

Collection
Károli

Monograph

Johanna Domokos – Marianna Deganutti
**Literary Code-Switching
and Beyond**



Ez a mű a Creative Commons Nevezd meg! - Ne add el! - Így add tovább! 4.0 Nemzetközi Licenc feltételeinek megfelelően felhasználható.

<https://creativecommons.org/licenses/by-nc-sa/4.0/>



Literary Code-Switching and Beyond. With an essay by Sabira Ståhlberg and an interview with Mohcine Ait Ramdan

Johanna Domokos and Marianna Deganutti

<https://orcid.org/0000-0001-7586-2463>, <https://orcid.org/0000-0002-1090-0358>

Languages and Literature / Nyelvek és irodalom (13013), Multilingualism, language diversity / Többnyelvűség, nyelvi diverzitás (13028)

literary multilingualism, code-switching, narratology, multimodality

ISBN 978-963-646-369-4 (pdf)

DOI: <https://doi.org/10.56037/978-2-336-42814-7>

Open Access

<https://openaccess.hu/>

Johanna Domokos – Marianna Deganutti

LITERARY CODE-SWITCHING
AND BEYOND



L'Harmattan Hongrie



COLLECTION KÁROLI

Collection dirigée par Enikő Sepsi

ISSN 2063-3297

Johanna Domokos – Marianna Deganutti

LITERARY CODE-SWITCHING
AND BEYOND



*With an essay by Sabira Ståhlberg
and an interview with Mohcine Ait Ramdan*

Károli Gáspár University of the Reformed Church in Hungary
L'Harmattan Publishing • Éditions L'Harmattan
Budapest • Paris
2023

Publishing Director: László Trócsányi, Ádám Gyenes, Xavier Pryn
Series Editor: Enikő Sepsi

Károli Gáspár University of the Reformed Church in Hungary
Kálvin tér 9.

H-1091 Budapest, Hungary

T: (+36-1) 455-9060

L'Harmattan Kiadó

Kossuth Lajos utca 14–16.

H-1053 Budapest, Hungary

L'Harmattan France

5-7 rue de l'École Polytechnique

75005 Paris

© Authors, 2023

© Károli Gáspár Református Egyetem, 2023

© L'Harmattan Kiadó, 2023

© Éditions L'Harmattan, 2023

The publication of the book was funded by the no. 20752B800 project *Kódváltás a művészetekben / Code-switching in arts* of the Faculty of Humanities and Social Sciences of Károli Gáspár University of the Reformed Church in Hungary.

Peer reviewers:

Dorijan Hajdu, Tímea Kovács and Giustina Selvelli

Language editor: Peter Czipott

Cover artwork: Sabira Ståhlberg

ISBN 978-2-336-42814-7

DOI: <https://doi.org/10.56037/978-2-336-42814-7>

Volumes may be ordered, at a discount, from:

L'Harmattan Könyvesbolt

1053 Budapest, Kossuth L. u. 14–16.

T: +36-70-554-3177

harmattan@harmattan.hu

www.harmattan.hu

librairie.internationale@harmattan.fr

www.amazon.fr

Print layout: Károli Könyvműhely

Project manager: Fruzsina Krizsai

Layout editor: Gábor Kardos

Cover design: László Kára

Printing: Prime Rate Ltd.

Manager: Péter Tomcsányi

LIST OF CONTENTS



INTRODUCTION: Motivation, composition, narrativity, function, and multimodal aspects of aesthetic multi- and translanguaging	7
UNIT 1: Code-switching as aesthetic device	17
1.1 From latent multilingualism to zero degree code-switching	19
1.2 Two zero code-switching examples from the 19 th century	31
UNIT 2: The composition, narrativity and function of various literary code-switching types	43
2.1 The most recent flare-up of code-switching in <i>Suomen Kirjallisuus</i> / Finnish literature	47
2.2 Hungarian literature as literature of cultural interferences	69
UNIT 3: Literary code-switching and the narrative framework – languages of the context, paratext, text, narration, fictional world	93
3.1 Code-switching as aesthetic project in Sámi literature	101
UNIT 4: Code-switching with the unknown	127
4.1 Waking unknown languages? James Joyce’s “Wakese” challenge	131
4.2 The Tibetologist Csoma and the minimalist Szemző processing the linguistic unknown	140
4.3 Demystifying the multilingual reader	150
UNIT 5: Multimodality and code-switching	155
5.1 Intermediality and resemiotization of multimodal code-switching in Cia Rinne’s conceptual poetry	159
5.2 The fusion of multilingual and other artistic codes in Sándor Vály’s art	178

LIST OF CONTENTS

CONCLUSION: Why literary code-switching, and how should we approach it? 191

ARTIST CONTRIBUTIONS 197

SABIRA STÅHLBERG: Multilingual kreativ riting 199

MARIANNA DEGANUTTI: An Argentinian tango made by a German Jew who composed in America, a piece written in French, sung in Delhi by a Moroccan.
Interview with Mohcine Ait Ramdan 207

BIBLIOGRAPHY 215

INTRODUCTION

Motivation, composition, narrativity, function, and multimodal aspects of aesthetic multi- and translingualism

Alkotásaim során nagyon jól megvannak a különböző nyelvek és műfajok, egymással játszanak, összemosódnak, keverednek, és én ettől hihetetlenül jól érzem magam. Ezt a szabadságot kívánom mindenkinek!

(Kinga Tóth)¹

This book offers a multidimensional approach to code-switching (and mixing) as it manifests itself in various forms of contemporary literary and other art forms, be it monolingual, multilingual, translingual or in an invented language. It investigates the intermingling of diverse linguistic and artistic codes shaping aesthetic experience. By looking at its authorial motivation, composition, the influencing narrative framework, its function in literary communication, and nonetheless its multimodal manifestation, code-switching is highlighted as a powerful aesthetic device appearing in various forms throughout time.

Code-switching (CS) is an intrinsic phenomenon of everyday communication as well as a powerful device in arts. Not only has code-switching always articulated human communication and artistic creation, but now that artists are moving so flexibly and increasingly participating in global projects, code-switching has indeed gained an important momentum. How properly the German rapper Sun Diego localizes his home with the German-English expression of *Essen-Angeles*, and his style as *Nord Rhein West Coast rap*.

The common motive in the different approaches dealing with multilingual complexity of a literary text, variously named “polylinguaging” (Jørgensen et al. 2011), “polylingualism”, (Sternberg 1982), “polyglot literature” (Beardsmore 1978), “heterolingualism” (Grutman 2012), “exophony” (Arndt, Naguschewski and Stockhammer 2007), “semiodiversity” (Gramling 2016), “translingualism” (Garcia 2014), “literary transnationalism” (Kellman 2015), “written code-switching” (Jonsson 2012), “literary code-switching” (Domokos–Deganutti 2021), “linguistic exhibitionism” (Pandey 2016), “code-mixing” (Laakso 2011) or “multilingualism”

¹ “In my creative process, different languages and genres coexist very well; they play, blend in, intermingle, and that makes me feel incredibly good. I wish everyone this freedom.” (our translation)

(Radaelli 2011) – is that of becoming aware of linguistic segments of different discursive provenance. Code-switching, meaning “the alternative use by bilinguals of two or more languages in the same conversation” (Milroy and Muysken 1995, 7), indeed markedly shapes contemporary artistic communication as well. It enables the actants of a narrative situation (from author to narrator to figure, or reader) to utilize a wide array of compositional possibilities from latent to manifest practices. In all cases, code-switching is a useful technique to manifest communication in the fictional world, and to support textual fluidity.

Without questioning the relevance of the manifold terminology labeling linguistic interference and hybridity in arts, as well as knowing that the same moment can be experienced as code-switching by one actant and not by the other, using/noticing code-switching can be seen as a central aesthetic device. Consequently, looking into latent to manifest manifestations (Unit 1), composition and motivation (Unit 2), communication (Unit 3), function (Unit 4), and multimodal aspects (Unit 5) of aesthetic code-switching allows us to work out a multidimensional modeling of this phenomenon, which this book with its heuristic examples proposes. By *multidimensional* here we mean a holistic system which simultaneously contemplates all the possible dimensions of multilingualism and translanguaging intertwined with monolingualism.

MULTIDIMENSIONAL MODELING OF AESTHETIC CODE-SWITCHING IN THIS BOOK

Linguistic codes of a literary work emerge in the situational context of a text. On the level of the text, codes manifest out of a large pool of meanings and form variants as well as segmentation and suprasegmentative rules, always the ones that are suitable for supporting aesthetic communication. Code-switching has been quite often used to cover practices bordering (lexical) borrowings on the one side and code-mixing on the other. The distinctions between these categories have been at the center of multiple debates (Myers-Scotton 1993 and 2002; Poplack 1980; Kachru 1978). However, we consider code-switching as a continuum of practices, from the most latent or hidden ones – when multilingualism might only be implied and not even hinted – through code-switching at the word or sentence-level (or named later as inter- or intra-code-switching) to the more remarkable translanguaging forms. According to our formulation, code-switching therefore covers a wide range of practices and is not restricted to the usual idea of ‘switching’ from one language to another on an inter-phrasal level (where languages, maintaining their own syntax and grammar, almost alternate). Literary code-switching as it is widely conceived seems therefore more aligned to the definition Gardner-Chloros and Weston

give of it: “The use of several languages or varieties within the same text” (2015, 186). This broader interpretation of the code-switching framework, which is based on the idea of scaling different types of multilingualism, aspires to cover the majority of literary multilingual practices.

As Carla Jonsson also defines written (in our case, literary) code-switching, it covers the investigation of “the use of two or more codes (e.g., languages, varieties, dialects, styles) in writing” or the other way around, of “all the language contact phenomena found in the novels, including instances of code-mixing.” (2012, 212). She also properly points out the necessity of developing “methods of analysis for code-switching in writing”, since “it is neither necessary nor desirable to compare the authenticity of written code-switching with the authenticity of its oral counterpart.” (2012, 213) With this ambition, the paragraphs below will shortly outline the major theoretical framework this monography operates with. These succinct descriptions will be followed by detailed elaborations and case studies included in the following five units, which will exemplify through literary and other artistic works the way code-switching elevates to an advanced position in shaping the aesthetic quality.

LINGUISTIC COMPOSITION AND MOTIVATIONS

Starting with the idea that all texts are multimodal and that “monomodality” does not exist (Kress & van Leeuwen 2001; Baldry & Thibault 2006, 18), multilingualism must be found in multiple different semiotic resources and layers. These resources are an integral part of every text. Wording, in other words, cannot exist without all the other related factors, such as “typography, layout, color” but also “sound, gesture and facial expression”, just to give an example (Nørgaard 2018, 17). At the same time, it is not just a matter of examining these resources together “but that the combination and integration of modes result in unique meaning that extends beyond the simple addition of the modes and the meanings they create individually” (Baldry and Thibault, 2006, 18; Nørgaard 2018, 17). What (multilingual) meaning these elements create should be found in the interaction of these elements.

Literary code-switching relies on a combination of components and combination rules of different expression systems sometimes divisible as matrix and embedded language(s). Therefore, we need to look at the following major aspects (among many possible others):

- the various situational connotative and denotative meanings;
- the ways of alphabetical codification, e.g., what graphemes are used;
- the choice of grammatical exponents/units like phonemes, morphemes, syllables,

words with inflection, compound and portmanteau words, phraseological units, sentences, texts – along with all their combination rules (see Table 3);

the various audio aspects involved, e.g., from symbolism of the phonemes up to how the text sounds when the author reads, or what kind of sonoric challenges are faced by the reader;

the various visual and typographical aspects involved, e.g., what fonts, font sizes, typographical emphases, colors, shapes are used etc.;

the stylistic values arisen from using CS;

the movement of the codes (kinetic dimension), like reading from left to right.

Literary (and more widely artistic) code-switching might derive from different motivations, which contribute to shape the meaning to be attributed to this practice. This can be classified as personal and social, meta-linguistic, lexical and aesthetic, as the following table lists and exemplifies them:

Table 1. Code-switching motivations

CODE-SWITCHING MOTIVATIONS	
Personal and Social	i.e., personal or group identity and/or background, privacy, preferences, etc.
Metalinguistic	metalinguistic insights
Lexical	i.e., dominance, linguistic gaps, emphasis, etc.
Aesthetic/Compositional	artists' or writers' preference, constraints and needs (oppositions, shifts, clarifications)

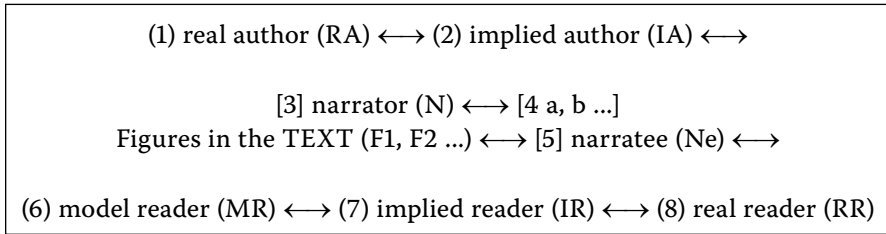
CS AND THE NARRATIVE FRAMEWORK

Despite the various manifestations of code-switching forming a wide umbrella of very heterogeneous practices, it is unified by the fact that it allows the writer to elaborate the plot and characters of the fictional world through language. As such, code-switching contributes to “the construction of the fictional aspect” (Baldo 2019, 21) of a story – a narratological aspect which is strongly linked to translation (Klinger 2014 and Baldo 2019). Code-switching can indeed be used to clarify events, provide details, structure a stream of consciousness, highlight an ideological, political and social conflict, shape interactions between characters through dialogues in their languages of origin or through a monologue, etc.

Literary CS manifests itself in a narrative communication framework. The linguistic skills and repertoire of the actants (of senders and receivers on the

level of fictional communication and mediation, as well as non-fictional communication related to it) influences the codification processes (coding, decoding) of the narrative communication. Diagonal CS regards the codification strategies of the narratorial actants cross-influencing each other:

Table 2. Communicating agencies of a literary work (based on Chatman 1990, Jahn 2021, Domokos–Deganutti, 2022)



Position no. 1 refers to the real author as the flesh and body historical person who physically writes the text. Position no. 2 refers to the implied author, that is the personal image of an author projected by the real reader of the text. Position no. 6 indicates the ideal or model reader who possesses all the prerequisites to understand every denotation and connotation in a text, while position no. 7 denotes the implied reader, a hypothetical figure of the reader to whom a given work is designed to address itself. Furthermore, position no. 8 indicates the real reader as the historical person who physically takes the book in his or her hands and reads the text. These positions are all part of the level of nonfictional communication in a narrative unit (their numbers are in square brackets). The level of fictional mediation contains position no. 3 and no. 5, that contains the interaction between the narrator and the narratee. Position nos. 4a., b., c., etc. host the major and minor characters on the level of action that shape the level of the story. (The numbers are in parentheses.)

As the case studies of the following chapters will frequently point out, code-switching of the literary work is strongly influenced by social and cultural policies surrounding the literary work. As Figure 1 below exemplifies, the multilingualism of the literary text (1st circle) is strongly influenced by the linguistic repertoire of the narrator (2nd circle), who has the crucial role in narratively manifesting the (more often than not) multilingual fictional world (3rd circle). However, the attitude towards multilingualism of the author strongly influences the type of narrator created for the story and the texts accompanying the literary text (4th and 5th circle), which is then given into the hands of (language) editors and publishers (6th level). These actants draw the lines for how much code-switching is marketable in relation to the future readership and reception (7th level).

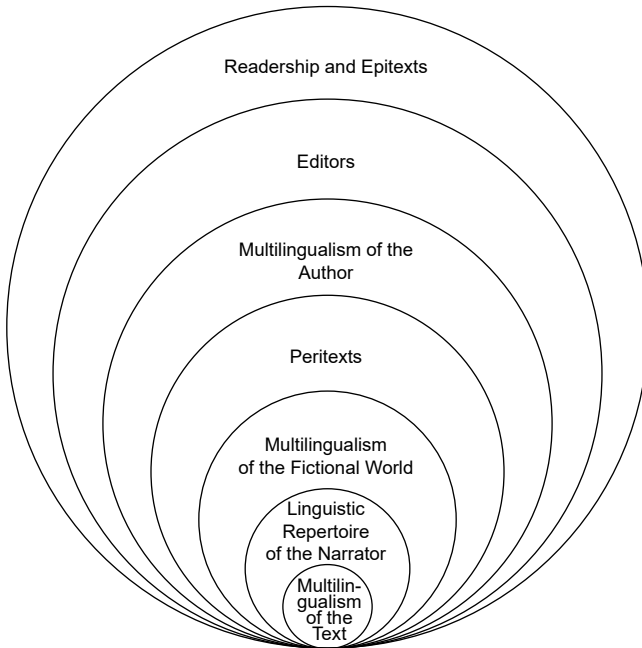


Figure 1. Interdependent fictional and non-fictional levels of literary communication mediating multilingualism

FUNCTIONS

In many cases, the mimetic function, which corresponds to the process of imitation of a specific background, may at first appear to be the codes-switching's most obvious attribute in literary texts (Callahan 2004). Indeed, code-switching has certainly been created to depict a specific context, based on the interactions between people speaking multiple tongues and dialects. It should be noted, however, that literary code-switching differs considerably from oral code-switching. As Rainier Grutman underlines: "Mimetic readings do not explain how languages interact with each other within the boundaries of texts whose use of foreign tongues quite often goes beyond mirroring society or supposedly 'translating' reality" (2006,19). In other words, a text in which code-switching is employed requires an understanding of the narratological strategies used and their interactions to justify the reasons a certain language is used or needed instead of another. It is therefore "of great interest how, when and why targeted linguistic elements from phonemes to larger linguistic units and even alphabets are selected and combined in a literary work" (Domokos 2018, 85).

This is because what truly matters in a multilingual work is not the quantity (the amount, the percentage, etc.) of foreign languages inserted, but rather their quality. As suggested by Delabastita and Grutman: “the actual quantity of foreignism in a text is rather less important than the qualitative role they play within its overall structure, i.e., their potential as functional elements” (2005, 17). For instance, even works such as *El desdichado* by Gérard de Nerval or *Harmonia caelestis* by Péter Esterházy, whose titles are the only foreign element of the entire books, can accomplish important literary functions through minimal multilingual elements/input (i.e., they can help localize the story, provide an exotic touch, make a work sound more ‘foreign’, intriguing and endearing, more or less accessible, etc.). There is no need to find wider multilingual insertions “taking up entire paragraphs or even pages, as in Tolstoy’s *War and Peace* and Sterne’s *Tristram Shandy*” (Grutman 19) to consider a text multilingual. Nor do we need those texts, to engage with multilingualism in an even more remarkable way. What clearly emerges is that “Creators of fictional texts have to make a decision as to how much multilingualism to allow entry into their artefacts” (Locker 2017, 297).

For this reason, multiple scholars tried to identify the main functions of literary code-switching, which include, as Locker states:

cultural enrichment, character and place positioning, the creation of in-groups and out-groups, the creation of humor, defamiliarizing/estrangement effects to social criticism and realism (2017, 297).

Code-switching can also be used to clarify events, provide details (even in an indirect way), structure a stream of consciousness, highlight an ideological, political or social conflict, shape interactions between characters through dialogues in their languages of origin or through a monologue, etc. (Baldo 2019, 21, Blum-Barth 2021). According to Blum-Barth (2021, 101), latent and manifest literary multilingual practices do not necessarily accomplish the same functions. In other words, there are functions which are more often associated with latent practices, such as the enrichment of the textual language or the expressions of consolidation, while some other functions are usually linked to the manifest ones, such as the generation of non-understanding or promotion of feelings. This difference is worth taking into account while examining the textual functions of a multilingual work.

MULTIMODAL CODE-SWITCHING

As demonstrated by Gardner-Chloros, the code-switching principle can be applied to (literary) arts in multiple different ways. The reason is that language and art – and more specifically the relationship between pictures, sounds and concepts – are much closer than one might at first expect. Not only because as Baxandall (1985) argued, our interpretation of pictures is always ‘linguistic’ – but also because the simultaneous use of art and text is far from being an exception. Let us just think about calligraphy, hieroglyphics, and contemporary artistic expressions. CS is a concept which can be applied to styles- and genre-switches in arts as well – going beyond the mere linguistic framework. All artistic media can incorporate linguistic code-switching. Contemporary narrators experiment increasingly with overt code-switching. Also, readers get more and more used to inter-sentential and intra-sentential code-switching, implementation of tag words of another language, and even creation of words along different grammars. But once we leave the written text as medium and include code-switching in other art forms, not only are the possibilities multiplied, but code-switching becomes multi-modal. CS will not only manifest along linguistic parameters, but these will be reshaped by audio, visual, spatial, temporal and/or kinetic dimensions of the hypermedium they are placed in. As the filmic medium allowed the composer and director Tibor Szemző to include language not only written or read aloud, but also musically voiced, multi-modal code-switching makes it possible to listen to language not only as communication but as a musical and filmic act. Similarly, the recent multilingual performance of the drama *Oedipus* staged by Robert Wilson, or by Suzuki Tadashi in 2001 includes several languages. Filmic, theatrical and visual media open the door for many other combinations of switching codes inside an art piece, performed, for example, sequentially or in parallel by different people. This allows us to further distinguish between superimposed, antecedent and subsequent code-switching (see our chapter on Csoma and Szemző), just as the anthropologist and vocal artist Irén Lovász also points out in her recent study (2023).

Last but not least, as Figure 2 illustrates, multilingualism should not only be examined on the surface of the given work (e.g., at the level of the words spoken in the performance, 1st circle in the figure), but we should also focus our attention on the strategy of the narrator/narrative method that transforms multilingualism into discourse (2nd circle), on the language conditions in the animated fictional world (3rd circle), on the languages surrounding the performance (4th circle), on the language repertoire of the flesh-and-blood actors who created the artistic work (5th circle), on the language politics of their time (6th circle), on the multilingualism revealed during the framing and transmission of their work (7th circle).

INTRODUCTION

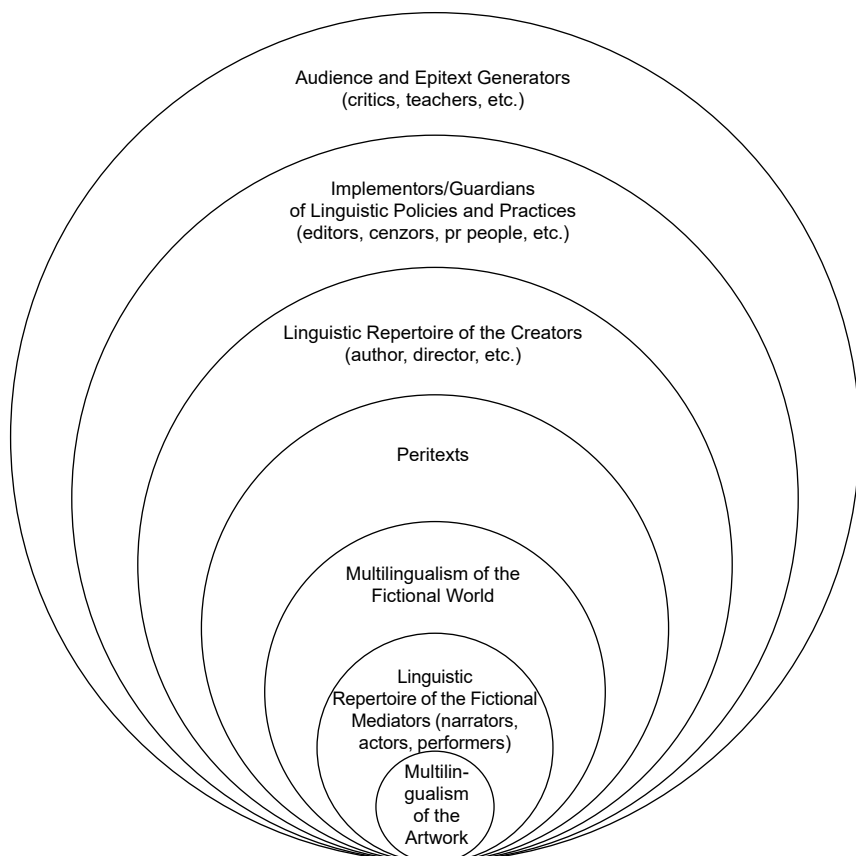


Figure 2. Interdependent fictional and non-fictional levels of artistic communication mediating multilingualism

CLOSING THOUGHTS

When building up our units and chapters, we have relied on our related individual and joint-authored publications of the previous years. Though we have always reframed, extended and reworked our papers, we would like to thank Mellom Tykskrift, Studia Hungarica, Studia Caroliensia, Polyphonie.at and Fabula.org for allowing us to build upon these contributions and place them in a more complex setting. Our work was also strongly shaped by intensive discussions with several artists. This is reflected by the two guest texts we have included. In this way, the book ends with a contribution of the most multilingual author and creative writing teacher, Sabira Ståhlberg, and an interview with the linguist, music-composer and musician Mohcine Ait

Ramdan, founder of the Jisr (جسر) Brücke band. Both of the texts open even more exciting vistas for further investigation into our subject.

The authors of this book would also like to express thanks for the generous support of various international workshops, conferences, and projects during the last five years by University Bielefeld and Károli Gáspár University of the Hungarian Reformed Church in Budapest, which has kindly supported the writing and publication of this book. We are also deeply grateful for the valuable comments provided by our language editor Peter Czipott.

Lectori salutem!

The Authors

Munich/Budapest
23.08.2023

UNIT 1

CODE-SWITCHING AS AESTHETIC DEVICE



INTRODUCTION: A MATTER OF QUALITY

Multilingualism in literary texts can take multiple forms. So far, scholars have paid more attention to the practices which openly display linguistic diversity in a text. For instance, an increasing number of studies focus on code-switching – “the alternative use by bilinguals of two or more languages in the same conversation” (Milroy and Muysken 1995, 7) – uncovering the potential of this tool, which is not only used for mimetic purposes in literary works (Callahan 2004, 90), but above all for narratological ones (Radaelli 2011, Locher 2017, Baldo 2019, Roggenbuck 2020, Blum-Barth 2020, 2021). The fact that open multilingual practices attracted more attention can easily be explained. They correspond to evident breaks of the monolingual interface of a text, welcoming a linguistic (and cultural) diversity which rarely goes unnoticed. It would be difficult, for example, not to notice the French insertions in the Russian matrix language in Tolstoy’s *War and Peace*.

However, linguistic diversity can be expressed in many other ways, as we will demonstrate in this unit. As Till Dembeck reminds us: “It is not sufficient to think of literary multilingualism as the *manifest* occurrence of at least two mutually unintelligible languages in a text” (emphasis ours) (2017, 2). Different languages can be featured in a text in a less visible way. They can be present, in other words, even when they are not immediately perceptible (Radaelli 2011, 54, 61). Despite being less noticeable, these latent multilingual practices are a fundamental component of literary works, contributing to creating their multilingual fabric.

Furthermore, they are more widespread than openly manifested practices. It happens more often that writers present multilingual stories, encounters, backgrounds, etc. in a hinted way, taking into account the needs of their supposedly monolingual readers, rather than directly inserting foreign languages into their works (Radaelli 2011, 61). We can controversially even argue that there is no literary text which does not include at least some latent multilingual forms, as they are generically called.

According to the final strategy adopted by the writer, large chunks of foreign language, mixtures of languages, or very limited if not completely hidden foreign insertions could be included in a text. This unit focuses on this latter category. By comparing the ways latent multilingualism has been approached

by scholars – there are numerous ways this plethora of phenomena has been understood and interpreted – we aim to demonstrate that multilingualism is present in a text even when it is not evident at first sight.

In order to do that, we will also offer a new tool of analysis. It is called *zero degree code-switching* (ZCS) (Domokos 2018, 2020, Domokos–Deganutti 2021) and can be conceived as a type of code-switching (the zero form) in which the language switch usually taking place in code-switching does not occur. As it is included within code-switching practices, ZCS helps to locate latent forms within the multilingual framework more widely and clearly. Besides identifying the most used ZCS modes along with the other forms of CS in the text, this unit reflects on ZCS not only in the context of the interplay among different narratorial levels, but also in relation to the (self-)translation process. This means that the ZCS linguistic and narratological approach is broadened through the help of semiotic reflections as well. The final aim of this unit is to present latent multilingualism and ZCS not as failed attempts to convey a multilingual background, but as useful tools created by writers to expand the boundaries of their multilingual cosmos.

1.1 FROM LATENT MULTILINGUALISM TO ZERO DEGREE CODE-SWITCHING



THE ORIGINS OF LATENT PRACTICES SCHOLARSHIP

Latent multilingualism (Keller 1979, Radaelli 2011, Blum-Barth 2021) is just one way, probably the most popular one, to define the presence of other languages in a text even when they are not immediately detectable. These practices have been named in many other ways: for example, “translational mimesis” (Sternberg, 1981), “signalization” or “evocation” (Mareš, 2000), “internal multilingualism” (Wirth-Nesher, 1996), “weak bilingualism or multilingualism” (Lennon 2012), “internal plurilingualism” (Weissmann, 2012), “vertical forms of literary multilingualism” (Blum-Barth 2020) and “zero type code-switching” (Domokos 2018, 2020). Although these terms all have a similar definition, they often show remarkable differences in the way latent multilingualism can be conceived. Using one framework rather than another, as we will briefly explain in this section, where we will summarize the current trends in latent multilingual studies, may correspond to applying different lenses yielding different results.

At the origins of latent multilingual analysis in literature, there are two isolated studies written in the 1980s by Gary Keller and Meir Sternberg, which are worth briefly summarizing, given that they planted the seeds of the current scholarship. In his pioneering 1978 study, Keller was the first to catch a glimpse of multilingual stratifications lying below an (apparently) homogeneous narrative and to conceive the difference between manifest and latent multilingual practices. By way of example, in Hemingway’s *For Whom the Bells Toll*, a work in which the dominant English is sometimes interspersed with Spanish, Keller noted the idiosyncratic use of the words ‘rare’ and ‘much’ in passages such as “the blond one with the *rare* name”, “very *rare*, yes”, “Very *rare* and very drunk...”, “thou art *much* woman”, “He went *much* with gypsies” (emphasis ours). These, argued Keller, must be considered a “deviation from the code of standard English” (134) and, at least in the case of ‘rare’, “a direct transfer from the Spanish ‘raro’” (135). Let us mention here that the English standard meaning of ‘rare’ (meaning ‘uncommon’) does not coincide with the Spanish ‘raro’ (meaning ‘strange’, ‘odd’). By overlapping the two tongues, Hemingway forged a new “medium of both English and Spanish”, or a hybrid semantic unit lying at the intersection of the two languages: “a medium which is *manifest* non-standard English and *latent* standard Spanish” (Keller 1979, 135) (emphases in the original). All this had implications at the narratological level as well. By

playing with English–Spanish units, Hemingway introduced some “metalinguistic observations” to emphasize “comparisons, contrasts” (Keller 1979, 135) as well as characterizations and irony which could only have been generated by the subtle interaction of two languages.

The distinction between latent and manifest multilingualism as well as their narratological implications have been tackled by Giulia Radaelli, who has written one of the most influential works on latent multilingualism so far. Based on Canetti and Bachmann’s analysis, Radaelli’s 2011 work clearly points out that manifest and latent forms of multilingualism tend to coexist within the same text. The “manifest” practices – usually language changes or mixes (Radaelli 2011, 54) – differ from the “latent” ones – translations from other languages, language reference, and language reflections – in the sense that they derive from different strategies used by writers. The distinction between the two categories is not necessarily a clear-cut division, as testified by the fact that Radaelli revised her framework to show that the same practice type may belong both to the manifest and the latent category. Radaelli’s framework, which has been further elaborated by Natalia Blum-Barth, is quite similar to the idea of weak and strong multilingualism formulated by Brian Lennon (2010, 17), where weak multilingualism roughly corresponds to latent multilingualism, and strong multilingualism to the manifest forms.

The other main strand of the scholarship was developed from Sternberg’s research. The way Sternberg approached these hidden literary stratagems is quite different from scholars distinguishing manifest from latent multilingualism. Sternberg noticed that the strategies used by writers to insert multilingualism in their work should be placed along a continuum with two poles. On one side, there is “vehicular matching” (Sternberg 231), which corresponds to the direct inclusion of foreign language into a text. On the other pole, there is “homogenizing convention” (Sternberg 231), the creation of a monolingual text and the exclusion of any traces of multilingualism. These poles should be considered, in other words, as sorts of monolingual and multilingual extremes – an idea which is also formulated by Mareš as “presence” and “elimination.” In between the poles in Sternberg’s system are located the four “translational mimesis” types, which openly state the story’s multilingualism in a way that is understandable for the monolingual reader. The four translational mimesis categories are: *selective reproduction*, which corresponds to the sporadic insertion of foreign words and phrases in a text; *verbal transposition*, hybrid forms generated by the mixture of different codes, or linguistic interference; *conceptual reflection*, foreign socio-cultural or semantic norms transposed into a monolingual text; and *explicit attribution*, the direct statement of the language used at the story level, such as “He spoke in French” (Sternberg 231).

If there is a common aspect in all these approaches, it is that they all placed one key principle at the core of latent practices. This is well summarized by

Klinger, who explains that literary texts have a double reality and related linguistic dimensions. On the one hand, there is “the reality of the world represented – which can be fictional or not” (2014, 11); this level is the “level of the story.” On the other hand, there is “the reality of the representation of the (fictional) world”, which can also be understood as “the level of discourse” (Klinger 2014, 11). What matters the most about these approaches is that the multilingualism of the story hardly coincides with the one of the discourses. As Rainier Grutman underlined: “Mimetic readings do not explain how languages interact with each other within the boundaries of texts whose use of foreign tongues quite often goes beyond mirroring society or supposedly ‘translating’ reality” (2006, 19). Stories may easily deal with different languages and cultures: let us think about migrant literature, travelogues, borderland novels, folkloric tales, epic poems and even comic series and oral poetry, where these encounters can easily occur. Usually, using the fictional tool at their disposal, the writer mediates, filters and transposes multilingual backgrounds into more homogeneous narratives.

There is one final approach that should be considered when dealing with latent multilingual practices. It differs considerably from all the frameworks we have already examined in this article as it is philological, based on the linguistic appearances at the discursive level of the text. Taking advantage of the Bakhtinian notion of polyphony and Grutman’s “heterolinguisme”, Dembeck formulated the so-called ‘multilingual philology’ hypothesis, according to which multilingualism does not only exist when different languages are shown in a text. Multilingualism already starts from an investigation of the internal varieties typifying a single language: “*Any text can be read with regard to the variety of linguistic means of expressions which are used*” (emphasis in the original) (2017, 4). This means that there are “other levels of variety in language use” which should be considered in a literary text, working at the level of different, mutually unintelligible idioms, at the level of sociolects, dialects, registers, historical idioms, or at the metrical, rhetoric, aesthetic level without neglecting grammar, phraseology and orthography. By considering all these linguistic layers, Dembeck showed that even works such as Goethe’s *Faust* could be conceived as texts containing their “moments of multilingualism” (Dembeck 2018, 584).

Along with Dembeck’s “moments of multilingualism” or the Bakhtinian “heteroglossing” let us draw our attention to the diachronic multilingual influence shaping the language of a text. This is also part of the code-switching framework formulated by Domokos (2018, 2020) – more specifically, it is the interlingual code-switching component of the framework. In a very natural way, every language incorporates internationalisms, foreign and loan words in its vocabulary. However, depending on the linguistic ideology of a literary community – be it conservative, purist or incorporative – code-switching is more or less welcomed.

No matter what the actual linguistic norm is, the vocabulary of a literary text in a diachronic sense constantly code-switches. For example, in any Hungarian literary text, words of Iranian, old and new Turkic, Slavic, Latin, French, German, English, Roma, and Yiddish languages are already embedded into the Finno-Ugric matrix (the much older stratum of Hungarian vocabulary). Similarly, code-switching is also present on other levels of grammar. To dig further into these mechanisms and combine them with the narratological component, we will now look more closely at Domokos's code-switching framework.

ON SCALING LITERARY CODE-SWITCHING

Originally formulated by Domokos (2018, 2022) and expanded in Domokos–Deganutti (2021, 2022), ZCS differs considerably from the abovementioned approaches to multilingualism as it is incorporated within literary code-switching practices in a wider framework which aspires to cover the majority of literary multilingual strategies.

Table 3. Grammatical and graphemic code-switching types of the four levels of a literary work (level of the text, narration, and fictional world, plus the paratexts).

Further elaborated framework of Domokos–Deganutti 2022

0 type or covert, and overt c-s (ZCS)	1st type or intra- sentential c-s (CS1)	2nd type or inter- sentential c-s (CS2)	3rd type or blurring the border of matrix and em- bedded languages (CS3)	4th type or lexico- morpho- logic transling- ualism (CS4)	5th type or homo- phonic transling- ualism (CS5)	6th type or syntactic transling- ualism (CS6)
It allows the writer to utilize language as a medium without any special reflection on multilingualism, so that the reader can better focus on the storyline.	It is characterized by the sporadic use of foreign words and tags in the sentences of the matrix language.	It corresponds to a text that includes whole sentences in another language.	It is a radically intensive form of code-switching, where the matrix language is almost deconstructed.	It uses a high number of diverse lexical and morphological units in a sentence.	It is neither intra- or inter-sentential, nor it is easy to identify the matrix and embedded languages.	Matrix and embedded languages intermingle due to pidginization, relexification and other forms of interlanguage

Born as an implementation of Myers-Scotton's intra- and inter-sentential code-switching terms, as well as her concepts of matrix and embedded languages, code-switching is scaled into 0 to 6 types and subdivided into further categories. These categories span from latent/covert code-switching (ZCS) and code-switching at the word-level (1st type) or sentence-level (2nd type) to the blurring of the boundaries between matrix and embedded languages (3rd type, i.e. interlingual translanguaging) and more remarkable translanguaging forms (4th, 5th and 6th types). According to this formulation, code-switching therefore covers a wide range of practices and is not restricted to the usual idea of 'switching' from one language to another on an inter-phrasal level (where languages, maintaining their own syntax and grammar, almost alternate).

This broader interpretation of the code-switching framework is rather different from separating latent from manifest multilingual practices and interpreting one as the other side of the other. In a way, it is reminiscent of Sternberg's continuum – at least in the idea of scaling different types of multilingualism – even though in this framework, Sternberg's monolingual and multilingual poles are more or less swallowed within the system (0 and 3rd–6th type).

A MISSING CODE-SWITCH

Zero type code-switching occurs when the content overrides the form, and the actors of the narrative communication withdraw from manifesting multilinguality. According to our code-switching framework, ZCS corresponds to a code-switching swallowed by the narrative, which results in linguistically homogeneous text. It is, in other words, a missing code-switch or a switch which could have happened if the writer had used another code-switching type (from 1 to 6). However, the choice of ZCS is determined by various reasons such as "the theme of the text, the chosen genre (...) the type of involvement of the text in cultural tradition (...) or the proportion of humor, or grotesqueness" (Mareš 2000, 60), as well as other publishing and editorial constraints.

ZCS is divided into several categories, which are worth mentioning here because they differ considerably between themselves. Inspired by Chatman's concepts of *overt*ness and *covert*ness of the narrator (1978), Domokos divides ZCS into covert and overt (the latter dividing into indexed and reflected) types according to the way multilingualism is displayed in a text more openly, or less so. ZCS also includes other strategies, starting with inventing a pen name that sounds foreign or a transcultural identity, all the way to "born translated" works (works written for translation from the start), self-translations, clones and alterverses (as the trilingual Tzveta Sofronieva categorizes her poems), code-entanglement (e.g. allegorical poems with different messages for the foreign censorship and initiated readers), or monolingual mapping of

multilingual dialogues and scenes supposedly happening in various languages (as Imre Madách does in his verse drama, *Az ember tragédiája* / *The Tragedy of Man*).

Table 4. The zero type code-switching subcategories

ZERO TYPE CODE-SWITCHING		
Narratological		Linguistic/philological
covert	overt	
	indexed	reflected
diachronic multilingualism		
Other types:		
Paratexts (e.g. pen-names, footnotes, vocabularies)		
"Born-translated" works, self-translations, clones and alterverses, linguistic doublets		
Code-entanglement		

Crossing the threshold of the linguistic dimension and entering the ontological fluctuation with linguistic considerations pushes multilingualism to a different dimension. In opposition to covert ZCS, overt ZCS corresponds to the authors' decision to include more explicit multilingual forms in their works, because the language used is a relevant detail in the story. ZCS occurs when the narrator or a character speaks openly about other languages but does not directly employ them. In these cases, it often happens that an autodiegetic narrator (a first-person narrator who is also the main character) refers to the multilinguality of the situation without fully uncovering it to the reader. This could be dictated, for example, by the authors' will to let the reader become aware of multilinguaging without being directly exposed to the different languages of the narrative, or to give them a taste of the languages that the characters use. In the ZCS framework, overt ZCS is more clearly defined than in other theories of multilingual practices. Sternberg, Mareš, Radaelli and Blum-Barth, for instance, do not clearly separate the presence from the absence of the embedded language in a text. In Mareš' system (2000, 64), just to give an example, in the so-called 'evocation' practice, a foreign language might be inserted in a text, even in brief and partially. The main content, usually the semantically most important part of the narrative, is conveyed in the matrix language of the text. How much of the embedded language can be included in the matrix in order to be considered a latent practice, or in Mareš's words "elimination", remains ambiguous. A similar ambiguity is intrinsic to Sternberg's "verbal transposition" and "selective reproduction", according to which the embedded language may appear in the text to a limited extent of undefinable nature. In the ZCS system, the presence of another tongue in the matrix

language of a text is immediately associated with another code-switching type – from 1st type onwards.

Even overt ZCS, which implies cases in which the foreign language is either indexed or reflected, never openly includes languages other than the matrix. Indexed ZCS, which roughly coincides with Mareš's "signalization" and Radaelli's "language reference", occurs when the writer briefly refers to the untranslated languages involved in the text. Most commonly, the formula is: "He/She said in..." followed by the name of the language, i.e., German, French, Russian, etc. However, the matrix language does not change, there is no language switch, and as a result the text is linguistically homogeneous. In this case, the narrator only signals to the reader that the real language in which the story occurs in that specific passage does not correspond to the matrix language. This practice may be explained by the writer's need to specify the presence of a different tongue (with all the implications that it brings) without burdening the reader with a foreign insertion. This type of ZCS is widely used by writers – for instance by Tolstoy in some passages of *War and Peace*, by Henry James in *The American*, by Canetti in *The Voices of Marrakesh* or by borderland writers – to specify the real languages of their text. Usually, this means that languages carry implications on multiple levels, transcending the mere linguistic dimension.

In the case of reflected ZCS, where a different linguistic background is reported in the matrix language of the narrative, other languages are only referred to without being directly called into question. In this case, the types of reflection may vary considerably, as can be seen in the novel *Pnin* written in English by Nabokov, where the Russian-born Professor Timofey Pnin faces linguistic (and cultural) troubles as he is exiled to America. The entire novel is imbued with linguistic annotations and considerations as well as episodes in which the protagonist's difficulties – his rough English accent, his misunderstandings, etc. – are reflected upon but not directly included in the narrative. The protagonist's Russian is often compared to his acquired English, which is the language of the narrative. Despite the copresence of the two languages in the text – the narrator explains the indelible mark left by the Russian accent in Pninian English – Russian is only indicated and not directly exposed.

OTHER ZCS TYPES

One of the most innovative aspects of this framework is the fact that the covert ZCS practice contributes to expanding the multilingualism boundaries to an extent that has not been explored by many other systems. ZCS corresponds to a story which involves multiple languages, but there is no direct reference to them in the text; multilingualism is inferred from the context. Many works

belonging to Ancient and Medieval literature present relevant ZCS cases. Typically, the vicissitudes of people possessing diverse linguistic backgrounds are directly reported only in the matrix or dominant language. In Homer's *Iliad*, for instance, the gestures and behaviors of people of various linguistic backgrounds – more specifically the Greeks and Trojans – were directly reported only in Greek, the language that the “omnipresent and omniscient” Muses gave to the poet at the beginning of the poem (De Luna 2003, 21–22). It does not matter that the Trojan army, as the narrator underlines, was characterized by evident multilingualism. Similarly, in the heroic epics from early Medieval literature – for instance, the *Chanson de Roland*, *El Poema de Mio Cid* and the *Nibelungenlied* – “the issue of linguistic barriers or multilingualism does not emerge at all since the various heroes simply talk with each other and face no difficulties in understanding each other” (Classen 2016, 10). This, of course, plagues a great many sci-fi stories. In some (e.g., *Star Trek*), a passing early reference to an embedded “universal translator” solves the problem (except when it's dramatically convenient for the aliens to converse in their own language amongst themselves, so that we don't understand them even though our heroes presumably do). Douglas Adams, in his space satire or parody, *Hitchhiker's Guide to the Galaxy*, speaks of a “Babel fish” translator organism that everyone has in their ear. Even when different civilizations meet or fight each other, linguistic diversity is not reflected in these literary works at all. This might have to do with the need to “dramatize a battle scene *overruling* any other interest in dealing with concrete, everyday conditions, such as linguistic differences” (Classen 2016, 12). It would be difficult to believe that a character such as “Morold would have had a solid command of Cornish or any other language apart from his mother tongue, and yet he and Tristan easily converse with each other, as if there were no linguistic barrier between them” (Classen 2016, 12). The idea that multilingualism also exists when it is only expected to happen widens the boundaries of multilingualism to a dimension which transcends the mere linguistic factor. Indeed, even extralinguistic interactions (between the semiotic codes of humans and non-humans, e.g., animals, plants, etc.), might be interpreted as multilingualism.

Apart from overt and covert, ZCS includes other types, which tend not to be considered relevant components of the multilingual fabric of a text. An example of this are paratexts, which have only recently been considered multilingual carriers by works such as Ruth Clemens' *The Nomadic Footnote* or Allison Fagan's *From the Edge of Chicana/o Border Literature and the Politics of Print*. These paratexts have not, however, been inserted into wider multilingual frameworks. According to Genette and Maclean, a “text rarely appears in its naked state” (1991, 261). On the contrary, the vast majority of works are complemented by a variable apparatus aimed to “surround (...) and prolong” the text in order to “present it” (261). This corpus tends to include: the title

and name of the author, the publisher's information, epigraphs, prefaces, forewords, cover notes, list of contents, footnotes, endnotes, afterwords and sometimes even glossaries and vocabularies. All of these items are named 'paratexts' by Genette and lie at the boundary between the inner and the outer sections of a text. More than "a boundary or a sealed border", writes Genette, paratexts are "rather, a threshold, or – a word Borges used apropos of a preface – a 'vestibule' that offers the world at large the possibility of either stepping inside or turning back. It is an 'undefined zone' between the inside and the outside, a zone without any hard and fast boundary" (2).

Paratext refers to the elements that surround a literary work but are not part of the actual text. These elements play a crucial role in shaping the reader's perception and interpretation of the work. The concept of paratext was introduced by French literary theorist Gérard Genette in his seminal work *Seuils* ("Thresholds") published in 1987. In this work Genette divides paratext into two main categories: peritext and epitext. *Peritext* refers to the elements that are physically attached to the text, usually found on the periphery or margins of the literary work. These include titles, subtitles, prefaces, introductions, epigraphs, dedications, and covers. Peritext provides contextual information, guiding the reader's interpretation and expectations before delving into the actual text. It acts as a threshold or gateway to literary work. On the other side, *epitext* refers to external elements associated with a literary work but not physically attached to it. These elements exist outside the physical or published book and can include interviews, reviews, criticism, author interviews, and promotional material. Epitext influences the reader's perception of the work beyond the physical boundaries of the book. It includes elements created by both the author and external sources, shaping the reception and interpretation of the literary work.

Genette's theory of paratext emphasizes the dynamic relationship between these elements and the core text. He highlights the importance of considering paratextual elements as an integral part of the literary experience. Readers often interact with peritext and epitext, consciously or subconsciously, influencing their understanding and appreciation of the work.

In conclusion, understanding the concept of paratext, as developed by Gérard Genette, provides a comprehensive framework for analyzing the various elements that surround and contribute to the interpretation of a literary work.

Even though paratexts might simply look like neutral information that accompanies the reading experience, they are never 'neutral sites'. Paratexts, spaces "filled with activity" (Fagan 2016, 58), rather correspond to intentional messages conveyed by an addresser to an addressee. Although it is usually up to the author to shape their text in all its aspects – or at least they are supposed to have the last word on it – the paratext might be suggested or imposed by other figures such as the publisher, the editor, or more rarely the translator.

The American-Hungarian translator Peter Czipott has for example routinely provided paratexts to his translations, including Translator's Notes, Afterwords, footnotes, etc. (see Czipott's translations from 2016, 2022). This may be less typical for translations from languages more familiar to the Anglophone reader. It goes without saying that paratexts are generated by intentions which not only determine the content of the paratext itself but also more widely the message conveyed by the whole text. As suggested by Clemens, "paratexts are a textual strategy inherent to multilingual and translational literature" (12); they often turn into spaces where multilingualism is negotiated or mediated for the reader and not directly exposed in the text. When that is the case, paratexts also belong to the category of ZCS.

Self-translations, born-translated works and linguistic doublets, which are more typical in some literary areas such as minoritarian or specific political contexts, can also be considered part of the ZCS framework. In these cases, authors consciously choose to write in a language that is not their first language, anticipating the need for translation to reach a broader audience. This intentional multilingualism is part of the creative process. The primary aim of their works is to connect with readers across different linguistic and cultural backgrounds. These works are often designed to transcend linguistic barriers and facilitate communication between diverse communities. Self-translations, born-translated works and linguistic doublets often exhibit cultural hybridity, blending elements from the author's native culture with those of the language in which the work is written. This fusion contributes to a unique literary identity that may not fit neatly into traditional categories. This concept challenges the idea that literary works are bound by the limitations of a single language and culture. It reflects a recognition of the interconnectedness of cultures and the potential for literature to bridge gaps between them. Authors who embrace, e.g., the notion of "born translated" contribute to a more inclusive and interconnected literary landscape, fostering a richer dialogue between diverse linguistic and cultural communities.

Beyond – or even better, in-between – the self-translated and the original or the parallelly written texts, there is an unquantifiable type of multilingualism, which may not necessarily surface to the narrative of the final text(s). In other cases – for instance, a self-translated text without an original – multilingualism can be found as a watermark in the self-translated work. In that case, multilingual marks left in the language of the narrative may lead to the linguistic mediation created by the writer.

Double rhetoric can also be built through code-entanglement, texts which encode two different messages in the same text. Metaphors and allegories can be interpreted differently by people who are familiar or not with the language in which a text is written. In other words, code-entanglement is a sort of code-switching happening not on the level of the form, namely in the linear body

of the text, but on the level of the content, in other words in the meaning. Several messages can therefore be conveyed at the same time to different audiences. All these ZCS types confirm the heterogeneous nature of the latent multilingual practices, which vary considerably according to the writing strategies put in place by the writers. This is to say that multilingualism may hide in many different ways in a text.

The following table summarizes all the CS types we have elaborated in our analysis.

Table 5. Categories of zero type code-switching along with the other manifested code-switching types

ZERO DEGREE CODE-SWITCHING			1 st – 6 th CODE-SWITCHING TYPES
covert	overt		1 st : intra-sentential code-switching
	indexed	reflected	2 nd : inter-sentential code-switching
Born-translated works			3 rd : blurring the border of matrix and embedded languages
Code-entanglement			4 th : Lexico-morphologic translingualism
Linguistic doublets			5 th : Homophonic translingualism
Self-translation			6 th : Syntactic translingualism
Any kind of literary work (Dembeck 2017; Domokos–Deganutti 2022)			

SUMMARY

Literary code-switching can be detected in the temporal and spatial unfolding of the text during writing and interpreting. It draws our attention to those moments when there is a formal or thematic reference to intralingual or interlingual differences of the grammatical, graphic or stylistic codes following each other. While there are several ways to manifest code-switching in the form of a text, ZCS looks into code-switching not manifested on the level of form, but rather on the level of content.

Despite being a widely used practice, ZCS could also be seen as a failed attempt to convey a multilingual background, or even as a linguistic loss. If languages are fully covered up, such as is the case of covert ZCS, they may go unnoticed. To the question of whether the *Iliad* is a multilingual work, most readers would probably answer negatively. If languages are only signaled or reflected, they are still less visible than in other code-switching practices, which truly break the linguistic linearity of the narrative with the direct insertion of foreign languages. All these types of multilingual practices, however, could be included within a broader code-switching framework covering multilingualism expressed in very different forms.

Instead of being conceived as a loss, ZCS may be interpreted as a strategy to insert multilingualism without distracting the reader from the content conveyed by the text. A work characterised by constant linguistic switches would make the reading experience challenging, especially for readers possessing a limited multilingual repertoire. Thus, in ZCS, the linguistic mediation (the ability to mediate all these languages for the reader) also contributes to building up the figure of the hero or dominant character, whose power is his or her multilingualism. Apart from that, ZCS practices offer writers the possibility to provide extra information on the languages used in a text. Authors can detail the relationship between a character and the languages at his or her disposal and the emotions which these languages cause them, which intra-sentential code-switching or other types of code-switching do not allow. In other words, thanks to ZCS, the writer, the narrator and the characters have the opportunity to create effects – from characters' depiction to further explanations for the reader – that are exclusive to these practices. As such, more openly manifest practices and hidden ones should not be placed in a hierarchical order when it comes to considering their multilingual scope. They should rather be seen as different writing strategies implemented by writers, which can be better understood and differentiated along a multilingual scale such as the code-switching framework.

1.2 TWO ZERO CODE-SWITCHING EXAMPLES FROM THE 19TH CENTURY



INTRODUCTION

Two of the most crucial figures of Hungarian and American literatures from the 19th century, Sándor Petőfi (1823–1849) and Mark Twain (1835–1910) both wrote about traveling in the central and western parts of Europe but produced stylistically and thematically different works. Through the analysis of Petőfi's famous epic poem, *János vitéz / John the Valiant* (1844) (Example nr. 1), we will exemplify a high number of narratorial ZCS by monolingually mapping the interactions among highly various communication agencies, that is to say, between humans (belonging to different ethnicities), animals, ghosts, fairy beings, plants and objects. Following Petőfi's work, Twain's *A Tramp Abroad* (1880) exemplifies the way German, a key language in his European journey, is expressed and mediated by a narrative which is also strongly characterized by ZCS (Example nr. 2). By exploring multilingualism in the 19th century, we also contribute to exploring a rich but still highly unexplored era which “remains a sort of ‘dark continent’ of literary multilingualism scholarship” (Anokhina, Dembeck, Weissmann 2019, 1). Multilingualism was the norm in the 19th century – literary works were used as contact places or ways where different cultures and languages could come in contact one with the other.

EXAMPLE NR. 1: SÁNDOR PETŐFI'S *JÁNOS VITÉZ / JOHN THE VALIANT*

Sándor Petőfi, the internationally best-known 19th century Hungarian romantic poet, comes from a bilingual (Hungarian and Slovakian) background. His birth name Sándor Petrovics was changed to Sándor Petőfi in 1842 with the publication of the Hungarian poem *Hazám (My Land)*. He was 7 when he started taking Latin lessons and 10 years old when he started learning German. Documents prove that in 1835 (at the age of 12), he was already excellent at composing Latin verse forms, and in 1838 he authored a festive poem at the end of his school year (*Búcsúzás 1838-ik évben*, 54 hexameters, Petőfi's earliest documented poem). From 1843 on when he turned 20 years old, he translated and published German, French and English authors in Hungarian, e.g., works by Charles du Bernard, Heine, Schiller and Shakespeare. He died a few years later, being just 26.

Already in his lifetime as a very popular poet, Petőfi introduced several new topics to Hungarian poetry, like family and conjugal poems, landscape poetry about the Hungarian Great Plain (“puszta”), or about world freedom. Just like Heine in German, Petőfi incorporated spoken Hungarian into his poetry, specifically the oral, folkloric tone.

It took him six days and six nights in November 1844 to compose his best known and widely translated Hungarian Odyssey, entitled *János vitéz* (*John the Valiant*). The 370 quatrains divided into 27 chapters are written in the rhythmic and rhyme pattern of Hungarian folksongs (accented versification, four beats of the halved twelve syllable lines with an *aabb* rhyme pattern).

The plot of *János vitéz*

Kukoricza Jancsi (Johnny Grain-o'-Corn / Johnny) is found as an abandoned baby by *a farmer's good-hearted wife*² in a corn field and raised as a shepherd. He is in love with the other orphan of the village, the girl Iluska (Nell/Nelly), who is being raised by her *wicked stepmother*. Jancsi/Johnny and Iluska/Nelly hope to get married one day. However, not only does Jancsi's kind foster mother die too early, but once Jancsi's sheep wander away, the bad-tempered farmer stepfather, a beast, chases him away.

Wandering away, Jancsi first meets bandits, and soon after setting them and their home on fire, he joins the company of Hungarian hussars marching to France to fight the Turks, who invaded the country. Crossing heavily fictionalized countries such as Tartary (Mongolia), North Italy, Poland and even India, the hussars arrive just in time for the fight. The Hungarian hussars defeat the Turks, and Johnny manages to save the French princess from capture by the Turkish Basha's son. The now happy French king offers him his daughter's hand and the royal throne. Johnny rejects the kingly offers, letting the king know about his love for Nelly; the king then gives him *an enormous sack full of gold*, and names him *János vitéz* (Sir John / John the Valiant).

From now on referred to as *János vitéz* / John the Valiant, he travels back to Hungary by boat. Not only does he lose all of his gold in a heavy storm, but arriving home he finds out that Nelly has been worked to death by her evil stepmother. Standing at her grave, John plucks the single red rose growing there and puts it on his coat. In the 19th chapter John sets off again, this time on a series of increasingly more dangerous and differently multilingual adventures. In a dark forest, after helping out *the wagon of a potter stuck in mire*, John reaches the Land of the Giants. After toppling a giant border guard, he kills the king of the giants and has all the other giants pledge fealty to him. Later, he arrives in the Country

² The quotations placed in italics in the text are from the English translation of the Hungarian epic by John Ridland, *John the Valiant*, 1999.

of Darkness, which is ruled by evil witches. With his magic whistle John calls on his mighty giant vassals to help him wipe them out. As the last witch, Nelly's stepmother, meets her end, the *Country of Darkness is freed from its doom*.

During his further wandering John is nearly killed by the ghosts of a graveyard where he spent the night, but a rooster crowing at dawn saves him. On the shore of the *Óperenciás tenger (The-Sea-Beyond-The-Seven-Seas*, an uncrossable body of water in Hungarian folklore) a fisherman educates him about the endlessness of the sea. This makes John call a giant again. After two weeks of riding on his shoulder, John arrives at an island, which turns out to be *Fairyland* itself ("Tündérország"). John must pass through fiercely guarded gates by slaughtering three bears, three lions and a huge dragonsnake. In this land of eternal springtime, where happily paired fairy girls and boys *unacquainted with death live purely for joy*, John is however unable to feel happy without Nelly. Wanting to drown himself in the lake *in the middle of Fairyland*, John *sowed the rose* first. At that miracle moment in the *Water of Life*, the rose turns into the living Nelly. Reunited, the two lovers are declared Queen and King of the Fairies. "*And there in the exquisite Fairy clan's ring / In the lap of Iluska, his Nell, his darling, / János vitéz, His Highness, to this very day / Over glorious Fairyland holds a happy sway.*"

Zero code-switching communication in *János vitéz*

In Petőfi's lyrical epic poetry, not only do people of various kinds of ages, social levels and cultures meet, but giants, fairies, animals, plants, inanimate objects, and even forces of nature act as actors which assume speech and other powers of humankind. How are all these cross-cultural, cross-species, cross-worldly and transcendental communications related in the epic?

The poem is written on the model of folk tales, not only because of its folkloric figures and fictional actions, but also the way folkloric communication was brought back. The third-person, omniscient narrator of this epic is the all-knowing, all-seeing and all-understanding polyglot narrator type that relates the story monolingually without any language barrier, without any reflection on language challenges or the necessary translations involved. The communicating agencies' multilingual scenes always address the other in the bilaterally fully proficient verbal medium, therefore the intrinsic code-switching is presented only monolingually. In every case the switching of communication codes is not indexed by the narrator in any way, thus this so-called covert ZCS becomes the main method of building up the dialogic field.

Regarding the different lingual codes between which the switch logically needs to happen, the communication situations of the epic poem can be classified as bilingual or multilingual (three and higher) ZCS. These categories are prevalent

zero code-switching techniques in Hungarian oral literature, the aesthetic source which also inspired Petőfi. Considering 19th century literary developments in general (thus not only in Hungarian literature), the national Romantic concept of documenting oral literature went hand in hand with establishing the literary language.

The folkloric ZCS in *János vitéz*

Besides ZCS in a conversation (see Group I in Table 6) carried out between human agents (Type A.), or other sentient beings (see Type B in Table 7) as well as using further non-verbal languages/codes (see Type C in Table 8), Petőfi's epic poem uses the technique of ZCS in relating a story within the main story (see Group II in Table 9). Each of the four major types of ZCS are exemplified below. Because of the different rendering of communication verbs and lingual epithets of the Hungarian original by the excellent literary translation of John Ridland, in some cases a word-to-word translation of relevant parts is inserted by us in the translation in square brackets of the excerpts to be quoted. Also, the subtypes placed in parentheses in the table below do not appear concretely in this epic but are often used in folkloric texts. Therefore, these examples have also been included. The numerical references indicate the numbers of the chapter and the strophe where ZCS can be found.

Although Table 6 below does not include all the instances when a Type A ZCS manifests in the text, it still points out that most interethnic communication of the epic takes place between Hungarian and French figures.

Table 6. Conversation between figures speaking different languages

Group I: Interlingual ZCS in a conversation (Type A)
1. Communication between human agencies of different ethnicities Hungarian → French 11/6–7, 12/4–5, 12/25, 13/13 French → Hungarian 11/5, 11/8, 12/23, 13/11, 13/13, 15/2, 15/4–5, 15/7 Turkish → Hungarian 12/20 Hungarian → Turkish 12/13, 12/18, 12/21 Tatar → Hungarian 8/2 Saracen → Tatar 8/5–6 Tatar → Saracen 8/7 Saracen → Hungarian 8/4
2. Communication in unspecified linguistic codes Galley oarsman's language → Hungarian 16/6 Hungarian → Fisherman's language 23/6, 23/9 Fisherman's language → Hungarian 23/7–8
3. Communication with language codes of humans addressing personifications of their emotions Human → His/her sorrow 19/3–4

The short quote below is an example of a greeting situation between the Tartar chief and the Hungarian hussars, related all in Hungarian. At a further point it will be necessary to address code-switching techniques of the translation process, however this is not the place.

Kutyafejű tatár népek fejedelme
 A magyar sereget ekkép idvezelte:
 „Hogy mikép mertek ti szembeszállni vélünk?
 Tudjátok-e, hogy mi emberhússal élünk?“

The dog-headed Tartars' commander-in chief
 Barked out to [addressed] the Magyars his challenge in brief:
 “Do you think you can stand against us and survive?
 Don't you know that it's man-flesh on which we thrive?”

The following Table 7 categorizes the conversations between humans and non-human sentient beings. It also points out that the non-human agents communicating with the humans most often are the giants.

Table 7. Conversation between various sentient beings

Group I: ZCS between various sentient beings (not only humans) (Type B)
1. Humans and fairy tale agents Human → Giants 20/11-12, 20/14-15, 20/19-20, 21/12, 21/17-18, 23/10, 24/2-5 Giants → Humans 19/16, 20/10, 20/13, 20/17-18, 20/21, 23/11, 24/2-5 Fairies → Humans 27/2 (Humans → Fairies) (Humans → Ghosts) Ghosts → Humans
2. Humans and animals (Human → Animal) (Animal → Human) 22/10
3. Different animals (Animal → Animal)
4. Ghosts and animals Rooster → Ghosts 22/9
5. Humans and plants Human → Rose 27/6
6. Humans and God Human → God 17/8

In order to exemplify Type B ZCS of the first group, we have chosen the lines where the auditive signal of an animal makes the ghost understand that the

end of the night has come. The short quote below refers to the spooky situation in the graveyard, where the sleeping John is nearly killed by the ghosts, but the early morning cock's crow scares them off.

..., de a kakas szólal,
S a kisértet mind eltűnt a kakasszóval.

... [but] then the cock crows [speaks up],
At which ghosts all vanish, as everyone knows [disappear with
the words of the cocks].

Thus, it also becomes obvious that the narrator is deeply involved in observing how optimally the content of the message is coded and decoded, but never pays attention to the form of the message itself. However, the aesthetic sensitivity of form is transposed to the level of stylistics, and one finds abundant word plays similar to the quote above: *kakas szólal* (the rooster speaks up / "words") and *kakasszóval* (with the words of the rooster).

The last subcategory of conversational ZCS contains semiotic codes than those of sentient beings, also reproduced without any reflection on the translation necessarily involved.

Table 8. Communication with further special semiotic codes

Group I: ZCS between diverse semiotic codes (Type C)
1. Communication between objects and humans wagon → Human 19/7
2. Communication using non-verbal codes with whistle 21/12, 23/10 with body parts 7/9

In the quote below John meets the potter at the crossroad to the Giants' land. While the potter is whipping his horse, it is the wagon that speaks back to him:

Ütötte lovait a fazekas, szegény,
A szekér azt mondta: nem mozdulok biz én.

The potter, poor fellow, kept whipping his beast,
The wagon just grunted [said]: I won't budge in the least.

It is worth noting that the narrator could have used other words to describe the wagon deeply stuck in the mud, however in his personification he uses words from the semantic field of human communication.

As we mentioned above, the epic of Petőfi includes not only conversational ZCS, but there are narrations included in the major narrative which involve ZCS.

Table 9. *Relating a story within the story using ZCS*

Group II: ZCS by relating a story
1. Hungarian story including several dialogues related by Johnny Grain-o'-Corn (in Hungarian) to the French King, Chapter 14.
2. French conversation between the French king and his cook related by the narrator in Hungarian while the Hungarian hussars are standing around them, 13/7-8

With the technique of *mise en abyme*, it is the figure of the fiction who relates an earlier story which happened in a different language and cultural background than that of the fictional audience he tells it. Through the 23 strophes of chapter 14, the main character gets the opportunity to tell his early life story as he was found as an abandoned baby by *a farmer's good-hearted wife* in a corn field and raised up as a shepherd. The narratorial ZCS is hereby doubled by the way in which the fictional character deals with the language differences between his characters and his fictional audience.

EXAMPLE NR. 2: MARK TWAIN'S *A TRAMP ABROAD*

Mark Twain, originally called Samuel Langhorne Clemens (1835–1910), is one of the most significant writers, humorists, publishers and lecturers of nineteenth-century America. Best known for *The Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1885), he also wrote six successful works of travel literature, among them the bestsellers *The Innocents Abroad* (1869) and *A Tramp Abroad* (1880). *The Innocents Abroad* is based on Twain's 1867 trip to Europe and the Holy Land and represented "the most successful travel book in the country's literary history" (Steinbrink 1991, 62), selling 100,000 copies within two years of its publication (Messent 1997, 182). The unofficial sequel *A Tramp Abroad* describes, in a burlesque way, a walking tour through Germany, Switzerland, France and Italy, mixing autobiographical and fictional events. The mixture of elements taken from reality and imagination was particularly appreciated by the readership of his time, who considered him more of a travel writer than a novelist. As suggested by Melton: "Travel writing was the one literary genre through which he could meld his wanderlust with his fertile imagination" (2020, 91).

In *A Tramp Abroad*, Twain certainly combined facts and fiction, by detailing his European journey with the company of his fictitious friend Harris, a character built on his closest friend, Joseph Twichell. Twain's aim here was

indeed to offer observations and insights into European society, mentality and way of life gained through adventures and encounters with the locals in different contexts and circumstances, as well as to make his audience laugh. The book is strongly characterized by funny anecdotes and stories which are often the result of Twain's "fertile imagination." During this European trip, Twain's goal was also a linguistic one. He wanted to "learn the German language" (Twain 1880, 3), a language which played a key role in his life and which is central throughout the entire work.

Twain's German

Twain was described by Cracroft (1993, 11) as a "self-proclaimed philologist" who wrote numerous essays on a great variety of languages – Italian, Portuguese, English, American English and French – showing also in his novels a remarkable language mindset (Sewell 1987). For instance, in the *Introduction to the Adventures of Huckleberry Finn*, Twain explained that to faithfully reproduce the languages spoken in the area where the novel was set, Missouri, he had to use: "a number of dialects [...] the Missouri Negro dialect; the extremist form of the backwoods Southwestern dialect; the ordinary 'Pike County' dialect; and four modified varieties of this last" (2014, 3). This testifies that languages and varieties of languages were a key component in building his characters and stories.

Despite his interest in numerous languages, no language could be compared to German, which occupied him for his entire life, which he "loved with a rare intensity" and found "most intriguing and stimulating" (Hemminghaus 1966, 477), although rather challenging and not all fun and games. Hedderich underlines that Twain's contact with German was twofold: on the one hand, Twain strongly admired it; on the other, it caused him "severe frustration" (2003, 30), as clearly stated by the writer himself in the famous *Appendix The Awful German Language* included in *A Tramp abroad*. Here, Twain explains the effort he made to learn it in a hilarious way: "If he [the Heidelberg Castle's keeper, whom he addressed in German] had known what it had cost me to acquire my art [the German language], he would also have known that it would break any collector to buy it" (390).

This life-long fascination with German has been reconstructed by critics multiple times. The first contact with the language could possibly be traced back to Twain's youth in Hannibal, Missouri, where he was raised and had the chance to come into contact with German settlers and immigrants. Missouri, as Hedderich reminds us, "had a sizable percentage of German immigrants" (2003, 2). In St. Louis, where Twain moved when he was 18, he collaborated at the *Anzeiger des Westens*, a popular German newspaper in America. Later in

his life, he also visited Europe with his family several times, between 1878 and 1899. He lived for months and in some cases years in Heidelberg, Munich, Berlin and Vienna.

Twain was also a writer who innovated the American English language. According to Ramsay and Emberson (1938), who completed *A Mark Twain Lexicon*, the writer introduced more than 4,000 spoken words for the first time in print, used 5,000 Americanisms, but also coined new uses of old words in a more American way. The German language influenced Twain's language and style as well. For example, he was so fascinated by German compound nouns – he is described as affected by a “compound disease” – that he made some compounds in English based on German models. This means that the German language also played a key role in the way he wrote in English, contributing to further innovation of the American English language.

ZCS in A Tramp Abroad

A Tramp Abroad is a book belonging to the travel writing genre par excellence. Travel writing implies “an encounter between self and other that is brought about by movement through space” (Thompson 2011). It entails a confrontation with difference and otherness, which may involve linguistic diversity. The language issue, however, might represent either a key or a marginal aspect of a travel book. It could be fully taken up by a writer or be downsized and rendered less openly.

In *A Tramp Abroad*, Twain and his companion Harris interacted with locals multiple times. They travelled on crowded trains and rafted, they stayed at various accommodations, they went to the theatre, attended the university and sword dueling practice, they visited museums and travelled in the Alps. During their journey they encountered both foreigners and locals, who spoke their own tongues – German, French, Italian – but were rarely able to understand English.

The first-person autodiegetic narrator of *A Tramp Abroad*, in which the narrator is also the protagonist of the story, places languages among the key issues of the story. The linguistic challenges he has to face – in particular, the fact that his German is still rough and he struggles to communicate with it – are thematized and expressed openly in the book along with contextualized reflections on the German language and culture. This happens both via intra-sentential and inter-sentential code-switching but also through so-called overt zero-degree code-switching, which takes place when the narrator “relates a multilingual situation in the original language” (Domokos 2020, 47). In this case, CS is not only rendered monolingually, as in the case of covert zero-degree code-switching, but is rather openly expressed by the narrator, who employs it to build the fictionality of his story.

Travel writing may potentially include multiple code-switching types. Overt ZCS seems to be mainly used as a compromise. On the one hand, it satisfies the presumed monolingual reader's needs; on the other hand, it allows the writer to give a taste of a foreign tongue that the work of travel literature is most probably imbued with.

Examples:

1. Twain and his companion Harris are travelling by train to Heilbronn. The train is crowded, and they try to interact in German with fellow travellers. Despite the fact that the character's attempt is unsuccessful – he is not understood, and they end up speaking in English, a language already widespread in Germany at that time – the fact that the protagonist tries to speak in German is reported in the narrative.

There were some nice German people in our compartment. (...) After a while some of those folks got out and a German gentleman and his two young daughters got in. I spoke in German: to one of the latter several times, but without result (Mark Twain: *A Tramp Abroad*, 23).

2. Twain and Harris would like to rent a boat in order to go rafting along the river Neckar, in the proximity of Hirschhorn. However, by employing High German, they struggle to talk to the raftman renting boats. An unknown man, called Mr. X, makes himself understood by using broken German – more precisely a German interspersed with English words. This hybrid language is reflected by Twain in the narrative.

X. always spoke English, to Germans, but his plan was to turn the sentence wrong end first and upside down, according to German construction, and sprinkle in a German word without any essential meaning to it, here and there, by way of flavor. Yet he always made himself understood. He could make those dialect-speaking raftsmen understand him, sometimes, when even young Z. had failed with them; and young Z. was a pretty good German scholar. For one thing, X. always spoke with such confidence, – perhaps that helped (Mark Twain: *A Tramp Abroad*, 164).

SUMMARY

Depending on whether the multilinguality of the fictional situation is reported either through direct or indirect linguistic mapping, with reflections on the specificity of the multilingual situation, or with narratorial translation, these techniques can be categorized as overt, reflected or covert

code-switching. Therefore, by describing thematic, stylistic and formal aspects of zero degree code-switching (hidden multilingualism) in the two works analyzed above, our study concentrated mostly on two very different types of ZCS, namely covert or folkloric ZCS and overt, reflected ZCS of, respectively, a folkloric and a literary travelogue.

In Petőfi's epic, which takes us not only around Europe but also in the land of the giants and fairies, the folkloric narrator's language use manifests the language as the one and only communication medium not only of sentient and non-sentient beings of real and fictional worlds but among them all. There is no direct reference to the specific language spoken, it is simply the all-capable transmitter among the figures and about the figures in the story which the narrator tells. In the travelogue of Twain, which takes us around the late 19th century Europe, the German language is often openly called into question by the first-person autodiegetic narrator of *A Tramp Abroad*. In the text, German is often offered to the presumed English reader in a mediated way. This means that German is incorporated in the English text or even translated. However, there are multiple passages in which Twain employs overt or reflected zero-degree code-switching, directly referring to a multilingual episode in the original narrative tongue.

Zero degree code-switching (in all its forms) represents a productive tool to embed multilinguality in the text. By taking the verbal text as a starting point, ZCS offers the possibility to understand how multiple languages work in a text, the way they interact between themselves and are mediated and incorporated in the narrative. This could include both the communication between humans and – as seen in the example of Petőfi – between humans, animals and other beings. It could also concern different periods and genres – in our case, we have considered an epic poem and a piece of travel writing.

UNIT 2

THE COMPOSITION, NARRATIVITY AND FUNCTION OF VARIOUS LITERARY CODE-SWITCHING TYPES

PRELIMINARY CONSIDERATIONS

Code-switching has been used by writers, for instance, to deal with encounters with individuals possessing different linguistic and cultural backgrounds. In Gardner-Chloros's words, code-switching "affects practically everyone who is in contact with more than one language or dialect, to a greater or lesser extent" (2009, 4). Not to mention that a different linguistic background could materialize even in apparent monolingual backgrounds – it is enough for a character to study a foreign language at university, such as in the Slovene classic *Cvetje v jeseni* (*Flowers in Autumn*, 1917) by Ivan Tavčar, in which Elvira talks to her mother in French, one of the languages she has learnt during her studies.

Code-switching is manifested by the intrinsic characteristic of using literary language, and it simultaneously pushes the linguistic identity of literary actors of all narrative levels to foreground. It also increases the aestheticism of the literary text while operating on multiple semantic, syntactic, pragmatic and semiotic levels. This unit will employ concepts from linguistics (code-switching) and literary theory (narratology, stylistics) in order to contribute to the mapping of multilingualism in Finnish literature, as well as to enhance the methodology of literary CS. By employing our analytical framework in the chosen literary fields, we can gain further proof of how strongly literary code-switching underlines the materiality of language, alphabets, and grammar, thus making us gain new insights into the connections between the verbal, the poetic, and the world around us.

CODE-SWITCHING IN CONTEMPORARY ARTS

Contemporary literary fields are distinguished not only by their specific preponderance of code-switching strategies, but also by the fact that deliberate and/or programmatic code-switching can be used in various ways, just as it can be systematically accompanied by poetic reflections of different goals. In some cases, we see code-switching as supporting the regaining of lost memories and traditions. In other cases, literary code-switching helps to raise the multicultural awareness of a literary landscape as well as to come to terms with migration and

other types of dislocation. The recent increasing number of instances of multi-lingualism/code-switching in contemporary literary production urges linguistics, literature, and cultural studies to meet (comparative) literature studies in order to better understand this versatile phenomenon in its composition, narrative, aesthetic, and functional complexity. Additionally, this multidimensional approach can form a contribution to the establishment of a more open approach to linguistic diversity not only of literary works but also of each other.

The aim of picking up these heuristic examples from our specific literatures is to point towards the necessity of investigating literature independently of linguistics, more systematically according to its hidden and manifest linguistic diversity. Just as Carla Jonsson points out:

[c]ontact phenomena in writing are different from their oral counterparts since they are produced under different circumstances. For instance, in writing, authors have the possibility of editing their language use in a manner that is not possible in spoken language. In order to avoid the issue of authenticity altogether, the instances of code-switching in literary texts are here seen as symbolic representations of code-switching. In these representations, the authors have the artistic freedom to use language for example as a means for creating a dramatic effect. (2012, 213)

Our framework along the considerations above first theorized in Domokos (2018) and elaborated continuously since in our various studies (e.g., Domokos and Deganutti 2021, 2022, 2023) aim to satisfy the need to accommodate all these heterogeneous linguistic strategies of a literary narrative that can be classified as open or hidden manifesting or mediating of CS in the fictional world or the literary text. According to this formulation, code-switching corresponds to several different practices, which are scaled into types from 0 to 6 and subdivided into further subcategories. Given that our theoretical framework concerns also the compositional analysis of code-switching, we will present the way in which it is interpreted in this analysis, as well as how they depict different communicative levels in a wide variety of texts, to show how the poetics of code-switching contributes to manifesting localities, linguistic diversities, multicultural memories, and more.

ABOUT THE FOLLOWING TWO STUDIES ON FINNISH AND HUNGARIAN LITERATURES

The rapid growth of Nordic cultural diversity towards the end of the 20th century raised questions about the concept of Danish, Finnish, Swedish and

Norwegian literary fields as each strongly bound to its own homogenous culture. The multicultural debate of the last few decades has managed to make heterogeneity an important topic not only for literary scholars but authors and readers as well. The recent globalization process has risen not only interest in linguistic diversity as a recent phenomenon, but also as historical processes. While Finnish literature has become astonishingly multilingual and multicultural in a very short time, Hungarian literature has opened up to its inherent multilingualism silenced by the process of building a unified, monolingual national literature.

Both Hungarian and Finnish literature reflect the multilingual contexts in which these languages exist. While they share certain characteristics, they also have unique features shaped by their distinct linguistic and cultural histories. Hungary's historical context has led to a language with roots in the Finno-Ugric family but heavily influenced by Turkic, Slavic and German languages due to historical migration and geopolitical factors. This linguistic diversity is reflected also in the Hungarian literary language. Hungarian literature from the areas surrounding the present-day Hungary (e.g., Transylvania, Slovakia, Serbia, Austria, Ukraine), which have a significant Hungarian-speaking population, exhibits present day multilingualism due to the contact between Hungarian and many other languages of the region.

Finland has a unique linguistic landscape with both Finnish and Swedish as official languages. Early Finnish literature often had a significant Swedish influence, especially during the period when Swedish was the language of the elite. Finland's history as a Grand Duchy within the Russian Empire in the 19th and early 20th centuries has also left its mark on Finnish literature, with certain works influenced by Russian literary traditions. Moreover, Finland is home to Sámi people, and Sámi literature, with its distinct languages, contributes to the multilingual tapestry of Finnish literature. Both Hungarian and Finnish literatures grapple with questions of national and transnational identity, especially during the present period. The use of multiple languages reflects efforts to define and express transnational identities. Most of the authors with migration background in both Hungarian and Finnish literature are proficient in multiple languages, and their works, indeed, reflect further linguistic versatility. Consequently, the interaction between different languages and literary traditions contributes to the richness and diversity of literary expression in both traditions.

The following chapters reflect on emerging code-switching manifestations of recent literary publications; however, our example of Sámi literature in Unit 3 exemplifies another recent development that mostly minority and indigenous literatures have gone through.

2.1 THE MOST RECENT FLARE-UP
OF CODE-SWITCHING
IN *SUOMEN KIRJALLISUUS* / FINNISH LITERATURE



sanat am pierdut
не мога да намеря
find söka perii
думаю
*Gehirnsiz*³
(Sabira Ståhlberg)

Writers with a multilingual background living in Finland may decide to use only one language (such as Finnish or Swedish) in their literary production, or they may choose to implement two or more languages (for example, using Finnish and Sámi, or Finnish and English). This chapter focuses on the latter phenomenon, where writers alternate in their writings between two or more codes. The title of this chapter contains the Finnish term *Suomen kirjallisuus*, which, in addition to *suomalainen kirjallisuus*,⁴ is often used in reference to Finnish literature. The literal translation of the title term takes us straight to the core of the problem, as *Suomen kirjallisuus* can indicate not only a monolingual, Finnish-language literature, but also all literature that has been written in Finland and is “of Finland.” Historically viewed, the “literature of Finland” is a concept closely connected to (and motivated by) the tradition of Finnish bilingual nationalism, which included not only the Finnish but also the Finland-Swedish culture. Through this entangled⁵ (multilingual, multiethnic, and beyond) perspective of *Suomen kirjallisuus*, we gain insights that are not apparent from the monolingual traditional perspective. And of course, for linguists and literary scholars who deal with linguistic and cultural interferences, it is absolutely inspiring to consider the aesthetics of multilingual text production in Finland.

³ sanat [Finnish] am pierdut [Romanian] / не мога да намеря [Bulgarian] / find [English] söka [Swedish] perii [Finnish] / думаю [Russian] / Gehirnsiz [German, Turkish], literally translates as: words I lost / cannot find them / find, search, try / I am thinking / without the brain.

⁴ As a noun phrase, *Suomen kirjallisuus* contains the noun *Suomi* (“Finland”) in genitive case and *kirjallisuus* (“literature”) in nominative, while *suomalainen kirjallisuus* contains the adjective *suomalainen* (“Finnish”) and the noun *kirjallisuus* (“literature”) both in nominative.

⁵ For a full definition of the term “entangled”, see Sapiro (2011) and Grönstrand et al. (2015).

Thus, the general objective of this chapter is to investigate bilingual or multilingual writers who explore literary code-switching in their works, with attention to their composition, motivation, aesthetic value, and function. To do this, we adopt the literary code-switching framework outlined in the previous unit. The exemplary sample texts chosen from the past few decades of Finnish literary production will demonstrate how, on the one hand, code-switching can be covert in a literary text, and thus references to the embedded languages appear only through their translation into the main language. On the other hand, the position of the matrix language can also vary from being easily attested to complete elimination.

LANGUAGES – LITERATURE – SOCIETY

In Marianne Backlén's 2001 novel *Karma*, the main character writes in Swedish to her Nigerian family the following:

Finland är ett nordeuropeiskt land, som befolkas av en mängd olika stammar, bl.a. karelarna, savolaxarna, tavastlänningarna, österbottingarna, samerna, och finlandssvenskarna. (2001, 203)

In English:

Finland is a northern European country which is inhabited by many tribes, among them the Karelians, Savonians, Tavastlander, Ostrobothnians, Sámi and the Finland-Swedes. (our translation)

As for Finland's historical ethnic diversity, we can also add the Mishar Tatars, the Jewish and the Roma populations, and the so-called "Old" Russians, i.e., Russians who settled in Finland before the 20th century. In terms of Finland's recent immigrants, who speak in excess of 150 languages, we can mention the Somalis, Estonians, Vietnamese, Iraqis, Chinese, Thais and Germans, among many others. The Ingrian Finns, the Kven and Meänkieli speakers, and Finns abroad (e.g., in Sweden, Germany, America, Australia) play a special role in the positioning of a transnational Finnish. Furthermore, it is worth mentioning the Latin and Swedish writings of the forefathers of modern Finnish literature (e.g., Gabriel Porthan, Johan Ludvig Runeberg or Zacharias Topelius) and the past and present works of many authors in Finland with multilingual backgrounds (Edith Södergran and other Finland-Swedish avant-gardists, Juhani Aho, Kersti Bergroth, Daniel Katz, Sisinuke Kosola, Rita Magga-Kumpulainen, Sofi Oksanen, Ranya Paasonen, Bengt Pohjanen, Cia Rinne, Sabira

Ståhlberg, Arja Uusitalo, Nils-Aslak Valkeapää, Kjell Westö et al.). All of these writers impose on us a wide range of linguistic and literary diversity.

Multilingualism in terms of selection and combination of languages is relevant not only for the contemporary literature of Finland. Words, sentences, whole passages of text, and even complete works in other languages appear in the history of Finnish literature. These manifestations highlight the potential of Finnish literature to expand beyond a national or monolingual identity and to welcome the linguistic and cultural diversity inherent in Finnish society. Nevertheless, the multilingual perspective within the national philological map of Finnish language and literature is practically *terra nova*. The reasons for this can be found, however, not in the marginality of the phenomenon, but in the basic construction of Finnish and comparative literary studies – both aligned as national philological approaches. Multilingualism in Finnish literature can therefore not be examined without keeping a reflective distance from the tradition of Finnish literary studies, as Heidi Grönstrand rightly points out:

As in most nation states, there has always existed in Finland a firm connection between literature, language and nationality. In both the Finnish and Swedish speaking nationalist movements the idea of “one language – one mind” plays a strong role; often requiring from the writers to work directly or indirectly for the promotion of the specific language and culture. (2014, 275; our translation)

As this quote also suggests, the Finnish literature of today took root in the 19th century, the era of nationalism. In this era literature was perceived as a united voice of a monolingual nation. Similarly ethnocentric structural patterns appeared in the second half of the 20th century for the establishment of Sámi and Roma literature, and more recently for the highly vulnerable Tornedalian and Kven literature. Aside from minority or transnational authors of Finland, authors who are recent immigrants also claim much more recognition as actors in the literary life of Finland. This phenomenon shows the tendency to claim that literature should be understood as the voice of a society that is conscious of and able to celebrate and support its diversity. In addition, academic interest in multilingualism is constantly rising, as indicated by the large volume of research published on the topic by Satu Gröndahl, Eila Rantonen, Vuokko Hirvonen, Heidi Grönstrand and Kristina Malmio, Antero Leitzinger, Simo Muir, Viola Čapková-Parente, Julia Tidigs, Veli-Pekka Lehtola, or Johanna Laakso. The specific topics of these studies include the effects of migration on literary production and literary policy in Finland, the manifestations of multilingualism in the literary works, the literacy of the Jewish community in Finland, multilingual Finland-Swedish and Finno-Ugric authors, or the role of minorities and migrants in the construction of Finnishness.

TOPOGRAPHY OF VOICES AND LITERARY MULTILINGUALISM

Although the structural homology that exists between the multilingual space of Finnish society and the multilingual space of its literature raises interesting comparative questions, we will only discuss the issue here briefly. Like the topography of voices of intercultural German literature in the works of Carmine Ciellino (2000), which contains extremely diverse author groupings based on their places of origin, it is possible to map the multilingual landscape in Finnish literature in terms of six major groups comprising thirteen separate “tracks”:⁶

Tracks 1–2 (the dominant literary fields) – Finnish and Finnish-Swedish authors who deal with cultural encounters in their books, such as Veronika Pimenov, Sinikka Nopola, Jari Tervo, Marianne Backlén, Marianne Peltomaa or Kjell Westö.

Track 3 – indigenous Sámi authors, such as Nils-Aslak Valkeapää, Kirste Paltto, Inger-Mari Aikio-Arianaick or Niillas Holmberg.

Tracks 4–8 (historic minorities) – authors from the Roma minority, such as Veijo Baltzar or Kiba Lumberg; Jewish authors, such as Daniel Katz or Mindele London; Mishar Tatars like Hasan Hamidulla, Sadri Hamid or Sabira Ståhlberg; and the “old” and “new” Russians: Esa Adrian, Jana Niemi, Ljudmila Kirpu, Polina Kopylova, Sisinuke Kosola or Zinaida Lindén.

Tracks 9–11 – authors who migrated outside Finland (as Arja Uusitalo, Asko Sahlberg or Susanna Alakoski in Sweden), authors who are representatives of Finnish minorities, e.g., the emancipated Meänkieli authors in Sweden or Kven authors in Norway (such as Bengt Pohjanen, Mikko Niemi or Alf Nilsen-Børskog and Agnes Eriksen), and repatriated Finnic authors (Raisa Lardot, Toivo Ränneli, Robert Vinonen, Ella Ojala, Arvi Perttu or Valerie Susi).

Track 12 (with 12.a, 12.b, ..., according to the geographical region the authors are from) – writers from diverse cultural backgrounds like Sofi Oksanen with Finnish-Estonian, Ranya Paasonen with Arabic-Finnish, or Hamdan Zakirov with Uzbek-Russian roots; the German Roman Schatz, the French-speaking Philippe Guicheteau, the Iranian Alexis Kouros, the Iraqi Hassam Blasim and Ahmed Zaidan, or Roxana Crisólogo from Peru.

Track 13 – “transient” writers who live in the country for just a short period of time but contribute to the multiculturalization of the literary landscape (e.g., Ilya Repin, Igor Severjanin, Ivan Bunin, Cia Rinne, Gerry Loose, Umayya Abu-Hanna, Sándor Vály, Sergey Zavjalov or Inna Latiševa).

The following sections will reflect on literary code-switching in some of the works of these authors with respect to grammatical composition, aesthetic production, and socio-cultural significance. The main argument of this unit is

⁶ For a comprehensive literary anthology documenting the recent multicultural turn of Finnish literature through literary examples of about sixty Finnish authors, see Domokos et al. (2016).

that code-switching is a constitutive act for contemporary literature in Finland, where it dismantles linguistic and cultural barriers, de-automates semantic production, addresses the appropriation of linguistic, aesthetic and cultural diversity, and efficiently stages alterity. In the wake of the recent multicultural turn in Finnish literature, language choice is often performed programmatically, and it is systematically accompanied by poetic reflections on multilingualism. With the phenomenon of literary multilingualism, the linguistic level of the texts is increasingly put under the microscope. It becomes of great interest *how*, *when* and *why* targeted linguistic elements from phonemes to larger linguistic units and even alphabets are selected and combined in a literary work. This focus on language gives rise to reflection on the poetic function of the text, a focus valued since the formalist tradition. Moreover, research on multilingualism engages with the works of prominent scholars such as Paul de Man (1986) and Edward Said (2004), who argued that literary scholars should move beyond motif analysis to a more thorough investigation of the *language* of literature.

THE AUTHOR'S CHOICE OF LANGUAGES

In addition to the multilingualism of minorities and migrants, in Finland a high percentage of the population can hold a conversation in English. According to the fourth edition of the European Framework (EF) English Proficiency Index (EF EPI), which ranks a total of 63 countries and territories, Finland is one of the top four English-speaking countries in the world (EF 2014, 6). Many Finnish authors are fluent in more than one language and are therefore conscious of the matrix and embedded languages they choose. For example, the Finland Sámi authors Kirste Paltto and Nils-Aslak Valkeapää had their pamphlets published in 1970 and 1972 in Finnish, to better reach Finnish-speaking readers, but later consistently wrote only in Sámi to support the emancipatory movement of Sámi culture and the legitimization of its literary field. However, many of their works appeared in parallel Finnish or Norwegian translations. Another example is Sabira Ståhlberg, who wrote her 2006 debut novel “Cloud Wanderer” about bullying in two parallel languages, Swedish (*Molnvandraren*) and Finnish (*Pilvivaeltaja*), and one of her children’s books in four languages (*Dog Weather on the Black Sea* in English, German, Swedish and Finnish, 2014c–f). Inger-Mari Aikio generally published only in Sámi, but her recent book of nature poems *Beaivváš čuohká gaba – Aurinko juo kermaa* (2014, and in English as *Cream for the Sun*, 2018) was written in parallel Northern Sámi and Finnish. The Sámi poet and performing artist Niillas Holmberg uses three languages in his artistic production, Sámi in most of his poetry collections (e.g., *Juolgevuodđu*, 2018), Finnish for his prose but also poetry (e.g., *Halla Helle*, 2020, *Jalkapojha*, 2019), and English, Finnish and Sámi in his musical

performances ranging from classical music via Sámi folk music (yoik) to pop. At the opening of the Frankfurt Book Fair 2014, Sofi Oksanen also addressed the importance of language choice. In a recent article, when she was asked by a journalist why she did not write in English, she underlined that she consciously wants to support the literary presence of Finnish in world literature.⁷

There are also plenty of cases in which a manuscript is published only in translation, as with the Kenyan author Joseph Owindi, whose novel *Kato, kato nekru* (*Look, Look! A Negro!*, 1972) was originally written in English but published in his friend Risto Karlsson's Finnish translation. As in Owindi's case, many other Finnish translators, editors or publishers have aided in the publication of works by immigrant or multilingual writers. For instance, works such as Edith Södergran's poems from the early 20th century or Alexandra Salmela's 2010 novel *27 eli kuolema tekee taiteilijan* (*27, or Death Makes the Artist*) were significantly edited before publication. This is not an unusual phenomenon; even the works of Finnish authors undergo serious revision by editors prior to publication, just as in developed literary fields around the globe.

While historically Edith Södergran (Ståhlberg 2023) can be considered the most polyglot figure of Swedish-language literature in Finland, present contenders include Sabira Ståhlberg and Cia Rinne. In the poem *Polyglotta Politica* from the volume *Polyglotta Sabirica* (2015), and in the poem *Balalar of imperier – Children of Empires* (2023), Ståhlberg uses 40 languages while *Wan Sun* (2021) and *MoonSoon mişmaş* (2023) contain far more than 50 languages and language variations, some also invented by the author herself. Cia Rinne uses ten languages in her visual poetry collections (e.g., *zaroum* 2001, and *notes to soloists* 2009).

ZERO TYPE CODE-SWITCHING

When taking into consideration the level of fictional mediation, literary texts become all the more complex and elaborate compared to everyday communication. The importance of the narrator's attitude toward the languages of the narrated story is not to be underestimated, although current research has yet to investigate this issue fully. Just as in American films about Japanese geishas or samurai, Finnish literary works include scenes where the story *de facto* happens in another language, but the cinematic or literary narrator does not address this phenomenon, and the characters speak the language of the target audience (English in such films, or Finnish in case of Finnish books). This *zero type code-switching* (ZCS), as we call it, allows the writer to utilize language as a medium without any special reflection, so that the audience can better focus on the storyline.

⁷ See Sofi Oksanen – Keynote Speech – 66th Frankfurt Book Fair – Frankfurt – October 7, 2014 – 1/2 (<https://www.youtube.com/watch?v=bl61LdBjtBg/>) (02.06.2023).

Contemporary Finnish literature is addressing issues of multilingualism more openly than ever before. However, in the majority of cases the story is conveyed monolingually (which is a great help for a monolingual reader). In the following example, Sofi Oksanen provides a monolingual but self-aware description of a heteroglossic encounter. In this scene, the Estonian Aliide Truu initiates a conversation with a girl found dirty and traumatized in her garden, and the heterodiegetic narrator reports the following in Finnish:

Sanat sattuivat toisiinsa, kuten aiemminkin, vetäytyivät yhteen väärissä paikoissa, liittoutuivat ennen aikojaan, alkoivat kutittaa oudosti Aliiden korvissa. Se ei johtunut tytön sanoista eikä venäläisestä aksentista, vaan joistain muusta, tytön virossa oli muutakin outoa. (Oksanen 2009, 18)

The words ran together like they had before, connecting to one another in the wrong places, linking up prematurely, and they started to tickle strangely in Aliide's ear. It wasn't the girl's speech or her Russian accent, it was something else – there was something strange about her Estonian. (Tr. Lola Rogers 2010, 12)

The above-mentioned debut novel written in parallel in Swedish and Finnish by Sabira Ståhlberg (*Molnvandraren/Pilvivaeltaja*, 2006) reflects on intercultural relationships among Mishar Tatar, Finnish, Swedish, Russian, Chinese, and several minorities, as well as interreligious relationships between Christians, Muslims, Buddhists, atheists and others, and manifests a narrative based on ZCS. Put in other words: using only stylistic devices of the language of the novel, the author manages to give the impression of language challenges faced by the figures in the fiction. Through stylistic heteroglossing, the multilingual soundscapes of the fictional reality with its variety of linguistic encounters are given back isolingually. Both Ståhlberg and Oksanen largely used this technique of multilinguality coded into a monolingual narration in their earlier works, while their later works manifest more radical experimentation. In this novel the major character, Altan, wanders through the world like clouds in the sky. Altan is considered to be different by the bullying Finnish children surrounding her. Therefore, she decides to look for a place where she can be peacefully herself. Along her path only the Burtas (in fact Tatar) grandfather supports her. When Altan follows in the footsteps of his eventful life, the adventurous journey takes her far east to the great Idel (Volga) River, where the grandfather originally came from. Without switching back and forth between the codes of the obviously matrix and embedded languages, the polyglot narrator by continuous hidden translation enables the reader to follow the multilingual reality of Altan without any linguistic challenge.

This narratorial technique supports the reception process of the addressed audience (that of the Finnish or Swedish reader), as well as giving back the

communicatory attitude of the multilingual major character, who relates easily to all those languages. The writer indeed marvelously manages to manifest the linguistic biographies of the minoritarian and majoritarian characters. Altan has been multilingual since her early childhood. She is not at all conscious of the code-switching she does, only after she gets older, when she realizes that in order to resolve her traumatic experiences, she has to tell her story. In their everyday study, grandfather Balban Oras uses Finnish or Swedish words and grammar with the accent of a foreigner. However, when he studies with his Burtas family in his mother tongue, the omniscient monolingual narrator does not show his linguistic strangeness. In this way the impression of a native speaker is created. The Burtas all speak a more flowery language, but at the same time they address the person more directly without, however, insulting her. Furthermore, when Balban Oras relates stories of the oral tradition of his childhood, the narrator switches to archaic idioms and specific metaphors of a traditional life not known by the Finnish or Swedish characters of the story, nor by the Finnish or Swedish readers of the book.

It is difficult to find even a monolingual novel that does not utilize different registers of a language, or where foreign words do not pop up. However, due to globalization reaching Finland, too, switching between elements of different languages within the same literary work – the key focus of this chapter – occurs more and more often. Consequently, code-switching can be a productive and engaging aesthetic method for staging alterity and creating multi-layered, intensive semantic and emotional moments in the text. In contrast to the covert multilingualism of scenes such as the Oksanen scene, some authors integrate multilinguality into their works in a more overt way.

TECHNIQUES OF MANIFEST CODE-SWITCHING

In contrast to the covert multilingualism of scenes as such as this one, some authors integrate multilinguality into their works in a more overt way. Often in these cases an auto-diegetic narrator (a first-person narrator who is also the main character) relates a multilingual situation in the original languages. Here is an example from Joseph Owindi's *Kato, kato nekru* (1972), a work Eila Rantonen describes as “a cold safari through the racism of the Finns ... in Finland in the 1960s, when there was not more than a handful of foreigners in the country” (Rantonen 2014, 254; in my translation). When the main character is asked what is spoken at his home in Kenya, and he answers “Kiswahili”, he is asked to say “I love you” in this language⁸:

⁸ The gray shadings in this text and in further literary quotations are mine. They aim to make the relevant linguistic elements easier to notice. English translations are mine, if not otherwise stated.

„Mimi nakupenda“, minä vastaan.

„Mi ... no voi sun? Voisitteko toistaa sen?“

„Mimi nakupenda. Minä vakuutan rakkauttani kärsivällisesti.“

„Mimi ... mitä mi ... voisitteko kirjoittaa sen? On tosiaan hyvä tietää tällaisia kansanvälisiä sanoja. — Kun menen Keniaan, tulen heti tällä kielitaidollani ihmisten kanssa toimeen. Suomestahan tulee nyt kansainvälinen maa kun teikääläisiäkin asuu täällä.“ (Owindi 1972, 43)

„Mimi nakupenda“, I reply.

„Mi... but how? Can you repeat that?“

„Mimi nakupenda. I patiently declare my love.“

„Mimi... like, mi... could you write it down? It is certainly good to know such international expressions. — When I travel to Kenya, I will be able to manage well with these language skills. And also Finland is becoming international, as someone like you lives here.“

The following six examples are intended to illuminate both our thesis and the scalability of code-switching. In addition to the above-mentioned *zero type* multilingualism (when the work uses one language), we will give examples of both intra-sentential and inter-sentential code-switching. The relationship between matrix language and embedded languages is further discussed in the last three examples.

Intra-sentential code-switching (1st type code-switching)

The so-called *1st type, intra-sentential code-switching* is characterized by the sporadic use of foreign words and tags in the sentences of the matrix language. They are often followed by an interpretative/explanatory word or phrase in the text. The appearance or the absence of explanatory phrases after culture-specific concepts is mostly due to the reader's assumed familiarity with the concept. Here we usually deal with the linguistic categories of *loan words* (as the words *raki* and *bulgur* in Finnish) or *foreign words* (as the words *dewi*, *dolmi* and *otlu peynir* in Finnish), as the example below will also show.

Layla, the 2011 novel by Jari Tervo, tells the story of a Kurdish girl who is betrothed to a Turkish man, Memed, when she is only four days old, but in the end winds up in Finland. The marriage contract between the parents is reported as follows:

He joivat sopimuksen kunniaksi dewiä, jugurttijuomaa, söivät naisten keittiöstä kantaman runsaan aterian: linssekeittoa, lammasruukun, paprikapyreellä maustettua bulguria ja dolmia, täytettyjä paprikoita.

He päättivät aterian yrtikkäällä otlu peynir-juustolla. Varsinaisen aterian jälkeen he napostelivat kuivattuja luumuja, kirsikoita, aprikooseja ja viikunoita. He tupakoivat, loikoilivat sohvalta ja katsoivat televisiota. Memed kaatoi lasiinsa rakia ja sen päälle raikasta vettä ...

He kohottivat lasiaan.

Noš, he toivottivat toisilleen.

Sulhasen maksettavaksi kuuluva başlik parasi jäi aina sulhasen isän hoidettavaksi. (Tervo 2011, 9)

To celebrate the agreement, they drank *dewi*, a drink made from yogurt, and ate a wide variety of rich dishes the women brought out from the kitchen: lentil soup, lamb stew, bulgur spiced with chili paste and dolma, stuffed peppers.

They finished the food with *otlu peynir* cheese. After the actual meal they nibbled on dried plums, cherries, apricots and figs. They smoked, sprawled on the sofa and watched TV. Memed poured *raki* into his glass and refreshing water to it ...

They raised their glasses.

Noš, they toasted each other.

Başlik parasi, the payment for the bride by the groom, had to be taken over by his father. (our translation)

Not only in the excerpt above, but also throughout Tervo's novel, we see the systematic insertion of elements from Turkish and Kurdish into the morpho-syntactic frame of Finnish. These culturally specific lexemes and tags manifesting 1st type code-switching, such as *dewi* (a yogurt drink), *başlik parasi* (bride price, properly with velar *ɪ* in the first word), *otlu peynir* (herb cheese), or *noş* (with a diacritic mark below the s, rather than above), lead Finnish readers away from an automatic, plot-driven way of reading, instead bringing to foreground the arbitrary relationship between content and form (signifier and signified) of a word, while also creating awareness of a lesser-known reality. The characters with names such as Rojbin, Ibrahim, Yashar, or place names like Avcilar, Istanbul, Finnlandiya are other words that are outside the realm of everyday Finnish language, but at the same time reflect the cultural space of the characters and their unique story.

Inter-sentential code-switching (2nd type code-switching)

In the example above, the switch from one language to another happens within the same sentence; thus, a sentence will be made up of two or more

languages. However, as we see in the excerpt from Owindi above, literary texts may include whole sentences in another language. This phenomenon is commonly referred to as *inter-sentential code-switching*. As long as these foreign language elements do not dominate the text, it can be labeled as *2nd type code-switching*, in order to suitably place it on a scale ranging from zero embedded language to the elimination of the matrix language altogether (more about the latter in upcoming examples).

In *Maija Hänninen*, the introductory chapter of Umayya Abu-Hanna's novel *Sinut* (2007, Thee), we find English sentences embedded in the Finnish matrix language:

“Kuuntele”, mies sanoo ja laittaa parvekkeella olevan levysoittimen kahvan kohdalleen. LP:stä nousee laulu joka toistaa: “Niin mustalainen, niin mustalainen, niin mustalainen.”

Innostuneena ruova sanoo: “Oh thank you, thank you!”

“Niin mus-ta-lai-nen”, toistaa mies.

“Oh thank you. I don't speak Finnish so I don't know what you are trying to say.”

Ruova heiluttaa kättä ja lähtee eteenpäin puoliksi hypellen, sillä ensimmäinen kontakti on jo saatu.

Mies alkaa huutaa perään: “Gypsy, gypsy!”

Pikkuruova palaa takaisin, hymyilee ja heiluttaa käsiään selittäen: “No, not Gypsy. Arab, A-RAB. I am an arab girl.”

Mies huutaa: “Gypsy.”

“Not Gypsy. Palestinian, you know?” (Abu-Hanna 2007, 11)

“Listen,” said the man, bringing the needle of the record player in motion. In the song from the record it is often repeated: “So Gypsy, so Gypsy, so Gypsy.”

The wuhman says excitedly: “Oh thank you, thank you!”

“So Gyyypsyyy,” repeats the man.

“Oh thank you. I do not speak Finnish, so I do not know what you are trying to say.”

The wuhman shakes the hand and goes on, half hoping, since the first contact has just been made.

The man begins to shout loudly: “Gypsy, gypsy!”

The small wuhman turns around, smiles and waves explanatory hand: “No, not Gypsy. Arab, A-RAB. I am an Arab girl.”

The man cries, “Gypsy.”

“Not Gypsy. Palestinian, you know?”

(our translation)

In this passage, the usage of English phrases illustrates an expressive intercultural confrontation between two figures. In addition to the examples of 2nd type, inter-sentential code-switching (where code-switching takes place by

alternation of sentence), we see on the level of phonetics yet another example of multilingualism, namely the use of “ruova” instead of *rouva* (5th type of homophonic code-switching, rendered in our translation as “wuhman” in place of “woman”). Because the Arabic language has no diphthongs, the learner of the Finnish language has some trouble hearing and reproducing diphthongs correctly. By referring to the main character throughout the book as “ruova”, the narrator emphasizes not only the seriousness but also the humorous side of the story. The same technique is also explored in Alexandra Salmela’s excellent short story *Se oikea, aitoa maahanmuuttajablues* (2019, *The Only Real Migration Blues*).

In Abu-Hanna’s novel, the built-in foreign phrases are in plain English. Because most Finnish readers are proficient in this language, the aesthetic and socio-cultural norm of monolingualism is not so strongly disrupted. However, with the work of Sabira Ståhlberg, which will be discussed in the following section, it is important to clarify the matrix and embedded languages (cf. Myers-Scotton 1993). In diagnosing 2nd type code-switching, the matrix language can be easily identified as the main language of the text, into which the utterances of other languages are interwoven. However, in the case of 3rd type code-switching, sentences or phrases from other languages appear at such a high rate that the reader has difficulties telling apart the matrix language(s) and embedded language(s).

Blurring the boundary between matrix and embedded languages (3rd type code-switching)

Sabira Ståhlberg’s poem *Polyglotta Politica* contains code-switching in a radically intensive form, where the matrix language is almost disassembled. In addition to *inter-sentential code-switching*, we also find examples of *intra-sentential code-switching* in lines five and nine, where the language changes within a single sentence. Specific cultural terms, foreign words, and sentences are not explained as in the prose of Tervo, nor are they easy to understand as in Abu-Hanna’s novel. The code-switching in which the poetic event is located (a cruise trip in the Mediterranean) stimulates the reader to perform a language-conscious reading that allows for the pleasure of decoding and translating.

Table 10. Excerpt from Sabira Ståhlberg's Polyglotta Politica

Polyglotta Politica	Language indication
Soupe, Madame?	French
Fish for you, Sir?	English
Mehr Wein!	German
Nous sommes une compagnie très sociable	French
Hey you, où est mon consommé?	English, French
Bitte nur keine Politik	German
The Muslims, of course the Mohammedans	English
Ahti herää, Neptunus nousee	Finnish
Ein Kreuzzug zieht durch Εύρώπη	German, Greek
Serviette als Fahne	German
Sjöhästar ur havets djup, tilapia på tallriken	Swedish
Она ужасна	Russian
Avledningsmanöver:	Swedish
Madame, do you like Thai food?	English
Pöytäliinan kastiketahra kasvaa	Finnish
Kastike aaltoilee между картофите	Finnish, Bulgarian
Es gibt kein Zurück.	German

In the author's English translation:

Soup, Madame?
 Fish for you, Sir?
 More wine!
 We are a very sociable company
 Hey you, where is my consommé?
 Please only no politics
 The Muslims, of course the Mohammedans
 Ahti wakes up, Neptune rises
 A crusade marches through Europe
 Napkin as flag
 Seahorses from ocean depths, tilapia on the plate
 She's terrible
 Diversion manoeuvre:
 Madame, do you like Thai food?
 The stain on the tablecloth grows
 Sauce moving like waves between potatoes
 There is no return.

In this poem the conversation occurs between Finnish, French, English, German, Russian, Japanese, Bulgarian, Greek, Swedish and Chinese-speaking passengers on a ship in the Mediterranean. The main motif addressed from different personal perspectives, is: “They want to make us Muslims.” Due to a slight preponderance of English sentences over the German, and over other less frequently used languages, as well as the repetition of the poem’s main motif in English, we can consider English to be the matrix language, and the others the embedded languages. Frequency also appears in Myers-Scotton’s thesis (1993) as one of the two main criteria for identifying the matrix language of a communicative situation; however, in literature it might be more complex – a topic worth considering in more detail in future. According to Myers-Scotton, the other criterion in determining the matrix and embedded languages is the morpho-syntactic frame of the sentences. And in the examples of Abu-Hanna, Tervo and Owindi, it is indeed this principle that determines the grammatical structure of the whole text. However, Ståhlberg takes us a step further in her latest polyglot poetry book.

Lexico-morphological translingualism (4th type code-switching)

Sabira Ståhlberg’s latest collections of poetry *Polyglotta Sabirica* (2015, English and German versions in 2017), *Wan Sun* (2021), and the mixed prose-poetry work *MoonSoon mişmaş* (2023) are devoted to the aesthetics of an even more intensive combination of languages. This poetry advocates such writing and reading that take on the linguistic interplay of sound and vocabulary, fonts and worldviews of different languages. This most polyglot author with the most multilingual book of our days exhibits translingual creation that makes her poetry unique in the world. In addition to her first languages, Swedish, Tatar, English and Finnish, the author uses German, French, Bulgarian, Turkish and dozens of other languages. The characteristic of her poetry is not only that she brings the languages together as they sound and through their written visuality or through similar spellings and meanings – i.e., homophony, homography, synonymy – inventively; but it also comes from an absolutely dynamic code-switching of the short language units. The added abundance of reflexive thoughts, the multifaceted perspectivation of actions, the developed, clear, courageous, poetic moments of Ståhlberg show how powerful multilingualism can be used as a resource in lyrical communication. In the lines of the poem with the bilingual title *CrystalGlocke* (from *Polyglotta Sabirica*) English, German, Swedish, Finnish, Bulgarian, Russian and Turkish words as well as suffixes intermingle:

CrystalGlocke

the kristallsound of schneeglöckchen
 är en protestvissling
 against hiljaisen lumen fall
 im märz kun prolet kommer
 with vårstorm steps
 oder бурната песен of the sea
 when den byter wintersongista
 не хочу hear kölden återvända
 en halua nähdä котките hide kellaride
 i want mandel pflaumen kirsikka flowerler
 jag vill feel grönskan växa auf meiner haut
 shake off farblösighet, white grau svart
 it is not zu viel toivottu
 es ist luonnollinen prosess

The translingual poetics manifested in these lines is supported by syntactic units that feed on diverse morphological and lexical elements. Through the whole book the reader is educated not to be surprised if an English word gets a Finnish case ending (eg., “wintersongista”), or a word composition includes both English and German components (eg., “crystalglocke”/crystal bell) or if Cyrillic words are written in Latin letters (like the Bulgarian “prolet”).

the[Eng] kristall[Ger/Swe]sound of[Eng] schneeglöckchen[Ger]
 är en[Swe] protestvissling[Swe]
 against[Eng] hiljaisen lumen[Fin] fall[Eng/Swe]
 im märz[Ger] kun[Fin] prolet[Bulg in Latin alphabet] kommer[Swe]
 with[Eng] vårstorm[Swe] steps[Eng]
 oder[Ger] бурната песен[Bulg] of the sea[Eng]
 when[Eng] den[Swe] byter[Swe] wintersongista[Eng with Fin suffix]
 не хочу[Russ] hear[Eng] kölden återvända[Swe]
 en halua nähdä[Fin] котките[Bulg] hide[Eng] kellaride[Fin with Turk suffix]
 i want[Eng] mandel pflaumen[Ger] kirsikka[Fin] flowerler [Eng with Turk suffix
 plural]
 jag vill[Swe] feel[Eng] grönskan växa[Swe] auf meiner haut[Ger]
 shake off[Eng] farblösighet[Germ], white[Eng] grau[Ger] svart [Swe]
 it is not[Eng] zu viel[Ger] toivottu [Fin]
 es ist[Ger] luonnollinen[Fin] prosess[Ger]⁹

⁹ Bulg stands for Bulgarian, Eng stands for English, Fin stands for Finnish, Ger stands for German, Turk stands for Turkish, Swe stands for Swedish, Russ stands for Russian.

The interlinear version of the poem above reads as follows in English, in the author's translation (2017) then in ours:

Crystal Bell

the crystal sound of snowdrops
is a whistling protest
against the silent snowfall
in March when spring comes
with springtime's tempestuous steps
or the stormy chant of the sea
when it shifts from the winter song
I don't want to hear the winter return
I'm weary to see cats hide in cellars
I want almonds prunes cherries flowers
I wish to feel the greenery grow on my skin
shake of the lack of colour, white grey black
it is not too much to wish
it is a natural process

Crystal Bell

the crystal sound of snowdrops
is a protest whistle
against the silent snowfall
in march when spring comes
with spring storm in his corridor
or the thunderous song of the sea
when the winter song is replaced
I do not want to hear the cold coming back
I do not want to see the cats hide in the basement
I want almonds plums cherry flowers
I want to feel the green growing on my skin
shake off the colorlessness, white grey black
it is not a big wish
it is a natural process

Translating this kind of poetry is equally as challenging as its reading. For the 2017 German edition *Polyglorica*, Gruppe Bie translated these poems by monolingualizing them into German.

Homophonic translingualism (5th type code-switching)

The multilingual corpus of *Suomen kirjallisuus* provides us with yet another type of code-switching that is neither intra- or inter-sentential, nor is it easy to identify the matrix and embedded languages. *5th type code-switching* is apparent in many of Cia Rinne's visual poems, which often contain only one word per line, in the total absence of any larger syntactic unit. Indeed, Rinne's work creates an extreme translingual experience: on the one hand, meaning is generated by the application of multiple linguistic elements; on the other hand, the works prompt reflection on the role of letters, words, and sentences as the raw material from which literature is created, and further reflection on the role of languages as repositories of the linguistic elements that can be employed in any given work. In the example from Rinne's second book *notes to soloists* we can see how homophony operates between languages and produces a strong drive for code-switching (2009, 5).

1
one
ohne
oh no
ono
on
o.

(oh no)

1 no
no.no
no)
no9
no.9
no.nine
no.nein
no.no.
N° 29
No 2 9
no two nine no to nein

from NO to NO
à luigi (nono)

NOTONO
OTONON
TONONO
ONONOT
NONOTO
ONOTON

As a talented descendant of Finnish-Swedish avant-gardism, as well as of Swedish and continental experimental literature, Rinne uses the selective axis of her multilingualism in order to activate the poetic function throughout her work. As formalist theoretical approaches have already proven, the paradigmatic/selective axis of language plays an important role in the poetics of a work. Rinne switches rapidly between eight to ten languages using special phonological selection methods, which strongly determine the manifestation of the poetic function in her texts. This structural similarity of both aspects – namely the use of the axes of selection in code-switching and in manifesting poetic function – underlines the essential role that code-switching can fulfill in literature.

The way Rinne's work was evaluated by the poet and literary critic Leevi Lehto says much about the significance of multilingual writing for Finnish literature:

While you won't see her work reviewed in Finnish newspapers, or even literary magazines... to me, Cia's multi-lingual background alone is enough to make her an ideal utopian *Finnish poet* of the day – *ideal* in that, it really is only from a mixture of viewpoints like hers that anything like a "realistic" picture of the present "Finland" can be thought of, and *utopian* (I was about to write: tupo-ian; the Finns will get the joke) because the general response of Finnish poetry to this "challenge of globalization" may well come to be precisely the opposite: more isolation, more Finnish-isms, and new Finn-nichisms, and Finni-schisms. (2008)

In this spirit as well, liberating literature from the monolingual yoke of the last two centuries can have an enlightening or even euphoric effect on readers, writers and critics, and it can lead to a more challenging complexity of the literary field. The increasing success of Cia Rinne, in spite of the early skepticism of Leevi Lehto, might prove a positive literary development in countries where Cia Rinne is active.

Syntactic translangualism (6th type code-switching)

Including multilingual elements in a literary work is not as easy as it may seem. After exemplifying zero, 3rd and 4th type of code-switching in works by Sabira Ståhlberg, and also discussing the 1st, 2nd and 5th types, the closing part of this chapter engages in exemplifying the 6th type of code-switching: namely, syntactic translangualism. In her multilingual poetry Ståhlberg uses all of the CS techniques; however, our next example, the poem *Seahorse* can be evaluated not only as incorporating lexico-morphologic translangualism but also as a poem decoding the syntax.

One of Ståhlberg’s most recent poetry books, entitled *Wan Sun* (2021), uses a Chinese-English composite word pun, which is explained throughout several poems, and translanguages with far more than 50 languages and more than a dozen alphabets, playing also with fonts and graphic text. This volume of Ståhlberg’s offers itself the most to be compared with Tzveta Sofronieva’s 2017 volume, *Anthroposzene*, published in Germany and included as a further enlarged cycle named *Anthroposcene* in her 2020 volume published in the US and entitled *Multiverse*. In their volumes, both authors heavily criticize the exploitive attitude of man towards nature and human resources. The volume *Wan Sun* has five cycles, those of *Earth, Air, Water, Fire* and *Void*, and includes an author’s note of interpretive keywords at the end. The visual poem *Seahorse* is part of the third cycle, *Water*, a cycle reflecting ecological challenges of water life.

Seahorse

Syngnathidae
 sea monster ἰππόκαμπος crustaceans
 shrimp ἰππάλω larval fish iwak
 invertebrates
 no stomach
 eat 吃 constantly
 seaweed coral anchor
 สาหร่ายทะเล batu karang
 hô mỏ neo
 camouflage
 overfishing overfiske
 habitat destruction Ødeleggelse
 traditional Chinese medicine 中药
 plastico fantastico catastrophico
 Endangered Terancam punah
 インポテンシー impotence
 食物 food
 pain 고통
 Nature? aquarium
 Alam sold in kg
 is this the end of
 終わり

Figure 3. Sabira Ståhlberg: *Wan Sun* 39. *Seahorse*

By picking up the theme of ecological endangerment of the seahorse species Ståhlberg creates a visual poem using such a dynamic code-switching that questions all syntaxes. Incorporating multigraphic and multilingual word elements from more than a dozen languages (Chinese, English, Filipino, Greek, Indonesian, Japanese, Javanese, Korean, Latin, Macaronic, Malay, Norwegian, Tamil, Thai, Vietnamese) in the visual matrix language (that of the shape of a seahorse, which keeps all these elements together), the visual poem takes us to Southeast Asian waters.

All languages except Latin, Greek and macaronic are spoken in countries where seahorses are fished, consumed as food, or used for medicine. In this respect the most often used words of English, referring to English-speaking areas, are no different from the others. As a reader knowing some English can figure it out already, the poem tells about the biology and behavior of seahorses, ecological threats and the human use of them. As we know, several seahorse species are already extinct, and the rest are seriously endangered. Inserting the identifiers of language, the poem can be given back in the following way:

Syngnathidae [Latin]
 sea monster *ἰππόκαμπος* [Greek] crustaceans
 shrimp *இறப்பல்* [Tamil] larval fish iwak [Javanese]
 invertebrates
 no stomach
 eat 吃 [Chinese] constantly
 seaweed coral anchor
 สาหร่ายทะเล [Thai] batu karang [Malay]
 hô mỏ neo [Vietnamese]
 camouflage
 overfishing overfiske [Norwegian]
 habitat destruction Ødeleggelse [Norwegian]
 traditional Chinese medicine 中药 [Chinese]
 plastico fantastico catastrophico [macaronic]
 Endangered Terancam punah [Indonesian]
 インポテンシー [Japanese] impotence
 食物 [Chinese] food
 pain 고통 [Korean]
 Nature? aquarium
 Alam [Filipino] sold in kg
 is there the end of
 終わり [Japanese]

The inserted square brackets uncover the linguistic background of the word,

which – as we mentioned before – localizes the endangerment by overfishing of seahorse species. Let us hope that research and breeding aquaria established to assist repopulation of the oceans with many seahorse species will succeed in some way. The ending four lines of the poem verbalize not only the endangerment of the seahorses, but an end on a much larger scale, that of nature. The form of the tail, turned backwards instead of curling to the front as is natural with live seahorses, also conveys a message about the exploitation of seahorses. As we know by now, it is the human that plays a major role in the present apocalypse. Mapping the biological, geographical, social and literary context of this circumstance, the poem above shows that code-switching reveals linguistic, cultural and biological barriers, de-automates semantic production, addresses the appropriation of linguistic, aesthetic, cultural and ecological diversity. All these manage to enlarge the mental and emotional horizon of the reader through staging unknown worlds and words efficiently.

CONCLUSIONS

Code-switching is caused by the co-existence of languages, and it simultaneously pushes the linguistic identity of literary actors to the foreground. It also increases the polyphony of the text while operating on multiple semantic levels.

Contemporary Finnish literature is distinguished not only by its preponderance of code-switching material, but also by the fact that code-switching is used deliberately and programmatically, and it is systematically accompanied by poetic reflections. The recent increasing number of instances of multilingualism/code-switching in Finnish literature urges linguistics, literature, and cultural studies to meet Finnish Studies in order to better understand this versatile phenomenon in all of its compositional, aesthetic, and functional complexity. Additionally, the multidimensional approach of literary code-switching could form a contribution towards an interferential evaluation of literatures celebrating linguistic, semantic, and semiotic complexity.

Mapping the social and literary context of this phenomenon reveals that code-switching is a constitutive act for contemporary literature in Finland. It dismantles linguistic and cultural barriers, de-automates semantic production, addresses the appropriation of linguistic, and cultural diversity, and stages aesthetic function efficiently. The above reflections on literary code-switching with respect to its grammatical composition, its aesthetic production, and its socio-cultural significance resulted in the differentiation of seven code-switching techniques applicable not only to Finnish literature but to any other literature as well. In defining types of code-switching on a scale of 0 to 6, the types of intra- and inter-sentential code-switching as well as the concepts of

the matrix and embedded languages proposed by Myers-Scotton (1993) were implemented. These numbered code-switching types allow us to scale the multilingual qualities of a literary text from covert to overt manifestations, as well as from the covert usage of the embedded language (0 type) to the use of a few foreign words (1st type) and some sentences (2nd type), up to a high number of embedded language units in a sentence (3rd type) or even different languages appearing in one word (4th type), the complete disappearance not only of the matrix language, but also of understandable words (5th type), and finally, the syntactic translingualism resulting through the reduction of syntactic markers (6th type). By looking into the monolingually multilingual (using hidden code-switching) as well as multigraphemic and multilingual artistic production of the chosen authors, the aim of this comparative study was to point out how their highly topical literary productions activate the multilinguality of any reader, as well as how the linguistic, alphabetic code-switching and shifts of interpretation paradigms loosen formal and conceptual borders. By their act, the reader is empowered to take part in not only piecing together but creating a better “new” world.

This chapter employed concepts from linguistics (code-switching) and literary theory (experimental literature and poetic language) to contribute to the mapping of multilingualism in contemporary literature in Finland, as well as to enhance the methodology of the study of literary code-switching. Crucially, however, the types of code-switching outlined above are not only applicable to Finnish literature. By employing this analytical framework in other literary fields, we can gain further proof of how strongly literary code-switching underlines the materiality of language, alphabets, and grammar, thus gaining new insights into the connections between the verbal, the poetic, and the world around us.

2.2 HUNGARIAN LITERATURE AS LITERATURE OF CULTURAL INTERFERENCES



MONOLINGUAL, BILINGUAL, MULTILINGUAL WRITERS

There is no national literature that does not have multilingual roots and authors not writing in multiple languages. As the scholar Till Dembeck (2017) points out, there is even no monolingual literary text, as such. However, the normativism of modern national literatures has created a blind spot surrounding code-switching. This blind spot is easier to dispel by looking at the poetic strategies of ambilingual individuals: in this instance, Hungarian writers who have written different works in different languages (Kellman 2000, 19); translingual writers such as Giorgio Pressburger or Ágota Kristóf; multilingual authors such as Terézia Mora's stylistic switch, or the bilingual production of Orsolya Kalász and Gábor Gyukics. Wherever we look, it is possible to find various forms of code-switching, especially of ZCS. This category includes various strategies, starting with inventing a penname that sounds foreign (for example, P. Howard, invented by Jenő Rejtő, or Eaton Darr, invented by Miklós Radnóti) or constructing an extra transcultural identity (e.g., Attila Jász develops his Native identity in *Böleánytakaró, azaz hogyan lehetsz indián*, 2021, *Buffalo Hide, or How to Become a Native*). Other ZCS strategies include "born translated" works (e.g., Ádám Bodor's *Sinistra körzet* 1992, in English *The Sinistra Zone* 2013), self-translations, "born multilingually" (e.g., as Johanna Domokos or Kinga Tóth created some of their works), code-entanglement (e.g., allegorical poems with different messages for the foreign censorship and for the initiated readers), or monolingual mapping of multilingual dialogues and scenes supposedly happening in various languages (as Sándor Petőfi does in *János vitéz / John the Valiant* or Imre Madách in his *Az ember tragédiája / The Tragedy of Man* in the 19th century). As well as some of these zero type code-switching techniques, we will discuss further explicit types of code-switching.

Such prose and poetic literary works, often authored by internationally recognized contemporary writers such as Ottó Tolnai, Péter Esterházy, Ádám Bodor, Pál Závada, György Dragomán, Vince Fekete or Andrea Tompa, "create localized perspectives by transforming historical conflicting strata into a vernacular memory, which gives birth to an accented (dispersed) contemporary reader experience" (Dánél 2021, 55, our translation). There is no question, then, that literary works written with "fluctuating grammar" and "multilingual self-awareness" (as Beáta Thomka formulates, 2018, 146) form the most

obvious code-switching core of contemporary Hungarian literature. As Móna Dánél points out in her analysis of the works of Hungarian authors in multiple cultural areas:

The remaining differences of linguistic distinctness and accents imbued with various geographical, historical, cultural and social localities can be poetically evaluated, while their local attachments do not disappear and are not hierarchized. Such a comparison can keep and maintain local differences, which are never purely local but arise in cultural intersections, in the dynamic space of the commensurable-incommensurable duality. (2020, 10, our translation)

To exemplify the code-switching types through examples from Hungarian literature, we apply the CS framework outlined in the previous unit, which utilizes Myers-Scotton's intra- and inter-sentential code-switching terms, as well as his concepts of matrix and embedded languages (1993).

BUT BEFORE WE START...

Few readers would think of the importance of multiple code-switching in the poem below, since this strategy is a timeless intrinsic poetic device. The celebrated national romantic poets have often included references to antique literature, Mediterranean nature and geography, Greek and Roman mythology, as well as the words of new scientific developments. The poem of the contemporary polymath and poet Attila Hegyi Botos *Azúrlepke (Morpho Peleides)* (*The Emperor Butterfly, Morpho Peleides*, 2021, 37) incorporates new and/or unusual word compositions and phrases (*fellégző, irizáló, gyolcsból tekert*), unfamiliar terms of natural science (*mértani burok*), and above all clusters of semantic units where the reader searching for interpretations is in an alarmed and excited state. How shall we understand the sentence or the elaborated noun phrases running through lines 7 and 8? Do the lines form an elaborate noun-phrase meaning *the geometric / shell of dew-light dreams* or a sentence like *the dew-light is the geometric shell of dreams*? So many offbeat linguistic moments build upon a combination of usual and unusual linguistic segments and their poetic segmentations. The Latin subtitle of the poem, as well as the Spanish name for butterfly in the penultimate lines are the specific words inducing code-switching in the poem; however, the cadence of the poem incorporates them gently, even including their exolingualism as pillars of this majestically built poetic observation. Moreover, the natural process used for poetic metaphorization takes the reader to Central and South America, where *Morpho peleides* is native. Its Hungarian name *azúrlepke* ("azure

butterfly”, in English *blue morpho*, *emperor butterfly* or *common morpho*), is not only a nice collision of the noun with an adjective indicating a nice vivid color but contains an adjective often used by the author throughout this volume centering on meditative descriptions of nature. Below, the Hungarian original text is followed by an interlinear English translation:

Végsőkig feszül –
 reped lüktető váz.
 A gyolcsból tekert,
 mirhától illatozó
 bölcső. A hajnal
 hűvösén kicsapódó
 éj, harmatfény
 álmok mértani burka.
 Szárátkozik a mellkas
 keresztbe fektetett
 mimózaszálán:
 súlytalan a magasba
 röppen. Párálló hegyek
 árnyas pávaszemlein
 fellégző ég. Irizáló
 mennyei kék. La mariposa.
 Nappal lobbanó pillanat.

He strains to the last – / cracked pulsating frame. / A cradle rolled / from lint,
 scented / with myrrh. The night / precipitated in the / cool night, the geometric /
 shell of dew-light dreams. / It dries on the / crosswise mimosa stalk / of the chest:
 / weightless flies / into the height. / Breathing in sky / on the shadowy peacock /
 eyes of misty / mountains. Iridescent / heavenly blue. La mariposa. / Fire blazing
 moment of the day. (our translation)

The final peak of the poem is manifested after the Spanish article and noun *La mariposa*, the code of an embedded language nearly at the end of the matrix language. This segment takes us right up to the Hungarian title and Latin subtitle, creating a linguistic trinity that is also part of the metaphysical tone of the poem (as the words *lint*, *myrrh*, *crosswise*, *heavenly* suggest).

The above poem belongs to that thick layer of the 2021 poetry volume of Hegyi Botos, which uses intra-sentential code-switching. Due to the Latin names of plants and birds, of biological and technical terms describing natural processes, as well as the incorporated nature lexica, the reader is catapulted into a specific poetic awareness. Being empowered by a deeper insight into the

world around us, the reader deconstructs the wall of the ego that makes us sense the world around us as something different and distant from us. However, as this poem manifests, poetry cannot only introduce us to new words, new concepts but also make us experience something beyond our usual linguistic and cognitive horizon.

ZERO TYPE CODE-SWITCHING

Zero type code-switching (ZCS) is a widespread writing strategy which can be found in most literary works. When creating their literary works, authors have to decide how to unveil the relation dynamics between the figures and transpose the linguistic difference as well as the multi- and translingualism of their fictional worlds into their texts. These monolingualisation techniques allow the author to focus on the storyline without interrupting the linguistic linearity of the narrative and troubling the reader with the insertion of foreign tongues.

This is the case, for instance, in the internationally well-received existential drama *Az ember tragédiája / The Tragedy of Man* (several English translations exist) by the 19th century Hungarian dramatist Imre Madách. Just like Goethe's *Faust* and many other philosophical dramas of the 19th century and beyond, Madách's work is typified not only by encounters between people of various historical ages, social statuses and cultures, but with animals, plants and also with transcendental beings (the Lord, Lucifer and other Archangels and Cherubs). Compositionally inspired by the Hegelian structure of thesis, antithesis, synthesis and written in the style of a lyrical drama with antiquated and accentual syllabic rhythm and rhyming lines, this historically and philosophically reflective work has a particularly accurate third-person omniscient narrator. Since setting, religious views and discourse are all of great importance to the story, this all-knowing, all-seeing and all-understanding narrator type relates the whole story monolingually, be it in Heaven, on Earth, or in the dark future. Both in the biblical and the historical scenes, the communicating agencies always address each other in a mutually intelligible verbal medium, therefore the intrinsic code-switching is presented only monolingually.

In the excerpt from the opening scene below, the dialogic partners listen carefully not only to each other's communication, which involves human and transcendental beings, but also to animals and other natural entities. As is the case in other examples taken from the same work, in their linguistic reflections the characters consider mainly the semantic level, and rarely the formal (as seen in the second question and the penultimate sentence of the quote).

ÁDÁM

Ne szólj így, Éva, meg ne szégyeníts.
Mi a hang, hogy ha nincs, ki értené?
Mi a sugár, ha szín nem fogja fel?
Mi volnék én, ha mint visszhang- s virágban,
Benned szebb létre nem feselne létem,
Melyben saját magam szerethetem?

LUCIFER

E lány enyelgést mért is hallgatom? –
Elfordulok, másképp oly szégyen ér még,
Hogy a hideg számító értelem
Megírigylendi a gyermekkedélyt.

(Egy madárka énekelni kezd egy közel ágon.)

ÉVA

Hallgasd csak, Ádám, óh, mondd, érted-é
E kis bohó szerelmes énekét?

ÁDÁM

Én a patak zugását hallgatám,
És azt találom, szintén így dalolt.

ÉVA

Minő csodás összhang ez, kedvesem,
E sokszerű szó és egy értelem.

This translates as:

ADAM

Do not say that, Eve, don't put me to shame.
What's the voice when nobody understands?
And tell me what is beam without colour?
What would I be when not be mirror'd
In you, like both the echo and the flowers
In which I can adore only myself?

LUCIFER

Why do I listen to this mild flirting?
 I look away otherwise I'll be ashamed:
 The cold and self-seeking reasoning will
 Become envious of the artless mind.

(A tiny bird begins to sing on a twig.)

EVE

Adam, listen to it, tell me, do you
 Perceive the song of this merry lover?

ADAM

I listen'd to the babbling of the creek
 And found it to sing the same merry song.

EVE

Darling, this is wonderful harmony,
 These diverse words and one reason only.
 (Translated by Otto Tomschey)¹⁰

Beside hidden multilingualism, code-entanglement also refers to parallel linguistic worlds, however in the case of the former, the phenomenon is formal (as two different linguistic codes are mapped into one), and in the latter case, it is semantic (as two different interpretations are incorporated in the same linguistic code). Allegorical literary works are good examples of code-entanglement, since all of them have double rhetoric; they can be interpreted to reveal a hidden meaning beside a more obvious one. Beside the main narrative or dramatic action carried out by animals, plants or even humans, there is typically a hidden moral, erotic or political message decodable mainly by a special readership. A good example of a lyrical allegory is the Hungarian folk-nationalist poet Mihály Tompa's famous poem *A madár, fiához* (*The Bird, to His Sons*). He wrote this poem in 1852, during the Habsburg dictatorship, which followed the defeat of the Hungarian war of independence, when he could only communicate his true thoughts in a hidden, allegorical form. The bird talking to his chicks advises them to keep their way of life and communication alive, and not to take example from those humans who have switched codes. This is how the poem ends:

¹⁰ <https://mek.oszk.hu/00800/00876/00876.pdf>, pages 8-9 (06.06.2023)

A bokorban itt az ősi fészek,
 Mely növelte könnyü szárnyatok;
 Megpihenni most is abba tértek,
 Bár a fellegek közt járjatok!
 S most, hogy a szél összevissza tépte:
 Ugy tennétek, mint az emberek?
 Itt hagynátok, idegent cserélve...?
 – Fiaim, csak énekeljetek!

In English:

Here in this bush your ancient home beholds.
 Where first ye spread your wings; will ye not rest
 After a vagrant flight through cloud aisles cold
 At last, and gladly, in your former nest?
 Although the wind hath rent it, will ye be
 Like callous men, the wreck abandoning?
 Fly not to alien shores beyond the sea.
 But sing, I prithee sing!
 (Tr. Nora de Vallyi and Dorothy Stuart, *Babel Web Anthology*)

ZCS can also be found in works in which inspiration from other literature can lead to creating literary works with exolingual stylistic code, just as the talented contemporary prosaist Terézia Mora implements the Hungarian post-modern style to her storytelling in German in *Alle Tage (Day in, Day out)* or *Der einzige Man auf dem Kontinent (The Only Man on the Continent)*. With her 2014 novel entitled *Das Ungerheur (The Monster)* her novelistic style becomes even more complex. The pages of this book are divided into two parallel narratives. The story of the male character runs in the upper part of the page and employs an engaging diversity of voices by constantly changing the focus between the characters and the primary, heterodiegetic narrator. By expertly manipulating the linguistic register and employing furiously quick changes in point of view, Mora's Hungarian-reminiscent post-modern style endows the text with an unusual depth and dynamism. Meanwhile, the female character's narrative on the bottom of the page is a lyrical prose, which is a self-translation from Hungarian of notes, diary entries, translation experiments by Hungarian authors (Kassák, Nemes Nagy, Erdős and Pilinszky), and excerpts from reference books on mental illness (at the end of the book the reader is given the link to Mora's Hungarian source text).

Similarly successful and innovative in zero type code-switching is the recent poetry collection of the Hungarian poet, prosaist and essayist Imre Oravecz. In his book entitled *A hopik könyve (The Book of the Hopi)*, Oravecz creates the

universe of a lyrical I in the imagined spirit of a Hopi, as experienced through his reading adventure of the 1963 Frank Waters book, also entitled *Book of the Hopi*. Noticing this strong inspiration, the author acknowledges it in his foreword:

... one day in early April, I suddenly put down the book, and after about a five-year break, I also unexpectedly took out paper and pen. And until then, I never wrote a poem with a characteristic good feeling ... And not so much because of the motives used, but rather because of the said good feeling, I decided to write a Hopi poem. Thus, such a kind of occasional lyrics for singing that Frank Waters's book in fact does not contain... (2019, 10, our translation)

Native inspiration is manifested differently by the Hungarian poet Attila Jász, who has systematically built himself a Native identity as Toll Csendes ('Quiet Pen'). As inscribed on the cover of *Böleánytakaró, avagy hogyan lehetsz indián (Buffalo Hide, or How to Become a Native)*, the authors are Attila Jász and Toll Csendes. This 2020 poetry volume describes how a dislocated paleface acquires his native identity during his first two decades of life spent in Central Europe, more precisely, in Hungary. Just as painted buffalo hides commemorate a tribe's historical events or the characteristics of a person, the poems divided into four cycles in the book recount biographical events from the first two decades of this lyrical I. During this time, the child transits to a person with both a pale face and a Native identity. In Hungarian culture, the concept of Native American (in Hungarian: *indián*) has very positive connotations, being a symbol of a person with high morals, a free spirit, a deep connection to nature, and proficiency in old traditions. To play *Indián* / Native American is very common while growing up in Hungary, partly due to Karl May's novels, to the wilderness schools popular during school holidays, and to the deep sympathy that Hungarians, who consider themselves the Native Indians of Europe, feel towards the Native Americans. In Jász's book, the language of the Native is not as much a verbal code, but it is the language of freedom, of liberation from society's conventions, especially in the perception of traumatic events. Beside using certain cultural loan words like *tipi*, *leather stocking*, etc., the poetic language of the book is smoothly monolingual. While it is not explicitly told, the reader understands that everyone speaks Hungarian, even the grandmother, the only person who appears in the eyes of the child as a Native woman.

In the current Native American boom in Hungarian poetry, the 2021 anthology of *Utolsó Indiánkönyv (The Last Indian Book)*, containing the homages of nearly one hundred Hungarian poets to the universal Native American spirit, the editors Gábor Gyukics, Attila Jász and Imre Wirth formulated the following call in their preface, not only to authors but also to the reader:

Are there enough Indians left in you to bring the shadows up because the Thunderbird takes your calling word far to blow the fire and blow the smoke out of the calumet again toward the four corners of the world? Gradually learning everything, do you address the Great Spirit, do you tell him that the world is shrinking in vain, and the richness of life of the Hungarian zoologist János Xántus and author Ervin Baktay is just a dream...? (2021, 4, our translation)

1ST AND 2ND TYPE CODE-SWITCHING

Literary multilingualism can also appear in forms which dismantle the linguistic homogeneity of the narrative more evidently; this is the case of 1st and 2nd type code-switching. It is not unusual for these insertions to be followed by translations, explanatory notes or phrases – sometimes in a footnote or even in a short glossary located at the end of the work. However, these insertions do not excessively trouble the linguistic homogeneity of the narrative. The assumedly monolingual reader, who could nevertheless be familiar with the culture or specific concepts of the work, is hardly fazed by these insertions as the matrix language of the narrative clearly dominates.

Intra-sentential and inter-sentential code-switching can be employed by writers for several reasons. One of these could be the fact that some words or expressions might correspond to culture-specific elements, which writers struggle to find an equivalent for in other tongues. Another plausible reason for the switch may be related to the authors' choice to add a folkloristic or exotic trait to their works. Intra- and inter-sentential code-switching could also be used to directly depict the linguistic troubles faced by a character, such as in Ferenc Karinthy's *Epepe*¹¹ (1970), a novel in which ZCS, intra-sentential and inter-sentential code-switching are widely used.

The story is based on the main character Budai's linguistic mishaps in an unknown foreign country. This linguist of Hungarian origins inadvertently takes the wrong flight and instead of reaching Helsinki, where he is supposed to take part in a conference, ends up in a wrong country whose language is completely alien to him. The character is puzzled by his inability to understand people and to be understood by them despite his extraordinary linguistic background, which is often underlined by the narrator.

Budai's instinct for language had been sharpened by his studies: etymology was his area of interest, the way words developed, their origins. He had to deal with the strangest languages in the course of his research, both Hungarian and Finnish in the Finno-Ugrian group, but also to some extent Vogul, Ostyak,

¹¹ In English: Ferenc Karinthy: *Metropole*, tr. George Szirtes, London, Telegram, 2008. The page numbers we use are from this edition.

Turkic, some Arabic and Persian, and beyond these Old Slavic, Czech, Slovakian, Polish and Serbo-Croatian. The language here did not remind him of any of them, nor of Sanskrit, Hindi, Ancient or Modern Greek, nor of his High German either, for he knew German proper, as well as English and Dutch. Besides these, he was also acquainted with Latin, French, Italian, and Spanish as well as having a smattering of Portuguese, Romanian, Rhaeto-Romanic and a smidgeon of Hebrew, Armenian, Chinese and Japanese. Most of these he could only read to a so-so standard of course, to the point that they were useful for tracking the development of one or another word, but he knew them sufficiently well to recognize that this language did not resemble any of them (7).

Multiple times in the text, Budai seeks to interact with the locals, whose tongue sounds to him like a sequence of randomly arranged sounds, which are reported, for example, as sequences of “ededede” or “gagagaga” (8). The character desperately seeks to understand the language of this unknown country in order to free himself and finally return home. For instance, Budai “tried to address the receptionist in Finnish, then in English, French, German and Russian, all clearly to no avail since the man replied in a different unknown language” (31). In these cases, Karinthy uses overt (indexed) ZCS, when the narrator only signals to the reader that the real language in which the story occurs in that specific passage does not correspond to the matrix language. This practice may be understood as the writer’s need to specify the presence of a different tongue (with all the implications that it brings) without burdening the reader with a foreign insertion.

In *Epepe*, however, Karinthy also widely uses intra-sentential code-switching, in particular when dealing with concepts or ideas which would be difficult to translate into the matrix Hungarian. In the following passage, Budai compares the unknown language with other foreign tongues, in a desperate attempt to understand it.

He spent a whole day looking into this kind of thing, neatly noting down everything in columns for easier scrutiny. He found mostly those where only the first two or three elements were the same. Of course, he couldn’t exclude the possibility that these were individual words, their resemblance merely coincidental, such as *batter* and *battle*, or like the English *six* and *sister*. But if they were root-words or syllables, exactly as he hoped they were, then what did the various agglutinations mean? Were they substantives, verbal inflections, formative syllables, notations, postpositions? Might they represent differences of gender as in the case of the French *directeur* and *directrice*? (54)

The English and French words are examples of intra-sentential code-switching. This work also offers cases of inter-sentential code-switching – insertions of whole foreign sentences – especially when the narrator refers to the

incomprehensible tongue spoken in the unknown country. The following passage reports a sentence Budai heard from Pepé, a friendly girl whose job is to accompany the guests in the hotel where he is staying. By interacting with her, Budai is trying to understand how the mysterious language works.

He began by writing down the first ten numbers, hurrying out to the lift, finding Pepé, having her take him up to the top floor, then holding out the sheet of paper while pointing to the 1. It wasn't clear what the girl replied, and he was sure she hadn't understood him or what he wanted, because she laughed, lit a cigarette and shrugged her shoulder saying something like: 'Tuulli ulumúlu alaulp tleplé ...' (93)

The opposition between ZCS used for known tongues and 2nd type code-switching employed to express the unknown language is part of a specific narratorial strategy, activated by the writer to let the reader experience Budai's difficulties first-hand.

3RD TYPE CODE-SWITCHING

This section presents an insight into the quadrilingual poetic laboratory of Anne Tardos, where translanguaging offers great potential for the manifestation of multilingual authorship. This code-switching type blurs the boundaries between the matrix and the embedded languages, which do not appear clearly recognizable as in the types described above. New York-based Anne Tardos grew up speaking French, Hungarian, German and English. In an essay she confesses:

... when writing poetry, I don't necessarily make a point of noticing the language I'm writing in. I don't feel predominantly English speaking, even though I've lived most of my adult life in New York and am definitely most comfortable in English today ... My prerequisite for writing multilingually could be nothing more complicated than achieving a certain state of mind, creating an environment that is favorable to abandoning the barriers between languages and dealing with the rhythm, balance, harmony of the sounds, and even meaning – but without a particular focus on any language's identity. https://www.annetardos.com/essays_pdfs/hownotto.pdf (16.08.2023)

In the short poetic excerpt below, interlingual translanguaging blurs the boundaries of embedded and matrix languages and gives voice to a multilingual lyrical I who unravels her thoughts on transiency. The two multilingual title words of "Ami" and "minden" can be decoded by several linguistic codes with which the author consciously plays. However, the poem will mostly be approached by readers with other referential frameworks. For example, although

Tardos quite likely did not think of the small town of Minden in North Westphalia, Louisiana or Nebraska, a reader who has some knowledge about these neighborhoods will definitely activate these denotations. Below you can find the original text (Hungarian, French, English, German marked accordingly) and its rough English translation.

Ami minden

Ami minden quand un yes or no je le said
viens am liebsten hätte ich dich du süßes
de ez nem baj das weisst du me a favor
hogy innen se faire croire
tous less birds als die Wälder langsam verschwinden.

Minden verschwinden, mind your step and woof.
Verschwinden de nem innen –
je vois de void in front of mich –
je sens, als ich erzem qu'on aille, aille,
de vágy a fejem, csak éppen (eben sagte ich wie die Wälder verschwinden).

I can repeat it as a credo so it sinks into our
cerveaux und wird embedded there, mint egy teória
mathématique, “d’enchâssement” die Verankerungstheorie in
der Mathematik, hogy legalább ...

In a raw English translation, as

What’s all / My one and all / Friend, everything

What is all, as I said yes or no
 come on, I would rather have you, Sweetie
 but that’s not a problem, you know, do me a favor
 from here make me believe
 all the / some birds as the forests slowly disappear

All disappear, watch your step and wolf
 Disappear but not from here –
 I see the emptiness in front of me –
 I feel how I feel they go go away
 but my head a desire, just now (I just said “as the forests disappear”).

I can repeat it as a credo until it sinks into our brains,
 and there gets embedded as a mathematical theory
 of “embedding” the anchoring
 theory in mathematics, so that at least ...
 (our translation)

TRANSLINGUALISM CS4 AND CS5

Phonemic and lexico-morphologic code-switching along its graphemic visual play is the master key of the aesthetic constitution of the printed sound-poetry of Katalin Ladik, Endre Szkárosi, and Kinga Tóth, all rooted in the Hungarian and international neo-avant-garde and the conceptual poetry movement in the – meanwhile well-established – experimental segment of Hungarian literature. The organic intermedial connection of sound, word and movement is described by Endre Szkárosi in the following way:

The meeting between man’s linguistic and sonorous universe is nothing new under the sun. In actual fact, the space of poetry and music have always overlapped. The history of art in the preceding century made it irretrievably obvious that the systems of signs used by traditional, insulated languages of art are insufficient, and these insights finally led to the emergence of a practice of total artistic-linguistic communication which is here to stay alongside the traditional canons. Therefore, a poem can be a movement, music can be a single word and even a picture can be a poem – the poet/artist dwells in the full space of languages which exists or can be called into existence, finding and shaping in this total linguistic space his tools which enable him to perceive, recode and transmit those energies which reveal themselves in unexpected ways. (2013, 78, our translation)

The multilingual artist and academic Szkárosi, who experimented with the printed publication of his sound poetry performances, spent the past five decades of his life moving and creating in this total linguistic space. As we can see in his volume entitled *Verboterror* including photos, posters, descriptions of performances as well as verbal scripts, such an international career demanded the activation of the multilingual. The Italianist and philologist Szkárosi used mostly Hungarian and English matrix languages and a big variety of embedded languages such as French, German, Serbo-Croatian, Spanish, or Italian. His sound experimentations, however, exceeded the borders of national languages with its registers overarching into an asemantic translingual phraseological improvisation (CS4, e.g., “Blummda szavla jednyik”). In the unique translingual word composition (CS5) of the performance, poem and book title *Verboterror*, we find the Portuguese “verbo”, the English “verb”,

or the initial “verb” in compound words of many languages (e.g., in Hungarian “verbális”, in Romanian “verbal”), as well as the second part of the title, “terror.” This is also an international word, found in most languages. Szkárosi being a Hungarian artist, one can easily see the words “ver” (beat) and “vér” (blood) in the first unit. The German “Verbote” (prohibitions) also strongly shapes the interpretational field of the recipient. With this improvised word, Szkárosi prepared his performance for a Joycean event series that started on Bloomsday (June 16th, 1995) in the West-Hungarian city Szombathely, where according to the literary legend was the home of Leopold Bloom’s ancestors. Regarding the Joycean multilingual composition technique (CS4 and CS5), as well as the asemantic sound improvisations (CS6) which we can only decode intuitively and polysemantically, we need to constate that for the audience, all those human languages which are not known by the given spectator are heard as asemantic. Thus, the acoustic perception of nonsense as well as texts in foreign languages interfere strongly. Sometimes even improvised language can leave the impression of a codified language, as the following example of Sándor Weöres suggests.

SYNTACTIC CODE-SWITCHING (CS6)

When the linguistic experimentation of the poet overarches to complete textual improvisation, the works being born are based completely on personal grammar and lexicon. Examples range from ancient writers like Aristophanes to modern ones like Lewis Carroll, and contemporary writers like Cia Rine. The poem *Barbár dal. Képzelt eredeti és képzelt fordítás (Barbaric Song. Imaginary Original and Imagined Translation)* of Sándor Weöres contains three rhythmic strophes. The first strophe looks like this:

Dzsá gulbe rár kicsere
 áj ni musztasz emo
 áj ni manküt vantasz
 emo adde ni maruva bato! jaman!

The poet formulates the Hungarian “translation”/variati on in the following way:

Szél völgye farkas fészke
 mért nem őriztél engem
 mért nem segítettél engem
 most nem nyomna kő! ajaj!

In English:

Wind's valley wolf's nest / why didn't you guard me / why didn't you help me / no stone would crush me now! / ohoh!

In Weöres's case the syntactic translingualism does not remain as a purely acoustic verbal aesthetic experience (as often is the case with the "sound poets"), but it is followed by a poetic act defined by the poet himself as translation. This points out that the author was conscious of the role of the grammar, which though immaterial, if missing, the reader will not be able to acknowledge the second version as a translation. Comparing the two strophes we see the verbal negation phrase, the questioning sentences, the exclamatory sentence as well as the personal pronoun in accusative case mirrored in both languages. Without the concept of translingual grammar the poem would have looked differently.

While occasional improvising in a seemingly other language is not at all unusual in any literature, creating only in improvised language is rather rare. However, the main singer of the group *Egy Kiss Erzsi zene* (*A Little Erzsi Music*, the surname Kis/Kiss means 'little')¹² composed mainly nonsense lyrics for her band over the last two decades. Only the song and album titles were exceptions, but not always even those.

Syntactic translingualism also happens when the words remain, but the grammar shifts. This is what happened in the following poem of István Domonkos (b. 1940), who is a central figure of the emigrant Hungarian literature of the communist period. Often judged the best poem addressing *Gastarbeiter* language practice, *Kormányeltörésben* (1971)¹³ is a real dictionary poem. The title, a compound word sounding unusual in modern Hungarian, refers to a word in a poem four centuries old, where the writer Bálint Balassi (1554–1594) addresses the loss of his beloved with the metaphor of being on an ocean in a boat with a broken rudder (*A Kit az szeretőjével való haragjában szerzett* (*Composed in His Anger with the Beloved*)); however, Balassi's hypotext is not indicated. Though *Kormány* can also mean "government" and *törés* can also mean getting broken, in this case also "collapse", the English translator decided to stay with the first interpretation and entitled the poem as *Rudderless*. Following the motto, Domonkos's poem starts with the strange linguistic definitions of dictionary quotes defining the concepts of "izzasztó rendszerek" (sweat-inducing systems), "proletariátus" (proletariat) and "népesség

¹² The band was founded in 1996, more info on their website: <http://www.kisserzsi.hu/> (11.11.2022)

¹³ https://szepi.hu/irodalom/vers/tvers/tv_205.html (11.11.2022)

immigráció” (population immigration), and goes on with the first-person narration in the following way:

én lenni
 én nem tudni magyar
 élni külföld élet
 pénz nyelv zászló
 himnusz bélyeg
 elnökök vezérek
 előkotorni megfelelő
 ott ahova érek
 mi meghalni mindnyájan
 úgys téves csatatéren

me being
 me no speaking *magyar*
 living abroad life
 money language national flag
 national anthem postage stamp
 presidents great leaders
 rummaging for appropriate one
 wherever I arrive
 we dying one and all
 always on the wrong battlefield
 (Tr. Owen Good)¹⁴

While looking at his “portable haza”, which can be translated as “(trans)portable home”, the lyrical I of the Hungarian text covers a wide range of syntactic formulations including long enumerations but also highly poetic parts. Mónika Dánél rightly points out in her 2016 book on the linguistic carnival of the Hungarian neo-avant-garde poetries, regarding this poem the following:

Dictionary language becomes interpretable in the context of a foreign language environment in the same way as one’s own language, which presents itself as foreign,

¹⁴ Published in: István Domonkos: *Kormányeltörésben*, Budapest, National Library of Foreign Languages – Napkút Publishing House, Budapest, 2015. Translators: Owen Good (English), Svetla Kjoseva (Bulgarian), Reet Klettenberg (Estonian), Bérengère Vogel (French), Justyna Musialska, Monika Pierzchała, Julia Wolin, Dorota Stronkowska, Anna Butrym and Anna Balcewicz (Polish), Katalin Bogoeva (Macedonian), György Buda (German), Elizaveta Sochivko (Russian), Andrei Dósa (Romanian), Daniel G. Pech (Swedish), Judita Šalgo (Serbian), Tarik Demirkan (Turkish).

and becomes speakable at all only from the foreigner's point of view. (...) This act of linguistic violence becomes "tangible" when Domonkos's text is translated into another language, because together with the fluidity of the sound, the Hungarian language logic of the listing structure, which does not appear in the literal sense, must also be translated: thus, missing grammar as missing grammar. (2016, 175)

Though not with verb infinitives and first-person personal pronouns in the nominative case, but with participles and pronouns in the accusative, the English translation recreates the translanguing syntax in a suitable way.

FINAL EXAMPLE FOR MULTIPLE CS STRATEGIES APPLIED IN A WORK

It is not an exception but generally the rule that authors use multiple code-switching strategies. As in her masterfully multilingual 2010 novel *A hóhér háza*, the author Andrea Tompa incorporates most of the languages a Hungarian person was exposed to in Transylvania (more concretely in Kolozsvár/Cluj) during the last decade of the dictatorship of Ceaușescu. In this novel the linguistic and cultural suppression of the Hungarian and other minorities are reflected through the eyes of a Hungarian Jewish teenage girl. By exemplifying the various code-switching types used in Tompa's debut novel, we will choose our examples from the chapter entitled *Ono*. Just like most of the chapters, this one is also about ten pages long, where all the events shared by the heterodiegetic narrator fit in one long sentence. In this unit from the beginning of the novel, the narrator recalls in Hungarian the vile treatment of the Hungarian teenage girl by Ono, her Romanian high school teacher. Though the communication of all the narrated events of the related world happened in Romanian, the narrator allows the main character (the teenage schoolgirl) to tell her part of the conversation in Hungarian (thus in ZCS), while the Romanian teacher's direct speech is presented in Romanian (using CS1 and 2), and his indirect speech in Hungarian. Wittily enough the narratorial translations of the Romanian portion of the conversation are all incorporated later in direct or indirect speech in Tompa's easily flowing, exciting narrative style. Indeed, this narrator can move effortlessly not only between Hungarian and Romanian but also among all other languages involved in the story (Yiddish, German, Russian); she comprehends fully and translates them for the narratee. Thanks to the precise translation by Bernard Adams, below we will cite our examples as they appear in the English translation (*The Hangman's House*, 2021).

The Hangman's House, chapter: Ono

The homodiegetic narrator fascinatingly narrates critical moments of a relationship between a teacher belonging to the majority and a student belonging to a minority. Though the evoked moments take place mainly in Romanian, the narrator uses zero type code-switching to relate in Hungarian (the matrix language of the novel) whatever she had said in Romanian. It is just the words of the Romanian teacher, which are reproduced using first and second type of code-switching, namely sometimes citing words, and at other time sentences. This selective reproduction, as Sternberg would put it (231) is always followed by the translation of these units placed either right after the embedded language segments or a few lines later. With this technique, which Zabus termed “cushioning” (2007, 7), the reader is exempt from the task of translation, and the event and communication of the fictive world can easily be followed. Below, we present different strategies for juxtaposing different codes bearing the same meaning. The author always sets Romanian sentences of the novel in italics, which are taken over when citing the quotes. However, the grey shading below is ours.

Zero type code-switching

Italics play an important role in highlighting the multilinguality of the events and involved elements in Tompa's novel. In the quote below, the home reading assignment is cited with its English title of the Romanian original *Scrisoare pierdută* (*The Lost Letter*), by Ion Caragiale, just as the instruction sentences of the teacher (reproduced with ZCS by the narrator). However, the original title is not mentioned:

...but at the time the new pupil hadn't had the chance of seeing on stage *The Lost Letter*, on which Ono had set the imposition last lesson: Analyze one character in the play, you've got ten minutes, she'd hissed, eyes gleaming... (32)

Accented language thematized (still ZCS)

The teacher, belonging to the nation's majority, embodies an interculturally ignorant person with a sense of cultural and linguistic superiority; however, having students with multiple cultural backgrounds in her class, as also reflected by their names, she cannot escape the pitfalls.

...and [Ono] began to give out the essays, reading out surnames as they came, all mixed up: Iordache, Vízy, Cornea, Boc, Horváth, Amăriei, Vălean, Vica, Szilágyi, Gönczöl (Gjontsol, she pronounced it), Covaci, Kovács, Vánca, Vancea, Oltean, Oltyán – which all sounded alike coming from her as she forced herself to pronounce the Hungarian names as if reading them out was a task contrary to nature... (32)

Matrix language translation following directly after the embedded CS1 and CS2 parts

Tompa's writing strategy of multilingualism welcomes readers with all kinds of linguistic competence once the matrix language is perceptible. One of her often-used techniques is immediately to give the translation of the words following the Romanian tags, titles or sentences that create the moments of code-switching.

...Ono stood there for a moment, looked balefully at the sheets of paper on the floor and said in an undertone: *Ia-le* (pick them up), then wearily raised her narrow, angular face, looked round the twice eighteen strong tenth-grade class, a fraternal class of half Romanians, half Hungarians... (30, italics of the author, our gray marking)

Or:

...[Ono] raised her wan gaze to the pupils sitting on the right of the room and told them disparagingly: *Mi-e rușine de voi, românilor* (I'm ashamed of you, Romanians)
... (32)

Tompa not only includes the translation of the embedded segment in her texts but also pays meticulous attention to the linguistic connotations. With this linguistic awareness the intercultural attitudes of the characters are implicitly mapped.

Translation of CS1, CS2 units after few or more intercalated sentences

[Ono] cleared her throat and, as if it hurt her to speak, forced out: *Habar naveți de Caragiale*, whispered it scornfully at the silent class – You've no idea about Caragiale –... (31)

The following sentences describe the scene when the Hungarian actor swears in Romanian in the Hungarian theater because of his anger at the cut in electric power, so that the officials in the audience would clearly get the message:

Paștele mă-tii! or *Duceți-vă la mama dracului!* an actor couldn't help swearing when everything suddenly went black halfway through the performance, said it in Romanian so that the person addressed was sure to get the message, although on that stage Romanian was never spoken (*Your mother's easter! Go to the devil's mother!* – the fanciful nonsense rang out). (31)

No direct translation for the CS1 and CS2 units

In the paragraph below, the CS units are only given back with translations in a single case; in all other cases the narrator trusts his/her narratee with figuring out the meaning. The question “What are you reading under the table?” is not translated, but it is followed by the description of the accompanying hand gesture. In the situation only the German title of the book must have been said out loud, through which in this situation Éva, the “Girl” takes precedence:

... and Ono had asked *Ce citești acolo sub bancă?* and had held out a hand for the book, it had been *The Glass Bead Game*, which Éva had got from Budapest, from the poet, and Ono had rapped out *Ce-i asta?* (What's this?), to which the Girl had replied *The Glass* . . . and then dried up, hadn't known how to translate the title, and in the end said seriously and a little proudly *Das Glasperlenspiel*, the original, but Ono had been so furious that she began to stammer, not just because she'd never before had the experience of the Girl reading something else under the desk and not paying attention, but it also annoyed her that *Das Glasperlenspiel* hadn't yet come out in Romanian and the pupil that was reading it in Hungarian had a kind of advantage... (35–36)

Or:

...M-m-m-m-m-da, yes, she said, scarcely audibly, looking anxiously at the students as if they had just unexpectedly appeared (34)

Translation of CS2 by splitting the sentences

Varying the translation modes during a book or chapter describing highly diverse cultural and linguistic settings requires the narrator to apply a large variety of CS techniques. In the following case, the quoted compound sentence is split in two, a longer and shorter unit, both followed by the translation (one a sentence later, one immediately); however, in order not to become too schematic, the final part of the sentence is given back not in direct speech, but

indirectly. With these variations the reader is met by surprising strategies, so the attention does not wane:

Pe ora viitoare se citește Scrisoarea pierdută de Caragiale, she set the homework in an impersonal manner never before heard by the gaping new girl (For next lesson you are to read Caragiale's Lost Letter), *plus citiți* (and also read) and she named a further three things... (34)

In the paragraph below, when the storyline of the chapter reaches its peak, code-switching becomes restlessly dynamic and with the resulting discontinuity, it delays the crucial information:

... [Ono] then slowly stood up and, her eyes darkening, forced out between her teeth: *Tu sîdezi literatura română* (You despise Romanian literature), *pentru că ești unguroaică* (because you're a Hungarian), and the Girl was about to protest, but then Ono, quivering, had gone on *Tu nici nu ești unguroaică* (You're not even a Hungarian) *pentru că ești evreică* (because you're a Jew) – not *jidoavcă*, that word the schoolgirl, who spoke the literary language, wouldn't have recognized, must never have heard it –... (37)

Explanatory translation of the CS1, CS2 units

A further way of making the narrative style more supple is the intercalation of explanatory sentences. In the following example, the value of the grade pronounced by the teacher (*șase*) is explained with a full sentence. After that, a classmate's reflection on a specific vowel in his name is included, which is given back with a specific and rarely used letter of the Romanian alphabet:

... *M-m-m-m-da*, she added, as if uncertain of her own decision, *șase*, that is, Iolanda got a six as well, then Ono gave out the blank and half-blank sheets, hummed scornfully, Sângerean was next, who was as proud of his surname with the letter â, only used in old Romanian orthography, as if it were a kind of noble escutcheon... (32)

Towards the end of the chapter, Romanian segments become shorter, so that the storyline could come to an end, just as in a musical piece, with a crescendo.

...mother spoke up again: *Tovarășa profesoară Onofreasa* (Comrade teacher Onofreasa), if that's how loudly you speak in this class I'm not surprised that the pupils don't hear anything from you, and they all get threes and fours. A teacher needs to open her mouth properly in class, doesn't she? I'm a teacher as well, I know. Surely you know that I used to be a teacher. After all, you know everything about

us! Now let's hear this apology! but this time it would have been preferable to have hung her head in shame in front of the other thirty-five in the class... (37–38)

Source text's and target text's embedded language

Andrea Tompa's novel has been translated into English and longlisted for the 2022 Oxford-Weidenfeld Prize. Since scenes involving English language and manifested in English in the book occur only rarely, the translator did not need to change the author's multilingual narration strategy. In the example below, where the mother of the Girl dares to go to the headmaster and complains about the insult committed on her daughter by the Romanian literature teacher, the English class teacher walks by and expresses his critique of the teacher and support of the Girl in English.

...and the headmistress, who by then knew all about it, had taken mother by the arm and escorted 'doamna Kühn' – Kun, she pronounced it – into her room, while the Girl waited in the corridor outside the teachers' room, head bowed, like someone whose grave offence was being discussed inside, and teachers looked sympathetically at her as they came by and the white-haired English teacher, Fred, had actually winked as he went past – it was said that Fred had served ten years in prison, and that that was where he'd learnt such good English from an old professor – Fred, who smoked even during lessons, even then took a puff at his cigarette, his front teeth gleaming beneath his yellowed catfish moustache, Dongiveashit, he said in one word, but the Girl looked at him uncomprehendingly, she had Fred for English – that very week he'd got them to read a monologue from an Arthur Miller play, the prologue from *A View from the Bridge*, about human dignity – (38)

The major embedded language of the original novel is Romanian, and many of the narrated situations must have been conducted in that language as well. This bilingual dynamism hidden and explicit in the novel gives a special rhythm to the book. The matrix language of the book can easily be changed to almost any language, but what happens when translating this book into Romanian? How can this kind of intercultural dynamism be given back, if linguistically we have only one language for both the embedded and the matrix languages? Will the author rewrite long chapters just to adapt the novel for the Romanian audience? Moreover, Tompa's book expresses the major character's deep connection to her own mother tongue in a highly multicultural setup. The reader of any translation will be getting acquainted with all the other languages except the matrix Hungarian, which does not survive the translation.

SUMMARY

In this chapter, we have applied 0 to 6 type code-switching to some key Hungarian literary works, in which multilingualism is expressed in different ways. ZCS practices confirm the possibility for apparently homogeneous texts to carry more or less visible forms of linguistic diversity. This strategy exploits the fact that while the narrators project their own use of signifiers to present the story to the reader, the latter will be empowered with understanding the story beyond their individual linguistic skills. 1st and 2nd type code-switching express a foreign linguistic presence in a text more directly. These techniques are used by writers to achieve multiple aims in their works, such as to better detail specific episodes and circumstances, add a folkloristic trait or culture-specific elements which would not be easily expressed in the matrix language, let the reader directly experience another linguistic background, and so on. 3rd type code-switching dismantles linguistic homogeneity even more remarkably, sometimes calling into question the matrix language of a text. In this case, the writer might activate multiple denotations, which would be unthinkable in a monolingual work. The growth of works so obviously experimenting with translanguaging code-switching strategies as those of neo-avant-garde authors or translanguaging novelists renders the linguistic texture of Hungarian literature very versatile. Indeed, code-switching empowers it with fascinating compositional solutions that bind the attention of the reader to the cathartic process of reading.

By employing this framework, the current terminological multiplicity dominating the literary multilingual field is replaced by a theoretical structure based on actual code-switching practices. Literary code-switching – in all its varieties and nuances – helps us to identify specific factors and connections, from the materiality of language and the narratorial strategies exploited by writers to the connections between the verbal, the poetic, and the world. The advantage of this framework also consists in the fact that it facilitates comparisons between different practices which are needed to understand multilingual literary complexity.

UNIT 3
LITERARY CODE-SWITCHING AND THE NARRATIVE
FRAMEWORK – LANGUAGES OF THE CONTEXT,
PARATEXT, TEXT, NARRATION, FICTIONAL WORLD

PRELIMINARY CONSIDERATIONS

When creating their literary works, authors often face a key issue: they must decide how to approach the multi- and translingualism of their fictional world and how to transpose it in their texts. Shifting from one linguistic code (a language, dialect or register) to another during the whole literary process means taking decisions whether to manifest or hide code-switching, starting with choosing the linguistic medium, the writing, editing, and even translating processes of the text up to the reading and mediating of a book. These steps of the literary process, whose interactions will have to be expanded further in the future, influence each other strongly, contributing to the development of the multilingual message of the text. Whatever decision writers take, multilingual mediation made by authors is unified by the fact that it allows the writer to elaborate the plot and characters through language. Indeed, the narrator's attitude toward the languages of the narrated story as well as the communicative levels around which texts linguistically rotate, still must be investigated to their full extent.

Code-switching is certainly the most evident break of the monolingual interface of a text – through simple words or sentences as much as through the insertion of entire passages in one or more different languages – welcoming a linguistic (and cultural) diversity which should be considered the norm rather than the exception in literature. Apart from dismantling the linguistic homogeneity of a work, the fact that one or more communicating agencies (e.g., the author, narrator, or some of the figures) can draw their speech upon more than one code – either varieties of the same language, different languages or a language and a dialect – leads to the possibility of conveying meanings, data and nuances that a single code cannot. In effect, code-switching does not correspond only to the specific choice of using more languages; it is also a way to provide information – from the social and political circumstances of a specific context to the state of mind of a character or the way it interacts with others – that are implied in the language used.

Indeed, code-switching has certainly been created to depict a specific context, based on the interactions between people speaking multiple tongues and dialects.

An example of the mimetic function of code-switching is given by Callahan (2004), who distinguished it from artificial code-switching in Chicano literature, specifying that the mimetic function often derives from the need to portray characters' real way of talking, especially when code-switching is embedded in dialogues. In many cases, the mimetic function may at first appear to be the code-switching's most obvious attribute in literary texts. A text in which code-switching is employed, however, requires an understanding of the narratological strategies used in a text and their interactions to justify the reasons a certain language is used or needed instead of another. By considering the way in which these communicative levels work, we can better understand code-switching's functions, given that it may "repeal linguistic and cultural barriers, de-automate semantic production, address the appropriation of linguistic, aesthetic and cultural diversity, and efficiently stage alterity" (Domokos 2018, 85).

Code-switching is therefore a versatile narrative tool, which specifically acts on three communicative levels in fiction as identified by Manfred Jahn's model in Figure 4: (1) the level of non-fictional literary communication, in which the creation and reception of the works happen (e.g., communication between the author and the reader); (2) the level of fictional mediation, where the narrator carries out his narration and addresses the narratorial addressee (communication between the narrator and the addressee); and (3) the level of the fictional world (communication between the characters). Each level of communication comes with its own set of languages and communication practices, manifested by the addressers and addressees.

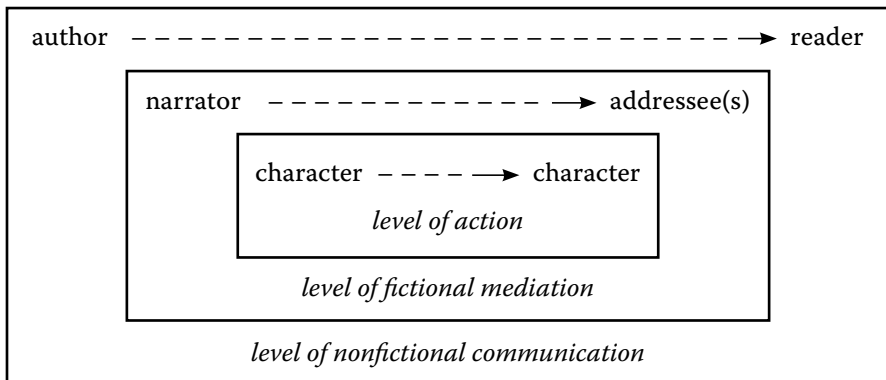


Figure 4. Manfred Jahn's narrative communication framework (2021)

To approach code-switching, in this book we apply our 0–6 type code-switching framework (Table 3), which implements Carol Myers-Scotton's intra- and inter-sentential code-switching terms, as well as her concepts of matrix and embedded languages. This model allows us to better depict the multilingual

qualities of a mono-, multi-, translingual literary text from covert to overt manifestations.

According to the way these levels interact between themselves, the multilingual output of the text will vary. If the writers' decision, when creating their literary works, is to transpose the multi- and translingualism of their fictional world into a linguistically homogeneous text, the result will be the use of ZCS strategies. ZCS therefore often results from a kind of *linguistic metalepsis* between these different levels. While metalepsis is defined in narratology as a communicational breakthrough between the levels of the story, narration and literary mediation (see Genette 1980, 236), *linguistic metalepsis* results from the linguistic empowerment that the author, the narrator, and the fictional character along with their addressees diagonally endow each other. Essentially, linguistic metalepsis functions with varying doses of three parameters: (a) communicating without linguistic barriers between all participants of the narrative framework, (b) manifesting multilingual practices and their relevance, (c) thematizing the difference between everyday multilingualism and aesthetic linguistic practices. The aim of our framework is to unify in one system both the narratological and linguistic approaches to literary multilingualism.

Code-switching happens whenever different languages of the literary actors' linguistic repertoire manifest themselves. For example, the 2009 novel by Terézia Mora, the German author with a Hungarian background, entitled *Der einzige man auf dem Kontinent* (*The Only Man on the Continent*), was published as two parallel texts, each running either on the upper or on the lower part of the page. This book includes the stream of consciousness of the male person, Darius, written in German, and the German translation of the Hungarian diary of the female character, Flora. Since the book discreetly mentions on one of its last pages the link to the Hungarian diary available online, Flora's part must have been written either in parallel or consecutively to the German part. Thus, the multilinguality of the author slips into the novel, even though the multilingual narrator of the book hides the Hungarian via ZCS. By considering all these levels, we place non-fictional communication elements – for instance, the role played by the author and by the reader – within the narrative framework.

HORIZONTAL AND DIAGONAL CODE-SWITCHING

The different types of literary code-switching we have examined above clearly deal with linguistic mediation, defined here as on the horizontal level, meaning in the world of the fiction and its mediation by the narrator. The way code-switching happens depends on the mediation operated by various

agencies located at different communicative levels (e.g., fictional and non-fictional communication). It is now time to examine how these levels work in order to fully grasp the meaning to be attributed to code-switching and its effects. By reflecting on the (often multi-) linguistic repertoire of the author and reader, the frequently stifling multilingual policies of the literary field (e.g., from purist to more open policies) as well as the manifested multilinguaging (often through ZCS) modes on each communication level, one can create different horizontal snapshots. However, comparing the code-switching strategies of each communication level diagonally can reveal special interconnections. In many cases the code-switching strategies of the literary text reveal much about the language awareness of the individual and the linguistic policies of the collective. The three communicative levels (the communication between the author and the reader, the narrator and the addressee, and between the characters) interact in many ways according to their specific directionalities, as we will now explain in the following example.

In Jennifer Kwon Dobbs's poems and curatorial statements, ZCS works diagonally on the level of fictional mediation (between the narrator and the figures of the story) and on the level of non-fictional communication (multilingualism of the author, of the reader, scholar, et al.). Jennifer Kwon Dobbs is an American poet with a Korean background, who did not get the chance to inquire about her parents' tradition. Shortly after her birth she was given away for adoption, and raised by non-Korean, monolingual English-speaking foster parents. Therefore, her facility with the Korean language is limited to spotty comprehension, due to her forced removal and cultural isolation as an adopted person. To balance this out, and to address the trauma created, her poetry consciously reflects zero code-switching of the levels of fictional and non-fictional realities, or as she confesses in a Facebook remark:

For every book or chapbook I've written, I've built an inner library, pushed and rewired my imagination, unbolted my mouth and refastened my tongue... I'm not talking with ghosts; I'm battling American demons. Some highlights from my journal notes – adoptee as golem, reparations of imagination and care, *code-breaking rather than code-switching*, kid/napping, ritualized and reiterated forms of soul-making and social death, hoarding, untethering, how historical fragments move on their own to form geometric patterns of space and time. (Our emphasis)¹⁵

Kwon Dobbs's poem "A Forest in Jeju, Southern Korea" (last poem in *Necro Citizens*, 2019) is triggered by stills from the Danish-Korean Jane Jin Kaisen's 3-channel video installation *Retake: Mayday* (2011), based on the propaganda film "May Day on Cheju-do" (1948) produced by the United States Military in

¹⁵ Jennifer Kwon Dobbs, June 21, 2021.

Jeju Island, South Korea. The triptych installation included not only the original U.S. military propaganda film, but also interviews with survivors and film editors on either side. Kaisen writes in a curatorial statement:

Being one of the only existing moving images shot in Jeju at the time, *Mayday on Cheju-do* has become a principal visual record of the Jeju April Third Incident, one of the largest and most brutal massacres in 20th century Korean history. The film, which presents itself as documentary truth, was made to show how alleged communists committed arson in Ora Village in Jeju. In actuality, the village was burned down by the US military as part of the film production and at a closer look, it becomes apparent that the film includes various staged and fabricated scenes with actors. In actuality, the vast majority of casualties during the Jeju April Third Incident were committed onto civilians by state authorities, along with paramilitary groups, under supreme command of the U.S. military government in Korea.¹⁶

In the poem “A Forest in Jeju”, Kwon Dobbs is referring to Kaisen’s interview with a Korean man who as a boy was among the very few survivors of the Jeju massacre. In Jane Jin Kaisen’s installation, the man, now an elder, is speaking in Korean. The lyrical narrator-author of the poem, who could not acquire the language of her parents, does not translate verbatim because she cannot. She is a historical witness through ekphrasis (reading Jane’s film). After intensely describing the historical setting and the story of the survivor through twenty couplets, the poem ends with the following italicized lines, including ZCS:

It’s 2011
when Jane films.

His voice circles
my imperfect translation:

*a winged cloud
unlaced a face*

*from bone, grafted
tongue to bark*

*for intricate nests,
tinkered with brown.*

¹⁶ <http://janejinkaisen.com/retake-mayday/> (21.06.2021)

*I wanted to save
each one I could name –*

손가락, 눈, 치아
fingers, eyes, teeth –

*but there were too many,
too many birds building.
(2019, 31)*

With the diagonal ZCS between the authorial biography and the voice of the lyrical I, Kwon Dobbs is refusing to perform an English monolingualism that assumes a lost Korean past. Instead, the way in which she constructs poetical meaning underlines that the lack of code-switching is historically situated in U.S. militarism and neocolonialism. As such, when the lyrical I of her poems references translation but doesn't fully translate, she is bringing attention to language as a site for rethinking and embodying that militarism and neocolonial relationship.

MULTILINGUAL COMMUNICATION THROUGH PARATEXTS

To exemplify the way multilingual communication works involving all the literary actants, we will now focus on paratexts. As we have already suggested, paratexts are never neutral spaces but rather meaningful areas to be carefully investigated. Instead of being conceived as conventional elements of a text, they rather correspond to intentional messages conveyed by an addresser to an addressee. Although it is usually the author who shapes their text in all its aspects, or at least who is supposed to have the last word on it, the paratext might be suggested or imposed by other (allographic) figures, such as the publisher, the editor, another author or more rarely the translator. It goes without saying that paratexts are generated with specific intentions which not only determine the content of the paratext itself but also the message conveyed by the whole text. As suggested by Fagan, “the linguistic code is inevitably affected by the work happening in the margins” (Fagan 59). Thus, the reasons which motivate the insertion of certain paratexts in a work have to be questioned in depth, especially in multilingual writing. For instance: who wrote a certain footnote or a glossary? What focalization is used to write them? To whom are they addressed? Why is one particular piece of information included rather than another? What are the effects a paratext aspires to achieve? And above all, in what language/s is it written? These might seem trivial questions not worth an investigation. On the contrary, they are key issues that

cannot be disregarded if we aim to grasp the real intention vehiculated by a text, and in the case of multilingual works they are usually the result of a negotiation between the different actors and their (often diverging) needs.

Paratexts are certainly “a textual strategy inherent to multilingual and translational literature” (Clemens 2019, 12) in the sense that they strongly contribute to shape (highlight, transform, mediate, contrast. etc.) the multilingual textual fabric. In the case of multilingual writing, the most relevant paratexts are probably footnotes, endnotes, annotations, forewords, prefaces and glossaries – or notes in glossaries – which are places where languages could be mediated for the reader, especially when they serve to educate the reader about a foreign author and/or the foreign context about whom and/or which the reader might know little or nothing. In the vast majority of cases, notes are there to give some extra information about the text, conveying meanings and explanations which are cultural, technical or linguistic (Newmark 1988, 91). Notes, in other words, can be inserted in a text to reduce the linguistic and cultural discrepancies existing between the text and the implied reader, who is expected to be monolingual or at least not in possession of exactly the same linguistic diversity included/presented in the text. What is considered familiar or foreign, how the foreign or unknown has to be presented to the reader (and to what reader) are issues which are usually tackled/solved in the paratexts.

It is worth mentioning here that a foreign insertion in itself does not necessarily mean alienation and lack of intelligibility. The division between the known and unknown is never a clear-cut opposition. A text including more extensive foreign insertions, in other words, does not necessarily have to be equated to an unreadable text and may be part of the strategic authorial intentions. All the variables (whether languages are even partially mediated by the author or the narrator, what languages are employed, what the relationship is between the matrix language of the text and the embedded languages, what they evoke in the intended readers, etc.) have to be considered to understand how “foreign” the foreign is. Mareš notes that foreignness may further be specified as acceptable or unacceptable, ambiguous, or mysterious, friendly or threatening, etc. (Mareš 2000, 62).

If the final decision is to facilitate the reader’s comprehension, notes stand out among the most suitable paratexts to be used to achieve this aim. They could be accommodated in many places at the margins or periphery of a text. Usually they carry a double function – to add extra information and to fill knowledge gaps. This is central for our analysis, as well as the fact that in a multilingual work a note – regardless of its form – “alerts readers to the employment of multiple languages” (Fagan 2016, 59), making “visible the process of translation” (Ayoub 2020, 28). It is obvious to think that the writer of the note (whether the author or not) formulates and organizes the notes with a

target readership in mind, even though that readership may vary considerably. This means that he or she is selecting them for the reader, making a choice which reflects specific intentions. It also means that the creator of the note is offering a translation of these words and expressions – the ones he or she thinks should get translated. Notes are “crucial sites of translation *in translation*” (Ayoub 28), places where different linguistic drives are mediated by the writer of the note – most of the time in a relatively free way. The space of the note does not require concise and exact translations. It is rather a space in which words can be explained and expanded in different directions, from their etymological roots to their multiple meanings, providing relevant examples. Perhaps notes can be imagined as working multilingual spaces which benefit from the comparison and parallel drawn with other languages.

Regardless of their different approach, notes embody a key textual aspect, which is that they help maintain the “untranslatability within the text” (Ayoub 32). This means that they highlight a translating process, making multilingualism visible. The decision to insert notes or glossaries in a text not only smooths the supposedly monolingual reader’s experience, but it also enhances their multilingual awareness. In the following sections, our analysis will take advantage of the notions of paratexts and multilingual awareness – the latter corresponds to the conscious choice to insert explanatory notes in a text due its multilingual and idiolectal nature – to discover the ways in which multilingualism might be more hiddenly or openly embedded in a poem.

SUMMARY

Figure 1 at the beginning of our book offers a visual summary of the above discussed major narrative levels and actants which play a crucial role in the multilingual manifestation of the literary work. As the following case study regarding Sámi literature will exemplify in many ways, the multilingualism of the literary text (c.f. 1st circle of Figure 1) is strongly influenced by the linguistic repertoire of the created narrator (c.f. 2nd circle), whose chosen code-switching strategies will play an important role in building up the multilingual fictional world with just a few words in the imaginative mind of the reader (c.f. 3rd circle). However, the linguistic repertoire and multilingual attitude by the author strongly influences the type of narrator he creates for the story and the texts accompanying the literary text (c.f. 4th and 5th circles). In the book production process, at a certain stage the manuscript is given in the hands of (language) editors and publishers (6th circle). These often normative actants strongly shape how much code-switching is acceptable for a successful reception (7th circle).

3.1 CODE-SWITCHING AS AESTHETIC PROJECT IN SÁMI LITERATURE



Sápmi (historically Lapland), the vast lands of the approximately 50–80,000 Sámi people, extends through four different Northern European countries. Written in Russia, Finland, Sweden and Norway, the ongoingly very productive Sámi (indigenous) literature is one of the most multilingual literatures in the world. Its authors and readers are usually trilingual and can often communicate in even more languages (speaking some of the Sámi and Nordic languages, as well as English). Looking at the linguistic diversity of Sámi literary processes, we find a large variety of code-switching types, from linguistic doublets, code-entanglement, self-translation and code-breaking, to covert and overt code-switching types (zero-code-switching, intra-sentential and inter-sentential code-switching as well as entire units of a literary work in different languages). Below we will exemplify this large array of code-switching devices, which contribute effectively to the poetic complexity of the work.

HIDING OR SHOWING

When the writer, poet and character of the fictional work, the lyrical self, as well as the recipient are in the liminal position of being able to de-/encode the message in several ways, we can talk about literary code-switching, code-mixing or even code-breaking. In what follows, we look at the multilingual context in which contemporary authors in Sámi literature shape their linguistic manifestations, particularly with respect to how the embedded or non-embedded language manifests. This study gives just a few examples related to Sámi literature in order to inspire readers to start listening to their own read or written texts with a different ear. Being more open to the living pulse of our languaging makes us more aware of how we language, while both writing and reading.

Northern Europe's Sámi literature is written in more than a dozen codes/languages, and it is performed in multilingually constructed transcultural contexts. Sámi authors and readers make poetic decisions based not only on their knowledge of their mother tongue / first language but also concerning the languages that surround them, especially of their education. This is a very important feature of all kinds of literature born under minoritarian circumstances.

However, today in our globalized world it is obvious that all literature is born under multilingual circumstances. We may even dare to say that this has probably always been the case. The leading German scholar Till Dembeck formulates this as “there is no such text as a monolingual text” (2017, 18).

After a short theoretical summary, this study addresses mostly cases of apparently monolingual texts of Sámi literature. We will look at how and why literary works composed in the second or third language of the author manifest something from the hidden language (so-called zero degree code-switching). After looking at some poetic strategies of bringing specificities of a linguistic code to the foreground (still as ZCS), a several cases of manifest code-switching will also be exemplified.

ZERO- TO SIX-DEGREE CODE-SWITCHING, A LITTLE THEORETICAL RECAPITULATION

Various kinds of literary code-switching manifest in the verbal body of a literary work, including the name of the author (official and/or ethnic), the title of the book, the prologue (if any), the major text (often divided into smaller units with their own titles), as well as the epilogue (if any) and a glossary of place names and realia – as is often the case in Sámi literature. The broader definition of literary code-switching takes into account the shifting from one linguistic code (a language, dialect or register) to another during the literary process starting with choosing the linguistic medium, throughout the writing, editing, even translating processes of the text, up to the reading and mediating of a book. The narrower interpretation of this aesthetic device concentrates only on its linguistic appearances on the surface of the text. However, both approaches work from the verbal corpus of the literary work: the first one concentrates more on how linguistic attributes of the agents from all the narrative levels influence each other, while the second one analyzes formal, semantic and stylistic aspects of the multilingual linear manifestation of the text. However, in both cases code-switching is seen as a linguistic device serving the aestheticism of the text, arising in the process of negotiating form and meaning in relation to the normative trends and artistic freedom of a specific literary community.

ZCS / “born translated” – phonemic aspects

Vuokko Hirvonen’s excellent dissertation describing the path of several Sámi generations of writers parallel in Finnish and Sámi contains an interesting

example. When Hirvonen translates the Finnish yoik lyrics of the Sámi yoik singer Hukka Salkko (official name: Salomo Näkkäljärvi) back into Sámi, the shape of the text gains a startling patina. I have noticed that the otherwise very wittily constructed song in its Sámi texture is made up consistently of ten-syllable lines written in trochaic meter. Only the last line, where the irony of the poem is expressed, contains nine syllables. This shows that either the singer performed a self-translation while adapting to the linguistic knowledge of his Finnish ethnographers, or the interviewing ethnographers translated the text for the publication. In either case the reader becomes familiar only with the Finnish version. The song, performed in 1922, was then published in 1947 and finally rendered into Sámi by Vuokko Hirvonen in 1999. These two versions are followed by the English translation.

In Finnish:

Ooppee Mikko Hetta, uusi talo,
 Ooppee Mikko Hetta, iso pirtti,
 Ooppee Mikko Hetta, iso aitta,
 Ooppee Mikko Hetta, hyvä maa,
 Ooppee Mikko Hetta, vanha muori,
 Ooppee Mikko Hetta, uusi navetta,
 Ooppee Mikko Hetta, seitsemän lehmää,
 Ooppee Mikko Hetta, uusi talli,
 Ooppee Mikko Hetta, nuori ori,
 Ooppee Mikko Hetta, kymmenen härkää,
 Ooppee Mikko Hetta, Lakso Riita,
 Ooppee Mikko Hetta, minun morsian.

In Sámi:

Ooppee Hetta Mikko, odđa dállu,
 Ooppee Hetta Mikko, stuorra stohpu,
 Ooppee Hetta Mikko, stuorra áiti,
 Ooppee Hetta Mikko, buorre eana,
 Ooppee Hetta Mikko, boares áhkku
 Ooppee Hetta Mikko, odđa návet,
 Ooppee Hetta Mikko, čieža gusa,
 Ooppee Hetta Mikko, odđa stálla,
 Ooppee Hetta Mikko, nuorra ore,
 Ooppee Hetta Mikko, logi hearggi,
 Ooppee Hetta Mikko, Lakso Riita,
 Ooppee Hetta Mikko, mu moarsi.

In English (translated by Kaia Anttonen):

Ooppee Hetta Mikko, new house,
 Ooppee Hetta Mikko, big room,
 Ooppee Hetta Mikko, big storehouse,
 Ooppee Hetta Mikko, good land,
 Ooppee Hetta Mikko, old woman,
 Ooppee Hetta Mikko, new cow-shed,
 Ooppee Hetta Mikko, seven cows,
 Ooppee Hetta Mikko, new stable,
 Ooppee Hetta Mikko, young stallion,
 Ooppee Hetta Mikko, ten reindeer,
 Ooppee Hetta Mikko, Laakso Riita,
 Ooppee Hetta Mikko, my bride.

In his personal remarks to the Finnish ethnographer couple Jenny and Samuli Paulaharju, the Sámi yoik singer mentioned that the phonemic aspect of the yoik is extremely important, and with translation, although the content will be transferred, the phonemic expressivity will be lost. He formulated it in the following way, as quoted in her thesis by Hirvonen (1999a, English tr. 2010):

The yoik must be fast and the letters [phonemes] hard if the man is an active and quick person. Just as in the hymn-book, one hymn is faster than another one, and written using harder letters. A gentle person, again, must have softer letters... [Therefore] the letter of a Sámi yoik cannot be expressed in Finnish [or other languages]. It is such a Sámi thing that it cannot be translated.

Indeed, switching the code of the Sámi yoik into Finnish, Norwegian or any other language while translating only the meaning of the lines, the vocal body of the text will be modified. However, at this point the art of translation shall take over, and seize on some creative method in order to recompensate the loss!

ZCS / code-entanglement

The Sámi scholar Harald Gaski draws our attention to the double rhetoric of Sámi (oral) literature from early on. Being in the position of a colonized people, Sámi have managed to create songs, texts with double rhetoric. The metaphors and allegories of the antiphonal song *Suola ja Noaidi* (*The Thief and the Shaman*)¹⁷ can be decoded differently by a Sámi or a non-Sámi listener. Gaski remarks:

¹⁷ Gaski describes the poem's content in the following way: "The text opens with *suola*, the thief, saying that he has gathered and utilized the earth's plants, such as grass and berries, but

This tradition represents an early awareness about art's potential as a bearer of several messages at the same time – a purely entertaining and narrative aspect of the story being told as well as an underlying, more serious and insistent layer as a statement of the will to internal resistance and a challenge to resist the pressure from without. (Gaski 2004)

Through this method two different messages are encoded in the same text. In this case of what we call code-entanglement, code-switching happens not on the level of the form, namely in the linear body of the text, but on the level of the content, namely the kind of meaning we are giving to the words. However, not only can political messages be hidden underneath the primary narration, but the text can be coded for audiences of multiple ages. With the help of double rhetoric, oral storytelling has created a dual storyline, one understandable for the children and one for the grown-ups. In one of his recent studies, Michal Kovař discusses how the erotic event between the major female and male character is hidden underneath neat metaphors in Anders Fjellner's epic poem *Beaivvi bárdni / The Son of the Sun* (2021).

**ZCS / those specific parts of the language:
a little morphosyntactic excursion**

Authors living in societies practicing intensive code-switching became aware not only of how their mother tongues sound but also of their morphosyntactic features that differentiate them from the surrounding languages. Such distinctive linguistic features are often used to raise the aesthetic quality of the text and manifest its specificity in comparison to other languages. Grounding authors of modern Sámi literature, who were all raised in non-Sámi schools, and theoretically could have written in the official languages of their states, consciously decided to switch back from the language of their literature classes / education and listen to the voice of their hearts. In their case it also meant working out and putting into practice several Sámi orthographies. Their postmodern successors, thus, could start their literary careers with much more linguistic as well as institutional support.

never taken the residents' property. All the same one day a person came over to him and called him a thief. Next it is the noaidi's, or the shaman's, turn. He says to the thief that you don't know the local customs; don't you know that I exist? Further he asks the thief to be observant, try to see things in another way. But the thief answers arrogantly and asks the shaman whether he thinks he is God – have you created the grass and the trees, aren't you also the earth's ashes? He says that he is aware of the shaman's activity and asks him to mind his own business." <https://www.laits.utexas.edu/sami/diehtu/giella/music/tyven.htm> (07.07.2023)

Examining the poetry of various languages rich in morphological and inflectional meanings is what made the philologist Roman Jakobson aware of grammatical meaning that can quickly turn into tropes. However, besides the phonemic texture, these tropes are also difficult to carry over from the source text to the target text. Sometimes even this is the reason why something will be conserved in the original form while the rest of the text is put into the other code. Since the Sámi language is rich in suffixes, we can find several examples of such *grammatical tropes*. The play with verbal inflection (between 1st person dual and 3rd person singular) becomes pivotal in the following poem by Kirsti Paltto (1997):

Jođiime biruin
giehtalagaid

Oppa ija
jođiime moai

Meafirdeimme
seavnjadasa ravddas ravdii
jápmima
gáldnan olamuddui ávdugasvuođa
oidnosii

Duon dán uksii
ain čoalkaleimme
Ean buvttetan gosage
Ii giige vástidan
Ii oktage luoitán sisa.

(Our underlining of the occurrences of dual number)

In linear translation:

We two went, I and the devil/ hand in hand // we two went / a whole night
// We two dragged our feet / from one edge to the other of the darkness / of
the death / became withered and stretched out / blessedness / appearing //
One door and another / we two knocked again and again / We two did not
bring anything anywhere / No one answered / No one was allowed in.

The use of the dual morphological number is a unique and ancient characteristic of the Sámi language. Sámi is the only member of the Finno-Permic branch of the Uralic family and the only language in Scandinavia to have a distinct dual number in morphology with personal reference. This means that a Sámi writer/speaker has a special verb form for the action carried out by two people

in comparison to the action carried out by only one or by more than two people. The four kinds of Sámi privative suffixes used in the Nordic Literary Prize-awarded poetry book *Beaivi, áhčážan* (1988, *Solen, min far*, 1990) by Nils-Aslak Valkeapää are yet another example of this phenomenon. Other plausible examples for language awareness in this book are the enumeration of Sámi kinship words, reindeer terminology, and euphemisms. These linguistic elements underline the Sáminess of the poems and strengthen the linguistic and ethnic confidence of the Sámi writer and reader. It is worth recalling how witty Valkeapää was, when he decided not to let the parts intensively containing special Sámi vocabulary be transposed in any other translation of the book (in the case of the visual poem No. 272 depicting the reindeer wandering, and poem No. 273). Through this decision the Sámi language remains included in the middle / in the heart of all the translated books. Thus, the reader of the translation is gifted through code-switching with the experience of something enigmatic. Arriving at the middle of the book and then encountering the Sámi language, they obviously stumble in code-switching, a challenge each reader will need to cope with on their own.

Evaluating the etymological background of the words used by the poet, we find that Valkeapää's poems contain words mainly from the Sámi strata of the language, and much less from Scandinavian loaned words. Let us have a short example, to exemplify what we mean:

57. davi albmi nu alit
duoddarat sojadeame

ja bihčosa čierrun
eallima donbeallái

In English translation:

such a blue northern sky / the rolling tundra / and the golden plover crying
/ beyond life

(Salisbury, Nordström and Gaski 1997)

The above mentioned Valkeapää poem mainly consists of words that have stems in common with other Finno-Ugric languages: *davvi*, *albmi*, *alit*, *douddar*, *čierrun eallin*, *bealli*, which have their roots in **tivä*, **ilma*, **üli*, **tanter*, **cieró*, **elä*, or **pällä*. The *etymology of the poetical vocabulary* cannot be put aside in the case of a writer like Valkeapää, whose poetry semantically and formally refers to the archaic tradition of his people. Once an indigenous or minor literature needs to assert itself amid other literatures, its own linguistic treasury becomes important. Mobilizing this linguistic possession is partly motivated by avoiding code-switching, the border emphatically patrolled around the mother tongue.

ZCS / when the memories of the code-switching are fresh

Modern Sámi literature not only created its written literary version based on oral and religious discourses, but also enriched itself with the special heritage of the use of the language of yoik and the motifs and figures of shamanistic worldview. Inspirations from other Nordic literary languages have also been included. And, of course, due to Sámi's territorial distances, several Sámi literary languages needed to be developed in addition to the Northern Sámi literary language, such as the South, Pite, Lule, Inari, Skolt and Kildin literary languages.

Reflecting on the recent code-switching in her family, the multimedia artist of South Sámi descent, Hege Siri, writes in her Norwegian-language volume *Et øyeblikk noen tusen år* (*A Moment a Few Thousand Years*, 2009) the following:

SPRÅKET

THE LANGUAGE

mor joiker ikke
men hun lærer seg språket

mother does not yoik
but she learns the language

min mors mor joiker ikke
men hun snakker språket

my mother's mother does not yoik
but she speaks the language

min far joiker ikke
han snakker norsk

my father does not yoik
he speaks Norwegian

min fars far joiker ikke
han synger salmer

my father's father does not yoik
he sings hymns

jeg joiker
men forstår ikke språket

I yoik
but do not understand the language

min datter joiker
og snakker alle språk

my daughter yoiks
and speaks all languages

(our translation)

As our examples above show, the mother tongue and the ethnic identity of the author can affect the work created in the "other" language. As cultural intermediaries and custodians of tradition, Sámi authors often create adequate space for reflecting cultural translation and multilingual dialogue. In this space one finds a multiplicity of culturally inscribed subject positions, a displacement of normative reference codes, and new literary meanings. For example, the East Sámi author Askold Bazhanov combined constructs of the mainstream

and the marginal, the majority and the minority, the static and the dynamic, without questioning the dominant national culture or literary canon. On the multicultural Kola Peninsula, as well, it is inevitable that cross-cultural and multilingual communication should be predominant, and yet within this Russified milieu Bazhanov does not lose his own cultural heritage or Sámi identity. Taking into account his emphasis on ethnic perspective and his implicit readership, it follows that his poems and novels are clearly part of the Sámi literary canon, even though they are written in Russian. In this case, the use of the majority language as a literary instrument provides the vehicle that gives expression to ethnic citizenship.

Many of the strongest points of Bazhanov's poems are made through indirect inference, and readers will find themselves forced to read between the language that is present and that which is omitted, paying attention equally to the unsaid and to the said. This leads to a unique and rewarding experience, as our encounter with Bazhanov's poetry becomes an exploration also of ourselves and our perspectives. Like many indigenous people, Bazhanov creates in a liminal time and space on the borders of several cultures and languages. The respect and love for ancestors, for their language and culture, radiated by these poems, gives hope in preserving the accumulated values of humankind. Bazhanov presents this hope symbolically in the figure of a hunter's riverside lodge in the poem *Okhotnichya izbushka / Hunter's lodge*:

В той избушке возле речки,
что оконцем на восток.

In that hut near the river,
a window opens to the east.

Нет ни лампы, нет ни печки,
stoves,
есть веселый камелек!
В камельке дровам не тесно,
crowded,
солнце в каждом уголке.
Он поет ночами песни
лишь на саамском языке!

There are no lamps, there are no
stoves,
but there's a merry fireplace!
On the hearth the firewood is not
crowded,
there's sunshine in every little corner.
It sings songs to the night
solely in the Saami tongue!

В них я слышу отголоски
чьих-то радостей и бед!
А мотив его не броский
дорог мне, как амулет!

In those songs I hear the echoes
of someone's joy and hardship!
And his tune is not gaudy,
it's precious to me, like an amulet!

(2009, 146–147, Tr. Naomi Caffee)

ZCS / linguistic doublets

Due to the minoritarian position of the people, Sámi literature has probably the highest percentage of authorial translations (born translated works, self-translation) in all European literature. For most of all those who write in their Sámi language, it comes to some moments when they face the need to translate their works into the language of the majority. This can be either a reading at a festival, an interview or the publication of a book. The fact that they are also prolific writers in the majority languages, as well as that finding a more suitable translator than themselves is hard, the authors often provide a self-translation (e.g., the North Sámi and Finnish books of Inger-Mari Aikio, the North Sámi and Norwegian books of Inga Ravna Eira or the North Sámi and Swedish production of Stina Inga).

In other cases, when the Sámi writers write in the majority languages, their works are often translated (“back”) into Sámi by an external translator (as in the case of the Swedish-Sámi author Harriet Nordlund, or the English books of Ken Jackson). Translations between Sámi languages are also important, let’s take, e.g., the bilingual books in Kildin Sámi and North Sámi of Jekaterina Mečkina and Lena Jakovleva or Svetlana Zaborščikova and her translator, Leif Rantala.

CS1 and CS2 / code-breaking with Sámi words and lines

The other major form of code-switching happening before the work arises derives from language loss due to assimilation processes. Aside from many Sámi writers who possess excellent Sámi written skills, there are authors who are more accomplished in Finnish, Swedish, Norwegian or Russian. In Aagot Vinterbo-Hohr’s novel *Palimpsest* (1987), written in Norwegian, the major code is often broken up by short Sámi poetical lines (mostly quoting the North-Sámi poet Nils-Aslak Valkeapää). These words of memory are often emotionally very loaded. This technique is also used in Linnea Axelsson’s August Prize-winning poetic narrative, which deals with the history of her birthplace, Porjus, a small town in Jokkmokk municipality, Sweden (*Aednan*, 2018). Code-switching in this work is described in the following way by the scholar Anne Heith in her book *Experienced Geographies and Alternative Realities*:

Like her debut, it is published in Swedish. It also contains Sámi place names, some Sámi personal names, and the occasional phrase in Sámi. The title word, *aednan*, is a North Sámi word that means ‘the land, the ground, the earth’. The poem is divided into three parts, titled “*Aednan*”, “*Aedno*”, and “*Aedni*”, the meaning of which are explained in a comment at the end of the poem; *aedno* is translated as ‘the river’, and *aedni* as ‘the mother’. (2020, 65)

Code-switching does not happen always from loss of a language, but also with gaining a language, as in the case of those who want to reach the global audience, like successful performers of Sámi world music, who often perform lyrics written in English alongside their Sámi ones (Mari Boine, Maxida Marek). Sofia Jannok, for example, uses Swedish juridical prose in the opening unit of her video clip *This is My Land* (2016), while the rest of the song is in poetic English.

Just as generally in world literature, open code-switching is also coming into view in Sámi literature. Younger writers especially allow language mixing / translanguaging to be part not only of their everyday language performance but also of their artistic production. And what probably will also come to Sámi literature is the creative multilinguaging beyond family biography. This will be another puzzle part, making Sámi literary languaging more complete.

CS1 and CS2 embedded in Sámi / making the canon more flexible

The poems quoted above have so far provided examples of code-switching that have taken place before the text was written, or when code-switching was consciously denied. However, both decisions leave their imprints thematically and/or formally on the work. In the homogeneous language result, code-switching becomes latent. Many times, however, the opposite happens. Sámi words and sentences break up a work written in a non-Sámi language (as also exemplified above), or non-Sámi words are included in the work written mostly in Sámi. For example, in his book, which brings up pop culture and evokes the world of Sámi youth (*Prekariáhta lávlla*, 2009, *Song of the Proletariat*), the author Sigbjørn Skåden gives also English titles to his Sámi poems and/or smuggles in well-known English quotes, too. For example, in his dialogical poem *Backstage, Sami Grand Prix*, an English quote slips in from Shakespeare's play *Henry V*, along with other English interjections so popular with Sámi youth:

GEAHČČIT *Wow* dette!

MIN SÁNGÁR Jipmil, *please*, jus dál de vuovssán,
 O ale divtte gáktái goaikut liema,
 Go muittát, rihpaid válden girkolanjas,
 Ja mannan juovllaid ledjen vel du luhtte,
 Ja Ánne-ristamuotá hávdádeamis.
 Jus odne eahkedis buoragit manná,
 De lohpidan dus fitnat duollet dálle,

De vaikko boadán olbmojápmingehtte
Ja ristagiedaiguin boran du čeavssaid.
Hu, dál de dobddan cohki laggagoahtá,
De gulul, cohkán, ale viega dál vel,
Ja giedat, heitet darrat, dál lea áigi!
Dál rahppu govččas, oainnán čuovggaid do

Enter Sámi Grand Prix Konferansiera

KONFERANSIERA Na, boad'al!

MIN SÁŅGÁR Konferansiera go?
I know thy errand, I will go with thee.
The day, my friends, and all things stay for me.

Exeunt

(Italics ours)

In our English translation:

AUDIENCE

Still, wow!

OUR HERO

Please God if I throw up
Don't let my Sámi clothes get dirty
If you remember, I was for confirmation
And on Christmas I came to you too
And for the funeral of godmother Ánne.
If it works out tonight
I promise you to visit you from time to time
And although one does not die from it
with hands folded, I'll eat your cookie.
But now my heart begins to pound.
I'm still sitting very quietly, there is still time
And the hands stop shaking, now it's time!
Now the curtain goes up, I see the light there!

Enter MODERATOR of the Sámi Grand Prix.

MODERATOR

Come, let's go!

OUR HERO

The moderator, over there?

I know thy errand, I will go with thee.

The day, my friends, and all things stay for me.

Exeunt

**Multimodal, interlingual, and intralingual translanguaging
(CS4 and CS5) and the translatability
of Niillas Holmberg's performance (*Luovus*)**

Descending from the yoik, Europe's oldest indigenous singing tradition, contemporary Sámi poetry gained global renown in the 1980s with the publication of author and indigenous rights activist Nils-Aslak Valkeapää's poetry collection *Beaivi, Áhčážan* (1988), which was awarded the Nordic Council Literature Prize in 1991 and translated among another dozen languages into English as *The Sun, My Father* and into Hungarian as *Nap, Édesapám* (both published 1997). Since entering the Scandinavian and world literary scene, Sámi literary texts are often in need of accompanying explanatory paratexts. This is often included already as a prologue or as an appendix by the author him/herself, but at the latest in the published translations by the translator as a glossary or other informative text. Indeed, this literature on the crossroad of so many languages, cultures, and cultural processes exists in a context of which is little known by other readerships. In the big shadow of past assimilatory processes and in the present of successfully activated revitalization processes, even the Sámi need to relearn how phonetic, syllabic archaic musical improvisation can inspire modern poetry, how the realia and rituals of nomadic and stationary traditional lifestyle can pervade the poetical thinking and expressions. Thus, code-switchings between archaic and new, musical, visual and poetic, nonverbal and verbal languaging, which are nonetheless multilingualism, are core elements of Sámi poetic aestheticism. Valkeapää's volume of poetry, the first world success in Sámi publishing, as mentioned above, already includes yoik poems (based on phonetic improvisation) and poems along with 300 documentary photos with their German, Finnish, French, Norwegian, Danish and Swedish captions (as Sámi documentary photos are cataloged in museums around the world), as well as an appendix including the biographies of non-Sámi ethnographers and their non-Sámi publication titles.

A prominent contemporary heir to Valkeapää's legacy is the young Sámi musician, novelist, poet, and scriptwriter Niillas Holmberg. Holmberg writes in his mother tongue of Northern Sámi and the state language Finnish as well as performing in English. He debuted as an author at the age of seventeen and has written six award-winning collections of poetry and a novel. At the heart

of his work is the question: how can we restore humanity's intimate relationship with the earth by reimagining starting points that have led to its exploitation and plunder? The author dissects the shifted value and power relations not only interculturally but also intraculturally, and code-switching, code-mixing strongly supports the artistic implementation of his message. His latest poetry volume was published first in Sámi and a year later in Finnish (*Juolgevuodđdu*, 2018, *Jalkapohja*, 2019), his latest novel about a Sámi-Finnish relationship in Finnish (*Halla Helle*, 2020).

By examining one of Holmberg's 2022 performances with the Lapland Chamber Orchestra conducted by John Storgårds, we aim to highlight the trajectory opened by Holmberg due to code-switching. The half-hour piece, setting a poem of Niillas Holmberg to music by Roope Mäenpää, bears the Sámi title: *Luovus*, meaning "loose", which is homophonic with the Finnish noun: *luovuus*, which means "creation" (a good example of CS5). The interplay of these words along with their etymological dimensions forms the central core of the poem. Both the strategy of Finnish-Sámi etymologization by the poet in his poetic text and including yoiking in the classical music performance by the composer had been used in an earlier short work entitled *Kumollisuus*, Piece for Chamber Orchestra and solo yoik (2019). Early in 2022, *Luovus* (full title: *Luovus - Sinfonia kamariorkesterille ja joiulle: Luovus: Symphony for Chamber Orchestra and Yoik*) was premiered – the program booklet listed it along with Wolfgang Amadeus Mozart's *Fantasia f-moll KV 608*, Witold Lutosławski's *Slides (Przezrocza)*, Sulkhan Nasidze's *Sinfonia no 11: Liturgique*, Richard Wagner's Prelude to *Die Meistersinger von Nürnberg* and Per Nørgård's *Prelude to Breaking*. What a variety of titles including Finnish, English, Polish, German and English titles! Indeed, the world of classical music is highly trans-cultural.

In the YouTube video entitled *Lapin Kamariorkesteri – Mielentilamatkoja*, the half-hour performance of Holmberg with the Lapland Chamber Orchestra starts at 2:00:20 minutes and includes long yoiking parts, silences and poetry reading in a natural voice, all accompanied by the orchestra.¹⁸ Paying attention to one of the major stylistic devices of the text, namely, code-switching, the listener is struck by the extended, melismatic, yoiking style comprising melodic phonetic improvisation built on different combinations of sounds *h, e, ei, y, l, u, o, uo*, making up syllables like *hey, hoo, loi, or luo*. Among these phonetic translanguaging yoiking parts (CS5), the following poem is heard strophe by strophe:

¹⁸ See: <https://www.youtube.com/watch?v=g0oym-cCWwQ> (11.08.2023)

Luoitit luovus – päästää irti
luovus on irrallaan

Luoitit luovus – päästää irti
luovus tarkoittaa irti
luovus on nyt myös luotava
 jokin joka on luotava

Tiedätkö mitä on luopuminen
 pitäisi tietää paremmin
 mitä on luopuminen
 se on johdos verbistä luoda
 pitäisi tietää paremmin
 mitä on luominen
 se on alkuaan merkinnyt heittämistä
 päästämistä irti

—
Luovvamis heaitte – heitä jo luomasta
 osata luopua
 luopumista luoda
 päästää irti – *luoitit luovus*

The words set in italics are of Sámi origin and include two verbal phrases (*luoitit luovus* and *luovvamis heaitte*) as well as the adverb *luovus*. These words are not only followed immediately by their Finnish translations, but the poetic attention turns from interlingual connections to intralingual etymologization. The poet reflects on the Finnish equivalent and etymological relative of the Sámi word *luoitit*, that of the word *luoda* (to create) which is etymologically related to word *luopua* (to let go of something, someone), semantically sharing common segments with *heittää* (to throw). The relation between these words is still evident in the Finnish saying about snakes: *käärme luo nahkansa* (“the snake throws away/sheds his skin”). In an e-mail, Holmberg reveals the following:

...We have an interesting dialectic process here: to create something is to let something go. I say dialectic, because, philosophically speaking I think creating something is nowadays considered as obtaining or gaining something, but earlier it seems to have been connected to losing something (voluntarily, most likely). Furthermore, in this light it's highly interesting that the Finnish word “heittää” and the North Sámi word “heaitit” are so close (not sure if etymologically related). In the Lapland dialect of Finland they actually say “heitä”, when they ask someone

to stop doing something / drop it. “Heitä jo huutamasta!” meaning “stop shouting.”
(e-mail exchange with J. Domokos, 01.11.2022.)

Without attempting to make a literary translation, let us provide here our raw translation in English:

Luoitit luovus – being released
Luovus has got loose

Luoitit luovus – being released
luovus means free, detached
luovus must also be created
something that has to be created

Do you know what it means to surrender?
you should know better
what it is to renounce / surrender / relinquish
it is derived from the verb to create
you should know better
what is creativity
originally it has meant throwing away
letting things go

—
Luovvamis heaitte – stop your creation
know how to renounce
how to create from renunciation
release it free – *luoitit luovus*

The inclusion of Sámi words in the Finnish matrix language opens an interlingual play between the languages of the author and the languages of the audience. With the strategy of cushioning in the Finnish translation of the Sámi words, the majority of the audience or the performance in Rovaniemi (the capital of Finnish Lapland, with a mixed Finnish/Sámi population) has no semantic barriers to understanding the poem. However, that far in the North of Finland, the street signs are already bilingual, and the people living there are familiar with the Sámi's presence. On the other hand, not all Sámi speak Sámi, either, even in their core areas. The literary code-switching of the poem, for its part, induces a much more productive intralingual reflection, which will allow the metalingual to serve the poetic, and it takes us on a journey of unknown and not consciously perceived linguistic connections. By emphasizing the history of the language and the interference of languages along with the code-switching between musical and poetic, Holmberg offers us a very subtle

form of translingualism, which makes this poem pioneering in Sámi and Finnish poetic vistas.

But what about the translatability of this poem? What about the international performance of this musical piece? How can the involved code-switching types be embedded in a language different from Finnish? Being close relatives to Finnish, Estonian and other Baltic-Finnic languages (like Karelian, Vepse, Votian, etc.) would offer easier translation, since in their languages the words “create”, “throw”, “release” are also etymologically related to the original Sámi and Finnish. Not so in other Scandinavian languages, which surround the Sámi and Finnish languages, and not at all in English, which is the strongest lingua franca of the musical and performance worlds. This is a clear motivation for the cultural mediators to make use of the support of paratexts, and by including a footnote or other types of explanatory remarks in the language of the target text, they give the reader enough instruction to decode the poetic message.

Between translingualism (CS4, CS5, CS6) and language change (ZCS)

We rarely have the opportunity to be able to document so clearly in its masterful manifestations that code-switching endows a literary field with an excellent transcultural and translingual dynamism as in the case of contemporary Sámi literature. Having literary aestheticism as their main focus, Sámi writers shape their languages, as mentioned above, in the interferential space of multiple languages and literary traditions including Sámi (North, Lule, Inari, Kildin etc.), Scandinavian (Norwegian and Swedish), Russian, Finnish as well as English, and many other linguistic and literary influences the writers individually come in contact with. The resulting linguistic texture of the book can be interpreted in many ways, and, as we have already emphasized, not only are various code-switching types intermingled in a text, but the same manifestations can be interpreted from different angles, too.

Let us go back to our example above, the 2018 August Prize-winning book of Linnea Axelsson, which was set on stage in 2020 by the Giron Sámi Theater. The website of the play sums up the content of *Ædnan* in the following way:

In *Ædnan*, we get to follow three generations of Sámi women and their lives from the early 20th century to our time. It is a story about the right to land that was denied. About mines and regulated rivers that restrict their lives. About a language that departs from the people. It is a story about those who search for their roots. (our translation)¹⁹

¹⁹ <https://www.riksteatern.se/forestallningar/aednan/>, (11.11.2022), directed by Malin Stenberg.

In the roundtable discussion organized by the English translator Saskia Vogel along with the author Linnea Axelsson, the stage adaptation co-translator Ol Johan Gaup, the comparative literary scholars Sarah Rivett and Johanna Domokos at Princeton University September 23, 2022,²⁰ Gaup underlined that the subject and the story of *Ædnan* is central to all of the Sámi peoples, since none of them are untouched by the relocation processes of the last several centuries, not only those of the 20th century. From the South, Umea, Lule Sámi areas of Norway and Sweden all the way to Finnmark area and towards East to the Inari, Kildin and Kola Sámi areas now in Finland and Russia, the Sámi have stories about forced relocation of reindeer herding *siidas* (traditional Sámi villages) and lockout from hunting and fishing areas along with forced Christianization.

When the land and language loss as well as cultural assimilation of the Sámi people is thematically sent into focus in a book, as in Axelsson's work, several forms of translingualism code-switching can be attested. In one way we sense the Sámi word, phrase and syntactic composition techniques piercing through the linguistic surface of Swedish (in other cases of Norwegian, Finnish or Russian, as is the case in, respectively, Aagot Vinterbo-Hohr's, Rita Magga-Kumpulainen's or Askold Bazhanov's prose); on the other hand, we can also consider the text as manifesting zero type code-switching, since it is a "born translated" piece. Translating such a text, Ol Johan Gaup declares also in the name of Kristina Utsi, the other translator:

It's been very inspiring for us to translate the stage adaption of *Ædnan* to Northern Sámi. This is an important book for us. Kristina and I have family history of the Utsi and Palopää families (Kristina's parents, my grandparents) being forcibly relocated with the reindeer herds from ancestral lands from Karesuando – Ivgovuotna (Sweden and Norway) southwards in Sweden in the 1920's. The stories and their descriptions are heartbreaking and breathtaking in *Ædnan*.

Coming ourselves also from traditional families of reindeer husbandry, Kristina and I felt deeply how well the description of reindeer and landscape are written. It's almost as if *Ædnan* has been originally written in Northern Sámi and translated to Swedish. The Sámi languages have an exceptionally precise language when it comes to reindeer and landscapes, having words that don't exist in the majority languages. Usually this is not easy to emulate in Scandinavian languages, but here the use of Swedish and the way it's written is spot on. Just an example. The observation of reindeer here is something I haven't read in a long time, and the wording used is as if the words *savdnjila* and *borggistit* (very reindeer husbandry-specific words) have been translated to Swedish: *En yrvaken vaja / ruskar på sig / så pälsen yr*. And the list goes on.

²⁰ <https://piirs.princeton.edu/event/translating-aednan-conversation-translation-decolonialism-and-literary-advocacy> (11.11.2022)

The following section is at the beginning of the book, when the Sámi family is on the move toward calving lands with the does, singing the landscape into the son's memory, mind and body. These lines, about the coming life and conditions of life growing inside the does, come just before the son gets injured by falling down a cliff. And as the story comes to life, the author introduces us to all the important objects and concepts characteristic to Sámi life.

En yrvaken vaja
ruskar på sig
så pälsen yr

En annan sträcker
ut lederna
–

De börjar beta

Då kommer de
hålla sig lugna ännu
någon timme

In English in Saskia Vogel's translation:

A wide-awake doe
Shakes her coat
Until it swirls

Another stretches
Her joints
–

They're grazing

So they will
Stay calm for at least
Another hour

(in manuscript)

The two or three lines and narrow sentence blocks of Axelsson's lyrical prose, separated from each other by empty lines, remind us not only of the winter tundra landscape, but also of the singing space of yoiking. The rhythm of the

yoik is as much formed by melodic words as by much of the nonverbal improvisational flow of empty languaging or even silences that suddenly crop up, and we remain taken of breath, thought and word. Consequently, the mind becomes clearer than before.

NARRATIVE FRAMEWORK AND THE CULTURAL EVALUATION OF THEIR ACTANTS

Literary code-switching brings along a high number of what one can refer to as culturalia of different cultural patterns (linguistic units referring to arti-, menti- and sociofacts; c.f. Posner 2003) and cultural accounts (statements evaluating the social order, especially power relations, c.f. Domokos 2018). In such literary works, the cultural background and linguistic repertoires of the communicating agencies from all of the levels of the narrative unit (e.g., author, reader, implied author, implied reader, narrator, narratorial addressee, communicating fictional figures) carry semantic relevance and their horizontal and diagonal relationships need to be taken into consideration. It is worth mentioning that these cultural categories (culturalia, accounts, linguistic repertoires) can be considered in any kind of literary work, not only works including (zero type) code-switching.

FINAL EXAMPLE

In order to locate cultural markers of communicating agencies, polycultural accounts and culturalia in a text, as well as to demonstrate the role of the language the text is written in and how the reader's cultural background influences the interpretation, we will consider different approaches to a poem published by the Sámi author Inger-Mari Aikio in 1993. Using ZCS in this poem, the narrator relates monolingually a multicultural dialogic situation between the lyrical I and its communication partner, called the Sicilian. Being asked about her own cultural background and practices, the lyrical I becomes aware of a painful assimilation process. The Sámi poem reads as follows:

sisilialaš
don jearat
makkárat min soagnovierut
dološ jáhkut, sieiddit

in dieđe
ja heahpanan

jeara baicce
 makkárat suopmelaččaid
 vierut ja osku

de dieđán
 ja heahpanan

In our English translation:

Sicilian,
 you ask me
 about our wedding customs
 our old beliefs, our stone altars

I do not know them
 and I feel ashamed

ask me rather
 about the Finnish customs
 what they believe

I do know them
 and feel ashamed

Among the personal, cultural and anthropological dimensions of the textual actual world, no doubt the cultural level of the poem is presented in most details. This is due to the use of the pronouns *me*, *our* and *them*, *they*, *those*, nouns that classify as cultural sociofacts (*wedding customs*, *Finnish customs*), artifacts (*stone altars*) or mentifacts (*old beliefs*) and of verbal reference to actions producing cultural facts (*know*, *believe*). To this level belong both the noun and the adjective addressing ethnic identity (*Sicilian*, *Finnish*), and also the voiced cultural resentment (*shame*). The anthropological level is present through the addressing instance, the human agents speaking and being able to inquire about cultures, reflecting on emotions, while the personal level is activated through the pronouns *I* and *you*. All cultural patterns are well described with the help of socio-, menti- and artifacts. The two ethnonyms mentioned in the poem can be evaluated as sociofacts (reference to a group) and as well as mentifacts (group described in a special way). Though the third ethnonym is not directly mentioned, the pronoun *min* 'our' in the third line could be marked as sociofact.

In this text an overt, homodiegetic narrator refers to him/herself in the first person (“I”) and will address his/her narratee directly via ZCS. Through this technique the reader experiences less psychological distance from the story and more readily develops empathy, effectively slipping into the skin of multicultural characters. ZCS should therefore also be considered as a major element inducing empathy, especially for readers who are in the majority position in a society.

Besides identifying culturalia (as above) and cultural markers of communicating agencies (as to come), we will also seek to describe the text with the help of cultural accounts. Our definition of cultural accounts goes back to Dausenschön-Gay and Krafft (1998). These authors define the *account* as linguistic manifestations of the social order, and they described the following four types:

- (1) anticipation of difficulties in understanding, due to cultural difference,
- (2) setting up and/or deconstructing a hegemonic situation through the representation of incompetence,
- (3) perspectivization: using special perspectives in order to address certain thematic aspects and
- (4) relationship work: distancing from one’s own group (167).

These accounts are not the only ones that one can find in literature, and there is a pressing need to map all the cognitive, affective and connotative accounts in all of the interferential modalities. Taking the impulse from Dausenschön-Gay and Krafft, we can define *cultural account* as a linguistic manifestation qualifying the relationship between individuals, groups and cultural orders. Just as it happens in the following lines: “I do not know them / and I feel ashamed.”

ZCS AND DIVERSE INTERPRETATIONS IN THE PROCESS OF THE RECEPTION

What happens when a reader meets a text using ZCS? How many different interpretations arise just from the fact of who is reading, and where and how does the reader decode ZCS? The following units of this study will look into four major tendencies in which the cultural elements can be situated. To outline the effect of the reader on the interpretation of the text, these were tested in four courses with the Gruppe Bie students at University Bielefeld in 2014–2016.²¹

²¹ To see the work of Gruppe Bie please check: <https://www.uni-bielefeld.de/einrichtungen/fsz/projects/gruppe-bie/> (16.08.2022)

Intracultural interpretation

First, Aikio's poem in English was given to a group of students at University Bielefeld, without mentioning that it is a translation. Thus, they interpreted it as a dialogue between Figure of Culture 1 (F1C1) and Figure of Culture 2 (F2C2) in a common language (Code of Culture 3). The other agents of the narrative levels were described accordingly:

Table 11. Intracultural relationship work by distancing oneself from one's own group²²

RAC1 → IAC1 → NC1 →
 F1C1 and F2C2, CoC1 and CoC2 →
 NeC3 → MRC1 → IRC3 → RRC3
 CodeC3

In this interpretation the language that enables the dialogue, English (CodeC3), does not belong to the identifying code of either of the figures. The addressed conflict zone of the major figure is placed on intracultural level (on CoC1, indicating the collective/society of Culture 1). Therefore, the first cultural account of the poem ("I do not know them / and I feel ashamed") reveals a problem in the cognitive and affective intersection of a micro context (in this case likely a family). Following this interpretation strategy, the second cultural account of the poem ("I do know them / and I feel ashamed") reveals the conflict between the micro and macro contexts (the Finnish society itself) of the lyric "I." Thus, this narrative instance can be classified as the fourth type of cultural accounts in the scheme proposed by Dausendschön-Gay and Krafft (1998), namely intracultural relationship work by distancing one's self from one's own group. In this regard, the lyrical I reveals a self-critical reflection upon her own culture. This is a topic often addressed by multicultural authors (see the critical voice manifested in the novels of Kiba Lumberg and Veijo Baltazar regarding the impairments of their own Roma culture in Finland, e.g., sexual discrimination and honor killing).

Transcultural interpretation

When the same text was given to another group of students, but they were informed that the text was a translation from Sámi, the communicating agents and their cultural correlations were identified in the following way:

²² For the abbreviations RA, IA, N, F1, F2, Ne, MR, IR, RR see Table 2 in the introduction to this book, meaning real author, implied author, narrator, figure one, figure two, narratee, model reader, implied reader, real reader.

Table 12. Deconstruction of a hegemonic situation through representation of (self-) incompetence

RAC1 → IAC1 → NC1 →
 F1C1 and F2C2, CoC1, CoC2 and CoC3 →
 NeC1 → MRC1 → IRC1 → RRC1
 CodeC1

The poem was interpreted on three cultural levels, namely that of Sámi, Finnish and Sicilian. Accordingly, the language that enabled the poem, Sámi (CodeC1), does belong to the identifying code of the major figure. This time the addressed conflict zone of the major figure gains an inter-systemic dimension (between Sámi and Finnish positions). Thus, the narrative instance can be classified into the second type of intercultural account described by Dausendschön-Gay and Krafft, namely deconstruction of a hegemonic situation through representation of incompetence or, more exactly, of (self-)incompetence. The efficacy of these lines is very much attributed to the explicit representation of cultural hegemony through self-incompetence that automatically criticizes respective social practices.

Multicultural interpretation

As several participating students pointed out, the interpretations above do not represent the only possible ways to read the poem. The poem could also be discussed according to the following agency line (where CSÁ indicates the Sámi culture, CF the Finnish, and CSI the Sicilian, + a positive relationship, - a negative one, CM indicates agents from and within diverse cultural backgrounds):

Table 13. Perspectivization: using personal history to address cultural assimilation

RACSA&CF → IACSA → NCSA&CF →
 F1CSA+&CF- and F2CSI, CSA, CoCSA, CoCF and CoCSI →
 NeCM → MRCM → IRCM → RRCM
 CodeC1

With this interpretation it is important to pay attention to the language in the original text, but one should not lose sight of the fact that the narrator is a bicultural agent, which is precisely what makes it possible to narrate the assimilation processes. Therefore, the narrative instance can be classified as the third type of intercultural account as described by Dausendschön-Gay and Krafft, namely as an act of perspectivization: using special perspectives in order to address certain thematic aspects. In this case, the story of the poem was engineered by another minoritarian agent (the Sicilian), probably with

similar concerns. The narrative instance transformed into written medium uses the direct speech of the lyric “I”, an agent with double cultural bonds (one to a suppressed culture and one to a dominant culture). Very likely all her Sámi readers are familiar with this problem. In this regard the poem voices a shared trauma. And since literature is a transcultural medium, all readers – from Finland or from anywhere else – are also deeply moved. Multicultural literature is an intimate genre that invites readers to make their own personal reflections on the topic, and to question their own practices and perspectives on such matters.

This poem was published about ten years after the situation that inspired the poem. In the interview at the Bookfair in Leipzig, 2011, the Sámi poet Inger-Mari Aikio told the story that she was in her early twenties when she met the Sicilian scholar Nuccio Mazzullo, and they had a conversation in Finnish. Due to the questions regarding her ethnicity, the poetess suddenly became completely aware of her one-sided education. Being taken to a Finnish-language boarding school at age of seven, she stopped learning and practicing her heritage language and culture. This personal but also collective trauma, however, strengthened her wish to become a writer writing in Sámi. Since then, Aikio has been consistently engaged in producing Sámi poetry and film. Nowadays she is one of the most prolific and one of the most translated writers of the Sámi people.

Pluricultural aspects

A pluricultural interpretation of this poem will be interested in parallel stories, and how and why they are connected. Thus, the interpreting reader has to ask how the Sicilian language is doing at that time. Though it is estimated to have 5,000,000 speakers, Sicilian is very much a home language spoken among peers and close associates. The regional Italian dialect encroaches on Sicilian, most evidently in the speech of the younger generations. Poets in Sicily rarely write in Sicilian. Most speakers are literate only in Italian, not Sicilian; this implies a poor knowledge of the written language in all its formal grammar and spelling rules, in contrast to a still-wide diffusion of informal spoken Sicilian in the island. The education system does not support the language. Local universities do not carry courses in Sicilian, or where they do it is described as *dialettologia*, that is, the study of dialects.

Therefore, when we pay attention to similar cultural developments between Sámi and Sicilian cultures, the poem becomes not just a voice of an ethnicity, but of all minor literatures, languages. It emphasizes the importance of viewing cultural interference within the paradigm of cultural and literary ecology. Those who enjoy and work with Sámi and other endangered literatures can clearly see the necessity of placing literary studies within the larger context of

ecological considerations. Moreover, the four major interpretations described as intracultural, transcultural, multicultural and polycultural or pluricultural are possible readings, but not at all the only ones. Besides understanding the storyline (level of content), other cognitive processes and compositional aspects shape the satisfaction the reader gets while engaging in reading poetry.

CLOSING THOUGHTS

Besides supporting the writing, production and reception processes of the multilingual, transnational Sámi community, nurturing the individual Sámi literary languages is an utmost urgency. By looking to some code-switching examples regarding the narrative and linguistic structures of some Sámi literary works, this article elaborated some aspects of the phenomenon of literary CS (LCS) manifested in Sámi literature, and as this compositional and narratological technique can affect the interpretation process happening along reception. Since LCS involves the narrator hiding or manifesting linguistic multilinguality of the fictional world, the reader needs to decode them accordingly when reading. Due to many variations embedded in the text but also to the different cultural sensitivities of the reader (and of different readers), LCS will open the gate to multiple interpretations.

Code-switching is not always an easy challenge for either the writer or the reader. It is often accompanied by heavy emotions. Sometimes it is associated with playful humor. During the heuristic walk above, we looked back and forth and brought up handy examples of code-switching affecting the literary output. All of this testifies to the challenge that accompanies Sámi literary life and constantly forces its actors to reflect on it. The Sámi writers must deal with code-switching from the very beginning and have gained important experience in this field. It is worth listening to them and opening space for their insights, for their forms of writing.

UNIT 4

CODE-SWITCHING WITH THE UNKNOWN



PRELIMINARY THOUGHTS

Although studies of literary multilingualism have proliferated recently, the extent to which unknown languages play a key role in code-switching practices has not been fully explored/exploited. The only exception has been the recent article *On Not Knowing Languages: Modernism, Untranslatability and Newness* written by Juliette Taylor-Batty (2020). Code-switching is usually expected to occur in literature between two well-known language systems, such as Russian and French in Tolstoy's *War and Peace* or English and Spanish in Hemingway's *For Whom the Bell Tolls*. However, code-switching may also imply codes that are hidden, silenced, functionally activated, partially or even completely unknown. This depends on the fact that the "linguistic repertoire is not determined solely by the linguistic resources we have, but sometimes by those we do not have" (Busch 2017).

Employing a partially known or unknown language could be an advantage because "there is no semantic content to pay attention to" (Lorch and Meara 1989). Instead of being considered an impediment, the absence of semantic activation might for instance increase "the awareness of more basic properties of the sound stream" (Lorch and Meara 1989, Darwin 1976, Ristin-Kaufmann and Gullberg 2014). A partial or absent linguistic fluency could even be considered more desirable in order to accomplish determined aesthetic or stylistic effects created of a literary, artistic or filmic work, as demonstrated by Sommer (2004), Tidigs and Huss (2017) and Alexandrova (2020). For this reason, unknown languages are widely employed in literature and films. They could be observed at both ends of the literary production: namely in the author's creative processes and in the readership, who often deals with unknown code systems or languages.

In this special unit of this monograph, we define the linguistic unknown, more specifically its incorporation in a multilingual work, and how it has been used by writers and other artists in contemporary and historical practice. We also consider how it is received by the audience.

Despite the differences that exist among them, such a variety helps us to demonstrate that the role played by unknown languages in shaping multilingual works concerns world literature regardless of single specificities. Therefore, the notion of the "unknown" as something that is not understandable or

familiar is finally overturned in favor of approaches which interpret it as a key narratorial and linguistic tool, full of potential.

The first of the following two chapters delves into the intricacies of James Joyce's linguistic experiment in *Finnegans Wake*, particularly focusing on the concept of "Wakeese." It challenges the conventional notion that writers must master languages fully, exploring how linguistic inadequacy and partial knowledge became central to modernist literary canons. Examining Joyce's extended multilingual repertoire, the study reveals how he incorporated around seventy languages, both known and unknown, to create the unique idiolect of "Wakeese." By analyzing a specific example from Albanian in the text, the authors demonstrate Joyce's strategic use of unknown or partially known languages, transforming linguistic limitations into creative advantages. This investigation highlights the fluid and non-hierarchical nature of multilingual repertoires, providing writers with diverse compositional possibilities. Overall, this chapter contributes to redefining the role of linguistic proficiency in writing, emphasizing the creative potential inherent in the employment of unknown languages.

The second chapter, "The Tibetologist Csoma and the minimalist Szemző processing the linguistic unknown", explores the creative and multilingual approach adopted by contemporary minimalist artist Tibor Szemző in his film about the Tibetologist Alexander Csoma de Kőrös. Despite Szemző's lack of familiarity with most of Csoma's languages, the film incorporates a dozen of them, utilizing musically-driven narration. The concept of superimposed, antecedent, and subsequent translation as code-switching is explored by analyzing several parts of the film script, where English, Hungarian, and other languages are combined in different ways. The film strategically employs code-switching techniques to enhance linguistic cohesion and artistic expression. This chapter concludes by delving into multimodal code-switching, emphasizing the interplay of verbal, visual, and musical elements. Szemző's minimalist music serves as the matrix musical language, incorporating various musical styles and everyday sounds. The film's multilingualism aligns with Csoma's approach to the world, and the study recognizes the intricate artistic production that successfully eludes the semantic challenges of unknown languages.

In the third chapter, titled "Demystifying the multilingual reader," the focus shifts to the active role of the reader in shaping the meaning of multilingual texts. Building upon the notion that the reader is a vital collaborator in the text machine, the chapter delves into questions surrounding the identity of the multilingual reader. Key inquiries include whether the reader must comprehend all languages within a text and the consequences of lacking specific linguistic skills. Drawing on perspectives from literary critics such as Huss, Tidigs, and Sommer, the chapter challenges the conventional idea that multilingual literature demands readers with exact language proficiency. It

explores the dynamic relationship between the reader's linguistic capabilities and the effects of literary multilingualism. The third chapter suggests that incomprehension, rather than hindering the reading experience, may contribute to aesthetic effects. An analysis of Joyce's *Finnegans Wake* serves as an illustrative example, showcasing how even readers with the "right" linguistic skills must grapple with the text's deep multilingualism, fostering a transition from a monolingual to an imperfect, actively engaged reader. Ultimately, this part of the book argues for a demystification of the reader's role, emphasizing the reader's creative engagement and freedom, unburdened by the expectation of perfect linguistic alignment with the text.

4.1 WAKING UNKNOWN LANGUAGES? JAMES JOYCE'S “WAKESE” CHALLENGE



A GLANCE AT THE LINGUISTIC UNKNOWN

Even though evaluating linguistic skills remains a complex and questionable matter, writers are usually thought to master the language/s they use. In the collective imaginary, writers are indeed supposed to have the perfect linguistic skills to use in the works they write. In some cases, such as Shakespeare, they even possess the authority to coin new words, which enter the vocabulary of the language of reference. When it comes to multilingual writing, the same criterion of linguistic proficiency is usually expected from writers in all the languages they use. Nobody would doubt Thomas Mann's knowledge of French in *Der Zauberberg* (*The Magic Mountain*), just to give one example. Is not mastering languages a better requirement than being in possession of limited linguistic skills when it comes to the act of writing? However, the idea of linguistic proficiency has been very recently questioned by Taylor-Batty, who demonstrated that “linguistic inadequacy, misunderstandings and incomprehension” (2020, 42) are at the core of the modernist canon. In other words, authors such as Pound, Eliot, Rhys, Beckett and Joyce – just to mention some belonging to the Anglophone canon – took advantage of the possibility to turn what at first sight may appear as a disadvantage into new creative paths.

In this study, the aim is to contribute to dismantle further the idea of writers in full possession of the language at their disposal. By examining one of the most significant cases of exploitation of the unknown, James Joyce's *Finnegans Wake* (1939), our goal is to show that reduced linguistic skills could be exploited in highly productive ways. Here by linguistic unknown we mean an only partial or limited linguistic knowledge of the language and not the complete lack of knowledge of that specific tongue. In his last and most challenging work, *Finnegans Wake*, Joyce indeed used what we call an extended multilingual repertoire – a linguistic repertoire made of languages he knew well and many others he only knew partially or even very limitedly. In other words, Joyce claimed to be fluent in roughly six or seven languages, as we will shortly explain. However, in *Finnegans Wake*, scholars identified up to seventy languages arranged in many different ways in the text. This is also due to the languages he only knew partially or barely, such as Arabic, Sanskrit, Chinese, Japanese, Albanian, etc. All these languages contributed to creating the so-called “Wakese”, *Finnegans Wake*'s “language”, or a variable idiolect which defamiliarized both known and unknown tongues.

By investigating the mechanisms ruling a multilingual extended repertoire and by focusing on a specific example of unknown language in use, our aim is to dig into a widely underestimated phenomenon – the employment of unknown languages from the writer’s perspective – to show that multilingual repertoires are made of a fluid non-hierarchical linguistic space that makes all the resources available to the writer. Unknown or partially known languages multiply the compositional possibilities available to the writers, who could benefit from the advantages of possessing limited linguistic skills.

JOYCE’S MULTILINGUAL REPERTOIRE

James Joyce, who was born in Dublin in 1882, possessed a linguistic (multilingual) awareness which can be traced back to his Irish childhood “where from an early age his ear was attuned to the pronunciations and turns of phrases of different idioms” (Milesi 2004, 144). These tongues were English, Hiberno-English (also termed Anglo-Irish) and Irish Gaelic (Melchiori 1992, 110). Even though Joyce’s strong interest in languages and linguistics matured above all in exile – he was an exile in Pula, Trieste, Rome, Zurich, Paris – in Dublin he learned Latin, French and Italian, studied together with English for his Modern Languages Degree at University College Dublin, and Dano-Norwegian, which he acquired as a teenager to read Ibsen in the original, as well as some Gaelic and German, self-taught to read Hauptmann. For this reason, instead of identifying a single native tongue (opposed to the acquired ones), we prefer to describe Joyce’s Irish linguistic background already as a multilingual repertoire made of several different languages and variants.

By linguistic repertoire we mean a whole linguistic system, where all linguistic sources (languages, dialects, styles, codes, and registers) are included. First theorized as “verbal repertoire” by Gumperz, this notion could be conceived as “the totality of linguistic forms regularly employed in the course of socially significant interaction” (1964, 137). This is in a way similar to Cook’s formulation of the multi-competence notion corresponding to “the whole mind of the speaker, not simply their first language, or their second” (Cook 2013, 3768). Joyce’s languages – the ones he acquired during his childhood and those he learned later in his life, the tongues he could fluently speak and those he only knew partially – are part of this whole. Considering them a whole linguistic system helps above all to understand not only the complex relationships existing between them but also the variability of the individual’s linguistic skills over time.

The notion of linguistic repertoire comes in handy especially when we consider the languages acquired during Joyce’s life, which are obviously difficult to classify both quantitatively and qualitatively. As a foreigner in Trieste,

a city in which Joyce lived for more than a decade with some interruptions, he needed to know both Italian and above all, Triestino, a lingua franca which incorporated countless borrowings. Apart from that, in Trieste Joyce studied Danish consistently, developed his interest in Esperanto, and had the chance to learn some modern Greek by attending the orthodox Triestine Greek community's activities, such as masses. In the Adriatic city, which was still a rich industrial city at the center of international trade belonging to the Austro-Hungarian Empire, Joyce came into contact with potentially countless tongues and communities. He could, for instance, walk by synagogues, Orthodox, Armenian, Catholic and Lutheran churches, interact with all sorts of people possessing heterogeneous backgrounds – from the Jewish to the Slovene, Croats or Hungarians, Armenians, Turks and Maltese, just to mention a few. His linguistic interests were further developed in his subsequent exiles, where he continued practicing some of these languages and started learning new ones (such as Spanish, Russian, etc.). Besides actively learning new ones, he also simply came into contact with new tongues – whether by simply consulting dictionaries, journals or recipe books, or meeting acquaintances and foreigners.

What is certain, however, is that it is not at all likely that Joyce knew all the languages included in his last work well. As Milesi writes: "Let us first reject the idea that Joyce was a monstrous polyglot" (1985, 161). Even though it does not truly matter how many languages Joyce knew partially or even superficially and when and how he acquired them and what exact level of competence he reached and in what domains – they are all part of his multilingual repertoire –, we can still try at least to distinguish three main categories. Following Milesi's classification (161), there are the *language of competence*, those which Joyce "knew", of which there were roughly six or seven. To the second category belong the so-called *learning languages* – those which Joyce was learning while he was writing *Finnegans Wake*. Finally, there are the *research languages*, which were roughly seventy, thus the most numerous. This last category cannot be equated simply with languages with a decorative function. It may actually surprise one to learn that the languages mastered by Joyce in some cases played a less relevant role in the creative process of making *Finnegans Wake*, compared to the research languages (Milesi 1985, 162).

Table 14. Milesi's classification of Joyce's multilingual repertoire (1985)

languages of competence (langues de compétence)	English, Italian, French, Latin, German, Dano-Norwegian and Modern Greek
learning languages (langues d'apprentissage)	Spanish, Dutch and Russian
research languages (langues de recherche)	Roughly seventy languages, such as Chinese, Japanese, Sanskrit, Arabic, Albanian, etc.

Interestingly, Brigitta Busch, who further developed Gumperz's notion of verbal repertoire, describes the linguistic repertoire as a fluid and variable space made up of both the languages at the speaker's disposal and the unknown ones. The repertoire is not "determined solely by the linguistic resources we have, but sometimes by those we do not have: these can become noticeable in a given situation as a gap, a threat or desire" (Busch 2012, 17). The linguistic repertoire therefore turns into a fluid, multidimensional space, which does not simply correspond to the sum of all the languages at the individual's disposal but rather shows that "different forms of language use come to the fore, then return to the background, they observe each other, keep their distance from each other, intervene or interweave into something new, but in one form or another they are always there" (17). By applying this notion to Joyce's case, his linguistic repertoire can therefore include all his languages, from the languages of competence to the languages of research. Once these premises are set, we can now approach the multilingual darkness and complexity of a text such as *Finnegans Wake*.

ON LINGUISTIC OBSCURITY

The best way to understand how these different categories of languages interact between themselves and how partially known languages are used by Joyce is to see them in action in *Finnegans Wake*. This work has often been considered obscure and difficult to understand for its countless references and intricate plot, which even today still require a huge effort to grasp. It is indeed quite difficult to summarize the plot of this work as it rotates around the story of a family from Dublin's surroundings (the Earwicker family from Chapelizod), whose members (the father Humphrey Chimpden Earwicker, nickname Here Comes Everybody, the mother ALP or Anna Livia Plurabelle, and their three children Shem the Penman, Shaun the Postman, and Isabel or Issy) undergo several metamorphoses. Apart from some identifiable events or sequences of events, the whole story has to be found in the myriads of other "little scenes, stories, fables, dialogues, anecdotes, songs, rumours, and plays, which are often versions of one another, and that are all versions of the same family conflicts" (Norris 2006, 152). Indeed, despite being "one of the world's most democratic works of literature" (Alexandrova 2020, 3), *Finnegans Wake* also theoretically "perplexes everyone equally" (3).

If all these factors do not already bestow a remarkable darkness to the text, on top of this Joyce aims to create a nocturnal or dream-like atmosphere, which contrasts with the prevalently "sunny" atmosphere of *Ulysses*. To achieve this aim, Joyce exploited the linguistic component of the text to increase its

obscurity. As genetic Joyce studies (Crispi and Slote 2007) have demonstrated, Joyce intentionally reworked the text until it was not too understandable. Every single chapter underwent reworkings, changes and additions, which kept Joyce busy for years. While reworking his drafts, Joyce managed to exploit multilingualism in many different ways. He certainly used all the varieties and subvarieties of the English language. At the same time, he also simply distorted English and used all sorts of practices such as syntactic deformations, numerous poetic devices such as synecdoche, metonymy, metaphors, onomatopoeias, repetitions of words and roots, but also the most famous puns and portmanteaux (Attridge 1988) or metaplasms (Sandulescu 1987). Multilingualism, on the other hand, gave Joyce the possibility to use non-English sounds, meanings, associations, which contributed to expand the text endlessly. Unknown or partially known languages are part of Joyce's strategies, as we will now explain.

"THE QUIZTUNE" – AN EXAMPLE FROM ALBANIAN

We will now focus on a passage taken from chapter 1.5, which opens with a prayer – the "Hail Mary" – to the Virgin Mary, Jesus Christ's mother united with other personalities, such as the Hindu figure Maya, Anna Livia Plurabelle, the waters of the River Liffey, and the hen, Belinda, who digs the letter from the mud. This chapter focuses on some possible titles to be attributed to the famous letter – the "mamafesta." The letter, which appears after Belinda digs it out of the mud, celebrates the literature of the world. This chapter is indeed imbued with literary works and writers, spanning the Bible, Shakespeare, Gay, Pope, Ibsen, Eliot, Pound, and others. The passage in question is one of Joyce's reformulations of Shakespeare's *Hamlet* – the famous "to be or not to be: that is the question" – which here becomes: "me ken or no me ken Zot is the Quiztune" (FW 110.13–14).

It is common for Joyce to rewrite and reformulate passages taken from literary classics. "To be or not to be" appeared in various passages of *Ulysses* and *Finnegans Wake*, as pointed out by Jimenez (1996, 3–4):

The most emblematic text in *Hamlet*, "To be or not to be" (H III.1.56), can be found in *Ulysses* as "To have or not to have" (U 15.3522), or as "To enter or not to enter" (U 17.82).

To cite only the most representative case, the beginning of *Hamlet's* monologue, there are in *Finnegans Wake* the following variations, according to Cheng: "wider he might the same . . . other he would, with tosend and obertosend" (FW 70.8–9), "me ken or no me ken Zot is the Quiztune" (FW 110.14), "Hanno O'Nonhanno"

(FW 123.32), “in the act of reciting old Nichiabelli’s monolook interyear Hanno o Nonhanno, acce’l brubblem’m’as” (FW 182.19–21), “at weare or not at weare” (FW 319.28).

We will leave aside a wider consideration on this peculiar form of intertextuality. Questions such as what does Joyce want to achieve by “quoting” Shakespeare? Why did he choose to reformulate the most famous passages? Why did he want to distort them? have already been addressed. Jimenez, for instance, suggests that “Joyce rewrites Shakespeare not only to transcend him, but also to create more operative frames of writing” (1996, 4). While distorting the original quotation, on the other hand, Joyce certainly alters the implications of Shakespeare’s assumptions – but even contradicting Shakespeare’s premises Joyce reaffirms and reiterates the bard’s statements. While creating his characters and plots, in other words, “Joyce swallows Shakespeare whole, incorporating his precursor into his own creatures!” (Poole 2012, 165).

What matters most here is that Joyce exploits intertextuality to increase the multilingualism of his text. Instead of creating content from scratch, he takes advantage of using other sources and focusing only on the way he wants to reformulate something that already exists – with all the references which had already been created. In the selected passage, we will now consider the case of one of Joyce’s quantitatively minor research languages: Albanian. When Joyce was in Trieste, the Albanian influence was perceptible. In the city in 1913, with both the support of Austrian and Italian authorities, an Albanian congress (*Kongresi Shqiptar i Triestës*) was held, which served to recognize the newly established Albanian state (1912) and discuss the future of the country – e.g., the potential candidates to the throne. This could not have been missed by Joyce, who certainly found some Albanian sources in the city. Despite his fragmentary Albanian skills, Joyce freshly coined some Albanian-based words or expressions or employed Albanian words. The extended passage reads as follows:

That stern chuckler Mayhappy Mayhapnot, once said to repetition in that lutan conservatory way of his that Isitachapel-Asitalukin was the one place, *ult aut nult*, in this madh vaal of tares (whose verdhure’s yellowed therever Phaiton parks his car while its tamelised tay is the drame of Drainophilias) where the possible was the improbable and the improbable the inevitable. If the pro-verbial bishop of our holy and undivided with this me ken or no me ken Zot is the Quiztune (...) (FW 110.6–14).

Some of the most relevant references in the passage are the following:

Table 15. References to the passage according to McHugh's Annotations to *Finnegans Wake and fweet* (http://www.fweet.org/pages/fw_srch.php)

Original text	Albanian references	References in other languages
lutra	lutra: fine, fit	
ult aut nult	ultë: low naltë: high	ultimum aut nullum (LAT): last or nothing
madh	madh: big	mad (EN)
vaal of tares		vaal (Dutch): faded vale of tears (EN): the world, as a place of sorrow and misery (unlike heaven)
verdhere	verdhë: yellow	verdure (FR, EN): lush, green vegetation
Phaiton	Paiton: car	Phaeton (Old GR): son of Helios; (EN): sporty open horse carriage; modern luxury sports sedan (Volkswagen Phaeton)
tamelised	tambel: milk	the Tamil people were the primary work force on the Ceylonese tea plantations; they are also the dominant population in the Tamil Nadu state of southern India
drame of Drainophilias	trendafille: rose	dream (EN) drainô (GR): to desire rain (EN) Ophelia -philia: affinity for, love for attributed to John Pentland Mahaffy (Provost of Trinity College Dublin)
me ken	me kenë: if, seeing that	ken (SCO): to know ken (HEB): yes William Shakespeare: Hamlet III.1.56: "To be, or not to be – that is the question"
Zot	Zoti: God	Zote (GER): dirty joke (fweet) or obscenity (McHugh 110) Zot (HEB): the Hebrew feminine pronoun for "this" and "that" Zot (Dutch): fool
Quiztune		American radio program

Finnegans Wake's matrix language is a deformed and distorted yet a dominating English/Irish-based language, on which are conflated multiple other languages. In the above-mentioned passage, Albanian is densely inserted in different ways by Joyce, following strategies which have been used by the writer in other passages of the book. Slightly deformed and adapted Albanian words are sometimes inserted simply to add multilingual layers and references to the

text. “Me ken or no me ken”, which could in its original formulation be lost to the English speaker, could be read and understood in many different ways. For instance, as “this me can or no me can not” if we follow John Anderson’s reading but also “to know or not to know” in Scottish or “yes or not yes” in Hebrew. Among other interpretations, the Albanian reading especially stands out because in this specific passage, the Albanian insertions are particularly numerous.

Interestingly, Joyce uses unknown or partially known languages to echo the same word in another tongue. For example, “verdhere’s yellowed” or “Phaiton parks his car” are repetitions of the same word – respectively “yellow” and “greenery” and “car” and solar deity in several different languages: Albanian and English or pseudo-English and French and Greek. It should be mentioned here in relation to the first example that the green connotation of “verdhere” from the English and French cognates leads to the idea that when greenery wilts, it turns yellow.²³ This seems like a sort of strategy which on the one hand facilitated the writer’s tasks – given Joyce’s limited knowledge of Albanian, he simply looked for an already existing word in the text and translated it into Albanian. On the other hand, the repetition and use of the word in a different unknown language may fulfill multiple functions, which can only be briefly summarized now as follows. Joyce seems to be exploiting the potential and the ambiguities offered by the multilingual practice. It is now time to turn to a wider consideration of the role played by unknown languages in such a complex work.

SUMMARY

ON THE ROLE OF UNKNOWN OR PARTIALLY KNOWN LANGUAGES IN *FINNEGANS WAKE*

Joyce used languages he knew well with others he did not know that well. The way he used the latter does not require an advanced knowledge of the language. Joyce mainly used common words to create compounds, puns, portmanteaux or echoes of other words in other languages. For instance, there is no Albanian grammar or syntax involved in the above-mentioned passage. Nevertheless, the result is a multiplication of meanings, references and associations, which all together shape the complex fabric of the text.

Not to forget that there might be an advantage to using an unknown or only superficially known language. Instead of being considered a limit, it might be conceived also as a desirable condition, as Taylor-Batty pointed out: “Joyce once threatened to ‘unlearn’ English and write in French or Italian” meaning that he had “a fascination with the foreigner’s incompetence, and with the idea

²³ I am thankful to Peter Czipott for this suggestion.

of reducing his own linguistic competence" (2004). The disadvantage of not possessing a language may easily turn into the advantage of exploiting other linguistic properties – for instance, the awareness of the sound stream (Lorch and Meara 1989, 344). The importance of sounds in *Ulysses* and *Finnegans Wake* has often been demonstrated by scholars, who highlighted how Joyce's language awareness went far beyond the "only understanding of words and syntax" (French 1978, 1). The near-sighted Joyce – an aspect which should not be underestimated – was aware that "language is composed of sounds, some of which come to us independent of meaning" (Pierce 2014, 302). Sometimes, especially in *Finnegans Wake*, "what can we hear" becomes much more relevant than "what does it mean" (Pierce, 302). That is the reason which spurred Joyce to tap into all sorts of sources to expand his limited knowledge of the research languages he was interested in. He used dictionaries, books, newspapers, journals, and encyclopedias, as testified, for instance, by his notebooks, where some lists of words clearly follow an alphabetical arrangement, suggesting Joyce followed specific sources (Rose 1978, 10). All types of sources enriched his multilingualism.

4.2 THE TIBETOLOGIST CSOMA AND THE MINIMALIST SZEMZŐ PROCESSING THE LINGUISTIC UNKNOWN



When the contemporary minimalist artist Tibor Szemző (b. 1955) started to compile the images, music and texts for his film about the Tibetologist Alexander Csoma de Kőrös (1784/8–1842), he decided to include a dozen of Csoma's languages in the film, even though Szemző was not familiar with most of them. The resulting musically-driven film uses Csoma's languages through the voice of background narrators, while the main narration is in English (*A Guest of Life – Alexander Csoma De Kőrös*, 2006) and Hungarian (*Az élet vendége – Csoma-legendárium*, 2008). The present chapter analyzes the type of code-switching used in the film and how this is displayed multimodally.

INTRODUCTION

The polyglot researcher and pilgrim Alexander Csoma de Kőrös (Kőrösi Csoma Sándor) entered the history of science as the founder of Tibetology and an innovative 19th century researcher of Asian Studies. After a two-decade-long intensive preparation, Csoma left Hungary at the end of 1819 to go to Inner Asia to discover linguistic and historical data relevant to Hungarian culture in the regions of Eastern Turkestan and Mongolia, where a huge Turkic empire had previously existed. With a philological engagement, Csoma acquainted himself with Oriental languages, cultures, and philosophies that were less known, or in his time even unknown, to the European scientific community. Two hundred years later, the founding father of Hungarian minimalist music, internationally acclaimed composer, performer, director and multi-media artist Tibor Szemző pays tribute to the life, work, spirituality and legacy of the 19th-century Alexander Csoma de Kőrös with multiple performance variants, films, film operas, and music recordings (digital and vinyl).

A Guest of Life

Szemző's film *A Guest of Life* was first released with the main narration in English (2006, in Tim Wilkinson's translation) and only later with the main narration in Hungarian (2008). The multilingual narratives are almost the same, except the Hungarian *background* narration, which was changed to

English in the Hungarian version. The director of this colorful, 35 mm, 79-minute art film is Tibor Szemző himself, and the voices of the epic narrators are Susannah York in the English version and Mari Töröcsik in the Hungarian version. The voice of the wanderer narrator is in both cases that of Tibor Szemző. The film crew consists of further exceptional artists. The screenplay is written by László Sári, the cinematographer is István Szaladják “Taikyo”, the editor is Teri Losonci, and the music composition is again by Szemző. The paintings used were made by Gábor Roskó, while the animation was created by Kása Károly Papp and Bálint Kolozsvári. Further contributors are the sound engineer Tamás Zányi, the assistant directors Adele Eizenstein and László Csáki, production managers Ferenc Komjáti and András Dávid, co-producer Attila Bognár, and producer György Durst. The film is available on the Medi-awave Film Festival’s site as a selection from the previous years’ films.

The linguistic fabric of this film uses languages acquired by Csoma. To record them, Tibor Szemző invited native speakers, who, following the artist’s instruction, had to express the melodic, effortless soundscape of their language in their readings. This is why Milarepa and other Tibetan texts are embodied by the voices of Lobsang Dhamchoe, Tsering Wangyal, Jampa Dhadak, Tsewang Dolma, and Ngawang Tenzin Gyatso, a section of the Tibetan *Book of the Dead* recited by Lama Lobsang Gedun, Hindi texts in the voice of Divya Mani, Indukant Angiras, Archana Tripathi, and Bushan Sharma, the Bengali narration recited by Rumpali Mukherjee Ashok Roy, Tarak Mozumdar and Subrata Dutta-Chaudhuri, the teaching in Persian and Arabic recited by Djabra Ankush and Amir Saman Nikzad and Zarrin Tadj Lotfi Shodjaian, Strabo’s ancient Greek text by Nikos Sergis, Buddha’s teachings in Sanskrit by Satya Vrat Shastri and in Pali by Bandana Mukhopadhyay, English texts by Henry Savage Landor, as well as quotes from a British tour guide and the wandering English woman read by Tim Wilkinson, Liz Szász and Caroline Bodóczy, a Latin comment by Csoma’s fellow student from Nagyenyed given by Zoltán Rihmer, texts of J. W. Goethe and other German quotes by Wilhelm Droste and Madelaine Meran. Towards the end of the film, Chinese is introduced briefly by Wang Yue.

The film is constructed upon two very different visual languages, one of the animations illustrating the Csoma legends, and one of the documentary shots from the 1999 field trip of the crew to the Himalayas. The narration runs on foreground and background narrative tracks. The foreground voices are manifested by a female and a male narrator in the language of the major audience (international or domestic). While the female narrator (the “storyteller” of the script) relates all kind of folkloric, multilingually displayed stories about Csoma in English (or Hungarian) with ZCS, the male narrator (“the wanderer” of the script voiced by Szemző himself) recites meditative texts extracted in translation from the multilingual background narratives. The tone of the

wanderer is without any didactic note. This intertextual code-switching happens mostly in parallel through the fore- and background voices; in some other cases the wanderer anticipates or follows the texts of the multilingual texture. About these two types of narratorial layers the homepage of the film underlines the following:

One thread of the script evokes the folk tales and legends about Csoma. Abounding in humour, these naive stories portray the man as a folk-tale hero. The other thread seeks to conjure up, with the help of original Tibetan texts and other literary sources, the thoughts and feelings captured in these books: heaven and hell, the nether world and hereafter and the intermediate states of existence, philosophy, poetry and religion. All of these shaped Csoma's personality and world-view, guiding him through the final years of his life. (<http://csomafilm.szemzo.hu/>, 13.08.2022)

ZERO TYPE VERBAL CODE-SWITCHING AND MANIFEST VISUAL CODE-SWITCHING

Right at the beginning of the film, with the credits still on the screen, the female narrator introduces the narrative, spatial, temporal and textual framework of the story with the following words:

In the district of Háromszék it is believed, to the present time, that if Alexander Csoma had returned from Tibet, he would have become king of the entire land of the Szeklers²⁴. They waited a long time. Some still await him now. (<http://csomafilm.szemzo.hu/>, 13.08.2022)

The film will also end with the last sentence of this introductory passage. In between these two moments, the storyteller's duty is to linguistically comfort and entertain the audience while she takes them along the itinerary of Csoma's scientific and spiritual pilgrimage. During this journey to unknown places and cultures, Csoma is in search of new and expanded meaning not only about peoples' ethnic genesis, or millennia-long cultural and linguistic processes but also about higher good of mankind. Using ZCS, the storyteller relates in English a fictitious story about Csoma's most important stops involving communication in several different languages. In her text, the storyteller-narrator provides geographical indications, but as folkloric narrators usually do, she never adds any linguistic reflection. In these legends Csoma is presented as a friendly, humble and very skillful person, being able to grow up to or even grow

²⁴ The Szeklers (Székely) are a culturally distinct group of Hungarians who have inhabited the extreme southeastern corner of Transylvania for over a millennium.

above the challenges the story imposes on him. These folkloric texts are all titled and numbered in the script, but no such reference is included in the film itself. They come after each other in the following sequence and manner (they are extracted from the screenplay):

Scene 3. The hardest dancer [in the Balkans], 1st legend, animation

Scene 5. By the shore of the Saracens [Egypt], 2nd legend, animation

Scene 7. In a splendid garden of the king of Araby [Middle-East], 3rd legend, animation

Scene 9. How Alexander Csoma saved the caliph [in Baghdad], 4th legend, film

Scene 13. The mountain's prettiest fairy ["rocky bastions of the Caucasus"], 5th legend, moving moon

Scene 15. The maharajahs rejoiced exceedingly [India], 6th legend, animation

Scene 18. Csoma had given his word [in the Himalayas], 7th legend, film and animation

Scene 20. He closed his books for ever [in the Himalayas], 8th legend, film

Scene 22. In the depths of the subterranean world [in the three worlds, from the Himalayas down to earth and beyond], 9th legend, animation

Scene 24. Some still await him now [Háromszék, Csoma's home], 10th legend, animation

(<http://csomafilm.szemzo.hu/>, 13.08.2022; information in brackets added by us)

Beside the title and geographical indication, the number of the scenes indicate a balanced narrative rhythm in the film starting with Scene 3 and ending with Scene 24. These cheerful and uplifting legends are mostly related with silent or musically gently accompanied animation except for legends 4, 8 and, in part, 7. In these, the visual code-switches to documentary shots. Overall, the shots in the film were taken by Szemző and István Szaladják in Delhi, Shimla, Kanam, Tabo, Rothang Pass, Keylong, Manali, Kulu, Mandi, Dharamsala, Agra, Fatehpur Sikri, Varana, Calcutta and Darjeeling. All of these places were also visited by Csoma. About it, the film's website relates:

We are following Alexander Csoma's passage through India, as well as his inner journey. Shot on 8-mm this film has a bland colour-world, it lies on the borderland of dream and reality, with unique and consistent, almost still images; now in sync with the flow of multilingual narration and music, now in counterpoint to it. (<http://csomafilm.szemzo.hu/>, 13.08.2022)

The illustrative animations to the legends reach their peak in code-switching with visual elements within Scene 22. The first part of this scene (1:07:11–1:08:23) uses a fluid alternation of human-, animal- and plant-shaped visual codes

indicating the metamorphosis of the cycle of creation. But after our character reaches the middle world, code-switching with the geometrical, technological elements along the dissonantly growing sounds suggests an age increasingly falling apart and darkening (1:08:24–1:10:13). It is during these images when Csoma's highly contemplative questions can be heard. This is the last time when the narrator lets him speak. Again, we in the audience do not know what language he used, but we understand that it is a message to the whole of mankind. The text sounds in the following way (the line lengths mirror the script, and we added numbers to the lines to make it easier to refer to them in the comments):

1. When Alexander Csoma did nothing else in the Himalayas than just
2. *contemplate* the sky, the mountains, the stones, the trees, watching
3. what the blades of grass, the flowers, the beetles and the birds did, he
4. again meditated at length. Then, one day, he decided that he would
5. descend below. Up above, he had learnt from the *Tibetan books* what
6. the world beyond the material conceals; he now set off to see what the
7. material world might be like from the inner side. He *bade farewell* to the
8. learned monks of the Tibetan monastery. They bowed deeply to one
9. another, and he set off down the valley on the river bank. They were
10. taken aback by how swiftly he moved away. At first he was as big as a
11. raven, then as a fly, and finally no bigger than a poppy seed. [END PART 1]
12. When he again reached the Middle Kingdom on his journey, he made a
13. halt one last time. He looked about him to see what people were doing.
14. *Does a man hard at work comprehend his fate, his business? Or is it*
15. *just the man who contemplates up above who comprehends where he*
16. *is heading, what awaits him?* He *wished* to know before he left them
17. too. He watched and watched the multitude for a good long time,
18. *interrogating* the wiser amongst them. Then one day he moved on from
19. there as well.
20. *“What interests me is whether I was before I came into the world, and*
21. *whether I shall be after death. Where was I? Where shall I be? Does*
22. *the subterranean world know about me now? And if I descend, shall I*
23. *know about you? Until life is invited from death, and death from life, until*
24. *you have been the guest of Heaven and the subterranean depths, you*
25. *are merely the weary guest of mud and darkness,”* he declared to his
26. companions here, and then no one ever saw him again. They gazed at
27. length after him, secretly *hoping* that in the depths of the subterranean
28. world he would come across not only his own antecedents, but also the
29. relics of his ancestors.

(<http://csomafilm.szemzo.hu/>, 13.08.2022, italics, brackets are ours)

In this part the languages acted out in the fictitious world remain unknown to the audience. The male narrator does not make any direct effort; however, his narration contains enough verbal forms or noun phrases indicating mental, inner or outer verbal acts (lines 2, 7, 17, 18, 27). We get even access to Csoma's inner monologue (lines 14–16) and some questions addressed to his fellow humans (lines 20–25). All of these apply zero code-switching technique, in which the narrators of our times are very sophisticated (Deganutti and Domokos 2022).

After the poetic titles of the documentary parts in Szemző's Csoma film that we are presently analyzing, all the documentary shots are accompanied multilingually. Their poetic titles are however included only in one language. These appear in English in written form and are translated quotations from Eastern spiritual literature. Though the script of the film includes further indications to action, place or topic of the scenes, these references (marked with italics below), as in the case of Scenes 1, 2, 3, 6, 8, 12, part of 21, and 23, are not included in the body of the film. Exceptionally, Scene 12 does not start with written words at all, just with the usual black background.

Scene 1. *Reclusively cloistered sage*

Scene 2. *Opening credits* (Titles 1–11)

Scene 4. *I stand dumbfounded, Himalaya*, Title 12 "Its treasures and beauty / may be no more than wishful thinking..."

Scene 6. *World Mountain, Kanam village*, Title 13 "Even the millennia of the gods / would not allow me to hymn to you / the glories of the Himalayas."

Scene 8. *Lest he be assailed by longing... Kanam, monastery, ceremony*, Title 14 The monk coolly contemplates the earthly life

Scene 10. *Where is your dwelling-place, then?*, Title 15 Where is your dwelling-place, then?

Scene 11. *Who knows himself?*, Title 16 Who knows himself?

Scene 12. *The Wheel of Life*

Scene 14. *My soul's provenance is heaven*, Title 17 "My soul's provenance is heaven, / untouched by earthly existence. / Its suffering a passing cloud, / The overcast sky a spectre."

Scene 16. *Down south, beneath the baking sky*, Title 18 "Sin is sumptuous and enthralling, / A glittering, coloured bubble. / When it is punctured by Knowledge, / the brilliance quickly fades away."

Scene 17. *His dreams that day were fine and daring*, Title 21 His dreams that day were fine and daring, / for who knows what reason.

Scene 19. *Everything is in flames...* Title 22 Everything is in flames. / The eye is in flames, and visual images are in flames, the ear is in / flames, and sounds are in flames, the nose is in flames, and odours are / in flames, the tongue is in flames,

and tastes are in flames, the body is / in flames, and tangible objects too, the mind is in flames, and thoughts / are in flames.

Scene 21. *Anyone who scratches around amongst the names of things is crazy!*
“Dance” of the Lamas, Title 24 I have my home under the Green Cliff

Scene 23. *Farewell from all earth-dwellers*, Title 25 “Death is the embodiment of the law - so we say. / Death is the light’s radiance - so we say. / Death is the reality - so we say.

(<http://csomafilm.szemzo.hu/>, 13.08.2022)

SUPERIMPOSED, ANTECEDENT AND SUBSEQUENT TRANSLATION AS CODE-SWITCHING

As we mentioned above, the intertextual code-switching happens mostly in parallel through superimposition of the fore- and background voices; in some other cases, the wanderer’s text anticipates or follows the texts of the multi-lingual texture. Without going into too much detail, the remaining parts of this study investigate the closing documentary scene. However, on the website of Tibor Szemző’s Csoma film, the entire script can be found below the textual elements of Scene 23, in both Hungarian and English. The gray shading, capital letters indicating the language, numbering of the verbal unit, as well as brackets and crossing over of some lines are added to help interpretation of the code-switching technique of this part.

Scene 23

1. Farewell from all earth-dwellers, 1:10:13,
Title 25, ENGLISH

Death is the embodiment of the law – so we say.

Death is the light’s radiance – so we say.

Death is the reality – so we say.

2. Farewell, HUNGARIAN

[Nothing at all is; only you are, insofar as you are at all. It would therefore be best if, from now on, you were to look after everything yourselves. To see through the secret of reality, discern the causes and the law. To be delivered from the passions of being, the passions of ignorance. To vanquish birth, vanquish death. That is now up to you. Go! Go onwards!]

3. Wanderer, ENGLISH

Nothing at all is; only you are, insofar as you are at all, *insofar you are at all*. It would therefore be best if, from now on, you were to look after everything yourselves. To see through the secret of reality, discern the causes and the law. ~~To be delivered~~

~~from the passions of being, the passions of ignorance. To vanquish birth, vanquish death.~~ That is now up to you. Go! Go onwards!

4. Recitation from *The Book of the Dead*, TIBETAN

[Of births to be deferred to or repudiated there are countless, innumerably many, the onsets of their brightnesses too manifold be enumerated. Stubborn ignorance veils them, leaving you no choice but to roam in an infinite and boundless Maelstrom. That is why it is important that you now reach a place of safety!

Death is the embodiment of the law – so we say.

Death is the light's radiance – so we say.

Death is the reality– so we say, _↑

Death is the reality– so we say.

So we say.]

(<http://csomafilm.szemzo.hu/>, 13.08.2022; strikethrough font, italics, text in brackets, and gray shading are added)

Just like the others, Scene 23 begins with silence and a black screen. The English caption is readable but not audible. These lines are spoken in Tibetan only at the end of the scene (section 4 above), and there without any English voice translation. After recitation of the first sentence in Hungarian (section 2), the wanderer starts reciting the English translation (section 3). In this superimposed code-switching, both texts end at roughly the same time, which can happen just because the English narrator shortens the text (see the lines struck through in section 3). As for the Tibetan excerpt (section 4), no English voice translation is provided. However, the closing lines on the role of death are included in written form previously, at the start of this scene. This antecedent code-switching also contributes to the linguistic cohesion of the work.

MULTIMODAL CODE-SWITCHING

Contemporary narrators in all artistic media experiment increasingly with overt code-switching. Furthermore, readers are becoming more and more used to inter-sentential and intra-sentential code-switching, implementation of tag words of another language, and even creation of words along different grammars. But once we leave the written text as medium and include code-switching in other art forms, the possibilities not only multiply, but code-switching becomes multimodal. It will not only manifest along linguistic parameters, but these will also be reshaped by audio, visual, spatial, temporal and/or kinetic dimensions. As the filmic medium allowed Szemző to include language not only written or read loud, but also musically voiced, multimodal code-switching

makes it possible to listen to language not only as communication but as a musical and filmic act.

Two sections above we were already discussing the interplay of visuality and verbality in multimodal code-switching, as well as code-switching of the visual. In terms of music, Szemző's minimalist music can be considered the matrix musical language, which includes other musical styles (e.g., Indian, jazz, electronic, medieval, and classical music) and everyday sounds (nature sounds, street noises, human and animal sounds). These can all be seen as musical code-switches on their own. In this respect verbal, visual and musical codes have their own code-switching moments, while they are also influencing each diagonally. On the art and function of interference between the musical and multilingual, we can again quote the sophisticated Szemző. He states the following:

The film was conceived to give a major role to music – not just the music of instruments and voices, but also the intrinsically musical character of the spoken voice in different languages. This multilingualism seems entirely consonant with the fundamental thrust of Csoma's thinking and approach to the world. In line with his practice over the last two decades, the composer took both semantic and musical aspects as his starting-point to "orchestrate" the texts for the various languages. The texts themselves were recorded as read by a miscellany of "ordinary" native speakers of the languages in question, and the recordings were then incorporated into the musical "score" as musical parts in their own right. By this approach, the aim has been to give Csoma a "voice", to reflect the emotional, intellectual and spiritual tones of his character, in so far as these may be divined from his known preoccupations. (<http://csomafilm.szemzo.hu/>, 13.08.2022)

CLOSING THOUGHTS

The presented analysis focuses on the code-switching used in the film, examining how different languages are incorporated into the narrative and displayed multimodally. The film *A Guest of Life* by Tibor Szemző, released in 2006 with English narration and later in 2008 with Hungarian narration, explores the Tibetologist Csoma's journey through different regions, cultures, and languages. The film uses code-switching as a narrative technique, with main narration in English or Hungarian and background narrators speaking Csoma's languages. The film uses zero type verbal code-switching, manifest visual code-switching, superimposed, antecedent, and subsequent translation as code-switching, contributing to linguistic cohesion. Multimodal code-switching involves an interplay of linguistic, visual, spatial, temporal, and kinetic dimensions.

Multilingualism is reflected not only in spoken words but also in minimalist music, incorporating various musical styles and everyday sounds. Szemző's minimalist music serves as the matrix musical language, incorporating various styles and sounds, creating a unique audiovisual experience.

Bringing the musical and visual aspects of speech to the foreground, Szemző excellently managed to elude the semantic trap of unknown languages. By bringing the audio and visual elements to equal presence with the verbal, his audience can enjoy the artistic production fully. By including narrators in different languages, the Szemzőian art reveals a rare narrative technique. Hereby, multilingualism is underlined not only of the fictional world but also of the fictional mediation. Szemző found a way by which the multiple narrators can use multiple languages not known either to him or his audience.

4.3 DEMYSTIFYING THE MULTILINGUAL READER

As we have already explained in the Introduction, the reader is an integral agent of the text machine. Thanks to the cooperation with the reader, who is an active rather than passive participant, the multilingual text forms its meaning. The text is indeed “a lazy machine that demands the bold cooperation of the reader to fill in a whole series of gaps” or missing elements full of potential meaning which must be actualized by the reader (Eco 1985, 29). The questions which arise at this point therefore are: who is the multilingual reader? A reader who can understand all the languages which appear in a text? And to what extent should he or she be able to understand them? What happens if he or she does not possess just the right linguistic skills when facing a multilingual text?

These and many other questions concerning a multilingual text taken from the reader’s perspective will be explored in this chapter. In particular, we will focus on the figure of a reader whose multilingual skills do not exactly match the needs of the text, as well as on the role that unknown or partially known languages play in the multilingual reading experience.

First of all, it is obvious, as Huss and Tidigs (2015) underline, that multilingual texts are “received differently by readers with different sets of linguistic skills” (211). According to the traditional approaches, a reader should be in possession of the exact linguistic skills which are presumed in the text. For example, Knauth states that “Basically, multilingual literature needs multilingual readers, that’s why usually they are not made for a mass readership” (2011, 17). A writer who writes multilingually – and most of the time also publishers and editors – might think the same way and produce a linguistically homogeneous text in order to facilitate the reader’s path. As Pandey in her sociolinguistic, literary but also economic analysis of some Booker and Pulitzer Prize-winning novels says, the transition from local to global literary markets requires “multilingual inclusions signaling a shallow, rather than deep form of multilingualism” (2016, 156). This means that today the global literary trends impose techniques of monolingualization to the detriment of manifest multilingualism. These strategies are usually the result of the conviction that the reader of a multilingual work should be as multilingual as the work itself. Given that this is rarely the case, writers usually simply prefer to remove any potential linguistic obstacle. By doing that and by choosing a major language in which to write their works, they usually aspire to achieve a wider fame.

However, recent criticism has argued that the reader might not be required to be in possession of the exact language skills of the multilingual text (Huss and Tidigs, 211). The reader can be included or excluded from the text according to his or her linguistic skills, but as underlined by Huss and Tidigs, “the traditional conception of a certain target or preferred audience needs to be overhauled in favor of a more dynamic understanding of the role readers play for the effects of literary multilingualism itself” (213). This dynamic understanding has already been studied by Sommer, who suggests that a limited knowledge of the languages present in a text may be even preferable. Based on the Russian formalist Shklovsky’s notion of defamiliarization, Sommer’s analysis suggests that the unknown for the reader can cause “roughness” (30). Roughness in this case could be conceived as lack of understanding, an unpleasant feeling which may make the reader who faces an indigestible text feel queasy. However, Sommer suggests that art requires slowness and

[r]oughing it, let’s not forget, is a reliable English recipe for pleasure by way of discomfort. Ironically, and in the same spirit of Shklovsky’s provocations, the delays or difficulties that English-only readers may encounter in a multilingual text probably make them better targets for aesthetic effects than readers who don’t stop to struggle. (...) Roughness can irritate the senses pleasantly enough to notice both the artist at work and a refreshed world that may have grayed from inattention. (Sommer 2004, 30)

Here not only the common reader – the reader lacking the suitable linguistic skills – is rehabilitated. He or she is even preferred to the skilled one. This overturned perspective tells us unambiguously that what matters is not necessarily the reader’s perfect understanding of a text – if this ever exists. We argue that every reader shapes his or her own path – a subjective and personalized experience – even when the text is linguistically (multilingually) incomprehensible for him or her. What we suggest here is rather that the reader facing unknown or only partially known languages may benefit from his or her lack of understanding. As Huss and Tidigs put it: “Shock, surprise, and irritation over an inability to understand, or a sense of satisfaction when one does understand, are all parts of the effects of literary multilingualism” (214). Incomprehension, in other words, can be an aim the writer aims to achieve in a text – not only linguistically speaking.

Let us recall here that incomprehension is a generic definition which may imply different meanings. In other words, a text including wider foreign insertions does not necessarily have to be equated to an unreadable text and may be part of the strategic authorial intentions. All the variables (whether languages are even partially mediated by the author or the narrator, what languages are employed, what the relationship is between the matrix language of

the text and the embedded languages, what they evoke in the intended readers, etc.) should be considered to understand how “foreign” the foreign is. Mareš notes that foreignness may further be specified as acceptable or unacceptable, ambiguous or mysterious, friendly or threatening, etc. (Mareš 62). For instance, an ambiguous and foreign book title, such as Zweig’s *Der Amokläufer* (*Amok*), can be appealing more than intimidating. It instills in the reader a curiosity which can only be satisfied by further investigations made by the reader.

Mediation – for instance, forms of translation, paratexts, etc. – may not necessarily be offered to the reader (let us remind here that the writers or editors usually have an implied reader on their mind). Even facing incomprehension, the reader can still activate other (nonlinguistic) skills to smooth over or deal with incomprehensibility. In one of the pioneering studies on reading comprehension (of a monolingual text), Gray already stated some skills which transcend mere “word understanding”: for instance, associating meanings with symbols, anticipating the sequence of ideas, associating ideas together accurately, recalling related experiences, deriving meaning from the context and from pictures (1925, 14). This list clearly shows that meaning in itself does not necessarily derive merely from “word understanding.” Many other relevant skills, which are activated more remarkably by incomprehension, produce meaning. This can be exemplified above all by the poetry reading experience, which might require other skills, such as deriving meaning from sounds, images and the graphic component as much as from the semantic meaning itself. Not to forget that if the reader cannot understand the languages the writer is using, he or she can also simply enjoy a Poem as a sort of auditory-aesthetical experience.

AN EXAMPLE: JOYCE’S READER

Despite being “one of the world’s most democratic works of literature” (Alexandrova 3), dismantling the separation between different languages, disciplines and reader types – it theoretically puts everyone almost on the same level – *Finnegans Wake* “perplexes everyone equally, and equally every *Wake* reader needs to invest plenty of time and patience in researching its thousands of intertextual, historical, cultural and linguistic references” (Alexandrova 3). As we have seen at the beginning of this chapter, the linguistic component is the icing on a cake of a text which challenges the reader in multiple ways. In fact, as suggested by Norris, the reader is led “without map, clock, compass, glossary, or footnotes, into an unknown verbal country, and the voice of the tour guide, alas, speaks their language rather than ours” (Norris 2006, 149).

Facing *Finnegans Wake*’s deep multilingualism, a reader may feel inadequate. Even if he or she is a hyperpolyglot in possession of the “right” linguistic skills to approach *Finnegans Wake*, he or she will be displaced not only by the

co-presence of seventy languages within the same text but also by their complex entanglements. For this reason, Joyce's reader can only be an "imperfect reader", who learns how to read *Finnegans Wake* while reading it. Milesi, for instance, suggests that "At first sight, *Finnegans Wake* is run through by post-Babelian xenolalia" (1996, 280). The reader is compared to a child who is progressively acquiring a language and has to make sense of an "opaque, foreign-sounding, alien-looking texture" which causes "the (temporary) disruption of the link between signifier and signified" (Milesi 1996, 280). The readers may abandon the text, disheartened by its challenging narrative; but if they do not give up, they become progressively more familiar with that language and eventually "finds his/her way through the musical ballet of words and sentences; hears, sees/understands" (Milesi 1996, 280). This happens because the reader becomes accustomed to Joyce's methods of "word-formation and thematic allusion," which "are almost always very simple, and the book's denoted content is fairly easy to recognise" (Hart 1962, 30). The main challenge remains to disentangle Joyce's meaning condensations, as he was demonstrably able to "compress much meaning into little space" (Hart 1962, 30) or, in other words, to write vertically rather than horizontally.

CLOSING THOUGHTS

Regardless of his or her linguistic background and skills, Joyce's reader has therefore to "deconstruct our established habitus of linguistic comprehension and engagement" (Alexandrova 27). In relation to the challenging multilingualism of the text, the reader must transit from a comfortable monolingual position to the demanding condition of the imperfect reader or, in other words, "from the monolingual position of fluency (which implies a proficiency in the structural qualities of a language, such as its vocabulary, grammar, and syntax, as well as shared cultural knowledge and values between reader and text) to the estranged position of the foreigner, who is implicitly multilingual" (Alexandrova 27). This can also be thought of as the transition from a passive reader to an active, creative reader, who should use all his or her skills – linguistic and others – to grasp the meaning and go beyond it.

What *Finnegans Wake*'s reader should be aware of is that Joyce was not in possession of the languages he employed in this work. Joyce, in other words, could have been in the position of the foreigner as much as his reader. By demystifying Joyce's role and figure, the reader could approach this text in a freer and more creative way – without being burdened by the authority (this time the multilingual authority) of the writer. At the end of the day, Joyce tried his best to create a democratic work, which completely dismantled the ideas of monolingualism, perfect linguistic skills, and of language meant as a clear identifiable unit itself.

UNIT 5

MULTIMODALITY AND CODE-SWITCHING



PRELIMINARY THOUGHTS

Authors writing in different languages as well as texts using several languages have always been present in art history. Since it is now once again garnering stronger publicity, translanguaging merits a more thorough consideration. Therefore, this unit focuses on conceptual and intermedial enactments of literary translingualism, namely of translanguaging patterns and their poetic function realized through code-switching. Distancing herself from monolingual and monoglossic language ideologies, the sociolinguist Ofelia García defines translanguaging as the act performed by multilinguals – or bilinguals, as she calls them below –

of accessing different linguistic features or various modes of what are described as autonomous languages, in order to maximize communicational potential. It is an approach to bilingualism that is centered not on [the concept of separated] languages, as has often been the case, but on the practices of bilinguals that are readily observable in order to make sense of their multilingual worlds. (2009, 140)

As García suggests for evaluating everyday translingualism, this study turns its attention towards the performative aspect of multimodal translingualism in order to “recognize the value of heteroglossic discourse and multiple voices” (García 2009, 145) in the framework of contemporary arts. It is this decentered, dehierarchized heterolinguality that this study takes as its major approach in analyzing literary translingualism. In addition to literary multilingualism, we consider translingualism as being a more dynamic act of blurring the borders between languages, just as much as a clear juxtaposition of them.

No doubt, there is a rising interest in contemporary linguistic interference of poetical works regarding their social and lingual contexts. But how does code-switching operate in our digital age in combination with other media? Being at the intersection of several media, the expressivity of code-switching must not be examined only in its lingual form. Furthermore, why does resemitization contribute to the understanding and more complex manifestation of multimodal code-switching? The present unit addresses the above questions by looking into this phenomenon through distinguishing between overt and covert intralingual and interlingual as well as intersemiotic contextualization,

not only in the framework of conceptual poetic works and multimedia performances but also in view of resemiotized forms when CS becomes remedialized in further digital, audio and performance work. Beside looking at some recent manifestations from around the globe, the four types of translanguaging (CS types 3–6) will be highlighted more deeply through the analyses of the conceptual and performance works of Cia Rinne and Sándor Vály.

PHILOSOPHICAL QUESTIONS

Throughout this unit we address the philosophical questions behind multimodal code-switching and reflect on its arc in the history of the humanities. It describes multimodal code-switching in its text-internal and intermedial, and also in its resemiotized, manifestations. Our practical goal is to exemplify how CS is thematically drafted and enacted as artistic form and aesthetic procedure in the works of Cia Rinne, Sándor Vály and some other contemporary artists. After the above brief description of the framework used, and its application in this study, which further develops the theoretical framework of translanguaging as defined by Ofelia García, some elements of the formalist and structuralist as well as contemporary poetics will also be of good use (e.g., Jakobson 1968, Kilchmann 2012/13 or Benthien et al. 2019). By investigating particularly innovative multilingual artistic techniques of Cia Rinne and Sándor Vály in the following two chapters, this unit carries further the ideas formulated in the previous units of the book.

Rinne’s or Vály’s overall affection for “pre-existent models and ideas” is easy to trace back via Fluxus and concretism to avant-garde movements; however, critics rarely reach as far back as the early modern art debates, let alone antiquity. What we find here are periodical analyses of the matter. The debate over the idea and matter of conceptual art is of course not a new phenomenon. It is more interesting to see the debate through a historical perspective that links the philosophical tradition from Plato and Aristotle with *disegno* and *colore* – the art dialogue that occurred during the Renaissance between two Italian cities, the inland Florence and the coastal and more modern Venice. The lasting discourse on *disegno* and *colore* revolves around how an idea can become a form, how it can be brought to paper by imagination and drawing. In his art historical reflections on mapping the space, René Undusk further outlines the implications of this idea on our modern time:

Its most remarkable continuation took place in the clash of the Rubenists and Poussinists in 17th century France, being indirectly part of the famous *querelle des anciens et des modernes*, but in fact the argument has played a constitutive role in the jerky process that can be called the formation of the European modernist

discourse. Let us recall, for example, the Classicist obsessions with contour of Johann Joachim Winckelmann..., and the respective deprecation of the boundary line in Romantic ideology... Romanticism as a movement built amply on the luminous and visionary perception of landscapes, which deconstructed the distinctively corporeal aspect of the picture, or at least balanced it with the painter's attempt at a unitary effect in the work. These efforts to grasp the essence of painting in terms of colour were articulated explicitly in German Romantic theory, where modern art was equated with *pittoresk* and *Kolorit*, while sculpture was considered ancient and relevant to *Zeichnung*. (2018, 319)

Of course, it is not our intention to examine the vast material on this subject, but rather to pinpoint these historical events and their potential to offer new insights into code-switching and contemporary multimedial art. The translingual literary works discussed in prior units manifest special strategies mapping the multilinguality of arts, which gained special actuality in societies at the beginning of the 21st century. By adding the visual, acoustic and spatial elements to translanguaging CS strategies, artists manage to point out solutions of artistic incorporation of multiple communication channels. In this postmodern minimalist fusion of artistic as well as global communication, multimodal code-switching can manifest itself as an aesthetic device that connects traditional and media arts, as well as users of all kinds of languages, rather than – as we used to think – separates them.

5.1 INTERMEDIALITY AND RESEMIOTIZATION OF MULTIMODAL CODE-SWITCHING IN CIA RINNE'S CONCEPTUAL POETRY



INTRODUCTION

Cia Rinne was born to Finland-Swedish and Finnish parents in Gothenburg, Sweden, but at the age of four months she moved to Germany with her family and grew up in the greater metropolitan area of Frankfurt am Main. Her family history, combined with the effects of the multilingual neighborhood where she grew up as well as her studies and fieldwork in several countries, have definitely been a source of great inspiration for her art. Her books have been published in Sweden, Denmark, Germany, France, Switzerland and Canada, starting with the books of the *Zaroum* project mentioned earlier, and extending to the recent *l'usage du mot* (2017), *sentences* (2019), and *I am very miserable about sentences* (2019). The verbal, visual, digital, audio and spatial project *Zaroum* from Cia Rinne's first major period of her artistic career includes her conceptual poetry book *zaroum* (2001), its animated web-based work *archives zaroum* (2008), her second conceptual poetry book *notes for soloists* (2009), its sound work *sounds for soloists* (2012) as well as the related installations in art spaces around the globe.²⁵ Just as in her larger oeuvre, Rinne's above mentioned project is interwoven by a unique translingual literariness carried out by various code-switching types and their stylistic pals.

Rinne's works contain typewritten, multilingual texts shaped into printed, digital, audio and spatial poetic forms. Verbal idioms, clichés and philosophical reflections are nearly always structured along patterns of word and form play. The linguistic elements of code-switching are accompanied, and sometimes intertwined, with diagrams: boxes, lines, circles, flow charts, drawings, collages and multiple-choice questions. These works undoubtedly stand as great pieces of poetic work, with their combination of direct and indirect references to the artists of the transcultural Fluxus and Dada movements as well as some prominent philosophers of language – such as Tomas Schmit, Emmet Williams, Arthur Köpcke, Lev Rubinstein, Marcel Duchamp, Ilya Kabakov, Steve Reich, John Cage, Yoko Ono, Gertrude Stein, Karlheinz Stockhausen, René Magritte, Nina Hagen or Ludwig Wittgenstein. Rinne's conceptual works are very

²⁵ In order to differentiate between the book and the project *Z/zaroum*, this study uses *Zaroum* (with capital Z) to refer to the project and the lower-case z to refer to the book.

coherent with her digital works as well as her space and sound installations and live performances, on which the study reflects in its closing part. Her performances, exhibitions and sound installations have been shown internationally in galleries and museums such as Den Frie and Overgaden in Copenhagen, Signal in Malmö, the Kumu Art Museum in Tallinn, Bielefelder Kunstverein, Weserburg Bremen, the CNEAI (Centre National de L'Édition et de L'Art Imprimé) in France, the ISCP in New York, and at INCA Seattle. The recent sound work *leçon du mot [le son du mot]* (with Sebastian Eskildsen) was premiered in the Glyptothek of Copenhagen in 2018. For an opera by Henrik Strindberg and Sofia Jernberg premiered at the Royal Opera in Copenhagen in November 2019, Rinne wrote the libretto (Trial & Eros). She is also the laureate of the Prix littéraire Bernard Heidsieck – Centre Pompidou 2019.



Figure 5. The 2017 Kookbook publication unites the new poems of l'usage du mot (2017) along with the two previous volumes of notes for soloists (2009) and zaroum (2001)

Rinne's visual poetry has attracted growing international recognition both in terms of its textuality (regarding her wordplay) and its intertextuality (within visual art and music), and in terms of its contextuality (the socio-political message of her art). Some analyses focus on her use of abundant stylistic devices such as anagram, permutation, mesostic, collage, sound echo, homonym and paragram, or on the sound implications of the works. Other studies consider the interplay of the visual and aural with the topologico-conceptual. The conceptuality of Rinne's visual poetry has been compared to the 1960s Swedish typewriter experiments (Bengt Emil Johnson, Mats G. Bengtsson, Kurt Sanmark), to the so-called "dirty" concretism (Bob Cobbing, Steve McCaffery),

or to French *spatialisme* (Ilse and Pierre Garnier, Henri Chopin). Contextualizing her unique ways of generating new and radical modes of negotiating language and meaning, some critics have discussed Rinne's art in reference to the Deleuzian and Guattarian concepts of rhizomatic structure and deterritorialization, and as a possible political engagement with the world according to Karen Barad's idea of "entangled agencies" and Rasmus Fleischer's concept of "the postdigital." Translanguaging carried out by multimodal code-switching, however, has never been considered the key device for Rinne's poetic architecture. By contrast, this forms the main focus of the present analysis, which looks at how code-switching is enacted as topic and how it is formally as well as stylistically modelled in her art. The thesis of this paper draws our attention on one hand to the fact that the different techniques of code-switching make the reader conscious of how signs acquire the power of the symbolic (i.e., generate the semantic level) and shape our understanding not only of languages but also of art. On the other hand, different modes of resemiotization of translingual poetry point out creative patterns common to several arts.

FROM THEORY OF TRANSLATION
TO THE THEORY OF TRANSLANGUAGING

In his seminal paper on the theory of the poetic, *Poetry of Grammar and Grammar of Poetry*, Roman Jakobson makes a distinction between the paradigmatic and syntagmatic dimensions of a semiotic system. The former describes the process of selection, the latter that of contamination of linguistic items or signs. According to Jakobson, "[t]he poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (1968, 358). In poetry, as Jakobson rightly emphasizes, the equivalent forms are not lost in the chain of discourse, and the principles of selection are easier to point out. The following sections address the ways in which code-switching, as a special aesthetic device, contributes to the poeticity of multilingual literary and artistic works. In our examples the axis of selection manifests itself through the accessibility of various verbal, audio and visual codes – through the higher number of signifiers for the equally elusive signified. Furthermore, this study demonstrates, through looking at multilingual artistic outputs, what Emilee Moore and Jessica Bradley underline in their 2020 study on text and sound transformation, that artistic resemiotization is indeed another valuable lens to conceptualize translanguaging.

Much as Roman Jakobson makes a very important distinction between three types of translation in his other seminal paper, *On Linguistic Aspects of Translation* (1959/2000), we have broken down our code-switching types along similar lines into intralingual and interlingual (CS0–CS6) and reflected on its

intersemiotic aspects (through the aspect of multimodality). Jakobson’s theory works with well-delimited source and target text concepts, with individual texts that are ontologically relatable to each other. Within artistic multi- and translanguaging, however, the multiplicity and continuous interplay of different codes are the norm, and the following sections will discuss individually the stylistic aspects of code-switching manifesting translanguaging (especially CS4, CS5, CS6). While the driving force of Russian Formalism as Benthien-Lau-Maraiké puts was “the desire to identify literature – and art in general – as a way of revitalizing human perception” (2018, cover), the driving force behind multimodal CS is to revitalize human perception in general and on art and languaging in particular through the reservoir of multilingualism. Both modalities point out that in contemporary media art “the perspective of literariness dissolves binaries between materiality and meaning, the phenomenological domain and the realm of interpretation” (2018, 273).

MULTIMODAL CODE-SWITCHING:
SPACE AND INTERWOVEN LANGUAGES AND IMAGES

In Rinne’s poetry, thematical code-switching is addressed at only a few points. These include the dictionary-like entry in “et si” indicating the origin of the homophonic words, the addressed intersemiotic aspect of language, that of its orality and written medium in “pièce à lire / c’est à dire”, and through an indication of the translation process, “(übersetzung)”, between texts in our example on the right of the following figure:

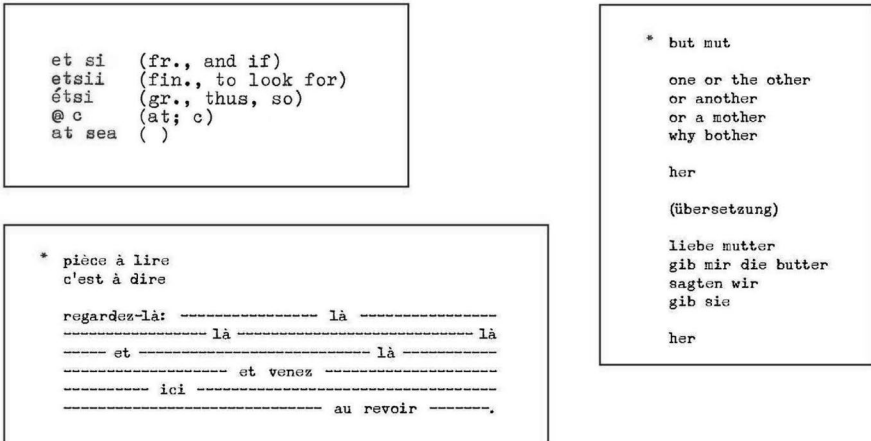


Figure 6. Examples for thematically addressed switch of languages

Approaching the text through its multilingual dimension, we immediately note that the preponderant English, French and German meet some Italian, Spanish, Russian, Swedish, Finnish, Greek and maybe Romanian. Pages in just one language are rather rare, while pages with two or three languages are the rule, and pages with more than three languages are not infrequent. In this *glossolalia*, as Lundberg formulates it, “Languages meet and collide, they slide into each other, and you are not sure which language you read” (2003). Languages and images interwoven by the author collide strongly with the linguistic and artistic competences of the reader, and that is precisely where these texts are in constant transmutation. For example, although Rinne quite likely did not mean to include any Hungarian words, Hungarian readers will nevertheless detect some. Or, equally likely, Rinne did not have Malevich’s *Black Square* in mind, yet it will be impossible for some readers to ignore it when seeing her squares on the page.

By adding the dimension of how multilingual elements deconstruct and recode our lingual and poetic awareness, Anna Katharina Schaffner’s description of historical avant-garde poetry could be applied to multimodal code-switching of Cia Rinne’s art as well:

The taking apart of linguistic units from text to word, the discovery of the visual and acoustic dimension of the linguistic sign, the instrumentation of typography, the reduction of the word material and the conceptual use of space by means of non-linear arrangement of letters on the page are vital innovations of the movements of the historical avant-garde. Of particular interest... is their distinct method of operating with language: the foregrounding and scrutiny of the linguistic material, the poetic act of cutting open and laying bare structures and properties of language at different levels of organization – be it at the level of text, sentence, word or letter, at the level of semantic compatibility, syntax, lexicology or phonetics. (2005, 150)

FORMAL ASPECTS: INTRALINGUAL SWITCHES

The category of intralingual translanguaging draws our attention to the combination of different diachronic and synchronic segments of a language which in our case are embedded in other language(s), for instance, when vernacular and literary, slang and institutional styles of one and the same language are combined and presented in other language environments. This kind of polyphony – “multi-generic, multi-styled, mercilessly critical, soberly mocking, reflecting in all its fullness the heteroglossia and multiple voices of a given culture, people and epoch” as Bakhtin (1981, 60) described it – is to different degrees inherent in literary works, and in different ways constituted through

the processes of reception. For this category there are excellent examples from German-Turkish authors like Emine Özdamar, or authors such as Zé Do Rock using Kanakish or Giana Barschi using Spanglish in their books, as well as Hamadi Khemiri, who uses Rinkeby Swedish.

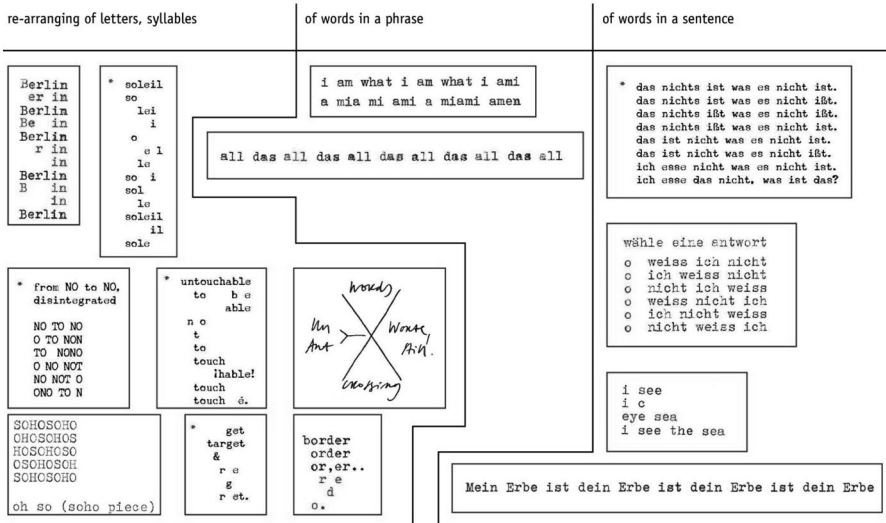
As emphasized above, the concept of intralingual code-switching highlights the intriguing amalgamation of various historical and contemporary segments within a language, seamlessly interwoven into other languages. In Rinne's books we can find two special kinds of such intralingual technique, namely that of grammatical permutation and heteroglossing with elements of various sociolects and dialects.

Grammatical permutation to deconstruct the semantic through the shift of grammatic borders

The re-arranging of letters, syllables in a word, or of words in a sentence is a very favored device in Rinne's poetry. Rinne breaks down words, phrases and sentences into constitutive parts and then rearranges them in a way that allows the structure and constitution of languaging to stand out. Examples of the permutation of word elements, that of lexical, morphological and phonetic/phonologic units with multilingual implications, are included in the first column of the figure below (like the "SOHOSOHO... oh so piece" or the poem starting with "Berlin / er in / Berlin" or playing with "Un- / Ant- / Worte, still" in the handwritten excerpt. Examples demonstrating the permutation of elements of a phrase (like "i am what o am what i ami / a mia mi ami..." or "all das all das all...") and the permutation within a sentence (like "das nichts ist was es nicht ist ..." or in "weiss ich nicht / ich weiss nicht...") are included in the second and third column.

These permutations and mutations of grammatical elements function to accentuate the modes of selection of the language. The syntactic level of a literary language would accept just a few of these examples as grammatical and therefore usable. However, when we focus on the constitutive elements of linguistic units, our everyday language use is de-automated or regressed to the learning phase of early childhood. This insight into the laboratory of the language's form and meaning production is interwoven with multilingual processes. Because several languages are used in the book, intralingual grammatical permutations will be approached multilingually. And indeed, the reader will hesitate at the first sight of an "in", wondering whether it is from German, English or Swedish, just as the "er" might be from German, Swedish or Danish. Such moments demonstrate that multilinguality is inherent in the lingual, just as the lingual is inherent in the multilingual.

Table 16. Grammatical permutations



Heteroglossing

While still a part of intralingual translanguaging technique in Cia Rinne's poetry, the phenomenon of heteroglossing with elements of a language's dialects and sociolects is less often manifested; however, it is not unattested. Both available examples are from her second book, and these include the Berliner pronunciation of the literary form: first, "keene" instead of "keine" and second, the poem echoing the German Kanakish: "... du sollst nicht lachen / liebe gott böse ... / du sollst nicht schöne augen machen / fremde leute / liebe gott wirklich böse" (which translates in English as "you shall not laugh / dear god angry / you shall not throw nice eyes / foreign people / dear god really angry"). "Kanakisch" is a German sociolect or ethnolect associated with the urban youth culture in Germany. It involves a mix of German and various grammatical elements from Turkish, Arabic, and other languages, reflecting the multicultural and multilingual environment of the people who use it.

While the other language examples in the book never evoke a specific sociolect or dialect, the German heteroglossing anchors the text in a multilingual, multicultural context to present-day Germany.

INTERLINGUAL TRANSLANGUAGING

Known also as heterolingual writing, interlingual translanguaging operates with diverse linguistic codes. Among the most important effects these works have on the readers is the de-automatization of the semantic routines used in monolingual communication. By gaining insight into how meaning is generated in particular languages, the reader is prompted to reflect on human cognitive processes in general. Interlingual translanguaging has structural and functional similarities with poetic language, drawing the paradigmatic dimension to the foreground, and it will definitely gain more recognition still in the “post-monolingual” cultural criticism to come.

The frequency of wordplay across different languages in Rinne’s poetry activates the multilingual paradigmatic axis. Through it we gain special insight into the interdependency of pronunciation and spelling (form) and meaning (content), which is achieved through several patterns of homophoning, homographing and synonyming. Their intersecting examples are marked with black (for homophoning), red (for homographing) and blue (for synonyming) rectangles in Table 17. The disambiguation of these elements might be a goal for linguistics, but definitely not for Rinne’s poetics. To refer to the possible language provenance of the linguistic items being analyzed, we use initial letters to refer to individual languages, as [G] for German, [E] for English, [Fr] for French, [Sp] for Spanish, [It] for Italian, [Sw] for Swedish, [Fi] for Finnish, [R] for Russian, [Gr] for Greek, [L] for Latin, or [H] for Hungarian.

Homophoning

Homophones are words – as well as units longer or shorter than words – which are pronounced the same but have different meanings (they can be spelled the same too, i.e., homographs, or not). Most of the homophones activated in Rinne’s texts belong to the category of heterographs – multilingual units with same pronunciation but a different spelling and a different meaning. This category includes such examples as the English “to, two, too”, along with the French “tout;” or the English “nine” together with the German “nein.”

Examples from the other subcategory, called homonyms, occur much less frequently. Rinne’s homonyms are built of multilingual linguistic units with the same pronunciation as well as the same spelling but having different meanings. For the list of homonyms, Table 17 includes examples of “a part / apart” meaning “the shore” in Hungarian or “a portion” in English, along with the English or German word “apart” or the German and English word “gift” meaning “poison” or “present”, respectively.

Homographing

From a large number of Rinne's homographs – multilingual units, which are spelled the same but carry a different meaning, and where the pronunciation may or may not be the same – examples for the multilingual heteronyms are placed inside a red dotted rectangle. This includes words with the same written form but different meaning and different pronunciations, like for example “No” as negation in [E] and numeral sign in [E] or [Fr]; or “war was” as “the opposite of peace.” past tense expression in English, or as “was there anything” in German, or “sale” as [I] and [Fr] words meaning “salt” or “dirty”, respectively.

Synonyming

Examples of synonymic play with multilingual words with the same spelling, same meaning, but different pronunciation, are placed into the blue square, as the lines of “le monde aux / capitales interverties // world map / switch all capitals”, which contain a French text followed by its English translation. The few mainly identical multilingual words include “in”, “so”, “all”, as found in a dozen poems. Moreover, the only multilingual polysemic example detectable in the book is “gift.”

Table 17. Interlingual translanguaging with overlapping spelling, pronunciation and meaning

SAME PRONUNCIATION		SAME SPELLING	
<p>HOMOPHONE Same pronunciation, different meaning</p> <p>to, two, too, tou (N3) nine, nein [E], [G] (Z4) bi [Sw]/[L] (Z15) mi (to me) [I] [E] (N8) et si / etsii / étsi / @ c / at sea [Fr], [Fi], [Gr], [I], [E] (Z14)</p> <p>HETEROGRAPH Different spelling and meaning</p> <p style="text-align: right;">S P M</p>	<p>HOMONYM Different meaning</p> <p>gift [G]/[E] a part / apart [E]/[H]/[E] (Z3)</p> <p style="text-align: right;">S P M</p>	<p>HOMOGRAPH Same spelling, different meaning</p> <p>no [E]/[Fr] (N3) touch / touch é [E] / [Fr] (N5) war was [G]/[E] [E]/[G] (Z4) sale [I] [Fr] (N8) no-si, no-silence no. si [Fr] [E] (Z7)</p> <p>HETERONYM Different pronunciation and meaning</p> <p style="text-align: right;">S P M</p>	
<p>c'est l'an, paul. (selon paul) (Z8)</p> <p>[...] Different spelling</p> <p style="text-align: right;">S P M</p>	<p>"in," [Fr] [E] [G] (Z14) so [E] [G] (Z3) in visible (N7) all [E] [G] (Z9)</p> <p>[...] Identical multilingual words</p> <p style="text-align: right;">S P M</p>	<p>Normal [Fr] [E] [G] (N4) plus [Sp] [G] (Z11) Minimalism [Fr] [E] (N6) blind [E] [G] (N6)</p> <p>[...] Different pronunciation</p> <p style="text-align: right;">S P M</p>	
<p>le mond aux / capitales interverties [Fr] world map / switch all capitals [E], (Z6R)</p> <p>SYNONYM Different spelling and pronunciation</p> <p style="text-align: right;">S P M</p>		SAME MEANING	

G] for German, [E] for English, [Fr] for French, [Sp] for Spanish, [It] for Italian, [Sw] for Swedish, [Fi] for Finnish, [R] for Russian, [Gr] for Greek, [L] for Latin, [H] for Hungarian.

The interplay between text and image can itself be documented quite early in the history of poetry (e.g., the ideogrammatic poems of Simmias of Rhodes and Theocritus of Syracuse, around 300 CE). Besides using many devices from 20th century visual poetry, Rinne's poetry becomes truly unique with the consequent implementation of translanguaging code-switching (especially CS4, CS5, CS6).

Rinne's works often combine traditional verse structure (a few words below each other and lines left-justified) with other visual effects. Mesostic, v-shape application, and multiple-choice forms underline the vertical in the horizontal of the text.

In the multilingual mesostic poem from *zaroum*, the horizontal lines of verse are intersected in the middle by a vertical phrase that reads "Siah Zaroum." The poem is written in English and German, and in addition to its being a homophone for her name, Cia, it is impossible not to think of the associations of mes/siah, the crucification of the text, of multilinguality or of both in one: that of multilingual poetry.

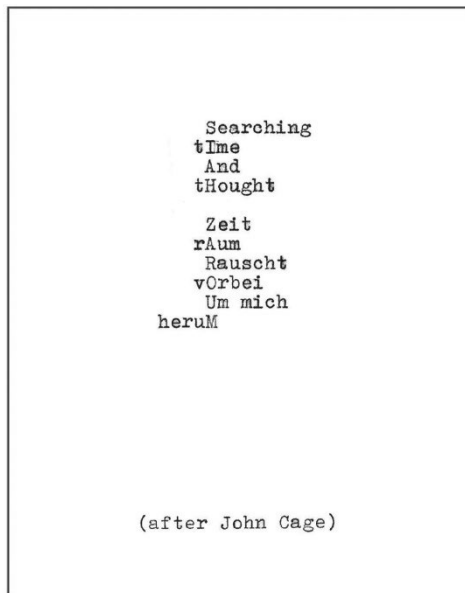
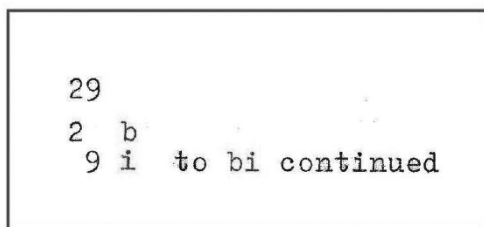


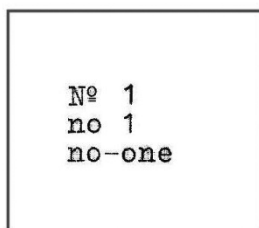
Figure 9. The mesostic poem "Siah Zaroum"

Translanguaging of the alphabetical with the numerical and the musical

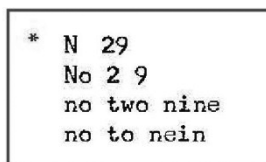
When considering translanguaging between the multilingual and other, so-called “countable” semiotic systems, one notices the intertwining of the alphabetical with the numerical and, in a few cases, with the musical notation system. The resulting intermedial configurations remind us of the dream keys of Magritte, as well as of the aleatoric music of Cage and the serial music of Nono – just to mention immediate connotations of the text. The two examples listed below from Z2, Z15 (from *zaroum*) and N5, N8 (from *notes for soloists*) remind us of rebus puzzles, which use existing symbols such as pictograms, numbers, etc., for their sound effect.



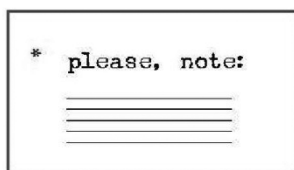
29
2 b
9 i to bi continued



Nº 1
no 1
no-one



* N 29
No 2 9
no two nine
no to nein



* please, note:

Figure 10. Translanguaging with the numerical and the musical

These examples underline the role of denotation systems, without which the intermedium of concrete poetry would not exist either. They also underline the wide variety of visual codes that culture provides for us in order to materialize ideas, sounds and thoughts. However, none of these systems are overused by Rinne. Their minimalist use keeps us focused on how these codes transition from the *real* into the *symbolic*,²⁶ from the *semiotic* to the *symbolic*.²⁷

Interplay of CS and geometry

Multimodal code-switching can be carried through the multilingual in the interplay of geometric and free forms: boxes, outlines of countries, sketches, collages, etc. This multisemiotic play provokes conventional reading patterns, urging readers to find and experience the work in a way that is uniquely their own. In the following example from Z6, Rinne overlays the shapes of Italy and Finland with the capitals of Congo and Senegal.

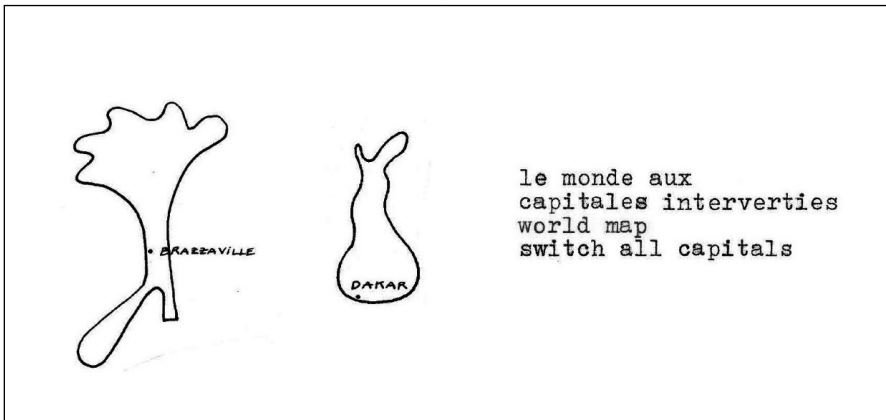


Figure 11. Interplay of multilingual and multimedial

This interplay of multilingual and visual codes adds to the passage's semantic density as well as its intensity. It spatializes the multilingual by giving the translanguaging an original, playful figuration. Rinne's translanguaging transcends the semanticity of language and of languages. Minimal verbal and visual units start long contemplations on their journey. Many literary critics think that multilingual literary works "focus on the transition between individual

²⁶ Cf. Jacques Lacan: The mirror phase, *New Left Review*, n°51, 71–77, 1968.

²⁷ Cf. Ernst Cassirer: *Symbol, Myth and Culture*, New Haven, Yale University Press, 1979; Julia Kristeva: *Revolution in Poetic Language*, New York, Columbia University Press [1974], 1984.

languages and use it systematically to produce effects of alienation.”²⁸ However, in the case of Rinne as well as of readers with multilingual everyday lives, it is not the alienation (*Verfremdung*) but rather the naturalness of translanguaging that juts out in the foreground. The effect for the author as well as for certain readers is the feeling of liberation. Here is a reinforcing quote by Rinne from the recent book *I’ll Drown My Book: Conceptual Writing by Women*, edited by Caroline Bergvall:

What is interesting about conceptual as well as translingual writing is its ability to disrespect the grammar of habitual communication, to operate beyond logics, and to ignore the strict definition of language as well as the constraints and requirements that other, ‘more serious’ writing genres are confined to. The different methods conceptual writers use can oblige certain rules, but conceptual writing in itself will with difficulty be defined according to such. It is not limited by the constraints of one single genre, but operates freely on the borders of many disciplines, and some pieces of conceptual writing can indeed be closer to pieces of visual, sound, or performing arts. There is something very liberating to language operating beyond its commonly accepted functions; you could call it linguistic anarchy, and although this aspect is not a goal in itself, it is certainly essential to conceptual writing.

Some pieces of conceptual writing have a certain esprit that goes beyond humour, and which I think is quite specific for such texts. In a way, conceptual texts operate on many different levels simultaneously. Besides their awareness of form and content, there is often a metatextual aspect to them. To a certain extent, language transforms into something else and reaches beyond its function as a mere means of communication. (2012, 198)

RESEMIOTIZATION OF TRANSLINGUAL POETRY IN CIA RINNE’S *ZAROUM* PROJECT

With her digital, sound and installation works, Rinne radicalizes our exposure to the materiality of sign. By taking her multilingual concrete poems and turning them into digital, the boundaries between art forms get blurred and previous motifs from her poetry books are retaken and reactualized in a new form. This transmedial method enriches our understanding of translanguaging by arousing the visual of the literal, the rhythmic, melodious, playful use of the language, as well as the homophoning and transversal aesthetics of the translingual. Moreover, it manifests how different arts can incorporate the

²⁸ In the original: “... ist die These zu verfolgen, dass die Aufnahme experimenteller Praktiken für die heterolinguale Gegenwartsliteratur konstitutiv ist, wobei sie das Spiel mit sprachlichen Grenzbereichen auf den Übergang zwischen Einzelsprachen verschiebt und diesen systematisch zur Hervorbringung von Verfremdung und Entautomatisierung nutzt” (110–111)

same motif, in our case how translanguaging slips out from a hypermedial poetry into another kind of hypermedial performance.

Rinne's minimalist animated poetry experiment, *archives zaroum*, builds upon seven digital index cards, each of them hosting longer poetic trails one can access by clicking on its elements.

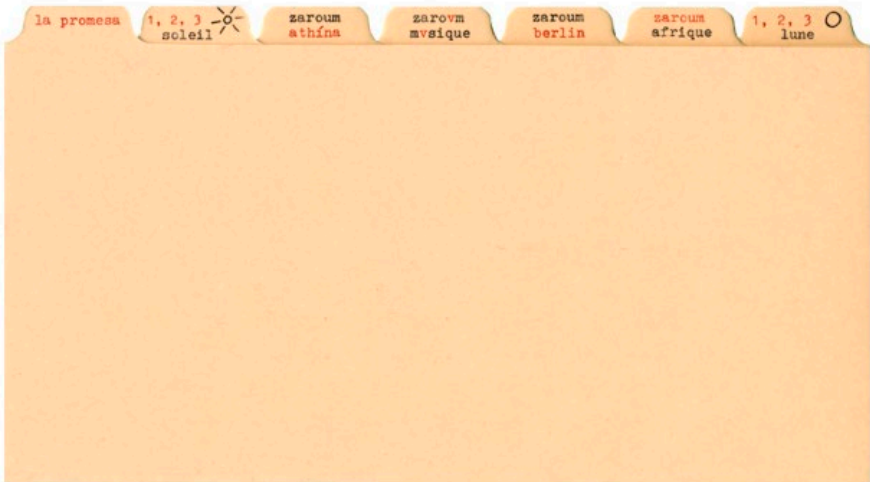


Figure 12. *archives zaroum*, content list

By transforming “script as typogram” of the book in “script as typocinetogram” (Schauding 2002, 173) the materiality of knowledge, of art becomes dominantly exhibited. Thinking back to the earliest clay tokens, the ancient Sumero-Accadian clay tablets, Hellenistic parchment, the Rosetta or the Orkhon stone inscriptions up to the printed paper books and our multimedia texts, we can see that the clay-colored digital index cards of *archives zaroum* reflect on all kinds of writing media used in human history. Moreover, these screen cards display minimalist and playful philosophical questions about human existence. Images contain red and black letters, drawings, sentences, wordplays, rhymes. The reader has a different kind of freedom in getting ahead on the screen than on pages of a book, but she or he remains still possessing the “dural” of the printed.

When the multilingual concrete poetry is resemiotized as sound poetry within Rinne's *sounds for soloists*, the persistence of translanguaging, namely the visual of the printed or digital text, meets a different dimension, that of the transience of the spoken sound. By the transformative gesture of the visual into auditive memory, a further radical semiotization of the translingual occurs. In their paper on translanguaging and resemiotization, where the authors follow the creative process of writing a text and turning it into a song performance, Moore and Bradley states that semiotic changes emerge “across,

through and beyond practices ... involving written and spoken language.” This gesture focuses “on the communicative processes that help bring such transformations about.” (2020, 51–52)



Figure 13. Cia Rinne *Sounds for soloists*, youtube cover image

A successful conjunction between bruitist and simultaneous sound poetic forms, Cia Rinne’s sound works combine the individual pronunciation of linguistic elements and their stylistic effects of the languages in which she is highly proficient. The sound designer of *sounds for soloists*, Sebastian Eskildsen, reveals his major strategies in shaping the piece in Figure 14 below. What he writes about the editing of the first lines is coherently present in the whole work. Rinne’s text goes like this:

notes for two

*

1

one

ohne

oh no

ono

on

o.

(oh no)

By using pitch shifters to change the spoken pitch of the author, Eskildsen successfully mirrors the key device of Rinne’s translingual poetry, namely homophoning. This homophoning with a formant shifter shapes both the “soloists” of this piece and the “sounds” of languages. For accompaniment Eskildsen uses a simple tone generator. The generated sine wave, pink noise and sine sweep and their later modifications in minimalist style bring all kinds

of associations to decomposition of thought, of sound and voice, and through them the decomposition of the whole universe. Listening to this pulling apart of mental and physical pieces by “wars and gods”, the listener – who is part of a static, composed reality – experiences a special tension. In this acoustic tension, hearing the pronounced multilingual words still yields great pleasure, which culminates with the reading of all kinds of orthographic symbols that unify these Babelic languages (and their orthographies). The illustrative mechanical, urban and human sounds, which for first time are broken by sounds of musical instruments (like claves and drums) in the middle of this 14-minute-long work, come to a head in a digital jam session with a clear ending by a simple electronic sound elevating very high.

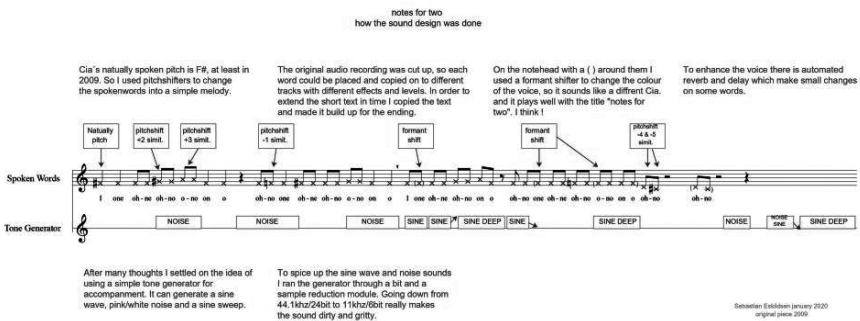


Figure 14. Sebastian Eskildsen's notes to the first lines of Notes for two

With her poetry installations in various art spaces around the world, like Signal Malmö, the Turku Biennial, the Grimmuseum Berlin, Den Frie and Overgaden in Copenhagen, at INCA Seattle, the Kumu Art Museum in Tallinn, etc., Rinne is mobilizing the spoken, written, visual, printed and digital resources of different languages with three-dimensional spatial representation modes. Evolving from her concrete poetry, the sound poetical works and art installations of Cia Rinne operate not as much with the semantic and syntactic as with the phonetic and visual, static and ephemeral aspects of multilingualism.



Figure 15. Cia Rinne: *h/ombres*, Installation

Both the verbal-figural cards used for installation by Cia Rinne at various exhibition (see the photo of Figure 15) and the sound installation *Notes for listeners* offer their aesthetic pleasures to the audience for a limited time, which will stay with the visitor as a mental memory of an artistic input but not as a concrete image (like with a book) or concrete sound (as on a tape). By addressing such different perceptive senses, the artistic works of Rinne point to poetry and performance as two hypermedialities that can join each other successfully. Just as poetry can incorporate and transform impulses and elements of all kinds of art forms and beyond, performance can also incorporate and use elements originating in other art forms for its own poeticality.

SUMMARY

The theoretical and methodological goal of this study has been to define the major categories of such artistic play – namely of intralingual, interlingual, intersemiotic and resemiotized code-switching – and to describe their text-internal as well as intermedial poetic functions. The study also exemplifies how literary translanguaging is thematically drafted and enacted as both artistic form and aesthetic procedure in the texts of contemporary artists from different literary traditions. No doubt, such translanguaging poetics enlarge the horizon of the monolingual literary dominance of the last two centuries; however, the mental and emotional familiarization of the critics and readers with the multiple codes in an artwork influences the anchoring of such works in the respective literary and artistic fields.

Paraphrasing Rinne's above cited thoughts on conceptual poetry published in Bergvall (2012), one can also conclude that translanguaging and resemiotization are very liberating acts to language as well as for aesthetics operating beyond its

commonly accepted functions. Although this aspect is not an aim in itself, it is definitely essential to translanguaging writing.

The reduction of a work to its simplest, clearest, most basic structures is typical of minimalism. In employing all four types of translanguaging (CS 3, 4, 5 and 6), Rinne strives for objectivity, schematic clarity, logic, and depersonalization, just as in the minimalist art the work refers to. Rinne's tripartite paradigmatic play lends genuine insight into the laboratory of meaning production of languages along with other media. It also contributes to the structural coherence of the book. This poetic convergence is not simply an iconic mapping of the paradigmatic – it is the creative process itself, generating a unique artistic unity. As Rinne explains in the following passage, while quoting one of the artists that inspired her work the most, Tomas Schmit:

If there is a concern, it is trying to reduce the form to the minimum necessary in order to visualize a thought or idea. Tomas Schmit said in an interview with Wilma Lukatsch that it worked for him like that, "*What you can say with a sculpture you do not need to build as architecture, what you can do with a drawing you do not need to search in image, and what you can clear up on a piece of paper does not need to become a huge drawing; and what you can make up in your mind does not even need any piece of paper.*" This is something I can fully agree with, the ideal would probably be a constant reduction to almost nothing! In a way it is a countermovement to the massive flood of information and waste of material, too. (Fowler, 2011)

Rinne's visual poetry abolishes the difference between languages, words, images, and media, namely by transcending them all. However, as Leevi Lehto (2008) has already pointed out, this does not occur in a Romantic, transgressive way, but as a critical categorical act. In Rinne's work we are dealing with not only linguistic and aesthetic categories, but also with philosophical questions that have been addressed many times throughout history. As Lundberg describes this:

The poet is not "guided" by words and their meanings, but rather by certain pre-existent models and ideas, which she seems to be testing against the material (and materiality) of language(s). What she then "discovers" in and between languages, is not "truth" (let alone the "sameness" of languages ("nine" <> "nein")), but rather a certain inadequacy, a slowness, a resistance from the part of language to "thinking" – so that in the end, one could as well talk about the *Primat* of language, as in this quote from Wittgenstein, figuring in the book, typically, either as an individual "piece" or one of two stanzas in a page-poem: "Man sollte Abschied nehmen von einer Formulierung wie 'ich denke', und statt dessen sagen, 'dies ist ein Gedanke' und dann tritt man zu diesem Gedanken in Beziehung."²⁹ (2003, 3)

²⁹ "One should bid farewell to a phrase like 'I think' and instead say 'this is a thought' and then relate to that thought." (our translation)

5.2 THE FUSION OF MULTILINGUAL AND OTHER ARTISTIC CODES IN SÁNDOR VÁLY'S ART



Sándor Vály is a contemporary multimedia artist with a wide experimental range of artistic code-switching. Studying his artistic practice shows us how strongly switching, translating, mixing artistic (visual, acoustic, kinetic, verbal, tactic) codes can contribute to the birth of an artwork aimed at a transcultural audience. In the Vályan sense, this is none other than the whole of humankind. Born in Budapest in 1968, Sándor Vály has been living and working in Helsinki since the 1990s. For a few years he relocated to Trevi, in Italy. He is known for Dadaistic performances, abstract paintings, and sound installations, as well as thought- and emotion-provoking black and white films and videos in which he often transplants elements of visual art, such as the paintings of Brueghel, Mondrian and Böcklin. In doing so, his works reveal a semiotic process first identified by Roman Jakobson as “intersemiotic translation” (1959, 233) but which is now more commonly referred to as “intermedial translation” (Queiroz – Vitorio – Fernandes 2022, 231). Furthermore, by using multilingual linguistic codes in addition to both instrumental and vocal musical codes, Vály’s use of multimodal code-switching highlights the creative border-crossings between various codes and languages, which, in turn, maximizes artistic communication and aesthetic function.

This study proceeds through different art projects of Vály manifesting verbal code-switching in intermedial composition. Our goal is to pick those very different manifestations that have relevance to understanding not only Vály’s art but multimodal code-switching in general.

FROM LITERARY CODE-SWITCHING TO MULTIMODAL CODE-SWITCHING

In most of the examples of the previous studies in this book, literary language has been the major code in which the investigated artworks manifested themselves. This time, we investigate audio and/or visual art including paintings, sound materials as well as exhibitions, performances, installations, videos and films, which embed linguistic elements of code-switching. These painted, printed, read, sung, live, recorded, or played-back multilingual codes become important articulating elements of these artworks. Through focusing on Vály’s combination of verbal and other artistic codes, we will highlight the organic approach by which a new aesthetic work is born out of a multisemiotic process.

To gain deeper insight into the multilingualism of our investigated visual artist's work, we will apply the analytic structure of the artwork illustrated before with Figure 2. In this sense, switching of languages in a work or between the works can be examined:

- on the surface structure (i.e., at the level of the words spoken in the visual artwork / performance / video work, 1st circle in Figure 2, but also beyond it, namely
- the strategy of the narrative/creative process that channels multilingualism into discourse (2nd circle),
- the multilingual condition of the fictional/aesthetic world (3rd circle),
- the languages involved through the peritexts (4th circle),
- the language repertoire of the flesh-and-blood artists who (co-)created the artistic work (5th circle),
- the language and art politics / communication opportunities of the time (6th circle), as well as
- the multilingualism revealed during the reception and adaptation of the work (7th circle).

The verbal aspect of Vály's art is also born out of all these interrelations. The multilingual and translanguing moments highlighted on different levels in this study contribute to outline the diagonal dynamism that in the end manifests in the artwork.

CODE-SWITCHING WITH INVENTED AND LIVING LANGUAGES (LEVEL OF PERFORMANCE)

By looking at the different modes by which verbal elements appear in his multimedia works, we will pay attention to the unfolding of Sándor Vály's artistic career. The young Vály started his career as a painter and sculptor who also performed multilingually with his punk bands Niskende Tewtär, Non Ultra Descriptus, and Digital Dead Sapiens. Early in this stage, for Vály, language was interesting in its poetic form. Authoring lyrics and poems, he has used Hungarian, Talazüekian (a language invented by him) and Dada languages. The linguistic repertoire of his performances extended beyond these languages to Finnish, German, Italian, and English; while associating with other artists or using special sound materials for his projects, he used a handful of other languages (e.g., Latin, Spanish, or Sardinian). Some of these texts have been published as separate volumes (*Cosmic daybook*, 2002: poetry in Hungarian, title in English), monolingual CD booklets (e.g., J.K. Ihalainen – Sándor Vály: *Laiminlyödyn maailman todistus* 2003, *Yöte päivää* 2009, both in

Finnish) or multilingual CD booklets (c.f. Hungarian texts with English translation in *The Agitated Calm of Insubstantial Space* 2022), trilingual flyers to his performances (e.g., Hungarian, English, Italian to the performance *Lament for Asinara* 2021). Contrary to Cia Rinne or Sabira Ståhlberg and their works investigated in the previous chapters, Vály does not use frequent code-switching within his pieces. Usually, languages are presented as separate blocks, mostly as translations that support the semantic appropriation of the work by the audience. Indeed, Vály both carefully chooses the most appropriate languages supporting his artistic message and its reception, as well as takes the deconstruction and reconstruction of codes to their extremes.

As the photo of Figure 16 demonstrates, at his 1995 *Talazüek* exhibition in the Finnish National Museum, Helsinki, the artist placed the clay tablets with his invented runic script on the tops of the pedestals. The transcript form via Latin alphabet, as well as its Finnish translation were placed on the upper two sides of the pedestal. Thus, the art object was presented in a digraphic and bilingual code-switching context.



Figure 16. A photo from the *Talazüek* exhibition (Finnish National Museum, 1995)

The art-archaeological project of *Talazüek* included not only visual and audio objects (paintings and sculptures as well as music) of archaic and archaeological character, but also a deep (re)imagination and re-presentation of humankind's intellectual and spiritual heritage (described in two separate books by Vály, accompanying his exhibitions). The constructed music art-instruments

helped visitors imagine the musical culture, which Vály has conjured up in three CDs published by N.U.D. records with English titles as *Sacred Music from Talazüek* (1995), *Epic of Korgaj* (1996) and *Epic of Talazüek* (1997). Using English as the communicative language for his art right from the beginning of his career shows that Vály always intended to address an international, transcultural audience.

The fictional epic of Korgaj, *Korgaj Eepos* (Apokrif, 1998), was bilingually published as an A4 size publication, over 100 pages long, including both the “original” and the version in Finnish (created by I.K. Ihalainen). This epos ends with the following suggestive lines placed on facing pages of the book:

In Talazüekian language:

Bildir bildirci kende ulurkum egerkiz nasem
Bildir taz türdüz ajsur at Kirhampaz Kirgin

In Finnish translation (on the facing page):

Sillä se on Auringonlinnun jälkeläisten yhteinen Aurinkontie
Sillä se on Tulesta syntyneiden ikaikainen Tulinen polku
(1998, 122,123)

In our English translation this can be reproduced as:

Because this path of the heirs of the Sunbird
is the ancient path of those born from Fire.

Due to the switch between the two sides of the publication, it is the eye and the mind of the receiver that performs code-switching. Indeed, the more multimedial the artwork is, the more code-switching is carried out not only in the artwork's materiality but also through the activity of its aesthetic perception.

CS OF GRAPHEMIC/LINGUAL WITH PICTORIAL, ACOUSTIC AND RITUAL

Already in the previous study on Cia Rinne, we had the possibility to point out code-switching in an intersemiotic context (code-switching of alphabetical/verbal with numerical, geographical, and musical). In Sándor Vály's Talazüekian project the reimagined language comes into life through sound material (CDs), artistically recovered runic stones (exhibitions), reimagined rituals (performances at the vernissage and finissage of the exhibitions). The invented language with its runic script and archaic drawings also shaped some of the Vályan paintings. As the photo below demonstrates, the painted face that looks at us through a historical time dimension is abstracted into several small

drawings in red color. These could have been shapes from the membranes of shaman drums or from the painted rocks of archaic caves. The frame with its two runic words above (*Numi Torem*, meaning: 'Highest Goddess' in the Mansi language), and one runic word below (*Földanya*, meaning 'Earth Mother' in Hungarian) indicates a name and a title even for those to whom their meaning is not revealed. However, knowing these words is not relevant for the aesthetic experience, which especially wants to go beyond regular semiosis.

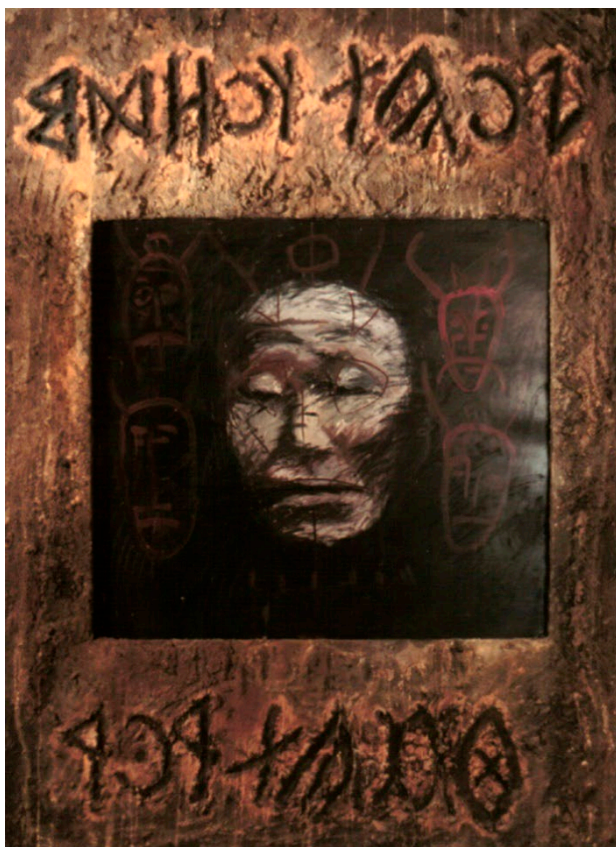


Figure 17. *Numi Torem / Földanya*

CS BETWEEN ARCHAIC/SUBCONSCIOUS
AND CONTEMPORARY/CONSCIOUS

The decade-long Talazüek project (exhibitions, publications and performances between 1989 and 1999) based its aesthetic aura on the contrast between past and present, the viewer being kept in a constant oscillation not only between archaic and contemporary, the archetype and the individuum, but

mostly between the seen and the imaginable. Opening the above just-mentioned exhibition of Vály in 1995, the Finnish art critic Erki Pirttola underlined the function of this type of multiple resonance:

This entire Vály project features his turning his back on the hard-boiled style of contemporary art. It digs into graves that are thought to have already been emptied of mysteries. He transforms, molds, burns, breaks, grinds his ritual boats into exactly what charms and terrifies us when we see ancient finds: the crumbling haltingness of time... However, this artistic research is only an introduction to the excavations of the viewer's eye in the works themselves, where the memory of history acts as a lever for recycling art. Bringing the artist's craftsmanship back to the connection of the same spirit with which houses, tools, dishes, fences, traps have been made through the ages, is one way of demonstrating how we become human. Not so much to become "the people" but to become "a dream", where people still eat from the same heart-shaped mixture of archetypes. (<https://sandorvaly.com/talazuek-1989-1999/>, 08.22.2023, Finnish original, our translation)

With code-switching between the fictitious and natural language along other artistic codes, the Talazüek project points to the moment when arts transcend life. By bringing past and present together, time is surpassed; by bringing distant places to the presence of the audience, space is surpassed. Code-switching with the human language in his art is definitely not Vály's major goal; however, code-switching of distant momentums of artistic semiosis is a major device in creating an aesthetic experience that in the end deeply touches the viewer.

CODE TRANSFORMATION BETWEEN HYPOTEXTS AND HYPERTEXTS

Another major creative method of Vály is the transformation of clearly defined hypotexts (e.g., Pieter Bruegel the Elder: *The Triumph of Death* c. 1562, Piet Mondrian: *Composition in Line* 1916-1917) and turning them through conceptualized translation processes into multimedia works. Just as Genette describes, the artwork ("hypertext", for Genette, is a literary work) is created from precursors ("hypotexts") through a process that is called transformation (1997, 5). While the resulting artwork summons its sources, the resulting hypertext becomes an independent piece.

Vály's album, paintings, performances and video works of his *Toteninsel* (Isle of Death) project invokes the most famous painting of the Swiss symbolist artist Arnold Böcklin, *Die Toteninsel* (The Isle of the Dead), which was painted in six slightly different versions between 1880 and 1886. Once a wider audience gained access to Böcklin's painting, it inspired several musical

and literary works, including a number of symphonic poems by Heinrich Schulz-Beuthen (1890), Andreas Hallén (1898), Hans Huber (1897, 1900), Sergei Rachmaninoff (1909), Felix Woyrsch (1910), Max Reger (1913), and Fritz Lubrich (1913). Over a century later, its influence continues to be felt in musical projects such as the neoclassical album *Dark Age of Reason* by Arcana (1996) or the minimalist composition *Die Toteninsel* by Harald Blüchel/Cosmic Baby (2006) (for more examples see the website of Pascal Lecocq, <http://www.toteninsel.net/home.php>, 07.07.2023). For Sándor Vály, Böcklin's widely known painting initially inspired a series of paintings shown in Helsinki and Tallinn as part of the exhibition with Nietzschean title *Die Geburt der Tragödie* (*The Birth of Tragedy* 2003, 2004; Nietzsche's essay, 1872, constituted another important hypotext). In this one, too, Vály was drawn to a visual art project with three extra focal points, that of music, video/film and performance (for subsequent examples, see his Brueghel and Mondrian variations). For such projects Vály involved professional pianists, both in the process of composing the musical score and in the performances of the resulting work (e.g., Nikoletta Máté, Éva Polgár, Júlia Heger).

In the booklet and the website documenting the latest two transformation projects of a tetralogy called *The Milky Way* and *Nervous System* (released both as sound material and video work in 2021), Vály sums up his work referring to the other two projects in the following way:

By transforming a visual composition into a musical one, we experimented with how a visual artwork translates into the language of music. (*Bruegel Variations*, 2008 N.U.D. Records, *Mondrian Variations*, 2012 Ektro Records). We employed visual art techniques from both the Renaissance and 20th century modernism to define our two methods of creating musical structure. We observed the artistry of painters Pieter Bruegel, the Elder and Piet Mondrian. While the Renaissance dealt with compositional questions about perspective and the golden ratio, modernism centered around the abstraction of structure, colour and rhythm.

By using the star pattern of the Milky Way and that of the nervous system of the body (see below) Vály transformed a complex visual code into a musical score, which served as the score for the performance.

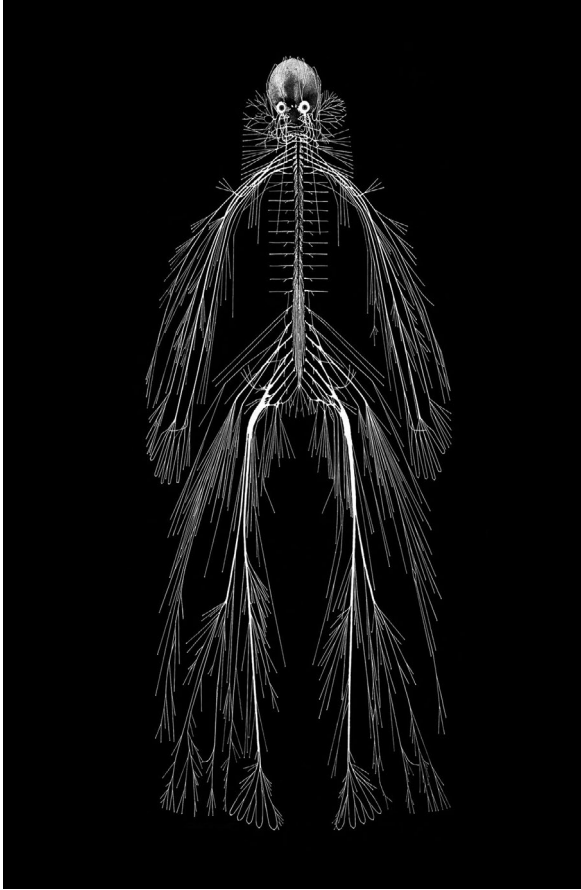


Figure 18. The nervous system of the human transposed to a musical score
(<https://sandorvaly.com/milky-way/14.07.2023>)

By including the hypotexts as visuals, verbal, or audio elements in the art performance, these events code-switch with the elements of intermedial transformation between the two dimensionally fixed complex codes and the multisensory music-noise live performance. But with Vály, the artistic process does not stop here. At the next stage, out of the documented generative process as well as the art performance, a separate film or a video work (i.e., a *moving picture*) of its own aesthetic quality is created.

DE-/RE-CONSTRUCTION OF CODES

What many of Vály's projects have in common is the undressing of routinized codes to their core. This is realized either through recitation of a Dadaist text in German or English translation (e.g., poems of Hans/Jean Arp), with destruction of objects (e.g., a piano in his Dionysian projects), with nakedness (see his *Young Dionysos* films and paintings), with collage-like visuality (video works of *Dutch Futurismo*) or projections of visual and audio elements on top of each other until a new image and sound is born (e.g., the human faces and the looped sound patterns in *Milky Way*).

Deconstruction of codes is never arbitrary in Vály's work. The viewer always finds him/herself in a conceptual framework that provides deeper insights into relevant cultural and spiritual turning points of humankind (e.g., bringing dance back to the sacral space in his Bingen video project. 2019). The exemplified artistic freedom and creative responsibility of these works point out how to experience every moment as art, as a higher joy. In his diary excerpt using DeepL translator, Vály states the following (cited from his website):

123. All manifestations of life arise from instinct. Art is a spiritual expression of the instincts that come from the structure of the body. Art is the desire for orgasm, to experience and live wholeness.

187. The reality of prehistoric art still appealed to all the senses. It invited the recipient to a total experience. Then the arts diverged and became detached from reality. It was no longer about experience, but about representation.

189. Prehistoric art was still based on synesthesia. The fusion of the senses without boundaries. Synesthesia is a memory of primitive art, of the senses speaking at the same time before the world.

231. We must die in every act, we must die in every creation, so that through it we can be reborn each time.

242. We cannot avoid the sublime drama of life, nor death. Life is short, and I wish to fill that shortness with my own freedom, so that it may have meaning and value.

288. In creation, human is “naked”.

(<https://sandorvaly.com/young-dionysos/>, 14.07.2023)

CODE-SWITCHING WITH ACCENTED LANGUAGE WITH AN EXCURSION ON THE *TOTENINSEL* PROJECT

In 1919 Karl Georg Zwerenz wrote a libretto entitled *Die Insel der Toten* (The Isle of Dead) for a lyric opera by Max Niederberger (1893–1941), which Sándor Vály discovered nine decades later in Hungarian in an antiquarian bookstore in Budapest, and soon afterwards in German in the Viennese Opera Archives. Karl Georg Zwerenz (1875–1933) came from a multigenerational Viennese family of actors. His librettos were often played in German and other languages in various operas of the Austro-Hungarian Monarchy (e.g., in Vienna, Prague and Budapest). Zwerenz also wrote several romantic libretti in poetic form, such as *Die Tippmamsell* (*The Typist*, 1908), *Der Goldschmied von Toledo* (*The Goldsmith from Toledo*, 1919), and *Die Liebeskutsche* (*The Love Coach*, 1927). In *Die Insel der Toten*, Zwerenz creates a story with five major characters, a female side character, and a chorus of fishermen. Among the major characters we are introduced to Arnold, a painter whose name, as well as the opening lines, form a direct reference to Arnold Böcklin and his famous painting. Further enhancing the play's connection to Böcklin, the set design of rocks and water served as a visual background to the performance.

Zwerenz's German language balladic decoding of Böcklin's painting consists of 6-8 and 8-12-syllable lines in trochaic and iambic meters (the former in Arnold's speech; the latter in the speech of Phyllis and Timäos). This poetic diction, far removed from spoken language, reveals a Romantic love for nature as well as the supernatural, mystical, and turbulent subjective feelings of the characters. Zwerenz's poetic language culminates in the semantic double structure of equivocations, which remain tense from the first lines until the end.

To use accented language in his performances and related video works, Vály decided on the involvement of performers not knowing any German. By choosing this innovative treatment of the text, the resulting special aesthetic quality puts the listener in a humorous mood during the serious musical performance. For those who *do* speak German, the switched linguistic mode is felt even more strongly. The performing voices become expressive not so much through the content of their utterances but through a unique coloration achieved through

instrumental ornamentation. This non-standardized usage of poetic German by non-German artists makes the text resonate with the language of 21st-century urban contexts, where people of diverse linguistic and cultural backgrounds meet and appropriate each other's cultural and artistic traditions. Thus, the translanguaging, transcultural and transnational aspects of Vály's works are not at all foreign to the core philosophy of art; indeed, Vály's art has never been addressed to a particular audience on the basis of language or geographic location.

PARALLEL MULTIMODAL AND MULTIMEDIAL CODE-SWITCHING

Our final example highlights an often-used artistic strategy of code-switching, namely, the superimposition of various codes in a multi-media artwork. In the 2021 performance entitled *Lament for Asinara*, Sándor Vály used as verbal code an archaic lament recorded in Hungarian, which during the performance was played backwards and accompanied by English and Italian translations projected on the two sides of the stage. Thus, the local and international audience could read the text and access its content, while listening to the melody and visually perceiving the performance. *Lament for Asinara* is a commemorative project about a collective trauma related to Sardinia and Austro-Hungary. During the First World War, half of some 50 000 war prisoners – who had survived a forced march through Serbia – were shipped to a prison camp and sent to the island of Asinara, where most of them perished in miserable conditions. Very few survived, but the officialities kept silent about the event until recently.

In her original study on the interplay of verbal, visual, acoustic, and tactile codes in the *Lament for Asinara* performance concert, Klára Ódor illustrates the interplay of artistic codes as shown in Figure 19 (light blue for linguistic codes, orange for visual codes, yellow and green for acoustic codes, and grey for the tactile effects). The length of the colors marks the duration of the specific code. Minute:second timings indicate transitions between scenes.

5.2 THE FUSION OF MULTILINGUAL AND OTHER ARTISTIC CODES IN SÁNDOR VÁLY'S ART

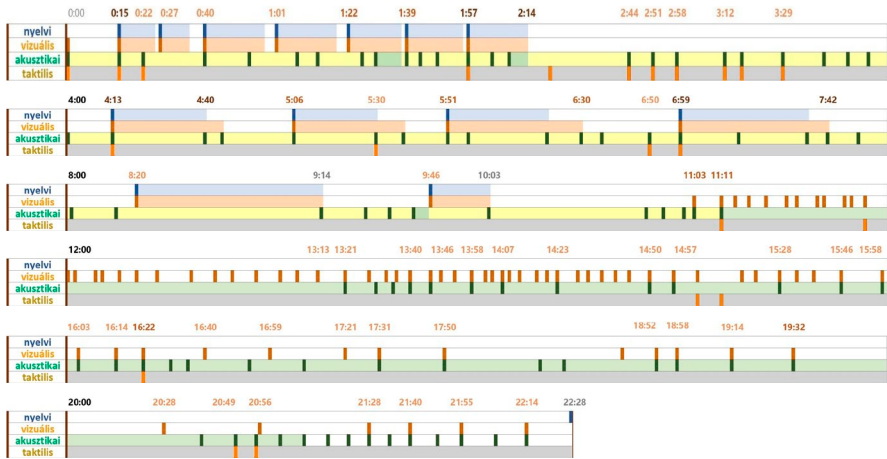


Figure 19. Score of linguistic, visual, acoustic and tactile codes of *Lament for Asinara* by Klára Ódor (2024, in press)

As the score documents, the visuals (see the second line from the top) were projected for extended durations in the first half of the performance; the projections then switched to photos of soldiers shown for a few seconds and always followed by a photo of a skull. At the same time, the mechanical and nature sounds of a moving ship are changed to a Sardinian melody sung by men. About the function of the frequently changed units of the same code, and the coinciding changes of different codes of this masterpiece, Ódor states the following:

The viewer is in for a very strong shock, as the artist uses very expressive effects both acoustically and visually. From the beginning of the performance, smoke billows with varying intensity on the stage; its duration is not marked separately. The pixelation of the images, and then the resulting anonymous soldier faces that turn into skulls are the same compression at the visual level that Vály used in his most recent projects entitled *Sacred Song* and *Prayer*. In such cases, he also condensed the many sounds so that finally all of it became one sound, creating, as he calls it, “the essence of sound.” (2024, in press, translated from Hungarian)

MULTILINGUALISM OF THE DOCUMENTING WEBSITE OF THE ARTIST (PARATEXTUAL LEVEL)

Through the digital realm, artists have gained special opportunities to present their works on their websites as well as to upload further essays, reviews, and blogs related to them. Sándor Vály belongs among the artists who from the beginning of their careers offer profound interpretative material about their

creative processes, as well as about essays, articles, and studies related to the works' reception. Vály's continuously refreshed and growing archival website, <https://sandorvaly.com/>, addresses both the international and the local audience. This website contains his paratexts, as well as some of his creative partners' epitexts in Finnish and English (e.g., I.K. Ihalainen, Juha Valkeapää), and abundant critical material in English, Finnish and Spanish in both original and translation. Further languages are embedded in these matrix texts (e.g., Talazüekian, Hungarian, Swedish, Italian, Latin, Dada). Though a vast Hungarian corpus written by Vály (e.g., his art diaries and poetry) and his Hungarian critics (e.g., Károly Ludvig, Klára Ódor, Johanna Domokos) has also been created over the decades, these materials are not (yet) included. Due to the growing artistic (photo and video work documentations) and academic material included on his website, Attila Molnár dubs him an "archiváló művész" (archiving artist), comparing him to Kinga Tóth and Tibor Szemző (2021).

CLOSING THOUGHTS

What is special about Vály is not the fact that he uses very well defined hypotexts (since this is a natural part of the creative process), but the way he chooses the transformational language that grants both constraint and freedom to the creative process. In this sense, code-switching does not manifest itself on the surface but is part of the generative process. Since Vály is at home in visual arts, music, literature, and special knowledge systems, but is still a multimedia artist, his art can best be defined by artistic multimediality.

This chapter on Sándor Vály's art offered a heuristic insight into specific aspects of multilingual code-switching to code-switching of and among various artistic modes and codes. While the previous CS mode (that of the verbal) is easier to localize and delimit, once CS goes multimedial, we touch upon the essential aesthetic dynamism that characterizes multimedia art. Starting with this very concrete aspect not only in this chapter but in the whole monograph, Rinne's and Vály's works demonstrate not only the latent and manifest CS strategies of the artwork but also the multimodal CS inherent to the creative art process. Thus, for the viewer, the critic, and the academician, being faced by, becoming conscious of, and investigating aesthetic code-switching offer the opportunity of becoming more conscious not only of art, but of a more aware life. Let us emphasize that all the multilingual artists referred to in this book are part of a multilingual globalized world, connected not only through technology but through transcultural art. Code-switching is and will remain an important aspect of creating art both in its generative and performative dimensions.

CONCLUSION

Why literary code-switching, and how should we approach it?



OUR MAJOR THEORETICAL CONSIDERATION

Code-switching in a literary or other artwork contributes to creating fictional worlds and aesthetic experience. Just as Carla Jonsson underlines:

Language contact phenomena in writing [and, we may add, other art forms] are different from their oral counterparts since they are produced under different circumstances. (2012, 212)

Aiming to work on the further development of the understanding of aesthetic code-switching, our code-switching framework – whether applied to literary texts or to works of art more generally – brings together three main theoretical concepts: Bakhtinian heteroglossia, literary multilingualism and translanguaging. By combining these different pillars, it provides a comprehensive system able to compare and classify the vast majority of practices. The advantage of having such a holistic framework is that it facilitates a comparison between different multilingual practices, which usually coexist in the same work. But this framework may also help to more easily identify and classify multilingual and translanguaging variables and nuances in order to understand the way multilingualism is arranged in a literary work or in an artistic contribution. Facing the current terminological confusion, a straightforward system which contemplates multiple variables and strategies is very much needed.

In greater detail, our framework is based on Bakhtin's notion of heteroglossia, which contemplates the juxtaposition of different languages, dialects and their variants and genres – or, in other words, a multiplicity of different ways of speaking and the relationship between different tongues. Multilingualism and translanguaging, on the other hand, correspond to two grounding notions which could be combined to examine the way multiple tongues interact within the same context. While multilingualism tends to be conceived as the use of more than one language and translanguaging as the linguistic fluidity and transition from one tongue to the other, one notion does not exclude the other. On the contrary, in our framework the two notions working together allow us to interpret multilingual dynamics in a more comprehensive way.

EXAMINING ARTWORKS

As we have demonstrated in our analysis, literary and artistic works operate in a different way than (oral) code-switching in real life. In Keller and Grutman's footsteps, we also argue that the fictionality of these works plays a relevant role in shaping the code-switching mechanisms in use in a literary or artistic work. The fact that multiple actants are at stake when a literary text or artistic work is created means that the way the latter work derives from the dynamics is dictated by the narrative/communicative needs and purposes. For instance, the way ZCS is used in Petöfi's or Twain's example tells us a lot about the narrator filtering the multilingualism of the story background into a relatively homogeneous narrative. Or it might be a narrative conceived so that a reader does not need to overcome linguistic challenges. The role of the reader should never be underestimated. As we have demonstrated in this book, the reader of a multilingual work is not the ideal or model reader (cf. Table 2, position no. 6) able to master, or at least understand, all the languages present in a text (the same can be said for the audience of a musical event or of an artistic work). The opposite happens when a writer such as Joyce employs more than seventy – known and little known – languages in his last novel, *Finnegans Wake*. These examples call into question a series of elements, such as the writer's aspirations and editorial policies, the narratorial and linguistic choices and needs, the readers' expectations, the presence or absence of paratexts, the relation between the writer and the narrator, the type of narration used, the role of the characters, etc. Code-switching is indeed a powerful tool at the author's disposal which can be used to achieve multiple narratological aims. It does not simply correspond to the reproduction of code-switching in real life.

Just as Cia Rinne's "idiosyncratic poetic idiom" (Fowler 2011) demonstrated, code-switching has its own rules and laws that provoke dialoguing and translanguaging with the reader from many angles. Just as the artist uses the multilingual and the intersemiotic transgression to free her/himself from the many conventions and impositions of everyday life, so the reader is invited to experience something similar: his or her own idiosyncrasy. Receivers are allowed to add any "irregular" associations. After all, who decides which meaning the reader may momentarily activate when seeing, for example, the letters N and O? Does it refer to negation or does it indicate geographical locations such as Norway, Lake No in Sudan, New Orleans, or a small village in Denmark? Does it refer to a symbol and abbreviation of a letter/syllable, as in Japanese script? Does it refer to the number sign? Or to a film – as in the 2012 Chilean film of the same name, or the titular character of the James Bond film *Dr. No*, or to a song – such as those by Shakira, Monroe or Old Man Gloom? Or to a female playable character, as in Koei's "Samurai Warriors" and "Warriors Orochi?"

video games? Or to a chemical substance (nitric oxide) or a chemical element (nobelium)? Or to political parties (the German neo-Nazi party or a Belgian political party)? Or to a style of Japanese theatre? Or just the two letters his or her child knows? It follows that not only authors but also the audience decide how to use their tools and employ multilingualism in a text or work.

THE SEVEN CODE-SWITCHING CATEGORIES AND THE NARRATIVE LEVELS

The seven code-switching categories we have identified summarize the main possibilities in use. Whether an author decides to employ CS1 or to employ CS4, just to give an example, means that this choice corresponds to the option which best accommodates his or her needs. Sabira Ståhlberg and Cia Rinne are probably two of the best examples of authors fluctuating between multiple code-switching types. At the same time, code-switching also concerns non-literary artworks, as previously demonstrated by Gardner-Chloros. In the interview with Mohcine Ramdan, music emerges as an ideal genre where multilingualism and translingualism can take place. Multimodality, in this case, seems to favor code-switching, which works in combination with multiple other (musical) components. This holds true even though, in the musical case, the multilingual dynamic still involves communicative needs and purposes. An entire communicative system, in other words, is still put into action when music is involved.

Most importantly, code-switching requires an investigation of the motivations and functions which are at stake in literary as well as nonliterary artworks. By understanding the author's intentions, which are often related to the work's functions, we can dig deeper into the multilingual dynamics. It may easily happen that different code-switching motivations and functions coexist. For instance, artistic works could be simultaneously characterized by several needs and modalities, confirming that the code-switching examination must always be multilayered. Furthermore, both the way works are composed and what kind of cultural contexts surround them become key components to be analyzed in details, as we have explained in the previous chapters. Artistic works in particular require an understanding which contemplates extralinguistic dimensions and multimodality. We hope that this work will spur further investigations based on the importance of the narratological, discourse analytic and linguistic factors presented in this book.

CLOSING THOUGHTS

Code-switching is a key element both of literary texts and in the other arts and it should be investigated as such. Our book's aim is also to increase multilingual awareness, showing how central the multilingual component in every work is. Linguistic diversity indeed concerns a work from its initial conception to its final output. Furthermore, multilingualism can be found everywhere if we do not simply limit ourselves to its discursive aspects. Overriding our limitations, this is certainly the most important goal we would like to achieve with this book.

The focus of this monograph revolves around the exploration and understanding of literary code-switching in both literary texts and other forms of art. It argues that latent and manifest forms of code-switching contribute significantly to the creation of fictional worlds and aesthetic experiences. The proposed major comprehensive theoretical frameworks (see Table 3, Figures 1 and 2) explore Bakhtinian heteroglossia, literary multilingualism and translanguaging as well as discourse analysis and narratological focus to investigate and classify various code-switching practices in literary and artistic works.

By introducing seven code-switching categories the first three units of this book highlight various authors choosing different strategies based on their narrative and communicative goals. Our exploration extends beyond literary works to include non-literary art forms, such as music, painting and film, where code-switching interacts with various other components. For elaborating this, in the next two units of the book we stress the importance of investigating the composition, motivations and functions behind code-switching in non-literary artworks, too.

Since the theory and practice of code-switching goes hand in hand, and scholars need to pay attention to pioneering artists of their field of exploration, the following final unit (*Artist Contributions*) invites the reader to a literary and musical excursion. The first writing discusses the topic of multilingual creative writing, exploring the complexities and nuances of this practice. The artist-academic, hyper-polyglot author, multilingualism scholar and polyglot creative writing guide Sabira Ståhlberg emphasizes that multilingual creative writing is not easily defined, as writers use various languages and language elements in diverse ways. Creative writing, in the author's view, is a joyful and adventurous activity that involves letting go of preconceived notions and allowing the imagination to flow freely. Ståhlberg points out the distinction between the creative and the technical aspects of writing, arguing that while creativity is about freedom and exploration, the handicraft involves technical and methodical skills. The article emphasizes the need for writers, even famous ones,

to balance creativity and handicraft for effective writing. The author also discusses the personal nature of creative writing, noting that many writers engage in the activity for personal satisfaction rather than fame or recognition. Ståhlberg encourages individuals to embrace creative writing as a way to explore their inner worlds, discover new dimensions, and enrich their lives.

The article touches on the transformative nature of creative writing, suggesting that it leads to personal change and a deeper understanding of oneself, others, and the world. Ståhlberg advocates for an open and inclusive approach to multilingual creative writing, allowing writers to use any language elements, even those they do not fully understand, to enhance their creative expression. The author rejects the idea of rigid rules in creative writing, emphasizing the importance of individuality and finding one's own approach to balancing creativity and handicraft. Ståhlberg describes the teaching role as that of a guide rather than an instructor, facilitating a supportive and open environment for writers to explore their creativity. The article concludes by encouraging writers to let their creativity flow constantly and regularly, comparing it to the constant flow of water in a river. Ståhlberg suggests that by engaging in multilingual creative writing, writers can address challenges, find solutions, and navigate through life with a sense of flow.

The interview with Mohcine Ait Ramdan explores the multifaceted aspects of his musical career, cultural background, and linguistic identity. Mohcine, a Moroccan musician based in Germany, shares insights into his diverse cultural roots, linguistic proficiency, and the formation of his band, Jisr جسر Brücke. The interview delves into the inspiration behind his music, the sources of his compositions, and the multicultural influences that shape his artistic expression. Mohcine highlights the rich musical environment he grew up in Marrakech, where various cultural influences converged, including classical Arabic music, music from the Atlas Mountains, African slave music, and Sufi traditions. His family's musical background, including his father's classical Arabic music and his grandmother's singing, contributed to his early exposure to diverse musical styles.

The formation of Jisr جسر Brücke is described as a response to the refugee wave in Germany in 2015. Mohcine saw an opportunity to create a musical project that transcended political divisions, aiming to build bridges between different entities. The band's repertoire spans classical Arabic music, cross-cultural collaborations, and the incorporation of diverse musical elements. The interview touches upon Mohcine's multilingualism, with him expressing his identity through singing in Arabic, French, German, Bavarian, and English. He explains that the choice of language is not bound by a specific function but is an expression of his multiple identities. He describes how language and music intertwine in his performances, creating a holistic experience for the audience.

Mohcine discusses the challenges of maintaining multilingualism in a world that often favors monolingualism. He emphasizes the fluidity of his music, incorporating various languages within a single song and allowing the music itself to take precedence over words. The interview explores the linguistic diversity intrinsic to Mohcine's music, challenging the notion of monolingualism rooted in society. In conclusion, the interview provides a comprehensive view of Mohcine Ait Ramdan's musical journey, illustrating the intricate connections between his cultural background, linguistic identity, and artistic expression.

Both artist contributions highlight the significance of multilingualism and cultural diversity in shaping their unique literary and musical approaches and emphasize the broader message of creating harmony through multilingual creative writing and music performance in a diverse world.

ARTIST CONTRIBUTIONS

MULTILENGUAL KREATIV RITING

—◀▶—
SABIRA STÅHLBERG

Multilingual creative writing is a topic which at the first glance looks simple and clear: it means writing fiction or poetry in more than one language. Looking closer at multilingual kreativ riting, however, it is not that easy to define. Multilingual writers produce very different kinds of texts in very diverse ways and with various combinations of languages and language elements. Creative writing has nowadays become a fashionable term used for teaching the hand-craft of writing, and multilingual creative writing has turned into a synonym for teaching writing techniques to multicultural groups. At courses and seminars, the how-tos and how-not-tos and opinions offered and proffered by creative writing teachers who deal with multilingualism appear to be as many as there are teachers, approaches and methods.

Creative writing is, in my view, an occasion full of joy and adventure. Creative writing can be done alone, with another person, or in a group, with or without a teacher. It is useful to have a topic to start with, but the theme does not need to be complicated: simple things like “blue” or “tree” or “lamp” are usually enough to set the imagination in motion. With the imagination, all kinds of other resources we possess start working, too: thoughts, memories, feelings, languages... the brain goes into connecting mode and comes up with images and words we never knew we had. Creativity in writing means to let go of all preconceived understanding or perceptions about how a text should be or what it should contain. There are no rules, and nobody checks spelling or grammar. There are no regulations for what kind of text we should write; no criticism, judgment or argument. Being creative means to open up and listen to what is bubbling up from inside, or what is hidden somewhere deep and whispering, and to let it flow out into the hand or hands writing it down. Very often we are surprised by the fluency, richness of ideas and images, the feelings and the fun. There is complete freedom and no boundaries, no ropes, hopes or slopes: there is only flowing, floating, flying, running, changing – movement, enjoyment, moment; now, here, everywhere, all time and no time.

LA CRÉATIVITÉ EST SYNONYME DE POSSIBILITÉS

My view of creative writing is free and flowing, but in some cultural and vultural spheres, “Creative Writing” has become a commercial synonym for teaching the handicraft of writing. “Multilingual Creative Writing” is used when teachers or educational institutions wish to attract multicultural people to writing courses, in other words persons who connect with several cultures. A handicraft is technical, methodical, formal, while creativity is complete freedom from all technicalities, methods or formats. I would therefore, for clarity, call the handicraft education by its real name, “teaching the writing handicraft” or in more detail and exactly, “teaching fiction / non-fiction / poetry / academic writing skills.” But this will probably not satisfy those who teach or learn the handicraft. Writers are not supposed to be hard-working or use techniques. There is still a lot of glamour and mythology about being a Writer. Writers are supposed to be crazily Creative: being a Writer, a *real* and *famous* one, means that books must be written as if by divine inspiration. The Writer is sitting in a cafe, drinking and writing furiously away; or the Writer is sitting alone at home after a messy divorce (or death of a favorite cat or another major crisis) with a Brilliant Unique Idea, which has to flow onto paper into a bestseller, while the Writer forgets to eat and sleep. Similar scenarios are found in abundance in interviews with Writers on TV and radio shows, in newspapers and magazines, podcasts and videos available on the internet.

KREATIVES SCHREIBEN IST MEHR ALS HANDWERK

In fact, all writers, also the famous and allegedly divinely inspired ones, need both the handicraft and the creativity – one without the other does not work. Creativity alone, without method, will result in chaotic texts without system or reason (yet, our brains love structure). Only handicraft will turn out texts which are as interesting as descriptions for assembling a do-it-yourself wardrobe or bookshelf from the pieces in a plastic package bought in a furniture store (yet, our brains love excitement). It is therefore important for a writer to know how, why, and when to use which aspect during the writing process. Creativity is needed to give birth to a text, to make a text leap from the initial idea and develop into whatever it wants to become. The handicraft is needed to formulate, find suitable expressions, structure, edit and form the text into something other people might understand. Most writers I know are ordinary people who work with both creativity and handicraft, balancing them in different and highly individual ways. An important aspect of becoming and being an author is to find and constantly develop your own way of working with creativity and handicraft, and to discover what works for you right now and with this text.

KREATIVT SKRIVANDE ÄR EN PERSONLIG AKTIVITET

Some people who come to creative writing courses want to – and drive hard at – becoming famous, and a few actually make it. They are usually more interested in the handicraft than being creative, and they are prepared to pay the cost of becoming an icon who cannot be changed: the moment they become famous, their public image sticks to them, and they are stuck within the public image. I see creative writing differently – it is first and foremost a personal activity. Many creative writers never publish what they write; the major part of my writing is never read by anyone but myself. We do not need to publish to feel good, accepted and acknowledged. We write because *we feel good while writing*. While writing, we can talk about things we would never tell another person, we can discuss difficult issues or feelings and look at them from different points of view, or we just love the feeling of letting everything go and being free. For many people, creative writing is a way to forget all daily cares and fly out into the world and discover new dimensions, enriching their inner life. I write creatively almost every day, and it is all for myself. I write about anything and everything, and while writing, I find new ideas, make discoveries, and develop thoughts and topics which might, or might not, eventually be published after an editing process. Creative writers are really adventurers setting out on a journey we have never been on before and never will or can repeat. We can try to return to the path, but it will be a little or very different, like a path in a forest which changes every day and every season. We will also be different next time we want to walk the paths of Creativity. Now, that is *real* Adventure!

QUANDO SCRIVIAMO IN MODO CREATIVO, CAMBIAMO

Creative writing is all about change, as I see it. We change while writing creatively, and by letting our creativity gallop out into the green fields like a horse in early spring, we discover and learn new aspects about ourselves, other people, the world, and the universe. It is important to let changes happen, to provide time for the changes, and to be aware that transformations are always individual. We never experience creative writing in the same way. When I teach creative writing I do not teach, actually. I am only a guide and a support on the way, someone who has walked several paths of Creativity. We write both alone and together; nobody knows more or less than anybody else about what is happening, and if someone does not want to tell what they wrote about, that is fine. They can tell another story or about their feelings while writing about this topic. I listen to everyone in the group and follow my intuition, and I let topics appear and float into writing from our talks and texts. While writing, we can change points of view. We can find the courage to write letters to

people who have hurt us or whom we have caused pain, and we may change our attitudes and feelings about them and ourselves. We can also write to people who have passed on or we have not seen for years. We can talk in languages we never knew we know. We can explain things to ourselves and to others we maybe are afraid to discuss in the outside world. And we can enlarge the worlds we live in. It is our inner worlds we change and recreate by being creative, and by changing the inner worlds we also change the outer worlds we live in.

MEERTALIG CREATIEF SCHRIJVEN IS VOOR IEDEREEN

Creative writing is an occasion full of playfulness and connecting multiple dimensions within and outside ourselves. Our brains create the ways we look at ourselves and the worlds we live in, and while writing about our worlds, we can maybe understand them and ourselves better. Outside, we live in a globalized world and connect multiple dimensions every day, although we may not think about it much, because it is *normal*. Inside, we possess several worlds, which our brains create after being stimulated by talking to other people, reading books, watching films... the possibilities for creating new worlds in the brain are infinite. The more languages we use, the more colorful our worlds both outside and inside can become. With more languages and cultures we get more possibilities to discover ourselves and our worlds. We do not have to know languages or cultures perfectly to use them in creative writing. There is nothing like perfect knowledge, although many people believe in the illusion that they know a language or a culture “perfectly” because they were born into them. In creative writing, even a word you have heard and not know the meaning of can be used. You are free to imagine and write about it as you like. Only if you want to publish the text will you need to check up on the word, because there are many people out there who are sensitive about correctness of language.

¡VAYAMOS CREATIVOS Y MULTILINGÜES!

In her essay *How Not to Teach Multilingual Writing*, the multilingual author and creative writing teacher Anne Tardos (2002) says that she does not ask students to write multilingually, unless they are multilingual themselves. She proposes instead “that they write using multiple forms of expression, using all means available to them.” I agree that when writing we should use all available resources and methods together with inspiration and innovation. But in my experience, all of us can write in several languages, because all languages contain elements from other languages. Not only all who consider themselves

multilingual, but all who think of themselves as monolingual use words from other languages or dialects. We all know how to pick up words and expressions, because we do it constantly; we learn a couple of new words almost every day throughout our lives. If we need to take off any social-political-national-school-teacher-educational-monolingual blinkers (*oogkleppen, paraocchi, skygglappar, Scheuklappen, œillères*) before starting our creative writing session, now is the moment to do it.

IMA LI JEDNE ILI MNOGO ISTINE?

Is there one truth or many? Switching languages brings her, according to Anne Tardos, to a deeper truth than using one language only. As I see it, we all possess multiple truths, and the truths change and develop, partly with languages, but also through exposure to other cultures, information, people, and ways of thinking. Before students of creative writing, Anne Tardos says that she uses her own multilingual writing “as an example of doing something radical, something completely personal and unique to one’s own self.” As a guide, I do not set myself apart from the participants in a creative writing group. Each individual is as unique as I am. I am as radical as anyone else is. My multilingual texts are born parallel and simultaneously with the other participants’. Many of the poems in my first collection, *Polyglotta Sabirica* (2015), and some of those in my second book on Anthropocene, *Wan Sun* (2021), were written during creative writing sessions, and received their first reactions from others who wrote on similar themes. Anne Tardos’s way of teaching works for her – she is a popular writing teacher and lecturer. My approach is radically *коренно* different and you could argue that my threshold, *tröskel, kynns*, is lower – but my way works for me and for most of those people who come to my creative writing groups. Every creative writing teacher is unique and *must* be different, because there is a need for all kinds of teachers and guides. As people are different, and brains are individual, every creative writer has to find a way and teachers (or guides) who can offer them advice or guidance on the paths of creativity and writing.

PERMIT, PERMETTRE, ERLAUBEN, POZWOLIĆ, WHAKAAE!

Anne Tardos is not alone in requiring a favorable environment and specific state of mind for writing multilingually. Lots of writers need time, space and mood to write. In my creative writing sessions, and in my experience, however, there is no need to create a special environment or mood. We create and build up the environment and atmosphere together, gradually, by opening up and telling each other in the course of writing what we think and feel, why we

thought about this or that topic, or what images we try to describe. As for languages, in my experience, it is enough to *allow* the use of all languages, even words or elements in languages we do not know. You do not see yourself as multilingual? No problem. There might be words you like the sound or visual form of, words or elements you have heard while watching a film or reading a book. Use them. Use all words and language elements you want to. Use all languages you want – or invent your own. People have been inventing languages since prehistory, so we can do it here and now, too. Language is creative, malleable, workable, *képlékeny*, *formbar*, formidable. We can do incredible things with language, for example mixing or combining letters *lettres*, word parts *partwords*, adding whole words *mots Wörter ord sanoja*, writing whole sentences in another language or mix sentences, finding words with multiple meanings...

COMBINE, CREATE, CONCOCT, CONSTRUCT, COMPOSE, COIN, CONCEIVE,
COOK UP, KNOCK TOGETHER...

Look up words if you wish. The title *Multilingual Kreativ Riting* of this contribution is not a row of typing errors as it seems, but it reflects the multilingualism I live and breathe and write. In my Polyglocean (see my book *MoonSoon mişmaş* 2023), the polyglot brain–ocean, all kinds of languages and language elements are swimming around; some are in the sunlit upper layer, others in the not-that-conscious depths of the ocean, and all languages are active all the time. The language fishes–elements can be caught at any moment by the writer, either with the help of hook and bait or with a net, or the fish float up to the conscious mind during the writing process. In the case of the title, Spanish *lengua* means “tongue”, *kreativ* could be German or Schwedisch, and *riting* refers to the etymology of English *writing*, which originally is a cousin to old Norse **rita*, “to scratch, outline, write”, now modern Scandinavian “to draw.” But multilingual writing does not have to be this complex – it can be much easier and contain fewer language levels. We always have a choice when using languages. If you want to add more languages later to your text, you are welcome to do so – there are numerous dictionaries, grammars, books and internet resources available.

HUKOMMELSEN ER EN SKATTEKISTE

Every human being possesses several treasure chests full of riches. Memory, *μνήμη*, *Gedächtnis* is the name of one chest; feelings, *ndjenja*, *tundeid* is the name of another. We carry so many things inside, and when we listen and write, memories and feelings will come out and talk to us. When we write, we

focus on writing. It is so easy to look at the clock or stop at the thought that we cannot invent anything to write about the color yellow, a sofa or a cloud in the sky. Let the hand move and write, draw or doodle the color yellow or a sofa, and write words around, in or on it. Try to write whole sentences about a cloud moving on a blue sky. If this is difficult, we can write about how we feel and whatever comes into our minds. What is so frustrating about writing? Why do we feel nervous about the color yellow? What memories does it bring up into the mind? What is problematic about the sofa? Do we need to sit more comfortably? Start with “I feel that...” or “I can’t stand the color yellow, because...” or “I think a sofa is a stupid thing to write about, because...” or “I cannot relate to the cloud because it is raining cats and dogs outside, and last time it rained, I was going...” That is creative writing, too. We are writing about our memories, our feelings, and we are being creative about them, and we are *writing*. Let them all roll or flow out in any language, with any language elements, words, parts, expressions. Let them come, and suddenly we will have a story, a poem, a haiku, something someone else will understand. If we then want to combine writings with pictures, like I created a Eurasian linguistic caravan journey in *Desert/ed Trail*, or make a video like *Balalar of imperier – Children of Empires...* the possibilities are endless for creating combinations between text and visual experiences.

RAZGOVOR JE ZLATÉ. РАЗКАЗВАНЕТО ESTE GÜMÜŞ.

PISANJE JE BISER В КОШТОВНОСТИ.

Multilingual creative writing can be done only for yourself, but if you want to talk about what you are writing, and listen to what people writing about the same topics are thinking and feeling, you will want to write together with others. Silence is golden in the proverb, but in my view, talking *tala puhua reden parler* is golden. By discussing with others you clarify your ideas and thoughts. When we talk together in a group, we exchange views and experiences, offering each other the possibility to know and understand ourselves and each other better. Telling *berätta kertoa erzählen raconter* is silver, not less worth than gold: telling stories and explaining why we think like this or that, sharing our memories and experiences give both ourselves and others the chance for recognition: “I have felt like that, too!” and for connecting: “Hey, we have been through the same experience!” and for asking questions and get to know more: “How did you deal with that kind of people/problem?” and for discovering alternative ways: “What could I do in another way?” And writing is the pearl in the jewelry: while talking, exchanging, sharing and telling life stories together with other people, feeling increasingly safe and understood, we discover the pearls in our own and other people’s jewelry. Maybe we start

writing about each other's images, or we write a chain story together; I write the first line, the next person beside me writes the second, then the following person writes the following line... Maybe we connect in a new way with each other, having learned that we share so much together? Maybe we use words from the texts and languages of each other? Maybe we want to add new languages and language elements into our texts, inspired by each other?

WRITE. FLOW. YAZ. 流.

Like the water in a river, creativity needs to flow. If there are big boulders or garbage, the waters are hindered and have to find other ways to get around to the sea, or if there is a rush of water, the boulders or garbage could get rolling. Creative writing, and especially multilingual creative writing, can support the solving of problems or complex situations. Writing creatively about all kinds of things regularly can bring up issues which the brain is trying to solve in the foreground or background. Sit down and write about it, or about your feelings concerning it. After some time, solutions or alternative points of view appear or are discovered. Writing about difficulties increases your courage to deal with them. If you cannot tell something traumatic in one language, try writing about it in another or in many languages. If you prefer to talk about a wonderful or special experience in more languages, do it. We are not language prisoners, but free writers and talkers and storytellers, who can use any languages or language elements for any writing purposes. Write constantly, regularly. Flow with the writing and the writing will flow with you through life.

LITERATURE

- Ståhlberg, Sabira: Poem Balalar of imperier – Children of Empires, *Journal of Literary Multilingualism*, Brill 2023, 1(2), 294–299.
- Ståhlberg, Sabira: Desert/ed Trail. A Journey into Unknown, Forgotten and Lost Languages in Eurasia and Multilingual Writing, in M. Deganutti – J. Domokos – J. Mudriczki (eds.): *Code-Switching in Arts*, Budapest, L'Harmattan – Károli Books, 205–223.
- Ståhlberg, Sabira: *MoonSoon mişmaş*, Helsinki, Colorit rf, 2023.
- Ståhlberg, Sabira: *Wan Sun*, Helsinki, Bokpil, 2021.
- Ståhlberg, Sabira: *Polyglotta Sabirica*, Varna, Lecti Book Studio, 2015.
- Tardos, Anne: *How Not to Teach Multilingual Writing*, 2002, https://www.annetardos.com/essays_pdfs/hownotto.pdf (21.03.2023)

AN ARGENTINIAN TANGO MADE BY A GERMAN
JEW WHO COMPOSED IN AMERICA, A PIECE WRITTEN
IN FRENCH, SUNG IN DELHI BY A MOROCCAN

Interview with Mohcine Ait Ramdan



MARIANNA DEGANUTTI

Mohcine Ait Ramdan (<https://jisr-bruecke.com/index.html>) is a Moroccan musician born into a musical family. He trained as a self-taught singer and *gembri* player. After a musical debut in Morocco, he emigrated to Germany in 2012. When he finally settled down in Munich, he met the multi-instrumentalist and pioneer of world music in Germany, Christian Burchard, with whom he gave a few concerts, and got in touch with the German music scene. He first played with *Embryo* and the *Express Brass Band* and later with his band *Jisr* چيسر *Brücke* with musicians such as Konstantin Wecker, Roman Bunka and Iva Bittová.

The interview took place in Munich on 27 April in 2023.

Marianna Deganutti (MD): What is your cultural and linguistic background?

Mohcine Ait Ramdan (MAR): My cultural background is basically quite hybrid. I am originally from Morocco, but I was born in Libya. Both my parents are from Morocco. My father was a migrant worker in Libya, I was born there and at the age of six we returned to Morocco, to Marrakech, where I grew up and lived until I turned eighteen. When I was eighteen, I went to Rabat to continue my German studies and immediately after – at the age of twenty-two – I came to Germany. That means that I spent my first 20 years in Libya and Morocco – and now I am 36 years old. I've spent almost 16 years of my life in Germany. That is why I do not see myself as someone who has one cultural background, but I have several cultural backgrounds: my African, Arabic, Berber or Amazigh roots. The languages I have learned are of course Moroccan Arabic and Standard Arabic at school. French is the second official language in Morocco and now I also speak German, which in the meantime has become my first language because I am married to a German woman and have a child and all my work, both at the university and in music, has to do with people who mainly speak German, so that is why. Of course, I speak Arabic and French and English from time to time, too. But I find it very sad

that I lost a very important language, which also shapes my identity, the Berber language, the language of my grandmother and my grandfather, which they also spoke, even though only marginally at home: when someone from the countryside visited them. I really regret that I did not acquire it. A very beautiful language.

MD: What is your musical background?

MAR: As far as my music is concerned, my musical background is something very peculiar. So I grew up in Marrakech which is a melting pot of different cultures, it was a coronation city since the Middle Ages. There, many types of music – such as classical Arabic music, music from the Atlas Mountains, music from the desert, music from African slaves who played their music in Morocco and worked and served in the palaces – meet. Sufi and mystical music also play a very important role, the trance, and many other cultural practices. This is a huge and very exciting mix and of course there was also the fact that my parents played a lot of music at home, although not at a professional level. My father, for example, played classical Arabic music and my grandmother was a gifted singer and played drums all the time. I learned a lot from that too. And I had an uncle who was a professional musician with whom I grew up. He played the *qanun*, he is incredibly talented and through him I have also learned a lot about music. At some point I developed my interests in a completely different way. I play the *gembri*; the music produced by this instrument was dragged by the slaves down the various waves to North Africa and in the diaspora this subculture developed. I recorded the *gembri* music. That interested me a lot and I learned that instrument. I have learnt the songs and I have been practicing this instrument for roughly twenty years.

MD: How did you come up with the idea of your band?

MAR: The idea of my band came up in Germany. Well, I had my debut in Morocco in small bands at the university or at a student party or something, and I came to Germany and got to know the Munich musical scene, which is very oriented towards “world music.” Here they were very interested in me, they have been to Morocco and all over the world since the 1970s, and they made enough of this type of music. Christian Burchard, one founder of the music band *Embryo*, was also one of the pioneers of world music in Germany. So I established this contact and through this contact I got other contacts and got to know many people who contributed to creating my music. In 2015 a refugee wave reached Germany. In 2015 I met two refugees from Syria who came to Germany – the political situation was very divided. It was black and white, and people did not know what to think. And I thought... I will start a

project where I am not politically active, where I could show people how to live together and that there are new ways to create. I founded a band with these two refugees, the *جسر (Jisr) Brücke* – it means bridge in Arabic and German – and we have expanded this band. The aim was to create a bridge between split entities. So that was the idea. And that is how this group came into being; at the beginning I mainly made classical Arabic music, because the two refugees came from classical music and part of my interests were also related to Arabic music. Then it turned into a cross-cultural platform. We always invite new guests from different countries to set new priorities and we also try to give to the diaspora in Munich or in Germany a stage where to exchange ideas. So one should not see it as a humanitarian project, but as a project meant to invent or serve a new aesthetic, perhaps a global musical aesthetic.

MD: Where do your songs come from?

MAR: My songs come from Munich. My first compositions were made in Germany. I think I would not be able to compose them if I simply remained in Morocco because I got to know the music here in Munich, jazz, rock, classical music and so on. Everything has shaped me; and of course the music that I brought with me, classical Arabic music, and the whole repertoire is in my head. So the brain does not set any limits to the music. It is not like a language, in that you have two separate mental lexicons: maybe not two separate ones, but all languages are in one pot and you choose. But what code do you not use in music? In music you can also compose a melody, a classical melody, but it is a lot more abstract and here is where my songs come from. Some songs have a clear rhythm or melody. You can quickly say that it is an Arabic melody, is it not? But usually, it is hard to tell where they come from. Only if you see my instrument on stage, then you can say “Ah... it is Arabic.” But if a band from Australia plays my music, you could say “This is Indian, this is something else.” Everything you can say.

MD: What are the sources and influences of your multilingual inspiration?

MAR: Our songs have all these influences. They come from the Arabic music but there are also influences from other music and breaths. That is why we cannot say where our music comes from. There are many sources. For example, we make several “caravans.” We take a piece by Edith Piaf, or a piece by a Moroccan singer, or a traditional piece from Morocco, or we take a Bavarian piece, which I also sing and play and try to do it with an Arabic melody in mind to interpret. These transitions and this openness are what make our songs. The good thing is that I have known the musicians of my group for about fifteen years, we grew up together, which means they have influenced me and the

other way around. Multiple projects are crossovers. Usually a band or musician comes from abroad and rehearses with our band and we have a performance. We grow so much together. That means it is no longer foreign what the others are doing. There is such a harmony.

MD: Are the titles of your songs monolingual or multilingual? What are the criteria you use to name a song?

MAR: Our songs have names in every language. In English, German, Arabic, Moroccan, Italian (“mare nostro”), Indian, in Spanish (“ausencia”). For example, the first song of our last CD is “warten warten”, it is very classical Arabic music. The second song is a colorful mix of Arabic music, classic tango, etc. Our last CD was played by the Bavarian Radio (<https://www.br-klassik.de/programm/radio/ausstrahlung-3042866.html>). We played instruments that are not even played in Morocco anymore. Our last CD is also a mix of Indian music, Moroccan music jazz, rock, pop...

MD: Do you sing in different languages? If so, what languages do you use?

MAR: Yes, I sing in French, German, Bavarian, Arabic and English.

MD: And the other members?

MAR: They kind of choir.

MD: What multilingual and/or multimodal components are more relevant for you in your semiotic repertoire (e.g. words over music, both or other elements)?

MAR: I think that the musical elements are more important than words. Music elements are more abstract, you can convey more with them than with words. And our music does not derive only from the mixture of different languages but also from the instrumentation, the combination of different musical elements and scales. I sing a tango by Kurt Weill, who is German. Tango comes from Argentina. I am from Morocco. I sing in French and play a piece by a German Jew who composed in America. Last year I played at the Goethe institute in Delhi (https://www.goethe.de/prj/sce/en/cal.cfm?event_id=22802023). I will not forget what they said there: “A piece made by a good musician who lived in America based on Argentinian folklore; a piece composed in French, sung in Delhi by a Moroccan.”

MD: You are providing an excellent multilingual and multicultural example even though monolingualism seems to be very much rooted in our society.

MAR: Monolingualism is a product of nation states, and multilingualism is older than nation states, because most people in the world are multilingual. The natural condition is multilingualism. Monolingualism only came out with the emergence of nation states, but monolingualism does not really exist. In my lectures I give several examples. For example, I ask: what country is multilingual? And everyone says America... but not Germany. Then I give the example of Italian and Spanish, which are two different languages but the difference is perhaps smaller than between Bavarian (Bairisch) and standard German.

MD: Do you switch from one language to another in a single song as well?

MAR: Yes, many times. I sing in English then in French in the same song. Or in Bavarian and Arabic. You have a shock if you think that I sing an Arabic melody in Bavarian and people need time to understand what (in what language) I sing.

MD: Do you usually code-switch in the sense that you alternate different tongues or do you also simply grab some words from other languages?

MAR: I use more languages in the same song but sometimes I also grab some words to be included in a sentence. For instance, when there are dramas which include “non sense” I only grab some words in meaningless sentences, such as “Die Tür ist auf.” In some projects I may switch into different languages within the same sentence.

MD: Do you use translations in your songs?

MAR: No, because I do not use the language as the center of my music. The center is the music, the voice, trying to find the functions for my voice.

MD: Do you think of your songs more as the result of multilingualism (meant as the sum of different tongues) or translingualism (the fluid use of one’s own multilingual repertoire)?

MAR: The favorite song of our group is “Too far away.” I sing in Arabic and at the end of the song I sing “Too far away” in different tonalities and ornaments (Verzierungen). I always do it. Yes, it comes as it comes anyway. But it is not a complex process like it used to be. It is already fluid but now it is not such a focus for me. I even do it purely naturally but it is not that strong. So I usually have a piece, for example, I sing in Moroccan Arabic and then in the second part I sing in English and then in the third part in German. I do not

think too much about it. Also sometimes the lyrics aren't mine, but I learned them, for example from someone else or from another song, and then I sing them.

MD: Why do you use all these languages? What are the functions of your multilingualism in your music (e.g. to convey authenticity, to shape new meaning, to connect different cultures, etc.)?

MAR: That is more of an expression of my identity at the end of the day. It's just not a function, but it's just an expression of what I'm doing. So my identity is a multiple identity, and that's my way to express it. I am not English, but I'll sing in English. I think this song "Too far away", for example, just came out that way. The title has a nice meaning and then I sang it. That was just fine, although my English is also bad and I've never learned English in a course or anything else. I have never been in England. I can easily read a text. Does the way I sing have a function? Yes, it is the expression of my identity but that's not enough. I can't say now I'm only singing in German, right? If I like a piece in French, for example, I sing it. I listen to a lot of music. I'm a fast learner and I have heard a lot of music from Morocco and in English. I cannot speak about a single function.

I can only speak from the point of view of my audience, I'm perhaps the bad one. So all other musicians are virtuoso. I may have a beautiful voice but I'm not a virtuoso. And it's not always just the music. It's what is all around. It is the whole performance, your whole repertoire, the whole concert. For example, if you come to my concert, you don't just hear a song. But that is an experience. You hear different languages. You might laugh every now and then because I'm joking. Maybe I make a joke about different languages and say in Arabic or in Japanese this means that something and I play with different cultures, different languages in an overall context. That means that a concert is a form of performance. What the audience takes away is not just one aspect, i.e., not just the multilingualism, not just the musicality and not just the lyrics but the whole package.

MD: Do you also introduce different cultural or linguistic aspects of your music through a sort of mediation for your audience?

MAR: Yes. I also develop this exciting aspect. But I introduce the song beforehand. For example, I say "I'm going to sing a piece now, it's about a young man who wants to get married and the father tells him to go home but he replies that he has 100 camels" or I play this song without this mediation and you do not understand the language. The perception is quite different.

MD: Do you think that multilingualism and multimodality make songs more lyrical?

MAR: Every language has its own melody and own syllable structure. One language differs from another in terms of metrics. The metric is different. This is mathematical. Different patterns are at stake. Every language works a bit in a different way. For instance, a click language, just to use that language in one song would mean widening the spectrum. But this is not just language. There is also the phonetic aspect. Music has a larger spectrum than language. In Arabic (classical poetry) there are 16 meters, in many Western classical poetic traditions, they are four. Meters in Arabic are known as “seas” (buḥūr). These words are homonyms.

MD: Who is your ideal audience? Who is your audience in reality?

MAR: This is difficult to say. I do not think too much about the audience, we are not too commercial. But I know who my audience is. From young to old people. When we play in a club we play a bit differently from when we play at the concert. The way we play depends on where we play and also on which part of the world we play. I have fans in Bangladesh and India. Our music is a bit intellectual, but we are trying to make it mainstream.

MD: Do you think it is important for the audience to be aware of the linguistic diversity which is intrinsic in your music? What do you do to make them aware of it?

MAR: A lot of people when I sing in Bavarian think that I sing in Arabic and they come after the concert and tell me “You sing in Bavarian and I thought you sing in Arabic because I didn’t think you would sing in Bavarian and also because I know the Arabic intonation.” But the language is Bavarian. When you see a Bavarian brass band but they sing in Italian, you don’t even check. Because what you see are Lederhosen and Dirndl. And then they sing in Italian, but your brain does not understand that they are singing in Italian.

MD: Associations!

MD: What is the future of your music? Do you think, e.g., that it will become even more multilingual?

MAR: Yeah, maybe. But it’s very difficult today in the global world. If you want to be really “in” and be received in other countries, you have to fit into some standards and forms. For instance, the length, three-four minutes, while our

songs last ten. Music companies need three-minute songs, same rhythm, one simple melody, not too many languages. The other problem is also that people have formed their tastes that way. When you listen to the radio, it is the same. It is a shame for music.

MD: What is the main message your multilingual music would like to convey?

MAR: I want to create a new aesthetic, maybe, because it is not natural to split things. For instance, classic and jazz. I like all the music, I think that everyone has its own place, also commercial music. The variety is interesting. What I do not like are these categorizations. I may not like everything classical, but I also like so many elements of it. But eventually, when you hear how virtuosic some people can be... this drives me crazy. Yes, I also integrate and bring all things together and that's also what our society is about now. It is not only German right? There are many other things too.

MD: You are a singer, a composer, a linguist and an academic. How do you combine all these different activities? Do they influence each other? If yes, in what way?

MAR: I always give an example from scholars or scientists from the Middle Ages. There were doctors, philosophers, and the music. I think that when you have a passion inside you, and you do not quench it, then you are unhappy. The music is perhaps more that part that flowed into my life unplanned and unstructured. What I work at university, my academic biography, was also unplanned. And I am a person who never had any specific goal in his life. Doors have always been open for me. If at some point I become a Professor and have little time for music... no, I will always make music. I know that. Or I'll make an album somehow soon and then I no longer need my research... No, I do not think so. I am now 36 years old and I think that both academia and music will remain a part of my life. Why not? Because my music is not just my work, it is related to my work but it is also part of my social and private life.

BIBLIOGRAPHY



- AIKIO, Inger-Mari: *Jiehki vuolde ruonas gidđa*, Guovdageaidnu, DAT, 1993.
- AKERHOLT, May-Brit: *Solaris Corrected*, 2011, <https://www.poetryinternational.org/pi/poem/19825/auto/0/0/Oyvind-Rimbereid/SOLARIS-CORRECTED/en/nocache> (accessed 28 August 2023). A translation of Øyvind Rimbereid's *Solaris korrigert*.
- ALA-RISKU, Riikka: Sociolinguistica letteraria: cosa ci insegna la metalingua della narrativa?, in V. Nigrisoli Wärnhjelm et al. (eds.): *Edito, inedito, riedito. Saggi dall' XI Congresso degli Italianisti Scandinavi, Università del Dalarna – Falun, 9-11 giugno 2016*, Pisa, Pisa University Press, 2017, 223–234, <https://helda.helsinki.fi/server/api/core/bitstreams/458fd9e0-6c32-4a79-bec2-2ec94dc900b4/content>
- ALEXANDROVA, Boriana: *Joyce, Multilingualism, and the Ethics of Reading*, London, Palgrave Macmillan, 2020.
- ALMAGRO JIMENEZ, Manuel: To Be and (or?) Not to Be: Joyce's Rewriting of Shakespeare, *Papers on Joyce 2*, 1996, 3–17.
- ANDERSON, John: *Joyce's Finnegans Wake: The Curse of Kabbalah*, Irvine, CA, Universal Publishers, 2013.
- ANOKHINA, Olga – DEMBECK, Till – WEISSMANN, Dirk: *Mapping Multilingualism in 19th Century European Literatures/Le plurilinguisme dans les littératures européennes du XIXe siècle*, Wien, Lit Verlag, 2019.
- ARNDT, Susan – NAGUSCHEWSKI, Dirk – STOCKHAMMER, Robert (eds.): *Exophonie: Anders-Sprachigkeit (in) der Literatur*, Berlin, Kulturverlag Kadmos, 2007.
- ATTRIDGE, Derek: *Peculiar Language: Literature as Difference from the Renaissance to James Joyce*, London, Methuen, 1988.
- AYOUB, Dima: Politics of Paratextuality: The Glossary between Translation and the Translational, *Journal of Arabic Literature* 51 (2020), No. 1–2, April, 27–52.
- BADALOV, Babi: *I am an art east*, <http://babibadalovvisualpoetry.wordpress.com/2012/12/04/i-am-art-east-jpg/> (accessed 28 August 2021).
- BAETENS BEARDSMORE, Hugo: Polyglot Literature and Linguistic Fiction, *International Journal of the Sociology of Language* 15 (1978), 91–102.
- BAKHTIN, Mikhail: From the Prehistory of Novelistic Discourse, in Mikhail Bakhtin: *The Dialogic Imagination. Four Essays*, tr. Caryl Emerson and Michael Holquist, 41–83, Austin, Texas University Press, 1981.
- BALASSI, Bálint: *Toll és szablya – The Pen and the Sword*, tr. Péter Czipott, Budapest, Kairosz Kiadó, 2022.
- BALDO, Michela: *Italian-Canadian Narratives of Return: Analysing Cultural Translation in Diasporic Writing*, London, Palgrave Macmillan, 2019.

- BALDRY, Anthony – THIBAUT, Paul J.: *Multimodal Transcription and Text Analysis: A Multimedia Toolkit and Coursebook*, Sheffield, Equinox, 2006.
- BAZHANOV, Askold: Стихи и поэмы о саамском крае / Verses & Poems on the Saami Land, tr. Naomi Cafee, in M. Riessler (ed.): *Kleine Saamische Schriften 2*, Berlin, 2009.
- BEETZ, Manfred: In der Rolle des Betrachters. Zur Aktivierung und Sensibilisierung des Lesers in der visuellkonkreten Poesie, *Jahrbuch der Deutschen Schillergesellschaft* 24 (1980), 419–451.
- BENTHIE, Claudia – LAU, Jordis – MARXSEN, Maraike M.: *The Literariness of Media Art*, New York – London, Routledge, 2019.
- BERRUTO, Gaetano: Situazioni di Plurilinguismo, Commutazione di Codice e Mescolanza di Sistemi, *Babylonia* 6 (1998), 16–21.
- BERGVALL, Caroline (ed.): *I'll Drown My Book: Conceptual Writing by Women*, Paris, Les Figures, 2012.
- BLOMMAERT, Jan: *The Sociolinguistics of Globalization*, Cambridge, Cambridge University Press, 2010.
- BLUM-BARTH, Natalia: [W]henn man schreibt, muss man [...] die anderen Sprachen ausschließen: Exkludierte Mehrsprachigkeit in Olga Grjasnowas Roman *Gott ist nicht schüchtern*, in B. Siller – S. Vlasta (eds.): *Literarische (Mehr)Sprach-reflexionen*, Vienna, Praesens Verlag, 2020, 49–67.
- BLUM-BARTH, Natalia: *Poietik der Mehrsprachigkeit: Theorie und Techniken des multilingualen Schreibens*, Heidelberg, Universitätsverlag Winter, 2021.
- BUSCH, Brigitta: The Linguistic Repertoire Revisited, *Applied Linguistics* 33 (2012), 503–523.
- BUSCH, Brigitta: Expanding the Notion of the Linguistic Repertoire: On the Concept of Spracherleben – The Lived Experience of Language Applied Linguistics, *Applied Linguistics*, 38(3), 2015, 1–20.
- CALLAHAN, Laura: *Spanish/English Codeswitching in a Written Corpus*, Amsterdam–Philadelphia, John Benjamins, 2004.
- CANETTI, Elias: *The Tongue Set Free: Remembrance of a European Childhood*, London, Granta, 2011.
- CASSIRER, Ernst: *Symbol, Myth and Culture*, New Haven, Yale University Press, 1979.
- CHATMAN, Seymour: *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*, London, Cornell, 1990.
- CHATMAN, Seymour: *Story and Discourse: Narrative Structure in Fiction and Film*, Cornell University Press, 1978.
- CLASSEN, Albrecht: *Multilingualism in the Middle Ages and Early Modern Age: Communication and Miscommunication in the Premodern World*, Berlin, De Gruyter, 2016.
- CLEMENS, Ruth Alison: *The Nomadic Footnote: Multilingualism and Transnationalism in Modernist Paratexts*. Doctoral dissertation, University of Leeds, 2019.
- COOK, Vivian: Multi-competence, in C. A. Chapelle (ed.): *The Encyclopedia of Applied Linguistics*, New York, Wiley-Blackwell, 2013, 3768–3774.
- CRACROFT, Richard H.: “Exactly the German Way”: Mark Twain’s Comic Strategies with “The Awful German Language”, *Thalia* 13 (1993), 11–21.

BIBLIOGRAPHY

- CRISPI, Luca – SLOTE, Sam (eds.): *How Joyce Wrote Finnegans Wake: A Chapter-by-Chapter Genetic Guide*, Madison, University of Wisconsin Press, 2007.
- CRYSTAL, David: *From the World to the Word – and Back Again*. Plenary lecture given to the CILT Primary Languages Show “From the Word to the World”, Liverpool, 4 March 2011, <https://www.davidcrystal.com/Files/BooksAndArticles/-4144.pdf> (accessed 22 August 2023).
- CZIPOTT, Peter (tr.): Antal Szerb: *Journey to the moonlight*, New York, Bloomsbury Trade, 2016.
- CZIPOTT, Peter (tr.): Bálint Balassi: *Toll és szablya – The Pen and the Sword*, Budapest, Kairosz Kiadó, 2022.
- DÁNÉL, Móna: Akcentussal olvasni – Magyar irodalom mint a többnyelvű kulturális emlékezet közege (Bodor Ádám, Esterházy Péter) [To Read with an Accent – Hungarian Literature as the Community of Multilingual Cultural Memory (Ádám Bodor, Péter Esterházy)], in Gy. Földes et al. (eds.): *Kelet-Közép-Európa mint kulturális konstrukció*, Gondolat, Budapest, 2021.
- DÁNÉL, Móna: Élő regények és többnyelvű irodalomszemlélet. Thomka Beáta: *Regénytápasztalat. Korélmény, hovatartozás, nyelvváltás* [Living Novels and the Multilingual Viewpoint. Beáta Thomka: *Novelexperience. Experience of an Era, Belonging, Exchanging Languages*], *Irodalomtörténet C 1* (2019), 109–117.
- DÁNÉL, Móna: *Többnyelvűség és lokalitás: Magyar és román érintkező narratívák 1989-ről* [Multilinguality and Locality: Hungarian and Romanian Narratives of 1989], 2020, <https://eda.eme.ro/bitstream/handle/10598/32194/EM2020-3-01-Danel.pdf?sequence=1&isAllowed=y> (accessed 21 September 2021).
- DÁNÉL, Mónika: *Nyelv-Karnevál: Magyar neoavantgárd alkotások poétikája* [Carnival of Language: The Poetics of Works by the Hungarian Neo-Avant Garde], Kijárat Kiadó, 2016.
- DAUSENDSCHÖN-GAY, Ulrich – KRAFFT, Ulrich: Kulturelle Differenz als account, in B. Apfelbaum – H. Müller (eds.): *Fremde im Gespräch: Gesprächsanalytische Untersuchungen zu Dolmetsch-Interaktionen, interkultureller Kommunikation und institutionalisierten Interaktionsformen*, Frankfurt a.M., IKO – Verlag für Interkulturelle Kommunikation, 1998, 163–197.
- DEGANUTTI, Marianna: Literary Multilingualism: Exploring Latent Practices, *Textual Practice*, published online 9 December 2022, <https://www.tandfonline.com/doi/full/10.1080/0950236X.2022.2150678>
- DEGANUTTI, Marianna: *Literary Multilingualism in the Borderlands. The Challenge of Trieste*, New York – London, Routledge, 2023.
- DEGANUTTI, Marianna – DOMOKOS, Johanna – MUDRICZKI, Judit: Multilingualism and Code-Switching in Literature and Performative Arts, in M. Deganutti – J. Domokos – J. Mudriczki (eds.): *Code-Switching in Arts*, Budapest, L’Harmattan – Károli Books, 2023, 7–20.
- DEGANUTTI, Marianna – DOMOKOS, Johanna – MUDRICZKI, Judit (eds.): *Code-Switching in Arts*, Budapest, L’Harmattan – Károli Books, 2023.

- DEGANUTTI, Marianna – DOMOKOS, Johanna – MUDRICZKI, Judit (eds.): Multimodal Code-switching, *Orpheus Noster*, 2024/1.
- DE LUNA, Maria Elena: *La Comunicazione Linguistica fra Alloglotti nel Mondo Greco: Da Omero a Senofonte*, Pisa, ETS, 2003.
- DE MAN, Paul: Semiology and Rhetoric, *Diacritics* 3 (1973), 27–33.
- DELABASTITA, Dirk – GRUTMAN, Rainier: Fictionalising Translation and Multilingualism, *Target*, 20 (2008), 164–169.
- DEMBECK, Till: Multilingual Philology and Monolingual *Faust*: Theoretical Perspectives and a Reading of Goethe's Drama, *German Studies Review* 41 (2018), 567–588.
- DEMBECK, Till: There Is No Such Thing as a Monolingual Text! New Tools for Literary Scholarship, *Polyphonie: Mehrsprachigkeit_Kreativität_Schreiben*, 2017, <http://hdl.handle.net/10993/31641> (accessed 22 February 2022).
- DERRIDA, Jacques: *Monolingualism of the Other, or, The Prosthesis of Origin*, tr. Patrick Mensah, *Cultural Memory in the Present*, Palo Alto, Stanford University Press, 1998.
- DERRIDA, Jacques: *Margins of Philosophy*, tr. Alan Bass, Chicago–London, Chicago University Press, 1982.
- DOMOKOS, Johanna: Saami Cultural and Intercultural Conjunctions, *Specimina Fennica* 16, Szombathely, Balogh és Társa, 2011a.
- DOMOKOS, Johanna: Differentiation of Cultural Interference in the (Uralic) Literary Fields, in J. Laakso (ed.): *Multilinguality and Multiculturalism in Finno-Ugric Literatures*, Wien, LIT Verlag, 2011b, 12–25.
- DOMOKOS, Johanna: Towards a Polycultural Narratology, in A. Strohmeier (ed.): *Kultur-Wissen-Narration: Perspektiven transdisziplinärer Erzählforschung für die Kulturwissenschaften*, Bielefeld, Transcript, 122–35, 2013a.
- DOMOKOS, Johanna: On the Ecology of Cultural Interference: Examples from Nordic and Sami Literature, in R. Hartama-Heinonen – P. Kukkonen (eds.): *Inter Acta Translatologica Helsingiensia* 2, 13–24, 2013b.
- DOMOKOS, Johanna: Ein ungarisches Moment deutscher Gegenwartsliteratur: Am Beispiel von Terézia Moras Prosa, in A. Czeglédy – E. Sepsi – Cs. Szummer (eds.): *Tükör által. Tanulmányok a nyelv, kultúra, identitás témaköréből*, Budapest, KRE–L'Harmattan, 2016, 261–272.
- DOMOKOS, Johanna: Écriture multiculturelle and the Finnish Literary Field, in J. Domokos (ed.): *Endangered Literature*, Budapest, L'Harmattan – Károli Books, 2018, 67–86.
- DOMOKOS, Johanna: *A Writing Hand Reaches Further: Evaluation of Sámi Literature*, Helsinki, Kultuuria Kaikille, 2018, https://multilingualmonth.files.wordpress.com/2018/10/writing_hand_reaches_further_verkko.pdf
- DOMOKOS, Johanna: *Endangered Literature: Essays on Translingualism, Interculturality, and Vulnerability*, Budapest, L'Harmattan Publishing – Károli Books, 2018.
- DOMOKOS, Johanna: Multilingualism in the Contemporary Finnish Literature (Suomen kirjallisuus), in J. Domokos – J. Laakso (eds.): *Multilingualism and Multiculturalism in Finno-Ugric Literatures* 2, Münster, LIT Verlag, 2020, 39–65.

BIBLIOGRAPHY

- DOMOKOS, Johanna: On Semantic and Semiotic Multilingualism in Earlier and Latest Works of Sabira Ståhlberg and Tzveta Sofronieva, *The Romanian Journal for Baltic and Nordic Studies*, 13 (2021), 29–46.
- DOMOKOS, Johanna: Verbal and Technical Media in the Multilingual Poetry of Cia Rinne, *Fabula.org*, 2021b, <https://www.fabula.org/colloques/document7418.php>
- DOMOKOS, Johanna – DEGANUTTI, Marianna: Four Major Literary Code-switching Strategies in Hungarian Literature: Decoding Monolingualism, *Hungarian Studies Yearbook* 3 (2021), 43–63, <https://doi.org/10.2478/hsy-2021-0004>
- DOMOKOS, Johanna – DEGANUTTI, Marianna: Overt and covert zero degree code-switching in Sándor Petőfi's *János vitéz* (*John the Valiant*) and Mark Twain's *A Tramp Abroad*, in P. Furkó – Z. Csóke (eds.): *Tudomány és harmadik misszió*. Studia Caroliensia 2021, 135–149, 2022.
- DOMOKOS, Johanna – DEGANUTTI, Marianna: Zero Degree Code-switching and the Narrative Framework, *Polyphonie* 2022/1, <http://www.polyphonie.at/?op=publicationplafprm&sub=viewarea&area=1>
- DOMOKOS, Johanna – NAGY, Judit (eds.): *Többsz nyelvűség a kortárs művészetben / Multilingualism in Contemporary Arts*, Budapest, L'Harmattan – Károli Books, 2024 (in press).
- DOMONKOS, István: *Kormányeltörésben*, Budapest, National Library of Foreign Languages – Napkút Publishing House, 2015. Translated into: Bulgarian, English, Estonian, French, German, Macedonian, Polish, Romanian, Russian, Serbian, Swedish, and Turkish.
- ECO, Umberto: *Experiences in Translation*, tr. Alastair McEwen, Toronto, University of Toronto Press, 2001.
- ELLMANN, Richard: *James Joyce*, Oxford, Oxford University Press, 1982.
- FAGAN, Allison: *From the Edge: Chicana/o Border Literature and the Politics of Print*, New Brunswick, Rutgers University Press, 2016.
- FISHMAN, Jan: Domains and the Relationship Between Micro- and Macro-Sociolinguistics, in J. J. Gumperz – D. Hymes (eds.): *Directions in Sociolinguistics: The Ethnography of Communication*, New York, Rinehart & Winston, 1972, 435–453.
- FLUDERNIK, Monika: *The Fictions of Language and the Languages of Fiction*, New York – London, Routledge, 1993.
- FOWLER, SJ: Maintenant #52: Cia Rinne. An interview with Cia Rinne, *3:AM Magazine*, 7 March, 2011, <https://www.3ammagazine.com/3am/maintenant-52-cia-rinne/> (accessed 28 August 2019)
- FRENCH, Marilyn: The Voices of the Sirens in Joyce's *Ulysses*, *Journal of Narrative Technique* 8 (1978), 1–10.
- GARCÍA, Ofelia: *Bilingual Education in the 21st Century*, West-Sussex, Wiley-Blackwell, 2009.
- GARCÍA, Ofelia – WEI, Li: *Translanguaging: Language, Bilingualism and Education*, Basingstoke, Palgrave, 2024.
- GARDNER-CHLOROS, Penelope – WESTON, Daniel: Code-Switching and Multilingualism in Literature, *Language and Literature* 24 (2015), 182–193.

- GARDNER-CHLOROS, Penelope: *Code-switching*, Cambridge, Cambridge University Press, 2009.
- GASKI, Harald: When the Thieves Became Masters in the Land of the Shamans, *Nordlit* 15 (2004), 35–45, <https://doi.org/10.7557/13.1906>, see also: <https://www.laits.utexas.edu/sami/diehtu/giella/music/tyven.htm> (accessed 07 July 2023).
- GENETTE, Gerard – MACLEAN, Marie: Introduction to the Paratext, *New Literary History* 22 (1991), 261–272.
- GENETTE, Gérard: *Narrative Discourse: An Essay in Method*, tr. Jane E. Lewin, Ithaca, Ithaca Cornell University Press, 1980.
- GENETTE, Gérard: *Palimpsests: Literature in the Second Degree*, Lincoln, University of Nebraska Press, 1997.
- GOSCINNY, René – UDERZO, Albert: *Astérix le Gaulois*, Paris, Dargaud, 1961.
- GOVE, Antonina Filonov: Multilingualism and Ranges of Tone in Nabokov's *Bend Sinister*, *Slavic Review* 32 (1973), 79–90.
- GRAMLING, David: *The Invention of Monolingualism*, New York – London, Bloomsbury, 2016.
- GROSJEAN, François: The bilingual individual, *Interpreting* 2(1/2, 1996), 163–187.
- GRUTLING: David, *The Invention of Monolingualism*, New York – London, Bloomsbury Academic Publishing, 2016.
- GRUTMAN, Rainier: Besos para Golpes: L'Ambiguïté d'un Titre Hugolien, in L. Gauvin (ed.): *Les langues du roman. Du plurilinguisme comme stratégie textuelle*, Montréal, Les Presses de l'Université de Montréal, 1999, 37–51.
- GRUTMAN, Rainier: Refraction and Recognition: Literary Multilingualism in Translation, *Target* 18 (2006), 17–47.
- GRUTMAN, Rainier: Tolstoï et Charles De Coster: Poétique et Politique de l'Hétérolinguisme Romanesque au XIXe siècle, in O. Anokhina – T. Dembeck – D. Weismann (eds.): *Mapping Multilingualism in 19th-century European Literatures / Le plurilinguisme dans les littératures européennes du XIXe siècle*, Münster, LIT 2019, 161–182.
- GRUTMAN, Rainier: Traduire l'Hétérolinguisme: Questions Conceptuelles et (con) Textuelles, in M.-A. Motout (ed.): *Autour d'Olive Senior: Hétérolinguisme et Traduction*, Presses de l'Université d'Angers, 2012, 49–81.
- GUMPERZ, John J.: Linguistic and Social Interaction in Two Communities, in J. J. Gumperz – D. H. Hymes (eds.): *American Anthropologist: The Ethnography of Communication* 66 (1964), 137–153.
- HART, Clive: *Structure and Motif in Finnegans Wake*, Evanston, Northwestern University Press, 1962.
- HEDDERICH, Norbert: Mark Twain and “The Awful German Language”, *Die Unterrichtspraxis/Teaching German* 36 (2003), 28–33.
- HEITH, Anne: *Experienced Geographies and Alternative Realities: Representing Sápmi and Meänmaa*, Göteborg–Stockholm, Makadam Publishers, 2020.
- HEMINGWAY, Ernest: *For Whom the Bell Tolls*, New York, Charles Scribner's Sons, 1940.

BIBLIOGRAPHY

- HEMMINGHAUS, Edgar: Mark Twain in Germany, *The Germanic Review: Literature, Culture, Theory* 17 (1996), 72–78.
- HENRY, Olga: *The Use of the French Language in Leo Tolstoy's Novel War and Peace* [Thesis in Modern Languages and Classics], University of Alabama, Tuscaloosa, 2016.
- HIRVONEN, Vuokko: *Saamenmaan Ääniä: Saamelaisen Naisen Tie Kirjailijaksi*, Helsinki, Suomalaisen Kirjallisuuden Seuran, 1999a, 725.
- HIRVONEN, Vuokko: *Sámeeatnama Jienat: Sápmelaš Nissona Bálggis Girječállin*, Guovdageaidnu, DAT, 1999b.
- HIRVONEN, Vuokko: *Voices from Sápmi: Sámi Women's Path to Authorship*, tr. Kaija Anttonen, Kautokeino, DAT, 2008.
- HOFFMAN, Eva: *Lost in Translation: A Life in a New Language*, London, Vintage, 1998.
- HOMER: *The Iliad*, translation by A.T. Murray, Cambridge, MA – London, Harvard University Press – William Heinemann, 1924.
- JAHN, Manfred: *Narratology: A Guide to the Theory of Narrative*, Cologne, English Department, University of Cologne, 2021, <http://www.uni-koeln.de/~ame02/pppp.pdf> (accessed 16 August 2022).
- JAKOBSON, Roman: On Linguistic Aspects of Translation, in A. Fang et al. (eds.): *On Translation*, Cambridge, Mass, Harvard University Press, 1959, 232–239.
- JAKOBSON, Roman: Closing Statements: Linguistics and Poetics, in T. A. Sebeok (ed.): *Style in Language*, Cambridge, The Technology Press of Massachusetts Institute of Technology, 1968, 358.
- JONSSON, Carla: Making Silenced Voices Heard. Code-switching in Multilingual Literary Texts in Sweden, in M. Sebba – S. Mahootian – C. Jonsson (eds.): *Language Mixing and Code-Switching in Writing. Approaches to Mixed-Language Written Discourse*, New York – London – Routledge, 2012, 212–232.
- JØRGENSEN, Jens Normann – KARREBÆK, Martha Sif – MADSEN, Lian Malai – MØLLER, Janus Spindler: Polylinguaging in Superdiversity, *Diversities* 13 (2011), 23–37.
- JOYCE, James: *Finnegans Wake*, London, Faber and Faber, 1989.
- KACHRU, B. B.: Code-Mixing as a Communicative Strategy, in J. Alatis (ed.): *International Dimensions of Bilingual Education*, Washington DC, Georgetown University Press, 1978, 107–124.
- KARINTHY, Ferenc: *Epepe*, Budapest, Magvető Könyvkiadó, 1970.
- KARINTHY, Ferenc: *Metropole*, tr. George Szirtes, London, Telegram, 2008.
- KELLER, Gary: The Literary Stratagems Available to the Bilingual Chicano Writer, in F. Jiménez (ed.): *The Identification and Analysis of Chicano Literature*, New York, Bilingual Press/Editorial Bilingüe, 1979, 263–316.
- KELLMAN, Steven: *The Translingual Imagination*, Lincoln, University of Nebraska Press, 2000.
- KELLMAN, Steven: *Switching Languages: Translingual Writers. Reflect on Their Craft*, Lincoln, University of Nebraska Press, 2003.
- KELLMAN, Steven: *Nimble Tongues. Studies in Literary Translingualism*, West Lafayette, Purdue University Press, 2020.

- KELLMAN, Steven: Does Literary Translingualism Matter? Reflections on the Translingual and Isolingual Text, *Dibur Literary Journal*, 7 (2019), 109–117.
- KELLMAN, Steven – LVOVICH, Natasha: *The Routledge Handbook of Literary Translingualism*, New York, Routledge, 2021.
- KILCHMANN, Esther: Poetik des fremden Worts. Techniken und Topoi heterolingualer Gegenwartsliteratur, *Zeitschrift für interkulturelle Germanistik*, 2012/3, H2, 109–129.
- KIŠ, Danilo: *A Tomb for Boris Davidovich*, tr. Duška Mikić-Mitchell, London, Faber & Faber, 1985.
- KLINGER, Susanne: *Translation and Linguistic Hybridity: Constructing World-View*, New York – Abingdon, Routledge, 2015.
- KOHN, Robert: Giving voice to Uncertainty. Memory, Multilingual and Unreliable Narration in W.G. Sebald's *Austerlitz*, *Zeitschrift für interkulturelle Germanistik*, 2012/3, H2, 33–48.
- KOMSKA, Yuliya: Why Curious George Did Not Speak: The Conspicuous Multilingualism of Margret and H.A. Rey, *German Studies Review* 41 (2018), 505–528.
- KOVÁŘ, Michal: Hrdinství starých i mladých žen v hrdinské epice uralských národů [Heroism of Old and Young Women in Heroic Epic of Uralian peoples], in M. Novotná – J. Tulka (eds.): *Hrdinství starých [Heroism of the old]*, Červený Kostelec, Pavel Mervart, 2021, 89–104.
- KNAUTH, Karl Alfons: *Translation and Multilingual Literature*, Traduction & littérature multilingue, Münster, LIT, 2011.
- KREMnitz, Georg: *Mehrsprachigkeit in der Literatur: Ein kommunikationssoziologischer Überblick*, Wien, Praesens-Verlag, 2015.
- KRESS, Gunther R. – VAN LEEUWEN, Theo: *Multimodal Discourse: The Modes and Media of Contemporary Communication*, London, Arnold, 2001.
- KRISTEVA, Julia: *Revolution in Poetic Language*, New York, Columbia University Press, 1984.
- KWON DOBBS, Jennifer: *Necro citizens / Nekrobürger*, tr. Gruppe Bie, Bielefeld, Hochroth, 2019.
- LACAN, Jacques: The Mirror Phase, *New Left Review* 51 (1968), 71–77.
- LECOQ, Pascal: *Toteninsel.net*: a website dedicated to A. Böcklin's *Isle of the Dead*, <http://www.toteninsel.net/home.php> (accessed 07 July 2023).
- LEHTO, Leevi: Awkward Thoughts on a Gracious Book. Reflections on Zaroum, 2005, <http://leevilehto.net/?s=Awkward+Thoughts+on+a+Gracious+Book> (accessed 28 August 2021).
- LENNON, Brian: *In Babel's Shadow: Multilingual Literatures*, Minneapolis, University of Minnesota Press, 2010.
- LINDHOLM, Anders: Om Solaris korrigeret, in J. Kampevd Larsen – S. Sterbakken (eds.): *Norsk litterær kanon*, Oslo, Cappelen Damm, 2008.
- LOCHER, Miriam: Multilingualism in Fiction, in M.A. Locher – A.H. Jucker (eds.): *Pragmatics of Fiction*, Berlin, De Gruyter, 2017, 297–327.
- LORCH, Marjorie – MEARA, Paul: How People Listen to Languages They Don't Know, *Language Science* 11 (1989), 343–353.

BIBLIOGRAPHY

- LOVÁSZ, Irén: Multimodal Code-Switching in my World Music Art, in M. Deganutti – J. Domokos – J. Mudriczki (eds.): *Code-Switching in Arts*, Budapest, L'Harmattan – Károli Books, 2023, 163–170.
- LUNDBERG, Anders: Zaroum, *oei #13*, April, Gothenburg, 2003.
- LUTZ, Hanna: Cia Rinne and the Soundpoetic Event, *Baltic Worlds* (2012), <http://balticworlds.com/listening-for-other-languages/> (accessed 11 December 2021).
- MADÁCH, Imre: *The Tragedy of Man*, tr. Ottó Tomschey, <http://mek.oszk.hu/00800/00876/00876.pdf> (accessed 21 September 2021).
- MADÁCH, Imre: *Az ember tragédiája*, <https://mek.oszk.hu/00800/00849/html/> (accessed 21 September 2021).
- MAREŠ, Petr: Fikce, Konvence a Realita: K Vícejazyčnosti v Uměleckých Textech [Fiction, Convention and Reality: Towards Multilingualism in Artistic Texts], *Slovo a Slovesnost* 61 (2000), 47–53.
- MARI, Michele: *Verderame*, Turin, Einaudi, 2007.
- MCDUGALL, Russell: The 'New' World Literature: A Review Essay, *Transnational Literature* 6 (2014), <http://fhrc.flinders.edu.au/transnational/home.html> (accessed 21 October 2021).
- McHUGH, Roland: *Annotations to Finnegans Wake*, USA, John Hopkins University Press, 2006.
- MELCHIORI, Giorgio: The Languages of Joyce, in R.M. Bollettieri Bosinelli – C. Marengo Vaglio – C. Van Boheemen (eds.): *Selected Papers from the 11th International James Joyce Symposium, Venice, 12–18 June 1988*, Amsterdam – Philadelphia, John Benjamins, 1992.
- MELTON, Jeffrey: Travel Writing, in J. Bird (ed.): *Mark Twain in Context*, Cambridge, Cambridge University Press, 2020.
- MESSENT, Peter: *Mark Twain*, Basingstoke, Macmillan, 1997.
- MILESI, Laurent: Finnegans Wake: The Obliquity of Trans-Lations, in Morris Beja – David Norris (eds.): *Joyce in the Hibernian Metropolis: Essays*, Ireland International James Joyce Symposium 1992, Dublin, Ohio State University Press, 1996.
- MILESI, Laurent: Introduction: Language(s) with a Difference, in L. Milesi (ed.): *James Joyce and the Difference of Language*, Cambridge, Cambridge University Press, 2004.
- MILESI, Laurent: L'idiome babélien de *Finnegans Wake*: Recherches thématiques dans une perspective génétique, in C. Jacquet (ed.): *Genèse de Babel: Joyce et la création*, Paris, Editions du Centre national de la Recherche Scientifique, 1985, 155–215.
- MILROY, Lesley – MUYSKEN, Pieter (eds.): Introduction: Code-Switching and Bilingualism Research, *One Speaker, Two Languages: Cross-Disciplinary Perspectives on Code-Switching*, Cambridge, Cambridge University Press, 1995, 1–14.
- MOLNÁR, Attila: Verbális, művészi és technikai médiumok Vály Sándor művészetében [Verbal, Artistic and Technical Media in the Art of Sándor Vály]. Presentation at the conference *A Magyar Tudomány Napja Erdélyben*, Cluj, 2021.
- MOORE, Emilie – BRADLEY, Jessica (2020): Resemiotisation from Page to Stage: Translanguaging and the Trajectory of a Multilingual Youth's Poem, *International Journal of*

- Bilingual Education and Bilingualism*, 23:1, 49–64, <https://doi.org/10.1080/13670050.2019.1600470>
- MORA, Terézia: *Der einzige Mann auf dem Kontinent*, München, Luchterhand Verlag, 2009.
- MUKHERJEE, Meenakshi: *The Perishable Empire: Essays on Indian Writing in English*, Oxford, Oxford University Press, 2000.
- MYERS-SCOTTON, Carol: *Social Motivation for Code-Switching: Evidence from Africa*, Oxford, Clarendon Press, 1993.
- MYERS-SCOTTON, Carol: *Duelling Languages: Grammatical Structure in Codeswitching*, Oxford, Clarendon Press, 1993 [1997]. (1997 edition with a new Afterword.)
- MYERS-SCOTTON, Carol: *Contact Linguistics: Bilingual Encounters and Grammatical Outcomes*, Oxford, Oxford University Press, 2002.
- NAGY, Paul: *Protestament*, <http://www.thing.net/~grist/l&d/hungary/nagypl.htm> (accessed 28 August 2020).
- NABOKOV, Vladimir: *Pnin*, London, Penguin, 2000.
- NEWMARK, Peter: *A Textbook of Translation*, New York, Prentice-Hall International, 1988.
- NØRGAARD, Nina: *Multimodal Stylistics of the Novel: More than Words*, London, Routledge, 2018.
- NOORANI, Yaseen: Hard and Soft Multilingualism, *Critical Multilingualism Studies* 1 (2013), 7–28.
- NORRIS, Margot: Finnegans Wake, in D. Attridge (ed.): *The Cambridge Companion to James Joyce*, Cambridge, Cambridge University Press, 2006.
- NÜNNING, Ansgar (ed.): *Metzler Lexikon Literatur- und Kulturtheorie*, Stuttgart, Weimar, Metzler, 2008.
- ÓDOR, Klára: Verbális, vizuális és akusztikus kódváltások Vály Sándor *Lament for Asinara* című multimediális performanszában [Verbal, Visual and Acoustic Code-switching in Sándor Vály's Multimedia Performance *Lament for Asinara*], in J. Domokos – J. Nagy (eds.): *Többsnyelvűség a kortárs művészetben / Multilingualism in Contemporary Arts*, Budapest, L'Harmattan – Károli Books, 2024 (in press).
- OKSANEN, Sofi: *Purge*, tr. Lola Rogers, New York, Black Cat, 2010.
- ORAVECZ, Imre: *A hopik könyve [The Book of the Hopi]*, https://konyvtar.dia.hu/xhtml/oravec_z_imre/Oravec_z_Imre-A_hopik_konyve.xhtm (accessed 21 September 2021).
- OWINDI, Joseph: *Kato, kato nekru [Look, Look, a Negro]*, Porvoo, WSOY, 1972.
- PALTO, Kirsti: *Beštoriin*, Utsjoki, Gielas, 1997.
- PANDEY, Anjali: *Monolingualism and Linguistic Exhibitionism in Fiction*, Basingstoke, Palgrave Macmillan, 2016.
- PAULAHARJU, Samuli: *Vaeltaja Tunturien Maassa*, Helsinki, WSOY, 1947.
- PEREZ FIRMAT, Gustavo: *Tongue Ties: Logo-eroticism in Anglo-Hispanic Literature*, New York, Palgrave Macmillan, 2003.
- PERLOFF, Marjorie: Towards a Conceptual Lyric, *Jacket2* (2011), www.jacket2.org/article/towards-conceptual-lyric (accessed 28 August 2019).
- PETŐFI, Sándor: *John the Valiant – János vitéz* (A bilingual edition), tr. John Ridland, Budapest, Corvina, 1999 and London, Hesperus Press, 2004.

BIBLIOGRAPHY

- PIERCE, David: *Reading Joyce*, New York, Routledge, 2014.
- POOLE, Adrian (ed.): *Joyce, T.S. Eliot, Auden, Beckett: Great Shakespeareans*, London, Continuum, 2012.
- POPLACK, Shana: Sometimes I'll start a sentence in Spanish y termino en español: Toward a Typology of Code-switching, *Linguistics* 18 (1980), 581–618.
- POSNER, Roland: Kultursemiotik, in A. Nünning – V. Nünning (eds.): *Konzepte der Kulturwissenschaften: Theoretische Grundlagen – Ansätze – Perspektiven*, Stuttgart–Weimar, J. B. Metzler, 2003, 39–72.
- QUEIROZ, João – VITORIO, Ana Paula – FERNANDES, Ana Luiza: Translation in Intermedial Studies, in K. Marais (ed.): *Translation Beyond Translation Studies*, London – New York – Dublin, Bloomsbury Academic, 2022, 231–245.
- RADAELLI, Giulia: *Literarische Mehrsprachigkeit: Sprachwechsel bei Elias Canetti und Ingeborg Bachmann*, Berlin, Akademie Verlag, 2011.
- RAMSAY, Robert L. – EMBERSON, Frances G.: *A Mark Twain Lexicon*, Columbia, University of Missouri, 1938.
- RANTONEN, Eila: Literatur von Immigranten in Finnland, in J. Domokos (ed.): *Invasion Paradies*, Budapest, Pluralica, 2014, 254–273.
- RIMBEREID, Øyvind: *Solaris korrigert*, Oslo, Gyldendal Norsk Forlag, 2004.
- RINNE, Cia: *archives zaroum*. afsnitp.dk Visual design in collaboration with Christian Yde Frostholm, 2001, <http://www.afsnitp.dk/galleri/archiveszaroum/> (accessed 28 August 2019).
- RINNE, Cia: *notes for soloists*, Stockholm, OEI Editör, 2009.
- RINNE, Cia: *zaroum*, Helsinki, No Name Publisher, 2011.
- RINNE, Cia: *Sounds for Soloists*. Music and Sound Design by Sebastian Eskildsen, MP3, 2012, <http://writing.upenn.edu/pennsound/x/Rinne.php> (accessed 28 August 2019).
- RINNE, Cia: *l'usage du mot*, Berlin, kookbooks, 2017.
- RINNE, Cia: *i am very miserable about sentences*, Banff, No Press, 2019.
- ROGGENBUCK, Stefanie: *Narrative Polyphonie*, Berlin, De Gruyter, 2020.
- ROSE, Danis: *James Joyce's The Index Manuscript: Finnegans Wake Holograph Workbook VI.B.46*, Colchester, A Wake Newsletter Press, 1978.
- SANDULESCU, George: *The Language of the Devil: Texture and Archetype in Finnegans Wake*, Gerrards Cross, Colin Smythe, 1987.
- SÁRI, László – SZEMZŐ, Tibor: *A Guest of Life – Alexander Csoma De Körös*, 2006; *Az élet vendége – Csoma-legendárium*, 2008, <http://csomafilm.szemzo.hu/> (accessed 21 September 2022).
- SÁRI, László: *A Guest of Life, Alexander Csoma de Körös*. Script, translated by Tim Wilkinson, <http://visio.c3.hu/~gordianknot/csoma/script.pdf> (accessed 13 August 2022).
- SCHAFFNER, Anna Katharina: How the Letters Learnt to Dance: On Language Dissection in Dadaist, Concrete and Digital Poetry, *Avant-Garde Critical Studies*, Volume: 17 (2005), 149–172.

- SCHAUDIG, Michael: Flying Logos in Typosphere. Eine kleine Phänomenologie des graphischen Titeldesigns filmischer Credits, in: H.-E. Friedrich – U. Jung (eds.): *Schrift und Bild im Film*, Bielefeld, Aisthesis, 2002, 163–183.
- SCHMID, M. S.: *First Language Attrition, Use, and Maintenance: The case of German Jews in Anglophone Countries*, Amsterdam, John Benjamins, 2002.
- SEBBA, Mark (ed.): Researching and Theorising Multilingual Texts, in: S. Mahootian – C. Jonsson (eds.): *Language Mixing and Code-Switching in Writing: Approaches to Mixed Language Written Discourse*, New York, Routledge, 2012, 1–26.
- SEBBA, Mark: Multilingualism in written discourse: An approach to the analysis of multilingual texts, *International Journal of Bilingualism* 17 (2013), 97–118.
- SEWELL, David R.: *Mark Twain's Languages: Discourse, Dialogue, and Linguistic Variety*, Berkeley, University of California Press, 1987.
- SIMKOVER, Rachel: Cia Rinne: sounds for soloists@grimmuseum review, *Berlin Independents Guide* 26 June (2012), <http://www.bpigs.com/diaries/cia-rinne-sounds-soloists-grimmuseum-review> (accessed 28 August 2019).
- SIRI, Hege: *Et øyeblikk noen tusen år*, Oslo, Kolon, 2009.
- SKÅDEN, Sigbjørn: *Prekariáhta lávlla*, Evenskjer, Skániid Girjie, 2009.
- SOFRONIEVA, Tzveta: *Anthroposzene*, Bielefeld, Hochroth, 2017.
- SOFRONIEVA, Tzveta: *A Hand full of Water / Eine Hand voll Wasser*, English and German, tr. Chantal Wright, New York, White Pine Press, 2012.
- SOFRONIEVA, Tzveta: *Multiverse: New and Selected Poems*, tr. Chantal Wright, ed. J. Kwon Dobbs, Buffalo – New York, White Pine Press, 2020.
- SOFRONIEVA, Tzveta: *Selected Affordable Studio Apartments*, Berlin, Hochroth, 2015.
- SOMMER, Doris: *Bilingual Aesthetics: A New Sentimental Education*, Durham, Duke University Press, 2004.
- STÅHLBERG, Sabira: *Molnvandraren*, Helsinki, Basam Books, 2006a.
- STÅHLBERG, Sabira: *Pilvivaeltaja*, Helsinki, Basam Books, 2006b.
- STÅHLBERG, Sabira: *Wolkenwanderer*, Varna, Lecti Book Studio, 2014a.
- STÅHLBERG, Sabira: *Странстваща с облаци*, Varna, Lecti Book Studio, 2014b.
- STÅHLBERG, Sabira: *Dog Weather on the Black Sea*, Varna, Lecti Book Studio, 2014c.
- STÅHLBERG, Sabira: *Hundewetter auf dem Schwarzmeer*, Varna, Lecti Book Studio, 2014d.
- STÅHLBERG, Sabira: *Hundväder på Svarta havet*, Varna, Lecti Book Studio, 2014e.
- STÅHLBERG, Sabira: *Koiran elämä Mustamerellä*, Varna, Lecti Book Studio, 2014f.
- STÅHLBERG, Sabira: *Polyglotta Sabirica*, Varna, Lecti Book Studio, 2015.
- STÅHLBERG, Sabira: *Polyglorica*, Bielefeld, Hochroth, 2017.
- STÅHLBERG, Sabira: *Polyglorica+*, Varna, Lecti Book Studio, 2017.
- STÅHLBERG, Sabira: *Polyglotta Sabirica inglisch*, Varna, Lecti Book Studio, 2018.
- STÅHLBERG, Sabira: *Wan Sun*, Helsinki, Bokpil, 2021.
- STÅHLBERG, Sabira: *Multicoloured language*, Helsinki, Bokpil, 2021.
- STÅHLBERG, Sabira: *MoonSoon mişmaş*, Helsinki, Colorit rf, 2023.

BIBLIOGRAPHY

- STÅHLBERG, Sabira: Meine lieben fellow-pupils: Edith Södergran's Hidden Multilingualism, in Jana-Katharina Mende (ed.): *Hidden Multilingualism in 19th-Century European Literature. Traditions, Texts, Theories*, Berlin – Boston, De Gruyter, 2023, 185–218.
- STÅHLBERG, Sabira: Balalar of imperier – Children of Empires, *Journal of Literary Multilingualism*, Brill 2023, 1(2), 294–299.
- STÅHLBERG, Sabira: Desert/ed Trail. A Journey into Unknown, Forgotten and Lost Languages in Eurasia and Multilingual Writing, in M. Deganutti – J. Domokos – J. Mudriczki (eds.): *Code-Switching in Arts*, Budapest, L'Harmattan – Károli Books, 2023, 205–223.
- STEINBRINK, Jeffrey: *Getting to Be Mark Twain*, Berkeley, University of California Press, 1991.
- STERNBERG, Meir: Polylingualism as Reality and Translation as Mimesis, *Poetics Today* 2 (1981), 221–239.
- SVEVO, Italo: *Zeno's Conscience*, New York, Vintage Books, 2002.
- SZERB, Antal: *Journey to the moonlight*, tr. Péter Czipott, New York, Bloomsbury Trade, 2016.
- TARDOS, Anne: *Ami Minden*, 1991, <https://www.jstor.org/stable/24515198> (accessed 26 March 2022).
- TARDOS, Anne: *How Not to Teach Multilingual Writing*, 2002, https://www.annetardos.com/essays_pdfs/hownotto.pdf (accessed 16 August 2023).
- TAYLOR-BATTY, Juliette: *Multilingualism in Modernist Fiction*, New York, Palgrave Macmillan, 2013.
- TAYLOR-BATTY, Juliette: On Not Knowing Languages: Modernism, Untranslatability and Newness, in M. Rembowska-Płuciennik – B. Śniecikowska – T. Brzostowska-Tereszkiewicz (eds.): *Understanding Misunderstanding. Vol. 1: Cross-Cultural Translation*, Berlin/Bern/Bruxelles/New York/Oxford/Warszawa/Wien, Peter Lang, 2020.
- THOMKA, Beáta: *Regénytapasztalat. Korélmény, hovatartozás, nyelvváltás* [Novelexperience. Experience of an Era, Belonging, Exchanging Languages], Budapest, Kijárat Kiadó, 2018.
- THOMPSON, Carl: *Travel Writing*, Abingdon, Routledge, 2011.
- TIDIGS, Julia – HUSS, Markus: The Noise of Multilingualism: Reader Diversity, Linguistic Borders and Literary Multimodality, *Critical Multilingualism Studies* 5, No. 1 (2017), 208–235.
- TOLSTOY, Lev: *War and Peace*, tr. Andrew Bromfield, New York, Ecco, 2007.
- TOMPA, Mihály: *A madár, fiaihoz / The Bird to His Sons*, https://www.magyarulbabelben.net/works/hu-all/Tompa_Mih%C3%A1ly-1817 (accessed 21 June 2021).
- TORRES, Lev: In the Contact Zone: Code-Switching Strategies by Latino/a Writers, *Multi-Ethnic Literature of the United States* 32 (2007), 75–96.
- TÓTH, Kinga: Nyelven túlivá váló nyelvek, in J. Domokos – J. Nagy (eds.): *Többszínűség a kortárs művészetben / Multilingualism in Contemporary Arts*, Budapest, L'Harmattan – Károli Books, 2024 (in press).
- TWAIN, Mark: *A Tramp Abroad*, New York, Penguin, 1997.
- TWAIN, Mark: *The Adventures of Huckleberry Finn*, New York, Penguin, [1884] 2014.

- UNDUSK, René: *Disegno e colore: Art Historical Reflections on the Structuring of Space, Studies in Environmental Aesthetics and Semiotics V* (2006), 306–320, http://www.eki.ee/km/place/pdf/kp5_03_undusk.pdf (accessed 28 August 2022).
- VALKEAPÄÄ, Nils-Aslak: *Beaivi, áhččážan*, Kautokeino, DAT, 1988.
- VALKEAPÄÄ, N-A: *Nap, Édesapám*, tr. Johanna Domokos, Budapest, Q.E.D. Kiadó, 1997a.
- VALKEAPÄÄ, Nils-Aslak: *The Sun, My Father*, tr. Ralph Salisbury – Lars Nordström – Harald Gaski, Guovdageaidnu, DAT, 1997b.
- WALKOWITZ, Rebecca: *Born Translated: The Contemporary Novel in an Age of World Literature*, New York, Columbia UP, 2015.
- WEISSMANN, Dirk: L'horizon Utopique d'une totalité des langues et cultures: Plurilinguisme et écriture plurilingue chez Ilma Rakusa, *Germanica* 51 (2012), 151–164.
- WIRTH-NESHER, Hana: *Call It English: The Languages of Jewish American Literature*, Princeton, Princeton University Press, 2006.
- YILDIZ, Yasemin: *Beyond the Mother Tongue: The Postmonolingual Condition*, New York, Fordham University Press, 2012.

L'HARMATTAN FRANCE-HONGRIE, COLLECTION KÁROLI



Anikó Ádám, Enikő Sepsi, Stéphane Kalla (eds.): *Contempler l'infini*

Tibor Fabiny, Sára Tóth (eds.): *The King James Bible 1611–2011.
Prehistory and Afterlife*

Katalin G. Kállay, Mátyás Bánhegyi, Ádám Bogár,
Géza Kállay, Judit Nagy, Balázs Szigeti (eds.): *The Arts of Attention*

Katalin G. Kállay, Nóra D. Nagy, Elizabeth Walsh, Ádám Fónai,
Béla Erik Haga, Péter Káplár, Krisztina Milovszky, Gergely Molnár,
Dorina Obrankovics,

Tamás Szanyi (eds.): *This is Just to Say. A Collection
of Creative Student-Responses*

György Kurucz (ed.): *Protestantism, Knowledge and the World of Science*

Brigitte Geißler-Piltz, Éva Nemes, Sijtze de Roos (eds.): *Inspire and
Be Inspired. A Sample of Research on Supervision and Coaching in Europe*

Johanna Domokos: *Endangered Literature. Essays on Translingualism,
Interculturality, and Vulnerability*

Tímea Kovács: *Code-Switching and Optimality. An Optimality-
theoretical Approach to the Socio-pragmatic Patterns of Hungarian-English
Code-switching*

Viktória Semsey (ed.): *National Identity and Modernity 1870–1945.
Latin America, Southern Europe, East Central Europe*

Anita Czeglédy, Géza Horváth (Hg.): *Inspirationen III. Wege*

Renáta Raáb: *Austria's Schleswig Policy 1848–1852*

Anita Czeglédy, Anikó Szilágyi-Kósa (Hg.) unter Mitarbeit von József
Fülöp: *Geopoetische Reisen in Mitteleuropa. Studien zur Sprache und Kultur*

Krisztina Kovács: *La relation poétique entre l'oeuvre d'Yves Bonnefoy
et celle de Paul Celan*

Ádám Bethlenfalvy: *Living Through Extremes in Process Drama*

Marcus Kracht: *Knowledge and Material Culture.
How much Knowledge can we Afford?*

Anikó Daróczi, Enikő Sepsi, Miklós Vassányi (eds.): *Initiation into
the Mysteries. A Collection of Studies in Religion, Philosophy and the Arts*

Judit Mudriczki: *Shakespeare's Art of Poesy in King Lear.
An Emblematic Mirror of Governance on the Jacobean Stage*

- Zoltán Literáty: *Rhetorical Preaching. Studies in Rhetoric, Homiletics & Preaching*
- László Tarnói: *Schnittpunkte. Band 1. Literarisches Leben des deutschsprachigen Ungarn um 1800*
- Anita Rákóczy, Mariko Hari Tanaka, Nicholas E. Johnson (eds.): *Influencing Beckett / Beckett Influencing*
- Johanna Domokos, Enikő Sepsi (eds.): *Poetic Rituality in Theater and Literature*
- Miklós Vassányi, Judit Nagy, Mátyás Bánhegyi, Dóra Bernhardt, Enikő Sepsi (eds.): *Minorities in Canada. Intercultural Investigations*
- Anita Czeglédy, József Fülöp, Géza Horváth (Hg.): *Inspirationen IV. Klänge*
- Pál Heltai: *Hungarian–English Contrastive Linguistic Studies*
- Anita Czeglédy, József Fülöp, Géza Horváth (Hg.): *Streben und Dienst 25 Jahre Germanistik an der Károli*
- Péter Furkó: *An Interdisciplinary Approach to Discourse-Pragmatic Variation in English*
- Árpád Kékesi Kun: *Ambiguous Topicality. A Philther of State-Socialist Hungarian Theatre*
- Tamás Juhász (ed.): *Art in Urban Space. Reflections on City Culture in Europe and North-America*
- Ágota Fóris, Andrea Bölcskei (eds.): *Linguistic Research in the Fields of Content Development and Documentation*
- Anita Rákóczy: *Samuel Beckett's Endgame and Hungarian Opening Gambits*
- Ágota Fóris: *Translation and Terminology. Theory and Practice in Hungary*
- Takács Izolda: *Through a Glass Darkly*
- Horváth Géza, Fülöp József, Czeglédy Anita (Hg.): *Inspirationen V.*
- Marianna Deganutti, Johanna Domokos, Judit Mudriczky: *Code-Switching in Arts*

STRUCTURES ÉDITORIALES DU GROUPE L'HARMATTAN

L'HARMATTAN ITALIE
Via degli Artisti, 15
10124 Torino
harmattan.italia@gmail.com

L'HARMATTAN HONGRIE
Kossuth L. u. 14-16.
1053 Budapest
harmattan@harmattan.hu

L'HARMATTAN SÉNÉGAL
10 VDN en face Mermoz
BP 45034 Dakar-Fann
senharmattan@gmail.com

L'HARMATTAN MALI
Sirakoro-Meguetana V31
Bamako
syllaka@yahoo.fr

L'HARMATTAN CAMEROUN
TSINGA/FECAFOOT
BP 11486 Yaoundé
inkoukam@gmail.com

L'HARMATTAN TOGO
Djidjole – Lomé
Maison Amela
face EPP BATOME
ddamela@aol.com

L'HARMATTAN BURKINA FASO
Achille Somé – tengnule@hotmail.fr

L'HARMATTAN GUINÉE
Almamy, rue KA 028 OKB Agency
BP 3470 Conakry
harmattanguinee@yahoo.fr

L'HARMATTAN CÔTE D'IVOIRE
Résidence Karl – Cité des Arts
Abidjan-Cocody
03 BP 1588 Abidjan
espace_harmattan.ci@hotmail.fr

L'HARMATTAN RDC
185, avenue Nyangwe
Commune de Lingwala – Kinshasa
matangilamusadila@yahoo.fr

L'HARMATTAN ALGÉRIE
22, rue Moulay-Mohamed
31000 Oran
info2@harmattan-algerie.com

L'HARMATTAN CONGO
67, boulevard Denis-Sassou-N'Guesso
BP 2874 Brazzaville
harmattan.congo@yahoo.fr

L'HARMATTAN MAROC
5, rue Ferrane-Kouicha, Talaâ-Elkbira
Chrableyine, Fès-Médine
30000 Fès
harmattan.maroc@gmail.com

NOS LIBRAIRIES EN FRANCE

LIBRAIRIE INTERNATIONALE
16, rue des Écoles – 75005 Paris
librairie.internationale@harmattan.fr
01 40 46 79 11
www.librairieharmattan.com

LIBR. SCIENCES HUMAINES & HISTOIRE
21, rue des Écoles – 75005 Paris
librairie.sh@harmattan.fr
01 46 34 13 71
www.librairieharmattansh.com

LIBRAIRIE L'ESPACE HARMATTAN
21 bis, rue des Écoles – 75005 Paris
librairie.espace@harmattan.fr
01 43 29 49 42

LIBR. MÉDITERRANÉE & MOYEN-ORIENT
7, rue des Carmes – 75005 Paris
librairie.mediterranee@harmattan.fr
01 43 29 71 15

LIBRAIRIE LE LUCERNAIRE
53, rue Notre-Dame-des-Champs – 75006 Paris
librairie@lucernaire.fr
01 42 22 67 13