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Resemiotisation and creative production: Extending the translanguaging lens

1 Introduction

This chapter uses linguistic ethnography (Copland & Creese, 2015), video as a data source, and translanguaging (García & Li Wei, 2014) to explore resemitisation in two linguistically and culturally diverse creative productions. The first involves street puppetry performers in Slovenia, and the second spoken word poets in the UK.

Translanguaging provides an ontological lens for understanding fluid combinations of resources in and beyond languages. The foregrounding of multimodality and resemitisation (Iedema, 2001; 2003; Scollon & Scollon, 2004) extends translanguaging's epistemological and methodological foundation. We trace meaning built and transformed across time, space and modes (e.g. spoken, written, visual, musical, gestural, spatial), shifting the focus from the linguistic repertoire to semiosis in performance poetry from the page to the stage, and in a puppetry performance from a studio to a street.

2 Translanguaging, multimodality and resemitisation

Translanguaging is one of many terms available to account for an ontological change in conceptualising language and knowledge. Similar notions such as polylinguaging (Jørgensen, 2008), plurilingual practices (Lüdi & Py, 2009), metrolingualism (Otsuji & Pennycook, 2010) and codemeshing (Canagarajah, 2011), also shift traditional understandings of languages as monolithic constructs to *linguaging* (Becker, 1995), as social action. Translanguaging, or “the deployment of a speaker's full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (and usually national and state) languages” (Otheguy, et al., 2015: 283) is a term gaining acceptance by researchers from across disciplines with

interests that include but also extend beyond how people use named languages. These include scholars from across the creative arts (Domokos, 2013; Eschenauer, 2014; Lee, 2015), whose perspectives are central to our research with street artists and poets. While translanguaging invites us to consider communicative practices that take place beyond named languages, until recently most previous research on translanguaging has foregrounded linguistic practices, and ignored additional semiotic resources and processes of meaning-making.

There is, however, a multimodal turn in translanguaging (Adami, this volume; Perera, this volume). Kusters, Spotti, Swanwick and Tapio (2017), as well as Archer and Björkvall (this volume), foreground the concept of ‘semiotic repertoires’ in attending to the multilingual and the multimodal, while Blackledge and Creese (2017) extend the translanguaging lens to gesture (Perera, this volume). We take a holistic, repertoire approach to communication (e.g. Busch, 2012; Rymes, 2014; Archer & Björkvall, this volume), demonstrating translanguaging ‘beyond’ (i.e. across semiotic modes), with the ‘trans’ prefix referring in the main to transformation. Hence, we focus on a multimodality and semiotic changes extending the possibilities of translanguaging as a concept for researching communication, accepting the challenge put forward by Ofelia García and Li Wei (2014: 29) for a multimodal approach to translanguaging grounded in social semiotics.

Drawing on Ron Scollon and Suzy Wong Scollon’s (2004) mediated discourse approach, translanguaging might be considered in terms of communicative action leading to semiotic transformation (Archer & Björkvall, this volume). Indeed, in considering the transformational affordances of translanguaging, García and Li Wei suggest that as communicative actions move across modes in a process of resemiotisation, new meanings arise. To use Rick Iedema’s (2003: 41) definition, resemiotisation concerns how “meaning making shifts from context to context, from practice to practice, or from one stage of practice to the next”. Iedema (2001: 23-24) describes the movement of “meaning-making” from the “temporal” (for example, talk and gesture) to the “durable” (in the case of the construction project he describes, these are written reports, architectural designs and buildings). Challenges encountered along the way, as meanings are abstracted (often verbally), are either woven into more “resistant materialities” (Iedema, 2001: 24) (recontextualised), or disappear across the process (Kell, 2009). Applied to and considered in conjunction with translanguaging, the notion of resemiotisation provides a conceptual lens for understanding how semiotic transformations emerge with and beyond linguistic practices, and for

focusing on the semiotic processes leading to them. It opens opportunities for shifting our analytical aims and methods, thus broadening the empirical possibilities of translanguaging for understanding how communication happens in contexts of linguistic and cultural diversity.

Citing the Scollons (2004: 170), García and Li Wei (2014: 29) suggest we ask of our data, “is the action under examination a point at which resemiotisation or semiotic transformation occur?”. To this end, we identify moments at which resemiotisation occurs throughout the trajectories of two texts (Kell, 2009; 2015) – a Slovenian folk story and a British teenager’s poem – and the historical bodies, discourses and cultural tools (Scollon & Scollon, 2004; Hult, 2016) embedded in and leading to their transformations. We draw on notions from Nexus Analysis, in particular the idea of mapping semiotic cycles at key points in the processes under investigation, following the Scollons’ work that traces different semiotic cycles and discourses converging in beadwork workshops with indigenous Alaskans (2004: 104). This approach is like the analytical framework emerging within translanguaging research of moment analysis (Li Wei, 2011; Li Wei & Zhu Hua, 2013), which enables the identification of what Li Wei describes as “semiotically highly significant” actions (2011: 1222), and seeks to identify which factors, or discourses, are converging at particular points in time. The chapter also considers how multimodality in social interaction (e.g. Goodwin, 2000; Norris, 2003; Mondada, 2014; Perera, this volume) has developed robust transcription systems for managing analytical concerns of different types, including plurilingual and multimodal practices, although the focus has mainly been on integrating verbal, spatial, gestural, kinesic and visual elements. We argue that additional transdisciplinary approaches for representing and interpreting translanguaging data are necessary.

3 From studio to street

The research presented in this section was conducted over a period of five months during the production processes of a collaborative multilingual street theatre production for an international street arts festival in Ljubljana, Slovenia. Taking translanguaging as a conceptual lens, the investigation sought to understand how performers made meaning across languages, cultures and practices. The production, devised by aspiring street arts performers, toured across Slovenia during the summer

of the same year. Bev, a UK-based street puppetry practitioner, led the project as part of a longer term collaboration with the Ljubljana-based street arts company.

Over the course of the production process, a performance (titled ‘How Much Is Enough?’) based on the traditional Slovene folk story of the Zlatorog, or golden-horned goat (Copeland, 1933), was devised. The Zlatorog is a well-known story to Slovenians and visitors to Slovenia. Motifs and images of the Zlatorog are commonplace, and found in the branding of ‘Zlatorog’ beer, on statues, and in books sketching out mountain walks. Following the Scollons (2004), the story represents a nexus with the coming together of overt and covert discourses. The tale is one of travel: a cautionary tale in which a series of interactions and subsequent actions leads to the destruction of the Alpine mountain paradise.

3.1 The stages of the production process

The researcher identified four broad stages within the street arts production process which categorised the activities under investigation: conceptualisation, making, devising and performing. The stages also provide a frame for the multiple, layered, and overlapping resemiotisations of the Zlatorog text in its trajectory across this process. They are overt and covert, embodying different time frames and scales. The linguistic and visual data in this chapter are taken from across the four stages, summarised below.

Conceptualisation (March 2015): During this first stage the group work together for the first time during a three-day puppetry workshop. English dominates plenary sessions, although plurilingual spaces open spontaneously throughout the programme. Midway through, the students begin to sketch initial ideas for the production, introducing a series of folk stories. The story of the Zlatorog is told by Lyder, who is from the same region as the story, and he intertextually draws his own narrative into that of the story (for an analysis of this, see Bradley, 2017).

Making (May 2015): This second stage occurs over a long weekend. Between stages of conceptualisation and devising, the initial story is developed; Jimmy, puppet-maker, is contracted to design and make puppets, costumes and props.

Devising (June 2015): During this third stage, the performers work together to devise the production, playing with puppets, costume and props. During a process of experimentation the production emerges as it will be performed during the festival.

Performing (July 2015): The group perform the production across cities and towns in Slovenia. The street arts festival takes over empty shop units in which props and puppets are stored in bags and boxes. The production unfolds at timetabled intervals at different times of the day and different sites.

A time- and place-bound structuring device, the above enable the categorisation and initial analysis of the data, while also providing a frame for the production activities. Yet, as with the beadwork workshops described by the Scollons (2004: 105), the discourses interacting within and across each stage circulate through this process and through the historical bodies of the participants. The activities are not bounded within the stages, instead they bleed across borders. Making happens in the conceptualisation stage as the story is explored. Devising commences in the making stage. Making (and fixing) continues in the devising stage. During the performing stage, props and costumes are fixed and adapted. The performance is redevise, changes are made. Costumes are removed, masks discarded on the pavement. Everything is then gathered together and stored in an empty shop.

The resemiotisation of the text (the folk story) across the processes of making, devising and performing the ephemeral production disrupts the planning and architectural processes analysed by Iedema (2001: 36) as having “increasingly durable and resistant materiality”, a disruption also highlighted by Kell (2009). But equally, in another sense, the performance simply occupies a different cycle (Scollon & Scollon, 2004: 105) and a different time-scale – its durability and resistance relative to the cycles, time scales and spaces to which it is bound and connected. Here, following Lefebvre’s trialectics of space (1991), it occupies a third space (Bhabha, 1994), one that is both liminal and fleeting. The materiality of the production is created and performed by the performers and embodies the historical bodies of those involved in the process.

3.2 Points of resemiotisation

The text travels and is recontextualised (Iedema, 2003: 42) across different and multiple semiotic modes in its trajectory across the four production stages. Here we focus on a series of images (Figures 1-7) tracing the development of the costume of the story’s main character, the Zlatorog.



Figures 1-3: Exploration of Zlatorog imagery through newspaper puppetry

The first set of visual data, taken from the conceptualisation stage, shows the performers exploring the story's goat imagery (the Zlatorog) through crafting with newspaper. The newspaper puppets are led through the city to interact with the public. Resemiotisation occurs as the text, originally narrated orally to the group in the previous workshop, forms the focus of a group activity extracting imagery from the story and making junk puppets which travel outside from the studio and into the streets. The resultant Zlatorog puppet must be manipulated by the performers as it travels; its transformation is necessarily aided by them as they move its limbs and assist its embodied communication with onlookers. Interaction from body to puppet to street is integral to the successful excursion and the Zlatorog's new modal representation offers opportunities and challenges for its abilities to represent the text.

In between the first two stages, the text, as well as the experiences and discourses represented by the newspaper in material form (although by now discarded), is drafted into a synopsis by Bev, the workshop leader (Figure 4), and sent by email to the street arts education coordinator in Slovenia. Here the text communicates a pitch around a named and scheduled performance for the festival. The story shifts its conceptual framework to that of the environment, with the 'Alpine paradise lost' as caused by

greed and want foregrounded, developing a thread to the ‘junk puppetry’ work carried out historically by the UK-based arts organisation.

I hope you had a lovely weekend. It was gloriously sunny in England.

Below is a few lines of about the show.

And then I have a series of questions. It would be great if you can answer by email so that we have notes, but maybe we can have a skype conversation to discuss them? I am available today and Thursday at 11am if that’s any good.

Promo: This is just a couple of lines at the moment as our ideas are still formulating. I hope this translates well. I have copied in Jess, who will be interested in the language. The synopsis and outline design ideas are just for you to understand our thinking so far.

How Much is Enough?

A tragic story of love, greed and our relationship with the natural world.

Based on a traditional Slovenian folk tale and using puppets made from the objects we have discarded, How Much is Enough is a fun, thought provoking visual street performance suitable for the whole family

Figure 4: Draft synopsis

The third set of images (Figures 5-6) shows the development of the Zlatorog’s head, as made by the puppet-maker, Jimmy, during the making stage of the production. This is constructed from a yoga mat, ping-pong balls and a series of found objects, spray painted black and with a golden horn made of foam, wound up with wire. The gradual and deliberate development of the head and costume represents a convergence of discourses: those of Bev who is responsible for the production; those of Jimmy, responsible for the making; and the devised text itself. The Zlatorog head is supersized representing Jimmy’s experience and expertise in ‘gegant’ and opera-based puppetry. The scale is larger than conceived in the original production design, and historical bodies in the form of different puppetry training, experience and practices are embodied within its production.



Figures 5-6: The Zlatorog head in progress

Figure 7 shows the Zlatorog head and the costume, worn by the actor, in the final stages of production. The scale affects the choice of actor who must be strong enough to carry the mask on her head and wear the costume to perform in July heat. The developing stages of resemiotisation and the authority in the crafting shift the communicative affordances of the street arts production itself. The Zlatorog's accompanying puppets are larger than planned and can therefore only promenade – not 'act'. This necessitates the introduction of dialogue to the devised production, originally devised to be non-verbal. The discourses and practices embodied by the Zlatorog and the puppets contribute to the transformation of the text, and the inclusion of verbal language.



Figure 7: The Zlatorog head and costume in progress

Returning to the focus of this chapter – the extension of translanguaging towards the multimodal – the Zlatorog production develops across, through and beyond two ‘bounded’ languages, Slovene and English (Fragment 1). The design and making of the puppets, props and costumes leads to the reintroduction of verbal dialogue to the performance itself, which evolves from a ‘visual’ production to a ‘visual and verbal’ production.

After some warm up exercises Bev starts to introduce the production and her ideas for how it will go. They discuss whether to have a single voice or multiple voices to narrate the production. Bev feels that some narration (which language tbc) is necessary in order to be able to make the complexity understood to the audience in the street. “A” volunteers to be the narrator with the English script. The group translate Bev’s text into Slovene. There’s quite a heated discussion about how it should be.

Fragment 1: Fieldnotes, 1 June 2017

Focusing on the continual and multi-layered resemiotisations of a text, the insufficiencies, and the consequent changes caused by these insufficiencies, enables moments of semiotic transformation. These transformations embody ways in which the performers draw on their communicative and creative repertoires across production processes. These processes enact a transformation of the group’s repertoire and the repertoire materially embodied within the final production.

4 From page to stage

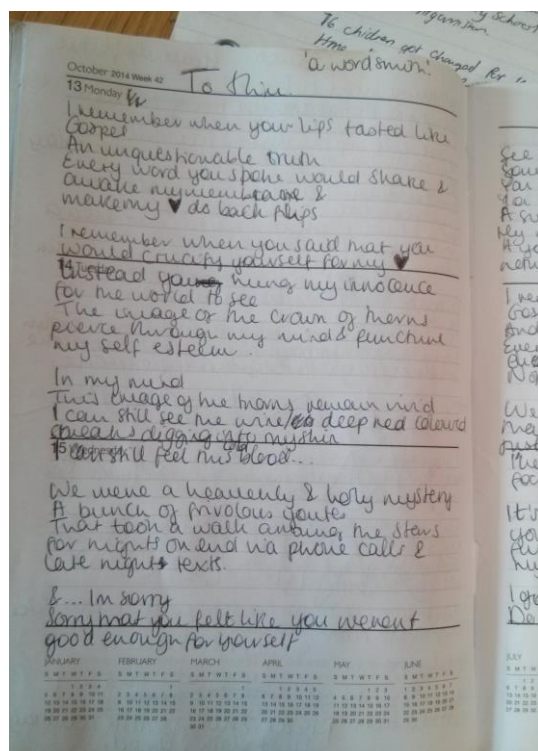
The second research project involves teenagers and adult mentors in a youth spoken word (YSW) poetry organisation, Leeds Young Authors, based in Leeds, UK. YSW is a particularly interesting practice for studying semiosis and translanguaging – as van Leeuwen (1999: 5) writes: “[...] things work differently. No hard and fast rules exist. Any bit of language you might lay your hands on could come in handy for the semiotic job at hand, whether it is grammatical or not, whether it represents a standard variety of English or not.”

This section focuses on part of the trajectory of one poem, titled ‘To Him’ (also known as ‘Gospel’ within the group), by Bekkie. She is 17-year old French-English

bilingual poet and singer. The data was collected over eight days in May 2016 during after-school workshops. The poet was preparing to compete with a team for the ‘Brave New Voices’ international youth poetry slam in the USA.

4.1 The birth of a poem

‘To Him’ was conceived during an informal workshop involving four poets, one of their mentors, and the researcher. Although the workshop was videotaped, Figure 8 depicts the poem’s first five stanzas, which were quietly sketched out in a corner of the room. The first stanza is shown here, with the original text included on the left, and a transliteration on the right.



Transliteration of the first stanza:

I remember when your lips
tasted like
Gospel
An unquestionable truth
Every word you spoke would
shake &
awake my membrane &
make my ♥ do backflips

Figure 8: The handwritten draft poem

Only observations relevant to the whole analysis are highlighted. The poem is written in a recycled weekly agenda. Lines differ in length, and while some break at a syntactically logical point (e.g. “An unquestionable truth”), others are break at an available space on the page (e.g. “I remember when your lips tasted like”). Symbols – the ampersand (&) and the heart (♥) – are reminiscent of non-standard uses in digital discourse. The use of these resources may be a feature of the text’s ephemerality, as

one likely to become orally performed, consistent with the practice of YSW. The historical body of the poem is a love story intertextually linked to the poet's active religious life, through references to the "gospel" and "an unquestionable truth".

4.2. Transformation across modes

The following day, a plenary workshop was held. The poet read her draft to the group, and said it lacked flow. She and her mentor agreed that she should sing the introduction to the poem rather than speak it. For them, speech and music were integrated and equally available, rather than pertaining to separate codes (van Leeuwen, 1999:4). The poet had problems, however, singing the poem as she had it written in her notebook. She said it was hard to add a beat with lines that were not well separated. She typed the piece up using her phone. One of her adult mentors helped her edit the first stanza and find a tune for it. The photograph of her screen in Figure 9 is the result of this process.

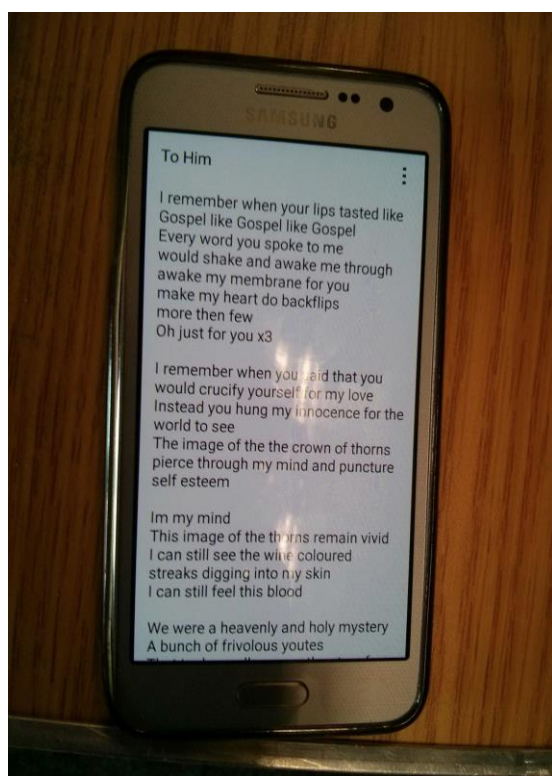


Figure 9: The edited poem on the poet's phone

From the handwritten to the digital version of the first stanza, lines have been altered, and now tend to start and end with a natural break for a breath or for

punctuation (e.g. a full stop or a comma). The stanza includes textual references to the change of mode, through repetitions (“like Gospel, like Gospel, like Gospel”, “Oh just for you x3”). The ampersand (&) and the heart (♥) have disappeared completely. Although this resemiotisation might point to standardisation of the teenager’s language use, instigated by the adult mentor, observations do not corroborate this. Rather, given that the poet had difficulty performing her text as it was originally written, it is likely that the transformations were oriented to producing a text to be performed orally (e.g. the symbols might cause hesitation).

The remainder of this analysis will focus on the how the first stanza continues to transform across modes as it is performed orally. Few researchers have tackled the integration of music and speech, resources that intersect for the young poet and her mentor. Some exceptions to this are Erickson’s (1982) work on improvisation in classroom interaction, proposing a transcription system in which speech was represented using what he calls “quasi-musical notation” (p. 169). Van Leeuwen (1999) put forward an integrated theory of speech, music and sound. More recently, Falthin (2011, in Falthin 2013) used musical score to represent data of pupils in lower secondary school giving presentations while playing an instrument and/or singing. While not suggesting an analytical approach to multimodal data, Fernández-Toro (2016, slide 3) proposed the notion of musilingualism to account for “a condition in which language and music are both involved in a practice, a skill, a process or a product”. Within translanguaging research, we are not aware of other analytical attempts to integrate musical resources in the study of how people mobilise their communicative repertoires. In the research presented in this section, a combination of multimodal representational systems (e.g. image, interactional transcription, musical notation) is both useful and necessary to symbolise the complexity of the poet’s semiotic process.

Fragment 2 begins with the young author of ‘To Him’, referred to in the transcript as Bekkie, seated with her knees on the chair (see Figure 11). She reads the lyrics to the poem on her mobile phone (Figure 10) and sings them quietly, although within earshot of the other participants in the workshop.

15. remember it.°
16. (1.3)
17. AI it needs to be like the first line you went too quickly this time i
18. think. (.) cause it was too sho[:rt?]
19. SA [ex]actly.
20. AI so go back to how you did it before a little longer
21. (0.3)
22. SA who who who're you thinking of when you sing.
23. (0.9)
24. SA do me a laurn.
25. BE °who:°
26. (.)
27. SA laurn hill sweet.

Bekkie's singing has been represented with a comment in the interactional transcript, which follows basic conversation analysis conventions (Jefferson, 2004; Perera, this volume). Figure 12 is the musical score produced by the researcher with the assistance of a musician of the lyrics sung by Bekkie in lines 1-2, as well as in unison with Saju (an adult mentors) in lines 5-6 on "me through", and offers a multitude of interesting analytical information in just two lines. Reading music might be daunting for those not trained in the basics of notation, however as van Leeuwen (1999: 94) suggests, even the non-musically inclined can follow the ups and downs of the dots, representing changes in pitch. They can also appreciate the metre marked at the beginning of the score –in this case 3/4, meaning that there are 3 beats within each section (measure) between parallel lines. Different types of dots represent the length or value of each note. Hollow dots with a stem are half notes (so 1.5 beats in 3/4 time), solid dots with stems are quarter notes, and solid dots with stems and tails are eighth notes. Other symbols (e.g. the one that looks like a 7 in Figure 11, or those resembling squiggles or solid rectangles) represent rests or silences of different lengths. The musical notation of Bekkie's singing in Fragment 2 will be returned to in section 4.3.

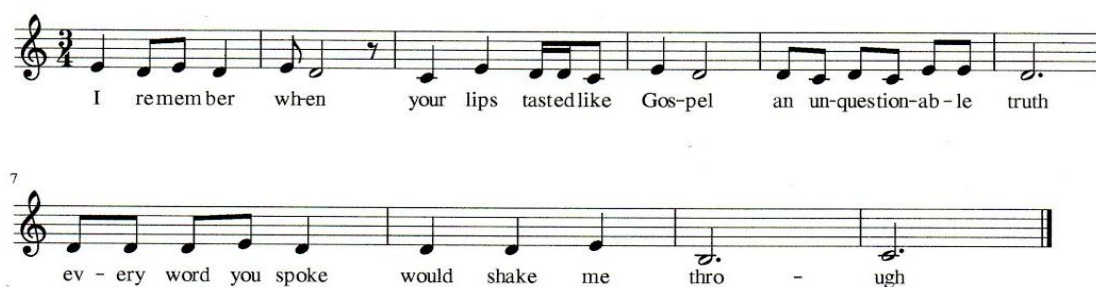


Figure 11: The poem as sung by Bekkie in lines 1-6 of Fragment 2

Returning to the interaction that takes place after Bekkie’s singing in Fragment 2, as Bekkie continues to hum the tune to herself, from line 9, another young poet, Aoife, and the mentor, Saju, give her advice on how to improve the poem. Saju encourages her to play with it, while Aoife suggests she move the pitch up (line 12). The same poet also suggests that the first “line” of the song is being sung too quickly (lines 17, 18 and 20), which Saju agrees with. Presumably they are referring to “I remember when”, as a rest occurs after that word when Bekkie sings. This “line” does not correspond to the first line of the written version, which would be “I remember when your lips tasted like”. In lines 14-15, Bekkie makes an interesting statement, saying that she does not remember the beat that Saju and she had “written”. No beat markings were included on the version on Bekkie’s phone – the beat that was “written” was in fact sung by her and Saju. Both Bekkie’s and the other young poet’s use of words in lines 14 and 17-18 is fascinating as it suggests that for them, the boundaries between what is written, said and sung are indeed blurred, as is the dependence or autonomy of the different texts. In lines 24-27, Saju introduces the presumably shared cultural tool (concept) of “a Lauryn” to mediate the transformation of Bekkie’s performance, in reference to singer, songwriter and rapper Lauryn Hill’s lyrical style.

4.3 Transformation within a mode

This final section of the analysis presents two more musical scores, Figures 13 and 15. The first was filmed on the same day as the interaction in Fragment 2, not long after the previous exchange took place. The recording started slightly after the poet began to sing. The second was filmed one week later at another whole group workshop. Figures 12 and 14 represent the poet’s embodied disposition.



Figure 12: The poet, Bekkie, positioned at start of Figure 13 (Saju also in view)

mp Like Gospel like Gos - pel like Gos - pel *mf* Every word that you spoke

5 to me will shake and a-wake me through a wake my mem brane for you

10 make my heart do back - flips... more than a few... oh just for you...

14 *mp* oh just for you... *mf* oh just for you ... *f* I re mem ber when your

19 *cresc.* lips tast ed like Gos - pel... like Gospel.. like Gospel...

23 Ev ery word that you spoke to me would shake me and wake me through

27 a wake my mem brane for you make my heart do back - flips... more than a few...

32 oh just for you... oh just for you.... *tr* oh just for you...

38 *mp* *dim.* - - -

Figure 13: The second version of the first stanza



Figure 14: The poet, Bekkie, positioned at start of Figure 16

mp

I re mem ber when your lips tast-ed like Gos-pel like Gos - pel.. like

Gos-pel.. Eve-ry word that you said to me would shake and a wake me

through a - wake my mem - brane for you make my heart do back - flips...

more than a fe-w oh just for yo - u oh just for y - o-u...

Figure 15: The third version of the first stanza

The following observations can be made about the performances. Firstly, the duration of the sung part of the poem is notably longer in the version in Figure 13 than it is in the two others. In the version in Figure 11, the entire stanza was not sung. In the version in Figure 13, the entire stanza was sung twice. In the version in Figure 15, the stanza is sung just once, and the final repetition of “oh just for you” is omitted. Another notable transformation that takes place from the versions in Figure 11 to 13, then maintained in the version in Figure 15, concerns the metre. In Figure 11, the

metre is 3/4, which is changed to 4/4 in the later rehearsals, meaning there is a change in overall rhythm. Between the first two versions and the third, there is also a drop in the key, from C-major (the default key) into B-flat major, meaning that it is sung at a slightly different pitch. All of these transformations, which are indicative of a translanguaging process concerning resources beyond Bekkie's linguistic repertoire, were mediated by the poet's interaction with her mentor and peers and by the different cultural tools (objects such as the pen, the recycled agenda and the mobile phone, and concepts such as "a Lauryn") emerging therein, as well as by her independent rehearsing.

In order to take a closer comparative look at the data, we might focus on just the third and fourth lines, according to the poem written out on the mobile phone (i.e. "Every word that you spoke to me, would shake and awake me through"), as it is sung across the three performed versions. Significant transformations take place at the micro level of the poem's words and lines. For example, there are changes in rhythm, with notes of different values used when singing the same words and rests (silences) introduced (e.g. after "through" in Figures 13 and 15). The notes themselves are also different, illustrating micro alterations of pitch. For example, in Figure 11, the three syllables for "every word" are sung with the notes D-D-D, in Figure 13 with E-G-A, and in Figure 15 with D-F-G.

In terms of the poet's embodiment and use of space, in her first rehearsal of the poem (pictured in Figure 10) she was seated and clearly not in performance mode, in Figures 12 and 14 she stands before her peers, still reading from her phone as she sings. In Figure 12 she accompanies her singing with clicking on every second beat, which she does not do in Figure 14, possibly because she no longer needs help keeping the beat, or potentially because she feels more inhibited.

Translanguaging might be considered in this project, therefore, firstly in terms of Bekkie's own repertoire use, including different resources and transformations across written and spoken modes, embodiment, and also her musilingualism. Secondly, translanguaging might be understood in terms of an analytical process, in which the transformation of the data beyond a linguistic representation (i.e. the production of musical transcriptions) was necessary in order to engage with the complexity of how Bekkie uses this repertoire to create meaning.

5 Conclusions

By tracing text trajectories in order to pinpoint semiotic transformations that we conceptualise in terms of translanguaging, it becomes clear that linguistic methods for analysis alone would be entirely insufficient. In the case of the poem ‘To Him’, while movements across spoken and written modes are observed, it is also in the intermingling of spoken and written language with other modes, including musical and embodied ones, in which resemiotisation takes place. In the case of the Zlatorog production, the objects themselves or verbal communication in isolation are insufficient for the communicative possibilities of the performance, as Iedema (2001: 33) states, representing the insufficiencies of certain modes and the necessity for multiple, co-existing resemiotisations of the text. Multiple, layered, and concurrent resemiotisations across modes and through and beyond linguistic repertoires enable the development of new, multimodal practices across the process of production and within the performance. This leads us to argue that semiotic transformation is not only a conceptual lens for pushing translanguaging research forward, broadening its multimodal possibilities, but also a highly necessary analytical process, in the sense that data sometimes needs representing in new ways to gauge the complexity of the meaning-making process. By taking a broad semiotic perspective, our chapter thus contributes to one of the major remits of this volume, being to question the role of the linguistic repertoire as central in and paradigmatic to communication, and to translanguaging in particular.

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