt with academic writing especially the expository composition and, at times, the argumentative essay. The current study proves that CR can be expanded to literary genres like the short story writing. Even though the short story elements are common

in most languages as the plot and the characters; it is, still, worthy to pose the question: do students from varied cultural backgrounds rely on distinct rhetorical devices and possess differing rhetorical preferences when producing a short story?

Over a half century of its inception, the CR has been witnessing several methodological developments like the conduction of interviews and questionnaires. The cognitive analytical framework set forth in the present research endeavour has, in turn, contributed to the evolution of the CR in that it proposes a cognitive stance to this discipline. Besides, the current work backs previous research calling for the insertion of L1 texts to improve the methodology of the CR. As such, the students' discourse is examined to discover their own rhetorical inclinations, not their deviations from the English rhetoric. In a word, the within-subject design has, once more, proved its efficacy in carrying out the CR research. Another methodological attainment realized by the current research is the importation of the paired samples t-test and the regression analyses, from the statistics field, to the CR studies although they are habitually utilized in experimental methods.

All in all, the methodology and the findings of this thesis function in three directions. First, they respond to previous calls for expanding the CR by searching: discourse properties not organizational features of discourse, conducting questionnaires, and adopting a within-subject design. Second, they take CR research a step forward as: (1) they import statistical tools that are principally used in experimental studies as the paired samples t-test the regression analyses, (2) they endorse a cognitive approach to CR, (3) they broaden the scope of CR to other writing genres as the short story, and (4) they explain part of the controversy about the validity of the CRH by finding out that the educational level of the participants in a study can be a decisive factor in ending up supporting or declining the hypothesis. Third, they are applicable to improve writing instruction.

6.3. Limitations and Recommendations for Future Research

Let us volunteer recording that the current thesis is not without limitations. Let us note as well that any attempt to compensate for these inadequacies will come up with works broader in scope and purpose. The envisaged weaknesses are listed below along with suggestions for further research, which prove that the CR is still a fertile area of research even after five decades of its advent.

1. We are perfectly aware that there is an almost endless number of factors that affect students' achievements in writing. Each of the teaching method, learner autonomy, motivation, anxiety, learning strategies, and the like could be pertinent. Nevertheless, we have deliberately limited our research to one factor related to culture-based cognitive rhetorical differences between the mother tongue and the target language so as to limit the scope of the research. A broader and more coherent image of the influence of the native language and culture on FL writing can be sketched by linking text analysis to questionnaires or interviews with the participants about possible factors of relevance to the issue as the learners' attitudes towards or disinterest in writing, etc.

2. Although the utility of the identified cognitive rhetorical features was tested using the regression analyses, it can also be examined through experimentation. An experimental study could be designated by recruiting a control group, which will be instructed on how to write a short story in the usual way; and an experimental group, which will be taught in a similar fashion but with a certain emphasis on those patterns and their significance in the short story. A post-test can uncover how successful the stories of the experimental group are in comparison to those of the control group.

3. Our study concerns a limited population, 50 first and 50 third year students at one university. A more exemplary study would involve a larger group of participants from various Algerian universities. Generalization of results is, therefore, far from being

possible unless the same findings are obtained by other studies replicated under the same circumstances and research protocol.

4. What may limit the generalizability of the findings is not only the relatively small sample size, but also the student writers' language proficiency levels. This research could yield distinct results if it were to deal with subjects of higher or lower FL (or L1) proficiency levels.

5. Perhaps the topic chosen to elicit students' writing (an autobiography about one's childhood) has a bearing on the results. The question is: are similar findings possible if the participants are to respond to other prompts? Other topics about reality or fiction might disclose cognitive rhetorical patterns other than the ones recorded with even differing frequencies. Furthermore, the students' written productions are not the only material to rely on for identifying the cognitive rhetorical preferences in a given language but also published works of various authors.

6. This research was based on the cognitive rhetorical patterns extracted from short stories solely, which might be inadequate if one wants to find about more patterns of Arabic and English. In order to further investigate the cognitive approach to CR, applying the cognitive analytical framework on other discourse types (the expository and the argumentative) is very much warranted. It is also worthy to carry out similar analyses on corpora from other language pairs, not solely Arabic and English, to gain knowledge of the conventional discourse tendencies of other cultures, inspect if any differences exist, and check if any rhetorical interference takes place among FL learners.

7. Gender differences were not accounted for in this study although we noticed right from the very beginning that girls outnumber by far boys. It is not clear whether male students make use of the same rhetorical features as females or whether the former make transfer of the L1 features to EFL writing more than the latter, or it is the reverse. We are not certain if gender has a bearing on all of this. Future research should be mindful of this point. Such investigations might well inform practitioners on

whether or not the process of raising students' awareness of the importance of rhetoric and culture in writing is more effective with male than with female learners. Flynn (1990) remarks that man and women conceive the self differently and use several modes of interaction with others due to their distinct experiences.

8. In Algeria, many people master French as their second language and English as a FL. Fortunately, French, as a variable, was, to a large extent, controlled in our study because almost all the participants confessed in the questionnaire that their French is weak given that they come from small villages in Mila. In other terms, the results were not biased. It is a good idea to probe the impact of French or of both French and Arabic on students' English writing. It might well be more suitable to conduct such research in big cities in Algeria, as the capital, where French is spoken daily.

9. The writing prompt in the current research requests students to write about a previous experience. Some learners, of course, came with stories which might be wholly based on real life events. Other stories could be the result of a fusion, occurring through the writing process, between various snippets of experience and imagination; while other stories may spring thanks to a purely genuine imaginative endeavour. Others might have been altered due to a process of retelling. Whatever the case, no account could have been made of the imagination variable in the analysis of memory and attention.

10. Attention to internal stimuli is a variety of the faculty of attention but is grossly underinvestigated (see 3.2.1.3.). Research in this area may inform that in writing. Perhaps, more insights from this domain could have illuminated the discussion of the results.

Through the findings, we realize that the students' cognition, which is central to writing, is situated in the interface (a third space) between his/her L1 culture and the FL culture. For that reason, the CRH was approved especially at low proficiency levels in that the learners tend to pick up from a bowl containing a mixture of L1 and target language cognitive rhetorical patterns while writing.

The results of the present thesis were discussed on the light of Hall's (1976) and Hofstede's (2011) descriptions and classifications of culture along with previous research on attention and memory and their dynamic interaction with culture.

The pedagogical insights and research directions volunteered in this chapter revolve around the teaching of writing mainly that of short stories to Arabic L1 EFL Algerian students. The crux of the matter is that writing is a cognitive process which should be situated within its broader cultural context. This is, hopefully, a step towards sensitizing teachers, and students alike, of the cognitive rhetorical patterns specific to their native and target languages and of the possibility of an unconscious rhetorical transfer that, usually, leads to weird writing. It is to be noted that basic misunderstandings are motivated by rhetorical ethnocentrism (Anderson, 1989). Algerian EFL learners must recognize the inevitability of adopting the conventional rhetorical patterns of the language in which they write and stop viewing writing through their own cultural prism. It is commonplace that students pay attention solely to the linguistic aspect of discourse.

In order to reach more generalizable conclusions about the cross cultural cognitive rhetorical variation and transfer, extra research is solicited to involve other languages, cultures, genres, rhetorical dimensions, language proficiency levels, majors of study, and writing tasks. Future CR studies should, besides, strive for larger samples.

General Conclusion

It is an undeniable fact that among the ultimate aims of EFL teaching/learning is to give rise to competent writers who are not at a disadvantage of syntactic, mechanic or rhetorical kits. However, undue negligence of the rhetorical patterns of the target community, usually, leads students to produce weird texts. Evidence from a number of studies shows EFL students' lack of knowledge of many of the rhetorical preferences of English which affects the quality of their productions because of, chiefly, a negative transfer of the rhetorical dimensions of the L1 to FL. Is that true only for academic writing (essays, dissertations, reports, case studies) or also for other genres demanding some creativity?

Given the coming of age of CW in the teaching of writing, I searched to which extent rhetorical setbacks apply to other literary genres, namely the short story. Precisely, I probed into the special cognitive rhetorical features that this genre should meet in English and Arabic and the possible interference which might occur. Hence, this investigation subscribes within the CR field.

In CR, it is hypothesized that: (1) each language has culturally bound conventions of writing unique to it and (2) the students' L1 rhetorical features may interfere with their FL writing. After decades of probing into the field and debating the validity of its claims, the CR faced pros and cons but witnessed several developments as well. The CR expanded when it shifted from purely organizational descriptions to a concern of the sociocultural and linguistic variables of writing. In this research endeavour, I, particularly, tried to broaden the scope of CR by: (a) suggesting a cognitive perspective which concerns itself with patterns relevant to the conceptual content instead of limiting it to the usual macro-discourse patterns, (b) extending the CR to other literary genres instead of confining it to academic writing, and (c) finding evidence for or against the CRH. Since that some previous studies recommended research on CR across various language proficiency levels, my thesis came in response

by investigating data gathered from first and third year Arabic L1 EFL students at the tertiary level.

To reach the above aims, four research questions were constructed. Firstly, can a cognitive analytical framework elicit cognitive rhetorical patterns from a text? Secondly, do the specified cognitive rhetorical patterns boost the success of the Arabic/English written piece? Thirdly, do first year EFL students utilize the cognitive rhetorical patterns in their Arabic and English texts with, more or less, the same frequencies? Fourthly, do third year university EFL students incorporate the cognitive rhetorical patterns in their Arabic and English texts with, more or less, the same frequencies? The aim from questions three and four was to know if there was any rhetorical interference, or the lack thereof, which would lead to in/validate the CRH among freshers and/or seniors.

In order to test the afore-mentioned questions, two cognitive rhetorical analytical frameworks were set out drawing on the tagmemics theory and the knowledge management discipline to extract what I called attention and memory rhetorical patterns. The inductive and deductive methods of data analysis were taken on so that to come up with qualitative and quantitative data. Two statistical tests were employed to interpret data; they are: the dependent samples t-test and the linear and multiple regression analyses.

The corpus was collected from 100 first and third year EFL students at Mila University, in Algeria. Every participant was asked to write a short story in Arabic and another in English, with an interval of about three months, about a childhood event. A questionnaire was administered with the aim to collect information about the educational and linguistic background of the subjects. We believe that such a kind of ethnographic data helped ensure that we recruited the appropriate type of participants in terms of age, cognitive maturity, language proficiency and cultural background. The questionnaire also aided in interpreting the results and increasing their validity. In addition, the shorts stories were scored following an analytic rubric with the aim of

examining the extent to which the emerged cognitive rhetorical patterns correlate with the quality of the produced short stories.

After the data analysis, the following cognitive rhetorical patterns were identified. The attentional rhetorical patterns were: I, we, objects, time, place, actional changes, situational changes, emotional changes, cognitive changes, perceptual changes, C1, C2, CExp, and CP. The explicit memory rhetorical patterns were: reasons and analyses. The implicit memory rhetorical patterns were: values, reactions, experiences, building rapport, and points of view.

At this stage, a series of linear and multiple regression analyses were conducted involving the frequencies of the appearance of each pattern against the participants' analytic scores in the short stories. The results of the analyses were an indication that most of the patterns were positive predictors of successful English short stories whilst others proved to be negative ones. Similar findings were recorded in so far as the Arabic corpus is concerned. Meanwhile, the regression analyses confirmed the validity of the analytic framework.

A set of paired samples t-tests were carried out to discern any significant difference, or the lack thereof, in the utilization of these cognitive rhetorical patterns in Arabic and English by the first year students. An identical procedure was followed with the data from the third year learners.

With no doubt, the results were informative. The freshmen employed the cognitive rhetorical dimensions in the Arabic and English short stories in non-significant differences, which is much more a sign of interference. Obviously, these students need further instruction on how to differentiate between the cognitive rhetorical patterns of their native language and EFL and how to use each conveniently.

Regarding the senior students, they were found to employ part of the cognitive rhetorical patterns in their Arabic and English texts in like manner, which is an indication of a limited negative transfer from one language to another. The other

section of the cognitive rhetorical patterns was utilized by this category of participants in statistically significant differences between Arabic and English, which implies a development of this group of students' ability to distinguish between the cognitive rhetorical preferences of each language and behaving accordingly. However, this achievement is not complete in that their English writing still suffers some rhetorical deviation the origin of which is the mother tongue. This is evident since that the proficiency level of the writing skill is good for half of them and is only functional for the other half. Such a finding suggests that they still need instruction and practice to ameliorate their writing. Part of this instruction would focus of the rhetorical aspects. I deduced that once students reach a high proficiency level in the target language, little or no negative transfer would appear in their written productions and the CRH would lose its validity at this level. All in all, I do confirm that the CRH maintains its legitimacy among the freshers and seniors but not with the same strength. A discussion about the presented results was held with reliance on previous research on attention, memory and culture. This section gave more insights to the findings by linking the cognitive rhetorical patterns to the English or Arabic cultures.

The present research yielded rich results that have several implications. By and large, FL teachers of writing gain are the ones who gain insights from the findings of CR research. They can draw on the cultural specificities of L1 in understanding the writing behaviour of their students. Teachers should drive the learners' attention to the cultural rhetorical principles of the FL and these in turn ought to be considered when assessing the learners' written productions. Students need to be conscious of the culture-based variations between languages since they need to know that their deviations are not attributed to the difficulty or complexity of the FL writing skill, but they are, more or less, relevant to prevailing cultural factors of L1. Because it is found that the cognitive rhetorical preferences of the FL learners' writing styles are grounded in their native culture and are sometimes transferred to the target language, then courses which tackle such elements should be incorporated in the Written Expression programs in the English departments at the Algerian universities.

The current study may be criticized on various grounds, especially when it comes to generalizability. Thus, future research should strive for larger samples. Mostly, this work can in no way be generalized in the sense that the identified patterns could be pertinent to the writing prompt, or to the short story genre. Hence, more investigations are required on the research agenda in order to test the cognitive perspective to CR across other writing topics, genres, languages, and levels and majors of study.

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Appendices

Appendix 1: A Sample of an Arabic Short Story by a First Year Student

منذ صغري تعرفت على فتاة أحييتنا
منذ أول لقاء لنا رأيتنا بسوسنة و لطيفة
تفريت منها قرأت ما تبادلني مشاعري ومنذ
ذلك اللقاء وزحمتني أفضل الأصدقاء
ليس فقط أصدقاء بل جعلتها أختي وحافظة
أسراري ورفيقة صغري وكنت أريدها أتكوه
رفيقة كبري، كنا نتشارك أحلامنا وأمانينا
وكان كل موه والدينا راضيا على صداقتنا الحقيقية
وكانت السنين تمضي وكل عام وزحمت أصدقاء
وتشدد علاقتنا، أنا شخصيا كنت أحاول
أن لا أشتب في مشاكل بيننا، ولكن لسوء الحظ
لم أجد ما كنت أتوقفه منها، أحيانا كنت
أرى فيها نظرة الحقد وأحيانا نظرة الغيرة
وأحيانا العكس ولكن لم أعط الأمر الاهتمام
الكبير. ولكن بمجرد انتقالنا إلى المتوسطة
زالت كل الأقنعة عن كل الوجوه، فأما كان
أستاذة في تلك المتوسطة وكما تدري كان
لها نفوذ بين الموظفين.

في أول يوم اختارت الجلوس معي وبالطبع وافقت على ذلك، جلست في الطلوة وكنا نتحدث على أساندينا بكل فرح وسرور ولدي بعد مضي شهرين على الدراسة وبقربان فترة الفروض رأيتها تتغير ببطء، ففهممت أن تعطينا الأستاذة نقطة العلامة ~~تجدد~~ وأنها أن ما تحصلت على العلامة الأفضل يبدأ الفيلم بالصراخ والديكاء قائلة للأستاذة أنها هي الأفضل ولدي لأحد يعطيها فتعة وأنا كل الناس يجهلونني أنا ~~و~~ هي العكس، فتتحول فرحة العلامة التي تحصلت عليها إلى حزن وقلق وفي نهاية الحصة أجدها خاضعتي لذلك السب. كانت صديقتي جيدة في مادة اللغة الإنجليزية وأنا كنت العكس، كنت أكره تلك المادة لأنها دائما تزينني أنني الأصعب فيها، وفي يوم من أيام الدراسة أتتني في منتصف العام الدراسي تم تغيير أستاذة اللغة الإنجليزية وأستبدلها بأستاذ مستعد قليلا، ~~هو~~ شرح الأستاذ في شرح حرسه ووجدته ~~بمفاتيح~~ صعب قليلا بحكم أنني أكره المادة و ~~كلمة~~ صعبة ~~بها~~ بكل ما يتعلق بها، تكلمت مع أستاذي قائلة له أنني لم

أفهم كل الدرس، وكأني أستاذ أعطاني اهتمامًا
كبيرًا و أعاد شرح الدرس لي ثم انتقلنا إلى التطبيقية
كان يوليها يراي قلقة فيسألني أنا لأجيب
وهذا ما جعلها تنقلب رأسًا على عقب فبدأت
بالبكاء والصراخ كالعادة وذهبت وأخبرت أمي
والدتها أنها صدمت كانت تريد الإجابة والى
الأستاذ لم يعطها الاهتمام وكانت يهتم بي فقط
وهذا ما جعل أمها تتحدث إلى الأستاذ الإنجليزية
وأخبرته جميع الأساتذة أن أستاذي كان يهتم بي و
لا يتحدث مع ابنتها، في تلك اللحظة أحسست
بانفجار كبير يحدث في جسمي، صدمتني رغبة
عمرى بكلمتك جارية جعلت قلبي ينزف من
سدة قساوتها، رجعت إلى منزلي حلست وحدي
أعيد في ذاكرتي ما حدث وعزمت على تعلم
اللغة الإنجليزية وهذا ما حدث فكل العطلة
الصفية وأنا استمع إلى الأغاني الإنجليزية و
الأفلام حتى تمكنت منها وأصحت أعز
الكثير عنها وأحببتها حبًا كبيرًا، وفي
السنة الموالية رأيت تحسني وتمكيني من اللغة
فصدمت قائلة "مأسرك أنت؟" فأجبتما
أنها البراية وأنتك ستريت مني الكثير الذي
يصدرك حقًا، وذلك فعلاً ما حدث

فقد أعدت البكالوريا لأحصل على اللغة الإنجليزية
وأنا اليوم طالبة من طلاب هاتج المنحة
التي أحبها وأطمح لتعلم المزيد والمزيد.

Appendix 2: A Sample of an English Short Story by a First Year Student

They say childhood is that time in life when one's personality is molded. Everything you experience will stick with you for the rest of your life. I would say that my childhood was normal, boring even, my parents provided me with everything, doing their best so I could have ~~the~~ all I could ask for. but obviously, there is a down side for everything. In order to provide for me, they had to work a lot, and I had to spend a lot of time with nannies instead of spending it with my parents. I never minded though, especially after I was enrolled in school.

One experience though stuck in my head till today, though not unusual, but for the impact it had on my life after. After all, it was the time to absorb one's surroundings, what people say or do stays with the child for years on no end.

I was around eight at the time, fresh faced and excited to learn, spending my time reading books dad bought me considering my inability to make friends back then.

I wasn't a difficult child, always obedient but apparently my nanny at the time thought differently. It started lightly, unnecessary comments about me being weird, what child spends time reading instead of playing outside and then accelerated to telling me I'm dumb, weird and fat. The latter became something I heard so much, "you turning fat because of sitting there reading all the time".

At the beginning I didn't think much of it, but as time passed, I started believing her words. till the day she called me a pig. It stung really, and the worst of it all I believed her, I refused to eat that day, she brushed it off and called me spoiled, happened again around dinner time. by the time she left I was so hungry but I refused to stumble into temptation. I was fat, right? a disgusting being, I had no right to eat. But mom, being herself, decided to get to the bottom of it. I admitted everything, and begged my mother not to do anything about it. She spent the whole evening reassuring me that I'm normal, not different from any child.

my age, said she'd take care of the situation.

I had a new nanny after that, with mom and dad questioning her every move, making sure she's doing her job right.

I never saw that woman after that, but I never forgot about her, I can say confidently she's the reason I still struggle with my body image so much to this day. It took me years to understand that what she did was verbal abuse, and even longer to get my self confidence back!

Appendix 3: A Sample of an Arabic Short Story by a Third Year Student

ما الذي حدث؟ هل أنت بخير؟" الصبح يصيغون بي رغبة
في الإطمئنان، يطرحون العديد من الأسئلة عن أبي لم أكن أدرك
ما يقصون به من كلمات لي، ثم ثروة. ما شعرت به في تلك
الآثناء كان ببساطة شعورا أدركت فيما بعد أنه يدعي الهلع.
لقد كنت في منزل لي أقوم بها هي متوقع من صبي في المابغة
بعد ما نأثرت يومه الحافل في مدرسة العتيقة، ألهم مطلقا العاني
لرغبتني الجامعة في الإكتشاف وأصبح فخرا بأنني أنهيت
من صفتي المدرسي. كان الوضع مريحا للوهلة الأولى فقد صاد
الهدوء الأمامي. ولم تكن تلك إحدى المرات القليلة التي أتواجد
فيها بفردي في البيت فجليستي الدائنة، أبي، كانت خارجة
ذلك اليوم.

بدأت أكرهني، بدأ أن هونا حركة ما يطوق سامعي، توقفت
بغية تقديم مصدر تلك التحركات التي تدعو إلى الإضطراب ولم
أصرك ما كنا بضع لحظات كانت لتوفر لي الكثير من المتعة
رفقة ألعابي، غير أنني لم أظن بأي نتيجة تذكر فقد تلامي
كل مظهر للحركة وعاد المكون ليخيم بذلك على البيت مرة أخرى.
عدت بدوري لكرتي وألعابي ولكني نقيين أن ما شئت انتباهي لم
يغير سوى أوهام بعيدة كل البعد عن الصحة.

أين أنت أينها المرة الشقية، أكلتم كعوتي بسواء، لا مئيل
لها اليوم، لقد أخذت تلك المرة لها مكانا رحمت خزانة البلايب
وكانها تريد أن خباء من شيء ما. انحنى جسدي المرن والتقاطها
قبل أن يباغتني ذلك الصوت مجددا، بالتأكيد صوت شخص ما

ما قادم من مدخل المنزل : تذكرت حينها أنني تركت الباب مفتوحاً
على مصرعيه ، نظراً أنني لم أكن متيقنة من سروري فقد
اغتدتها لمجرد غيابها فترة وجيزة من الزمن منادياً " أمه ، أمه ،
ها قد عدت أخيراً " و بمجرد القائي نظرة على المدخل كان المشهد
مغايراً تماماً .

في الحقيقة ، لم تتواجد أمي هناك ، وبدل ذلك ظهر رجل ذو
بنية ضخمة تظهره على شكل عمالقة اليوم المتسكرة التي تعودت على
متابعتها ، كانت ملامحه غريبة للغاية فهي مزيج من نظرة حادة نوي
بنو آيا شريعة ، وأخرى برنية تصفي ورائها الكثير .

وقفت صدمتاً بذلك الوجه مغملاً كل خلاياي الذاكرة للتعرف عليه ولكن
دون جدوى . من هذا الغريب ؟ إنه يرمني بنظرة غريبة
و يفقد المكان من حوله . أذكر أنه كان فصل ثلثاء أذاك بالأن
ذلك الضخم يرتدي ملابس فصل الصيف ، ما الذي يجري ؟

بدأت حينها أمسح أن شيئاً غير اعتيادي يحدث . انتشر الضوف في
كل أعضاء جسمي ما نعا ماياها من التصرك . جل ما تمكنت من فعله
هو من اقبة ملامح ذلك الرجل المتغيرة بسرعة مذهلة ، فارتحا المجال
لخصيتي الواسعة لمحاولة ادراك ما يحدث .

إنه مجرم ترصدني لعدة من الزمن وقد تحيين فرمة بقائي وحيدا
لننفذ ما تمليه عليه أفكاره المؤذية . من ذهني في تلك اللحظات
حوار سمعته على التلفاز يفيد بانكار جرائم ضد الأطفال للاستفادة
من أعضاءهم الداخلية . ارتفعت سوحا دقات قلبي الرقيق في الوقت
الذي زاد فيه ترقب ذلك الوحش البشري للمكان من حوله .

يريد تنفيذ جرم بيته دون أن يمنح الفرصة لأي شخص لاكتشاف
مخططاته. أهذه هي النهاية؟ قطعاً لا، فقد أخبرتني أمي
أنني يوماً سأكبر وأغزو أساذاً ومعلمنا هائج الصيت، وأؤمن
أن أمي امرأه لا تكذب. لكن نظرات ذلك القاتل تزداد حدة،
وها هو الآن يقصم يديه القذرتين في جيبه. بالتأكيد سناول
مكنياً حاداً يجعل من مهمته قطع أوعائي سهلة للغاية. قدماي
لم تعودا تطيقان احتمالي، تنال الآن بذهني مشاهد ذلك السكين
وهو يخترق جسدي الضعيف بقسوة مخلقا بركة من الدماء تسبح
فيها جسدي الفتيه وتزهو فيها روعي البرئيه.
إنه يتقدم نحوني فهي النهاية ولا مجال للمقاومة. أفكر وأتأ
أتابع خطواته في ما مدى الحيرة التي سيخلفها مقلي. أتأهد
دوع أفراد عائلتي وهي تنهمر فوق نعشي. أراقب مستقبلي
الزاهي بستي ألوان الحياة ينقلب فيلما هو ليوديا من الزمن الغابر؛
زمن الأبيض والأسود. أتكهن بعنوان مقال الجريدة التي سيكتب
عن مقلي: طفل في السابعة ضحية لجرم بيته سرقة الأعضاء. عنوان
مؤثر وسبق مصغي جديد. أليس كذلك؟
أغلقت عيني التي غمرها الدمع مؤمناً بقدري منتظراً تلك اللحظة
القاتلة. لقد طال الانتظار وزاد الخوف.
محمد، ألم أخبرك ألا تغادر المنزل مطلقاً؟ صوت نداء
قادم من مدخل البيت، هو صوت أحد الجيران الذي أحبه كثيراً
سعرت بقلبي من الأمان، وبصعوبة بالغت جعلت عيني تريان
النور من جديد. فإذا به يمسك ذلك المجرم القاسي ويقوده

خارج المنزل و لأنه تلاكشي ليصبح فتى صغيرا بعدما كان عملاقا
جبارا. انتبهت لما أخرج من جيبه (السكين المزعوم) . لها
في الحقيقة : قطعة حلوى ...

Appendix 4: A Sample of an English Short Story by a Third Year Student

Regret

"I received an emergency call, I would not leave him alone..."
"but he's just four years old!"

I still remember my Mum's words: "My beautiful smiling moon, the fresh smell in your golden curls of your hair and your minty eyes always make my day. I want you always to keep your little brothers in your big ocean heart, take care of them honey, I love you!"

You can boil an egg in the street as every mid-day of Summer. My grandmother did not allow us to play outside; so that, I was playing with my brothers in my playing part of the room. I was 11 years old, the eldest daughter of my working parents. My mother always kept us in my grandparents' house until she finished her work.

Saad - my little brother - was watching cartoons in TV beside me, then he started crying and told me that he wanted to eat barbecue as he have seen in the cartoon. The restaurant was far from the house, I could not go out alone and bought it and even my grand-mother would not allow me to go in that hot day, suddenly, my Aunt come back from her work for lunch time and saw the scene of my crying brother. My Aunt had just one hour for lunch time as every worker in the country and she had passed already half the time in her way to the house, we can hear the butterflies in her stomach. She could not see him in that situation and she decided to take him with her to the restaurant and feed him there then returned him fast, we argued with her even my grand-mother, I was very happy to see my brother happy and stopped crying - just

like mothers. I wore him a hat to protect him from the sun's rays, and then they went out.

After I got my lunch with my second brother and my grandmother she got a nap because she was very tired - an old woman - but me still waiting for my little brother to return after fulling his small stomach. I started passing time with reading as usual in my playing part of the room, the time passed rapidly and I stopped reading when I hear "Knock Knock Knock"

"He returned!" I yelled happily

I run fast to the door, opened it. It was just my Aunt.

"Where is he, is he coming after you?" I wondered

"What do you say? about whom you are talking?" she entered the house saying that

"Saad, of course! where is he?" I added in a frightened way.

"I recieved an emergency call, I would not leave him alone, but I returned him to the half of the way and asked him to back home" she replied.

"but he is just four years old!" I added sharply.

It had passed almost 4 hours when she took him and he did not back yet "what should I do?" I was afraid and I felt regret to let him go, I did not know what should I do, to go out and search for him or call my mother or the police. My Aunt went out to search, maybe he lost his way or something happened to him. It was a mix of feelings, I got the phone and started pressing the numbers then My mother entered the house.

"you are here!" I drew a big smile in my mouth.

Saad was hugging my mother, he was with her, I got a long long breath and hugged them strongly.

"It was 3.30 P.M. when I saw an old woman carrying her

son, I finished my work as usual and walked after them. Coincidentally, then I heard the accent of the boy seemed like Saad's and what made me confused that the boy was totally dark colored by carbons. My Mum started narrating.

Then my Aunt entered to see the ^{family} scene.

"I rapidly said 'Saad!' when he turned his face saying 'Mum!'" my mum added and hugged my second brother.

"I was very afraid, I got him fast from her hands and went to the supermarket to buy a bottle of water so I can wash his face and know him." She completed her speech.

Then we all was wondering.

"What did you do to the old woman?" we yelled strongly.

"She escaped that I could not even remember her face" she replied. I really thank God very much in that moment, I could not imagine my life without my brother, it was a harsh event that I can remember always and made a great change in me, so that I become more responsible, and I knew the importance of every member of my family. Thank God again.

Appendix 5: Language History Questionnaire

Please answer the following questions to the best of your knowledge (**TICK** or **fill-in the gaps**).

Part One: Background Information

1. Age: _____

Part two: Native Language

2. Native language: _____

3. How do you rate your writing ability in your native language?

Functional ____ very good ____ excellent ____

4. Have you ever studied how to write short stories in Arabic throughout your educational career? Yes ____ No ____

Part Three: Mastered Foreign Languages

5. Do you master a foreign/second language? Yes ____ No ____

6. If yes, complete the table below, please.

N°	Foreign language	Proficiency Level		
		fair	good	native-like
1
2
3

7. How long have you been studying English? _____ Years

8. a. Do you use audio-visual media (movies, documentaries, news, radio, etc.) in learning English? Yes ___ No ___

8.b. If yes, how often? Rarely ___ sometimes ___ always ___

9. How often do you read in English? Rarely ___ sometimes ___ always ___

10. How often do you write in English? Rarely ___ sometimes ___ always ___

11. How do you rate your writing ability in English?

Functional ___ very good ___ excellent ___

12. In your academic career (middle school, secondary school and university level), have you studied how to write a short story in English? Yes___ No___

13.a. Have you lived in a country where English is a first language? Yes___ No___

13.b. If yes, where and for how long? _____

Thank you for your collaboration!

Appendix 6: The Analytic Rubric in Arabic

النموذج التحليلي للتقريب

العلامة	الخصائص	العنصر
2	<ul style="list-style-type: none"> - الزمان محدد بدقة (مثلا: في منتصف النهار، فجر يوم 2006/07/17...إلخ). - المكان محدد بدقة (مثلا: زاوية غرفة النوم، الرواق المؤدي إلى قاعة الدرس...إلخ). - وصف الزمان والمكان وصفا جيدا وكافيا وتوضيح علاقتهما وتأثيرهما على الشخصيات والأحداث. 	البيئتين الزمانية والمكانية
1	<ul style="list-style-type: none"> - الزمان محدد لكن ليس بدقة (مثلا: في عطلة الصيف، عندما كنت صغيرا، في أحد الأيام...إلخ). - المكان محدد لكن ليس بدقة (المنزل، المدرسة...إلخ). - وصف غير كاف للمكان و/أو للزمان و/أو العلاقة مبهما بينهما وبين الأحداث والشخصيات. 	
0	<ul style="list-style-type: none"> - المكان غير مذكور و/أو - الزمان غير مذكور و/أو - لا يوجد وصف للمكان ولا للزمان رغم أنهما مذكورين. 	
2	<ul style="list-style-type: none"> - وصف جيد و مشوق للشخصيات، ومقدم بطريقة احترافية. - يتناول الوصف: البعد الخارجي للشخصية (طول، بدانة، أناقة) والبعد الاجتماعي (كالظروف المعيشة والهوية والدين والجنسية والثقافة) والبعد النفسي (سلوك وطموحات وأفكار ومزاج وانفعالات وهدوء ورغبات وأحاسيس الشخصية). - إبراز أثر الشخصيات في تطوير الحدث مع شرح لنماء الشخصية داخل القصة. - عدد الشخصيات الرئيسية واحد وعدد الشخصيات الثانوية لا يتجاوز ثلاثة. 	

<p>1</p>	<p>- وصف مقبول للشخصيات، ومقدم بطريقة أقل تشويقا وأقل احترافية وأقل فعالية. و/أو</p> <p>- تناول ناقص أو طويل جدا للبعد الخارجي للشخصية (طول، بدانة ، أناقة) أو للبعد الاجتماعي (كالظروف المعيشة والهواية والدين والجنسية والثقافة) أو للبعد النفسي (سلوك وطموحات وأفكار ومزاج وانفعالات وهدوء ورغبات وأحاسيس الشخصية). و/أو</p> <p>- تطور الشخصية غير واضح.</p> <p>- عدد الشخصيات الرئيسية واحد وعدد الشخصيات الثانوية لا يتجاوز ثلاثة.</p>	<p>الشخصيات</p>
<p>0</p>	<p>- وصف بسيط ومبتذل وممل للشخصيات و/أو</p> <p>- إغفال أحد الأبعاد التالية: البعد الخارجي للشخصية أو البعد الاجتماعي أو البعد النفسي و/أو</p> <p>- أثر الشخصيات في تطوير الحدث غير موجود و/أو</p> <p>- تطور الشخصية عبر القصة غير مشار إليه.</p> <p>- عدد الشخصيات الرئيسية أكثر من واحد و/أو عدد الشخصيات الثانوية أكثر من ثلاثة.</p>	
<p>2</p>	<p>- الحبكة قوية، معقدة، مركبة، مشوقة وتضم عنصري المفاجئة والغموض.</p> <p>- الصراع محتدم (تدور حوله الحبكة) وتحاول الشخصيات حله (علما أن الصراع قد يكون داخليا بين الشخصية وحالتها النفسية، أو خارجيا بين الشخصية الرئيسية والشخصيات الثانوية أو بين الشخصية الرئيسية وبين محيطها وظروفها).</p> <p>-ترابط الأحداث وتقديمها بشكل متسلسل يضم:</p> <p>1. البداية: معلومات قليلة ثم تتشابك الأحداث وتتصاعد.</p> <p>2. العقدة: تعرض بطريقة درامية وتحوي عنصري المفاجئة والتشويق.</p> <p>3. النهاية: تدرج الأحداث نحو الحل مع إمكانية ترك النهاية مفتوحة لكن لا بد أن يتضح تعمد الكاتب لذلك (يضم الحل تغيير سيكولوجي أو فكري في الشخصية، أي بداية رؤية جديدة للحياة).</p>	<p>الأحداث</p>
	<p>- الحبكة ليست معقدة ولا مشوقة كثيرا ولا تثير الكثير من الحيرة أو الدهشة لدى القارئ. و/أو</p> <p>- الأحداث مترابطة لكن أحد المراحل أو كلها لم تقدم بالعناية الكافية وقد تكون طيلة جدا أو قصيرة جدا، مثلا:</p> <p>1. البداية: معلومات كثيرة جدا بحيث تفقد القصة عنصر التشويق أو</p>	

1	<p>التركيز، وتنامي الأحداث نحو الدروة غير واضح. أو بداية مقتضبة والوصول مباشرة إلى العقدة.</p> <p>2. العقدة: لم تقدم بأسلوب درامي أو لم تعط المساحة الكافية والمناسبة لعرضها في مشهد كامل.</p> <p>3. الحل: تدرج الأحداث نحو الحل غير واضح أو النهاية طويلة جدا أو قصيرة جدا بحيث تقدم باقتضاب مباشرة بعد العقدة.</p>	
0	<p>- الحبكة غير مشوقة تماما ولا تثير أي درجة من الحيرة أو الدهشة لدى القارئ.</p> <p>- الصراع ليس حادا كفاية.</p> <p>- أحد أو بعض مراحل التطور في الأحداث مفقودة:</p> <p>1. لا توجد مقدمة وتنامي للأحداث و/أو</p> <p>2. لا توجد عقدة و/أو</p> <p>3. لا توجد نهاية (مع العلم أن النهاية قد تكون مفتوحة لكن لا بد أن يتضح تعمد الكاتب لذلك).</p>	

نص التمرين: حرر قصة قصيرة حول تجربة مررت بها أثناء طفولتك تكون قد تركت أثرا ما فيك.

ملاحظات هامة:

- أثناء التنقيط، لا تؤخذ في الاعتبار السلامة والصحة اللغوية كجمالية النص، القاموس التعبيري، الصور البلاغية، البيان، الأسلوب، الأخطاء النحوية والصرفية والإملائية، علامات الترقيم، العنوان، نظافة الورقة، جودة الخط، حسن التنظيم...إلخ.
- تقييم القصة بحسب المعايير المألوفة والمستوى المطلوب للقصة القصيرة الجيدة ولا يؤخذ مستوى الطالب على أنه لا يزال في السنة الأولى كمعيار. فمراعاة النوعية في كل عنصر هي الأساس.
- يرجى عدم وضع أية ملاحظات على الورقة.

الشكر موصول للأساتذة المساهمين في تصحيح القصص.

Résumé

En tant qu'activité cognitive complexe, l'écrit nécessite une formation, de la pratique et la maîtrise de plusieurs aspects comme la grammaire, le vocabulaire, l'organisation, etc. Pour un apprenant en langage étrangères (désormais, LE), l'écrit devient une compétence difficile à acquérir étant donné les particularités de chaque langue et culture. Cette réalité pousse les étudiants vers la possibilité de transférer les schémas rhétoriques de la langue maternelle (désormais, L1) à la LE. C'est ce que l'hypothèse de la rhétorique contrastive (désormais, HRC) stipule. Les objectifs généraux de l'étude actuelle sont de faire répandre la rhétorique contrastive en suggérant une approche cognitive; de l'appliquer à l'écriture créative, autre qu'à l'écriture académique; trouver des preuves qui (ne) soutiennent (pas) la HRC, et vérifier si l'approche cognitive à l'HRC est valable pour les apprenants novices et avancés. Pour atteindre ces objectifs, une question de recherche principale a été formulée: l'HRC est-elle validée du point de vue cognitif parmi les étudiants d'anglais de la première et de la troisième année universitaire? Pour répondre à cette question, une étude descriptive était menée et des schémas analytiques cognitifs inductifs et déductifs ont été adaptés de la théorie de la Tagmemics et du domaine de la gestion des connaissances et, par la suite, adopté pour analyser les schémas rhétoriques de l'attention et de la mémoire. Cent étudiants de la première et troisième année d'anglais, à l'Université de Mila, ont contribué avec 200 nouvelles en arabe et en anglais. Un questionnaire a été conçu afin de garantir que les connaissances et les expériences linguistiques et culturelles des participants ne faussent pas les résultats. Les analyses du corpus ont donné lieu à 21 schémas rhétoriques pertinents à la concentration de l'attention, l'attention au changement, l'attention au contraste, la mémoire explicite et la mémoire implicite. Lorsque des analyses de régression ont été effectuées par rapport aux scores des nouvelles, il a été constaté que les modèles rhétoriques sont des prédicteurs positifs et parfois négatifs d'une écriture impressionnante. Des comparaisons croisées utilisant le test t sur les échantillons appariés ont révélé un transfert négatif total de L1 à LE parmi les étudiants débutants et un transfert limité parmi les étudiants avancés. Donc, ces

résultats soutiennent la perspective cognitive à l'HRC à différents niveaux. Les résultats de cette recherche aident les enseignants et les apprenants à acquérir les connaissances suivantes: (1) l'écrit est une tâche cognitive ancrée dans la culture, (2) il existe un certain nombre de préférences rhétoriques cognitives dépendantes de la culture qui caractérisent les productions écrites des locuteurs natifs de l'anglais et de l'arabe, (3) il y a un transfert négatif de certains modèles rhétoriques cognitifs de la L1 à la LE pendant l'écriture, et (4) la sensibilisation des étudiants à ces différences rhétoriques cognitives pourrait améliorer la qualité de leurs productions écrites.

Les mots clés: La rhétorique contrastive, l'approche cognitive, les modèles rhétoriques de l'attention, les modèles rhétoriques de la mémoire, l'écriture en anglais comme langue étrangère.

ملخص

إن التعبير الكتابي نشاط عقلي يحتاج إلى التدريب والممارسة والتمكن من عدة عناصر كالقواعد والمفردات والتنظيم، إلخ. ويصبح التعبير الكتابي أكثر صعوبة بالنسبة لطالب اللغة الأجنبية بسبب خصائص كل لغة مما يفتح المجال أمام الطلبة لتحويل النماذج البلاغية للغة الأم إلى اللغة الأجنبية، وهذا وفق ما تنص عليه فرضية التبائية. هذا البحث يهدف أساساً إلى توسيع مجال البلاغة التباينية عن طريق اقتراح منهج إدراكي وتطبيقه على الكتابة الإبداعية قصد إيجاد دليل يؤيد فرضية البلاغة التباينية ومعرفة ما إذا كانت هذه الأخيرة صحيحة أم لا لدى طلبة اللغة الانجليزية المبتدئين ولدى المتقدمين. لتحقيق هذه الأهداف تم صياغة السؤال البحثي الرئيسي التالي: هل فرضية البلاغة التباينية صحيحة من الناحية الإدراكية عند طلبة الإنجليزية سنة أولى وسنة ثالثة جامعي؟ وللإجابة على هذا السؤال، تم إنجاز دراسة بحثية حيث أعدت أطر تحليلية إدراكية استقرائية واستدلالية لتحليل الأنماط البلاغية للذاكرة والانتباه. وقد شارك 50 طالباً من السنة الأولى و 50 آخرون من السنة الثالثة انجليزية بجامعة ميله لجمع المعطيات حيث أن كلا منهم كتب قصة قصيرة بالعربية وأخرى الانجليزية (200 قصة في المجلد). وتم إعداد استبيان للتأكد من أن المعارف والتجارب اللسانية والثقافية للطلبة لا تؤثر على نتائج البحث. وقد أسفرت عملية تحليل النصوص على 21 نموذجاً إدراكياً بلاغياً وهذه النماذج لها علاقة بتركيز الانتباه، الانتباه إلى التغيير، الانتباه إلى التباين، الذاكرة الصريحة والذاكرة الضمنية. وبعد تقييم القصص القصيرة من قبل أساتذة في الاختصاص، قمنا بإجراء اختبار الانحدار على العلامات، ووجد أن بعضاً من تلك القوالب البلاغية تؤثر على نوعية الكتابة إيجابياً في العربية ولكن سلبياً في الإنجليزية والعكس صحيح. وهذا يدل على أن بعضاً من تلك القوالب أكثر صلة بالثقافة العربية لذلك فهي مستحسنة في القصة العربية وأخرى أكثر صلة بالثقافة الغربية ولهذا فهي مطلوبة في النصوص الانجليزية. كما كشف اختبار العينات المرتبطة على وجود تحويل سلبي للأنماط البلاغية من اللغة الأم إلى اللغة الأجنبية عند الطلبة المبتدئين ويقبل هذا التحويل عند الطلبة المتقدمين. إذن هذه النتائج تؤكد فرضية البلاغة التباينية من المنظور الإدراكي في مختلف المستويات الدراسية. إن نتائج هذا البحث تساعد الأساتذة والطلبة على فهم النقاط التالية: (1) الكتابة ممارسة إدراكية متجذرة في الثقافة، (2) ثمة العديد من التفضيلات البلاغية الإدراكية المرتكزة على الثقافة التي تميز كتابات الطلبة الناطقين بالعربية عندما يحررون بالعربية أو بالإنجليزية، (3) يوجد تحويل سلبي لبعض الميزات البلاغية الإدراكية من اللغة الأم إلى اللغة الأجنبية أثناء الكتابة، و(4) من شأن تحسيس الطلبة بهذه الفروقات البلاغية الإدراكية أن يحسن من نوعية كتاباتهم.

الكلمات المفتاحية: البلاغة التباينية، المنهج الإدراكي ، نماذج البلاغة المتعلقة بالانتباه، نماذج البلاغة المتعلقة بالذاكرة ، الكتابة بالإنجليزية كلغة أجنبية.