

Translingual Literary Practice: Literatures in Contact

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Declaration

I declare that this thesis has not been submitted as an exercise for a degree at this or any other university and it is entirely my own work.

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Abstract: A Translingual Literary Practice

The aim of this thesis is to explore literary translingualism. The translingual is a term that is becoming widespread in academia, but is still in need of fuller definition and of being distinguished from other terms with which it overlaps. This thesis uses the term translingual to refer to texts which use more than one language in specific interactive ways, emphasising the dynamic, fluid and generative qualities in texts which cross cultural and linguistic borders and boundaries, rather than defining such texts in a static and additive manner. Translingualism involves the capacity for languages in texts to influence and transform each other in the context of exchanges.

Thus, the methodological approach used in this thesis integrates literary studies with findings in language contact studies, since its objective is to understand the way languages in contact in texts influence each other in transformative ways, rather than merely co-existing in the same diglossic space. This necessarily involves a text-focussed interpretive practice, which I term a translingual literary practice (TLP). This approach focuses on the ways linguistic elements are exchanged between or synthesised from two or more linguistic systems. On an aesthetic level, the languages may be used in such a way as to create innovations and produce a new type of literary text that challenges homogenous language systems or dominant discourses. A review of relevant extant secondary literature and a necessarily tentative definition of the translingual, whose purpose is to make clear the differences to similar-sounding terms which are often used indiscriminately, is followed by chapters addressing a wide range of examples of translingual writing from different genres, cultures and language combinations. Without claiming to provide definitive or final answers, the study's overall goal is to move forward the understanding of the translingual, its scope – what it is and what it is not – and its transformative force.

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Introduction

1 Contexts and Methodological Approaches to Translingual Literary Practice

This research investigates literary and digital texts in which the presence of more than one language can be identified, and within that extremely wide description, it explores examples of a more narrowly defined, though still extremely large group of texts, which avail of languages in specific ways, which this thesis describes as translingual. Language is almost inconceivable without communication, and therefore contact, conflict, interaction and change. Thus, elements of the ‘translingual’, of what we for the moment call language interaction and change, will be found everywhere in human communication, and to gather all the possible meanings of the translingual into one account risks overburdening the terms and the reader. What this thesis therefore seeks to do is to focus on very specific examples from a range of literature, genres within modern literature and, drawing eclectically on a very wide range of insights from relevant disciplines, to investigate how an informed awareness of the translingual can help us to understand how these texts actually work. The thesis will attempt to do this with as little recourse as possible to circular definitions based entirely on the biography of the writer, though this factor cannot be ignored completely. The term ‘translingual’, as used in this research, applies to situations of linguistic and cultural contact, to understand and investigate the effects of contact in different types of texts. Its objective is to explore the way languages are used and to what effects. The translingual refers to texts that use more than one language in ways which challenge and subvert the conception of self-contained and homogeneous language systems.

Following from this, the thesis will explore the relationship between the languages as it occurs in written, oral and digital texts, a relationship which may be hierarchical or

non-hierarchical, and in a one-way or in a two-way situation of interference, and in doing so to gain more understanding of what occurs to the languages as they transform each other in moments of cultural and linguistic friction. Thus, the term translingual foregrounds and enhances an understanding of language contact situations and their linguistic and cultural exchanges, rather than static multiplicity. In this sense, it views languages in contact as in a dynamic, generative relationship with each other, generating innovative types of contact texts. A translingual perspective on literary texts offers an interpretive approach commensurate with the place of literary texts and multimedia artforms in globalised communities.

The term translingual is not a new phenomenon, but I argue here that there is still not a coherent definition in literary studies of the term, and that working towards that definition will contribute to the understanding of texts that deploy more than one language in certain ways. The term translingual necessarily overlaps with certain other terms such as multilingual and bilingual, but is often used by scholars in ways which suggest the terms are interchangeable. I argue here that, despite the overlaps, they are not interchangeable and that the term ‘translingual’ has a distinct explanatory and analytical force, both in describing certain kinds of texts and in describing certain methodological approaches to these and other texts.

In one of the leading and most frequently cited studies, the term translingual has been used by Kellman to refer to authors who write in more than one language or in a language that is not the author’s primary one. (Kellman 2000: xi) His definition, which refers primarily to the author’s biographical circumstances, does not take into account key differences between the terms translingual and multilingual. This comparison between terms is necessary to bridge the gap and to fully understand the nuances inherent

in the term translingual. A. Suresh Canagarajah has also deployed the term translingual, as an emerging term in linguistics and pedagogy that accommodates hybrid practices and highlights difference. (Canagarajah 2013e¹: 157,169). His theoretical approach also takes into account notions of history and agency. (Canagarajah 2013 a, b&e) Other scholars such as Lu & Horner have presented the term translingual as a tool to investigate writing and literacy (cf. Horner et al., 2011; and Lu & Horner in Canagarajah 2013e, chapter 3). Whilst this thesis acknowledges Kellman's contribution to the development of the term translingualism in literary studies, it is also indebted to the theoretical approaches developed by Canagarajah, as well as by Lu & Horner, since their approach, markedly more than Kellman's, actually addresses translingual elements in both spoken and written language.

The approach applied in this research examines the strategies used within certain texts to identify what types of translingual elements manifest. The critical investigation applied in this thesis highlights the underlying mechanisms inherent in these texts. This analysis enables valuable insights into the meaning and significance of the term 'translingual' as it is deployed today and hopefully adds new nuances and understandings. In this light, the critical approach adopted in this thesis is referred to here as a translingual literary practice (TLP), which is primarily concerned with the analyses of texts that use more than one language in certain ways, in their specific contexts, to understand the effects of contact. Its objective is to aim to understand the different types of interactions that occur between the different languages and cultures in particular texts.

¹ This thesis makes use of both an ebook and paper copy of Canagarajah's texts. I will use the letters 'kl' to signify a kindle edition or ebook.

Furthermore, the approach which is adopted in this thesis is interdisciplinary. It applies linguistics to literary studies. In this regard, one of the main objectives of this research is to gain a deeper understanding of the different linguistic strategies used in translingual texts, in order to further recognise the way these texts function, and to identify the relationship between languages within their contexts. In this sense, this thesis aims to understand what occurs within the linguistic structures of the texts, whether in a printed text or in a digital text, when languages come into contact. Also, it is concerned in understanding what these types of contact scenarios generate in terms of a text's aesthetics and its literariness.

While most of the texts investigated in this thesis are from the 20th and 21st century, the examples range across numerous different and distant cultures and historical periods within these two centuries. Rather than being an arbitrary selection, this range allows the thesis to address many different genres, cultural contexts, typologies, case studies, peculiar elements, and other nuances that may add to an understanding of the translingual. Also, this variety of such diverse texts helps to show the extent to which the term translingual can be applied, by bringing these distinct contexts into comparison or opposition. In this regard, this thesis explores texts from early 20th century Anglo-American poetry to contemporary Maltese poetry, in order to investigate the different ways each text mixes and merges languages in their specific genre, historical, social and cultural framework. A further dimension is added with the emergence of digital platforms in the 21st century. By evaluating the role of digital multimedia texts and platforms, the notion of the translingual is extended to incorporate new understandings, developments and typologies of the translingual. Furthermore, the use of multimedia technologies enables artists to avail of digital media in ways unthinkable in early 20th century writing.

The evaluation of multimedia is of relevance, especially since our societies in general are much more dependent on and rely on technological advancements in order to communicate effectively. This dependency is becoming increasingly evident in global crises such as the Covid-19 pandemic, where we are reliant for most forms of communication on network systems and platforms. Thus, the need to consider the way writers use these multimedia texts and platforms is of significance if we are to take on board more current understandings of the ways the translingual manifests in our technological global societies.

The thesis evaluates the genre of poetry and prose. It also explores life writing and in particular it analyses the sub-genres of diary writing, autobiographical and ethnographical writing for their specific relationship to understanding nuances of the translingual; it considers texts that blur the boundaries between prose, poetry and academic writing. Furthermore, it explores the role of the oral, theatrical performances and installations to enhance an understanding of the ways the translingual can be envisioned beyond textual representations or enhance the text. Chapter 4 is the sole chapter where two authors from similar backgrounds are compared. However, the way they use and incorporate languages in their texts differs, which yield significant insights into the translingual in a comparative study. In this chapter and throughout the thesis, the role of performativity plays a significant role, for it adds new insights into the understanding of the translingual, not only as a textual representation, but it highlights visual and auditory components of the translingual. In one sense, the performative may also add new dimensions to the physical text, by moving its trajectory into new terrain, beyond the text itself by way of incorporating features such as sound and the visual in more interactive and dynamic ways.

The notion of orality is central to many discussions. Ferdinand de Saussure (1857-1913) highlighted the way oral speech underpins verbal communication. Writing is seen as a complement to oral speech. (Saussure 1959: 23-24) In this thesis, orality and writing complement each other. Yet, in a case study (chapter 5), aboriginal orality and writing is juxtaposed to examples of contemporary Italian-French-English diary writing. This combination, in a sense, creates a certain element of tension, because the texts are placed in opposition. They are from different sides of the spectrum. In this regard, the texts belong to two very distinct and distant cultural fields of reference. Yet, their unusual juxtaposition adds important elements to the understanding of the oral-written spectrum in the translingual, for it explores the way sounds travel across various linguistic spectrums, enlightening both orality and written contexts. Furthermore, these texts highlight peculiar elements of sound, oral and written systems that would otherwise go unnoticed or undetected. This adds a different layer to the understanding of the translingual. The translingual in this sense observes the way distances between cultures are shortened, because languages are essentially made up of sound systems that have transmuted over time into distinct units, but nonetheless retain their primal phonic system. In this context, sounds blur the notion of distinct systems, as the texts draw on elements from across the spectrum between the oral and the written.

A significant point to highlight is that this research cannot fully investigate or cover every aspect of the translingual, and in this sense, it has had to be very selective, by including a variety of texts at the expense of others, which are by no means less significant or relevant. These absences highlight on the one hand, the potential of the translingual as an innovative, generative concept that is gaining consensus, and on the other hand, it conveys the need for an extensive investigation into the expanding field of

the translingual. In this regard, this research is not an exhaustive investigation of one or two facets only. That would indeed limit the scope of the use and application of the translingual. It is often dictated by the need to explore particular facets that may add to an understanding and appreciation of the term translingual. Thus, the rationale for including these disparate texts is dictated by the need to explore different aspects that I have identified as adding significant nuances and applications of the translingual. Furthermore, though most primary texts addressed in this thesis involve English to certain degrees, their selection is also motivated by the need to include different languages, rather than focus on one or two, to show that the translingual affects all languages in contact and not only English.

This research also explores diverse linguistic practices, such as code-switching and borrowing, in so far as they occur in the selected literary texts as part of a translingual literary practice. The advantage of this approach is to pinpoint distinctive and possible uses and cases of the translingual that may help to provide a wider picture of the scope of literary translingualism in various fields of study. Thus, the purpose of this thesis is to treat each facet as relevant in a wider field of language contact. Each case study is selective and representative rather than being exhaustive and complete.

The thesis also critically reviews key terms, such as translingualism and bi-and/or multilingualism, to establish how each term is used, to highlight comparisons and contrasts, and, noting the often vague, overlapping and contradictory ways these terms are used. It argues for a more rigorous definition, in particular of the types of text it suggests should be understood as translingual. For example, the term literary multilingualism is also used in the critical literature to discuss the same or similar type of literature as literary translingualism. (cf. de Courtrivon 2003; Forster 1970; Kramsch

2009; Foerster 2014). The terms literary multilingualism and literary translingualism indeed share much in common and many examples of literary translingualism could be regarded as multilingualism and vice-versa. Translingualism has been much invoked as a term in recent years (cf. Pavlenko 2006; Besemeres in Pavlenko 2006; Steinitz 2013; Won Lee 2018). However, it remains inconsistently used and conceptually fuzzy and thus it is worth seeking to restore at least some of its potential for insights into an understanding of certain literary phenomena.

2 A Note on Terminology: Glossary in Context

In this research I focus on Kellman and Canagarajah's definitions of translingualism to explore critically the ways the term the translingual is currently being employed (see below for definitions and current usages). These contribute to the formulation of this thesis' definition of a translingual approach to literary texts. This definition takes on board current understandings of the term as applied to creative literature put forward by Kellman (2000), but it incorporates it with more recent discussions and applications of the term in literacy and pedagogical settings, as defined by A. Suresh Canagarajah (2013a&b). (cf. also Lu and Horner in Canagarajah et al. 2013kl; Horner et al. 2011). In his study, Canagarajah takes into consideration cross-language interactions and contact relationships that shape the text, as well as other communicative practices. (Canagarajah 2013kl:123)

It is important to clarify a number of other terms that are used throughout this research. These are not always used with the same meaning by all scholars. (cf. glossary below).

Glossary

Bilingualism: refers to individuals who use two or more languages.

Borrowing: refers to the full integration of an item from one language system into another (McArthur 1992: 229) or the incorporation of foreign elements into the speaker's native language. (Sarah Grey Thomason and Terence Kaufman 1988:21)

Code-meshing: regards the blending and mixing of a language variety and a standard language. (Young et al.: 2011; Canagarajah 2013a&b)

Code-mixing²: involves the alternation of codes within the same utterance.

Code-switching: takes place between one utterance and another within the same context, at clear syntactic boundaries.

Creole: a pidgin language/variety which is nativised and becomes the language of a given community. (McArthur 1992: 270)

Interferences and Transfers: refers to processes where features from language X are transferred to language Y.

Interlanguage²: an emerging linguistic system produced by a second language learner during the acquisition of a target language. (Selinker 1992)

Literary Translingualism: term coined by Kellman to refer to authors who use more than one language or write in a language other than their primary one. (Kellman 2000: ix; 2003: ix)

Multilingualism³: refers to the capacity of certain individuals to use two or more languages.

Pidgin: a contact language which draws on elements from two or more languages.

²Code-mixing and switching are often used to explain the same or similar phenomenon. I shall use code-mixing to refer to language mixing within the same context and code-switching to refer to the alternation from one language to another.

³ There is no established agreement on the usage of the terms bilingual and multilingual. They are often times used interchangeably in different contexts or similar contexts of investigation.

Transfers: cf. “Interferences and Transfers” (above)

Translingual Literary Practice (TLP): is an investigative and interpretive approach, which explores written, oral, digital and theatrical representations that use more than one language in interactive, dynamic and generative ways, creating innovative literary texts and representations in situations of contact.

Translingual Practice in Literacy and Pedagogy: an emerging term that views cross-language communication and both written texts and speech, in such a way that it accommodates hybrid practices and highlights difference. (Canagarajah 2013 a&b)

Chapter Plan

Chapter 1: aims to explore literary texts in situations of contact, to enhance an understanding of translingual practices. The methodological approach used in this research is a text-based practice, which I term a translingual literary practice (TLP). Its objective is to understand the way languages in contact in texts influence each other in transformative ways, rather than merely co-existing in the same diglossic space. It aims to show that an evaluation in this sense of language contact can yield significant insights, not only into the linguistic structures of the languages involved in the processes of contact within the texts, but also to gain an appreciation of their literary aspects and their aesthetic qualities. Thus, the methodological approach used in this thesis integrates literary studies with findings in language contact studies. This chapter provides literary examples of some of the facets, which are here considered as elements of literary translingualism.

Chapter 2: compares and contrasts the terms bi-and/or multilingualism and translingualism. It briefly compares other related terms. In this light, it explores the etymology of the key terms, in order to elucidate the way in which these are currently used and the way they are used in this research. The terms bilingualism and multilingualism tend to keep languages separate, as well as rely on standards of competence and proficiency. A translingual approach to texts is more interested in understanding how different languages operate in the same context, and to recognise ways new literary forms and new meanings are generated in situations of contact.

Secondly, this chapter investigates the way the terms multilingualism and translingualism are applied in literary studies. In this regard, L. Forster's (1970) *The Poet's Tongues: Multilingualism in Literature* is compared to Steven G. Kellman's (2000) *The Translingual Imagination*, to understand key differences between the usage

of different key terms. On the one hand, Kellman adopts the term literary translingualism, on the other hand, Forster uses the term multilingualism in literature. I discuss the subtle differences this entails for this study. I also point out how Kellman (in my view indebted to Forster) has sought to elaborate on Forster's findings. I have added literary examples to support and clarify my own findings. The pioneering work of these two theorists is of significance to this research as their work is adapted, commented upon and used as a point of departure and reference, but also a means to extend work in this emergent field of study.

This chapter also compares other theoretical positions in relation to multilingual and translingual developments. In this regard, it compares the work by the scholars Elizabeth Klosty Beaujour (1989), Claire Kramsch (2009), Yasemin Yildiz (2012) and Suresh Canagarajah (2013), a leading figure in translingual pedagogy and literacy, and also the work of Charles Bazerman (2013), Min-Zhan Lu and Bruce Horner (2013). It also includes observations made in Lydia Liu's (1995) largely unacknowledged text.

Chapter 3: aims to understand more precisely the ways translingualism manifests and operates within literary texts. In this regard, it explores the text *The Waste Land* (1922) by T.S Eliot and compares this work to the contemporary Maltese author Antoine Cassar's analogue and digital texts. The two examples are aesthetically and structurally very different, being situated in different cultural, historical and linguistic contexts. Yet, in Cassar's view, they both avail of the technique of 'collage'. (Cassar 2018: 15) Their contradictory comparison, however, yields significant insights into an understanding of the way texts avail of multiple languages. I will show that although Eliot's text appears rooted in English, there are certain elements that point to translingualism, whilst others do not. Through the use of the 'objective correlate', Eliot constructs a new aesthetics,

which enlightens the text's complex imagery and allusions. (Eliot 1920) However, most of the foreign elements in the texts have been borrowed from other authors. In contrast to Eliot's poem, Cassar's texts explore more explicitly the way the languages interact, both structurally and in a literary sense, to produce translingual texts that move beyond individual language boundaries. Cassar's texts point to a translingualism which is commensurate with our global technological advancements and complex cosmopolitan communities.

Chapter 4: is concerned with exploring Latina and Chicana texts that mix languages in ways that produce texts that are neither English nor Spanish, but rather a combination and a product of both. This chapter aims to understand what occurs between these languages in contact and to explore the ways the translingual manifests. Bruce-Novoa suggests these texts create a third "inter" possibility of language. (Bruce-Novoa in Arteaga: 1994) These texts code-switch and code-mix in different and distinctive ways to Cassar and Eliot, generating new translingual texts of the *mestizia*.

In this regard, the chapter discusses Anzaldúa's (1987) influential text *Borderlands/ La Frontera: The New Mestizia*, and Gomez Guillermo Gómez-Peña's (1994) *The New World Border: Prophecies, Poems & Loqueras for the End of the Century* in the light of Cherrie Moraga's (1983) *Loving in the War Years: Lo que nunca pasó por su labios* and Suzanna Chávez-Silverman's (2004) text *Killer Crónicas: Bilingual Memories, Memorias Bilingües*. Moraga's text explores the notion of *mestizia* writing, to varying degrees.

Chapter 5: investigates two different types of texts that explore orality from different sides of the oral-written spectrum. In the first instance, it explores the Aboriginal

author Bill Neidjie's (1989) *Story about Feeling*, in the context of the preservation and conservation of an oral tradition, culture and language. This chapter also aims to understand the complex linguistic, cultural and social relationship between the usages of a standard language, an English Kriol variety and indigenous language. Neidjie's narrative is situated at the margins, yet it manages to decentre and subvert the hegemony of the English language, through the usage of Kriol and indigenous forms, generating a unique type of translingual narrative. This chapter also explores the linguistic concept of code-meshing, which is the blending of a standard code and a variety within the same text, to understand what this may yield in terms of translingualism. In contrast, the second part of this chapter examines *Diario in tre lingue* (A Diary in three Languages) by Amelia Rosselli (1997) to understand the ways the translingual manifests in a written text that experiments with languages. The text focuses on the sounds and phonemes that make up languages. In this wider context, the text shifts the boundaries of the written words towards orality and performativity. Rosselli's text diverges from Neidjie's narrative in both content and form, but it also complements Neidjie's narrative in the way the texts shift across the oral-written spectrum, informing the translingual, as the texts shuttle across genres, spectrums, languages and cultures. Rosselli's diary text is also analysed within the context of contemporary translingual women's writing, in order to understand the ways writing by women writers breaks from pre-defined norms and structures, revealing innovative techniques and structures in translingual texts.

The conclusion draws on the insights of the previous chapters to evaluate whether a separate and distinctive, if overlapping in some respects with other categories, concept of the translingual as a primary phenomenon in some literary texts and as a tool for the secondary critical study of these texts, is necessary and productive.

Chapter 1 Towards a Definition of a Translingual Literary Practice

1 An Introduction: The Emergence of the Term Translingual

This chapter introduces the term translingual as an emerging term in literary studies. Within this research, the term translingual is used to refer to texts in which more than one language is used. It views the shuttling of languages within the texts as a consequence of linguistic and cultural contact. Technological developments and globalisation, as well as migration, exile and border-crossing have all contributed to new developments in communication across cultures and languages. Because of these developments, there is a need to rethink language contact in communities and societies, but also a need to question existing paradigms to ascertain their validity in describing situations of language contact. Paradigms are currently being constructed in relation to changing social, economic and political conditions, but also in relation to ‘new communicative realities that demand suitable alternatives.’ (Canagarajah 2013: 287) Evolving terminologies testify to this need to better understand communicative practices. The term ‘translingual’, as an emerging paradigm, is gaining consensus, as well as criticism, in both literary, literacy and communicative studies. (Edwards 1994; Edwards 2012; Canagarajah 2013a&b; Won Lee 2018)

The translingual is now at the forefront of many discussions. A conference in London in 2019, entitled ‘Across Languages: Translingualism in Contemporary Women’s Writing’ demonstrates this growing trend.⁴ This strand is part of a wider research initiative into ‘Cross-Language Dynamics: Reshaping Community Translingual Strand’.⁵ This conference demonstrated emphatically the extent to which the notion of

⁴ Conference held at the Institute of Modern Languages Research, School of Advanced Study University of London, May 2019.

⁵ cf. crosslanguagedynamics.blogs.sas.ac.uk

the 'translingual' has been foregrounded in literary scholarship. The conference aimed at bringing together scholars who are working on translingual women's writing in a wide range of fields, 'in order to explore the particular richness of texts produced by writers in languages that are not their mother tongue.' (IMLR 2019⁶) The conference included around thirty-five speakers. Around ten papers⁷ invoked the translingual in their titles (excluding the plenary and final discussions). Many of the speakers tended to refer to the bilingual, the multilingual, the exophonic, translanguaging, transnationalism, transculturalism, translation and the translingual in ways that made it clear that the terms are often overlapping, inconsistent, mutually or internally contradictory.⁸ This conceptual fuzziness, which has been manifest as long as the term has been present in the secondary literature, is unfortunate, and this thesis argues that there is a need for tighter definitions and for the development of a particular notion of the translingual as a phenomenon in some, but not all texts in which more than one language is evident.

2 A Translingual Literary Practice: Towards a Theory of a Textual Practice

A translingual approach, as used within this research, focuses on texts, digital texts and platforms that uses more than one language in more complex, enriching and interactive ways than merely occupying the same diglossic space. (See diagram 1)

⁶ Institute of Modern Language Research (IMLR). Conference brochure. *Across Language: Translingualism in Contemporary Women's Writing*.

⁷ Including a paper that, in revised form, is part of this thesis. (cf. Chapter 5: Amalia Rosselli)

⁸ These terms will be discussed in chapter 2.

Diagram 1

A Translingual Literary Practice

- Treats languages as mobile, fluid and dynamic.
- Treats heterogeneity as the norm.
- Product of global contact.
- Focuses on oral, written and digital texts that use more than one language in interactive ways, rather than in an additive and static manner.
- Focuses on how languages are used, to what extent, and to what aesthetic effect.
- Considers the social contexts in the production of meaning.

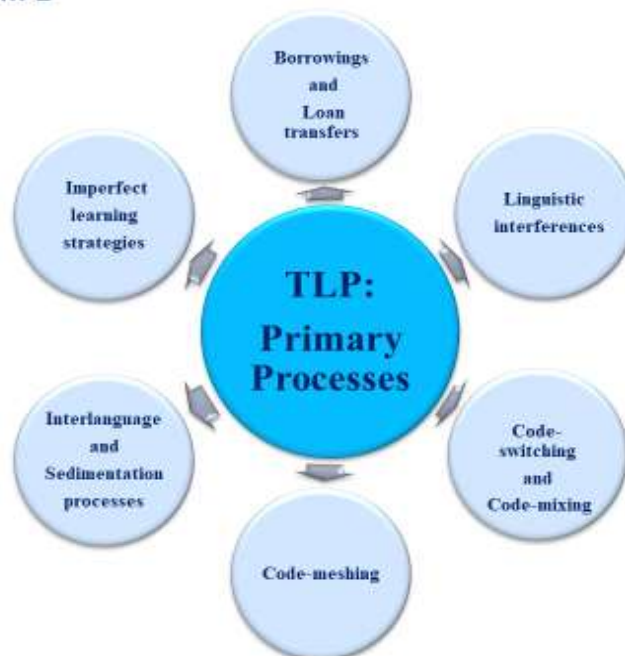
A translingual approach views texts as moving beyond bounded communities, as prescribed by monolingual ideals and standards, towards theorising language boundaries as fluid, dynamic, hybrid and mobile. Traditionally languages were viewed as purported discrete unities, whilst a translingual approach views heterogeneity as the norm (cf. Canagarajah 2013: 192), and not as a deficiency or a lack, in any sense. A translingual approach counteracts the view that languages are distinct and indisputable entities that belong to established territories with set boundaries. (Min-Zhan Lu & Bruce Horner in Canagarajah 2013e: 677) This view, as has been argued, has led, in a sense, to impoverished debates that aim ‘at pinning down the structure of individual languages and the social boundaries for their use’. (Lu and Horner: 677; cf. Pennycook 2010: 82; cf. François: 2009) A translingual approach also enables an understanding of the generative

and emergent relationship between differing languages and the fluidity of language boundaries.

This approach informed by insights from linguistics helps gain insights into the underlying mechanisms and inherent processes involved in translingual exchanges. In this regard, its focus is on the way the different languages are used, to what extent, and for what aesthetic purposes. On a linguistic level, this thesis attempts to understand whether linguistic interferences, borrowing, code-switching and mixing have occurred within the text, and to what degree. In this regard, it focuses on the ways linguistic elements have been used and transferred from one language system (L1) to a second or third language system (L2/L3). On an aesthetic level, the languages may be used in such a way as to create innovations and produce a new or different type of literary text that defies homogenous language systems or dominant discourses.

The following diagram 2 below highlights some of the primary processes inherent in translingual texts. These linguistic processes offer insights into the way the translingual manifests and operates at the level of the languages used in certain texts. To identify and analyse these processes, this thesis avails of an investigative approach (TLP), which explains the usage of these primary processes and their relevance for understanding translingual texts and phenomena. Each process is explored either individually or in combination with other elements, in the chapters that follow.

Diagram 2



Linguistic interferences, also known as ‘transfers’ or ‘negative transferences. (cf. Grosjean and Ping Li 2013: 130-131; Edwards 1994: 72) occur when elements of one language are incorporated into another linguistic system; over time, they may become entrenched and embedded. Interferences or transfers may occur at a lexical, morphological, semantic, syntactic, phonological or prosodic level, as well as in conjunction. In fact, interferences may affect more than one element in a sentence. They may occur during second language acquisition (SLA), but can also result from ‘imperfect learning’ strategies. During processes of interference, speakers, as well as writers make linguistic choices which may deviate from standard norms governing stable language systems. Interferences have in the past been viewed as negative outcomes of language learning processes. They are also viewed as an inability or failure on behalf of a speaker

to fully acquire or produce the correct structures of the target language (TL). Matras, in contrast, suggests that if inferences do not ‘result in incomprehensibility and a breakdown of the communication’ (Matras 2009: 74) they could be considered as features that enable ‘language users to create bridges among different subsets within their overall repertoire of linguistic forms, and to use these bridges to sustain communication’ (ibid), instead of being viewed as constituting errors in SLA. The literary extract below is from the Caribbean author Linton Kwesi Johnson (1975) *Street 66*.

‘De room woz dark-dusk howlin softly
Six-a-clack,
Charcoal lite defying site woz
Moving black;
De soun woz muzik mellow steady flow,
a man-son min jus mystic red,
Green, red, green.... Pure scene.’ (Johnson 1975 in Donnell and Welsh 1996: 364)

Johnson uses language in a particular way to create bridges between his linguistic and cultural repertoires. In this text, the linguistic interferences, such as ‘De’, ‘woz’ and ‘clack’ emphasise the complex interrelationship between languages and language varieties. They add new textures and resonances of the Caribbean culture to texts that avail of an English variety. These nuances affect the aesthetic qualities and literariness of the poem. The supposed deficiency, which might once have been viewed as a negative deviation from standard norms, instead valorises difference and highlights the creative innovations in translingual writing, where words create bridges between different cultures

and languages. It also highlights what Young (2004) has defined as code-meshing, that is the use of a standard code with a language variety.⁹

The forms of borrowing¹⁰ and code-switches in translingual texts are highly literary: they do not always comply with the actual speech patterns of a given community. The degree and frequency of code-switching in literary texts may appear more conflated and perhaps more artificial than real life contact situations, but not for this reason less significant. Rather, it is this peculiarity which becomes one of the focal points of this research. Compare for example the extract by Alfred Arteaga, *Small sea of Europe*, with an example of a conversation from a Chinese community in Manchester.

‘Verkehr,¹¹

from the Sanscrit (small sea).

vyavahara:

‘performance traffic,

former act of transformation,

and exchange.’

Ecos escritos: *Sruti, Smriti, Sastra*¹²

three sisters in myth, very

⁹ More recently, the term code-meshing has been used in the studies of pedagogy, in contrast to the term code-switching in SLA. (Young 2004: 713n8; Young 2007; Young in Canagarajah 2013a; Canagarajah 2013b) For Young code-meshing is the ‘blending, adjusting, playing, and dancing with standard English and academic discourse [...]’. (Young in Canagarajah 2013a: kl 3284-3288) He refers to this blending of codes as code-meshing, which he views as a ‘strategic, self-conscious and un-self-conscious blending of one’s own accent, dialect.’ (ibid) In this research, code-meshing focuses on the interrelationship between a standard English and a language variety, to explore the ways the two codes interact and to understand what the effects of this interaction generates in instances of contact in literary contexts. This process will be further discussed in chapter 5.

¹⁰ In the case of borrowing, lexical features are the first elements to be borrowed. Borrowed words may be treated as stems. Heath suggests that ‘these stems may really be words, including affixes, in the source language.’ (Heath in Thomason & Kaufmann 1988: 37) If the item has undergone full integration, the element that is integrated can be regarded as a borrowed item. (McArthur et al.1992: 229) There are exceptions to these rules, which makes it difficult to distinguish between borrowing and code-switching. (cf. McArthur et al. 1992: 229)

¹¹ Traffic.

¹² Written echoes: ‘the heard, the remembered, the learned-from-another’. (Spivak in Arteaga 1997:109)

sources of Europe, Western Man,
the very sound slipping: 3Ss, sans(é)ecrit

3Ss
3Ss: ecos escritos (S grito).¹³ (Arteaga 1997: 109-110)

In the second extract, mother and daughter have been looking at paint brochures and are discussing which paints to decorate the house with. This extract is in Cantonese and English. The mother (M) is of Singaporean extraction, the Father (F) is from Hong Kong and their daughter (D) was born in Britain. (Lo 2007:193-94):

D: maami aa, when are you next going again?

M: Nei man nei dedi laa (you ask your daddy)

D: dedi nei geisi zoi heoi aa? (daddy you when again go)

F: Heoi bindou aa? (go where aa?)

D: B&Q.

I need to get some of these.

F: Get what?

D: This one. I need to get the pink one.

F: ngo. I see

D: I need it. (5 sec)

F: dai jat aa (another day). (Lo in Matras 2009:126)

Both extracts make use of a number of linguistic strategies. The latter conversation takes place in a familial setting, using both Cantonese and English, for meaning-making contexts. This type of communication requires a degree of competence or some knowledge in both languages. However, not all the speakers have full bilingual competence. This extract also signals group identity. (cf. Matras 2009: 127) The former

¹³ 'Grito' means to shout. (Arteaga 1997: 109-110)

text is an example of a highly literary artefact. It represents a conflated type of linguistic contact, in that the switches and changes in languages and signs and symbols do not follow typical conversational modes of communication (as the latter conversation appears to do). The text is from Arteaga's text *Cantos*. The main languages in his text are English and Spanish. Here, however, the poet references Gayatri Chakravarty Spivak's *Can the Subaltern speak?* in an epigraph. He integrates German, Spanish, English, Sanskrit and Hindi into the text *Small Sea of Europe*. The text questions subaltern languages (Hindi and Chicano) and their relationships to more dominant discourses. In the second extract, in contrast, English is used and modified to suit the context (cf. chapter 4) and the level of the proficiency of the speakers. The terms bilingual competence and proficiency are aspects that are often utilised as parameters for discussing bilingual and multilingual situations and contexts. It is not necessarily a key element of consideration in the approach adopted and adapted in this thesis. An important aspect of a TLP is to understand the manner in which an utterance is expressed, including the direction of the communicative act, which underlines its purpose. This is an extract from Abelardo Delgado (1982) epistolary novel, *Letters to Louise, via Air Mail*.

'I had a padrino¹⁴ sort of on the crazy side. This was way back in Boquilla. He used to get drunk. Cuando se le pasaban las copas he used to be extra generous with his Godchild Santiago and I would get pesetas and tostones.¹⁵ We had them un escusado de loyo¹⁶ and

¹⁴ 'godfather' (Delgado 1982:49)

¹⁵ 'When he was drinking he used to be extra generous with his Godchild Santiago and I would get small change, dimes and quarters. (ibid)

¹⁶ The sentence 'un escusado de loyo' is a spoken representation of a Spanish phrase, which means, a hole in the ground, either used as a toilet or an outhouse. In Corbella view's view, in spoken Spanish, there is a tendency to move the final 'l' in del to the next word when it begins with a vowel. In this way, 'escusado del hoy' becomes escusado de loyo.' The 'h' in hoyo becomes silent. This linguistic movement is an attempt to represent oral speech in a written text. (Martha Cutter 2005; Walter Corbella in Cutter 2005: 275)

the paper shortage to wipe our butts with was I've described it before.' (Delgado 1982: 49)

This extract shows similarities with the following conversational extract below, taken from S. Poplack (1981), 'You didn't have to worry que somebody te iba a tirar con cerveza o una botella or something like that.'¹⁷ (Poplack 1981:170) The last two extracts seem to have more in common than the previous two examples. The languages combine, generating the spoken language of a community. (cf. chapter 4) The differences, however between the last two extracts, is that the former is situated in a literary context, and that the latter is a transcript of a conversation. This does not signify that the latter utterance is less translingual. However, this thesis does not focus on spoken utterances of this nature, it draws on them for reference and comparison.¹⁸ (cf. Canagarajah 2013a&b) Although, it does focus on the interrelationship between orality and literary contexts. Written texts are related 'somehow directly or indirectly to the world of sound, the natural habitat of language.' (Ong 1982: 8) Although the written word can be related to sounds, to the phonemes that they encode, they are nevertheless 'isolated from a fuller context in which spoken words come into being'. (ibid: 100) Written words, however, may be honed and refined for specific literary aesthetic effects.¹⁹

¹⁷ You didn't have to worry that somebody would oblige you to go to throw with beer or a bottle or something like that. (Poplack 1981:170)

¹⁸ Because of its focus on the nature of translingual texts, this thesis cannot fully explore translingual speech acts, such as the ones that have been viewed above. I refer the reader to studies provided by Canagarajah for an in-depth analysis of the phenomenon. (cf. Canagarajah 2013a&b) It is relevant to point out, though, that there is an element of overlap between communicative utterances (like the ones provided above) and literacy and literary practices in the field of translingual studies.

¹⁹ Chapter 5 deals with two specific cases that deal with the oral-written spectrum. Furthermore, throughout this thesis references will be made to digital platforms, theatrical representations and installations that bring oral elements to the fore, in more dominant and prominent ways.

3 Language Contact Studies: Key Texts

This section explores key texts used throughout this thesis in the discipline of language contact studies. This analysis is relevant as the translingual is a result of a particular type of language contact, albeit here, in literary and digital contexts. Language contact itself is not a new phenomenon, but the concepts used to describe and define the field are relatively new. The past few decades have seen the rise of publications on language contact. Theories of language contact previously focused on the assumption that language change was due to system-internal motivations, and changes in languages were due to ‘intrasystemic causes.’ (Thomason and Kaufman 1988:1) These studies did not provide rigorous taxonomies of the various types of language contact nor did they consider the effects of language contact. (Hickey et al. 2013: 2) The exception to this general trend was the publication of Uriel Weinreich’s influential text *Languages in Contact: Findings and Problems* (1953), which dealt with empirical theory of language change and laid the foundations for understanding language contact. The two decades that followed Weinreich’s publication saw the rise of sociolinguistics on the one hand and generative linguistics on the other. The early 1980’s saw a significant growth in language contact studies (cf. Heath 1984; Harris 1984). In 1988, Thomason and Kaufmann provide a significant contribution to contact studies by situating contact studies within a comprehensive theoretical framework. The 1990’s onwards also produced a wealth of literature with edited volumes or single case studies of different features of contact situations, detailed case studies and complex analytical frameworks from which to consider language contact. (cf. Ureland and Broderick 1991; van Coetsem 2000; Thomason 2001; Katovksy and Mettinger 2001; Migge 2003; Clyne 2003; Haspelmath 2001; Myers-Scotton 2002; Matras 2002) Myers-Scotton (2002) has focused on contact in bilingual communities. More recently, in sociolinguistics Jan Blommaert

(2010) has focused on *The Sociolinguistics of Globalization: approaches to language contact*. Raymond Hickey (2013) has edited *The Handbook of Language Contact*, which is deployed in this thesis, alongside the critical texts by Yaron Matras' (2009) *Language Contact* and Sarah Grey Thomason & Terrence Kaufman's (1988) *Language Contact, Creolization, and Genetic Linguistics*. Hickey's critical text also includes contributions by Sarah Thomason and Matras, to name a few. Furthermore, in the field of psycholinguistics, François Grosjean and Ping Li (2013) have published *The Psycholinguistics of Bilingualism*, with contributions from Annette de Groot and Rosa Machón. In literacy and literary studies, Pratt's (1991) text *Arts of the Contact Zone* has applied this notion to literacy and literary studies.

4 Literate Arts of the Contact Zone: Translingual Texts

The literary phenomenon of writing in more than one language is not usually evaluated in a language contact setting. This research attempts to bridge this gap, by considering the translingual as an important aspect and consequence of language contact between languages and cultures. It views the translingual as a product of contact, and in contemporary writing, as a product of global contact, occurring in contact sites – at specific points of contact between different languages. In J. Blommaert's view, 'languages are intrinsically connected to processes of globalization'. (Blommaert 2010: 2) Literary constructs are artistic products of contact, but they can also be viewed in a sociological and/or linguistic as well as in a literary light. This thesis avails of Pratt's (1991) definition of 'contact zones'. These spaces are viewed as social spaces where different cultures 'meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power [...]' (Pratt 1991:34) Furthermore, contamination on various levels may occur in certain linguistic and cultural spaces. These spaces entail

different types of exchanges, where concepts, discourses, metaphors and cultural references may be appropriated, transferred, transposed and translated, but it is also where relationships between languages and cultures may be mediated, to varying degrees. However, these encounters may also require negotiation, and in some instances, generate a struggle – linguistic, creative, aesthetic, ethical, national and psychological – where cultures compete and may be subjugated, and words, languages and discourses negotiated and appropriated. Whilst Pratt sees contact sites as strained and conflictual, they may also be viewed as collaborative, generative and dynamic, as opposed to fixed and homogenous. Canagarajah suggests that ‘the new genres evolving in these zones are translingual, showing the meshing of different or competing norms.’ (Canagarajah 2013b: 30) Contact in literary contexts produces new ‘literate arts of the contact zone’ (Pratt 1991: 40)

The following extract highlights the way different languages occupy and interact in and within contact spaces in a literary context. It is taken from the Gujarati, English and German author Sujata Bhatt’s (1997) poetry collection *Point No Point*. It highlights the way languages compete with each other in situations of contact. The extract is from the poem *Search for My Tongue*. English and Gujarati are incorporated within the same context. The two languages are juxtaposed to draw attention to their differences, emphasising the slippery boundaries between languages.

‘મને હુતું કે આબ્બી જીભ આબ્બી

(munay hutoo kay aakhee jeebh aakhee bhasha)

મેં થૂંકી નાબી છે

(may thoonky nakhi chay)

પરંતુ રાત્રે સ્વપ્નામાં મારી ભાષા પાછી આવે છે.

(parantoo rattray svupnama mari bhasha pachi aavay chay)

કુલની જેમ મારી ભાષા મારી

(foolnee jaim mari bhasha nmari jeebh)

મોઢામાં બીલે છે

(modhama kheelay chay)

કુલની જેમ મારી ભાષા મારી

(fullnee jaim mari bhasha mari jeebh)

મોઢામાં પાકે છે

(modhama pakay chay)

it grows back, a stump of a shoot

[...]

it pushes the other tongue aside.

Every time I think I've forgotten,

I think I've lost the mother tongue,

it blossoms out of my mouth.²⁰ (Bhatt 1997: 36)

The elements in each language are not integrated into the other language. Yet they are presented in the same context. However, they work together to convey new meaning. The phonetic transcription of the Gujaratian lines are shown below each sentence, as in 'modhama kheelay chay/ fullnee jaim mari bhasha mari heebh'. A translation of this sentence is, 'my language, my language matures/ like a fruit in my mouth'. (Bhatt 1997:36) The sentence does not continue in Gujarati, but code-switches into English. She

²⁰ I thought my whole tongue is my tongue/ I spat, but again the night/it comes in my dreams/My language, my language flowers/Like a flower in my mouth/My language, my language matures/Like a fruit in my mouth. [(Bhatt 1997:36) Trans. Al-Said and Al Haddabi 2012)

writes, 'it grows back, a stump of a shoot'. (Bhatt 1997:36) A feature of the translingual is its very capacity to incorporate different and diverse linguistic systems in the same context to create unique texts with different textures, nuances, features and resonances in new meaning-making contexts.

As a critical approach to texts, a translingual literary practice (TLP) analyses the linguistic processes and cultural features inherent in these texts, that is, their structure and form, to understand what renders them translingual. In *Search for my tongue*, feelings of linguistic and cultural alienation are at the forefront of the poem. The poet writes, 'there was a little girl/who carried a black clay pitcher on her head/...but I can't think of her in English.' (ibid: 35) The poet feels a disconnect to the English language. She writes, 'I can't hear my mother in English.' (ibid: 38) The figure of the mother is twofold. It symbolises both the mother figure and the mother tongue. The speaker fears that her mother tongue, Gujarati, will 'rot and die in [her] mouth/...but overnight while [she] dream[s], /...it grows back...' [(ibid: 35-36) my additions] It fights back, 'it ties the other tongue in knots/it pushes the other tongue aside.' (ibid: 36) In this instance, the poem deploys metaphors of bigamy and betrayal to emphasise the darker side of living in-between [*entre/antré*] worlds and words,²¹ continuously translating words and self, trying to piece together a sense of identity. Where is the centre? And where do the borders begin and end? One is stuck in some 'betwixt and between place', writes Eva Hoffman in her memoir *Lost in Translation*. (Hoffman 1989: 216)

²¹Leslie Adelson argues that the metaphor 'between two worlds' is conceptually problematic. For it implies 'static logical relations among the elements [also, it refers to] a delimited space where two otherwise mutually exclusive worlds intersect [this denotes] the presumption of an originating essentially intact world [...]' [(Adelson 2005: 3-5) my additions] For her, this concept suggests that the world as is 'remains stable while unstable migrants are uncertainly suspended between them. [And it] does more to assuage anxieties about worlds [...] in flux than it does to grasp the cultural innovations that migration engenders.' (ibid: 3)

However, not all translingual texts emphasise disconnect and inner split. In another poem by Bhatt, *The Undertow*, three languages, English, Gujarati and German inhabit the same page and contact space. The poet juxtaposes the languages, dissects the words and syllables and phonological systems, to find some common ground between the languages.

‘But the waves keep us back,
the undertow threatens;
so we take one word at a time.
Take ‘dog’ for example,
કૂતરો (kootro) in Gujarati, Köter in Low German
Hund in High German, Like hound in English.
Dog કૂતરો (kootro) Köter Hund
Hound dog Köter કૂતરો (Kootro)
કૂતરો કૂતરો કૂતરો
(Kootro kootro kootro)
The waves come chasing
the dogs on the beach
the waves come flooding the streets
listen to the seals swimming
through the bookstores, listen
the words spill together,
the common sounds
[...]
kö kh ga (Bhatt 1997: 47)

Although the languages have different grammatical, syntactical, semantical and phonological systems, the poet attempts to find linguistic equivalences and typological and phonological similarities between the languages systems, rearranging them so that ‘they spill together’.²² (Bhatt 1997: 32) ‘Hund’ in high German is phonologically similar

²² A fuller investigation of this processes will be observed in Chapter 5 in Rosselli.

to 'Hound' in English. The low German 'Köter' has similarities with the Gujaratian '(Kootro)'. The phonemes of the words are also juxtaposed 'kö', 'kh' and 'ga'. (ibid) The poet comes to acknowledge that 'the three languages are there/swimming like seals fat with fish and sun/they smile, the three languages/understand each other so well.' (Bhatt 1997: 46) Literary translingual texts bring languages together in unique ways that defy the laws of grammar and syntax. To an extent, translingual texts defy the very speech they appear to emulate, by bypassing and surpassing the very boundaries of speech contexts.

Linguistic and literary innovations in translingual texts may reflect the authors' aesthetic aims. They are not always indicative of community practices outside of texts and may end with the text. Translingual writing is a unique case of language contact in a literary context. Recognising the importance of language contact studies for the situatedness of the translingual will facilitate an understanding, not only of the development and propagation of English varieties, such as the rise of Pidgin and Creole (chapter 5), but also of the various types of linguistic interactions that occur between languages in many instances of situations of contact.

5 The Social Aspects in Language Contact in Translingual Con/texts

This section explores the social context of linguistic contact and the importance this has for understanding the translingual. Thomason & Kaufmann advanced a framework which takes into consideration the importance of social elements in instances of language contact.²³ They argue that 'it is the social context, not the structure of the language involved, that determines the direction and the degree of interference,' in

²³ They were not the first to suggest this correlation (cf. Kiparsky 1938:176; Coteanu 1957:147)

situations of language contact (Thomason & Kaufmann 1988: 19) In the literary example below, the social factors are a determining element in many of the linguistic switches that occur due to the social context. The extract is taken from the novel by the Sardinian author Salvatore Niffoi's (2006) *La vedova scalza*²⁴

“Ohi Micheddu²⁵, che hai lasciato moglie zovanedda e unu ofaneddu!”

Ora pro nobis, misere nobis. Cristo, ascoltaci. Cristo, esaudisci.”

“*O Deus, Babbu Mannu*, consola con la forza del tuo amore [...]” (Niffoi 2006: 15)²⁶

Niffoi adopts a triple register. He uses Italian, the Sardinian dialect (Barbaracina variety) combined with a hybrid form of Italian, which has roots in his dialect and Latin. I have italicised the words in the Sardinian language. The Latin words are also italicised, but in bold. The switches from one language to another highlight and emphasise certain words. They draw links between the themes and the language typically associated with that topic. (Barrett 2014: 29) For example, Latin here is used for liturgy. These switches ‘exploit the context-meaning associated with each language.’ (ibid) In fact, Niffoi makes use of the Sardinian adjective ‘zovanedda’ [young] and the exclamation noun ‘*ofaneddu!* [orphan]’, which adds to the despair and pathos. The Sardinian words elicit sympathy from the reader, but also from the characters within the text. It also adds a sense of realism to the text. The religious invocation: ‘*O Deus, Babbu Mannu*’ is more intimate when it is uttered in the Sardinian language. The word ‘Babbo’ (dad) is more intimate and affectionate than the Italian word ‘padre’/father. Each language in Niffoi’s text plays a

²⁴ *The Widow Without Shoes*. [my translation] Throughout this chapter all translations from Italian and Sardinian to English shall be mine, unless explicitly mentioned otherwise.

²⁵ ²⁵ *Micheddu* is the Sardinian for *Michele*, the Italian rendition.

²⁶ ‘Oh Michael, that has left a wife young and orphaned. Pray for us. Have mercy upon us. Christ, listen, Christ, hear us. Oh God, Great Father, console with the force of your love [...]’ (Niffoi 2006: 16)

different role. On the one hand, the switches combine to create an overall aesthetic effect. On the other hand, the choice of language can also be seen in a political light. The use of a minor language in a Standard Italian text could be seen as an act of defiance against hegemony. Latin here is used for certain rituals; it adds a sense of prestige. The text respects, in this sense, the hierarchy of languages and the social positioning of each language.

Other contributing factors in social contact also regard the intensity and duration of contact in a given community. Language contact can be due to factors such as immigration, colonisation, exile, as well as the effects of globalisation. The level of bilingualism can also play a significant role in certain language contact situations. If a community is not bilingual then normally words will be borrowed. (exceptions apply. cf. Thomason & Kaufmann 1988) If there is extensive bilingualism that has lasted over a considerable amount of time, then there may be substantial structural borrowing. Extensive bilingualism does not imply that every borrowing-language speaker is bilingual. However, the longer the bilingualism the more chance there is for structural features to be transferred from one language to another. The size of a group, the degree of access to the target language and the length of contact time will all play a considerable part in language change and variation, to varying degrees.

In the play *Sizwe Bansi is Dead* by Athol Fugard, John Kani, and Winston Ntshona (1972), we can notice how elements of the Afrikaans language have been integrated into the English language over a substantial period of time. The text is interspersed with words and expressions from the Afrikaans language.

‘What’s this? *Ag!* American Politics. Nixon and all his votes. Means buggerall to us. [...] “Car plant expansion. 1.5 million rand plan” *Ja* I’ll tell you what that means...’ (Fugard, Kani and Ntshona 1972: 149)

The word ‘*Ag*’ is a slang word deriving from the Afrikaans language. Depending on the social context, it can be used to mean pity or sorrow. In this context, it means, ‘what nonsense’. ‘Buggerall’ is from the Afrikaans word ‘boggerall’ or ‘bokkerol’. It is a slang word, which is taken from the Afrikaans speaker’s pronunciation of the English expression ‘bugger all’. It is used frequently to indicate the speech of Afrikaners.²⁷ (DSAE 2019) ‘*Ja*’ is used in a positive statement as in ‘yes’. (cf. Longman Dictionary 2011:145) It is interesting to point out that the authors have italicised the words ‘*Ag*’ and ‘*Ja*’ but not ‘Buggerall’. In this way they are acknowledging that the two words are borrowed from Afrikaans. However, ‘Buggerall’ appears to have become so entrenched that its origins have been forgotten. The extract reveals the ways in which the longstanding contact between English and the Afrikaans language has produced a different type of language, in that the borrowed elements, in this instance, have become permanent features of South African English.

6 Interlanguage and ‘Imperfect Learning’ Strategies in Translingual Texts

This research avails of the concept of interlanguage to highlight the importance of imperfect learning, agency and attitudinal social factors in SLA and in the development of a language variety. (cf. diagram 3 below) The concepts of ‘ease of learning’ and ‘imperfect learning’ (terms deployed by Thomason & Kaufmann 1988) play an important

²⁷ cf. P. Baragwanath 1965; J. Scott 1980.

aspect in social considerations of language contact, as they can impact negatively or positively in the speaking and writing process.

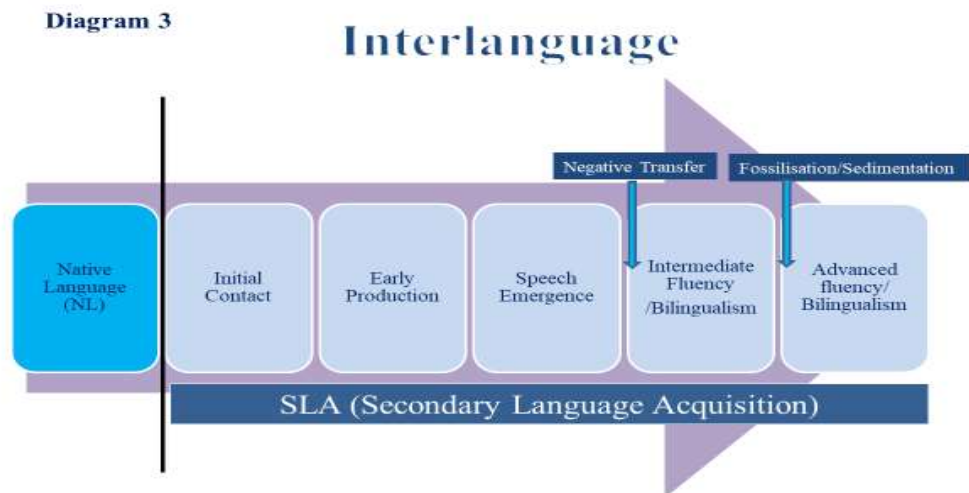


Diagram 3 highlights a transitional system that ranges from the initial stages of language contact to the acquisition of language proficiency in a second language. It evidences, to some extent, a linear development, from a starting point of initial contact to full proficiency in L2. However, interlanguage does not always follow a linear trajectory, and does not always lead to full proficiency. I have included this diagram to highlight, firstly the use of terminology in interlanguage process, and secondly, to emphasise some of the processes of language contact. The term ‘interlanguage’²⁸ (IL) was adopted by Selinker (1992) to describe an emerging linguistic system produced by an SLA learner during the acquisition of a TL (target language). Interlanguage is used to refer to deviations from the norms of either language. (Weinreich 1953:1) For Selinker, it also refers to error making in SLA. (Selinker 1992) This language system approximates the

²⁸ However, the concept of interlanguage was first used by Uriel Weinreich (1953) in *Languages in Contact*.

target language (TL) but at the same time preserves features of a second learner's first language. The diagram also highlights the process of sedimentation or fossilisation. This process refers to a cessation of progress towards the target language and full proficiency. All aspects of IL become entrenched and permanent. (cf. Tarone 1976; Nemser 1971; Sridhar 1980; Matras 2009) In the diagram, fossilisation is situated between intermediate fluency and full proficiency. However, fossilisation can occur at any stage of SLA and IL. Interlanguage and imperfect learning can produce creative literary innovations. The Nigerian Ken Saro-Wiwa's (1985) novel *Sozaboy* highlights a case of 'imperfect learning'.

'So, although everyone was happy at first, after some time, everything begin to spoil small by small and they were saying that trouble have started. [...] Radio begin dey hala²⁹ as 'e never hala before. Big big grammar. Long words. Everytime. Before before, the grammar was not plenty and everybody was happy. But now grammar begin to plenty and people were not happy. As grammar plenty, na so trouble plenty. And as trouble plenty, na so plenty people were dying.' (Saro-Wiwa 1985: 3)

The text is written in a blend of pidgin English (the lingua franca of the former British colonies in West Africa.) and standard English. It also incorporates the prosody and rhythms of Nigerian speakers, 'small by small' and 'radio begin dey hala' and it highlights aspects of 'imperfect learning' in the sentence constructions and verbal tenses, as in 'everything begin to spoil'. (ibid) It is important to point out that the text is an example of a literary construct, even if it appears to mimic the speech of a certain community. The text also emphasises attitudinal factors that are also present in interlanguage processes. Saro-Wiwa entitles his novel 'Rotten English'. By defying

²⁹ 'holler, shout' (Wiwa-Saro 1985:183)

grammar and borders, the English language is defamiliarized, but in a creative and unique way. It is written ‘with delicate and consummate skill’ (Boyd in Saro-Wiwa 1994) Saro-Wiwa writes that the text ‘has no rules and no syntax’, (Saro-Wiwa 1985) however, this claim is exaggerated. In Boyd’s view, ‘English has been skilfully hijacked – or perhaps ‘colonized’ would be a better word.’ (ibid) In the context of attitudinal factors and ‘imperfect learning’ strategies, the text can be viewed as an act of defiance and a highly creative literary invention.

The traditional view of interlanguage viewed the process of SLA as a linear sequence, but this does not capture the different contexts of each learner’s experience. It also viewed interlanguage as an incomplete or a deficient version of the target language. (Matras 2009: 74) An alternative approach views interlanguage as a ‘composite matrix language’. (Matras 2009: 74) This is a combination of three language systems. The first is the learner’s L1 or N1. The second is a variety of the target language, and, the third is ‘the developing learner variety.’ (ibid) (cf. Myers-Scotton & Jake 2000; Jake & Myers-Scotton 1997; Jake 1998) However, many translingual texts also avail of imperfect learning strategies for aesthetic and literary purposes, producing innovative forms in contact situations. (cf. Chapter 5) Gerald Durrell’s (1960) travel novel *A Zoo in My Luggage* offers a different view on the use of imperfect learning strategies and thus interlanguage processes.

‘After breakfast, while we were attending to the animals, I happened to glance over the verandah rail and noticed on the road below a small group of men approaching the house. [...]

‘Iseeya, my friends,’ I said.

Morning, Masa’, they chorused, grinning.

Na beef, sah,’ they said.

‘But how you savvaydat I done come for Bafut for buy beef? I asked, greatly puzzled.

‘Eh, Masa, de Fon ‘e done tell us, said one of the hunters.’

‘Good Lord, if the Fon’s been spreading the news before we arrived, we’ll be inundated in next to no time, said Jacquie. [...]

‘Oh well, I suppose we’ll manage. Let’s see what they’ve got.’

I bent down, picked up a raffia bag and held it aloft.

‘Which man bring dis? I asked.’ (Durrell 1960:62)

In this particular case of contact and interlanguage process, the speaker has learnt a form of pidgin English from the Cameroons in Western Africa. The speaker’s acquisition of a pidgin language is different to the way the African speakers acquired L2. According to interlanguage process, a speaker’s aim is to approximate the target language L2. (cf. diagram above). However, the English speaker’s point of origin, in the interlanguage diagram above, differs compared to the indigenous speakers point of origin, in that he starts from a position of knowledge of L2, which is in reality his L1 (native language). In order to acquire the language, he has to deconstruct his L1, to understand where and how the language has sedimented (see below). However, he also has to learn the local sayings and linguistic expressions, which have been integrated into English, in order to communicate more effectively. In this sense, he also needs to go through a process of interlanguage to re-constitute the new language that has developed from a situation of contact between two cultures and languages. However, the diagram above is not fully representative of his learning curve and fails to fully account for these unique experiences of his language learning strategies. The ‘composite matrix language’ model is more useful here, and may represent and account for his learning experience more appropriately than a one-directional linear model. Durrell’s text is an innovative example

from translingual literature that demonstrates the inadequacy of models that assume a single, linear movement from L1 via an interlanguage to L2.

Of further significance in the analysis of these two texts, is the pivotal role that mimicry plays in discussions of interlanguage processes. Mimicry is often used in post-colonial settings to refer to the ambivalent relations between coloniser and the colonised subject. When the colonising authority exerts expectations upon the colonised subject to learn and adopt the colonisers' cultural values and language, this representation results in an imitation that can never be an exact representation of an original. Rather it resembles 'a blurred copy' (Ashcroft, Griffiths and Tiffin et al. 2000: 124) or an obscured replica that cannot fully represent an original version. Furthermore, this new adaptation can be perceived as 'quite threatening'. (ibid) The reason for this feeling of threat is that mimicry can become in turn a mockery of all that it attempts to emulate. This is because it appears to parody that which it mimics. (ibid) Furthermore, in Bhabha's view, not only does it contain a mockery but also a certain menace, 'so that mimicry is at once resemblance and menace'. (Bhabha 1994: 86) Thus, this illusion of a faithful reproduction can be viewed as a failure of representation. In this sense, mimicry reveals the limitations of colonial discourse: what we have here is 'a flawed colonial mimesis'. (ibid:87) However, this essential flaw is also what sets this writing apart, for it highlights the ways these texts engage with languages in situations of contact, in unique and creative ways. Thus, the 'imperfect' rendering of what is mimicked is used as a literary aesthetic device. On the one hand, Saro-Wiwa novel, above is an example of the way the text critiques the coloniser's difficult grammar and 'long words', but it does so by parodying the colonisers' speech. Furthermore, it includes words of Nigerian origin such as 'Yanga', Kpuhu! and 'Kotuma' to name a few. (Saro-Wiwa 1985: 3, 4, 8) Thus, the relationship

in the text is one of ambivalence in its form of mimicry. Saro-Wiwa uses English, but in a way that negates the very nature of the English language itself, by using language/s on his own terms. However, in terms of the translingual, the text conveys new ways of engaging with languages and cultures in contact. This engagement with and within languages produces texts that are at the interstices of languages and cultures. Translingual texts are considered for the ways in which they engage with and are positioned in relation to languages and the effects of this cultural and linguistic engagement. Furthermore, Saro-Wiwa's text calls to the fore ambivalence, defiance and mockery, and this is typical of the way some translingual texts move beyond the control of colonial authority, which disturbs the normality of dominant discourse. (Ashcroft, Griffiths and Tiffin et al. 2000: 126). Mimicry, in this sense, is a destabilising force, which produces innovative ways of writing that move beyond the coloniser's language into new terrain.

On the other hand, Durrells' passage above asks us to question how the discourse of mimicry actually works in reverse situations of contact, where the speaker in the context is the one learning a pidgin language. (cf. Ashcroft, Griffiths & Tiffin 2000: 124-17) What type of relationship is established? There is evidently a reversal in the mimicry relationship, with the speaker trying to adapt to the colonised subject's position. However, it is a dubious transference, specifically in the way the speaker is viewed by the locals. This is due to the fact that traces of colonial discourse remain, as is evidenced in the use of words such as 'masa' (master) and 'sah' (sir). (Durrell 1960: 62) The narrator needs to obtain different species of animals. In order to do so, he must be able to communicate with the locals. He needs to emulate, thus mimic speech patterns, in order to be understood and forge a relationship with them. Mimicking, in this sense, is also an act and a means of gaining trust. In contrast, Jacquie never talks pidgin English. This

evidences resistance towards that which is 'other' and different. It also highlights the role of hegemony. In this extract she talks to the Fon, the leader of the locals,

'Did you like the Queen?' asked Jacquie

'Wah! Like? I like um too much.' (ibid:60)

Mimicry is not a straightforward process. It is complex and multi-layered on both ends of the spectrum. It reveals the limitations of colonial discourse, but also the limitations and failures of colonial appropriation of local speech,

7 Conclusion

This chapter uses the term 'translingual' to refer to texts which use more than one language in interactive and specific ways, rather than defining them in static and additive terms. The term translingual emphasises the dynamic, fluid and generative qualities inherent in certain texts. It also views languages as heterogenous and mobile, as opposed to distinct entities with established boundaries and territories.

This chapter provides an investigative and interpretative approach to explore the ways the translingual manifests in situations of linguistic and cultural contact. In this regard, the study of language contact plays a pivotal role in the understanding of what the translingual signifies, as languages shift across boundaries and transform each other in moments of friction, conflict and dynamic interaction.

A translingual approach (TLP) explores the ways languages are used. It is concerned with analysing primary processes, such as code-mixing, code-switching, borrowings and imperfect learning strategies in certain texts, to understand the ways they impact and affect the texts aesthetics and meaning-making contexts. Furthermore, it also carries out an investigation of the social, historical, geographical and political contexts.

The translingual contributes to an awareness and appreciation of what the phenomenon of writing across languages and cultures signifies in situations of linguistic and cultural contact.

Chapter 2 A Comparative Study: Bilingualism, Multilingualism and Translingualism

1 Introduction

This chapter discusses the terms bilingualism, multilingualism and translingualism, in order to discuss differences, similarities and overlaps. In this regard, a brief etymological study is carried out to help reveal insights into each term's meaning and uses. Secondly, this chapter explores the way the terms bilingualism, multilingualism and translingualism are used in literary studies. Two important texts are evaluated within the framework of a translingual approach. The first is *The Poet's Tongues: Multilingualism in Literature* by Leonard Forster (1970) and the latter, more recent text is *The Translingual Imagination* by Steven G. Kellman (2000). Furthermore, this chapter will include comparisons with other scholars, namely Yasmin Yildiz (2012) for her useful historical positioning of the literary phenomenon of writing in more than one language, as well as Claire Kramsch (2009) for her development of the term the 'multilingual subject'. Lydia Liu (1995) will be discussed for her study in translingual studies in Chinese literature, whilst Suresh Canagarajah (2013), Charles Bazerman (2013), Min-Zhan Lu and Bruce Horner (2013) will be explored for their contributions examining translingualism in the context of pedagogical and literacy settings. Elizabeth Klosty Beaujour (1989) is discussed in regard to studies undertaken on bilingual writing.

2 New Paradigms and Terminology: Introduction

Many of the discussions of phenomena connected with migration, diaspora, borders, post-colonialism, transnationalism and with linguistic, ethnic and cultural practices tend explicitly or implicitly to conceive them as essentially modern, contemporary phenomena. Yet, this phenomenon has persisted throughout the centuries. (cf. Kellman 2000; Hsy: 2013 Canagarajah 2013) In fact, in ancient and in medieval

cultures, multilingualism was the norm. In Canagarajah's view, these practices have been 'unacknowledged by the dominant discourses and institutions.' (Canagarajah 2013b: 9). Therefore, there is a need to recover 'a knowledge of these occluded practices, and theoriz[ing] their continuities', (Canagarajah 2013b: 9) as well as their relation to the present, which could yield significant insights into the translingual in the past, in the present and well into the future.

Currently, there is an increase in new terminology and paradigms, which provides a new way of seeing what already existed, but that had not been fully appreciated or articulated. On the one hand, these attempts to define fields that were previously without definition or loosely defined indicate new shifts in perspectives and orientations. On the other hand, they point to changing social, economic, political and technological advancements that require new communicative alternatives. Thus, the recent development of the term 'translingual' and also, of the related terms 'transnational' and 'translanguaging' stem from a twentieth-century concern with relations or disciplines within the fields of contact studies, literature, migration studies, post-colonialism, border studies, diaspora, linguistic, ethnic and cultural practices. Ashcroft, Griffiths & Tiffin explain that the term transnational 'is rapidly increasing in response to deficiencies in the terms 'post-colonial literatures' and 'diasporic literatures' in referring to cross-cultural literary writing.' (Ashcroft, Griffiths & Tiffin 2000: 214) The emergent term 'translingual', now being used in various disciplines, from literary studies to pedagogy, literacy and linguistics, is gaining consensus, as well as criticism. (cf. Edwards 2012; Canagarajah 2013)

Azayde Seyhan also points out inadequacies in related terminologies that are currently in use. She argues that concepts such as exilic, ethnic, migrant, or diasporic are

not able ‘to do justice to the nuances of writing between histories, geographies and cultural practices.’ (Seyhan 2001:9) Scholars still lack the language that is necessary to comprehend and describe these configurations to the full. In fact, in Seyhan’s view there is still a need ‘to reflect, problematise, and preface the terms we employ.’(ibid) Yet, Seyhan’s appeal for circumspection is not heard by all scholars. John Edward’s (2012) view on the theorisation of translanguaging, as well as other terms such as heteroglossia³⁰ is a testimony of the resistance to consider new terminology. He argues that ‘uncouth neologisms and dysfluent phrasings’ are not an advance. (Edwards 2012: 37) His critique extends to Bakhtinian theory. He compares translanguaging to ‘ham-handed reminders of Bakhtin’s well-known arguments about ‘heteroglossia’(ibid). It is his view that the term translanguaging is now being discussed ‘as if it were a new conceit.’ Whilst in fact, the ‘translingual movement’ reveal[s] important lapses of understanding.’ (Edwards 2012: 37) This critique highlights the need for an open discussion on the failings and advances of new paradigms. On the other side of the spectrum, scholars like Suresh Canagarajah (2013a&b), Min-Zhan Lu and Bruce Horner are in favour of the use of the term translanguaging. There is a need to take on board the more recent and current understandings of translingual practices and processes. The unease about new terminology is indeed inconsistent or even incoherent. This is common during the transformation of conceptual paradigms. This is also due to the lack of inter-communication between institutions of learning. Furthermore, our globalised communities and faster communication systems are also provoking changes in how these

³⁰ Term coined by Bakhtin (1981) to refer to the variety of different ‘social speech types’, different languages and different linguistic registers that occur in the novel. (Bakhtin in Leitch, Cain & Finke et al.2010: 1078-1079) He writes that, heteroglossia ‘permits a multiplicity of social voices and a wide variety of their links and interrelationships’. (ibid: 1079) He terms these links and interrelationships as ‘dialogization’. (ibid:1079) This concept refers to the multivoiced nature of discourse, ‘which is the basic distinguishing feature of the stylistics of the novel’. (ibid)

phenomena are conceived. The term translingual, as we have seen, has become highly fashionable and is often used in inflationary and conceptually unclear ways. At the same time, many writers whose work is demonstrably translingual in the sense defined by this thesis, such as Antoine Cassar, rarely or never use the term to describe their work. (cf. chapter 3; Appendix 1)³¹

3 Discussions on Terminology Currently in Usage

The following section explores some of the terms and paradigms that are currently being used to describe the use of multiple languages in various fields of studies. It will also discuss, as a case study of the terminological challenges, some of the key terms used at the conference in London in 2019. (IMLR 2019) However, this analysis is not an exhaustive one. In the first instance, the term ‘*linguaging*’ was originally coined by Swain (1985) as a way of mediating cognition in the ‘process of making meaning and shaping knowledge and experience through language.’ (Swain 1985: 96, 98) In the 1980’s Cen Williams and his colleagues were investigating strategies for learners to use two languages (Welsh and English). The term ‘*trawsieithu*’ was coined to describe reading or hearing input in one language (e.g. English) and writing or speaking about it in another (e.g. Welsh, or vice versa). It was then translated into English as ‘*translinguaging*’ by their colleague Colin Baker (cf. Lewis, Jones and Baker 2012). Ofelia Garcia (2009) has adopted the term to focus on the act performed by bilinguals when accessing different linguistic features. Jørgensen (2008) and Moller (2008) have coined the term *poly-lingual languaging*, to refer to children's shuttling between languages. Blommaert (2008) has coined the term *hetero-graphy* to refer to African literacy, involving different languages and semiotic systems. (cf. also Baker 2011) Pennycook (2012) has coined the term

³¹ Thus, Cassar’s interview helps us gain insights into the resistance that new terms may encounter.

multilingual franca to refer to the way languages are intertwined and fused into each other so that it becomes difficult to ascertain the boundaries between them. The term *metrolinguistics* has been adopted by Pennycook and Otsuji (2015) to describe urban communication, in which people adopt languages not traditionally associated with their communities. The term highlights the way language and the city are involved in a continuous exchange between people, communities, history, migration, architecture and urban landscapes. Lastly, the term *transculturation*, coined by Fernando Ortiz (1978) is used to refer to the transference of culture. Like the translingual, it is a phenomenon that arises from the contact zone. (cf. Pratt 1992)

The discussion of new terminology is significant because to further comprehend the deployment of the term translingual, parallels, overlaps and points of contact need to be drawn and discussed with other related terminology, including multilingualism and bilingualism. However, it is not this research's main concern to sort out all possible nuances between these terms and their relations to one another, but to address them as a way of understanding why there is a need for new terms and paradigms, and, in this sense, make sense of a translingual approach to language practices. We are still at the beginning stages of fully understanding the way the translingual may be applied both in pedagogy, literacy and literary studies, as well as in other disciplines where the translingual may be applied, such as, for example, in cultural and comparative studies, digital and more advanced technological works. This thesis attempts to investigate some of these aspects. However, it is clear that more investigation is required to draw parallels and understand the way the translingual may further our knowledge of writing in more than one language.

4 **Multilingualism, Bilingualism vs. Translingualism: a Comparative Study**

This section compares terminology currently used in second language acquisition, pedagogy and linguistics. The study of multilingualism and bilingualism³² is concerned with the processing, comprehension and production of two (and more than two) languages. Multilingualism is generally used to refer to an individual or a community that adopts three or more languages, ‘either separately or in various degrees of code-mixing.’ (McArthur 1996: 673) Bilingualism, is generally used to refer to ‘the capacity to make alternate (and sometimes mixed) use of two languages.’ (ibid: 126) Notice that the main objective of this definition is to focus on language use, rather the degree of language proficiency or equal competency in two languages.

However, the defining line between bilingualism and multilingualism is tenuous and blurred. The two terms are often used in similar contexts to refer to the same phenomenon. Leonard Forster points out that ‘linguists tend increasingly to use the term “bilingualism” to cover “multilingualism” [...]. (Forster 1970: 2) It is increasingly difficult to classify those bilinguals who have greater capacities. Terms such as ‘balanced bilinguals’, ‘ambilinguals’ or ‘equilinguals’, ‘compound’ and ‘coordinate bilingualism’, ‘receptive’ and ‘productive’ have also been used in this regard to distinguish between different degrees of bilingualism. (cf. Baetens Beardsmore 1986: chapter 1; Edwards 1994: 57; McArthur et al. 1997: 126-127) Kirsten Malmkjær has also suggested that is also difficult to pinpoint where advanced foreign-language skills end, and thus where bilingualism begins. In this sense, bilingualism can be viewed as a gradable phenomenon. (Malmkjær 1991: 58)

³² The term multilingual was coined around ca.1838, bi-lingual ca. 1847. The prefix bi- was nativized in English around 16c. Lingual ca.1640. (Online Etymological Dictionary: 2012)

These differences arise due to the difficulty of ascertaining the degree of proficiency required to be bilingual and/or a multilingual, and to clearly define what, on the other hand, competence³³ constitutes.³⁴ Nonetheless, these terms have up till now provided and served a significant role in defining speech and written texts that use multiple languages. However, the terms bi-/and multilingualism have, to some degree, led to the coinage of the term translingualism. This is partly due to the fact that the term multilingualism is used to refer to multiple modes of communication, when in fact ‘it is not a universal category; [...] the very idea that multilingualism could stand for the same thing in diverse contexts of communication is revealed as an absurdity.’ (Pennycook and Makoni in Martin-Jones et al. 2012: 441) Secondly, multilingualism has the potential of being neutral, in that it descriptively classifies a phenomenon, rather than commenting on the ‘functionality’ and ‘generative’ qualities inherent in the phenomenon. Thirdly, the term multilingualism tends to lead us directly back to comparisons with the monolingual paradigm. (cf. Yildiz 2012)

Because of the lasting effects of the monolingual paradigm, the development of communicative practices and the theorisation of new concepts has also been hindered. Despite this, multilingual, as well as translingual practices have always existed in the western tradition as well as outside the west, although they may not have been fully acknowledged. The concept of the translingual, to certain degrees, allows one to move beyond the monolingual paradigm. Secondly, it does not ‘reduce proficiency to such

³³ At present, there is no general consensus as to the degree of competence required to be considered multilingual. (McArthur et al.1992: 673) However, this debate, although of importance, is not central to the question of my research, thus I do not deal with it in depth nor make any claims in the matter.

³⁴ The objective of this section of the thesis is to outline differences and similarities with terminologies used in similar contexts. It is of relevance to point out discrepancies, not only because they highlight internal inconsistencies, but also because they reveal that these differences have thus resulted in the coinage and reformulation of new terms.

narrow and latently monolingualistic metrics.’ (Won Lee 2018: 7) Lastly, it promotes linguistic plurality. (ibid: 9) However, the term translanguaging cannot entirely evade parallels with bi- and/or multilingualism. Thus, comparisons with multilingualism and/or bilingualism are indeed relevant to flesh out differences and similarities.

5 Etymological Considerations on Key Terms

This section considers the etymological structures of the key terms used in this research. The etymological roots of the terms ‘multi’-lingual (many) and ‘bi’-lingual (two) highlight a numerical quantity. In contrast, the prefix ‘trans’³⁵ means to go through, cross over, across and beyond. (Klein 1966:1639) ‘Trans’ places emphasis on movement. However, bi-and/or multilingualism and translanguaging share the same combining adjective ‘lingual’, commonly used with the prefixes bi-, tri-, and quadri-. The adjective ‘lingual’ relates to the tongue and to languages: ‘lingual skills’ (McArthur et al. 1992: 606) Two terms included in this evaluation are the words ‘interlingual’ and ‘heteroglossia’. Interlingual shares the same adjective ‘lingual’ as the above terms. However, the prefix ‘inter’ is from Latin, it is a positional marker, it signifies ‘in between’. The prefix ‘hetero’ on the other hand, is from Greek. It means ‘other’ and ‘different’. Whilst the suffix ‘glossia’, similar to lingual, is related to speech and language.³⁶ (cf. McArthur in McArthur 1992: 443) Lastly, the term plurilingual also shares the same adjective, ‘lingual’ as ‘multi’, ‘bi’ and ‘inter’. Whilst the prefix ‘pluri’ also refers to quantity.³⁷

³⁵ The prefix trans. is an umbrella term ‘which [is usually used to] refer[s] to cross dressers, transgenderists, transsexuals and others who permanently or periodically dis-identify with the sex they were assigned at birth.’ (Carter et al. 2012) [my addition] This observation is pertinent as it highlights the transformative qualities inherent in the term translanguaging. The term is used in the sciences to refer to something that moves across a structure. It is used in chemistry, as well as in organic chemistry.

³⁶ Other derivations are also glosso-, gloss-, glossa. (cf. also McArthur in McArthur et al. 1992: 443)

³⁷ The council of Europe (2000) has adopted the term plurilingualism ‘to refer to the functional competence in partial languages it is aiming to develop among school children.’ (Canagarajah 2013b: 6)

It is relevant to point out the way these terms are being used. For example, Bhatia and Ritchie et al. adopt the term plurilingualism, in place of both bilingualism and multilingualism. Yet, the title of their text is entitled: *The Handbook of Bilingualism and Multilingualism*. They argue that when using bilingualism and multilingualism, ‘one immediately encounters a terminological issue.’ (Bhatia & Ritchie 2004: xxi) They write, ‘rather than repeat the awkward ‘bi-multi-lingualism [...] we will use the term plurilingualism to refer to both bilingualism and multilingualism.’ (ibid: xxi) Yet, plurilingualism like bi-/ and multilingualism also refers to a numerical quantity. Furthermore, the text continues to avail of all three terms indiscriminately. This highlights the contradictions and discrepancies inherent in the usages of these terms. It also emphasises the need for a discussion on the usage of these terms and their meaning.

Suresh Canagarajah argues that ‘the term *multilingual* typically conceives of the relationship between languages in an additive manner. This gives the picture of whole languages added one on top of the other to form multilingual competence.’³⁸ (Canagarajah 2013b: 7) For him, the term multilingual fails to ‘accommodate the dynamic interactions between languages and communities as envisioned by the translingual.’ (ibid). The terms multilingualism and bilingualism still keep languages systems separate, even if they do address multiple languages. The term translingual, on the other hand, emphasises the practices and processes that go beyond discrete language systems and structures, that allow an engagement in diverse multiple meaning-making systems. The term also alters our common understanding of bi-and/or multilingual configurations as static concepts.

³⁸ For Canagarajah, ‘this orientation may lead to the misleading notion that we have separate cognitive compartments for separate languages with different types of competence for each.’ (Canagarajah 2013a) This assumption has been critiqued by Cook (1999).

A translingual approach to languages, used in this thesis, also takes into consideration identity, subjectivity, politics, history and the importance of geographical spaces tied in with languages. Furthermore, a translingual approach focuses on the concept of ‘linguaging’, that is, how and why we do languages, as opposed to something we have or have access to. (Min-Zhan Lu & Horner in Canagarajah 2013KL: 680) In this sense, a translingual approach can be viewed as emergent and in process – it locates language structures temporally in history. On the other hand, a spatial framework which manifests in concepts such as ‘bi’-and/or ‘multilingual’, locates languages as distinct, constructed ‘entities belonging to set territories’. (ibid) Furthermore, the term translingual points to a transdisciplinary consequence of the re-conceptualisation of the way languages are used, in what contexts and in what manner. It is in this sense that we can start to make sense of translingual practices and orientations in literary discourses, contexts, digital texts and platforms, theatrical representations, in the uses of orality in writing practices, as well as in literacy and pedagogy. It is evident that the translingual goes well beyond the scope and breadth of this research. What is required is an attentive investigation to identify the possibilities of the translingual in many fields.

6 Multilingualism in Literature and Literary Translingualism

This section explores the concepts firstly of multilingualism in literature and secondly of literary translingualism. The latter is increasingly common in academic criticism. (cf. Seyhan: 2001; Spack: 2002; Hsy: 2013; Yilidz: 2012; Steinitz 2013; Won Lee 2018) Kellman points out that ‘sustained discussion of the phenomenon [of translingualism...] is relatively recent.’ [(Kellman 2003: xviii) my addition] He argues that although ‘studies of individual translingual authors and of bilingualism abound, it is astonishing that almost nothing has been written about the general phenomenon of

literary translanguaging.’³⁹ (Kellman 2000: xi) Yasmin Yildiz (2012) has provided a historically more accurate positioning of the phenomenon.⁴⁰ She highlights that since the 1990’s there is a growing awareness of the cultural and literal phenomenon both in the past and the present. (Yildiz 2012: 15) Prior to this date, the multilingual was defined by monolingual constructs. The late eighteenth-century saw the rise of what Yildiz terms the ‘monolingual paradigm’, which has provided the framework in which to consider multilingual subjectivities and identities. She introduces the concept of the ‘post monolingual’. She suggests that the ‘post’ element has ‘a temporal dimension’. In this sense,

‘it signifies the period *since* the emergence of monolingualism as dominant paradigm. [...] Such a historicized understanding underscores the radical difference between multilingualism before and after the monolingual paradigm, a difference that previous studies have neglected.’ (Yildiz 2012: 4)

The emergence of the monolingual paradigm, argues Yildiz, ‘substantially changes the meaning and resonance of multilingual practices’, though it has not managed to fully eliminate them. (ibid: 4)

Today more scholars are beginning to question monolingual, multilingual and translanguaging constructs and paradigms, practices and policies with more vigour, as we process the effects of globalisation, technologies and pandemics. Investigating the term translanguaging (even in relation to multilingualism), could lead to new theoretical positions

³⁹ In my view, Kellman is arguing the same case as could be argued for multilingualism in literature, but has adopted a different term. However, he does not clarify this point nor compare the way the two paradigms may differ in this regard.

⁴⁰ However, as with both Clair Kramsch (2009) and Kristina Foerster (2014), the term multilingualism in literature is still widely adopted.

and understanding. since in fact, multilingualism cannot represent every communicative act where linguistic contact involving more than one language takes place.

7 From Forster to Contemporary Scholars

This section is a theoretical overview and exploration of scholars who have made contributions in the fields of literary bilingualism, multilingualism and translanguaging. It compares different schools of thought to address relevant themes and advancements made in these fields.

The concept of multilingualism in literature predates the concept of literary translanguaging. Evidence of this can be found in the monograph by Leonard Forster (1970), a pioneering study which still merits critical attention. Contemporary scholars are now exploring and expanding on his findings. As a result of being based on a short series of lectures, this text consists of only 96 pages for a huge enterprise which ranges from the Middle Ages to modern literature, up to and around the period when Forster's text was published. Yet it is a considerable enterprise that helps reveal the significance of writing in more than one language.

Kellman refers to Forster's text as one of the first to deal with the phenomenon of literary translanguaging, though Forster never mentions or references the specific term used by Kellman. Forster, however, makes distinctions between bilingual, multilingual and polyglot. He suggests that a polyglot is someone who is able to express themselves in three or more languages. (Forster 1970: 1) However, it is his view that linguists prefer the term multilingual over polyglot. (ibid) On the other hand, a bilingual is someone who is able to express themselves in two languages. (ibid) However, he argues that the terms are used rather loosely. (ibid) Furthermore, he suggests that linguistics scholars tend to

prefer the term bilingualism over multilingualism, because bilingual individuals and societies are more commonplace than multilingual ones. (ibid: 2) For Forster, the terms ‘bilingual’, ‘multilingual’ and ‘polyglot’ are all used to cover persons who have acquired some control of one or more foreign languages. (ibid) Kellman, on the other hand, does not take up the issue of exploring these terms, in contrast, for example, to Yildiz, who utilises,

‘multilingualism as an umbrella term that can refer to different linguistic phenomena involving two or more languages [...in fact, for her] such definitions are necessary since there is no coherent, agreed upon terminology, either within or across specific disciplines (or languages).’ (Yildiz 2012: 213)

After Forster, the term and the concepts behind multilingualism play little part in the secondary literature until they begin to re-emerge in the 1980’s in studies such as Jane Miller’s *Writing in a Second language* 1982 and Elizabeth Klosty Beaujour’s *Alien Tongues* (1989). In 2000, Kellman develops the concept of ‘literary translingualism’. Indebted to Forster, he explores and develops key concepts that Forster introduces. However, he steers his study towards an apparently new paradigm, seeming to open up a new vista.⁴¹ Forster aims at exploring multilingual authors, whom he calls ‘polyglot poets’⁴² and their poetry, which he suggests may not always be of a multilingual nature.

⁴¹ The term translingual was previously deployed by James, S. Holmes in translations studies in 1988 in his text *Translated: Papers on Literary Translation and Translation Studies*. However, Kellman does not make reference to Holmes. Holmes suggests that the ‘source (S) encodes a message (M) in a specific language (A) and transmits it to a receiver (Ra). This receiver, as translator performs a kind of “translingual transfer” [...] to encode in a second language (B) a new message (Mb).’ (Holmes 1988: 35) His suggestions in translations studies are pertinent and present a correlation to literary translingualism. His findings can be adopted and adapted in translingual literary and linguistics studies. The translingual writer who switches linguistic codes from one language to another or who writes in a second language or code-switches could be seen as performing a ‘translingual transfer’.

⁴² Forster is aware the term ‘polyglot’ is contested by linguists, who prefer the term multilingualism. (Forster 1970: 2)

⁴³ (Forster 1970: 1) Kellman, on the other hand, focuses on those writers who write in a language other than their mother tongue, as well as those who write in more than one language. (Kellman 2000: ix). It appears that both Kellman and Forster refer to a similar phenomenon using different terminology. If this is the case, why has Kellman opted for the term translingualism, instead of adopting the term multilingualism?

On the one hand, Kellman has not fully specified or argued against the term multilingualism. On the other hand, the term translingualism is treated as a given. Both terms are sometimes used interchangeably and indiscriminately. M. J. Cutter critiques Kellman's definition of translingualism, claiming that it is 'broad', 'diffuse' and 'unfocused'. Furthermore, she argues that Kellman 'has not addressed the meaning of "trans" itself.' (Cutter 2005: 201) Hsy also critiques Kellman for the way he 'expansively describes translingual writers.' (Hsy 2013:6) In my view, one of the major key differences between the two terms lies in the terms' etymology, as has been previously suggested. The second difference is one of perspective. How the terms are perceived, theorised and used is also dependent and determined by the way scholars decide to use the terms and for what purposes. Translingualism, as an emergent paradigm, warrants further discussion and analysis, to understand how it may contribute to an understanding of both multilingual and translingual orientations in situations of contact, in order to investigate certain writing contexts.

The dividing line between multilingualism in literature and literary translingualism is difficult to identify, especially when the two terms are used in similar

⁴³ One of the main concerns of this research is to explore the way texts use languages in complex, creative and generative ways.

contexts. The boundaries are thus tenuous and blurred.⁴⁴ An example of this kind of discrepancy can also be found in Claire Kramersch's work. She defines the multilingual subject as,

'people who use more than one language in everyday life, whether they are learning a foreign or second language in schools, or speaking two or more languages in daily transactions, or writing and publishing in a language that is not the one they grew up with [...] They may not know all these languages equally well, nor speak them equally fluently in all circumstances, and there are some they used to know but have largely forgotten.[She also includes...] the many people who are able to understand the family language but can't really speak it, those who were forbidden to speak the language of the home and whose only language is now the language of the school, and those who used to speak a language but, because of past painful experiences, now refuse to do so. These silent speakers can also be, to some degree, multilingual subjects.' [(Kramersch 2009:17) my addition]

Kramersch's notion of the multilingual subject ties in with Kellman's definition of literary translanguaging, to a certain degree. There are relevant differences between their studies, as well as different methodological approaches used. Kellman is specifically referring to writing, not to speaking. Kramersch refers to both. Kellman does not mention writers who write with the backdrop of another language or a dead language. (cf. chapter 3) Isabelle de Courtrivon elaborates this point,

'one can be inhabited by bilingualism even if one does not speak the languages fluently but writes from the absence of what should have been. For sometimes, after the loss of an early language, the music nevertheless remains alive *en creux*, leading one to write as on a palimpsest, in one tongue but always over the body and the sound of a buried

⁴⁴ I do not here claim that the 'translingual approach' (TLP) adopted in this thesis will iron out all these inconsistencies. It is not in any way an exhausting nor definitive approach. Furthermore, it is not the only possible method of enquiry. It is however, an attempt to view this phenomenon through a different lens by adopting an approach to texts through a perspective of contact. Also, this research attempts to outline different positions, viewpoints, differences and/or similarities in the terms and paradigms currently used, in order to help understand the meaning of the translanguaging.

language, a hidden language, a language whose ghosts reverberate in words.’ (de Courtrivon 2003: 7)

An important difference in Kramersch’s work is that she deals with issues of second language acquisition (SLA) and theories in linguistics and emotions, whilst Kellman’s interest lies in the literary phenomenon. Kellman observes that translingualism is a ‘striking instance of invasive literary commerce within a single author. By defying linguistic borders, it implicitly recognises them, reversing the romantic attempt to collapse all discourse into the colloquial.’ (ibid: x) In detail, he points out that, ‘the burden⁴⁵ of [his] book is to examine the possibility of writing equally well in two languages, or at least well in an adopted language.’ [(ibid) my addition] This definition is less objective, and open to disagreement about what ‘writing well’ constitutes, and what this implies. It leads us back to issues of ‘competence’ and ‘proficiency’, terms used in bilingual and multilingual studies, which focus on one’s linguistic ability and capacity in a certain language, rather than focus on what doing and living in more than one language implies. His notion of ‘writing well’ draws attention to purism and prescriptive regulations about what is perceived as ‘linguistically correct’ or incorrect. (Edwards 2012: 65) It points to ‘a desire for standards’. (ibid: 67) At the same time, it has been argued, ‘the notion of language purity is a fiction.’ (ibid: 69) That is because language systems are very much mobile. “Languages” are always in contact with and mutually influence each other.’ (Canagarajah 2013b: 6) They become ‘reified through language ideologies’ and social contexts. (ibid: 15-16) A translingual approach actually defies (but not always) neat categorisations of distinct language systems, however necessary these may purport to be. Indeed, these categorisations should not be disregarded. Yet, a

⁴⁵ The choice of the word ‘burden’ seems pertinent with regard to the vastness that the term translingual can come to signify.

translingual approach actually accentuates the notion of diversity within languages and emphasises the overlaps and mutual cross-influences amongst languages, as a contrast to the notion of separate and pure individual languages.

In Kellman's view, translingualism is the norm, every speaker is 'moving with if not through languages.' (Kellman 2000: 4) Yet, he claims that not every translingual speaker is a translingual writer. He conjures up terms such as *incomplete translingualism*. (Kellman 2000:11) Again, this term points to the idea of distinct language systems, and once more to the notion of 'competence'. It confines the scope of literary translingualism, thus limiting its potential to produce new types of texts, new ways of writing, and of communicating difference. But in fact, the translingual ventures beyond language boundaries and limits. It transgresses borders to generate new types of texts that venture into uncharted and sometimes unstable, unfixed territories. (cf. Chapter 5)

In contrast to Kellman's definition, Elizabeth Klosty Beaujour (1989) offers yet another perspective on literary studies, by adopting the term bilingual. She also acknowledges Forster. However, her approach concerns the neurological aspects and correlates of bilingual writing, by placing her focus on the cerebral structures and linguistic processing strategies of bilingual writers. Like Kellman, she argues that 'almost nothing has been said about bilingual writing per se.' (Beaujour 1989: 2) She uses the term 'cultivated bilingualism'. (ibid: 2, 24, 29) She defines 'cultivated bilinguals' as those who 'have committed themselves to working extensively, though not necessarily exclusively, in a language other than the one in which they first defined themselves as artists.' (ibid:5) There is, on one hand, an overlap with Kellman's definition, but in contrast to Kellman's concept of 'writing equally well' (Kellman 2000: x), there is potentially less disagreement with her definition. Her coinage and usage of the term

‘cultivated bilingualism’ is testimony to the different ways that terms such as bilingual, multilingual, and now translingual are being used to refer to similar phenomena. It is evident that there is no clear coherent agreement and no set of criteria as to which term should be applied, in which circumstances, and how this ought to be achieved.

Also, in contrast to Kellman’s theoretical position, Suresh Canagarajah’s (2013 a, b&e) theoretical approach, to which I am indebted, is one of the most comprehensive sets of studies published in the field of translingual studies. Although his research lies in SLA, literacy, linguistics and pedagogy, his findings can be adopted to analyse translingual texts of various kinds. Writing after Kellman, Canagarajah sets the task of establishing the term’s significance, meaning and usage in much more rigorous terms. He suggests that the term translingual can move us ‘beyond a consideration of individual or monolithic languages to life between and across languages.’ (Canagarajah 2013e:107-109) Also, it allows us to consider acts of communication as involving more than just words. (ibid:114) In this sense, we can view ‘communicative competence’ as not limited to preconceived and predefined meanings of individual languages, but rather, view the term translingual as the ability and capacity ‘to merge different language resources in situated interactions for new meaning construction.’ (ibid: 121-123) For Canagarajah, it is important to regard every act of communication as entailing ‘a shuttling between languages and a negotiation of diverse linguistic resources for situated construction of meaning.’ (ibid: 112-114) Canagarajah explores the ‘strategies of engaging with diverse codes’ [and highlights the ways in which both writers and speakers] ‘negotiate these norms in relation to their repertoires and practices’, [(Canagarajah 2013b: 8, 9) my addition] by generating new meanings, grammar, and new forms of language.

In contrast to Kellman, Canagarajah explores key differences in the terms most commonly used to depict situations of contact. He argues that in order to understand translingual orientations, it is important to question multilingual constructs. (Canagarajah 2013b: 7). By adopting the term translingual, Canagarajah seeks to break away from the binary mono/multi dichotomy ‘that has led to reductive orientations to communication and competence.’ (ibid: 8) His orientation is towards a paradigm that is not dictated by monolingualism.⁴⁶ In his view, the multilingual orientation is still influenced by the monolingual paradigm. (ibid:7-8) Yildiz (2012) discusses the lasting effects of monolingualism. (cf. Yildiz 2012) It is not only the ‘condition’ itself – which has had lasting effects – but also the conditioning factors of monolingualisation on bi/ and multilingual and translingual practices. In this regard, the monolingual paradigm has conditioned the development of communicative practices and hindered the development and theorisation of concepts like multilingualism, in the past, and the translingual in current theory and history.

Like Canagarajah, Lydia Liu (1995), prior to both Kellman and Canagarajah, had already applied the term translingual in her text *Translingual Practice, Literature, National Culture and translated Modernity – China 1900-1937*. It appears that some more contemporary scholars have also omitted or overlooked this work, except for a few scholars such as Jonathan Hsy (2013) who analyses Medieval literature in this light and Ruth Spack’s (2002) text, *America’s Second Tongue: American Indian Education and the Ownership of English, 1860-1900*. The motivations for this oversight are possibly

⁴⁶ Monolingualism has been used as a standard parameter to define bilingualism and/or multilingualism. This type of perception has led to a distorted view of bilingualism and multilingualism. However, this trend is becoming outdated in the light of growing interdisciplinary research into these terms and other emerging terms in the fields, as well as the term translingual. (cf. Bhatia 2017)

multiple.⁴⁷ Liu's theoretical practice concerns the study of the Chinese language and its relation to the west. Liu defines a '*translingual practice* as,

'the process by which new words, meanings, discourses, and modes of representation arise, circulate, and acquire legitimacy within the host language due to, or in spite of, the latter's contact/collision with the guest language.' (Liu 1995: 26)

Lui's practice, similar to the translingual approach adopted in this thesis, focuses on the effects of contact. However, her study focuses on the linguistic and cultural effects of contact and the infiltrations of other languages on the Chinese language only. Her research is very detailed, highlighting numerous linguistic examples. Lui is keen to point out the often-fraught relationship between target and source language, and in this sense, emphasising the impact of linguistic hegemony and power relations, by examining the unequal representation of certain languages. (cf. chapter 5) However, like Kellman, she does not unravel the meaning of the prefix *trans-* nor does she compare and contrast it with related terms such as multilingualism and/or bilingualism.

More recently, the conference in London entitled '*Across Languages: Translingualism in Contemporary Women's Writing*' in 2019 also evidenced inconsistencies in the usage of the term *translingual*, overlapping it with *multilingual* and *exophonic*⁴⁸ writing. (Weiss-Sussex 2019) However, Weiss-Sussex suggests that the term

⁴⁷ One plausible explanation could be the lack of research in the field. This means that institutions of learning attach this field of study to different departments and disciplines, and this itself inhibits communication between researchers and research in the field. Furthermore, as it is not an established, recognized and as of yet an acknowledged body and field of study, it is therefore open to the development of multiple definitions. For example, the study of language change and development tends to be restricted to each specific language department. This does not allow for parallels and patterns to be observed and drawn. Because the study of individual languages is often exercised in isolated monolingual terms, it does not provide us with more universal typologies and understanding of contact literatures that deal with more than one language.

⁴⁸ The term "exophonic" refers to those writers who adopt a literary language other than their primary language. (cf. Arnt, Naguschewski and Stockhammer 2007; and Wright 2008)

‘translingual’ applies to the use of one language, by means of movement through another. (Weiss-Sussex 2019) The ‘translingual’, here is defined as a vector, a moving between and across languages. (ibid) The metaphor of the vector tends to imply linearity, in the sense that it refers to general movement in a specific direction towards a pre-defined destination or outcome. However, neither the destination nor the direction of movement is necessarily the same for any set of interactions in translingual processes. Rather the interactions at any time will influence the direction from that point onwards and the accumulation of all the interactions that have occurred will determine the destination reached. The translingual is better viewed as a Markov process,⁴⁹ which enables multiple routes and allows for a diverse set of outcomes.

In an attempt to unite and apply these new theoretical underpinnings in translingual orientations, this research adopts an integrative approach, which links the two distinctive disciplines, linguistics and literature, to analyse and interpret texts which deploy more than one language in more complex, creative and enriching ways. In this sense, the translingual approach adopted in this thesis focuses on how the languages are displayed and combined to form and generate new meanings in meaning-making contexts.

8 Translingual Calques: Writing in a Second Language

This section explores authors who write in a second language. Kellman’s definition of literary translingualism plays special attention to authors who write in a second language. (Kellman: 2000) However, Forster, prior to Kellman, had observed this

⁴⁹ A Markov chain, named after the Russian mathematician Andrey Markov (1906), is a mathematical system that involves transitions from one position to another in a manner such that the next position to be reached depends on the current position and interactions at that point and is not dependent in any way on previous positions or previous interactions.

phenomenon in his study: he observes ‘cases of writers changing from one language to another for similar but opposite reasons have been very numerous since 1933.’ (Forster 1970: 55) Kellman, however, highlights calques made by translingual authors who write in a second language. He writes, ‘it does not require preternatural perspicacity to spot occasional calques in the writings of some of the most respected translinguals, instances when the author is thinking in one language but employing the locutions of another.’ (Kellman 2000:10) An example where these calques are evident is in the work of the Polish author Josef Teodor Konrad Korzeniowski, known as Joseph Conrad. *The Congo diary* written in 1890 gives an account of Conrad’s travels in Africa. It is one of his earlier works, written eight years prior to *Heart of Darkness*. He may have kept these entries for later use, especially to be consulted for *Heart of Darkness*. (cf. Knowles in Conrad 2007) Owen Knowles, editor of the Penguin Classics edition, makes reference to the fact that Conrad’s English is of a limited range. It contains strange words like ‘andulating’, which indicates an influence from Polish, thus a linguistic interference. There are also eccentric spellings, for example ‘ressemble’ and ‘mentionned’, which the authors agree echo French orthography. (Knowles in Conrad 2007: xxxvi) Kellman claims that, ‘the calques of word order and choice betray the traces of incomplete translingualism’. (Kellman 2000:11) Rather than view these attempts as ‘incomplete’ and partially translingual, using parameters in linguistics, they could be viewed as part of the processes of second language acquisition (SLA), and in a literary sense, they can be seen as generating unique aesthetic creations. Furthermore, in a linguistic sense, they point to interlanguage, the process that constrains the acquisition process, to the extent that language becomes fossilised. Moreover, it could be argued that translingual texts have to be “incomplete”, i.e. their translinguality “visible” at moments of friction and irritation. Writers draw on various components of their linguistic repertoires in creative ways, ‘thereby often

blurring the boundaries between “languages” and over time conventionalising new structures.’ (Matras 2009: 78-79) Furthermore, these calques could be viewed as creative, aesthetic translingual literary innovations.

9 **Macaronic Verse in a Translingual Approach.**

Forster considers poetic texts that mix different languages as ‘macaronic poetry’. In his discussion, he argues that the multilingual accomplishment of the Austrian Poet Oswald von Wolkenstein (1367-1445), who mixes six languages, is ‘just blatant showing off by a genial extrovert.’ (Forster 1971: 17) His critique of Wolkenstein is also central to this thesis’ debate. He argues that ‘the combination of languages he displays is not functional in the sense that it reflects an actual multilingual situation in a given community, nor in the sense that he uses certain languages for certain literary ends. It is purely personal.’ (ibid: 17) In the same vein, Yildiz also cautions against a functional view. She writes, ‘the fact that an artwork or any other cultural production features multiple languages does not automatically mean that it stands for pluralism or multiplicity. Not the fact of multiple languages, but the form in which they are brought together and related to entities, such as the social, the individual and the effective plane matters.’ (Yildiz 2012: 25) Thus, it is not only the presence of more than one language in a given text, but the way the languages interact, mix and merge with each other, by combining and juxtaposing languages to create new meanings and new aesthetic forms that highlights the translingual.

10 **Conclusion: Final Considerations**

This chapter has discussed key terms used throughout this thesis, such as bilingualism, multilingualism and translingualism to explore similarities and differences, and also to understand the characteristics of each term. A brief etymological study reveals

that the prefixes bi- and multi- share common ground, and are sometimes used interchangeably to refer to similar phenomena. Both reference a quantity. In contrast, the etymology of trans- has more to do with movement, ‘across’ and ‘beyond’. (Klein 1966:1639) If we apply the prefix trans- to a situation of language contact, then the term translingual conveys the way languages move across borders, rather than focus on languages in an additive, static manner. In this sense, it focuses on what occurs to the languages in situations of contact as they shift and transform each other.

Secondly, this chapter explores the way the terms multilingualism and translingualism are deployed in literary studies. In this regard, it compares Leonard Forster’s (1970) use of multilingualism in literature with Kellman’s (2000) concept of literary translingualism. Forster’s usage of the term focuses and discusses the phenomenon of ‘polyglot writers’, who write in more than one language. It also refers to writers who chose to write in a second language, as well as macaronic poetry. Kellman departs from Forster in his use of the term translingualism, which he also uses to define authors who write in more than one language, and in a language that is not the author’s native language. He extends his definition to focus on the author’s ability to write well in more than one language or in a second language. The second part of his definition, however, raises questions about ‘competence’, ‘proficiency’, and categorisations of distinct language systems. The objective, in my view, of the translingual is different: it ventures beyond notions of distinct languages, to view languages as in constant transformation and evolution. In this sense, translingual texts are an example of globalised contact and contexts, of languages in perpetual movement, interaction and contact.

Furthermore, this chapter provides an overview of other theoretical positions to compare the usage of terms to describe similar phenomena. It includes comparisons and considerations from other scholars, namely Yasmin Yildiz (2012) for her historical positioning of the phenomenon of multilingual writing and its relation to the monolingual paradigm, Suresh Canagarajah (2012; 2013a, b & e), Charles Bazerman (2013), Min-Zhan Lu and Bruce Horner (2013) for their contribution in the field of translingualism in literacy and pedagogy, and Kramsch (2009) for her usage and the notion of the ‘multilingual subject’. Also, Lui (1995) for her contribution in translingual studies in Chinese literature. Finally, Beaujour (1989) for her definition of the term ‘cultivated bilingualism’. From this brief analysis, it is evident that there is no clear coherent agreement as to which term should be applied to describe writing in more than one language, writing in a second language, and ‘macaronic writing’. It is my view, that the definitions used by each individual scholar to define similar phenomena, are in part author dependent. In this sense, it depends upon the scholar’s perspective and ideology. The term translingual presents a different alternative and approach to both bi- and multi-configurations, although the overlapping between the terms is considerable, as my findings have suggested. The term translingual, however, is now able to capture the nuances of our fast-paced technological globalised era. It better encapsulates the idea of movement across languages, cultures and geographical spaces, as well as technological spaces.

This research takes Forster and Kellman as a starting point, but incorporates the developments advanced by other scholars in both multilingualism and translingualism, especially the contributions made by Canagarajah in linguistics, education and pedagogy. However, the main concern of this thesis is to understand translingual texts, without,

however, excluding the context for meaning making. Its aim is to define translingual texts, oral texts and digital writing in more specific terms, by adopting an integrative approach which links linguistics and literature, to analyse and interpret texts which deploy more than one language in more complex and enriching ways. The translingual approach adopted in this research focuses on what occurs to languages in contact and on understanding the effects of contact.

Chapter 3 A Translingual Literary Evaluation: T.S. Eliot and Antoine Cassar

1 Introduction

The aim of this chapter is to explore, by means of a specific pair of contrasting and opposing examples, the way the translingual actually manifests in two distinctive texts. In this regard, T.S. Eliot's (1922) *The Waste Land* and Antoine Cassar's (2008; 2009) oeuvre will be discussed to understand how each text uses languages within their poetry. Although the texts are very different, in Cassar's view, they are linked by the way they both avail of the technique of 'collage'. (Cassar 2018: 15) In fact, Cassar compares his work to Eliot's, but also distinguishes his own work from Eliot's because of the way Eliot avails of one language to 'provide[...] the main framework of the text.' [(ibid) my addition] The juxtaposition and contradictory comparison of these two texts, which are situated in different cultures and historical backgrounds, attempts to investigate the different ways each text uses languages in their specific contexts. It also highlights different elements of the translingual, by bringing these distinct contexts into opposition and to the fore by means of comparison. Furthermore, their juxtaposition highlights the emergence of technology in the 21st century and the ways writers are showcasing their art on digital platforms. In order to appreciate this new trend, Cassar's digital platform will also be compared to Maria Mencia's use of digital art and installations, which is more dynamic and interactive, to further identify the ways the use of these new media add extra layers and dimensions to the translingual.⁵⁰

The inclusion of multiple languages calls to the fore the notion of the translingual. Yet, this thesis questions whether the inclusion of multiple languages is always translingual, and to what extent. To help understand these processes and understandings

⁵⁰ This investigation will be further elaborated upon in Chapters 4 and 5.

of the translingual, this research avails of metaphors in horticulture to elucidate these different case studies and to help identify the ways texts avail of primary processes, such as code-switching. (Diagram 2)

This chapter makes use of Helen Gardner's seminal text *The Art of T.S. Eliot* (1949), *The Waste Land: a facsimile & transcript of the original drafts including the annotations of Ezra Pound* (1971) edited by Valerie Eliot, which includes the *Text of the First Edition* published in 1922, and the edition published by Faber and Faber in 1940. Eliot's critical texts will also be referred to when relevant: *The Metaphysical Poets* (1921), "Hamlet and His Problems" in *The Sacred Wood: Essays on Poetry and Criticism* (1920), and *Tradition and the Individual Talent* (1921).

2 T. S. ELIOT: an Evaluation of *The Waste Land*

2.1 The Impact of Modernism: The Development of the Metropolis.

This section aims to understand and situate *The Waste Land* in its modernist context, to understand how modernism shapes the text's aesthetics and its relevance to the translingual. It is relevant to highlight that the concept of 'modernity' and 'modernism' are closely connected. The term 'modern' refers to social, economic, technological and political changes, as well as to the ongoing historical and cultural crisis that took place around 1890. On the other hand, the adjective 'modernist' is used to refer to changes in the arts, which try to convey these changes, as well as to define the cultural, historical and social crisis that took place. 'Modernism', however is a term that cultural historians have applied to historical developments in that particular period, and not always to the way these artists perceived of themselves. 'Modernism' in literature occurs at a much later stage, roughly 1910-1930 (cf. Martin 1991: 8; William 1989: 32-35). It was spurred on by innovations in the fields of the arts and in architecture. Modernism

placed emphasis on experimentation, on radical aesthetics, and on spatial and rhythmic, rather than chronological form. (cf. Childs 2008: 18) Above all, modernists rejected the Victorian era's traditions and ideals.

Modernist architecture aimed to transform the world by changing the conditions in which people lived in, is of particular relevance to the first literary example in this chapter, T.S. Eliot's *The Waste Land*, for its representation of the modern city. Modernist architects sought to achieve the transformations to which they aspired by creating entirely new cities and eradicating entire neighbourhoods. This, it was believed, would enhance living conditions and standards. Instead these new cities were 'inhospitable concrete wastelands'. (Lyotard in Leitch, Cain & Finke et al. 2010:1463) This development distanced people from their communities, whose shared values were replaced by the metropolis. Throughout T.S. Eliot's *The Wasteland*, the city features as an 'Unreal city'/'under the brown fog of a winter dawn' (Eliot 1922: 136) In his *Notes*, Eliot borrows a fragment from Baudelaire to explain what is meant by 'unreal city': 'Fourmillante cité, cité pleine de rêves, / Ou le spectre en plein jour raccroche le passant.' (ibid: 147) The reference to 'London Bridge' line 62, (ibid), sets the poem in the specific city. Yet its inhabitants are spectral images, which are compared to the walking dead: 'I had not thought death had undone so many. /Sighs, short and infrequent, were exhaled.' (ibid:136) The vision of the city, in this passage, is strongly negative. Dante's *Inferno* is alluded to: 'si lunga tratta/di gente, ch'io non avrei mai creduto/che morte tanta n'avesse disfatta.' (ibid:147) Eliot maps his own words onto Dante's passage, or rather, he reconstructs another version of Dante's poem, in a modern voice. Dante's version above, can be translated as 'such a long line of people, that I would never have imagined that death had undone so many.' [(ibid) my translation] Dante gives his verse extra charge by

using the word, 'disfatta' (undone) instead of a more common verb, such as 'taken' used in the context of death, to invite the reader to view death in a significantly different light. Eliot appropriates this metaphor and maintains the same imagery, theme and concept, but he adds extra layers and dimensions to Dante's passage, by evoking auditory qualities, 'Sighs, short and infrequent, were exhaled.' (ibid) The end of the poem, lines 374-375, shows the shift from one city to incorporate the concept of the great metropolis: 'Jerusalem, Athens, Alexandria, Vienna, London.' (ibid:145)

The development from neighbourhoods to cities is not a one-way linear development, from the small or local to a larger city. It is a much more complex process and shift on many levels. In Raymond Williams' (1989) view, the metropolis was much more than just a city or a capital city. The metropolis was the place where new social, economic and cultural relationships were being formed, beyond both the city and the nation to which they belonged. (Williams in Walder et al.1990: 181) The metropolis thus becomes the key cultural factor of the modernist movement, 'in its direct effect on form'. (ibid) Firstly, it brought in immigrants, which in itself had many consequences. On a thematic level, the city enhanced those elements which are pertinent in this study, as they relate to issues of migration, such as strangeness, alienation, dislocation and displacement.

Modernity and modernism have a tendency to look to the future rather than to the past for inspiration. However, In Lyotard's view, Modernists do not attempt to overcome the past. (Lyotard in Leitch, Cain and Finke et al. 2001: 1468) The conception of modernity as a period that was superior to the past ended the admiration of tradition, but it was closely related to the Enlightenment philosophical project of developing 'a rational organisation of everyday social life.' (Habermas 1981: 9) The idea of modernism was to

break away from tradition. This is significant, for Eliot was obsessed with a type of tradition. Herein lies a part rupture with modernism, for Eliot sought to encapsulate the past in the present, or look to the past for greatness. He transferred the past meticulously into his work. While modernists sought to break with the past, Eliot revives it, imitates, copies and also rewrites the past in invigorating ways. For Eliot, tradition in its historical sense, ‘implies a process of constant addition and complication.’⁵¹ (Rabaté in Moody et al. 1994: 214) In Eliot’s poem, ‘the past insists on being present’, (ibid) with the collection of ‘broken images’ which he has amassed at the end of the poem. They continue to manifest in the present.

On a linguistic level, language/s also became more evident as ‘a medium that could be shaped and reshaped’ (ibid) to create new meaningful communicative interactions and exchanges. Even within a native language, ‘a new consciousness of conventions developed.’ (Williams in Walder et al. 1990: 181) This allowed new forms of art to emerge, which were more open and innovative, due to the social and cultural complexities of the metropolis. In this sense, there is a connection worth investigating between the way modernism used art and the translingual.

2.2 T.S Eliot: Bibliographical, Cultural and Geographical Landscapes

This section briefly explores T.S. Eliot’s use of myth, tradition, his erudite nature, and above all his modernist writing since they are pertinent to the presence of multiple languages in his work. His biographical details are not as evident from a surface reading of his poetry. Yet, there are clues, for example, of his breakdown and his treatment in Lausanne on Lac Lemman. In line 182, Eliot writes, ‘By the waters of Lemman I sat down

⁵¹ Whilst, for Ezra Pound, what mattered was to find the best that tradition could offer. A return to the past ought to involve a simplification. (Rabaté in Moody et al. 1994: 214) Pound wrote, ‘a return to origins invigorates because it is a return to nature and reason.’ (Pound 1964: 92)

and wept...’ (Eliot 1922: 140) The allusion to the Psalms echoes the lament of the exile of the Hebrew people. *The Waste Land* does not always derive from Eliot’s personal story, but rather from the emotions that stem from his life. It is to the force of these emotions that we need to turn, in order to gain an understanding and appreciation of Eliot’s writing and the possible place of the translingual in it.

The chronological events and dates mentioned below help situate Eliot’s poetry in a particular historical and social context. As an American, Eliot grew up in two different geographical locations. His mother and both paternal grandparents were born or raised south of the Mason-Dixon line and his father was born and bred in St. Louis. (cf. Sigg 1994: 14) Eliot was born in St Louis in 1834. He grew up between New England and Missouri, which had different geographical landscapes, as well as different and distinct cultures. Eliot combined a midwestern lifestyle with that of a cultural memory of New England.

His diverse cultural, geographical and linguistic heritage has played an important role in his writing. Gordon (1977, 1994,) and Sigg (1994) stress the centrality of American tradition for Eliot. Alan Marshall (1994) in contrast suggests that critics such as Gordon underplay the central role England played in his writing, ‘first as a point of historical intersection, then as a structural principle.’ (Marshall in Moody 1994: 96)

Eliot confessed that his poetry would have been different if he had stayed in America and different still if he had been born in England; ‘that it would not be what it was, and that it was a combination of things.’ (Eliot 1951: 2) This rich multicultural position, even within one language, allows one to read and interpret his work from the viewpoint that it is precisely the ‘combination of things’ that Eliot speaks of, informs his

writing. Referring to the sources of his poetry, Eliot acknowledged that ‘in its emotional springs, it comes from America.’ (Plimpton 1977:110) What role then did England play in his writing? What did England represent for Eliot? Eliot admired England. He made comparisons between England and the Roman Empire. However, he also pointed out that England acts more as a “bridge”, a “middleway” (Eliot 1928:194) Eliot’s ambition was to be on the inside. In his letters to his mother, he explains what that ‘inside’ meant to him. (cf. Eliot 1989: 280) Obtaining citizenship might have allowed Eliot to bridge the gaps between the two cultures, or to get closer to the ‘inside’ of things. However, Eric Sigg critically points out that gaining citizenship and nationality are not entirely the same thing, for it cannot remove the ‘residue of acquired culture’. (Sigg in Moody et al. 1994: 28) Eliot’s writing was also deeply influenced by his long-term sojourn in England in profound ways, so that the ‘emotional springs’ Gordon quotes are indeed relevant. Because of his multicultural biography, Eliot’s work has multiple cultural elements and influences. This is significant because the blending of these elements, highlights the transcultural,⁵² but it also brings to the fore the issue of the inclusion of multiple linguistic elements within the text, and the way they are presented. It is in this light that the translingual is brought into question, to understand whether the text displays elements of the translingual, and in what ways.

Place features as a prominent element in his work. The landscape in *The Waste Land* is pervaded with scenes from the city of London, it is informed by the places where Eliot had resided and the sounds associated with place. Alan Marshall argues that no other poet raises the issues of poetry’s relationship to place more than Eliot. (Marshall in

⁵² A term coined by Fernando Ortis (1940). Used here, it refers to the cultural references carried across from cultural space to another

Moody 1994: 98) Eliot led a double, and perhaps even a quadruple life from a childhood spent divided between Missouri and Massachusetts to an American living in London, as a banker, teacher, editor to poet-critic. However, his transition to England was not simple. Elements of strangeness, alienation and displacement are very much to the fore in his letters to Mary Hutchinson. He writes,

‘I am a metic – a foreigner, and that I want to understand you, and all the background and tradition of you. [...] It is very difficult with me – both by inheritance and because of my very suspicious and cowardly disposition. But I may simply prove to be a savage.’
(Eliot 1989: 318)

The term ‘metic’, which is from Greek origin, used generally, refers to a foreigner or stranger, who pays his taxes for the right to be able to reside in a particular geographical location and culture. As in Greek culture, the ‘metic’ in Eliot’s world develops his sense of self, meaning and significance from the place he inhabits. In terms of the translingual, what taxes does the ‘metic’ pay, when s/he draws on another linguistic tradition in the texts? It could be suggested that when a ‘metic’ draws on another linguistic tradition, he gains certain rights. In order to obtain these rights and privileges, he is also required to acquire an understanding of the richer contexts surrounding the languages and cultures he appropriates. The taxes paid, in one sense, inevitably involve a loss, in the movement from one culture to another. In another sense, they involve a gain, the possibility of entering a European culture. Yet, it is never a smooth passage. Feelings of alienation come to the fore. Furthermore, the ‘metic’ is pervaded with feelings of inadequacy and of difference. He writes, ‘I may prove to be a savage.’ (Eliot 1989: 318)

In modernist terms, the concept of modernity is about conquest, especially in colonial discourse. In fact, the emergence of modernity coincides with the emergence of

Euro-centrism and European dominance. (Ashcroft, Griffiths and Tiffin 2000:131) Modernity as a discourse emerged at the time of colonial expansion, when ‘European nations began to conceive of their own dominant relationship to a non-European world.’ (ibid) Eliot had to come to terms with a European world as centre stage, to which he was neither raised nor bred. It is not surprising that Eliot perceived of himself as ‘other’, and in colonial terms, as a ‘savage’. (Eliot 1989: 318) Yet, he also manages to come to terms with his ‘inheritance’ and ‘disposition’. (ibid) He finds a middle ground in the choice of the word ‘metic’. He is a stranger in a foreign city, not yet a savage.

2.3 The Waste Land: Mythical Sources

This section analyses *The Waste Land's* key stylistic, thematic and linguistic structures. It shows how its modernist techniques may contribute to an understanding of languages in contact, as well as gain an understanding of modern translingual literary texts. *The Waste Land* as a whole is given its coherence by its underlying use of symbols, myth and legends ‘to which constant reference can be made.’ (Gardner 1949: 43) Eliot is indebted to Miss Jessie L. Weston’s book (1921) on the Grail legend: *From Ritual to Romance*, not only in the title, but also in the poem’s plan, and a good deal of the incidental symbolism of the poem. (Eliot 1922:147) Weston’s text⁵³ is an academic examination of the Arthurian legends, in which elements such as the wasteland and the fisher king are features of the Grail story. Eliot is also deeply indebted to an anthropological study, *The Golden Bough* (1890-1915), by Sir James Frazer (Eliot 1922: 147) This latter text influences the poem’s structure, and it also inspires some of the

⁵³ The text I deploy here is a Kindle version of a 2011(ed.). There are no page numbers. Thus, I shall refer to chapters instead of page numbers or reference a Kindle location no with kl.

detailed symbolisms, such as the notions of fertility cults and vegetation myths used in Eliot's poetry.

In her introduction, Weston sets out to find parallels between the Grail story and the Mystery Cults. She suggests that elements such as 'the wasteland, the fisher king, the hidden castle [...]' are features of the Grail story. (Weston 1921: 212kl) In chapter V, Weston points out that, 'the misfortunes of the land have been treated rather as an accident, than as an essential, of the Grail story.' (ibid: 1198kl) She believes that the 'waste land' is a significant part of the story. She writes, 'it is really the very heart of our problem', for an understanding of the grail myth. (ibid: 1195kl)

Weston borrows material from Frazer and other anthropologists. She tries to discover the relationship between the ancient vegetation myths and fertility ceremonies. She traces the relationship of the myths and the rituals with Christianity and particularly with the Holy Grail legend. She finds a pattern of the fertility myth in the story of the Fisher King, who, if 'without blemish', will have a flourishing kingdom. (ibid: 1107kl) But suggests that a maimed king will have 'a kingdom diseased like himself.'(ibid) Remarkably, Weston attributes this discovery of the myth to an idea recorded by Dr Frazer. She claims 'no apology for transcribing it at some length.' (ibid) She also records that the close relation between the ruler and his land, which may result in illness or can become a calamity for all, is not just a literary invention, but is 'a deeply rooted popular belief, of practically immemorial antiquity and inexhaustible vitality; we can trace it back thousands of years before the Christian era.' (ibid: 1217) The curse on the land, however, can be removed and the 'waste land' restored, if a questing king asks the proper ritual questions about the Grail and whom it serves. (ibid: 337, 350, 367, 385)

Both Frazer and Weston agree that the wellbeing of the king is intertwined with the prosperity of his land, and his sickness brings about barrenness and sterility to that land. Eliot follows this pattern, ‘what branches grow/ out of this stony rubbish? [...] The dead tree gives no shelter, the cricket no relief/And the dry stone no sound of water.’ (Eliot 1922: 135) Yet, he does this in a modern context, by showing the effects of the barren land and juxtaposing it to life in the city, often depicted as squalid: ‘She turns and looks a moment in the glass, Hardly aware of her departed lover; Her brain allows one half-formed thought to pass: Well now that done: and I’m glad it’s over (Eliot 1922: 141) Furthermore, in *The Waste Land*, Eliot’s Fisher king is the embodiment of Tiresias, who is blind and an old man with wrinkled female breasts. (ibid: 140) He juxtaposes the myth of the king by making him more androgynous, overturning the myth itself. This juxtaposition can be said to epitomise a modernist take on the myths.

2.4 Contexts, Language and Modernist Techniques: *The Waste Land*

This section explores the text *The Waste Land* and the use of its modernist techniques, which influence the text and its relationship to the use of multiple languages. Its objective is to understand the way the poem avails of languages. In this context, this research makes use of a set of metaphors in horticulture to explore the way languages are used, which I have here defined as: linguistic ‘container-cultivation’, linguistic ‘transplanting’ and linguistic ‘grafting’.⁵⁴ For example, in linguistic container-cultivation, the elements are sealed and contained. There is no contact with outside elements, and no real contamination occurs. On the other hand, with ‘transplanting’, the elements are reset, introduced and settled in a different space. (cf. chapter 3 below:

⁵⁴ I am indebted to my supervisor Moray McGowan for the suggestion of these metaphors. They will be explained in depth as relevant.

Cassar) The practice of ‘grafting’ means to unite an element with another cultivated or developing language stem. It also refers to the propagation of an element or attaching or adding an element to a stem.⁵⁵ (cf. chapter 4)

The Waste Land consists of five poems, with no apparent logical continuity between each one. The poem’s difficulty is also due to its modernist obscurity.⁵⁶ Stylistically and thematically, the poem can be seen as ‘a series of visions’ (Gardner 1949: 89), which move from scene to scene, as if each poem can be read as a musical movement,⁵⁷ sweeping towards the next movement, and so forth until the poem culminates in the fifth and very last movement.⁵⁸ In terms of its stylistics and its modernist techniques, the poem avails of the techniques of symbolism⁵⁹ and imagism⁶⁰. The text creates a series of images that do not seem to relate or correlate to one another. The images are also randomly placed, without a seemingly precise linear chronological order or pattern.

⁵⁵ Each of these practices will be discussed in depth in each chapter.

⁵⁶ Allon White argues that modernist ‘obscurity’ operates in such a way that it becomes ‘constitutive of the very being’ of literature. In his view, there is no amount of knowledge of modernist strategies that will allow us to fully grasp or to ‘crack the code’ to find a determinate meaning in texts. We need to come to an understanding that there is a law of radical uncertainty, and that this uncertainty is the only meaningful determinant. (White 1981:16-17) He writes, ‘it was precisely the intention of the author, and the concomitant authority which this gave him over his work, which modernist obscurity brought into doubt.’ (White 1981:22)

⁵⁷ I am indebted to Gardner for the idea of musical movement. She considers each poem in both *The Waste Land* and the *Four Quartets* as ‘structurally a poetic equivalent to a classical symphony, or quartet, or sonata, as distinct from the suite.’ (Gardner 1949: 37)

⁵⁸ The five movements of the *Waste Land* consist of ‘1. The Burial of the Dead. 2. A Game of Chess. 3. The Fire Sermon. 4. Death by Water. 5. What the Thunder Said.’ (Eliot 1940: Contents)

⁵⁹ Eliot’s writing was also influenced by the symbolist movement, which began in France with the poets Charles Baudelaire (1821-67) and Stéphane Mallarmé (1842-98). In English poetry, Arthur Symonds’ (1899) *The Symbolist Movement in Literature* influenced modern writers. The symbolists were reacting, on the one hand, against realism, the descriptive accounts of society, and on the other hand, against naturalism, what they conceived of as the deterministic analysis of human nature. For symbolists there was a spiritual element that could not be perceived, but could be evoked.

⁶⁰ Imagism derives from the ‘imagiste’ movement, a term coined by Ezra Pound in 1912. The focus of the ‘imagiste’ poets was to use images and sensory language to communicate complex human feelings and emotions. Images did not aim at offering pictorial representations, rather they attempted to stimulate the reader’s imagination into making his or her own associations and connections.

Thematically, the poem seems to portray the bleakness and devastation of the aftermath of the first world war. However, Eliot did not believe the poem evoked the ‘disillusionment of a generation’. (Eliot 1932: 368) Eliot availed of modernist techniques to express long standing despair. In the first movement, *The Burial of the Dead*, sudden moments of desolation and hopelessness are conveyed through the imagery of nature. In lines 1-2, he writes, ‘April is the cruellest month, breeding/ Lilacs out the dead land.’ (Eliot 1922: 135) Also, in lines 22-23, we find ‘a heap of broken images, where the sun beats, and the dead tree gives no shelter’ (ibid) Moods, images, themes, symbols, places and languages all shift without warning. In the scene proceeding and leading up to the bleak description of the landscape, the imagery and mood shift again. The text also shifts to a different geographical and cultural landscape,

‘With a shower of rain; we stopped in the colonnade,

And went on in sunlight, into the Hofgarten,

And drank coffee, and talked for an hour.

Bin gar keine Russin, stamm’ aus Litauen, echt deutsch.’⁶¹ (Eliot 1922:135)

The seasons also change, in lines 9-11, ‘summer surprised us, coming over the Starnbergersee’.⁶² (ibid:135) In lines 60-62, the location shifts to the ‘Unreal city’ of London. (Eliot 1922: 136)

The poem’s structure is disjunctive and fragmented in alignment with modernist techniques. Because of its multi-layered complexity of an erudite nature, the text is aimed

⁶¹ This sentence is not referenced in Eliot’s notes. It is to be assumed he wrote it himself. There is no evidence either of Pound’s intervention in the original draft. (Eliot in Eliot 1971: 6-7) The sentence can be translated as ‘I am not Russian, but Lithuanian. I am German.’ [(ibid:135) my translation] However, the fragment could be viewed in line with a poème conversation in the manner of Apollinaire.

⁶² In the original draft ‘Starnbergersee’ was originally ‘Königssee’. (Eliot 1971: 6)

at a selective readership, ‘for the elect or the remnant or the select few or the superior guys.’ (Quinn in Eliot 1971: xxiii) However, the text’s difficulty lies not only in its style, which is ‘concise, condensed, and tends toward the cryptic and oracular [...]’ (Gardner 1949: 73), but also in its use of quotations and allusions, which do not always seem to cohere with the rest of the text. In fact, particularly in respect of its use of languages, the issue is complex. Do we read Eliot’s medley of languages as a multilingual or a translingual text? Furthermore, the notion of monolingualism needs to be taken into consideration, as it is at the heart of the question of Eliot’s writing. He wrote,

‘I don’t know of any case in which a man wrote great poetry or even fine poems equally well in two languages. I think one language must be the one you express yourself in in poetry, and you’ve got to give up the other for that purpose.’ (Eliot 1963: 99)

It is evident that Eliot is not in favour or an advocate for writing in more than one language. Yet, *The Waste Land* itself includes several languages, such as Latin, Greek, Italian, German, French, Provencal, Hebrew and Sanskrit. What does the text achieve with this amalgam of languages? Do the languages connect with each other syntactically or semantically? For example, in the extract mentioned above, ‘And drank coffee, and talked for an hour. / Bin gar keine Russin, stamm’ aus Litauen, echt deutsch.’⁶³ (Eliot 1922:135), the German and English languages are juxtaposed, but they cohere in such a way as to create new meaning. Linguistically, the extract code-switches into different language codes within the same context at clear syntactic boundaries, where each clause is in each of the distinctive languages. (cf. McArthur et al. 1992: 229) This extract can be

⁶³ This sentence is not referenced in Eliot’s notes. It is to be assumed he wrote it himself. There is also no evidence either of Pound’s intervention in the original draft. (Eliot in V. Eliot 1971: 6-7) The sentence can be translated as ‘I am not Russian, but Lithuanian. I am German.’ [(ibid:135) my translation] However, the fragment could be viewed in line with a poème conversation in the manner of Apollinaire.

viewed in different ways. Read with the metaphors of transplanting and linguistic container-cultivation in mind, this extract is not easily definable. It is not a case of transplanting, for the German language is a linguistic interference. It is embedded into the English matrix language. The extract seems to call to the fore the translingual, for in this instance, the two languages generate new meaning in this context. However, the intrusion also displays similarities with linguistic container-cultivation, in the sense that the elements seem to be sealed off from each other. It is as if the text digresses and introduces another voice, which does not fully cohere with the narrator's voice. In this regard, the German intrusion seems disconnected from the text. However, the following extract below displays more clearly what is meant by container-cultivation. In fact, the extract below uses both the languages in a very different and distinct way that highlights more prominently the modernist use of fragmentation.

(Come in under the shadow of this red rock)
[...]

I will show you fear in a handful of dust.

30

Frisch weht der Wind
Der Heimat zu,

Mein Irisch Kind,

Wo weilest du?'⁶⁴

'You gave me hyacinths first a year ago;

"They called me the hyacinth girl.

– Yet when we came back, late, from the Hyacinth garden,

Your arms full, and your hair wet, I could not

Speak, and my eyes failed, I was neither

⁶⁴ 'The wind blows fresh/ To the homeland? My Irish Girl/Where are you lingering.' [(Eliot 135) my translation]

Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.

40

*Od' und leer das Meer.*⁶⁵ (Eliot 1922:135)

The German extract, 'Frisch weht der Wind/Der Heimat zu, /Mein Irisch Kind, / Wo weilest du?' (ibid)) appears as if it is an isolated fragment. It seems to have no logical continuity with the previous sentences or the ones that follow. It displays an evident instance of linguistic container-cultivation. Thus, the linguistic elements are sealed off and contained; each language is also contained within its own space. Furthermore, there is no contact with the outside elements (the English language), and no real contamination occurs between the languages. In contrast, in the previous extract above there was evidence through the code-switch of linguistic interaction. Yet the languages do not really touch or affect each other in any other structural way.

Eliot's appendix informs us that the German extract is taken from Wagner's (1865) opera *Tristan und Isolde*⁶⁶, i, verses 5-8. (Eliot 1922:147) The scene occurs near the beginning of the opera. Tristan is escorting the captured Isolde by ship to Cornwall. A young sailor aboard the ship sings a song about an Irish woman left behind. What links this German fragment with the following scene of the Hyacinth girl? The imagery of Wagner's opera is used as a frame to introduce the feelings of loss and separation. Read biographically, as Gordon suggests, then the Hyacinth girl would stand for Emily Hale, a Boston acquaintance, whom Eliot was romantically involved with before he travelled to England in 1914. (cf. Gordon 1977: 55). This interpretation leads us to read the extract

⁶⁵ Footnote in first edition: 'Line 42 Od'] Oed' – Editor.' (Eliot 1922:136) In 1940's edition it is 'Oed'' (Eliot 1940: 24)

⁶⁶ It was based largely on the 12th-century romance *Tristan* by Gottfried von Strasburg. It tells the story of an ill-fated affair between the knight Tristan and the lady Isolde, and it is based on a medieval romance which was absorbed into the Arthurian tradition.

as being about abandonment and separation, also by means of water. Seen in this light, the two scenes are linked by this thread, which serves as the missing narrative link. On another level, the exchange between the Hyacinth girl and her lover also hints at the failure of human relationships; the failure to communicate: 'I could not Speak, and my eyes failed.'⁶⁷ (Eliot 1922:136). It is relevant to point out that the linguistic layers of the text cannot be studied in isolation without an understanding of *The Waste Land's* contexts and the thematic threads that link the texts and the languages.

Wagner's opera explores the theme of failure. As with the Hyacinth girl, the expected resolution coincides with Tristan's 'Liebestod' (death from love).⁶⁸ Line 41 of *The Waste Land*, quoted above, introduces another Wagnerian quote, 'Od' und leer das Meer,' (Eliot 1922:136), 'waste and empty is the sea.' [(ibid) my translation] Not only is the landscape barren, so has the sea become bleak and desolate. On another level of interpretation, it also ties in with the Hyacinth girl passage, closing the scene of the lovers on a sombre note, reinforcing the sense of separation, loss and desolation. Thematically, the German insertion ties in with the previous line. Linguistically, the extract code-switches from the English to the German language, located at a distinct syntactic boundary. However, the languages do not really overlap or touch each other in more interactive, generative ways beyond the thematic contexts.

Furthermore, Wagner's German text acts as an 'objective correlative',⁶⁹ it helps to express a particular emotion that can be evoked by the imagery presented in the poem,

⁶⁷ On another level, the line also echoes Dante's reaction when confronting Lucifer in the last circles of Hell. 'How frozen and how faint I then became, Ask me not, reader! For I write it not. Since my words would fail to tell thee of my state. I was not dead nor living.' (Dante 2012) Eliot maps Dante's sense of failure, but he re-words the allusion to fit the content and structure of *The Waste Land*.

⁶⁸ It is the title of the final, dramatic climatic ending of the opera as Isolde sings over Tristan's dead body.

⁶⁹ In *Hamlet and His Problems* (1920), Eliot avails of the term the 'objective correlative'⁶⁹. (Eliot 2012: 92) He suggests that the only way of expressing emotion in the form of art is by finding a set of objects or

in that particular language, because of the significance of the words and imagery of the opera. On the one hand, the German text displaces the reader's expectations. On the other hand, it enhances the reading of the poem, by enriching the auditory and visual experience, through the tones, images and resonances of the German language. It is to the themes and imagery that we need to turn, in order to understand the linguistic choices made in *The Waste Land*, and their significance for modern translingual writing. An analysis of the text's literary context, as well as its linguistic and thematic content, helps to reveal the way the German language influences the text's structure, but more so at the level of theme and imagery than at a level of language. Furthermore, the use of the German fragment ties in with the Hyacinth scene in an interactive way, generating points of contact between the languages in an oblique way, because the contact does not lead to linguistic exchanges or interactions within the text. Rather, the presence of the German language alters our cultural expectations and experiences of foreign languages within a text. The reader is projected into a different linguistic and cultural space, without really inhabiting that space. The text points more closely to a transcultural⁷⁰ reading, with the transference of cultural references from one culture to another within the bounds of the text. (cf. Allatson 2007: 229; Ashcroft, Griffiths & Tiffin 2000: 213-214)

2.5 Translingualism or Multilingualism

This chapter seeks to understand whether *The Waste Land* represents a translingual or multilingual text. Eliot attempts to Europeanise English literature, by

a chain of events that stands for or represents that given emotion. Thus, when the facts are recounted, that particular emotion could be immediately evoked. (ibid). In a sense, the 'objective correlate' offers Eliot a way of conceiving of poetry as a substitute for emotions. Like the arts, the 'objective correlative' advanced a new abstract intimacy that changed the traditional view of the self, in which poetry now offered new, richer and more complex imaginative alternatives to any singular version of the self. However, Eliot argues that there is a verbal formula for any given state of emotion which, when found and used, will only evoke that particular state and no other. (ibid) This claim limits his theory. (cf. Balachandra Rajan 1976)

⁷⁰ A term coined by Fernando Ortis (1940). Used here, it refers to the cultural meaning in translingual texts.

using more than one language, following a tradition which can be traced back to Dante or indeed Virgil. Eliot appropriates this stylistic device from late antiquity. However, it is by Dante's oeuvre that Eliot is mostly inspired. After late antiquity, it was Dante who gave this technique poetic value, by embellishing and enhancing his cantos with Latin and Provençal verses.⁷¹ In this extract taken from the last and fifth movement of *The Waste Land* entitled, *What the Thunder Said*, Eliot uses more than two languages and he also incorporates Hindi. What exactly is the relationship between the languages, beyond mere juxtaposition?

'I sat upon the shore	423
Fishing, with the arid plain behind me	
Shall I at least set my lands in order?	425
London Bridge is falling down falling down falling	
down	
<i>Poi s'acose nel foco che gli affina</i>	
<i>Quando fiam uti chelidon</i> – O swallow	
<i>Le Prince d'Aquitaine à la tour abolie</i>	
These fragments I have shored against my ruins	430
When then Ille fit you. Hieronymo's mad againe.	
Datta. Dayadhvam. Damyata.	

Shantih' (Eliot 1922: 146)

This extract uses English, the Florentine dialect, Latin, French and Hindi. The first five lines (lines 423-427) are written in Standard English. However, even some of the English lines are imported from other sources, hence they could be seen as foreign in comparable ways to those elements that are actually imported in the other languages. For example, lines 427-428 is a traditional English nursery rhyme, dating back to the middle

⁷¹ In *The Divine Comedy*, the different languages are each presented as separate. However, the Florentine dialect can be viewed as enriched and blended with Latin, Provençal, Old French, and a wide array of Italian vernaculars. (cf. Baranski in Fortuna et al. 2012:100 - 101)

ages. (cf. Opie 1997)⁷² These two lines evoke collapse and disaster, as well as add to the menace and poignancy of the last passage. The fifth poem/musical movement returns to many of the themes that were first introduced in the first poems. It recalls the crowds of people that inhabit the city: ‘After the torchlight red on sweaty faces’ (Eliot 1922:143), ‘as well as the separate figures of the second and third movements, and the treating again of its theme of birth and death.’ (Gardner 1949: 43) In the *Notes*, Eliot informs us that the mythical⁷³ figure of the fisher king in line 424, who sits ‘upon the shore/ fishing’ (ibid: 146), is taken from Weston’s *Ritual to Romance*. (Eliot 1922: 147) Eliot does not explain the image nor its connections to the rest of the poem. However, Weston’s text explains that the narrator ‘is not merely a deeply symbolic figure but the essential centre of the whole cult, a being semi-divine, semi-human, standing between his people and land, and the unforeseen forces which control their destiny.’ (Weston 1921: IX)⁷⁴

The ‘arid plain’ behind the fisher king, as we learnt from our reading of *The Burial of the Dead*, is a devastated, barren waste land where, ‘the dead tree gives no shelter/ the cricket no relief, /and the dry stone no sound of water.’ (Eliot 1922: 135) The speaker sets the scene of devastation of the lands behind him, as well as the destruction of London Bridge, symbolising the city. This passage reworks a children’s traditional nursery rhyme and singing game,⁷⁵ line 426, ‘London Bridge is falling down’ (Eliot: 1922) The original rhyme deals with the destruction of London Bridge and the subsequent attempts at

⁷² It deals with the depredations of London Bridge and the attempts and efforts made to repair it. It preserves the memory of a dark and terrible rites of past times. (cf. Opie 1997, *The Oxford Dictionary of Nursery Rhymes*)

⁷³ The use of myths, such as that of the Fisher King, is part of a modernist practice, which avails of myths as literary devices. They function as a structuring principle and technique to replace the sequence of narrative events.

⁷⁴ Weston traces the origin of fish and the fisher king roots back to the ancient world. She writes, ‘fish and fisherman are ‘life symbols of immemorial antiquity’ (Weston 1921: IX)

⁷⁵ Also known as “London Bridge” or “My Fair Lady”.

repairing it. According to both Frazer and Weston, as previously mentioned, the misfortune that has befallen the land is a consequence of the ill health of the king. (cf. Weston 1921; Frazer 1890). The consequences of the King's health in various myths from the Percival versions to Gawain, and also in a number of African myths, leads to famine, disaster, prolonged drought and wars.⁷⁶ (cf. Weston 1921) Weston suggests that 'the king's infirmity, which occurs for some mysterious and unexplained reason, has disastrous effects upon his kingdom.' (Weston 1921 kl: 496) It either deprives the kingdom of its vegetation, or exposes it to the ravages of war. (ibid: 498) If read historically, in this light, as previously indicated, then the poem hints in the direction of post-war Europe. If instead, read biographically, then the poem could unwittingly refer to the poet's own ill state of health, and his subsequent recovery in a sanatorium.⁷⁷ Parallels and links can be drawn between the French fragment, line 429, '*Le Prince d'Aquitaine a' la tour abolie*'⁷⁸, and the destruction of the London bridge, which are both in ruins. Linguistically, the text avails of two different sources in two different languages to convey a sense of devastation, linking the destruction of the city to the desolation of the land. In this way, it links the themes to title of the poem itself. The two fragments in the passage, that is, the 'London bridge' and 'la tour' allusions, are not placed side by side. This also adds to the text's sense of fragmentation. However, the foreign quotes are placed within the same passage. In a linguistic sense, both elements however are sealed off from each other. They only touch each other at the level of theme, but not at the level

⁷⁶ There are slight variants to the myths in each story. (cf. Weston 1921)

⁷⁷ On a more personal note, the author of the poem *El Desdichado*, Gérard de Nerval (1853), (This is his pen name. His full name was Gerard Labrunie) was himself hospitalized for mental illness. (Booth 2015: 243)

⁷⁸ Lawrence Rainey translates the passage as, 'the prince of Aquitania, his tower in ruins: My only star is dead, and/my constellated lute/bears the Black sun of Melancholia.' (Rainey in Booth 2015: 243)

of each language's linguistic structures. Rather, they point to a widely cast, even ostentatious cultural reference practice.

How can the kingdom be restored if the misfortunes of the land are linked to the hero's failure? (Weston 1921kl: 503-505) Weston suggests that, 'the effect of the hero's quest is to restore the waters to their channel, and render the land once more fertile.' (ibid) In *The Waste Land* water is in fact scarce, 'drip drop drip [...] [...] there is no water.' (Eliot 1922: 144) There is 'only rock/rock and no water and the sandy road/ [...] There is not even silence in the mountains/but dry sterile thunder without rain.' (ibid) Yet, water eventually appears in a violent 'flash of lightning. Then a damp gust/ Bringing rain'.⁷⁹ (ibid: 145) But it arrives in the form of thunder, in a foreign tongue: "D A", in Hindi, which appears as a meaningless syllable but is connected to the following line, 'Datta', which means 'give'. (ibid:148) Both the syllable and the word 'Datta' are linguistic interferences. (ibid) In this context, the foreign is brought to the fore, unexpectedly.

In line 425, the speaker poses his question: 'shall I at least set my land in order?' (ibid:146) How does he intend to resolve his quest? The biblical reference, if taken literally, is a warning. In Ezekiel, it is written, 'In those days, Hezekiah became ill and was at the point of death. The prophet Isaiah son of Amos went to him and said, this is what the Lord said: Put your house in order, because you are going to die, you will not recover.' (Isiah 38.1) However, the divine command is turned inward, into an internal question, to which there appears to be 'no direct reply' nor response. (Freer 2015:73) Read mythologically, the Fisher king's death is a necessary step to ensure that the spring

⁷⁹ In Chapter III, *The Freeing of the Waters*, Weston reminds us that 'in Greek art and literature, [...] we are faced with one seemingly more primitive and inchoate, i.e., the idea of a constantly recurring cycle of Birth, Death and Resurrection, or Re-Birth, of all things in Nature.' (Weston 1921: III) Gardner suggests that *The Waste Land* deals with these themes. Weston is also referring to nature cults. (cf. Chapter 1: Introductory; Chapter III: in Weston 1921)

rains arrive. (Weston 1921: 503) The allusions appear to neither resolve nor answer the quest. This is because the poem continually switches to different historical and geographical landscapes, languages and voices from the past. Thus, the cultural references are not only pointing to a different cultural context, but are also couched in different linguistic codes, which generates a complex linguistic and cultural text, that cannot wholly be considered in Anglophonic terms only, because it calls to the fore other cultures and languages. It generates a new type of text, which is situated between many different viewpoints; from a (relatively monocultural) Anglo-American position, to a multicultural, multilingual and also a translingual position. It is from these differing viewpoints that we can begin to make sense of the text's usage of languages. It is in this light, that the process of understanding and defining Eliot's text as solely within the bounds of a translingual literary practice becomes more difficult.

A further analysis of the foreign fragments reveals that line 427 is taken from Dante's *Purgatory xxvi*, of *The Divine Comedy*, 'poi s'ascose nel foco che gli affina'.⁸⁰ (Dante in Eliot 1922: 149) However, in Dante's text, the sentence closes the sequence of the French troubadour poet Arnaut Daniel's verse, 'Je sui Arnaut, que plor e vai chantan;/ Consiros vei la passada folor,/E vei jauzen lo jorn qu'esper denan.'⁸¹ (Dante in Longfellow 2012: 260) In Eliot's *Notes*, the rest of the text is quoted as follows,

'Ara vos prec per aquella valor./que vos guida al som de l'escalina,/sovenga vos a temps de ma dolor'/Poi s'ascose nel foco che gli affina.⁸² (Dante in Eliot 1922: 149)

⁸⁰ 'Then hid him in the fire that purifies them.' (Dante in Longfellow 2012: 260)

⁸¹ 'I am Arnaut, who weep and singing go;/Contrite I see the folly of the past, /And joyous see the hoped-for day before me. (Dante in Longfellow 2012: 260)

⁸² Henry, W. Goodfellow's translation is as follows: 'Therefore do I implore you, by that power/ Which guides you to the summit of the stairs, /Be mindful to assuage my suffering. / Then hid him in the fire that purifies them' (Dante in Longfellow 2012: 260)

Eliot imitates Dante, but he does so in a creative way, availing of old material, modelling it in such a way to fit the structure and themes of the poem. Yet, in keeping with tradition, he reminds us of that rich tradition of writers who have come before him, and who have also mixed linguistic codes. In this way, Eliot's text shows us, well before the emergence of term translingualism, that writing across languages is by no means a new phenomenon. However, in this instance, the Italian fragment is not used in an interactive way. Whereas, in a linguistic situation of contact, languages clash and grapple with each other, also in contexts of asymmetrical relations of power or struggle with each other (cf. Pratt 1991), this is not evident in Eliot's text, due to the fact that many (not all) of the fragments are self-contained and sealed off from each other, and not fully integrated into the fabric of the text.

To add to the babbling of voices, the following line, 428, is a question, presumably in Latin, yet misquoted: 'Quando fiam ceu chelidon'. It is translated as follows, 'When shall I become like the swallow'. (MacKail⁸³1913: 429) It is a line from the anonymous Latin poem *Pervigilium Veneris* or *The Vigil of Venus* of uncertain date, variously assigned to the 2nd, 4th or 5th centuries. It is a ten-stanza hymn to Venus, celebrating love and the advent of spring. The function of this allusion is to complete the sequence of references to Philomela, who has been a victim of sexual lust. Her lament is here transformed into the song of a bird. This metamorphosis into a songbird brings healing. The second part of the sentence code-switches into English. This is achieved with the use of a hyphen, to highlight the change in language and also the different literary allusion, '– O swallow swallow'. These words are taken from Tennyson's (1847) poem *The*

⁸³ Today, there is more evidence regarding this text, which Eliot may not have had access to at the time of writing. John William Mackail suggests that the poem was probably written by Tiberianus around 300. (cf. Mackail 1913: 345)

Princes. Hugh Kenner (1960) suggests that in Eliot's poem, Tennyson's 'swallow [...] flies away from an earthbound poet, grounded in an iron time.' (Kenner 1960:153) The 'iron time' to which Kenner alludes is the Victorian era, from which Eliot wanted to distance himself, especially from its values and morals. The allusion of the 'swallow' is yet another reminder of the bird's power to soar beyond the earth, to the realm of the other world. This vision looks to a spiritual dimension for human suffering, which is attainable only beyond the poet's grasp. Eliot uses the myths of the 'other worlds' (cf. Weston 1921:3218kl), and infuses them with Dante's vision of purgatory, heaven and hell. Furthermore, he combines them with Tennyson's lyrical poetic imagery of the swallow. The Otherworld is not only a myth, but it seen as a reality: 'a journey to the Worlds beyond was held to be a high spiritual adventure of actual possibility'. (Weston 1921: 3204) The imagery of the swallow also points to a return to spring, celebration and the fertility myths, which links the poem to the opening line, 'April is the cruellest month'. (Eliot 1922: 135) The sense of tragedy and calamity in Eliot's opening scene, is further heightened with the last lines of the poem, with the allusion to Dante's purgatory, and the collapse of the tower and bridge. The tragedy culminates in line 431, when Eliot appropriates a line from Kyd's *Spanish Tragedy*, 'Why then Ile fit you. Hieronymo's mad againe.' (Eliot 1922: 146) This scene depicts a bereaved father Hieronymo, whose son has been murdered and who agrees to put on a play to avenge him. It is significant to point out here the way the imported English allusions seem to share structural functions and to work in the same way as the foreign allusion. Furthermore, they are self-contained fragments, which do not seem to interact with each other or alter the text's linguistic position. Each fragment inhabits its own distinctive space/s within the text.

The Waste Land is caught at a junction between ruined landscapes, acts of murder, suicide and words of peace, which are written in Sanskrit: ‘Datta, dayadhvam, damyatat. /Shantih shantih shantih’ (Eliot 1922:148), to which Eliot provides a translation,⁸⁴ ‘give, sympathize, control.’ (Eliot 1922: 148) However, the word ‘Shantih’ does not answer the question nor solve the calamity fallen upon the land or upon the babbling voices inhabiting the poem. ‘Shantih’ marks the formal ending to an Upanishad⁸⁵ (ibid) Hope, it seems, is to be restored in a foreign tongue. With the use of words in Hindi another linguistic shift takes place. The text code-switches into the foreign. How do we interpret this shift? Is this another example of a container or are the words now conveying writing across languages and in what ways? Firstly, what needs to be highlighted is that the text is not a monolingual text, even if the matrix language is Anglo-American. Furthermore, the matrix’s linguistic position is destabilised in this last passage, with its foreign ending. The text, in this sense, does not respect linguistic boundaries. Because of the static nature of many of the literary allusions, the text resembles a multilingual text, in that the foreign words occupy the same diglossic space, in an additive way, rather than interacting in more dynamic ways. However, in this last instance, the text attempts to steer our attention in a different direction. The words move beyond the matrix language into its own cultural, linguistic and geographical space, generating, in this sense, a new type of vision. It is an attempt to move across languages, towards the translingual. The positive themes, in the poem, can only emerge from a Hindi creation story, because the Christian myth is unable to provide spiritual sustenance. The Christian chapel is ‘empty’. In place of the Grail cup,

⁸⁴ ‘The fable of the meaning of the Thunder is found in the *Brihadarnyaka-Upanishad*, 5. A translation is found in Deussen’s *Sechzig Upanishads des Veda*: 489.’ (Eliot 1922: 148)

⁸⁵ ‘The peace which passeth understanding is a feeble translation of the content of this word.’ (Eliot 1922: 149) In the 1940 edition. Eliot writes, ‘our equivalent to this word.’ (Eliot 1940: 49) The Upanishads (c.800 BCE and c.500 BCE) are a collection of religious and philosophical texts. Every *Upanishad* begins with a *Shanti (shantih)* mantra or a peace chant.

the quester acknowledges and ‘accepts the moral imperatives of the Hindi thunder: give, sympathise, control.’ (Martin et al. 1991: 63) Also, in a sense, the English language is unable to express what only the Hindi words can. The Hindi words are necessary and not just an added element, to embellish. They also provoke a shock effect. Yet, they actually have a presence, resonance, purpose, direction and function beyond the use of a mere allusion, in that the words move us into that specific linguistic space in which the words are uttered. The words occupy and are rooted in that language. Indeed here, there is a beginning of a departure from the other allusions, where the words actually begin to occupy space in which they are situated.

Eliot’s article in *Ulysses, Order and Myth*⁸⁶ helps to further understand his use of Hindi and its meaning in this context and thus to unravel the meaning of the way Eliot believes myth ought to be used. He writes,

‘In using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr Joyce is pursuing a method which others must pursue after him. They will not be imitators [...] It is simply a way of controlling, ordering, of giving shape and a significance to the immense panorama of futility and anarchy which is contemporary history.’ (Eliot quoted in Kermode 1975:177)

Thus, the ending not only serves to give shape to the poem’s structure, more than that, it has ‘significance’. It is this ‘significance’ that Eliot refers to that is relevant in understanding these last utterances. For the words have a purpose beyond the structural. Furthermore, the final passage of *The Waste Land* speaks of disintegration and disorder,

⁸⁶ For Freer, the relationship between myth, mythopoeia and religion is complex and inter-related (Freer 2015: 4) For modernists, this inter-relationship between the elements ‘represented a tragic recurrence, an allegorical bind and a poetic opening.’ He points out that the term ‘mythopoeia’ is peculiar to a modernist context wherein the concept of myth can be fully theorized. (Freer 2015:11)

but also of madness and desire. The poem's ending does not respect boundaries between poems, cultures and voices. In Davidson's words, the poem 'is deeply improper.' [...] (Davidson in Moody 1994: 131)

'[This] impropriety suggests the disrupting power of desire in the wasteland. The passionate and paradoxical desire to end desires leads only to the continuation of life in all its variations, confusions, tragedies and improper desires.' [(ibid) my adjustment]

The variety of voices and tones indicate a world imprinted with confusion and loss. The narrator's voice seems to merge with the babbling voices of the foreign tongues. At other times, the voice seems to disappear; to disintegrate. The 'I' is a vague narrator, s/he has no tangible presence, and is often disguised as a foreign speaker/s. S/he seems to possess no single identity or is 'often a kind of ventriloquist, a voice for others.' (Martin et al. 1991: 54) The narrator often appears void of emotional presence. Recourse to readily available quotations from other poets seems to express what the narrator is unable to with his own impersonal voice. In this sense, the 'other' voices in the foreign tongues take on different meaning. As the language shifts so does the geographical and cultural background, albeit only temporarily. The text's voices generate a multi-voiced dialogic relationship with the other texts and languages within the text.

2.6 The Significance of Literary Citations in *The Waste Land*

This section explores the use and significance of quotations in *The Waste Land* to understand whether they contribute to an understanding of the translingual. Firstly, it explores the use of the heroic couplet to convey the way this poetic technique echoes other literary texts. Eliot like Milton deploys the heroic line.⁸⁷ The problem connected to

⁸⁷ The term heroic line includes the line we find in blank verse. In his preface to *Paradise Lost*, Milton describes it as the 'English Heroic verse without rime.' (cf. Milton 1667)

the use of heroic line is that 'it is almost impossible not to echo one or other of its great masters.' (Gardner 1949: 20) In this sense, it proves to be 'a hindrance'. (ibid) It does not allow the poet [Eliot] 'to express himself with all his limitations.' (ibid) Rather, it urges the poet to rely on imitations. In comparison to Eliot, argues Gardner, Milton manages to escape from dependency on the heroic line 'by creating his own music.' (ibid: 22) However, in her view, Eliot does not manage to achieve this departure. Eliot's aim is to add new content alongside old forms. In so doing, he attempts to revive them 'by returning to older handlings of them.' (ibid) On the one hand, the poem achieves its Modernist impersonality through the use of the allusions and quotations. On the other, the allusions work in another way, which Eliot refers to as tradition. He suggests that tradition:

'cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense... a perception of the past, not only of the pastness of the past, but of its presence [...] This historical sense, [...] is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity.' (Eliot 1928: 49)

The allusions also form part of Eliot's political agenda. He desired to elevate his status as a professional poet. On an aesthetic level, the allusions may be viewed as purely ornamental, deployed as decorations and embellishments. The amassed allusions – both English and foreign – cohere to form a mosaic of poetic fragments. Parallels can be made with Cubist use of collage, 'calling attention to the linguistic textures of the poem.' (Lewis 2007:131) The allusions serve various functions: 'to give symbolic weight to the poem's contemporary material, to encourage a sort of free association in the mind of the reader, and to establish a tone of pastiche.' (ibid) Yet, how do the allusions fit in with the poem? European, English and Oriental culture affect the poem stylistically and

thematically, contributing to the text's disjointed and fragmented style and form, a common thread in modernist art forms. In *The Waste Land*, English and European literary allusions are often times used critically and elaborated upon, transformed and even re-written. *The Waste Land* can be viewed as enacting 'a debate with the works it cites and to which it alludes.' (Martin et al. 1991:64) Furthermore, it is as if the author himself has decided to construct these particular speakers, to speak on his behalf. Each individual speaker also seems to be 'in debate with *his* literary and cultural past.' (Martin et al. 1991: 64) The allusions are essential to the overarching structure of the poem. They need to be viewed with what has gone on and been said before. Furthermore, they need to be understood in terms of the poem's modernist techniques, such as obscurity. In this latter instance, knowledge does not guarantee that there is always a determinate meaning to be found. (cf. White 1981: 17-22)

2.7 Linguistic Strategies and Use of Quoted Material in *The Waste Land*

This section aims to understand the linguistic relationship between the languages in their contexts and in the overall poem. The aim here is to further qualify and identify if the languages cohere and interact with each other at a structural linguistic level. On a surface reading, *The Waste Land* can be viewed as a multilingual text, because the languages occupy the same di- and triglossic space. A. Arteaga points out that, 'there is a tradition of poetry that is, at least in form, multilingual. Eliot and Pound emphasise the content of that form in the creation of poetic pastiche in poems that blend polyglot quotation and allusion with lines of English language, modernist verse.' (Arteaga 1994:14) Arteaga also suggests that Eliot's text resembles poetry that is double-voiced. (ibid) Eliot's poem is a multilingual text in both its form and structure. However, at the level of theme, imagery and use of symbols, the foreign languages seem to serve a

structural coherence. The fragment, in various languages in the text do not venture across the boundaries of the languages in which they are couched. This is due to the fact that they appear as static, isolated fragments. Yet, they invoke writing across cultures, geographical landscapes, and also writing between different historical periods, bringing the past into the present, by merging the past with the present. My findings here suggest the allusions display linguistic container-cultivation. In fact, the languages inhabit their own distinct space/s, they do not interact with each other in more structural ways. By this, I mean that the languages do not impact nor dynamically or directly interact with each other to cause any type of changes at the level of the structure of the languages involved. The allusions serve a different purpose: they cohere at the level of connotative and associative meaning, rather than at the level of the linguistic structures. Furthermore, the literary allusions have not permeated the core structure of the matrix language. This is also due to the fact that the allusions have been borrowed directly from other sources and incorporated verbatim into the new text. This is the case even when my findings have suggested that some of the sources have been reworked upon. Other allusions give the impression of acting as diversions and digressions. In this sense, the allusions appear as isolated fragments that are not fully integrated into the core/matrix language of the text. It is the matrix language that provides a frame into which items from other languages are embedded, but it does not impose its structures upon the individual elements. Neither is the linguistic structure of any of the other languages affected by the matrix language and vice-versa, nor do they impose their structures upon the text. Yet, there are instances where there is linguistic interaction at the level of code-switching, even if the languages in those switches do not seem to fully cohere, due to the fragmented nature of modernist techniques. Furthermore, there are elements in the text that do attempt to break away from the static notion of languages viewed in an additive manner.

However, my findings also suggest that there is no direct linguistic interference between the languages; each extract remains an intact segment in the language in which it appears in the text. Due to the intrusions of the fragments, the speaker's voice disappears and disintegrates. However, the fragments appear to depend on each other, in a different way. They co-create new meanings in the contexts in which they are presented, albeit often obliquely.

I have suggested that the foreign citations cohere in the overall semantic structure of the text. Without understanding the thematic threads that link the various scenes, voices and imagery in the poem, it is difficult to understand the significance of individual linguistic elements. Through the use of the 'objective correlate', Eliot finds a new mode of expression, which provides an aesthetic framework for the poem. However, the literary citations raise issues as to the validity of using quoted material. Indeed, there is a difference between incorporating elements of another language and quoting owned material from another author. What Eliot is wittingly attempting to do, is to bring the different viewpoints and disparate worlds together to make sense of the present, by relating the past in the present. In another sense, the text could be interpreted as stretching beyond the monolingual paradigm, whilst attempting to remain constantly faithful within it. On the other hand, it could be viewed as challenging and defying the very notion of monolingualism, but in a different way to other contemporary writers. This is because, in reality, the poem is firmly grounded in an English tradition. The text attempts to open up a vista, on the one hand, onto a multicultural and multilingual landscape. On the other hand, it also attempts to open up a transcultural and translingual landscape without being fully present in that landscape. It reflects as Marshall has suggested, 'a failure to be fully present.' (Marshall in Moody 1994: 99) This failure is reflected not only at a personal

level, but also at the level of language and the way languages are used. This representation of a cultural and linguistic failure is perhaps the poem's greatest strength.

Eliot's voice echoes a failure to keep ruin at bay, to keep tradition alive by shoring up fragments: 'These fragments I have shored against my ruins.' (Eliot 1922: 148) This practice of shoring fragments has to do with the poem as a 'last gasp' of a practice of cultural allusion that is encapsulated in the German idea of 'Bildung' and a 'Bildungsbürgertum'.⁸⁸ This is a very different type of translingual presence in the text to that of the other texts which are explored in this thesis.

Eliot appropriates quotations, on one hand, to reinforce the concept of tradition. On the other hand, he cites from other authors for specific aesthetic ends. He builds on the citations and they are reworked creatively. Also, he makes new meanings out of the citations by inserting them in a different context, and by juxtaposing their context within a new further level of context. However, the different languages are not always used in a purely additive, decorative manner. By placing the citations in a new context, they become in a way, a functional and integral part of the text, whilst remaining faithfully on the outside. This ambiguity, however, does lead to a difficulty in defining *The Waste Land*, and at the same time, it contributes to an understanding of how literary texts defy purely static notions of languages, by breaching that very contract of language singularity.

3 Antoine Cassar: Switching Tongues in Digital Platforms⁸⁹

All ephemeral is, and yet at once is not,

⁸⁸ This term refers to a cultured bourgeoisie, who would recognise and take pleasure in such allusions for their own sake, as a kind of self-confirmation.

⁸⁹ Parts of this chapter were presented at the conference *Multilingual Digital Authorship Symposium*, Lancaster University, 8-9 March 2018. I use the letter C to refer to this paper.

E va e viene il vento, u jvenven iż-żmien,
the same clock ticks and tocks for those who bear and rot,
siempre y nunca durmiendo, idur mingħajr tmiem. (from *In città*, Cassar 2008: 9)

3.1 Introduction

This chapter explores the poetry by the contemporary Maltese author Antoine Cassar (1978-) to understand the ways more than one language is used to create meaning in both his printed texts and online digital texts and platform. In this regard, it explores *Mużajk: an Exploration in Multilingual Verse* (2008) against the background of T.S Eliot's *The Waste Land*. This comparison attempts to highlight, in the first instance, the way these two distinct poets from different historical epochs and geographical locations avail of more than one language in their texts. Secondly, the comparison is concerned with conveying different case studies and typologies of similar facets that may add to an understanding and appreciation of what the translingual signifies in both cases. Furthermore, the variety of such diverse texts attempts to help understand the meaning and significance of the translingual by bringing these distinct contexts into both opposition and comparison. A further relevant difference between the two contrasting texts that is highlighted in this chapter is the advancements made in technology, which enabled writers to display their artwork on digital platforms. Cassar's platform⁹⁰ is additionally compared and contrasted to Maria Mencía's (2018C) digital art text, *Birds singing other bird's songs* (2001), to understand the ways digital platforms may be used in more innovative and creative ways, generating new types of translingual art texts in digital spaces. These digital artworks add a new and unique perspective into the understanding of the translingual. To help situate Cassar's and Mencía's work in the

⁹⁰ www://antoinecassar.net/events/

context of new media platforms, this chapter also avails of the theoretical texts by Kathryn Hayles (1999) *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* and María Mencía's (2003) unpublished thesis, *From Visual Poetry to Digital Art: Image-Sound-Text Convergent Media and the development of New Media Languages*, and her conference paper, *Hybrid Digital Poetics: A Cross-Fertilisation of Languages*, presented at Lancaster University in 2018. Lastly, this thesis includes, as appendix 1, an interview with Antoine Cassar: Writing across Borders and Languages. (Cassar 2019) Its purpose is to highlight firstly, the way the author declares his work to be multilingual, even though the interviewer uses the word translingual, which indicates how even an innovative author can be resistant to new terminology. Secondly, the interview draws a trajectory from writing in multiple languages to a return to writing in a single tongue. Thirdly, it discusses the important role of translation and what that signifies. Lastly, it discusses the role of the digital.

3.2 Cassar: the Nomadic Writer

Cassar was born in London to Maltese parents in 1978. He grew up between England, Malta and Spain, and worked and studied between Italy, France and Luxembourg. In 2004, after a thirteen-year absence from the Maltese islands, he returned to his family's village of origin in Qrendi. Here, he has to re-learn a language he has almost forgotten. (Cassar: 2019DP⁹¹) Upon his return to Spain in 2005, to submit a draft of his thesis, Cassar feels disorientated, claustrophobic, and is overcome by insomnia. Walking the crowded streets and the metro, he overhears words and phrases from different languages. He attempts to give shape to the voices hovering around his head, by capturing and combining the sounds and words into a notebook. He writes his first sonnet

⁹¹ DP stands for Digital platform.

*In città*⁹² (above) and considers it his first attempt at a ‘multilingual sonnet’. (Cassar 2008: 9) Despite Cassar’s term, the argument of this thesis remains that the terms ‘multilingual’ and ‘translingual’ are not the same. (cf. chapter 2 for discussion on terminology and etymology) This chapter will elucidate these differences. It is also significant to point out that Cassar classifies himself as a multilingual poet in the interview. (cf. Appendix 1)

Cassar had, prior to this, written poetry in Spanish, Italian and English, but he had never before combined them. Once he began, he also realised that there was a lack of balance, that something fundamental was missing. That missing link proves to be the Maltese language, which is to become the main poetic voice of his current poetry. (cf. Cassar 2019DP) However, in his work, the Maltese language is not the core language. His multi-voiced poetry allows him to capture the sounds and words of other languages, exploring and combining them in creative ways. On the other hand, it also gives him the possibility of eventually venturing into his ‘grandmother’s tongue’, the language of his ancestors. (Cassar 2019EC⁹³; cf. Appendix 1) He claims that his unsettled relationship with his parents caused him to distance himself from the Maltese language. (Cassar 2019EC) In an interview⁹⁴, he writes,

‘Maltese used to frighten me –

it was the language of violence and intimidation in the home. I understood it, but wished I didn’t.’ (Cassar 2019:2I⁹⁵)

⁹² *In città* has not been included in the Mużajk.

⁹³ Cassar: email correspondence with the present author, 2019-2020. EC refers to email correspondence.

⁹⁴ cf. Appendix 1

⁹⁵ ‘I’ refers to Appendix 1: an Interview with Antoine Cassar: Writing across Borders and Languages September 9th 2019

The return to his grandmother's land heralds the beginning of an exciting new creative journey. The inclusion of Maltese helps him to locate a sense of self and identity. The other languages provide a space, safe enough for Cassar to experiment with languages and voice. He claims that he had to write in Maltese,

‘to overcome that deep lingering fear of Maltese, to exorcise the nightmare of morphing into the monster that had made me averse to the sounds of Maltese when I was a toddler.’

(Cassar 2019:31)

In Cassar's final poem of the volume, the Maltese language starts to separate itself from the other languages. The grandmother tongue begins to extend outwards, beyond bondages and boundaries. He writes, ‘during the writing of the *mużajki*, the monolingual Maltese was constantly, patiently knocking on the door, until it very softly forced the door down.’ (Cassar 2019I:2) Thus, from the very beginning, his text refuses to fit the usual linear concepts of moving from the mother or native tongue into another one, or into a multilingual space, because it is the latter that enables him to re-enter the language of his origins. This is prompted by his biographical circumstances, but this does not exhaust the aesthetic creativity of the work.

3.3 Structure, Form and Context: Mosaics in Form

This chapter seeks to understand the ways in which the combination of both form, structure, themes, imagery and context provide an understanding for the way translingualism manifests in Cassar's literary writing and digital texts. The title of the collection of Cassar's poetry collection *Mużajk* signifies mosaic in English. The word *mosaic* refers to works of art made up of small fragments, each of a different shape, size

and colour, known as *tesserae*. Each individual tessera acquires its meaning in conjunction with the other elements around it. ‘The careful disposition of all the tesserae forms the aesthetic creation and brings it to life.’ (Cassar 2008: 12) For Cassar the word mosaic, although an obvious choice, is significant because it highlights the combining of two or more languages in the same text. (ibid) The second reason for his use of the term mosaic refers to the form and shape of each poem. In this regard, each mosaic is in the form of the sonnet, which is usually square or rectangular, depending on the number of syllables per line. For Wilhelm Pötters, the sonnet is ‘geometry in metric form’. (Pötters 1986: 168) In more precise terms, he considers the sonnet as the ‘poetic transposition of two fundamental numeric values of medieval science: 14 and 11’⁹⁶ (ibid) An important aspect of the sonnet is that it was conceived of independently from the acoustic-musical dimension, causing a radical separation between music and poetry. In this sense, it divorced itself from music. The sonnet became a visual form of art and a silent reading form.⁹⁷

3.4 Mużajk: an exploration in multilingual verse: Thematic Threads

Cassar’s collection *Mużajk: an Exploration in Multilingual Verse* contains a total of fifteen poems.⁹⁸ Cassar views *Mużajki* as a work in progress. It braids together the sounds and cadences of different languages ‘into a fluid rhythm and a coherent stream of thought’. (Cassar 2019 DP) For Cassar, the poems convey the evolution of what he claims is a ‘ludic exercise’, experiment and ‘a linguistic challenge’. (Cassar 2008: 14) They are

⁹⁶ Leonardo Fibonacci, one of the most influential mathematicians of the middle ages, used the figures of 11 and 14 in his *summa* of geometry, which were tools for the measurement of the circle. These represent the ratio between the surface area of a circle and that of the square’ (in Pötters 1998: 69) Thus, the sonnet is composed of 14 verses of 11 syllables each, totalling 154 syllables, which correspond to Leonardo Fibonacci’s calculations (=11x14).

⁹⁷ However, as shall be further noted, digital texts subvert and challenge the static use of the sonnet.

⁹⁸The poems in the booklet version (2008) first appeared in the Maltese anthology *Hbula stirati* (2007). Originally, there were a total of sixteen sonnets.

also a medium for personal and philosophical expression. They allow the poet to write in different languages, without the urgency to translate these into one single language. (ibid:12)

Cassar's *Mużajki* represent, in his view, a different type of oeuvre to those produced by T.S. Eliot, Ezra Pound, Haroldo de Campos and Ardegnio Soffici. Cassar explains that one of the main inspirations for his project is the technique of 'collage' (ibid:15) This ties in with Eliot's technique of pastiche writing. In this light, the comparison between their work becomes clearer, as each text compliments, yet also differentiates from each other. In fact, Cassar aims at balancing each language as equally as possible, by not allowing any one single language to be more prominent or more dominant than the others. In this way each language forms 'an integral part of the poetic fabric.' (ibid: 15) He considers the way the different languages are used and blended as a means of expression, 'constituting an important part of the meaning, yet not an exclusive end of the poetic act.' (ibid: 11) Cassar argues that his decision not to write in a single dominant language was informed by the awareness that to do so would have meant the sacrifice of other languages. Making that choice would have implied 'a political decision'. (Cassar 2008:10) Thus, he allows himself to 'listen to the voices within and around [him] without the pressing need to translate all thoughts ideas and emotions into a single tongue.' (ibid: 11)

The collection of *Mużajki* has been structured into three distinct phases. The first phase is centred on the personal, philosophical expressions and experiences of the poetic 'I'. The first poem, a critique of contemporary society, is entitled *C'est la vie*. It depicts the relentless struggle of life, from our very entrance into the world, 'from the womb to our tomb' (Cassar 25) and the way we are forced from entrance to 'run, run, run'. (ibid),

and to ‘kul u sum, aħra u bul.’ (eat and fast, shit and piss) (ibid:24-25). The consequence of this rat race is that ‘our soul is swallowed by the dark womb of the land.’ (ibid) Natural elements emerge and merge to connect the poems. The wind carries sounds, whilst water links and grounds the poet in his ancestors’ home town. The text introduces the poem’s most important imagery, that of the bird, linking it to the wing, signifying flight. The bird also symbolises the poet’s journey. Thus, it becomes in a sense, a search for tongue, roots and community. However, in order to fly, the poet must make the journey through the hinterland of different voices, which float around his head. He moulds them neatly into mosaics within the structure of the sonnet. He also re-appropriates the forgotten ways and language of his grandmother. It is through this laborious journey, as he ‘tr[ies] to fly, [...] rise above’(ibid), that he finds his sense of self and voice. The journey, however, is not straightforward. In the subsequent poem, entitled *Nhar ta’ TNejn* (Monday) in Maltese, we find that the ‘l’oiseau est mort’ (dead is the bird). He has suffered the loss of his beloved, but he is also crushed by ‘another day from hell’ (ibid:27). In his unrequited love, the poet says, ‘et je m’éligne encore, et encore plus loin d’elle’. (I grumble, I whine I mutter, and I grow ever more, ever more distant from her.’ (ibid) After the loss of love comes a time of reflection in *Samota (Solitude)*, where the poet finds peace, ‘insir l-art, l-arja u n-nar, nikħal, nibħar, ninħall;’ (I become the land, the air and fire, I become blue, I become the sea, I dissolve;’ (ibid:30-31). He wishes his ashes be thrown in the sea ‘ta Haġar Quim’ in the village of Qrendi.⁹⁹ (ibid: 36-37) He writes, ‘let me drown, sa għerq iż-żerq tal-fond (to the root of the blue of the deep)’ (ibid: 36-37) In the closing poem, the poet is ‘in flight [...]’ (ibid) Yet, he realises that, ‘Ill me reste la parole. Sans elle, tout est oblique.’ (I am left with the word. Without it, all is oblique.’ (ibid: 32-33) A significant

⁹⁹ ‘Qrendi is a small village close to the southern cliffs of Malta, where one can find the prehistoric megalithic temples of Haġar Quim and L-Imnajdra.’ (Cassar 2008: 36)

aspect that runs through Cassar's writing is its connection to place and the memory of place, which also connects at the level of the autobiographical details, to highlight the way the languages are rooted in the places the text references.

The second phase moves outwards to focus on individual villages or cities, *Huzinum (for Istanbul)*, *Amsterdam Hotel*, and *Roam*. The poems also convey the experience of the global nomad, travelling from city to city, learning new languages, informed and formed by his experiences. In *A Dunánál*¹⁰⁰ (*By the Danube*), he writes,

‘thus I, tourist of tongues, catador de amores,
bête en quête de beauté, verssorok órult koldusataster
minn tarf il-pont imkisser inbul biex nara ddub
my tingling western shame in the kidney-brown Danube.¹⁰¹ (Cassar 2008: 47)

The poet is keenly aware of the transient nature of the traveller/nomad, moving through different cultures and languages knowing that he can he never totally comprehend or be comprehended. Yet, he is situated, at times obliquely, within the languages and cultures he uses in his poetry. His obsession for languages and cultures drives him, this beast, a horrifying, nightmarish in-between-character, to search out the beauty of words, that is, the different languages that may fit and fill his verses, and thus rid him of his shame of being this drifting in-between-nomad. Beauty lies in words, sounds and languages crafted into verses. This imagery is juxtaposed to the image of the nomad-beast, who can only be redeemed by beauty.

¹⁰⁰ The title *A Dunánál* is taken from a well-known poem of the same name by Hungarian poet József Attila.

¹⁰¹ Thus I, tourist of tongue, taster of loves, / beast in search of beauty, mad beggar for lines of verse, / from the broken bridge I piss in order to watch melt/ my tingling western shame in the kidney-brown Danube. (Cassar 2008: 46)

The last phase consists of one final sonnet, *Gonbidapena* (Invitation). It signals the poet's return home. It is here, in the land of his grandmother's tongue, where he may finally find his place in a community. He discovers a deeper connection to land and place. This underlying presence of land is embedded in the text. It is in this familial place, where he may come to accept his sense of self as part of a greater envisioned community. He is no longer an aberration, a beast, in-between lands, the eternal nomad, searching for self and identity. The self is no longer fragmented. Identity, like the tesserae in the mosaics, is also made up of many components, that have shaped and continue to shape, (cf. Cassar 2008:19) both the poems and the self. Yet, at the onset, he is viewed as a stranger in his own ancestor's land, 'drink, foreigners, for this is your land, in every soil the roots, in the breath of the wind every seed, and before all vineyards this wine of the nomad word.' (ibid:56) Yet, in the in-between-space, between here and there, the poet finds his ancestral voice in the shape and form of the land and its tongue. In this process of self-discovery, transformation, a new type of poem emerges, enriched by his heritage, his travels and his knowledge of languages and cultures.

3.5 A Linguistic Analysis of the Mužajki Poems: Tak, jakno pták

This section analyses the linguistic structure of *Mužajk: an exploration in multilingual verse*. On a surface reading, Cassar's poetry incorporates multiple languages, within the same text, and in the same utterances. However, he uses languages in a way that suggests that they are not merely piled one on top of another, in an additive, static manner. Rather, we shall observe that the languages in Cassar's text are used in a radically new dynamic, interactive and transformative way that alters the texts' overall meaning. This type of text adds new meaning to the concept of languages in contact. Used in this sense, it exemplifies the texts' translingual nature, as opposed to a multilingual

one. In fact, multilingualism in this context does not and cannot represent every single act of linguistic contact and communicative practices. It is of significance to reinforce the point here that Cassar does not avail of nor acknowledge the term ‘translingual’. (cf. chapter 2 for an in-depth discussion on terminology use; cf. Appendix) The following extract helps to understand the way the translingual manifests in Cassar’s text. It is taken from, *Tak, jakno pták*.¹⁰²

‘Este nervio enroscado, estas escamas de ayer,
und die Erschöpfung folgt. Giu’ per gli urbani paschi,
dal-ġisem tqwil li nġorr għal għong it-triq tal-maskri,
flux d’encre qui se sclérose entre âpres fibres de fer,’

song perched in the leaves ground by engines scratching the air,
skratač, skargigġ, skorfini, scorbuto venduto in fiaschi,
-můj mozek je mozaika, jak rozházené oblázky-,
Angst mit hungrigen Zähnen, escombros por doquier,

Ah, les entrailles des choses !’ [...]

So, like a bird to fly through sky unseen unheard,
a word free from its form, a sound in beauty blurred, [...] (Cassar 2008:39)

Linguistically, the poems in the *Mużajk* collection depend upon each other for meaning. There is no dominant or matrix language, thus, no guest nor host language. In this sense, Cassar’s literary text does not neatly fit into the patterns of the matrix language theory. Myers-Scotton (1993) has suggested that within any period of code-switching one language appears to be more dominant than the other/s. (Myers-Scotton 1993: 229) It is the matrix language that is the dominant language, which provides a framework for the elements of one language to become embedded into another language. However, in the example above, in the first stanza, the poem avails of five different languages with no

¹⁰² Like Eliot, Cassar provides us with a translation. However, Cassar translates his entire poem into English. This is the translation: ‘*So, like a bird*. ‘This screwed in nerve, these skinflakes of yesterday, and the fatigue/ continues. Down through the urban pastures, this heavy body I carry/ along the street of masks, flux of ink hardening between harsh fibres of/ iron,/ song perched in the leaves drowned by engines scratching the air,/ cartridges, heavy baggage, nuts, scurvy sold in flasks, -my brain is a /mosaic, like a chaos of pebbles-, angst with hungry teeth, rubble all/ around, ah, the entrails of things [...]’/So, like a bird to fly through sky unseen unheard, a word free from its form, a sound in beauty blurred,/ (Cassar 2008:38)

apparent dominant language. It begins in Spanish, ‘este nervio enroscado, estas escamas de ayer,’ but code-switches, that is, it alternates the usage of two languages in a single sentence (cf. Grosjean et al. 2013: 133) into German: ‘und die Erschöpfung folgt.’ (Cassar 2018: 39) Then the poem code-switches into a third language, Italian, ‘giú per gli urbani paschi, and again into Maltese ‘dal-ġisem tquil li nġorr għal għong it-triq tal-maskri’, and lastly, it moves into French, ‘flux d’encre qui se sclerose entre après fibres de fer’. (ibid: 39)

Both Graddol and Myers-Scotton believe the grammar of the matrix language affects the form of code-switching. (cf. Myers-Scotton 1993: 229) In this literary context, it is evident that the switches occur at certain sentence boundaries, however this is not the case in all the switches. In this sense, the poem makes use of different types of switches. For example, in the sentences ‘giú per gli urbani paschi, / dal-ġisem tquil li nġorr għal għong it-triq tal-maskri’ (Cassar 2008:39), the switches occur at a specific clause or sentence boundary (evidenced here by the slash), where each clause or sentence is in one language or another. This type of code-switch is termed *intersentential switching*. (McArthur et al. 1992: 229) In contrast, the sentence, ‘skrataċ, skargiġġ, skorfini, scorbuto venduto in fiaschi’ constitutes an example of *intrasentential switching*, in which the linguistic changes occur within the same clause or sentence boundary. (ibid: 228) This later example also typifies what is technically known as code-mixing, that is, it represents a situation where two, in this instance, or more than two language codes are uttered within the same sentence.

Furthermore, the poem seeks to find phonic equivalences across language systems. It maps the sound ‘sca’ in the English word ‘scratching’ with ‘skrataċ, skariġġ’ in Maltese. The poem also maps the sound ‘skor’ in the word, ‘skorfini’, in Maltese with

the ‘scor’ sound in ‘scorbuto’ in Italian. (ibid:39) They are typographically and semantically different, but they highlight phonological similarities, being near-homophones. Furthermore, the type of switches used here typify what Muysken has defined as ‘congruent lexicalization code-switches’. In this case, ‘the grammatical structure is shared by languages A and B, and words from both A and B are inserted more or less randomly.’ (Muysken 2000: 132-3) Congruent lexicalisation requires that the languages in contact be structurally congruent to a very high degree. To the extent that they are lexically similar (especially when they share homophones), in this sense, congruent lexicalisation is facilitated even more. (cf. Deuchar, Muysken & Wang 2007)

This extract highlights the movement from one language to another, from one phonic system to another, emphasising the intrinsic and complex nature of the translingual. On another level, it also highlights the way the languages defy static notions of linguistic purity inherent in the monolingual paradigm. On the other hand, the text conveys the ways languages move across borders, in order to create new dynamic, interactive aesthetic types of texts in situations of language contact. The languages in the text operate in a creative and functional way, co-creating new meanings because of their unique collocation within the boundaries of the text. Each language is transformed, in the sense, that each linguistic element used in that language no longer depends on a separate linguistic system, but rather becomes an element of a hybridised language, which functions alongside other languages in this unique situation of contact.

Tak, jakno pták is the last poem of the first phase of the Mosaics, which brings a sense of closure to the opening lines, ‘from the womb to the tomb’, where the poet tries ‘to fly’ (ibid: 24), but he has not quite mastered the flight. In the last poem, the poet, who compares himself to ‘a bird’, ‘in flight upwards, up there, on the wind [he] go[es]’, (ibid:

38) is on his way onto his next journey (phase two), where he meanders through the cities of Europe. But the bird also symbolises the word, ‘free from its form, a sound in beauty blurred.’ (ibid) The bird, word and poet merge into each other, depend upon each other. He is not, ‘l’oiseau [...] mort’ (dead bird) (ibid:27), he is revived, ‘in flight’ towards home. (ibid:38) The poet and the bird, like the word, have been set free. Yet, first they must take ‘refuge’(ibid) in ‘du soleil mouillé couchant,’ (the damp setting sun), (ibid) ‘jusqu’à l’éveil [...]’ (until the awakening) (ibid).

This section highlights the way the translingual manifests in Cassar’s text. The languages are used in a radically new dynamic, interactive and transformative way, enriching our understanding of the translingual and its potentials.

3.6 Translingual Representations in Technological Media

This section’s aim is to understand the role that digital texts play as an emergent and innovative type of the translingual, situated at the interstices of the written text, orality – in its performativity – and technological media. It questions the ways we may account for these new emergent practices in translingual studies.

This research seeks to contribute to a developing body of knowledge in the areas of visual, oral, linguistic, digital and sound poetry through the lens of the translingual, to understand what these developing media may add to an understanding of the translingual. Mencía suggests that digital art and the genre of electronic poetry ‘are still in the process of development’. (Mencía 2003:1) Currently, we are still at the beginning of a definition and a deeper understanding of the significance and value of the translingual in digital texts and platforms. In our globalised societies, our daily interactions are modified by the use of sophisticated technology, to an extent that we have become, in a sense, co-

dependent upon technology, and thus on machines, on a daily basis. This type of integration – human and machine – and this embodied interaction, implies a new type of symbiosis, which generates new relationships, new visions, ideas, and in this specific case, new types of creative literary and artistic forms. On the other hand, it also heralds new challenges. The study of the translingual needs to take into account these new technological developments, to understand the implications this may have for an appreciation of the way words, languages, images and sounds travel across multimedia forms. What can be understood from this process? What can be gained? The use of new technologies also brings to the fore new questions. Are they a substitute for the physical text or a new type of text?

Digital platforms create new translingual spaces, where the visual, auditory and kinaesthetic modalities inherent in these media come to the fore. Multimodal spaces enable signs and semiotic systems from differing languages to be brought to the fore availing of the aid of visual signs – still and images in movement – and, with the audible, generating new types of translingual digital performative texts. Furthermore, the screen’s interface is viewed as ‘text-as-flickering-images’. (Hayles in Leitch, Cain & Finke 2010: 2166) Katherine Hayles suggests that these images instantiate ‘different patterns of movements that make pattern and randomness more real, and more powerful than presence and absence.’ (ibid).

This chapter also explores the reading experience of digital media. Digital representations present different typographical layouts compared to written texts. The practice of reading from top to bottom is disrupted; our vision, including our peripheral vision, is directed in multiple directions, as we try to capture the many images, icons and patterns on the screen. Furthermore, new pages may be opened by clicking on an image

or icon. By clicking onto icons and images, we are in constant interaction with a machine. We enter different virtual spaces of representation, where we are transformed by our experience as humans and readers. The reader, in this sense, is propelled into an interactive, participatory, rather than passive role. Whilst the printed text possesses a physical presence, with specific tactile boundaries, the digital texts' interface propels us in different ways than previously directed by the text's linearity.¹⁰³ The concept of non-linearity, which dominates these new technological developments, is by no means new. (Mencía 2003: 8) Visual poetry had already explored certain non-linear structures, but never to this extent. In fact, digital technology has produced a new era of textuality with 'the interweaving of image, sound and text.' (Mencía 2003: 8) These new spaces are multidimensional, sensorial and interactive.

The era of technology itself breaks away from neat territorial and linguistic boundaries, threatening their very survival, but at the same time, it homogenises difference between and within cultures. Technology may appear as a disruptive force, yet it is also a source of renewable information and creative innovation. We are still at the beginning of understanding the potential and possible dangers of these developments in our daily lives.

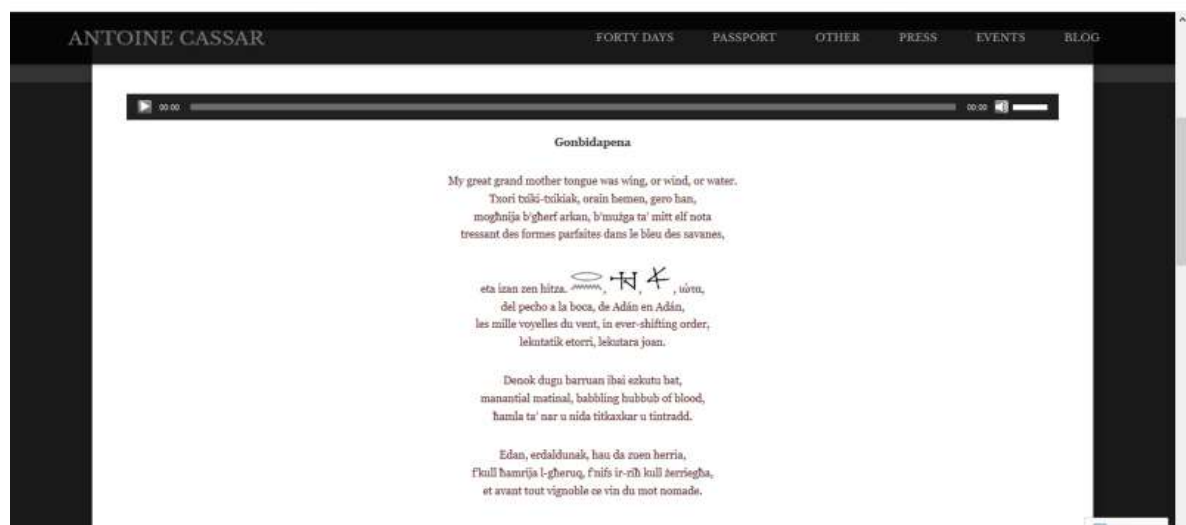
3.7 Towards the Future of Translingualism: Digital Translingual Texts

This section explores Cassar's digital texts and use of his digital platform, in order to understand the way digital platforms may enhance an understanding and appreciation of the role technological developments play in certain translingual orientated texts and digital art work. These developments may contribute to an understanding of the way new

¹⁰³ However, the digital text also has a physical presence. It is rather that that presence can be transformed in and through the reader's interaction with it.

literary translingual platforms function as vehicles for communicating across the time and space continuum, as well as communicate across the languages in interactive and generative ways. How and in what ways are languages used in certain digital literary platforms? In this regard, this research also engages with Maria Mencía’s translingual digital art work as a comparison to Cassar’s platform, to comprehend the way technology supports new ideas in the fields of translingual texts and art.

In the digital version of *Mużajk*, the platform only contains eight out of the fifteen poems. This is the digital re-presentation of the poem *Gonbidapena (Invitation)*, from the last section of the *Mużajk* collection.



This poem is situated under the heading ‘other’, in the *Mużajk* section. The digital platform provides us with a recording of the poem, interpreted and performed by the author himself. We hear the cadences, the rhythms and intonation of his voice as he speaks in the various languages. The poem, in this sense, possesses an auditory

component, as well as a performative quality, alongside the visual and the sensory elements. Furthermore, the auditory component points to a break from tradition, as the sonnet was conceived of independently from the acoustic-musical dimension. This extra-linguistic addition highlights a further layer to the translingual experience and representation of texts: The reader enters a translingual space where the acoustic-musical dimension amplifies the reading experience, so that it is no longer solely a reading experience, but an auditory, visual and sensory tactile translingual experience, crossing languages and cultures through auditory and visual stimuli.

In this poem, the Maltese language features more predominantly. It becomes in a sense, a matrix language, in which the other languages are embedded. In fact, there are fourteen lines in total, nine of which are in Maltese. There is a break from the other sonnets, where Cassar is careful to distribute the different languages in more or less equal measure, so that none dominate. This poem marks a departure, an ending and a shift, where the grandmother tongue is brought to the fore. It is the language of the bird set free. The poet has found his tongue amidst the languages, and the Maltese language moves towards a more central position, where it can be recognised and be reckoned with. This process continues to highlight the ongoing shifts from one language to another. Yet, this new shift is not a straightforward process, in terms of his writing, voice, identity, issues of self and ethnicity. These are prominent features in Cassar's writing. Hidden behind the mask of the other languages, the poet's Maltese voice and roots emerge. Yet, they were in some way always there, under the later growth of other languages.

The author's complete transformation towards writing in his grandmother's tongue is fully realised in his more recent poetry in 2017 with *Erbgħin Jum (Forty Days)*. He says that it was,

‘into my late thirties, I still had to make peace with the Maltese I heard as a child. Peace, not revenge. This is why I had no choice but to write *Erbgħin Jum (Forty Days)* in Maltese. (Cassar 2019I: 3)

The relationship with the grandmother tongue is symbiotic and symbolic. Language is passed down through the matriarchal lineage. His grandmother stands to represent the displaced figures of both his mother and father. She also represents familial ties, the tribe and home, to which he is to return linguistically and maternally, symbolically envisioned as a bird, free, but also as a carrier of language, history and roots. She is ‘txori txiki-txikiak’, (the smallest of birds), ‘mogħnija b’għerf arkan’ (gifted with arcane knowledge). (Cassar 2018: 56-57) She is also the carrier of wisdom, but also of verse and music/sound, ‘b’mużga ta’ mitt elf nota/tressant des formes parfaits [...]’ (with the music of a hundred thousand notes, braiding perfect forms [...]) (ibid) The art of braiding, a feminine practice, is passed down through the maternal lineage. He transposes the art of braiding into his poetry, by weaving verses into sonnets and languages into mosaics. The process of ‘braiding’ offers yet another metaphor for the translingual. The strands in the braid, in this context, both remain distinct and blend at the same time, in such way as to generate a new type of literary text.

However, in Cassar’s most recent poetry, he has returned to writing in English interspaced with other languages, during the Corona Virus pandemic. He has posted on social media, such as Facebook, YouTube, blogs and his digital website. This change in direction of language, during such a distressing historical moment, is dictated on the one hand, by the immediacy of the role of English as a medium for expressing the sheer horror in the here and now in a language that is common to many. In *Walking In The Days Of The Virus (#6 Indoors)* Cassar questions himself about his language/s. He writes,

‘What language will I die in
Does it really matter
Don’t know if I have the lungs
for this crowned Virus’ (Cassar 2020)¹⁰⁴

On the other hand, his recourse to other languages also allows him to communicate his feelings during lockdown, his deepest fears and that longing for his beloved ones, whom he fears he may never see again. He writes,

‘For some reason nannu’s bed
was here in my Bonnevoie kitchen
along the grey wall
in place of the wooden table

Ah nannu Wigi
my one true father
Hawn xih
dejjem fik nahseb
meta nkun se mmut
Hey old man
you’re the one I think of
whenever I’m about to die.¹⁰⁵ (Cassar 2020)¹⁰⁶

In this passage, the poet however acknowledges he makes use of ‘intra-translation’. (Cassar 2020EC) That is, a rewording and interpretation of verbal signs by means of other signs in another language. However, he points out that the translations are not precise.

¹⁰⁴ <https://antoinecassar.net/2020/03/23/walking-in-the-days-of-the-virus-6/>

¹⁰⁵ ‘Hey old man / it’s always you I think of / when I’m going to die.’ (Cassar 2020EC)

¹⁰⁶ https://www.goodreads.com/author/show/6862451.Antoine_Cassar/blog

Furthermore, he highlights that the English text derives from the Maltese language. (Cassar 2020EC) Although he had suggested that English was the dominant language of this new poem, here we notice the poet moving from his beloved native language, to the home where he grew up then reverting back to English to compliment the Maltese language. It is in this sense that the poem moves through and across these two languages to convey great loss and trauma, but also memory and love.

Cassar views his new texts as ‘written in telegraphic English, now and again in dialogue with Maltese, French, Lëtzebuergesch, and other non-official native tongues of the Bouneweger Republik.’ (Cassar 2020)¹⁰⁷ In Cassar’s words, *Walking In the Days Of The Virus* ‘is a poetic chronicle of fear, confinement, a sense of place, and wandering hope.’ (Cassar 2020)¹⁰⁸ It is the first time that Cassar resorts to reading his poems via *Facebook*. This adds to the realism, that is, to the real-life drama and tragedy of our times. It enhances that imminent sensation of feeling that one is so close to death. Yet, the only way to survive death is to write about it, and then to speak of it in real time, across the web, because there is no time left to prepare, to embellish the recording. One must act now in the face of death. Furthermore, he has recently recorded some of his new poetry on a podcast, using the application *Spotify*. In this instance, there is no visual text to refer to. The text becomes an auditory reflection of an original written text, which disappears. Thus, in this crucial moment in history, the poet avails of orality and performance strategies, using his voice, intonation, pauses and ramblings to recount his personal vision and story of what it means to be on lockdown. In a certain sense he is externalising his pain, and at the same time, he is immortalising it. Here, multimedia technology becomes

¹⁰⁷ Taken from AntoineCassar@WordPress.com

¹⁰⁸ <https://en-gb.facebook.com/public/Antoine-Cassar>

a primary vehicle for communication across time zones, languages, cultures, borders and the pandemic itself, as we find ourselves isolated in our homes. Virtual reality supersedes reality in every sense, but it also manages to unite people on an unprecedented mass scale of global impact.

3.8 Digital Translingual Performance Songs: María Mencía¹⁰⁹

This section is an excursus, exploring the additional qualities and effects that occur when translingual texts are created or presented in and through new digital media, opening and creating new translingual possibilities. It is included here to convey the ways artists are availing of multimedia technology in creative ways, beyond expectations, beyond the text, into new terrain. Furthermore, it is introduced here as a comparison with Cassar's use of his digital platforms. Also, it attempts to show how other authors and artists are using these platforms in more generative ways. Any account of the translingual needs to take these advancements into consideration. It is important, however, to point out that the scope of this thesis cannot fully address this new phenomenon extensively, but it will endeavour to incorporate it where necessary, so that it goes detected and indeed observed.

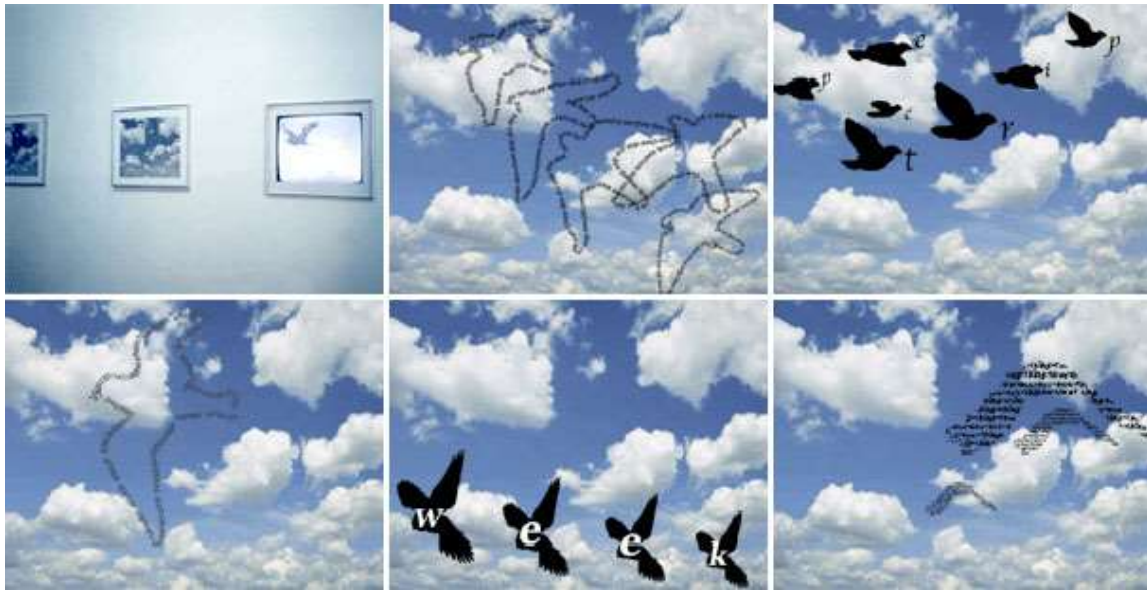
This section draws on the Spanish writer, artist and scholar María Mencía's *Birds singing other bird's songs* (2001) in order to position what Cassar is doing more precisely, and also to convey the ways Mencía's artwork avails of technology in different ways to Cassar's digital texts. More precisely, this section explores art poetry in a digital

¹⁰⁹ This section is indebted to María Mencía's paper *Hybrid Digital Poetics: A Cross-Fertilisation of Languages* given at a conference on *Multilingual Digital Authorship* at Lancaster University, 8-9 March 2018.

setting. It displays more innovative and interactive uses of digital spaces, which highlights new ways in which digital media avail of technology, to create ground breaking translingual digital texts. Mencía's work involves more intricate applications of digital processes, by combining words and sounds at their most basic phonetic and phonemic level. Her work also avails of visual aspects, in this instance, such as the shapes of birds in movement and song. She describes this process as a 'transcreation process', from the sound, visual aspects and shapes of the birds, to the translingual and transmedial components that are involved in the creation of the digital text. (Mencía 2018C) Humans, animals and the machine are intricately manipulated in the transcreation process to create something uniquely translingual. Mencía suggests that the singing birds represent her own life, a Spanish speaker singing in English, a language which is not her mother tongue. (ibid) Thus, the birds sing other birds' songs, languages that are not their own, but which they have learnt to master. This is achieved through singing human-generated bird calls, with the corresponding onomatopoeias written on the image of the bird.¹¹⁰

The diagram below is a representation of a video and 'digital prints' of *Birds Singing other Songs*. (Mencía 2001 DP)

¹¹⁰ Mencía was influenced by a transcription of birds' songs from the chapter "When Words Sing" in the *The Thinking Ear* by Schafer 1986.



Her artwork has been developed in three different media, in prints, video and interactive work for the web. (cf. [e-literature collection](#), Volume One).¹¹¹ (Mencía 2011 DP)

The conceptual basis for her digital project attempts to explore a process of translation, from human to bird's songs. Mencía is interested in understanding the way birds' sounds may be conveyed via languages, via the human voice in song form. (Mencía 2011DP) The birds in Mencía's work are animated 'text birds' singing the sounds of their own words, as they move about the screen/sky. (ibid) The letters create the physical

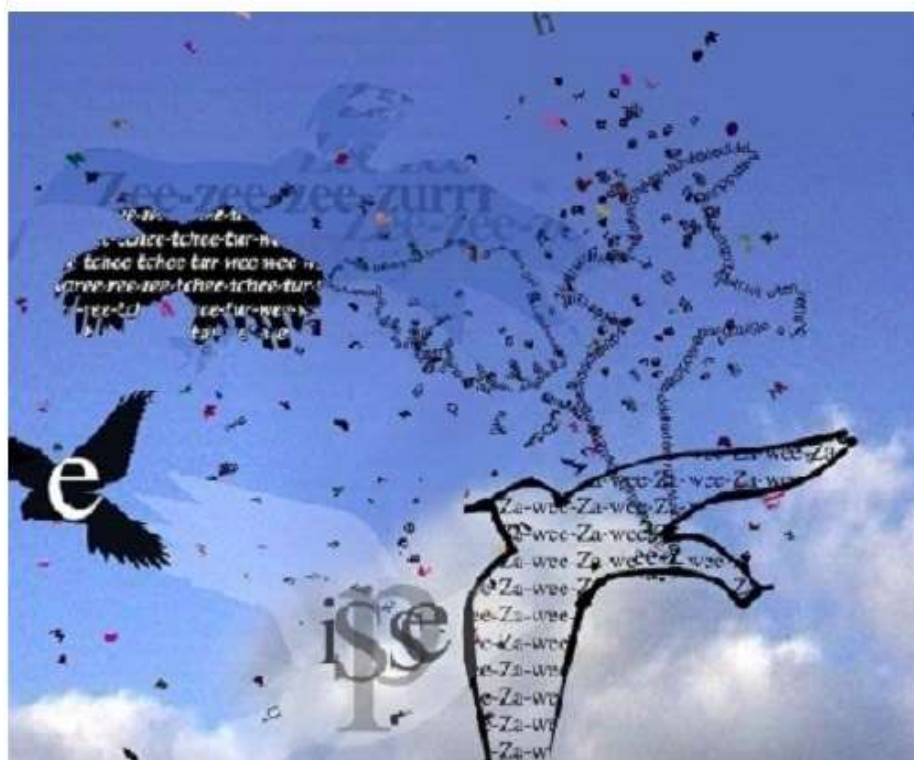
¹¹¹ It has also been exhibited and presented in many festivals, such as ISEA, exhibitions at La Huella Multiple, Settings, and presented in many conferences, talks and events. (Mencía 2011DP)

outlines of some of the birds. They correspond to the transcribed sound made by each of the birds. These sounds, produced by the human voice, have, however, been slightly manipulated with the help of specialists in computer and related technology.¹¹² Nevertheless, Mencía suggests that the sounds produced by the performers do not fully correspond to the visual representation of the real bird. In the video version, the birds appear on screen in a random manner. (Mencía 2011DP) Mencía explores sound to create translingual landscapes in screen media that reflect their musical compositions. (Mencía 2019DT) The birdsongs are interpreted by the human voice and edited using the software *Audacity*. Mencía worked on the visual aspects, firstly by employing the software *Illustrator* then using animation in *Flash*, to represent the typographical aspect of each bird's materiality and movement. (ibid)

The following diagram is a still representation of the text in movement on the screen. It shows phonemes, phonetic syllables and alphabetic letters, which attempt to simulate and represent language. However, they appear as incomprehensible language, with no logical sense of continuity. The letters and phonetic symbols could be taken from a variety of language systems. In a sense, they represent language in movement, migrating from one place to another through birds. There is also a double representation of movement. Firstly, of words and letters as they cross languages systems. Secondly, by the birds' movement, which is represented as a carrier of words, migrating across fixed geographical spaces. Also, some letters appear to be falling off the birds' bodies, so that they become even less intelligible. These birds highlight aspects of human migration, where languages, cultures and identity are destabilised. In contact sites, migrants attempt

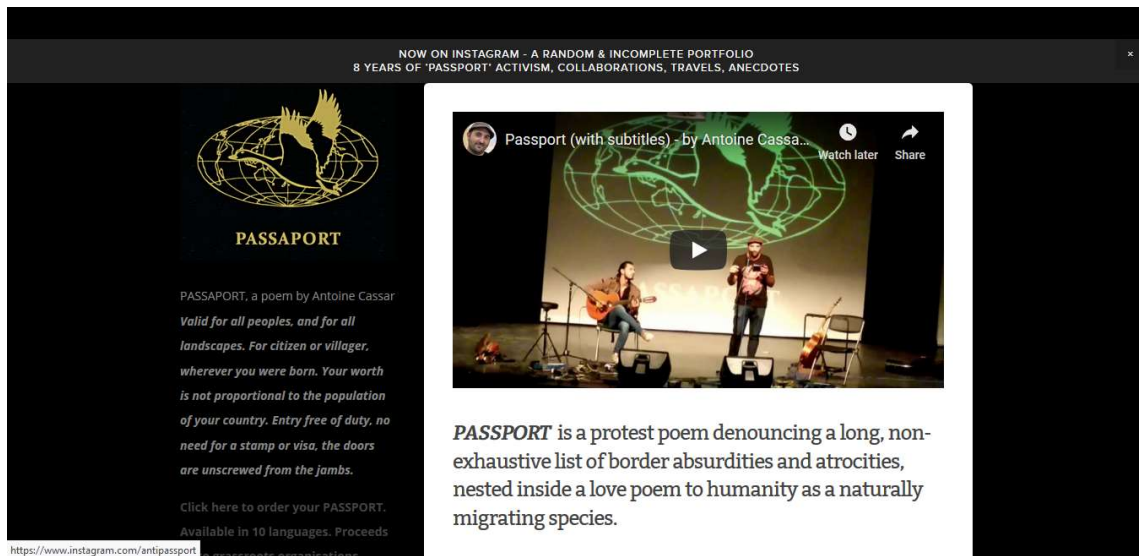
¹¹² Mencía has pointed out that in order to achieve her digital art work, she collaborates with other professionals in various fields. (Mencía 2018C)

to re-produce intelligible language. These birds convey what it means to be caught at the junctures of meaning-making contexts in contact sites, where the act of re-production may turn out inaccurate and incoherent, where sounds collide and meaning is difficult to grasp. Meaning-making in translingual contact sites is a complex process of re-interpretation, re-creation and a re-invention of self and languages in new transcultural spaces.



Cassar's written digital text *Muzajk* resembles, in many instances, the format of the prior physical text, except for the different layout and auditory and performative components. Both Cassar and Mencía address performative aspects, albeit in different ways. Digital platforms allow different media to be used within the framework of the

same overall work. In fact, in Cassar's platform, another significant text entitled *Passport* (2009), avails of recordings, videos and theatrical representations of the text.



In digital platforms, the written text does not always have a central role. It is often situated in between other media or on the margin, as in the representation of *Passport* above. We read digital texts as new types of translingual texts, situated on the borders of written texts, within performative and digital representations. Compare for example, an extract from the written text.

‘Yours
 this passport
 for all peoples,
 with a rainbow flag, and the emblem of a migratory
 goose encircling the globe,
 in all the languages you want, official or dialect,
 [...]
 you can enter and leave without fear, there is no one
 to stop you,
 [...]
 no one to say Ihre Papiere Bitte! quickening your heartbeat [...]
 no one to brand you stranger, alien, criminal, illegal
 immigrant, or extra-communautaire, [...] nobody is extra,
 no one to call you spic, gringo, paki, cholo, creamy,
 sudaca, golliwog, chink [...]’ [cited from the English version¹¹³ (Cassar: 2009)¹¹⁴

¹¹³ The poem has been adapted into 8 languages. (Cassar: 2017)

¹¹⁴ This is the English adaptation from the Maltese, translated by Albert Gatt and Cassar 2010.

Passport is a protest poem that attempts to dissolve linguistic, cultural and political divisions and borders. The poem is printed in the form of an ‘anti-passport’. Cassar writes, it is a valid document ‘for all peoples, and for all landscapes. A declaration of universal citizenship, the vision of a world where the fear of barriers and frontiers has long been overcome.’ (Cassar 2017) The dominant language in this text is also English. Other languages are woven into the text through code-mixing as in the example of ‘Ihre Papiere Bitte’, as well as lexical interferences in the form of borrowed lexical items. The word ‘extra-communautaire’ is a loan translation. In linguistic terms, the item represents a lexical transfer from L2 (French), which is embedded and incorporated into L1 (English). The text raises sensitive issues around borders, geography, politics and ethical practices. In the digital platform, Cassar explains, the ‘itinerary of hope [is] all too quickly struck out by the realities of blackmail and exploitation.’ [(Cassar: 2017) my addition] The anti-passport’s aim is to dissolve borders.

In digital performances and representation, reading is no longer a solitary, private affair. Below, is a re-presentation of *Birds Singing other Birds Songs*, via a video recording. The viewer/reader participates in the digital representation, as spectators, viewing a live performance. The performative element is an innovative aspect of translingual digital art texts. The spectator/reader is brought into a sensorial, visual, auditory, digital space. In the digital version of *Passport* above, the author is re-representing the written poem *Passport*, using elements of performativity, such as the stage, lighting, music, microphone and dramatisation. Digital technology supersedes the text, it goes beyond textual representation and destabilises boundaries. Yet Cassar argues, that,

‘everything begins and ends with text, and the reader (not writer) of text is sovereign. Illustrations, recordings, musical or theatrical adaptations, films, hyperlinks – these can all offer new experiences of the text, and enhance its reception and interpretation. But the *materia prima* of poetry is the word, with its syllables and music, with its suggested images and metaphors. I see the digital platform as a medium of (possibly enhanced) transmission, a luxury for the reader, but not as an ingredient of poetry per se.’ (Cassar 2019I: 6)



Mencía’s digital art text is multi-layered, focusing on the interrelationships between different multimodal forms and practices. It transgresses the text’s physical and generic boundaries, as well as its linguistic boundaries, where the different languages are translated and transformed into the sounds and songs of the birds. The text shifts from words to sounds, from image to movement. A highly complex form of translingual text is generated, where the sounds and letters of languages move across digital spaces, creating a unique type of translingual text in cyberspace.

Her art text meshes animal bodies with human body parts. Human and birds’ bodies are also enmeshed with the machine’s body, in a creative, interactive and transformative way, to create new meanings in translingual and transcultural terms, on the borders of languages and cultures, but also across and beyond human interaction in what she terms ‘transcreational’ ways. However, these new configurations also bring new challenges and risks to the fore, as identity and language itself is threatened, in so far as it is fragmented

and dehumanised in this new symbiotic relationship with the machine. Yet, as has previously been pointed out, never before have we relied on technology the way we do today. We have indeed become one with the machine and vice versa. Our lives are inseparable. It is not possible not to talk of multimedia technology in this day and age, especially in this particular historical moment. Therefore, multimedia texts are an important aspect of the translingual in situations of linguistic contact in these highly new contexts of technological advancements. They need to be integrated and investigated.

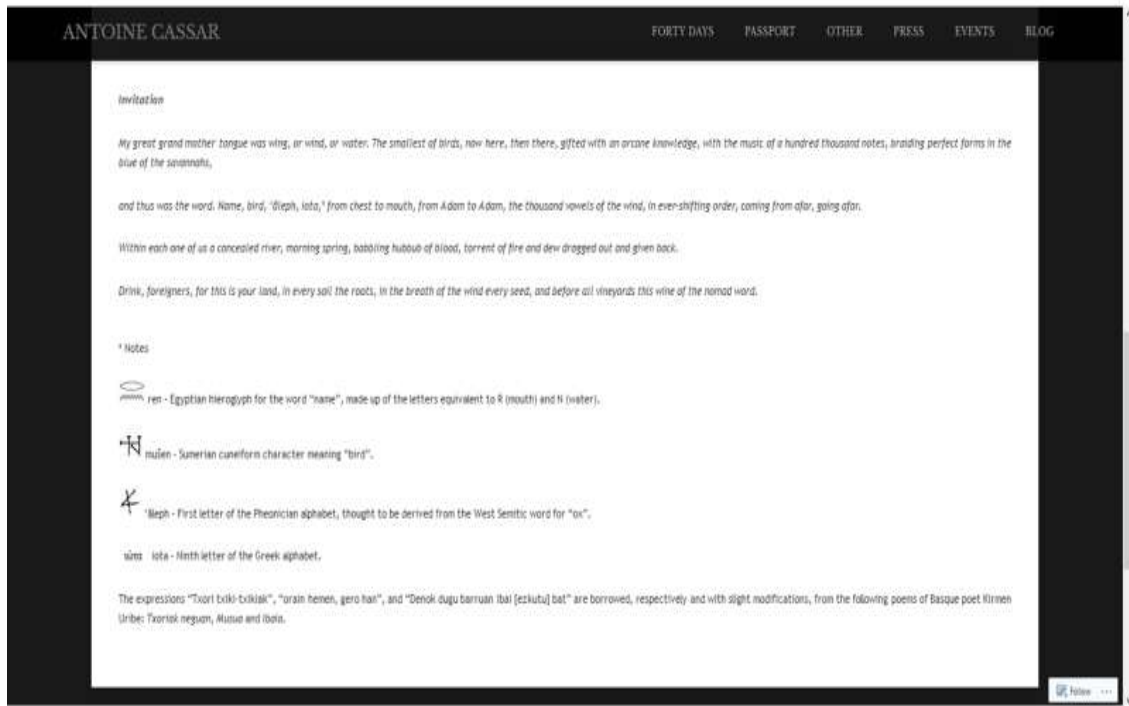
This section has drawn on Mencía's digital artwork to position more clearly Cassar's use of digital texts and platforms. It also compares the written text *Passport* to the digital performance to highlight the role of performativity in digital media. Furthermore, it highlights the way Mencía's digital artwork may indeed potentially move beyond the bounds of the written text into new territories, yet the word is still foregrounded in some shape and form.

3.9 The Significance and Role of Translation in Cassar's Work

This section analyses the role of translation in Cassar's work, including the use of English as a translation medium. Why is the use of translation relevant? What is the reader's position in the translation process and their relationship towards the translated texts? How do we interpret and read translations of translingual texts?

Cassar uses English as a translation medium for his translingual texts. The translation is placed directly opposite the text (on the left-hand side) in the physical text. In the digital platform, the translation of *Gonbidapena (Invitation)* is placed directly below the translingual text. Below is a power point slide from the digital platform. Cassar

has also provided notes to the poem, which attempt to explain his use of hieroglyphic symbols and expressions in the translingual text.



However, the self-translations of the translingual digital texts¹¹⁵ and the written text do not follow the same typographical format of the sonnet. It is clear that the translations are secondary texts, in this case, they are support texts. They serve as a mediation between the translingual text and the reader. Cassar says that,

‘the English paragraphs next to each *mużajk* could perhaps be considered as prose poems in their own right.’ (Cassar 2019I:6)

¹¹⁵ I have availed of a photo shot of Cassar’s digital platform to evidence the way the text is situated within this media, and to highlight the typographical and topographical elements of his digital platform.

Cassar's decision to allow no one language to dominate over the other languages could also be viewed in a political light. By not adhering to any one linguistic system, Cassar's text resists linguistic hegemony and affiliation. In fact, the adoption of English, as the dominant and only language used in his self-translations, contradicts and compromises the position of non-affiliation. This is also due to the fact that the translations are inserted directly in the texts and not as appendices. Yet, in the interview, Cassar says that he chose English as a translation medium,

'because it is one of my two first languages after all, so a natural choice for the left-hand pages (and preface) of the *Mużajk* book.' (Cassar 2019I: 7)

However, this arbitrary choice points to a break with his own political decision. Secondly, we are presented with another political statement. English is seen as the medium and vehicle in which to convey, transmit and market his translingual oeuvre. To quote Torres, 'it speaks of the reality of the market place.' (Torres 2007:77) The translation of the poems also highlights the role and significance of translation in certain translingual texts. On the one hand, translation is a vehicle that promotes translingual writing. On the other hand, it reinforces a 'monolingual linguistic complacency.' (Torres 2007: 81) The monolingual paradigm comes through via the translation, cushioning the monolingual reader, by creating a monolingual space. In this instance, the translingual aspects of the text are lost in the translation. We are no longer in a position to make sense of the translingual text or grasp its difference. However, the translation does help the reader make sense of the text, but in doing so it arguably reduces the effect of the text's translinguality. There is a gap between the translingual text and the translated version, which cannot be bridged. We are now not only talking about the translingual, but also about a translated text that brings the monolingual to the fore. Herein lies the text's

weakness, as our attention is diverted to the monolingual text for meaning. Yet the translingual text also has strength, in its capacity to hold on to its multidimensionality, and in exploring a vulnerability and a certain helplessness in the face of a monolingual market, which imposes a translation. However, in translation into a monolingual version, the translingual text loses the reader's gaze, as the reader is not wholly transported into a translingual reading space. The reader remains hovering between the original and the translated text, not quite knowing where to look and which text to read.

4 *The Waste Land versus Mużajk: an exploration in multilingual verse*

Both Eliot's *The Waste Land* and Cassar's *Mużajk* avail of more than one language in the same text. Yet, they use languages in different ways that generate different literary and aesthetic effects. Eliot's text displays elements of linguistic container-cultivation. Cassar's text is an example of what occurs when linguistic transplanting, and what I term, 'translingual interactional contact' occurs between the languages involved in the linguistic transaction. By this I mean that each language in Cassar's text is transplanted into a new context, beside another transplanted language, which depends on each language for meaning making contexts.¹¹⁶ Thus, the text's meaning is dependent upon the interaction and relationship that occurs between the languages in contact, also at the level of the linguistic structures of each language. In fact, the text avails of code-switches and code-mixing in more interactive and generative ways than Eliot's literary fragments. Cassar's text provides a more dynamic, interactional and transformative example of a translingual text in contact, where new meanings, new contexts and innovative types of texts are generated, which go beyond the modernist practice of borrowing fragments.

¹¹⁶ The following section on Latina texts highlights linguistic grafting.

In Cassar's stylised literary text, it is more difficult to locate a dominant language, except for the last poem *Gonbidapena*, where the Maltese language seems to assert itself in more significant ways. In Cassar's words, Eliot's poem 'float[s] in a vapid "supralinguistic" space alienating the reader' [(Cassar 2011: 225) my addition]. Cassar's poems attempt to bring the reader into a translingual space. Although his translations into English seem to facilitate the reading experience, they actually deny the text that ability of stepping out of the shadow of the monolingual paradigm. The ready-made translations resemble our culture of consumption. They promise a quick solution to the dilemma of attempting to fully grasp the texts' diversity, novelty and complexity. Furthermore, the translation does not fully allow the reader into a translingual interactional space. However, in *Walking In The Days Of The Virus*, the poet does not present us with a direct translation, since the translation in the extract above is within the boundaries of the text itself and is not a literal translation. It is a meeting place for two cultures to interact with each other on equal ground.

Both texts highlight the way they disrespect boundaries, by breaking linguistic conventions, but they do so in different ways. More so than Eliot's text, Cassar's text highlights the way linguistic transgressions affect the text's languages, to convey the way new meaning may be generated by shifts across languages. Eliot's text is ground-breaking in a modernist context. It does not respect boundaries. Cassar's text is not an English text, although some lines are clearly in English. On the one hand, it does not belong to an English literary tradition and canon. On the other hand, it cannot be endorsed by other literary traditions either, due to its translingual orientation. It also opposes notions of standardisation and raises issues regarding ethnicity, nation and borders, because it

belongs to none of them, but at the same time, it seems to endorse them all. It also ‘opposes the canonical literary telos’. (ibid) Cassar writes that,

‘whilst the inclusion of Maltese confers the poetry that local feel and essence which any work claiming a degree of supranationality should harbour, the braiding of languages in mużajki or mosaics allows me to [...] breathe[s] more comfortably between languages and cultures than within the often more artificial limits of a forged national or regional identity.’ (Cassar 2008: 11)

However, his use of English as translation medium challenges Cassar’s initial objective. It brings the text into a monolingual space, highlighting the importance of English for transmitting works that stand outside the English tradition and canon. Eliot’s text, in contrast, is part of that English tradition and canon. It is taught at university courses in English literature studies. However, his work is not usually studied in a multilingual nor a translingual setting and context.¹¹⁷ This is one of the reasons why Eliot is presented in this study, as his text reveals other ways of interpreting the text that go beyond the canon and an English tradition. His text is viewed as erudite and complex, and as such it is viewed as part of a modernist tradition. It is clear that Eliot’s text never loses sight of the primary language he is writing in, even while the text momentarily steps outside the English language to gaze at, but not fully participate in, other linguistic and cultural realities. But at other times, the text engages with the languages, and the text moves beyond the writer.

¹¹⁷ Kellman considers Eliot as a translingual writer, but at the same time, he views him as an anti-translingual author. This in his view, is because Eliot had ‘an aversion towards translingualism – a belief that the mother tongue is the only one that nurtures poetry. (Kellman 2000: ix, 87) This definition undermines the inclusion of Eliot’s work as a translingual. It is more productive and effective to explore the text, to understand the ways the languages are ‘brought together’ and in what ways. (Yildiz 2012: 25)

5 Conclusion

This chapter has analysed and compared two very distinct types of writing, *The Waste Land* by T.S. Eliot and *Mużajk* by A. Cassar, to gain an insight and understanding of the way literary translingualism manifests in texts. *The Waste Land* is a useful text of departure, and a springboard to help identify and highlight the way certain texts display more than one language, within the same context and text. In this regard, the comparison with Cassar's text is significant for it highlights the way the contemporary text actually interacts in more complex and dynamic ways, by actually altering the structures of the sentences, through code-switching and code-mixing practices. But that does not signify that Eliot's text is less significant. He manages to appropriate material and re-use it in creative ways.

Both Eliot and Cassar's texts are highly stylised literary texts that do not resemble speech contexts in situations of language contact. However, they present us with a particular type of language contact scenario, which demands observation, analysis and an understanding of the way literary texts convey multiple languages in contact sites.

The linguistic structures in *The Waste Land* cannot be studied without an understanding of the text's contexts and the thematic threads that link the text and the languages at various levels. In fact, the languages do not always occupy the same di-/tri-glossic space in a static manner, as may first appear on a surface reading. Indeed, there are instances when the foreign allusions appear as digressions that are merely inserted for aesthetic purposes. In these instances, the text resembles a multilingual text, for the elements are sealed off, contained and confined within their own distinctive space, with no evidence of actual interaction between the languages.

However, my findings also suggest that the presence of the multiple languages is connected to the texts' meaning at a deeper structural level. Eliot's text draws our attention to a situation of multilingualism, where the fragments are sealed off from the rest of the text. But in a few instances, it also highlights a situation of translanguaging, where there is evidence of linguistic interaction, at the level of the sentence structure, as this sentence demonstrates, 'And drank coffee [...] / Bin gar keine Russin, stamm' aus Litauen, echt deutsch.' (Eliot 1922:135), where it code-mixes two distinct language codes within the same sentence. However, there is a crucial point to be made here. The German extract is not in Eliot's or in the voice of the narrator of the poem, but a figure within it; it characterises her voice. Though it may appear to resemble a translanguaging exchange, it is very different to the voice of the poem being in any sense translanguaging. Another significant observation to point out is that the matrix language in *The Waste Land* is English, into which the other languages are inserted or added for decorative purposes. More importantly, these extracts are borrowed directly from other sources. It is in this regard that defining *The Waste Land* presents a challenge, for it sits uncomfortably on the borders of both multilingualism and translanguaging. Because of this uncertainty, it fails as Marshall has suggested 'to be fully present', (Marshall in Moody 1994: 99) not only on a cultural level, but also in the way the different languages are appropriated and used for their aesthetic effect.

In contrast, the text *Muzajk: an exploration in multilingual verse* conveys what is meant by writing across and beyond tenuous and porous language boundaries. The languages interact in more dynamic ways to generate new meanings in new contexts. Despite its subtitle, *Muzajk* is not a multilingual text in the static and quantitative sense and use of the term. The languages do not merely co-exist within the same di- or triglossic

space in an additive manner, rather they engage with each other in dynamic transformative ways. By defying linguistic boundaries, Cassar's text opens up a linguistic utopian landscape, where different language systems converge, instead of separating out into unified distinct linguistic systems, where they meet, greet, collide, struggle and negotiate on their own terms. The text highlights the concept of 'transplanting', where elements from one linguistic system are relocated and resettled into a new space, to co-create further meaning.

However, the self-translations into English challenge the notion of translanguaging. They do not allow the reader to fully participate in the translanguaging interactional space. The text is focused on the monolingual reader's inability to fully grasp the text's meaning. In this regard, it highlights the inherent power in the monolingual paradigm. Thus, the text remains in the shadow of the monolingual paradigm. Its subversion is at once overshadowed, overruled and overturned. The text cannot fully complete its journey across languages and boundaries. It is stuck in between translation and translanguaging, highlighting, in this sense, a balancing act between translanguaging, the shuttling across languages, and translation, which also focuses on movement, but from one point of origin to another point of arrival. On the other hand, the translation also speaks of the reality of the market place and of the possibility of communicating via translation across languages.

This chapter also considers the role of digital translanguaging texts and platforms. In this sense, it shows how new technological developments enhance an understanding of the way words, languages, images and sounds communicate across technology in creative and interactive ways. In this regard, it compares Cassar's digital texts to María Mencía's (2001) *Birds singing other bird's songs*, to highlight the way the imagery of the bird is

used in both a digital translingual text and a translingual digital art text. My findings suggest that Cassar's online digital text replicates the text in its physical form, except that it possesses an added auditory component, which brings aspects of the performative to the fore, beyond the means of the written text. In this way, the text becomes a much more interactive medium, as it moves from the physical to the digital, across languages, cultures and modalities.

Mencía's digital art text, on the other hand, explores the imagery of the bird in movement on the screen. In her work, the bird/s are 'animated', they possess a shape and a voice. But the bird's voices are human voices singing birds songs. In this sense, the birds represent a foreigner singing someone else's song/language. My findings suggest that we are dealing with a much more complex configuration, where humans, animals and machines converge and merge in unique and creative ways, crossing both linguistic, cultural and human boundaries into new transhuman, transcreative and translingual domains. Digital platforms create new multidimensional, sensorial and interactive spaces, which generate new types of translingual digital and digital art texts.

Cassar's literary oeuvre is a significant contribution to the understanding of the translingual. It highlights the way the translingual manifests in a contemporary text, especially in the context of the way linguistic transplantation occurs within the text, generating a unique type of literary translingual text.

Chapter 4 When Borders Matter: Cherrie Moraga and Susana Chávez-Silverman

1 Introduction

This chapter explores and compares Cherrie Moraga's (1983) text *Loving in the War Years: Lo que nunca pasó por su labios*¹¹⁸ and Suzanna Chávez-Silverman's (2004) *Killer Crónicas: Bilingual Memories, Memorias Bilingües*, in order to understand ways in which the the translingual makes itself manifest in Chicana and Latina texts. It also explores examples from the performance text by Guillermo Gómez-Peña 1996; Cormac McCarthy 1994; Giannina Braschi 1998; Gloria Anzaldúa 1987 for their contribution to border studies and writing in between languages. This section's objective is also to explore the explanatory potential of the metaphoric practice of 'grafting' and relate it to transplanting and linguistic containment-cultivation. It further explores the ways these texts disseminate and produce a new type of language, what is termed a 'third' language – a border language of the *mestizia* culture – through the propagation of both English and Spanish, within the same context and text. Lastly, it avails of the theoretical texts by Ruth Padell 2012; Paul Allatson 2007; Moray McGowan 2000; Ashcroft, Griffiths & Tiffin 2000; Juan Bruce-Novoa in Arteaga 1994; Alfred Arteaga 1997. The chapter also analyses the concept of Spanglish and Varieties of Spanish in the United States, to explore ways in which linguistic shifts between two languages in certain literary Latino/a texts have been defined. To this extent, it avails of the theoretical texts by Joseph Salmons & Thomas Purnell 2013 in Hickey et al. 2013; Lipski in Hickey et al. 2013; John. M. Lipski 2008. Certain theoretical texts which have been used to comment on primary sources, for example Hickey et al. 2013 and Lipski postdate the primary texts used in this chapter.

¹¹⁸ All translations are mine unless otherwise specified.

The use of this secondary material is important as it helps to frame recent findings in contact studies, pertinent to this study. Other texts provide useful insights and are therefore being used in this study as they are more current and help provide up to date insights into the exploration of these particular primary sources.

This section also attempts to understand the way certain Latino literary texts include aspects of Indigenous languages, as well as introduce other languages beyond the English and Spanish language spectrum. The term ‘Spanglish’ is used as a starting point to understanding these linguistic configurations. However, this study is more concerned with the way the languages are used and to what effect, rather than the fact the text uses more than one language. It seeks to understand the ways in which the texts negotiate languages in situations of contact. In this regard, the texts call to the fore the notion of language use as a political act, as well as the contentious notion of borders.

This chapter attempts to provide a context for the understanding of translingual Chicana and Latina/o writing and performance art in a wider social, linguistic and political context. Firstly, it distinguishes amongst the terms Hispanic, Chicana, Latino and Latinx, to understand the way they contribute to understanding and definition of texts, situated at the interstices of two or more cultural and linguistic heritages. Secondly, it explores and defines the term Spanglish and seeks to understand how the term is being used. Thirdly, it explores the concept of *mestizaje*¹¹⁹, the borders and borderland, to understand the way translingual writers and artists avail of these metaphors in the production of meaning.

¹¹⁹ In Latin American Studies, the term *mestizaje* is used to describe the cultural processes associated in a long history of miscegenation by highlighting the qualities of heterogeneity and transculturation. It is also used in cultural and linguistic analyses to signify plurality. (Ashcroft et al. 2000: 122)

1.1 Terminology in Context

This chapter attempts to distinguish between various terms used to define Latino/as in order to understand the differences inherent in each term as it is related to each author. Distinctions are necessary to help understand and situate Latino/a texts within their contexts. There are significant usage variations and also overlapping, which depend on the region, generation, political and cultural inclination and affiliations of individuals and communities. Furthermore, some individuals prefer to identify themselves by their country of origin or heritage. Furthermore, the terms Chicana, Latina and Hispanic are emotionally charged, and are cause for contention and disagreement among the users themselves.

The term Hispanic refers to someone who is a native of, or descends from a Spanish-speaking country. The terms Hispanidad, Hispanism are designed to explore the traditions and values of people of the Hispanophone world. (Allatson 2007: 122) The word is of Spanish origin, meaning, belonging or relating to Hispania, Spain, and in Hispanoamérica (countries in the Americas where Spanish is spoken). (Allatson 2007: 121) Officially, the term came in use in the United States in the early 1970s during the Richard Nixon presidency. The U.S. government adopted the term, to include all Spanish-speaking groups in the United States. (ibid) On the other hand, a Latino, Latino/a, Latini@ are broad panethnic terms that also include the Chicana and Puerto Rican minorities, as well as any resident with Latin American heritage. (Allatson 2007: 140) The term Latino/Latina includes people from Brazil and excludes those who were born in or descended from Spain. Yet, not all Brazilians identify themselves as Latinas. (ibid) It is relevant to point out that the term Hispanic refers to the language that is spoken, while Latino/Latina refers to a person's culture heritage. The most recent development in

the term's evolution is the coinage of the term Latinx from Latina/o or Latin@ coined precisely because of its gender-neutral form. It reflects 'a widespread political gesture against gender power of the noun's masculine form.' (ibid:141) In contrast, the term Chicano is used to refer to Mexicans of Spanish origin, who come from an intermixture of Spanish and Indigenous people. Allatson considers the term as 'a neocultural sign, and a neosubjective outcome, of a history of conquest, transcultural contact, and migration, spanning more than 150 years.' (ibid: 61) For Bruce-Novoa (1982), the term provides a conceptual framework for understanding Chicana/o literary texts. In fact, in his view, these texts occupy an 'interlingual space'. He uses the term to refer to the constant tension between two languages deployed at the same time. (Bruce-Novoa in Arteaga 1994: 245) The term has also been used in feminist Chicanismo. It was used during the Chicana movement, formed by Mexican American women in the 1960's. (cf. Montoya 2016; Martinez 2017) The Chicana movement, *el movimiento*,¹²⁰ began as a continuation of the 1940's civil rights movements and the Afro-American civil rights movement. It commenced around the 1960's and ended roughly around 1975. (cf. Montoya 2016)

The term Chicano has political overtones and connotations. It calls to the fore notions of ethnicity, race and identity. The Chicano movement itself challenges ethnic stereotypes and discrimination. In this sense, it is a social critique and protest, which seeks to validate the Mexican American experience. However, the term Chicano, as an identity, has become endangered since the 1980's. The term does not encompass all Hispano populations. Neither is it endorsed by all Mexican citizens nor those of Hispanic heritage. In this research I adopt each term in accordance with each writer's cultural and linguistic heritage, as well as her/his geographical and political affiliation.

¹²⁰ All translations in this chapter are mine, unless clearly stated otherwise.

1.2 The Development of Spanglish: Spanish and English in Contact¹²¹

This section analyses the linguistic consequences of contact between Spanish and American English in North America. The aim is to identify and understand the effects and consequences of contact at a linguistic, as well as a political level. Firstly, it briefly explores the diaspora of the Spanish language and its contact with American English. It also explores contact within American English to highlight the fertile and complex area of language change and variation in the Americas. Secondly, it analyses the concept of Spanglish to understand the way both Spanish and American English have been used within the same contexts and have yielded a new emerging form of language.

There are approximately around 400 million native speakers of Spanish in the world, excluding the Iberian Peninsula itself. (Lipski in Hickey et al. 2013: 550) The Spanish language diaspora began in 1492, with the expulsion of Sephardic Jews, and with the arrival of the Spanish language in the Americas. (ibid) Currently, Modern Spanish in Latin America is characterised by regional and social variation. (ibid) The varieties of Spanish spoken in the diaspora owe much to the diverse contact with other languages under a variety of circumstances. In north America, Spanish came into contact with American English in the United States via two principle mechanisms. In Hickey's view, the first was due to the territorial expansion of the United States, which succeeded in engulfing Spanish-speaking regions, such as Mexico and Puerto Rico.¹²² The second is due to the involuntary immigration of Spanish speakers. (ibid: 552)

The Spanish language is in continuous and constant exchange with Anglo American English. In fact, many Latino/as in the United States use American English

¹²¹ This section provides a brief linguistic overview of language contact in American English and Spanish. It aims to highlight the rich, complex and emergent types of languages that have arisen due to contact.

¹²² Puerto Rico was colonized after the Spanish-American War in 1898. (Lipski in Hickey 2013:552)

much more frequently than they would Spanish. This is also due to the fact that many Latinos have more formal education in English than in Spanish. As a result, a large segment of the Latino population is more proficient in English than in Spanish. (ibid:552) However, Spanish has also influenced American English, especially during the colonisation of Puerto Rico, which began around the sixteenth century, as well as by Mexicans, with whom they came into contact. Joseph C. Salmons and Thomas C. Purnell confirm that although there are changes, they appear at first glance, to be modest and even subtle. (Salmons & Purnell in Hickey et al. 2013: 454) However it is important to emphasise that causes for changes and variation in languages arise due to both internal structural imbalances in languages and social external factors.¹²³ (cf. chapter 1) Anglo American English has also been influenced by European, as well as Yiddish, Japanese, and American Indian languages,¹²⁴ to name a few. In Salmon & Purnell's view American English 'has not fully crystallized into one coherent whole', as it is still in the process of developing into 'regional Koines'.¹²⁵ (ibid:471)

The negotiation of structural changes that may be produced from contact in American English 'gives every impression of expanding possibilities'. (ibid) This study explores these 'expanding possibilities' within a translingual practice, to observe the ways American English, combined with Spanish, as well as with the backdrop of an

¹²³ It is important to point out that language variation and change in American English and those conducted in the Spanish language are usually studied in isolation. See for example the study conducted by John. M Lipski (2008) on the *Varieties of Spanish in the United States*. For the purpose of this study, I briefly study language contact changes in both these languages within the same context, as this thesis discusses literary texts that combine both English with Spanish.

¹²⁴ Cf. studies carried out by Salmons & Purnell in Hickey et al. 2013; Leap 1993; Rowicka 2005; Anderson 1999 on the influence of Indigenous languages on sound patterns, 'glottaling' (sound change), 'koneization', as well as use of diphthongs /ai/ and /oi/ in Cherokee English.

¹²⁵ The term koine is used for any variety which replaces heteronomous varieties to serve as a means of intercommunication between speakers of these varieties. It occurs as a result of dialect levelling, with the loss of distinctive features because some of the features have a higher degree of mutual intelligibility, as well as high prestige. When dialect mixture is involved in this process, the term *koineization* is used, which is a common feature in the history of language. (Noonan in Hickey et al 2013: 58)

Indigenous culture and language, produces creative, innovate and enriching new literary translingual texts and performance art, situated at the interstices of these languages and cultures.

Spanish came into contact with English through territorial expansion, as well as through the immigration of Spanish speakers. They came from all parts of the Spanish speaking world to North America.¹²⁶ (ibid 552) This contact brought significant changes at both the level of language/s and of cultures. In these new cultural and language contact sites, a new form of language developed, which concerned the use of English and Spanish in the same context. The term ‘Spanglish’ (espanglish), an ostensibly neutral term,¹²⁷ has arisen in an attempt to define this new linguistic trend, which was introduced to refer to ‘a wide variety of phenomena.’ (cf. Lipski 2004b) (Lipski 2008: 38) There is a common misconception that Spanglish is the language spoken by all Latinos. In this sense, Spanglish is used derogatively to marginalise Latinos. Lipski argues that from the very outset we are challenged with ‘the ever-shifting potentially insidious manipulation of hybrid terms [that are designed and designated] to undermine the credibility and human capital of internally colonised groups.’ [(Lipski 2008: 40) my addition]

The development of ‘Spanglish’¹²⁸ is not a new phenomenon: it takes its place among other hybrid language, such as Tagish, Hinglish, Franglais, Guarañol and

¹²⁶ The Spanish language has come into contact with a number of other countries, such as Gibraltar, Morocco, Western Sahara and the Philippines. Each contact has produced different contact scenarios. (Lipski in Hickey 2013:552) The focus of this chapter is on contact between American English and Spanish speaking countries.

¹²⁷ In Lipski’s view, even Latino political and social activists have adopted Spanglish as a positive affirmation of ethnolinguistic identity. (Lipski 2008:38)

¹²⁸ The term Spanglish was first used by the Journalist Salvador Tió (1954) in a newspaper column published in 1952 (Tió in Lipski 2008: 41) However, he used the term in a pejorative sense, ‘as a travesty of bilingual behaviour’. (ibid: 42) Tió harboured a deep suspicion towards English. He feared English might displace and disfigure Spanish. This vision is tied up with notions of identity and ethnicity, and both are bound to language.

Portuñol, to name a few. The *Oxford English Dictionary* refers to Spanglish as ‘a type of Spanish contaminated by English words and forms of expression, spoken in Latin America.’ (OED) This positioning, that is, the central focus on the Spanish language as the matrix language, suggests that the phenomenon has a unique parentage, while in fact, it is the result of contact between two linguistic systems. The *American Heritage Dictionary* writes that the term refers to ‘Spanish characterised by numerous borrowings from English.’ (AHD) On one level, this term highlights the hegemony and power relations inherent in situations of languages contact, and on the other, it emphasises the way colonised languages are undermined and regarded as less prestigious. Currently, in Mexico, speakers are starting to converse in a variety of Spanish that is heavily influenced by English. Whilst in the last decade, in California, the ‘Chicano’ or ‘Tex-Mex’ dialect, a hybrid Spanish-English, or “Spanglish” has emerged. It is evident that the term Spanglish is diverging into new varieties as it comes into contact with different ethnic groups.

Whilst Tió regards Spanglish in a negative light, other scholars like Nash (1970) regard Spanglish as characteristic of an ‘autonomous language’. (Nash 1970: 223) In Nash’s view, this emerging language coexists alongside forms of standard English and standard Spanish. Yet, he suggests that it retains structures of Puerto Rican Spanish. As opposed to Tio’s position, Nash does not consider the emerging language as a product of grammatical errors that occur due to interference. Nor does he consider it as an ‘intentionally mixed language’. (Nash 1970: 223-225) Currently, the term has come to encompass different meanings, connotations and has different implications for various users and scholars. Although it is claimed as linguistic and cultural patrimony, there

seems to be no unifying thread among its users, or among scholars in the field. (Lipski 2008: 49) The term Spanglish¹²⁹ does not have a clear and specific designation. It refers to many aspects of language contact and encompasses a wide range of linguistic phenomena. For example, it is sometimes used to refer to borrowings, interferences from English and code-switching practices. Dialects have also been designated as Spanglish, which include ‘caló, Tex-Mex, pachuco, and Nuyorican Spanish’. (Allatson 2007: 214) Translation from English into Spanish is another aspect of Spanglish. (ibid) Allatson points out that ‘Spanglish exists on an interlingual spectrum, with speakers shifting between a Spanish-dominant grammatical and vocabulary extreme and an English-dominant alternative.’ (ibid) Thus, Spanglish emerges from one end of the spectrum and *inglaño* (*inglañol*) emerges from the other. (ibid) The difference between the two forms lies in the choice of matrix language. Taking into consideration all these elements and discordances, this thesis takes the term Spanglish as a point of departure for understanding translingual Chicana /Latina texts that avail of both Spanish and English. However, the purpose of this study is to analyse the way the languages are used within the text, performance texts, theatrical representations and digital platforms, and to what overall effect.

1.3 The Social and Political Context: Borders and Borderlands

Latina/o translingual texts and performance texts call to the fore the notion of border and borderlands. Borders are very real constructions, but they also play an important role in the collective and individual imagination. The controversial notion of borders is at the forefront of global politics. Never before, in current history has the issue

¹²⁹ Many speakers of Spanglish are fluent in both English and Spanish. However, there are also speakers who only speak Spanglish and this reflects their socioeconomic status, which limits and marginalizes them. (Allatson 2007: 215)

of borders, border patrol (*Migra*) and border zones been so prominent, and at the centre of heated political and social debate. (cf. Allatson 2017, for a discussion of these terms)

Borders are real entities that affect the lives of real people, stuck at borders and in-between-detention camps. In America, as well as in many other countries, there is a constant battle against the entry of immigrants. Every year, a million new migrants enter the United States legally, but tens to hundreds of thousands enter illegally, especially from and through Mexico. Cubans arrive via Isla Mujeres, whilst migrants from Honduras and El Salvador arrive in Tabasco and Chiapas. (Padell 2012: 206) These borders are treacherous, with corrupt police and immigration agents. Since the attack on The World Trade Centre and the Pentagon in 2001, the South West border is seen as a potential threat to national security. As a result of this potential risk of threat, a physical barrier has been constructed along most of the South West Border's length. (Ashcroft, Griffiths & Tiffin 2000: 25) Here, the authorities attempt to barricade illegal immigrants seeking to enter for economic reasons and drug traffickers. (Padell 2012:206; Ashcroft, Griffiths & Tiffin 2000: 25) This has involved three types of operations: *Gatekeeper* in California, *Safeguard* in Arizona and *Hold-the-line* in Arizona. (ibid) In Padell's words, 'this border is a patchwork of walls and cameras.' (ibid) Many supporters of the 'Border Fence Project' aim to build a fence along all 1,952 miles. (ibid) During the campaign for U.S. presidency in 2016, Donald Trump's slogan for his campaign was that, if elected, he would 'build the wall and make Mexico pay for it.' (Rodgers & Bailey 2019) It has been called 'the Trump wall', or simply 'the wall'. (ibid) It is a colloquial name for an expansion of the security measures of the Mexico-USA border. These barricades have in the past been condemned by the Mexican government, the Governor of Texas and the Mayor of Lardeo, as well as by conservationists. (Padell 2102:206) At the time of Trumps' statement, the President of Mexico, Enrique Peña Nieto, declared that his

country would not pay for the wall. (BBC News 2017¹³⁰) Meanwhile conservationists have pointed out that this wall would cause destruction to animal habits and it would also prevent animals from reaching water sources. (Padell 2012: 206) Furthermore, there is a major risk to human life. Thousands of people already die trying to make it across the border.¹³¹ In fact, many drown in the Rio Grande, whilst others die from heatstroke, as well as from dehydration in the deserts. Others die in road accidents, while being chased by Border Patrols.¹³² (ibid)

Borders also become sites for the exploration of cultural memory, the imagination and arts, as languages and cultures shift across tenuous, imaginary and real borders. A critical reflection on borders calls into question ‘the simplistic (and mutually contradictory) polarities of this defining discourse: backward/developed’, us/them, normal/abnormal, white/black, margin/centre and north/south. (McGowan 2000: 53) The Mexican is viewed as a defining ‘Other’, as an outsider, foreign, threatening borders, boundaries, bodies, languages and cultures.

Artists and writers alike attempt to generate art and literary texts that reconfigure and reposition borders in alternative and creative ways, as well as critique the signification of borders, borderlands and boundaries. Although the border marks a division and a separation between things and people, it can also be envisioned as a meeting place, where ideas, people, languages and ways of thinking meet, struggle, cohere to make sense of their condition, in some sort of middle ground, albeit temporarily. It is however, difficult to envisage a true break from geo-political borders. In 2009, the

¹³⁰ Cf. *"Trump orders wall to be built on Mexico border"*. (BBC News: 2017)

¹³¹ The figures are around 400 per year.

¹³² *Casa del Migrante* in Tijuana provides temporary accommodation for those people trying to cross the borders. (Padell 2012: 207)

Maltese poet Antoine Cassar (cf. chapter 3) attempted to rupture the notion of borders, by creating an anti-passport. Whilst in his performance art, *FREEFALLING TOWARD A BORDERLESS FUTURE*¹³³, Guillermo Gómez-Peña, a migrant performance artist envisions an utopian landscape without borders. He says,

‘I see a whole generation
freefalling toward a borderless future
incredible mixtures beyond science fiction:
 cholo-punks, pachuco krishnas,
 Irish concheros, butoh rappers, cyber-Aztecs,
 Gringofarians, Hopi rockers, y demás....
I see them all
wandering around
a continent without a name
the forgotten paisonos...
[...]
waiting for the big wave at Valparaiso
the polyglot Papagos
waiting for the sign to return
the Salvadorans coming North (to forget)
the New Yorkers going South (to remember)’ (Gómez-Peña 1996:1)

Once we step beyond the margin/centre dichotomy, towards the *mestizia*, we can begin to envision a freefalling borderless future, where new linguistic and cultural realities can be forged. However, even within this dichotomy, new offshoots begin to emerge. This terrain, fraught with tension and friction, caught up in a border zone, is fertile and rich with potential, ‘beyond science fiction’. (ibid) Gómez-Peña’s text highlights the type of world he envisions without borders, not only at the level of language mixing and re-creation, but at a deeper level of difference in language, cultural interaction and acceptance, as if difference was a sign of future possibilities, not disfigurement,

¹³³ This was performed live. The performer’s voice was filtered by delay effects. There was also a live simultaneous translation into French, Gringoñol, or Esperanto. ‘Soundbed: A mix of Indian drums, Gregorian chants, and occasional police sirens.’ (Gómez-Peña 1996: 1) Using these effects brings cultural and acoustic linguistic elements to the forefront in more prominent ways. It brings to the fore the auditory and visual presence of the translingual.

defacement or displacement. Gómez-Peña's writing and performance texts bring the political to the fore. He argues strongly against the imposition of borders. He writes,

'I oppose the sinister cartography of the New World Order with the conceptual map of the New World Border – a great trans- and intercontinental border zone, a place in which no centres remain. It's all margins, meaning there are no "others", or better said, the only true others are those who resist fusion, *mestizaje*, and cross-cultural dialogue. In this utopian cartography, hybridity is the dominant culture.' (Gómez-Peña 1996: 7)

In Allatson's view, Gómez-Peña designates a dialectic between borderlessness and borderisation, for the construction of the new geopolitical, racial, and cultural divisions. (Allatson 2017: 45)

Set on margins and against margins, the 'movement writer'¹³⁴, Gloria Anzaldúa (1987), one of the most influential culturalist border¹³⁵ theorists, explores what it means to be caught in the interstices of two world views. In her text *Borderlands/La Frontera: the New Mestizia*,¹³⁶ she reclaims the border as a transitional space, a geocultural space, where the new mestizia¹³⁷ consciousness can be formed and enacted, through a re-writing of history. She writes,

¹³⁴ She is still actively involved in political struggles of indigenous people of American origins. She uses writing as a form of political activism to raise awareness. (cf. section on Moraga below)

¹³⁵ The term border theory draws from the US-Mexican border and the surrounding geocultural terrains. The origins of border theory lie in frontier historiography, with the pioneering work of Eugene Bolton (1921) and his successors Truett & Young (2004). Américo Paredes work is regarded as a foundational work in ethnography studies. (Allatson 2007: 44)

¹³⁶ A borderland or borderlands defines territories adjacent a geopolitical divide or frontier between two states. The borderland is a historical legacy of the treaty of provisions of the Mexican-American War (1846-1848). It is a term that is widely used as a critical concept in Latina/o cultural studies. (Allatson 2007: 40) The historian Herbert Bolton (1921) is accredited with having developed the notion of the Spanish borderlands as a coherent, existing geographical region. (cf. Bolton 1921)

¹³⁷ Jean-Luc Nancy deploys the term *mestizaje* in place of *mestizo* to indicate that a 'translative process is both something new and something that is always evolving and changing.' (Nancy in Cutter 2005: 196) '*Mestizaje* is always a very long, vast and obscure story. [...] A single *mestizo* does not make for *mestizaje*. It takes generations [...] the end result is as new and as different as if another 'raza' [...] had been produced [...] what we call '*mestizaje*' is the advent of the other [...]' (Nancy 1994:122-123) The term *mestizaje* is

‘for a people who are neither Spanish nor live in a country in which Spanish is the first language; for a people who live in a country in which English is the reigning tongue but who are not Anglo; for a people who cannot identify with either standard (formal, Castilian) Spanish nor standard English, what recourse is left to them but to create their own language? A language [...] with terms that are neither *español ni inglés*, but both. We speak a patois, a forked tongue. (Anzaldúa 1987: 77)

Her text opens up new avenues for exploring the in-between-ness, of being situated neither here nor there, both culturally and linguistically, ‘without a name’. (Gómez-Peña 1996: 1) Her writing has paved the way for other Latina and Chicana writers to experiment with writing across language borders and cultures, identifying with their *mestizia* heritage and culture, in an attempt to fully embrace, and not denigrate their difference, their ownership of two or more cultural heritages.

Yet, how do we account for Anglo-American writers who also avail of both English and Spanish? One of the distinctive, and idiosyncratic elements, for example of Cormac McCarthy’s style is his use of Spanish discourse within an English text. This is a pronounced feature in his western novels, *Blood Meridian* (1985) and the *Border Trilogy*, which comprises *The Crossing* (1994). In some cases, the dialogue is simple and easily contextualised by readers with minimal familiarity with the Spanish language. In other instances, the Spanish dialogue is extensive and integral to the meaning of the narrative. Here is a short extract from *The Crossing*, ‘Nadie sabe lo que espera en este mundo. De veras’¹³⁸ (McCarthy 1994: 332)

employed most commonly in cultural and linguistic analysis to denote plurality.’ (Ashcroft, Griffiths & Tiffin 2000: 122)

¹³⁸ ‘No one know what awaits him in the world. Really.’ (McCarthy 1994: 332)

This example underlines the fact that writing on the borders can also be approached and appropriated by writers from different cultural backgrounds. McCarthy's texts call to the fore issues of cultural and linguistic assimilation in contact zones, and the ways contact influences both guest and host speakers. Furthermore, it also questions notions of authenticity. (cf. Ashcroft, Griffiths and Tiffin 2000: 17-18) In comparison to Chicana and Latina writers, McCarthy is writing from a different cultural perspective and position. In this sense, the text remains outside the bounds of a Chicana and Latina context. At the same time, it defamiliarises a monolingual context.

The borderland can be envisioned as a continuous interactive cultural zone. It can be envisioned as a metaphor for multiplicity, fluidity and possibility. However, it may not necessarily require the US-Mexican border as a referent. (cf. Pérez-Torrez 1995b) Yet, the U.S. –Mexican border cannot be erased from memory and writing. It remains a painful reminder of history. From this memory, something creative can ensue. For Andalzúa, the border is,

*'una herida abierta'*¹³⁹ where the third world grates against the first and bleeds. And before a scab forms it haemorrhages again, the lifeblood of two worlds merging to form a third country – a border culture.' (Anzaldua 1987: 3)

The term border culture offers unique opportunities to explore and expand upon the meaning of what it signifies to reside on the borders of two cultures and languages, either by inhabiting with/in or on the margins of a centripetal gravitational force, resisting that urgency to conform to the centre, where the centre creates homogenous monolingual speakers. The margin allows for an expansion of cultural and linguistic ideas, starting

¹³⁹ 'An open wound.' (Anzaldua 1987: 3)

from that very peripheral position, by means of shifting the gravitational centripetal forces, towards a new idea and vision, towards an acceptance of difference. In this sense, the *mestizia's* voice can infiltrate the dominant culture from the borders the latter has erected in order to separate and segregate. Yet, the centre violently repels and rejects the unknown, symbolised in the negative construction of the 'Other'. The borderland,¹⁴⁰ however, is that area of settlement which lies between the centre and the border. In this in-between-space, where different cultures and languages meet, struggle and interact with each other in meaningful, as well as problematic ways, difference is encountered and negotiated. This new space generates new visions, possibilities and new translingual literatures of the contact zone. 'These liminal spaces act to problematise and dismantle the binary systems, which brings them into being', such as us/them. (Ashcroft, Griffiths & Tiffin 2000: 25) These areas also highlight the transformative potentials rooted within contact zones. Anzaldúa explores and defines the borders by using a binary dichotomy. She writes, 'borders are set up to define the safe and the unsafe, to distinguish *us* from *them*.' (ibid)

This man-made, defined boundary is envisioned as something unnatural. It dehumanises and degrades, but in this process of definition, languages, cultures and human are re-defined in new ways. This 'emotional residue', may be translated into something new, creative, something in process, of becoming, emerging, always in transit, always trans. Translingual art and writing exemplifies and conveys this process of constant movement, oscillation and constant evolution and shifts across and beyond

¹⁴⁰ This term is significant in studies of the US-Mexican borderlands, which have been occupied by two nation states of Mexico and the United States at different historical periods. The borderland remains profoundly hybridized and transcultural in nature. (Ashcroft et al. 2000: 25) However, Ashcroft et al. argue that this cultural exchange has only had a 'superficial effect on the underlying power differences, which the border enforces.' (ibid) On the other hand, the South-West borderland activates difference in more dynamic terms, where the racial, linguistic and economic factors threaten constructed borders.

static, limited notions and visions of homogeneous communities and languages. Translingual writing moves within and beyond man-made borders into the unknown borderlands of the body, mind and imagination.

2 **Cherrie Moraga: In Search of my Mother's Tongue**¹⁴¹

'Loving in the war years
Calls for this kind of risking
[...]
maintaining
this war time morality
where being queer
and female is as warrior as we can get.' (Moraga 1983: 24)

2.1 **Introduction**

This section explores Cherrie Moraga's, 1983¹⁴², text *Loving in the War Years: Lo que nunca pasó por su labios*¹⁴³. It also briefly explores the play *a Spanish Medea* and *This bridge called My Back* (1981). Moraga's work is analysed within its social, political and bibliographical context, which may provide a deeper understanding of the way Chicana texts manifest translingual elements. This section also avails of Moraga's digital platform and online interviews. Moraga's digital platform contextualises the texts and it adds many different layers, which add to an appreciation of the translingual in the digital era. It also plays an important role in showcasing the author's ongoing engagement in the

¹⁴¹ I shall refer to the text as *Loving*.

¹⁴² This chapter avails of the 2000 edition.

¹⁴³ 'That which does not pass through our lips.' (Moraga 1983) All translations are mine, unless otherwise stated.

social, political and artistic representations of the Chicana and her work, opening up a view onto a transcultural and translingual landscape.

The aim of this section is to identify the ways in which Moraga's text displays elements of translingualism, to further understand Chicana translingual texts and theatrical representations. It attempts to understand the linguistic, cultural and aesthetic effects of specific usages of more than one language in texts and performance. In this regard, this section explores the notion of 'grafting', a term used in horticulture, to refer to distinctive but compatible plants that are joined together to continue their growth. The term is adopted and applied here, in a linguistic sense, to refer to a stem language that is joined to another stem language, so as to continue their growth and development in the same environment. Grafting, in this context, means to unite an element with another cultivated or developing language stem. It also refers to the propagation of an element by attaching or adding a linguistic element to a stem. In this context, grammar, syntax and phonological interferences are likely to occur.

Bruce-Novoa's (1990) work in the field of Chicana studies has brought the term interlingual to the fore. For him, Spanish idiolects create 'subtle fusions of grammar, syntax or cross-cultural allusions'. (Bruce-Novoa 1990: 50) Bruce-Novoa considers these texts as creating a third "inter" possibility of language, through the constant tension of the two languages operating at once. (Bruce-Novoa in Arteaga 1994: 245) He furthermore argues that while "bilingualism" implies moving from one language code to another; "interlingualism" implies the constant tension of the two at once.¹⁴⁴ (Bruce-Novoa in Arteaga 1994: 245) Whilst interlingualism – a positional marker¹⁴⁵ – is more concerned

¹⁴⁴ (cf. chapter 2 for a discussion of terminology and the etymology of prefixes and suffixes used in this thesis)

¹⁴⁵ (cf. chapter 2)

with the constant tension produced between two languages, translingualism highlights the transformative qualities inherent in these texts and the negotiating strategies involved in translingual contexts. Furthermore, it views the relationship between languages in contact as one that is in perpetual flux, dynamic, fluid and generative. Although, this thesis is indebted to Bruce-Novoa, it avails of the concept of the development of a ‘third’ language, to highlight the way the two languages generate a new form of language within the text. In this light, this chapter avails of the metaphor of ‘grafting’, to explore what occurs to the languages in contact in this particular type of translingual context.

2.2 The Genre of Autoethnography: Essays, Stories and Poetry

Loving combines elements from different genres including essay, autobiography, stories and poetry. The combination of genre is the compromise Moraga has made in an effort to be understood. (ibid: xii) The text is not arranged in chronological order, rather, it has an emotional and political order. (Moraga 1983: viii) Her text also has autobiographical and autoethnographic elements. The term autoethnographic has been applied in postcolonial settings, as well as in multicultural, anthropological and folkloric configurations, highlighting hybrid texts that combine autobiographical with ethnographic practices. (Watson in Jolly et al. 2001: 83) Alice Kaplan has coined the term ‘language memoir’ to refer to language memoirs by bi-/and multilingual writers (cf. Alice Kaplan in Bammer 1994: 59) More recently, Mary Besemeres (2002; 2006), influenced by Kellman’s theoretical approach, has adopted the term ‘translingual memoirs’ and also ‘cross-cultural autobiography’. (Besemeres 2002: 278) Language memoirs emphasise localised experiences and their relevance for translingual studies, linguistics and cultural studies. Autoethnography challenges autobiography as a western master narrative. (Watson in Jolly et al. 2001: 83) Autoethnic writing is located in a complex contact zone

between the metropolitan and indigenous sites. Moraga's *Loving* questions the supposition of a community that is coherently constructed from the perspective of a narrator whose identities are seen as multiple and differently constructed. (ibid:84) In this light, her lesbian feminism, Chicana roots and mixed-ancestry are seen as grounds for contestation. (cf. Moraga 1983: xii-xiii) *Loving* threatens in every sense, in every way. It crosses genres, languages and cultures, traversing tenuous linguistic and cultural borders.

2.3 Autobiographical, Social and Political Contexts

This section seeks to understand the biographical and political motives that drive Moraga's writing. She is a playwright-director, poet, writer-essayist, educator and cultural activist. She was born in Los Angeles to an Anglo-American father and a Mexican mother. Moraga defines herself as a woman of colour, a Chicana/Xicana. While the Anglo-American education system informs her writing, she argues that it was partly her education that forced her away from her community. It has made her an outsider to many Chicanos. (Moraga 1983: ix) Her lesbianism has further widened this rift. Furthermore, she views her writing as a contributing and distancing factor. (ibid: xi) To place the words "Chicana" and "lesbian" 'on the same page, within the same line' is a profound, risky act of defiance and liberation. (ibid: iii) Moraga describes it as 'the danger of walking in the body of she who put them together.' (ibid) Yet it was lesbianism which allowed her to begin the very intimate art form of writing (ibid: xv), both creatively and theoretically. She writes that she 'was born queer with the dream of flying [...] with the dream of falling [...] dropping off a ledge'/Waking/ to the danger/of falling/ [...]in love/the dream.' (ibid: xv)

Moraga is a movement writer and cultural activist. She continues to raise her voice, even if the Chicana movement has ceased to be active. She is currently the founding member of La RED Xicana Indígena movement¹⁴⁶ and has co-edited *This Bridge Called my Back: Writings by Radical Women of Color* with Andalzúa (1981). This text questions the role of a radical women of colour's response to these turbulent times. (Moraga in Moraga & Andalzúa 1981¹⁴⁷: xxiii) The movement's main concern is to achieve sovereignty for indigenous people and respect for people of colour. (ibid: xxvi) She acknowledges that they 'lack the right language to speak of revolution.' (ibid: xxvi) Yet, her text *Loving* allows her to find the 'right language' and voice in a literary context. She writes, 'as artists we might have something to contribute between and beyond what we are allowed to live here in this American prison of forgetfulness, durante los años de guerra.'¹⁴⁸ (ibid: vii)

2.4 In Search of my Mother's Tongue and Body: Language and Sexuality

Moraga is aware that her writing causes a rupture within the monolingual paradigm and its expectations. Her text speaks in more than one language, which may prove difficult. In fact, what does this signify in terms of publication and in terms of the monolingual and the multilingual reader, and above all in translingual terms? She would like to depict a world so full of "foreign" language that the Anglo-American reader would struggle to understand and the publishing houses would not publish. (Moraga 1983: xii) And those who would understand it, will also not want to read it (ibid), because of its politics, her Xicana roots and her sexual orientation. Moraga is keenly aware that

¹⁴⁶ This movement began in 2002, it is based in Arizona, New Mexico and California. It represents a network of Xicanas indígenas, who are actively involved in political, educational and cultural work to raise indigenous consciousness among their communities. It also supports the social justice struggles of indigenous people of American origins both North and South. (Moraga 2019 DP)

¹⁴⁷ I avail of the third edition published in 2002.

¹⁴⁸ 'during the war years.' (Moraga 1983: vii)

attempting this impossible feat, of merging three cultural systems and two languages into one text, would leave ‘an aloneness too great to bear.’ (ibid xiii) Yet, she attempts a ‘compromise’, which in Spanish means obligation or commitment. *Loving* is a commitment to write about her predicament as a Chicana, lesbian and cultural activist, in a text whose themes are bigamy, betrayal and bifurcation. According to Aneta Pavlenko,

‘these metaphors convey an array of emotions: guilt over linguistic and ethnic disloyalties, [...] anxiety about the lack of wholesome oneness, angst over the inability to bring together one’s incommensurable worlds, and sadness and confusion caused by seeing oneself as divided, a self-in-between, a self in need of translation.’ (Pavlenko 2006: 5)

English is Moraga’s native tongue. She came to speak Spanish later in life. Metaphors of lacking ‘a wholesome oneness’ are prominent in the passage below. (ibid) She views and describes herself as,

‘a half-bred Chicana. The difference between my gringo immigrant side and my native Mexican is that when gringos came to the United States, they were supposed to forget their origins. [...] Mexicans, however don’t forget. Anything. [...] the Mexican immigrant daily reminds us U.S.-born Mexicans that we are not really immigrants at all.’ (Moraga 1983: 162)

Moraga was born, raised and educated in an Anglo-American culture. Yet she realises that in some ways her writing is incomplete. She writes,

‘English was not cutting it. ¿Entiendes?’¹⁴⁹ That there is something else, deep and behind my heart and I want to hold it hot and bold in the hand of my writing and it will not come out sounding like English. Te prometo. No es inglés.’¹⁵⁰ (ibid: 144)

This extract highlights the way the ‘other’ language marks its presence on the page: ‘No es Ingles’, with a negative construct, a forceful resounding ‘No’. (ibid) What will this ‘other’ language do to English? How will it transform English and the text? The text can no longer be fixed in a monolingual site, for the writing invites Spanish into its core, into the shadow of the matrix, working its way in, changing the dynamics of the languages involved in the linguistic and cultural exchange. Coming in from the margin, this ‘other’ language grows stronger, wilder and freer. The text becomes something entirely different. It is neither English nor Spanish. For Moraga, English is devoid of that emotional connection to the mother figure. She longs to be able to,

‘feed the Mexican back into her. I meant to tell her how I thought of her as not brown at all, but black – an English-speaking dark-girl, wanting to spit the white words out of her, be black angry. I meant to encourage.’ (ibid: 135)

The ‘english- speaking dark girl’ rejects the mother tongue, a rejection which is also connected on a deep level to her relationship with her father. She tells us, ‘my mother was not the queer one, but my father.’ (ibid: 2) It is from ‘*this queer [that] she run[s] from. This white man in me.*’ [(ibid) my addition] She writes about her fear ‘of being that stuck’. (ibid) It is the ‘women [who] settle for dead men with cold or absent touches. We carry the weight of your deaths.’ [(ibid:4) my addition] Moraga’s desire to write in the language of her mother’s tongue is tied in and intertwined with the figure of the mother,

¹⁴⁹ ‘do you understand?’ (Moraga 1983:144)

¹⁵⁰ ‘I promise you. It is not English.’ (ibid)

at a very deep symbiotic level. She becomes the man her father could never be. To this end, she transgresses the boundaries of the mother and daughter relationship. She remembers her mother words ‘rising up from inside [...] “A real man”. (ibid:25) She noticed how her father’s hand ‘lingered awkwardly about her mother’s back’. (ibid) She admits, ‘I am my mother’s lover. The partner she’s been waiting for. [...] I can provide for her.’ (Moraga 2000:26) Yet, she is still trying to swallow the fact that they lived most of their lives ‘with the death of a man/whose touch ran/across the surface of [her] skin/never landing nightly/where you begged it/to fall. [(ibid:9) my addition] Her mother tells her,

“mi’jita, your father, he has no feeling left in him.” [...] she asks me, have I noticed how he’s “so softly, not very manly?” [...] I think he’s different like you, entiendes?¹⁵¹ Pero, no digas nada a tu hermana.¹⁵² [...] “Talk to your father,” she says. “He listens to you. Don’t let him know you know. Teine vergüenza.¹⁵³” (ibid: 4-5)

It is within this relationship with and within her mother’s language, her tongue, body and sexual matter, where she finally ‘write[s] without secrets’. [(Moraga 2019DP¹⁵⁴) my adjustment] She writes,

‘in recent months, I have had a recurring dream that my mouth is too big to close; that is, the outside of my mouth, my lips, cannot contain the inside – teeth, tongue, gums, throat. I am coming out of my mouth, so to speak. The mouth is red like blood; and the teeth, like bones, white. The skeleton of my feelings clattering for attention [...] La boca¹⁵⁵ spreads its legs open to talk, open to attack. (ibid: 142)

The culturally constructed or rationally shaped discourse, be it of language or of sexuality, is subverted by direct physicality. Thus, it can no longer be contained,

¹⁵¹ ‘Do you understand?’ (Moraga 1983: 4-5)

¹⁵² ‘But don’t say anything to your sister. (Moraga 1983:4-5)

¹⁵³ ‘He is ashamed.’ (ibid)

¹⁵⁴ This is taken from ‘Women who make America Series’ recorded in 2016. (Moraga 2019DP)

¹⁵⁵ ‘the mouth.’ (Moraga 1983:142)

constrained and restrained within a tightly knit singular linguistic system nor cultural and sexual borders. She writes,

‘my mouth cannot be controlled. It will flap in the wind like legs in sex, not driven by the mind. It’s as if la boca were centred on el centro del Corazon¹⁵⁶ not in the head at all. The same place where the cunt beats.’ (ibid: 142)

The body, ‘la boca/mouth’ has a mind of its own. It communicates beyond words. With this new awareness, she comes to embrace her own voice, roots and sexuality, ‘*there is a woman coming out of her mouth. Hay una mujer que viene de la boca* (ibid: 142) The two sentences seem to be a translation from one language to another. However, the translation is not entirely a literal one. That is because the Spanish sentence does not include the pronoun ‘her’ (su)¹⁵⁷. The sentence, ‘Hay una mujer que viene de la boca’, could be translated as, there is a woman who comes from the mouth. (ibid) In this sense, we notice that the sentence is much more neutral. It begs the question, whose mouth? In this instance of self-translation, sentences are reinterpreted, and both languages are brought to the fore in unique ways, and in a sense, question self-translation.

2.5 Linguistic Landscapes in *Loving*

This section analyses certain linguistic aspects of *Loving*. It explores different types of code-switches and mixes. It avails of studies in linguistics to understand the way these switches manifest and contribute to an understanding of the translingual. English appears to be the prevailing dominant language. It is the matrix language into which Spanish lexicon, phraseology and sentences are embedded. The Spanish language disrupts the matrix’s hegemony, it changes the text’s dominant language dynamics. In

¹⁵⁶ ‘the centre of the heart.’ (ibid)

¹⁵⁷ In Spanish, the pronoun ‘su’ is used for both genders.

fact, it is not an English text, yet neither is it a Spanish text. It is located in between these poles, but it has not yet reached its full potential. Moraga describes the use of her two languages as ‘the two tongues, one of privilege, one of oppression.’ (Moraga 1983: xiii) Yet, the oppressed tongue is not relegated to silence, because it is born out of that very silence and oppression. In the sentence, ‘I am the daughter of a Chicana and an anglo’ (ibid), the languages’ hegemonic power and position is inverted. In the text, the Spanish language negotiates and asserts its role by capitalising the word ‘Chicana’ and by relegating ‘anglo’ to the margin, thus subverting the power gradient between the two languages, at least in writing. Allon White argues that,

‘because languages are socially unequal, heteroglossia implies dialogic interaction in which the prestige languages try to extend their control and subordinate languages try to avoid, negotiate, or subvert that control’ (White 1994: 136)

Spanish also enters the matrix language through tag-switches, such as ‘¿Entiendes?’ where the stock element of the Spanish language is joined to the English sentence. Tag-switches are often interrogatory or exclamatory. (Edwards 1994: 73) Spanish is also introduced into the text through the use of loan words, such as, in ‘la boca spreads its legs.’ (Moraga 1983:142) However, the use of ‘boca’ in this sentence is more complex than just a use of a loan word and a linguistic interference inserted into the text. The two linguistic codes are deployed within the same clause or sentence boundary to create meaning. This is technically known as code-mixing. ‘La boca’ is also used in the sentence, ‘It’s as if la boca were centred on el centro del Corazon not in the head at all.’ (ibid). Here the article ‘la’ and the noun ‘boca’ is placed in the middle of the first part of the clause, as an item of interference, but also as a code-mix. The second clause code-mixes into Spanish, and the third clause code-mixes back to English. In the self-translated

sentence, used above, the noun ‘boca’, and the entire sentence has been self-translated into both languages, ‘*there is a woman coming out of her mouth. Hay una mujer que viene de la boca.*’ (ibid: 142) In terms of the translingual, translation here effaces its traces, for within the boundaries of the individual sentences, there is no actual interaction between the languages. Each sentence represents a distinct unit, a distinct language system, on the same page. The elements remain sealed and contained. (cf. chapter 3: Eliot)

Translation can also be viewed as replicating the original message for the benefit of the monolingual reader, who is not granted the opportunity of working out the text’s difficulty. In fact, in Sommer’s view, some dominant group members may expect to be able to solve these difficulties by themselves, whilst other mainstream readers will expect unequal relationships to be neutralised on the page. (Sommers 1999: xiii) And other readers may expect to gain knowledge of differing cultures, but not to be made aware of their own limitations,¹⁵⁸ which may involve a potential loss of power. (ibid) Not translating can also be viewed as a political act, because glossing gives the translated word and the receptor language more prestige. (cf. Ashcroft, Griffiths & Tiffin: 1989) Furthermore, translation reduces the ‘other’ to the familiar and effaces the text’s difference, moving it to the territory of the monolingual reader. (Spitta 1997:160-182) Untranslated words have the power to signify a culture, its identity and its difference.

2.6 Canto Florido: Code-Switching and Mixing

This section analyses the Poem *Canto Florido* taken from the Chapter *A Flor De Labios 1995-1999* to enable an understanding of the way the text avails and uses different

¹⁵⁸ The commodification of ‘otherness’ is successful in the USA because it has offered a new way of experiencing life as exotic, enticing and exciting. Hooks suggests that within commodity culture, ethnicity becomes the new seasoning that shakes up the ‘dull dish that is mainstream white culture.’ (Hooks 1992: 21)

types of code-switching and mixing. The poem has two sections, **1** *a flor de labios* and **2** *la flor fugaz*.

‘Canto Florido’¹⁵⁹

1

a flor de labios

vivo yo
poeta de palabras
silenciosas
I do not sing
what resides always
on the tip of the tongue
la ausencia
contenida en la cuna
de cuerpo
[...]

2

la flor fugaz.

en la boca del río
that is our bed
we return a la tierra salada,
a los huesos molidos.
we turn ancient mitos’
fertilizer pa’ flora born of the sea.

you are not so much sea
as desierto, the hot
animal-glove que me cubre
por la noche Cihuacoatl.’¹⁶⁰ (Moraga 1983: 140-141)

¹⁵⁹ ‘Canto Florido: 1 a flower of the lips. I live/ a poet of words/silently/ I do not sing/what resides always/ on the tip of the tongue/the absence/ in the cradle of the body [...]’ 2 The Fleeting Flower. ‘In the mouth of the Rio/that is our bed/we return to the salty earth,/aching bones./ we turn ancient myths/impregnated from the earth born of the sea./ you are not so much sea/ as desert, the hot/animal glove that covers me/ for the night Cihuacoatl.’(Moraga 1983: 140-141)

¹⁶⁰ In Aztec mythology, Cihuacoatl/Coatlicue (snake woman). She is the Aztec mother goddess. She represents motherhood and fertility. She helped humanity by grinding up the bones from the previous ages and mixing it with her blood. She is also the mother of Mixcoatl, whom she abandoned at a crossroads. (cf. Almere & Gonzáles 2000; Miller & Taube 2003) She is the personification of duality; she is envisioned as the giver and destroyer of life. Her status was downgraded over time and she was relegated as the dark and malevolent monster. Anzaldúa reworks this myth, regarding the goddess as a metaphor for the *neuva mestizia consciousness* (new mestizia) of contradictory selfhood. (Allatson 2007: 71-72) The Coatlicue State, as defined by Anzaldúa (1987), represents the ‘eruption of repressed and painful memories.’ (ibid) At the same time, it also denotes a ‘liminal space of self-awareness’, outside the imposed discourse of Western rationalism, in which Chicana subjects can be recognized. (ibid) She signals a way to deal with the borderland’s structures of oppression. (ibid)

The first significant aspect to note here is the way in which the poem uses languages. English and Spanish are placed together in the same text, in a higher proportion and frequency than in her essay writing, which is written mostly in English, interspersed with Spanish. It also contains a lexical loan word, an interference, in a third language, from Classical Nahuatl, 'Cihuacoatl'. With one Nahuatl word, the text opens up a world full of mythological and mythical references and symbolism. This word comes to represent Chicana subjectivity. (cf. Allatson 2007; Anzaldúa 1987)

In line 6, the sentence commences in English 'on the tip of the tongue' then code-switches to Spanish 'la ausencia/contenida en la cuna/de cuerpo.' (ibid) This exemplifies the linguistic concept of 'equivalence constraint'. (Poplack 1980) This concept highlights the fact that the code-switch does not violate the syntactic rules in either language, and occurs at points where the surface structures of the two languages map onto each other. What this signifies, is that 'the word order immediately before and immediately after a switch point must be possible in both languages; if this is not so, a switch cannot occur.' (Grosjean in Grosjean & Ping Li et al. 2013: 61) Muysken (2000) refers to these switches as intersentential switches, that is the switch occurs at a sentence boundary. (cf. table 1 below) However, they can also be identified as alternational switches. In this instance, both languages occur alternately, each with their own structure, with the switch point located at a major syntactic boundary. (Muysken 2000) For example in the sentence, 'en la boca del río', the switch occurs at a clause boundary, 'that is our bed.' (Moraga 1983 140) In this type of switch, each segment involves a language with its own structure and the switched elements are constituent-sized, that is, they represent phrases and clauses. (Lipski 2009: 2) This pattern differs from insertional switches, which occurs when one language usually dominates by determining the overall structure into which constituents

from language L2 are inserted into L1. This type of switch is more evident in Moraga's essay writing, as well as in some of her poetry in *Loving*. An example of insertional switches can be found in the *Introduction to the First edition*,

'I write this on the deathbed of my abuela¹⁶¹. We have made one last procession to her: my mother, my sister, her daughter and I. My grandmother's eyes are open today. I hold the bone of her skull in the palm of my hand. It is light bird-weight.' (Moraga 1983: xiii)

On the other hand, in congruent lexicalisation code-switches, words from both L1 and L2 are inserted in a random fashion. What this switch requires is that both the languages in the contact scenario are structurally congruent, to the extent that they share lexically similar content, such as homophones. (cf. Muysken 2000: 132-3; cf. chapter 3: Cassar.) The dominance of one of these three patterns over the other two depends on both linguistic and extralinguistic factors.¹⁶² Muysken's categories of language-switching phenomena, namely alternation, insertion and congruent lexicalisation, partially overlap with each other. (cf. Table 1 below)

¹⁶¹ 'grandmother' (Moraga 1983: xiii)

¹⁶² In insertional and alternational switches, the statement of the linguistic factors favouring this pattern is based on Deuchar et al.'s findings, such as typological distance, whilst, in congruent lexicalisation they are favoured by typologically similar languages. The extralinguistic factors that favour insertional switches are due to colonial settings, recent migrant communities and also asymmetry in people's proficiency in two languages. In alternational code-switches, these are due to stable bilingual communities and those that have a tradition of language separation. In congruent lexicalisation switches, the switches occur when two languages have equal prestige and no tradition of overt language separation exists between the two languages. (Deuchar et al. 2007: 309)

Codeswitching type	Linguistic factors favoring this type	Extralinguistic factors favoring this type
Insertion	Typological distance	Colonial settings; recent migrant communities; asymmetry in speaker's proficiency in two languages
Alternation	Typological distance	Stable bilingual communities; tradition of language separation
Congruent lexicalization	Typologically similar languages	Two languages have roughly equal prestige; no tradition of overt language separation

Table 1: Codeswitching types, from Deuchar, Muysken & Wang 2007: 309 in Lipski 2009: 3

Insertion, however, presupposes that there is a dominant or matrix language (cf. Myers-Scotton 1992, 1993, 2002), in which lexical items from L2 and/or L3 are inserted in the sentence, such as the word 'boca' from the L2, Spanish in this case, in the sentence, 'La boca¹⁶³ spreads its legs open to talk, open to attack' (ibid: 142) or the words 'Coyolxauhqui'¹⁶⁴ and 'Aztlán'¹⁶⁵, from the L3, Náhuatl.¹⁶⁶ This latter linguistic tactic

¹⁶³ 'the mouth' (Moraga 1983: 142)

¹⁶⁴ She is the Aztec Moon goddess, daughter of Coatlicue, who was considered the Aztec mother goddess. (Allatson 2007:71)

¹⁶⁵ It is the mythical homeland. It is used as a signal of identification and appropriation in Chicano/as culture. It is also signifies the Chicano struggle against racism and socioeconomic, political and cultural subordination. (ibid: 24)

¹⁶⁶ It is also known as Aztec and belongs to the Uto-Aztecan group of languages. It corresponds to any one of the variants spoken in the Valley of Mexico and central Mexico. It is the language of the Aztecs and many other indigenous groups. It was a lingua Franca up to the 16th century Spanish conquest, but was displaced by Spanish, however, variants, such as modern the Nuhuan language is still in use today and remains the second most spoken language in Mexico after Spanish. (Allatson 2007: 171-172) A number of terms have entered the Spanish, English and many other European languages. These include words, such as 'chocolate, avocado, and tomato.' (Allatson 2007: 172) Allatson suggests that many writers appropriate Nuathl words also act as signs of identity, and as symbols of a reconnection with the past.

became commonplace with the reclamation of an Aztec genealogy for the Chicana people. (Allatson 2007: 172) The words are inserted into the English matrix text: ‘the remembered Coyolxauhqui taking up permanent residence in Aztlán.’ (ibid: iv) The inclusions of these elements and their position in the text are determined by the matrix language. However, the word ‘Cihuacoatl’(Coatlicue), also from Classical Nahuatl, is introduced into the structure of the poem *Canto Florido*, where there is no single language matrix frame (MLF). In this context, Spanish and English being coequal matrix languages. (cf. Myers Scotton 1993, 2006). Thus, we are presented with an entirely different pattern and configuration. The sentence, ‘animal-glove que mi cubre/por la noche/ Cihuacoatl includes elements of both insertional (Cihuacoatl), and alternational code-switches, (que mi cubre por la noche Cihuacoatl), as well as alternational code-mixes (animal-glove que mi cubre). (Moraga 1983:141) In fact, the poem avails of code-mixes to a large degree. Whilst code-mixing implies hybridisation, code-switching places emphasis on the movement from one language to another. In the sentences, ‘we return a la tierra salata’ and ‘fertilizar pa’ flora born of the sea, the sentences highlight a hybridised context.¹⁶⁷ The emphasis in both switches is not only on the cross-cultural exchange between the two languages, but on the transformative potentials and qualities inherent in these types of language contact literatures, which generate new types of translingual border texts of the borderlands.

These translingual texts emphasise breaks in conventions and homogeneity. There is a rupture in the monolingual paradigm which the Anglo-American culture has tried to uphold by means of ‘forced assimilation’. (Morales 2007:4) ‘It is the potential of

¹⁶⁷ The concept of hybridity comes to emphasise ‘a typically twentieth century concern with relations within a field rather than with an analysis of discrete objects, seeing meaning as the produce of such relations rather than as intrinsic to specific events.’ (Ashcroft, Griffiths & Tiffin et al. 2000: 111)

hybridity to reverse the structures of domination' (Young 1995:23) In fact, the Spanish language has an asymmetrical power relationship with American English.¹⁶⁸ From a linguistic point of view, congruent lexicalisation requires that the languages in contact need to be structurally congruent to a very high degree. (cf. Muysken 2000) Yet, in this context, it is of considerable importance to highlight the role of power relations in these situations of literary and linguistic contact. It is a difficult case to claim that languages have equal prestige, when in fact the notions of language prestige, dominance, dominion and colonisation give rise to binary dichotomies, such as centre and margin. These dichotomies operate within Chicana and Latina contexts. In fact, Mexican Americans are a marginalised part of U.S. society. (Morales 2007:4) Orquidea Morales argues that,

'Ever since the Treaty of Guadalupe Hidalgo of 1848, Mexicans have been foreigners in their own homes and have had to learn to adapt and often times forget their culture to assimilate more easily into English speaking America.' (ibid)

Moraga's text attempts to shift this marginal role of the Chicana towards the borderlands, by incorporating elements of Chicana and Indigenous language, as well as by availing of hybridisation techniques, but it is a tight-rope balancing act.

In *Loving* Moraga uses English and Spanish in a variety of ways. Spanish is used to express a particular emotion, such as the example of the use of 'la boca'. In Spanish the word conjures a sensual, sensory, visual and auditory effect. 'La boca' is multi-functional, it is a speech organ, it emits sounds, a sexual organ, and an organ where food is ingested. 'La boca' is symbolically charged. It is connected to the body, to the mother's body, and her mother's language. It is through 'la boca' that Spanish words enter the text,

¹⁶⁸ In this regard, congruent lexicalisation does not fully accommodate these types of translingual texts that occur in an ambivalent terrain.

they take on meaning, form and shape. Once the word ‘la boca’, has been translated into the English word ‘mouth’, it loses some of its emotional impact, its power to convey her sexuality, difference, and its connection to her mother’s body and her mother’s language.

However, Moraga uses English as a medium, a tool to translate herself, in order to be understood. Furthermore, the text uses both Spanish and English in the same context to create a new type of language that crosses the borders.

2.7 Grafting a Third Language of the Mestizia in the Borderlands

Eliot’s poetry highlights elements of what one might call container gardening, where the elements are sealed off and do not contaminate each other in a linguistic sense. Cassar’s texts perform a kind of linguistic transplanting, which I have termed a ‘translingual interactional contact’, which occurs between the elements in the linguistic transaction. In some instances, Moraga’s text has displayed both container elements, especially with regard to translation practices – albeit there are only a few instances – and linguistic transplantation, where elements of the Spanish and Nuathl language are transplanted into a new terrain for specific meaning-making contexts. Above all, her poem *Canto Florido* displays linguistic grafting. From the union of two distinct language systems, a third language stems and propagates. Linguistically, the term Spanglish is also availed of in these contexts, as Gómez Peña emphasises here, ‘Spanglish, Franglé, and Grongoñol are *lingua francas*; and monoculture is a culture of resistance practiced by a stubborn or scared minority.’ (Gómez Peña 1996: 7)

The following extract below taken from *The Dying Road to A Nation: A Prayer Para un Pueblo* enables an appreciation and understanding of elements of translingual linguistic grafting.

Catholic Memory

*I remember
 when I was a little esquincle in the new
 mech(x)ico los angeles califas san Gabriel lomas gangland
 pero en el otro lado de los tracks
 the missionary sisters taught me about chuy¹⁶⁹ christ¹⁷⁰
 and impure thoughts and que thoughts were igual
 que'l real act and that was the catch-22 que te chinga every time
 cuz someone else tell you not to pensar en el pezon
 y pues ya vez
 you already got the pinche picture en tu mente
 millones de pechos all sofialoren and bustin'
 outta pleasant peasant campesina cotton
 al esilo italiano
 y bueno...
 all this thinking on what NOT to think
 caused me to consider the question of thought
 unadulterated, learned later
 'bout Buddhism and emptying the mind de todo la mierda
 Which I never been good at
 Only good at dying....¹⁷¹*
(Moraga 1983:195)

The text presents us with a variety of linguistic codes, from both English and Spanish slang words, Standard Spanish, Spanglish, English, Spanish and colloquial English, as well as elements from indigenous languages. For example, the word 'esquincle', usually written 'escuincle' is from Nahuatl origin: 'itzcuintli'. It is used to refer to a 'dog'. In colloquial terms, it is also used in a derogatory way to refer to a child. Here, it is used in the masculine form to refer to 'a little boy'. (Online Dictionary Wordsense 2019) The word 'mech(x)ico' also derives from Nahuatl, Mējiko. The second consonant sound was transcribed by the Spanish Conquistadores as 'x', whilst in fact the

¹⁶⁹ The word chuy is a Quecha word from *achuy*, which means teaching through story telling. The word *chuy*'o also signifies master or narrator. (cf. Azambuja: 1978)

¹⁷⁰ The incursion of Catholicism into the Américas was an essential project of Colonization, in order to de-indigenize the population. However, Mexican Catholicism among the poor and working classes identified with rituals, prayer and ceremony, rather than with the Church as an institution. In this sense, it maintained a Native American cultural sensibility. (Moraga 1983:225)

¹⁷¹ *I remember/when I was a little kid in the new/ Mexico los Angeles Caliph Saint Gabriel hills gangland/but on the other side of the tracks/ the missionary sisters taught me about Master Christ/ and impure thoughts and that thoughts were the same/the real and that was the catch- 22 that fucks you every time/cuz someone tell you not to think about nipples/ and so you do /you already got the goddammed picture in your head/millions of pictures of Sofia Loren and bustin' outta pleasant peasant country cotton/in Italian style/ and yes.../ all this thinking on what NOT to think/caused me to consider the question of thought/unadulterated, learned later/'bout buddhism and emptying the mind of all the shit/ which I have never been good at/ only good at dying...'* (Moraga 1983: 195)

sound was a /S/ as in the ‘sh’ sound, for example ‘show’. (ibid) According to the *Real Academia Española*, the word ‘chinga’ from ‘*chingar*’ comes from the Caló dialect, *čingarár*, meaning *to fight*, from Romani *chingarar*, of Indo-Aryan origin. (ibid) This brief etymological search shows the complexity of blending Native Indigenous languages and dialects with and within a Spanish cultural and linguistic context, as well as within an English context. It also highlights the complicated issue of transposing Nuathl into Spanish, at a cost, which Moraga emphasises, by forcibly reinserting the indigenous elements back into the text, as a painful reminder of colonisation practices. The words in English, ‘cause’, ‘bustin’ outta’ and ‘bout’ are all colloquialised English, which are not usually used in a written context, rather they are attempts at emulating speech patterns. In this sense, the text configures speech and orality into a written format. In this text, more so than in her essays and *Canto Florido*, there is a dynamic movement, a new type of ‘free flowing consciousness writing’, where the languages shift and move beyond real imposed and imaginary borders, and even beyond the borderlands themselves, forcefully creating an opening and a rupture within dominant discourse.

There are elements both of Spanglish and of so-called Ingleñol¹⁷² in this type of writing. For example, in the sentence, ‘*the missionary sisters taught me about chuy christ/and impure thoughts and que thoughts were igual*’, the matrix language is English, the text code-mixes Spanish and the indigenous, grafting the other languages into the matrix, so that a new type of language is generated. (Moraga 1983: 195) In the sentences, ‘*mech(x)ico los angeles califas san Gabriel lomas gangland/ pero en el otro lado de los tracks*’, the matrix language is Spanish, with Nuathl lexical interferences such as

¹⁷² The difference between Ingleñol and Spanglish resides in the use of a primary linguistic base on which speakers will rely when communicating. In Ingleñol, English grammatical structures and ordering principles will typically dominate. (Allatson 2007: 214)

‘mech(x)ico’ and English lexical interferences, such as ‘gangland’ and ‘tracks’. (ibid) These interferences, however blend into the core matrix language, they are not static interferences. By fission and fusion, they generate a third language of the *mestizia*.

Catholic Memory is a text in continuous movement, highlighting the constant flux between Spanish, English, dialects and the indigenous. Not only are the languages in a dialogic relationship, but they press the limits of dialogue itself, coalescing, meshing, merging and transforming dialogic relationships in a provoking manner, where the dialogue between dominant and marginal is also temporarily revoked and new dialogic relationships are enacted. In the back and forth movement between different registers and languages, a new type of translingual text is generated. The term translingual highlights the emergence of this particular type of writing, that at times, attempts to emulate speech, but in other moments, moves beyond speech contexts into new literary spaces of the borderlands. This type of writing breaks all linguistic conventions, genres and boundaries.

2.8 The Role of the Indigenous in Moraga’s Writing and Performance

This section also seeks to understand the role that the Indigenous language and culture plays in Moraga’s work. In the text *Loving*, what does the inclusion and insertions of terms and expressions in the Nuathl language add to the text and yield in terms of translingualism? Indigenous culture provides mythological stories that help explore the human condition. Although classical Nuathl is an extinct language, it continues to exert its mythological, linguistic and cultural power, by representing a world view and experience that is neither Spanish nor Anglo-American. The Nuathl culture provides a sanctuary, a sacred space for the exploration of the feminine and the divine. It is also a vehicle for exploring origins and ancestry. *Loving* addresses indigenous myths, but it does

so through the medium of English, by incorporating Nuathl lexical items. The guest language is never fully articulated. She writes,

‘I am not
the Indian she is
but am witness to the story.’ (Moraga 1983: 151)

Thus, we are allowed glimpses into this ‘other’, submerged world, which is not fully exposed in the text. Yet, it works in the background, unfolding to represent a different history. Writing with the backdrop of a third language opens up new possibilities, extends the text’s horizons beyond both a Spanglish and an Anglo-American text only. The inclusion of Nuathl language generates a new hybridised transcultural and translingual text, even if the Indigenous elements are a minority. Their presence is embedded within the structure of the text, working towards a borderless centre.

Moraga returns to pre-Columbian Aztec deities to understand how these stories can help to come to an understanding of Mexican people. She discovers the myth of the *La Llorona, the Mexican Weeping Woman*, which becomes pivotal for an understanding of the feminine. (Moraga 1983:146) It is the story that has never been fully told, the story of the ‘hungry Mexican Woman who is called Puta/bruju/jota/loca¹⁷³ because she refuses to forget that her half-life is not a natural born fact.’ (ibid:147) In Moraga’s view, the myth reminds Mexican women that they do not have to be defined by patriarchy. The Mexican woman wanders in search of their lost selves, their sexuality, lost spirituality and sabiduría,¹⁷⁴ not their dead children as in the Greek myth of Medea. (ibid) Thus, when the hungry woman goes out looking for her children and cries out,

¹⁷³ ‘Bitch, witch, incomprehensible, mad.’ (Moraga 1983:147)

¹⁷⁴ ‘Wisdom.’ (ibid)

“Mis Hijos!”¹⁷⁵ Llorona cries¹⁷⁶. But I her saying something else, “Mis hijas perdidas!”¹⁷⁷
And I answer. “Te busco a tí También, madre/hermana/hija/”¹⁷⁸ I am looking for the hungry
woman.’ (ibid:147)

However, it is in her play,¹⁷⁹ *The Hungry Woman: A Mexican Medea*, where the elements of the indigenous culture become more prominent. (cf. Moraga 2016DP) They are foregrounded. They become visible and audible adding an extra layer to the way the translingual is envisioned in texts. Here the translingual is a live enactment of a written script with the added elements of performance. Below is a scene from a production of the play.



From the original production, directed by the playwright and Adelina Anthony at The Pigott Theatre, Stanford University. May 2005. Set & Costume concepts by Celia Herrera Rodríguez

¹⁷⁵ “My children.” (ibid)

¹⁷⁶ In killing her children, *La Llorona* is killing a male-defined Mexican motherhood that robs Mexican woman of their womanhood. (ibid)

¹⁷⁷ “My lost children.” (ibid)

¹⁷⁸ ‘I am looking for you too, mother, sister, daughter.’ (ibid)

¹⁷⁹ In her latest text published April 2019, *Native Country of a Heart* indigenous aspects are also taken into consideration.

Performance represents, in more ways than the written text, the presence of the marginalised 'other' culture and language. Stage elements, such as setting, costumes, movement, dance, postures and music enrich our experience of the translingual, which is not only restricted to a reading of the text, but to the visual and acoustic elements present in digital representations and performances. These artistic performances bring the translingual to the fore in more forceful and prominent ways by means of audio-visual representation. The transcultural and translingual elements become visible through a re-representation of the Aztec culture, as languages are carried across from one culture to another and words are enacted and articulated.

The viewer/participator plays an important role both in the texts and performance. More than in the text, the viewer is transported into a translingual representational space, where different elements of each language are played out and expressed in the different languages and linguistic registers, bringing to the fore aspects of performativity and the oral. Indigenous rituals and ceremonies are re-enacted, highlighting both translingual and transcultural elements. M. J Cutter suggests that Chicana texts 'teach the reader to become a translator who understands the interrelationship between different languages.' (Cutter 2005: 270) In this regard, the reader, as well as the viewer develops that translingual capacity to move beyond language systems as fixed entities, beyond representations in one fixed language, beyond indifference towards difference and an acceptance of difference.

3 Chavez-Silverman: A Text without Borders

3.1 Introduction

This section explores the writing of the author Susana Chávez-Silverman, to understand the way different languages are used in her text *Killer Crónicas: Bilingual*¹⁸⁰ *Memoirs Memorias Bilingües*¹⁸¹ 2004. This section explores the way the text uses languages in interactive and generative ways through code-mixing and code-switching practices, as well as linguistic interferences from other languages. It also attempts to understand the way the blending of languages in a Latina context contributes to an overall aesthetic effect. Furthermore, it questions whether her work differs to that of other Chicana and Latina writers, such as Moraga, Andalzúa and Braschi, and in what ways? Lastly, this section also avails of external interviews, as well as critical interventions by Paul Allatson 2004 and Anya Spyra 2011.

3.2 Biographical and Geographical Contexts: Travelling and Languages

Chávez-Silverman's text is analysed within its social, political and bibliographical context, to provide a deeper understanding of Latina translingual texts. Chávez-Silverman's father was a Jewish Hispanist, who spoke several languages. Whilst her father loved playing with languages, her mother was keen to keep each language separate and speak each one perfectly 'and did not really mix languages very much.' (Chávez-Silverman 2012I¹⁸²) Chávez-Silverman was born in Los Angeles. She grew up in a

¹⁸⁰ The term bilingual highlights the capacity to speak and write in two languages. In this case, it emphasises skill and expertise in two languages. This thesis on the other hand, is more concerned with the way the languages are used and thus prefers the term the translingual. It is still worthy to point out that the author has chosen the term 'bilingual' to refer to her work, whilst Cassar (chapter 3) used multilingual. These differences are worth noting if we are to move beyond static notions of writing in more than one language in more dynamic ways.

¹⁸¹ I shall refer to this work as *Crónicas*

¹⁸² I shall quote the word interview as 2012I.

bicultural environment, living between Los Angeles, Mexico, Madrid and Guadalajara. After completing her studies, she continued to travel, residing in South Africa, as well as in other states in the USA.

Travelling constitutes an important aspect of her writing. On the one hand, her text is located in a Latina context, and on the other hand, it is also incorporated within a more cosmopolitan and globalised context. The text evokes the colours, smells and natural imagery of various continents, as the narrator of the text travels through different languages, cultures and geographies. In the *II Flora and Fauna Crónica*, she writes,

‘Cuando me fui para South Africa, and I lived my first spring in Pretoria, allí por octubre, viví come insólito regalo el florecimiento de los jacarandees. Come northern Califas girl, of course, había visto mucho nature espectacular: the Pacific Oceano como Yard de enfrente, for starters, y los sequoia giant redwoods.[...] The yellow, puffy, dust-scented mimosa [...] and eucalyptus [...] Porque el olor a eucalipto me vuelve, inevitablemente, a los wild summer rides en la moto [...] the summer after we returned from our calvario – 18 months viviendo en España – and I began to get a little bit popular con eso de haber estado living in Europe y todo.’¹⁸³ (Chávez-Silverman 2004: 5)

Through the description of landscapes with its evocative vegetation, the text sketches a map, drawing attention to ‘cartography’ (Spyra 2011: 201), as it makes references to toponyms and geographical locations. The text also draws a map of a cosmopolitan and globalised geography, through the eyes of a ‘northern Califas girl’.

¹⁸³ When I went to South Africa, and I lived my first spring in Pretoria, I experienced an unusual gift of the blossoming of the jacarandae. Like a northern Califas girl, of course, I had seen a lot of spectacular nature: the Pacific Ocean as a Yard in front, for starters, and the giant sequoia redwoods [...] The yellow, puffy, dust-scented mimosa [...] and eucalyptus [...] Because the smell of the eucalyptus inevitably makes me go back to the wild summer rides on a motorbike [...] the summer after we returned from our calvary - 18 months living in Spain – and I began to get a little popular with that for having been living in Europe and all that.’ (Chávez-Silverman 2004:5)

(Chávez-Silverman 2004: 5) In this sense, the text destabilises a sense of locality, place, to include a global geography, but it also draws our attention to place/s, to the very signification of place. She writes, 'It's all about place'. (ibid:10) Thus, place ought not to be reduced by globalisation into a 'shrinking global mundo?'¹⁸⁴ Places are distinct and real, but they can also be imaginary, in our memories and minds. In a sense, the text is also about inhabiting global spaces, from the viewpoint of the 'Califas girl'. (ibid:5) If read in this light, the text is situated within a Latina/o culture, yet it is also located in a borderless globalised community that resists borders, continuously shifting boundaries, as it ventures outwards, towards new cultural and linguistic territories.

3.3 Memoirs of the New World: Shifting Across Genres

This section explores the text's narrative genre, which Chávez-Silverman calls *Crónicas*, to understand how it may contribute to an enhancement and understanding of the translingual. Chávez-Silverman entitles her text a 'memoir'. Yet, she argues that,

'the notion that everything in a memoir is "the truth" is naïve, impossible. The act of writing—even when grounded in acts of remembering—always implies an art of composition ... and compromise: any writer chooses what to put in, and where, and as important, what to leave out.' (Chávez-Silverman 2010I)

In this light, the text does not attempt a mimesis of the truth, but rather, it bears witness. Memoir writers are more concerned with 'being in the world', rather than 'becoming in the world'. (Buss in Jolly et al. 2001; 594) Thus, memoirs focus on the times in which the writers have lived, as a witness and recorder of their own personal history. In this context, memoirs are also about the self as a writer. (ibid: 596) The text

¹⁸⁴ World (ibid:5)

can also be viewed in an autoethnographical light, for it tends to situate the writer, in a certain social milieu, or ethnos, that is intricately tied to the subject it has constructed. Autoethnography is practiced by writers who are unauthorised in the autobiographical tradition and who implicitly interrogate its norms (Watson in Jolly et al. 2001: 83), for they do not wish to reduce everything to the truth nor be bound to the autobiographical. In fact, Chavez-Silverman argues that it is ‘not entirely true that I put down all my thoughts and feelings [...] I reveal exactly and only what I choose. It’s a delicate act of seduction: I like to seduce the reader and keep him and her wanting more. “Always more”. (Chavez-Silverman 2019DP)

The text *Crónicas*¹⁸⁵ is composed of twenty-four chronicles, a *Foreword* by Paul Allatson and a glossary, which is entitled *Glossary Crónica*. The text can be viewed as a collection of chronicles and also as a travel narrative in epistolary form, as it traces the journeys of the narrator. Chávez-Silverman writes, ‘this form may seem quaint, too eighteenth-century [...] teine una clara filiacion con la tradicion epistolaria.’¹⁸⁶ (Chávez-Silverman 2004: xxi). The *crónicas* also have the appearance of a blog, but in a textual format as opposed to an online blog¹⁸⁷, or as a ‘journal in poetic prose’. (Spyra 2011: 200) Chávez-Silverman explains that the text,

¹⁸⁵ The term *crónica* is also used in contemporary journalistic genre in Latin America. (Spyra 2011:200)

¹⁸⁶ ‘It has a clear filiation with the epistolary tradition.’ (Chavez-Silverman 2004: xxi)

¹⁸⁷ However, it is significant to highlight that Chávez-Silverman does not have her own online blog. In the *Bloga interview*, she admits that she is a really shy person and holds ‘everything very close to the vest. By the time something makes it into a book, I’m okay with releasing that. By the same token, I don’t have Facebook. I don’t have a blog or Twitter or any of that because I would be afraid of being too instantly boundary-less. That’s kind of out there forever. I’m not into that. I’m into very carefully exploring and making artistic choices before things get out in the world.’(2010I) However, her text manifests that sense of boundary-less that she is unable to make manifest using multimediality. It is through the act of writing that the author accomplishes this feat.

‘began as letters: cartas a amigos extrañados¹⁸⁸, love letters to cities, smells, people, voices and geographies I missed. O, por otra parte, comenzaron como cartas a un lugar,¹⁸⁹ or to a situation that I was experiencing intensely [...]’. (ibid: xxi)

Chávez-Silverman considers her memoir as ‘code-switching prose poetry’. (Chavez 2005I). Yet Chávez-Silverman also views her work as reminiscent of ‘the chronicles of the so-called New World’. (Chávez-Silverman 2004, xxi) In this sense, the memoir is comparable to the *Crónicas de Indias*. Mary Louise Pratt suggests that these chronicles – which described the encounter between Indigenous people and Europeans – acted as ‘the main writing apparatus through which the Spanish presented their American conquests to themselves’. (Pratt 1991: 34) In this light, Chávez-Silverman’s *Crónicas* are also viewed as a sort of conquest, in some ways they represent a sort of appropriation of different languages, registers, cultures, ideas and geographies in contemporary times, but also as a re-appropriation of lost languages and memory.

However, *Crónicas* does not follow a linear chronological order, even if each crónica clearly specifies where and when the events take place. The text continuously shifts the narrative time by introducing different geographical and cultural landscapes, and re-introducing them in different contexts, shifting narrative time backward and forward. The text also transgresses boundaries, not only across languages, but across genres, cultures and geographies, into a borderless landscape that invites the ‘jacarandas’, the ‘redwoods’ and the ‘eucalipto’ (eucalyptus) to inhabit the same space/page, whilst remaining faithful to the memory of each place. (Chávez-Silverman 2004:5) Yet, the distinct habitats to which the natural elements belong are blurred together, as they mingle

¹⁸⁸ ‘Long distant friends.’ (Chavez-Silverman 2004: xxi)

¹⁸⁹ ‘Or, on the other hand, they began as letters to a place’ (ibid)

on the same page. In this sense, so too do the elements of the languages connect and merge with each other, in an intricate and complex way, blurring the boundaries between languages, cultures and geographies in an attempt at creating a borderless landscape and text.

3.4 Writing Without Borders to Borderless Territories of the Imagination

This section discusses Chávez-Silverman's text in relation to the discourse of borders, borderlands, borderotics/fronterótica¹⁹⁰ and borderlessness, to appreciate why borders matter in translingual Latina/o texts. Chávez-Silverman's text consolidates what Anzaldúa (1987) and Moraga (1983) had envisioned and initiated. Here, Anzaldúa reminds us, that

'Until [she is] free to write bilingually and to switch without always having to translate, while [she] still ha[s] to speak English or Spanish when [she] would rather speak Spanglish, and as long [she] ha[s] to accommodate the English speakers rather than having them accommodate [her], [her] tongue will be illegitimate. [she] will overcome the tradition of silence.' [(Anzaldúa 1987: 59) my adjustments]

Chávez-Silverman's text overrides a tradition of subjugation, silence and prejudice by writing and publishing a text without clear boundaries. Yet, there was pressure to provide a glossary for the monolingual reader. Even in this instance, the text

¹⁹⁰ A term coined by Chavez-Silverman (2000) to reformulate and problematize the borderlands, when treated as a utopian liminal space. Borderotics reveals the impossibility of analysing Chicana lesbian desire, when it is constructed by and identified under the lens of an Anglo-lesbian feminism. In this regard, it conveys a space of discursive ambivalence and irresolvable differentiation. The reformulation of this space, may be enabled when the border, as contextualized by Chicano writers, also converges along gender lines as prescribed by Chicana lesbian desire. (Chavez-Silverman 2000: 181-99) This new theorization of the border opens up new possibilities not only in terms of oppression, subjugation, but also in terms of contextualizing feminine Chicana sexuality in relation to border studies.

challenges the monolingual paradigm by providing a *Glossary Crónica* in a clear act of defiance. She writes,

‘22 January 2004

Los Angeles

Me han pedido que (me) explique aquí¹⁹¹. I mean, que ehplique mi lengua¹⁹², my use of language. My odd oral, transcultural Ortografía. My idioma¹⁹³, tis of thee. Bueno, mi lengua¹⁹⁴... is a hybrid? Nah! Demasiado PoMo¹⁹⁵, trendy, too Latino Studies (even if it is true) Been there, done that. A verrrr¹⁹⁶, mi lengua... es un palimpsesto? Si, eso esta mejor.¹⁹⁷ It’s a sedimentation of ...hmm. [...] it is my language – cual¹⁹⁸ homing pigeon on acid. Porque¹⁹⁹ I list, it circles back, flashes patras,²⁰⁰ wildly inappropriate, really, to the last port en el cual eche ancla.²⁰¹ [...] Y siempre²⁰², signs de mi²⁰³ daily Latinidad, mi Chicana, code-switching life, right here en la Cuenca²⁰⁴ de Los Angeles. [...] Califas²⁰⁵ (Chávez-Silverman 2004: ix-xx)

Herein lies her politics, her refusal to be subjugated. She rejects another sort of colonisation of the mind. Yet, the passage reflects a cross-examination, an interrogation for which she provides no clear definition, leaving the question unanswered. Thus, the implied interrogation has not been successful in terms of its request. The narrator has not conceded, nor been fully exposed. How does one explain a text without borders, that

¹⁹² ‘I have been asked to explain here, to explain my language.’ (Chavez-Silverman 2004: ix-xx)

¹⁹³ ‘Orthography. My language.’ (ibid)

¹⁹⁴ ‘Well, my language...’ (ibid)

¹⁹⁵ ‘Nope, too much indigenous.’ (ibid) Pomo refers to the indigenous people of California.

¹⁹⁶ ‘In reality, my language is a palimpsest?’ (ibid)

¹⁹⁷ ‘Yes, that’s better.’ (ibid)

¹⁹⁸ ‘which’ (ibid)

¹⁹⁹ ‘Because.’ (ibid)

²⁰⁰ ‘goes back rapidly.’ (ibid)

²⁰¹ ‘in which I anchor in.’ (ibid)

²⁰² ‘and always.’ (ibid)

²⁰³ ‘of my’ (ibid)

²⁰⁴ ‘in the basin’ (ibid)

²⁰⁵ ‘Caliph’s’ (ibid)

rejects borders, and that does not wish to conform and refuses to be conformed, boxed in and classified?

Yet, can Chávez-Silverman's text entirely do away with borders, or does it attempt to negotiate borders? Furthermore, does the text cause a rupture, a fracture and a break in thinking, and in Chicana and Latina ideology? Even if the text does succeed in its intent to override borders, the issue of borders inevitably comes to the fore, because the text summons the political. In fact, Allatson suggests that Chávez-Silverman's text signals 'a highly political gesture in the U.S context.' (Allatson in Chávez-Silverman 2004: xii) In the following extract, Chávez-Silverman discusses the issue. She writes,

'Once you're there. And perhaps only if you're there...So, qué esto nos dice²⁰⁶ about borders, identidades²⁰⁷, transnational studies, about the end of nationalisms, sobre el²⁰⁸ supposedly-shrinking global mundo? Shrinking para quién? [...] Ay, utópica,²⁰⁹ Yes, outopos Not out of this mundo, sino no-place.²¹⁰ Bueno, no one place, quizás.²¹¹' (Chávez-Silverman 2004:10)

Here, she cites an academic viewpoint related to border studies, that is, that borders are tied to identity, transnationalism and the impact of globalisation. Yet, her text does more than merely conceptualise the border, it enacts, re-acts and re-appropriates a borderless zone, by disrupting borders. It is within the written literary construct that we can begin to envision a world that is free from borders, perhaps beyond the complex borderlands, to construct new literary spaces, where globalised translingual texts can

²⁰⁶ 'This tells us.' (Chávez-Silverman 2004:10)

²⁰⁷ 'Identities.' (ibid)

²⁰⁸ 'About the' (ibid)

²⁰⁹ 'Shrinking for whom? Oh, Utopian.' (ibid)

²¹⁰ 'world, but.' (ibid)

²¹¹ 'Good [...] perhaps.' (ibid)

emerge, free to inspire and aspire to new heights. There is a need to move outwards, in all directions, not in a unidirectional ‘vector’ sense, against the centripetal forces, in order to agitate, aggravate, and in so doing generate new translingual spaces. (Weiss-Sussex 2019)

3.5 Grafting and Re-Grafting of a Third Language in Movement

This section discusses the linguistic aspects of grafting in *Crónicas*, to explore the way the text uses languages to propagate a third language with offshoots from other languages. It briefly compares *Crónicas* to *Yo-Yo Boing!* (1998) by the Puerto Rican novelist, poet and essayist Giannina Braschi to understand the way both texts use code-mixing and code-shifting. This comparison is also due to the fact that Braschi is accredited with having written the first Spanglish novel. Here is an extract from *Yo-Yo Boing!*

‘But here you are, again, interrupting my creative process. Y cuando me llevas a Toritos, después de estar todo el día sin comer para guardar la línea, lo primero que haces es abrir el menú, y soltarte una carraspera.

-*Qué tienes? Mijo. Una tosecita. Toma un poco de agua.* ²¹² (Braschi 1998:27)

The first sentence is entirely in English, whilst the second and third sentences are entirely in Spanish. Although the languages are transplanted into a new context, within the same text, they also appear to be contained; but they are not sealed off from each other, they work together to generate meaning in their new context, in that the English sentence is linked to the Spanish sentences. The following sentence, ‘Y si estoy leyendo,

²¹² ‘And when you take me to Toritos, after going without eating the whole day to watch my weight, the first thing you do is to open the menu, and let loose. / ‘What’s up love?’ A cough. Have a bit of water. (Braschi 1998: 27)

why do I have to get up para hacerte el gran favor de abrirte la puerta'²¹³ (ibid: 22), highlights that a different sort of interaction is occurring between the two languages. The first clause in Spanish, 'Y si estoy leyendo', code-switches to English, 'why do I have to get up'. The switch occurs at a boundary clause, typical of an intersentential switch. The sentence then switches to Spanish, at another boundary clause, 'para hacerte el gran favor de abrirte'. (ibid) These two examples show two different ways in which Braschi deploys various languages in her text. Compare for instance an extract from *Crónicas*, taken from *Chapter IV Blood/Relations 28 junio 2001, Buenos Aires*,

'Writing away estaba, en una tale of 3 sisters. Concentration broken, interrumpida por el ring y no suelo contehtar siempre dejo la máquina pero something caught me y atendí y era Betty Galant, Rectora del colegio del Juvenil, and it all was so fast y o que solo ayer me estuve medio casi congratulating on my charming, sentient, politically aware boy, my boitjie, adolescente...' (Chávez-Silverman 2004: 27)

The sentence commences in English, 'writing away' then switches into Spanish 'estaba, en una'²¹⁴ then again back into English 'tale of three sisters.' (ibid) The switches occur within the same sentence. The phrase, 'en una tale' (in a tale) is characteristic of intrasentential switches, it occurs within the same clause. The boundaries between code-mixing and code-switching are blurred in this extract. 'Writing away estaba' could be viewed as a code-mix because the switch occurs within the same clause. However, the code-mixes and switches do not entirely respect boundary clauses. The word order of the sentence 'Writing away estaba' has been inverted in both languages. In English, the word order would have placed the verb 'to be' in an initial position, as in 'I was writing away'.

²¹³ 'And if I am reading, why do I have to get up to do you the favour of opening the door' (Braschi 1998: 22)

²¹⁴ '(I) was in a'. (Chávez-Silverman 2004: xii)

It would have a similar construction in Spanish, ‘estaba escribiendo’. In the second sentence, the noun ‘interrumpida’²¹⁵ semantically maps, to a certain degree, the word ‘broken’. However, it is not a direct translation, but rather tends to describe and define the manner in which the narrator’s writing and her concentration has been ‘interrumpida’, ‘por el ring’.²¹⁶ This latter switch is indicative of a code-mix. (ibid) *Crónicas* does not highlight Spanish as in Anzaldúa’s text, neither does it resort to translation. Allatson points out that Chávez-Silverman ‘refuses to succumb to monolingual and hegemonic cultural pressures to translate or explain.’ (Allatson in Chávez-Silverman 2004: xii) Chávez-Silverman’s wish is that her book ‘may contribute to a reconceptualization of ethnic and/or minority writing and identity, and especially, its relationship to language(s).’ (Chávez-Silverman in Chia 2004: 1)

The sentence ‘no suelo contehtar siempre deajo la máquina pero’²¹⁷ code-switches at a boundary clause. It is made up of two clauses, ‘no suelo contehtar/ siempre deajo la maquina’. The conjunction word ‘pero’ (but) separates and mediates between the two Spanish clauses and the English code-switch, ‘something caught me’. There is a further code-switch, at the sentence boundary into Spanish, ‘y attendi’.²¹⁸ (ibid) These switches represent intersentential and alternational code-switches, where both languages occur alternately, each language has its own structure, and the switches occur at a syntactic boundary. (cf. Muysken 2000) To a degree, code-mixing highlights the hybridisation of the elements involved in the process of linguistic contact and code-switching emphasises the movement from one language to another. Yet, it is difficult to pin point where hybridisation begins and ends and where movement begins in this text. That is because

²¹⁵ ‘Interrupted.’(ibid)

²¹⁶ ‘because of the ring.’ (ibid)

²¹⁷ ‘I do not normally answer the phone, but on this occasion.’ (ibid)

²¹⁸ ‘I waited.’ (ibid)

the entire text moves across and beyond languages and borders to create a new hybridised text at the interstices of both languages. The text avails of continuous code-switching and mixing throughout. There is no pause or break in the shifts as the languages shuttle across borders. In the text, ‘languages are in constant mutation’, (Stavans in Chávez-Silverman 2004) Allatson argues that the text ‘consolidates’ what earlier Chicana²¹⁹/o writers had attempted to establish, a text driven by code-switches and mixes, and that this constitutes ‘an “American” literary form.’ (Allatson in Chávez-Silverman 2014: xii) However, this is problematic, first because this American form is not adequately defined, and secondly because the way Chavez-Silverman uses a minor and a dominant language within the same text is clearly not entirely an American project, but perhaps a future projection of an American form, that can only take place when differences are recognised and accepted.

3.6 The Role of Afrikaans in a Latina Context

This section explores the use and role of Afrikaans in a Spanglish text, to understand how it contributes to our understanding of translingual Latina texts. In the last sentence of the extract from *Blood/Relations* quoted above, the narrator writes, ‘boy, my boitjie, adolescente’ the word ‘boy’ is translated into Afrikaans ‘boitjie’. (Chávez-Silverman 2004: 27) However, the Spanish word ‘adolescente’ (teenager) is not a direct translation from English. (ibid) Yet their meanings can overlap. Chávez-Silverman talks about the way she plays with languages, stating that she avails of what she calls ‘*faux traducciones*’ and “bad” translation games.’ (ibid: 143) Here, Spanish is the language used as a medium and descriptive tool to qualify the nouns in both English and Afrikaans. On one level, this play with words highlights a *faux* lexical and semantic mapping. On

²¹⁹ I use the feminine ‘a’ in Chicana instead of ‘o’ first to designate the realm of the feminine. I apply the same to the term Latina.

another level, the lexical item 'boitjie' is incorporated into an English and Spanish text. The two dominant matrix languages in the text are Spanish and English, which are interrupted by other languages. By adding other languages into a Latina context, the text signals a shift from a traditional Spanglish context, even beyond the grafting of a 'third' Chicana/Latina text. It re-inserts, transplants other offshoots from additional stem languages into an already grafted translingual text, through a process of assimilation, in global contact sites. In this sense, the prefix re- highlights that the process of grafting is re-enacted and re-repeated through multiple linguistic insertions. The new stems are re-propagated, attached to the matrix languages, in an evolutionary process of language change and variation.

On another level, the Afrikaans elements render the text as 'other' in both a Latina/o and an Anglo-American context. It is in a sense an unrecognisable and unacknowledged language inserted into a Latina context. Yet the Afrikaans language has a role in *Crónicas* that needs to be acknowledged, understood and explained. In the *Anniversary Crónica, Mini African Reverie*, the Afrikaans language and culture come to the fore in assertive ways,

'Remember, Wim. Onthou jy? It's the 16th and I'm in the south again. Today, hoy, vandag: forever my parents' aniversario de boda, linked en la historia and in my memory al aniversario de la massacre de los estudiantes en Soweto. *Amandhla*, Wimmie. [...] Remember the "Park Five Saloon" in Johannesburg? [...] Te acuerdas del concierto en Soweto [...] e nosotros tan high, en pleno apartheid [...] then, entonces, you were a man in uniform. Un policía, carajo. You got us through. [...] Oh, how could you be a *polisie* then? How could you be a Catholic cura-in-training now?'²²⁰ (Chavez-Silverman 2004: 119)

²²⁰ Remember, Wim. Do you remember? It's the 16th and I'm in the south again. Today, today, today: forever my parents' wedding anniversary, linked to the history and in my memory to the anniversary of the massacre of the students in Soweto. *Amandhla*, Wimmie. [...] Remember the "Park Five Saloon" in Johannesburg? [...] Do you remember the concert in Soweto [...] and we were very high, in full apartheid [...] then, at the time, you were a man in uniform. A fucking policeman. You got us through. [...] Oh, how

The extract reminisces about a past event. It commences in the English language ‘Remember’, but switches to Afrikaans, Onthou jy? (do you remember?). The sentence incorporates and translates the verb ‘remember’ into Afrikaans. However, it is not a direct translation, but rather appears as an indirect mapping of the words in both languages, but in a different context: ‘remember/onthou?’. In the sentence, ‘today, hoy, vandag,’ all three elements of the English Afrikaans and Spanish words have been translated. Although they all share the same semantic meaning, here, they serve as markers of distinct strands of history and of memory. On the one hand, the Spanish noun ‘hoy’ is linked to her parent’s anniversary, but on the other hand, ‘today’ of all days, the 16th of June highlights and contrasts with the tragic anniversary of the massacre of the students in the Soweto township. She appropriates and incorporates the Afrikaans ‘vandag’ to link the language to the tragedy, because the Afrikaner and the Afrikaans language is implicated. The word *Amandla*²²¹ is inserted and placed immediately after the massacre. It is not of Afrikaans origins, but derives from the Nguni²²² tribal languages. The word is also used as a name. It refers more specifically to Nelson Mandela and ‘Wimmie’, ‘Wim’ refers to Winnie Mandela. The text appropriates an indigenous language to counteract the massacre. The words and names bring the political to the fore, to counteract the attack by the Afrikaner, the Afrikaans language and Apartheid.

could you be a policeman then? How could you be a Catholic taking care in-training now?’ (Chavez-Silverman 2004: 119)

²²¹ ‘Amandla’ also Amandhla was a rallying cry used against apartheid, by liberation groupings, especially by the African National Congress. (DSAE 2015)

²²² The Nguni languages are a group of Bantu Languages spoken by the Nguni peoples, they include Xhosa, Zulu, Swati, Hlubi and Ndebele. (cf. Doke 1954)

The 'you' in the text has a contradictory position. He is the policeman who helps them out of the township of Soweto. Yet, he is described as 'carajo'.²²³ The narrator uses the imagery of the male sexual organ to describe him. The word is used as an intensifier. It is derogatory and a slang word. The text also brings to the fore the role of the police in the massacre. The word is translated into the Afrikaans language, but is italicised, '*polisie*'. The white Afrikaner police force perpetrated the crime on behalf of the government. The policeman's role is now reversed, since he is now training to be a Catholic priest, learning to be of help to others, when in fact he was a murderer. (ibid)

The four languages are used in this context to explore specific cultural, linguistic and geographical landscapes. The languages are juxtaposed, translated and highlighted to bring certain cultural elements to the fore and to depict the horrors of Apartheid through the use of multiple languages. Afrikaans and Nguni are transplanted into a Spanglish text. They co-create different meanings in a different context and thus generate a new type of text, at the interstices of multiple geographical landscapes, cultures and languages. This extract moves beyond a Latina experience, because of its inclusion of other languages. Rather than an "American" literary form' (Allatson in Chávez-Silverman 2014: xii), it represents a globalised version of a Latina text in a translingual sense, moving through multiple languages, cultures, geographies and landscapes, to find voice and self, which are intertwined in these different cultures, places and languages.

²²³ The word is a slang and vulgar word for penis. It is considered a taboo word in many South American countries. (Dle 2019) (Diccionario de la lengua española 2014)

3.7 The Use of Hyphenated Language

This section explores the use of hyphenated language, to understand the way hyphenation highlights elements of translanguaging in a Spanglish context. The following passage is an extract taken from *II Flora y Fauna Crónica*,

‘Una humedad that all (five months of) summer turns the soft, dense pile of the unusual – for Argentina – wall-to-wall moqueta into a spongy pantano underfoot, that wilts even freshly-laundered and dried-for-hours toallas into an hongo-laden miasma, that frizzes and puffs hair heavenward y causa que cualquier mosquito bit, thumbnail size at worst in a normal climate, se convierta en throbbing huevo de avestruz, y para peor, te pone unos gross michelines tipo watermelon rodante.’²²⁴ (Chávez-Silverman 2004: 11)

In the sentence ‘hongo-laden’, the Spanish language (L1) is joined to English (L2) by the use and mediation of a hyphen. Hyphenation not only joins, but splits a word into two parts or into two separate words. The hyphen extends the words beyond each separate word’s own margins. Here however, the words extend beyond the margins of two different languages, hyphenating both languages and identity.²²⁵ (cf. William Beolhower 1982)

Hyphenation as linkage may suggest that the words derive from one single language. Yet, it also separates and transforms the two words into two specific signifying systems. The term hyphenated identity reflects the split and juncture at which languages are situated. The languages are transformed in this linguistic exchange. In the hyphenated sentence, the Spanish noun ‘hongo’ (fungi) is united with the English adjective ‘laden’. However, in this context, the hyphenated compound word becomes an adjective through

²²⁴ ‘A humidity that all (five months of) summer turns the soft, dense pile of the unusual – for Argentina – wall-to-wall carpet into a spongy marsh underfoot, that wilts even freshly-laundered and dried-for-hours towels into an fungi-laden miasma, that frizzes and puffs hair heavenward and that causes any mosquito bite, thumbnail size at worst in a normal climate, to become a throbbing ostrich egg, to make matters worse, it turns into a huge Michelin tyre like a rolling watermelon.’ (Chávez-Silverman 2004: 11)

²²⁵ A hyphenate is someone who perceives herself as not only Anglo American, but also as part of another ethnic group. (cf. Beolhower 1982;1987)

the process of hyphenation. The meaning of the hyphenated compound clause in its new context refers to the humidity that causes the fungi to weigh down the carpets. The text avails of other hyphenated compound words that have the function of describing Spanish nouns, as in ‘wall-to-wall moqueta’, and ‘dried-for-hours toallas’. (Chávez-Silverman 2004: 11) The text retains the Spanish noun ‘moqueta’ and ‘toallas’ as they act as markers of identity. The English hyphenated compounds are descriptive.

3.8 Playing with Words, Sounds and Language

This section highlights the role that playing with words, sounds and languages has in *Crónicas*, and how this contributes to an understanding of *Crónicas* as a translingual text. In this extract below, the narrator plays with the authors’ names and with the text’s title. She asks her students ‘to open their books al poema de Beloved Nerve (Amado Nervo), [...] Fecund (Fecundo) [...] and] “Killer” (for “El matadero” de Esteban Echeverria)’. (Chávez-Silverman 2004: xx) She writes,

“Saquen Uds. Killer, por favour” dije, sin inmutarme, a mis estudiantes. Ellos tampoco se inmutaron not even a hair, acostumbrados a que yo invente palabras, cree interlingual giros neologicos y *faux* traducciones sin pestanear. And they obeyed. They took out obediently *El matadero* de Esteban Echeverria, reconociendo estar en un curso survey de literature hispanoamericana...’²²⁶ (ibid: 143)

Words are translated for humorous purposes. For example, ‘la campanita ganchos’ for bell hooks. (ibid: xvi-xx) She incorporates a spelling system of particular sounds to reflect her own pronunciation. For example, she transcribes and transposes the

²²⁶ “Take out Killer, please”, I say, undeterred, to my students. They don’t flinch either, not even a hair, accustomed to me inventing words, creating interlingual turns, neological and false translations without blinking. And they obeyed. They took out obediently *El matadero* by Esteban Echeverria, recognizing that they were on a course of Spanish American literature...’²²⁶ (Chavez-Silverman 2004:143)

‘h’ where the ‘s’ is aspirated, as in ‘ehto’(esto)²²⁷ and ‘ehplicar’ (esplicar)²²⁸ (ibid: xviii), as well as the word contehtar (contestar). (ibid:27) She also uses other spelling variations of the word ‘explain’, as in ‘explique’ and ‘ehplique’. (Chavez- Silverman xviii) She adopts the ‘sh’ or ‘zh’ instead of ‘y’ or ‘ll’, to represent the Argentinian phoneme ‘ch’ as in ‘sha’, ‘shuvia’ and ‘te shamo luego’ and ‘th’, to represent Castillian Spanish ‘d’ as in ‘Madrith’ instead of Madrid. (ibid: xvi-xx) This also highlights a topographical difference. Phonological mappings here occur within registers and varieties of the Spanish language. Allatson points out that the text’s originality also lies,

‘in the expansion of a Chicana/o derived bilingual aesthetic [that] accommodate[s] orthographical and enunciative conventions from other forms of Spanish, most impressively Argentinian and to a lesser extent peninsular Castillian. [(Allatson in Chávez-Silverman 2004: xi) my addition]

The text plays with different linguistic registers, varieties, phonology and topography, generating a different type of translingual Latina text, that breaks boundaries within the Latina tradition, incorporating different linguistic varieties and typologies of Spanish, and re-incorporating them into a Spanglish text, that is neither entirely Spanglish nor ingeleño. In this sense, the text dis-respects boundaries, spectrums and traditions.

3.9 The Role of Nuathl in *Crónicas*

The Nuathl language also plays a symbolic, linguistic and cultural role in *Crónicas*. In chapter XVI *Axolotl Crónica*, there is a Nuathl cultural reference. In Aztec culture, the word Axolotl references the Aztec god Xolotl. He was the god of games who

²²⁷ ‘This’ (Chavez-Silverman 2004: xviii)

²²⁸ ‘Explain’ (ibid)

could turn himself into an axolotl, an amphibian, an endangered salamander. In the *crónica*, the narrator has an encounter with a lady in a bar in Buenos Aires. She writes,

– Son axolotl, le digo. *Ajolotes*, les dicen en México. Como en cuento de Cortázar, te acuerdas? Son aztecas. La mujer smiles distractedly, already backing away from me, slowly, cual si fuese sho²²⁹ la eccentrica, backing up to her comfortable table para comentar a su boyfriend que esa mujer staring into the fishtank²³⁰ a esas raras criaturas está chiflada.²³¹ (Chavez-Silverman 2004: 102)

Afrikaans reminds the reader of language acquisition, assimilation and cultural assimilation. The Nuathl elements, on the other hand, are a symbol of the narrator's origins, a marker of identity and culture. As in Moraga's text, only lexical, not syntactical elements of Nuathl are introduced into the core text. In this light, the text still highlights translingual and transcultural elements and reminds us that there is another hidden language and culture that works its way through the matrix languages. This is an example of writing with the backdrop of another hidden language and culture. In the extract, the narrator is seen as something strange and different. She is 'eccentrica'. (ibid) She is compared to the rare amphibian creature of the Aztec culture. The narrator says, 'Sos como yo. Animal oximorónico, fronterizo, incómodo, desesperado. En constante movimiento.'²³² (ibid:103) Translingual life writing, memoirs, chronicals and

²²⁹ Here is a play on the phonology of the word 'yo'(I), which is written as 'sho'. (ibid) (cf. Chavez-Silverman 2004: xvi-xx)

²³⁰ 'Fishtank' is normally two separate words and not a noun compound. Here, the narrator is playing with words. (ibid:102)

²³¹ They are axolotl, I tell you. *Ajolotes*, they call them in Mexico. Like in the story of Cortázar, do you remember? They are Aztecs. The lady smiles distractedly, already backing away from me, slowly, as if I were the eccentric one, backing up to her comfortable table to comment to her boyfriend that this woman staring into the fish tank at the strange creatures is crazy.²³¹ (Chavez-Silverman 2004: 102)

²³² 'I am like you. Oxymoronic animal, frontier, inconvenient, hopeless. In constant movement.' (Chavez-Silverman 2004: 103)

ethnographic writing bring issues of identity and self to the foreground. Isabelle de Courtivron argues that,

‘you can never sidestep the question of identity when you learn to live in a new language [and culture]. Questions of home, of assimilation, of linguistic and cultural alienation, of triangulation and translation [...] are perhaps foregrounded more in texts by bilinguals [and translingual texts] because their authors face an ultimate disconnection’. [(de Courtivron 2003: 4) my addition]

The text like the narrator is in constant movement across cultures and languages. Yet it is also unrecognisable and contradictory, and at times inconvenient. It does not translate nor accommodate. It is located in many geographical landscapes, cultures and languages. It insists on being without frontiers, margins and borders. It is an entirely new borderless translingual text, situated in between Latina texts and globalised translingual texts.

4 Conclusion

This chapter has analysed translingual Chicana and Latina texts. These texts contextualise borders and are often products of contentious borders and borderlands. Moraga and Chávez-Silverman’s texts have highlighted the real possibility of shifting through and across cultural and linguistic borders. Latina and Chicana translingual texts, including Andalzúa, Braschi’s and Gómez-Peña texts, implement a new way of communication that exceeds monolingual expectations, by establishing new norms and new ways of writing, reading and interpreting the translingual in Latina/Chicana texts. These texts move towards a new expression of linguistic and cross-cultural ethnicity and identity.

Moraga and Chávez-Silverman use languages in different ways. In Moraga's essays, the matrix language is English; Spanish is transplanted into the core matrix language. However, in *Canto Florido*, a new type of language is generated by the fusion of the two languages. In this instance, the text code-switches and code-mixes elements of both Spanish and English in the same text. The language of the *mestizía* is generated by adding and uniting two languages, through a process of grafting. The text *Catholic Memory* avails of a variety of linguistic codes: English, Spanish, slang, Spanglish, *inglañol*, colloquial English and elements from indigenous languages are incorporated into the same text. Moraga's texts represent instances of boundaries-disrespect, by breaking all linguistic conventions and genres.

Crónicas, on the other hand, achieves that 'illegitimate tongue' that Andalzúa strove for, which Moraga and Andalzúa began and Braschi enhanced. (Andalzúa 1987) Her text does more than strive for an 'illegitimate tongue', it incorporates not only Spanish, English and Nuathl, but also other languages, such as Afrikaans and Nguni into the same context. It accentuates, as well as negotiates and negates borders. Her text lies within a Latina tradition, but it also inhabits a more globalised landscape, cultures, linguistic registers, varieties and contexts. The text highlights language in 'constant mutation', expansion and movement. It makes use of the hyphenated compound, different registers of Spanish orthography and phonology, and explores the use of sustained code-mixing and switching like none of her predecessors. Her text is a 'switch-burner'. It leaves the border's boundaries smouldering in the background, as it ventures out into new borderless territories of the mind and imagination.

Chapter 5 Preservation and Recovery of Languages: Neidjie and Rosselli

1 Introduction

This chapter explores the notion of preservation and recovery of languages, to understand the way both the processes of preservation (conservation) and recovery and re-discovery through the use of different languages and language varieties may yield further insights into the way the translingual may be understood. Preservation looks to the past, to remediate lost languages and cultures through oral and transcribed narratives. Yet, it also looks to the future to preserve and transmit oral teachings for future generations. In this regard, this chapter examines the oral narrative by the Australian Aboriginal Bill Neidjie, *Story about Feeling*, (1989) transcribed by Keith Taylor. This chapter also avails of critical texts by: Patrick McConvell's (2013) "Contact and Indigenous Languages in Australia" in Raymond Hickey et al. *The Handbook of Language Contact*; Tore Janson 2002; critical texts by Bill Ashcroft, Gareth Griffiths & Helen Tiffin et al. 1995, 2000; and the anthropological work in the field, by the scholar Eugene Stockton (1995). It avails of scholarly work undertaken in the fields of language contact studies, especially those by Patrick McConvell in Hickey et al. (2013) and those by Sarah Grey Thomason and Terrence Kaufman (1988), to understand the ways pidgins and creoles are formed, in order to enhance an understanding of the translingual in these contexts. Some of these critical texts used to comment on the primary sources in this chapter are more recent. This is because they provide more up to date findings in contact studies.

The second part of this chapter examines the theme of recovery and rediscovery of languages and self through experimentation. In this regard, the text, *Diario in tre lingue* (A Diary in three Languages) by Amelia Rosselli (1997) will be explored, to understand

the ways translingualism manifests in her diary, especially at the level of prosody and phonology. Rosselli's experiment is a meticulous search for patterns beyond their semantic meaning, which generates new linguistic and aesthetic representations of languages in contact.

These two distinct and opposing texts do not relate to each other in a geographical, literary or historical sense. Their pairing is unexpected and indeed is not intended to be complimentary, but rather the texts appear to be in clear opposition. Yet, it is this peculiarity that helps bring out certain elements and nuances of the translingual. In this instance, it may help gain an understanding of the translingual at the level of the oral-written spectrum. Secondly however, both texts deal with the genre of life writing, but in significantly different ways and to different aesthetic ends. Lastly, both Neidjie and Rosselli's texts invoke notions of the body, albeit in different contexts and in different ways.

2 Bill Neidjie: An Evaluation of *Story About Feeling*

2.1 Defining Terminology in Aboriginal Colonial Contexts

This section addresses concepts, such as indigeneity, indigenous, aborigine and aboriginal, to understand what they imply in a translingual context, in order to provide and situate the text within its wider political and cultural context. To this end, it offers a brief overview of the conditions for language change and variation in Australia, due to the arrival of White Europeans, to understand the way contact has generated new forms of languages.

Aboriginal people have lived in Australia for around 60,000 years. Prior to the arrival of Europeans, there were approximately 500 distinct indigenous groups with about

250 languages. With the arrival of the British in 1788 many of the aboriginal cultural heritages were wiped out in many areas. The processes of colonisation entailed appropriation of land and the introduction of new European diseases. It also involved acts of extermination, and practices of resettlement, as well as “protection” on mission settlements and reserves and forced policies of assimilation, including the abduction and rape of aboriginal women. (Schaffer in Jolly et al. 2001: 69) Today, many Aboriginals live on the fringe of and/or in urban communities. Furthermore, they were only granted citizenship in 1967. (ibid)

The understanding of the social and political context of colonisation enhances an understanding of Aboriginal oral and written narratives relating it to the translingual.²³³ In this context, one of the consequences of colonisation is the processes of naming. This practice is fundamental in understanding terms that define Australian Aboriginal people. Definitions, and the processes of naming implicate the historical, political and geographical.

The term aborigine or aboriginal²³⁴ is used to indicate the indigenous people of Australia. By the 1820’s, the terms become established, because of their capacity to convey a degree of neutrality, but also because native-born whites had appropriated the word ‘Australian’. (Ramson in McArthur et al. 1992: 6) In Ashcroft, Griffiths & Tiffin’s view, the noun ‘aborigine’ is still heavily burdened with derogatory associations. (Ashcroft, Griffiths & Tiffin 2000:3) The adjective ‘aboriginal’ is perceived as less biased. Thus, it is more frequently used than aborigine. On the other hand, the term

²³³ I use the term narrative/s in this context, due to the oral nature of the transcribed text, to refer to both the oral recordings and the written text.

²³⁴ Derives from Latin ‘ab origine’, meaning from the beginning. The plural forms are respectively aborigines and aboriginal. (Ramson in McArthur et al. 1992: 6)

‘Blackfellow’, used in pidgin, is deemed inappropriate and ‘offensive in white use’. (Ramson in McArthur et al. 1992: 6) The term ‘Indian’ and ‘Abo’ are also viewed as inappropriate and derogatory. (ibid) In contrast, the term ‘Black’ has been used throughout, and has been gaining more consensus especially in the context of the land rights movement. This political activism has led to the manifestation of the concept of Aboriginality, meaning ‘being’ or ‘man’. (ibid) This in turn has steered many Aboriginal clans to seek alternative defining words, to claim and reclaim the process of naming²³⁵ and thus retrieve and repossess a sense of signification and identity. In fact, the Awakabal in South Eastern Australia use the word *Koori*, the Kamilaroi in Queensland region use the term *Murri* and the Nuynagar from Western Australia prefer the name *nyoongah*. (cf. Ramson in MacArthur 1992:6; Ashcroft Griffiths & Tiffin et. al 2000: 3) However, no single term has yet been accepted by the various communities as a general expression. This uncertainty hinders the naming process from being exercised on aboriginal terms. Currently, the term used with most frequency is ‘Australian Aboriginal people’. (Ashcroft, Griffiths & Tiffin 2000:3)

The terms indigeneity and indigenious²³⁶ are also contentious, because they bring to the fore the political issues of imperial discourse,²³⁷ colonialism and post-colonialism²³⁸.

²³⁵ The dynamics of naming is one of the primary colonizing process, for the very fact that ‘it appropriates, defines and captures the place in language’, (Ashcroft, Griffiths & Tiffin 2000: 165) but it also attempts to define groups of people and their cultures.

²³⁶ The term refers to ‘settled’ colonies, or ‘First-Nations’. (Ashcroft, Griffiths & Tiffin 1995:163)

²³⁷ The term imperialism contrasts with the term colonialism. The former term refers to the formation of an empire. The term emerged around 1880. Before that, the term empire was used. This term conjured up positive aspects of European expansion. Whilst, the term imperialism reflected, instead policies ‘of acquiring colonies for economic, strategic and political advantage.’ (Ashcroft, Griffiths & Tiffin 2000: 111) In Edward Said’s words, the term imperialism reflects ‘the practice, theory, and the attitudes of a dominating metropolitan centre ruling a distant territory.’ (Said 1993:8) The latter term refers to ‘the implanting of settlements on a distant territory.’ (ibid)

²³⁸ The term was first used to refer to cultural interactions within colonial societies. (cf. Ashcroft, Griffiths & Tiffin 1997) It is now widely used to refer to the political, linguistic and cultural experience of societies that were former European Colonies, as well as the effects of colonization. (Ashcroft, Griffiths & Tiffin 2000: 168).

In the discourse of binary oppositions, terms such as centre/margin and other/us also play significant roles in defining, naming and marginalising groups. In *Story About Feeling*, Neidjie refers to his people as aborigine, of aboriginal descent. In his narrative, he describes the way aboriginals were first perceived of by the first Europeans. He says,

‘Wild, wild people.

They never see white-man. They said...

“They might run away.

We can’t catch im. Too many bushes”

So they put chain.’ (Neidjie 1989:164)

The existence of the ‘other’ is crucial in defining what is considered the norm or ‘normal’. In this light, the colonised subject is already located as primitive and ‘wild’, something that is ‘other’ and different. (ibid) This definitional system establishes binary oppositions and brings elements of difference to the fore. The term ‘othering’, coined by Gayatri Spivak, refers to the process by which imperial discourse creates and produces its subjects. It is a dialectical process in which the ‘colonising Other’ is also determined and established, in the same moment as its colonised others are fashioned as subjects. (Spivak in Ashcroft, Griffiths & Tiffin 2000: 156) The construction of the O/other is also a crucial element in the construction of the self. (ibid) Neidjie’s narrative highlights the negative effects of being positioned as ‘other’. Through the oral account and written narrative of *Story About Feeling*, history may be revisited from an indigenous point of view. That is, it may be narrated from the margins and from a disadvantaged view point, which actually becomes its greatest strength. It is precisely from this disadvantaged position that those from the margins may attempt to re-claim a space that allows stifled and silenced bodies and voices to speak out against the hegemonic powers of forced

assimilation and control, in order to resist and reverse the process of silence, subjugation, and humiliation. In so doing, one may finally be able to speak with one's own voice, in one's own language/s and on one's own terms.

2.2 Orality and Cultural Representations in Ethnographical Narratives

This section explores the concept of orality in Australian Indigenous life writing, to enhance an understanding of oral translingual indigenous narratives. In this context, it provides a brief biography of Neidjie, to locate the narrative within its geographical and cultural context, as the issue of place is significant in these contexts. Neidjie was born at Alawandydajawany along the east Alligator River between 1911-1913. He spent most of his childhood in Bunitj Clan land on the western side of the river.²³⁹ He returned to his Bunitj Clan land in 1979 and devoted much of his time ensuring knowledge of his country would not be lost.²⁴⁰ (Taylor in Neidjie 1989) *Story About Feeling* is a result of Neidjie's ongoing commitment to ensuring that his culture is not forgotten. *Story About Feeling* is the title Neidjie gave to the talks he and Taylor had together in 1982. The text is primarily an edited version of the oral transcripts. Taylor re-writes the oral text, so that it leaves a more prominent reminder of history and story in more dominant ways than traditional story telling.

Aboriginal life writing is a contemporary phenomenon. It emerged in the 1980's. However, these texts did not fit the genre of formal auto/biography, history, memoir, or fiction.²⁴¹ (Schaffer in Jolly et al. 2001: 69) Yet they have become an alternative

²³⁹ Taylor has included maps as glossaries at the end of the text. (Taylor in Neidjie 1989: 172-175)

²⁴⁰ Neidjie passed away in 2002. His burial rites were filmed. Still representations are presented in this thesis.

²⁴¹ The first known aboriginal autobiography was written by a mission raised author David Uniapon, entitled *My Life Story* (1951). Other prominent autobiographies include that of the international tennis star Evonne Goolagon, with Bud Collins, *Evonne! On the move* (1973) and the first aboriginal federal parliamentarian Charlie Perkins 1975, wrote *A Bastard Like Me*. (Schaffer in Jolly et al. 2001: 69)

platform for indigenous people to re-write and re-voice their own history. In this way, a two-hundred-year history of being addressed in White European terms can now be revisited in aboriginal terms. In this light, these new texts provide a challenge to national stereotypes, of depictions of what the ‘other’ signifies.

Neidjie’s oral narrative can be seen as a product of a collaborative act between Bill Neidjie and Keith Taylor. The text is partly autobiographical, but it also blends illustrations, aboriginal myths and stories. It avails of Aboriginal Englishes, instances of pidgin, and above all Kriol²⁴² forms in the same text.²⁴³ In this sense, the narrative crosses genres to produce a multi-layered text. In the scholar Kay Schaffer’s²⁴⁴ view, Aboriginal indigenous life writing ‘marks the foundations of a new literature of indigenous Australia.’ (ibid)

Orality plays an important role in the production of the text *Story About Feeling*. Rather than viewing oral narratives as an enriching, complex aesthetic construct, they have often been viewed as limiting. In fact, Ashcroft, Griffiths & Tiffin critique Jacques Derrida’s (1986) assumptions that the written text has precedence over the oral. (Ashcroft, Griffiths & Tiffin 2000: 152) In light of the negative connotations associated with orality and oral cultures, alternative approaches have been adopted, such as the term ‘orature’, which attempts to readdress oral texts as complex aesthetic forms, rather than limiting their use to social documents. (ibid) However, it could be argued that the binary has failed to disassemble the model of dependency which is widespread when written and

²⁴² The term ‘Kriol’ is used in place of ‘creole’ in Australian contexts, except for the Torres Strait/Cape York Creole. (McConvell in Hickey et al. 2013: 778-781. According to Romaine, ‘Kriol’ is an English-lexicon creole. (Romaine in Hickey et al. 2013: 334)

²⁴³ In the 1980’s several academics tried to reproduce Aboriginal English, pidgin and creole forms. One of these texts was Bruce Shaw’s *My Country of the Pelican Dreaming: The life of an Australian Aborigine of the Gadjerong*. (cf. Schaffer in Jolly et al. 2001 for a complete bibliography)

²⁴⁴ She is an associate professor at the University of Adelaide. (Jolly et al. 2001: 1084)

oral texts are considered together. (ibid: 152) In fact, studies (cf. Barber and de Moraes-Farias, 1989; Hofmeyer 1993) suggest that oral and literary cultures in colonial and post-colonial societies ‘were mutually interactive’ and that this relationship existed within unified social situations. (ibid) Although Neidjie’s text is rooted primarily in an oral tradition, he is aware of the power of literacy, as a medium for conveying both language and culture, and as a means for preserving culture.²⁴⁵ However, oral cultures do not view their inability to produce literate texts as a lack, rather they place more value on the performative aspects of storytelling, and the preservation of culture and traditions. He says, ‘our Aborigine never writing, no date, no anything.’ (Neidjie 1989: 68) Neidjie resorts to literacy, because he is concerned that oral storytelling, tradition and culture may get lost. He says, ‘well no culture. You forget!’ (ibid:71) In forgetting culture, you forget your roots, your language and your identity.

Orality should not be viewed as a shameful and shaming practice. In Walter J. Ong’s (1982) view orality ‘can produce creations beyond the reach of literates,’ (Ong 1982: 172) Most importantly, Ong argues that orality can never totally be eradicated, for the act of reading already ‘oralizes’ the written text. (ibid) In writing, spatial typography, font and the way words inhabit and make use of space are beyond the scope of the oral. On the other hand, the written word lacks the phonetic and prosodic elements present in oral contexts, as well as the elements of performance, such as facial and bodily gestures, intonation and rhythm, typical of orality. This is because spoken words engage with the

²⁴⁵ Aboriginal narratives are better understood in the context of their spirituality, custom, law and belief system. Culture is a very broad term. Aboriginals prefer to use the term ‘the law’ to express this complex of concepts, which include dreamtime. (cf. Dodson 1988:1 and Bos 1988:422) Caruana writes that the term ‘law’ describes ‘the spiritual, natural and moral order of the cosmos. It relates to the period from the genesis of the universe to a time beyond living memory.’ (Caruana 1993: 10) Central to the notion of dreaming is the concept of the sacred. Although dreaming concerns past heroic times, it is part of an Aboriginal’s present.

body in more interactive and specific ways. However, as previously noted (chapters 3 and 4) new digital technological texts, platforms and theatrical representations avail of performative elements. They bring oral elements to the fore, in more predominant ways than previously envisioned. (cf. chapter 3 & 4. Cassar, Mencía and Moraga) These innovative media provoke new ways of perceiving orality in translingual digital performances and digital texts. In this regard, elements of Neidjie's text and his funeral rites have also been transposed into a 'multi-dimensional performance-based installation combining an interactive multi-platform museum exhibit.'²⁴⁶ (Neidjie, Nadji, Lucas & Taylor et al. 1997, 2005, 2006, 2012 DP)

²⁴⁶ *Story About Feeling* is also 'multi-dimensional performance-based installation combining an interactive multi-platform museum exhibit designed around Arnhem Land indigenous cultural practice and funerary rites that offers the viewer a multiple-sensory window into OAM Aboriginal elder Bill Neidjie's funeral ceremony and his Bunitj country (world-heritage listed Kakadu National Park) which thematically links to a short dramatized feature film adapted from his words and story – *Story About Feeling*.' (Neidjie, Nadji, Lucas & Taylor et al. 1997 - 2012 DP) This was an ongoing project that began with the transcription of the oral narrative. Many artists and clan members were involved in a collaborative act, in the production and making of this performance. (cf. Neidjie, Nadji, Lucas & Taylor et al. 1997 - 2012 DP)



This still image is a live representation of Neidjie's actual burial rite.²⁴⁷ (DP)

Multi-media installations allow the notion of performativity and orality to come to the fore in more predominant ways. The collaborative filming project highlights aspects of performance, the enactment of ceremonial rites and rituality, as well as Aboriginal culture through performance-based installations. These performances, like the written text, leave a more permanent reminder of an event. They re-enact history. While stage performances may be perceived as temporary events, they still leave a visible mark, an imprint of something that has occurred. Installation performances and coroborees²⁴⁸

²⁴⁷ 'The exhibit comprises commissioned Larrakitj memorial poles, a traditional funeral platform and a ceremonial bunggul pit transformed into high-tech viewing portals offering pre-recorded and live material that the viewer is encouraged to interact with. The interactive installation offers site-specific and customized options and has a live performance ceremonial element incorporated into its launch season.' (Neidjie, Nadji, Lucas & Taylor et al. 1997- 2012 DP)

²⁴⁸ Coorboree, after *caribberie* are Aboriginal ceremonies, which connect the participants to the dreamtime, through various performances involving dance, music, songs, costumes and painted bodies.

stretch the possibilities of the written text, as the viewer participates in events that could only be imagined in a written text.²⁴⁹



This still representation of the performance-based installation depicts the actual funeral rites of Neidjie's passing, through dancing, costume and ritual. (DP)

The performance-installation avails of orality, gestures, rites, and Neidjie's own oral narrative, uttered in his own unique voice. It repositions history and Aboriginal culture and brings to the fore translingual elements in the use of Aboriginal language, Kriol and standard English within the performance-installation. This documentary adds elements to the written narrative as it is contextualised, by bringing Aborigine culture and law to the fore in a visual auditory way beyond the transcription of the oral text.

²⁴⁹ This would also apply to the film and music industry. However, due to time and limited space, this thesis is unable to treat all these facets.

2.3 From Oral to Written Narratives: Story About Feeling

This section examines the process of transposition and transcription, from the oral recordings of Neidjie's narratives into a written text. Its aim is to understand the way transposition, that is the movement from one medium to another, and transcription, a written linguistic representation of spoken language, enables an understanding of indigenous translingual texts.

Early anthropological recordings of oral forms did not give the impression that oral forms were as 'socially or as aesthetically valuable'. (Ashcroft, Griffiths & Tiffin 2000: 152) The practice of transcription involves positioning the performative in a negative manner. In this way, negative aspects, such as difference, 'other' and inferior are highlighted. However, anthropological accounts have tried to readdress these restrictions and limitations, by attempting to capture the complexity and richness of orality. (ibid) In the late 1990's a number of black Australians published their life stories, where they attempt to recover a lost Aboriginal identity. Many ethnographic and autobiographical writers still have difficulty in positioning themselves within a clear identity politics, due to 'forms of institutionalization, adoption, prejudice and racial discrimination within Australian in the 20th century.' (Schaffer in Jolly et al. 2001: 70)

Neidjie's oral ethnographic narrative attempts to break away from centuries of silencing, discrimination and prejudice. It speaks from a marginal position, anchoring the narrative in his own cultural heritage and land, to regain a sense of dignity and identity in Australian writing. His narrative is an attempt at reviving a lost culture. His oral narrative provides a new kind of ethnographic narrative in Australian indigenous life writing – a collaborative act – which includes and blends the oral, ethnography, biography, story, myth and illustrations within a literary medium. The initial

collaboration involved an interview with the late Neidjie. Taylor recorded two sound cassettes of the talks they held together in October and November 1982. Taylor was also a co-writer of the SAF film project and was involved in the on-going development of the film adaptation, from 1987 to 2012. In 2002, Neidjie passed away, but the collaboration between Jonathon Nadji, Kevin Lucas, Keith Taylor & Djakapurra Munyarryun et al. continues to establish *Story About Feeling* in proposals of transposing the oral into a media production. (cf. Neidjie, Lucas & Taylor et al. 2012DP)

Taylor transcribed the oral recordings into a narrative. However, the text does not include all the conversations in the tapes. (cf. Morrisey 2015) Taylor has not modified, or corrected, either the grammar or vocabulary used in the original transcripts. Neither has he provided a translation of any of the indigenous terms or Kriol forms used within the narrative. However, he has provided a Glossary as an appendix. His objective is to allow the text to speak directly through Neidjie's own voice, albeit, without the prosodic and gestural qualities of the oral text. He has, however, made stylistic choices. For example, he has added punctuation marks, to enact prosody, the tonal accompaniment to speech sounds. He has also arranged the text into paragraphs and sections. Furthermore, he has edited the text by arranging it into themes. (cf. Taylor in Neidjie 1989) He has also arranged the narrative into verses. Here is an example of a verse, taken from *Laying down*,

'That tree, grass... that all like our father.
Dirt, earth, I sleep with this earth.
Grass... just like your brother.
In my blood in my arm this grass.
This dirt for us because we'll be dead,
We'll be going this earth.
This the story now.' (Neidjie 1989: 4)

The topographical layout of the verse highlights aspects of assonance and rhythmic patterns. For example, in line 1, 'father' and 3 'brother' avail of the literary

device of assonance. (ibid) Line 5 avails of alliteration, ‘dirt’ and ‘dead’, but it also leads on to line 5, ‘blood’, conjuring up the imagery of bodies, which will return to the earth as dirt. This ‘blood’ is the feeling in the body, of being one with the earth and the grass. Neidjie’s story attempts to capture our connectedness to the earth, and the cycle of life. On another level, the verses also point to the potentials inherent in orality, the capacity to appropriate literary devices, such as rhythm, alliteration and assonance from an oral context into a written narrative. In this instance, Neidjie’s narrative shows that orality requires skills. The transposition, moving from an oral context to a written one, brings more closely to the fore the visible, topographical aspects.

Neidjie’s *Story about Feeling* incorporates more than one linguistic register and language variety, which emphasises the complexities not only of storytelling, but that of mixing different linguistic systems within oral storytelling and then combining them further into a written form. Here is an example below.

‘In dream e made that womerra²⁵⁰.
 that way you see his claw-foot
 hanging down other way.
 [...]
 E was man but we call im Gulluban²⁵¹...
 That flying-fox now.’ (Neidjie 1989:12)

Taylor claims that he has not attempted to explain or interpret Neidjie’s story. (Taylor in Neidjie 1984) By adding punctuation, Taylor has attempted to mimic Neidjie’s speech to varying degrees. The addition of inverted commas highlights spoken dialogue. The use of the exclamation also emphasises intonation and prosody. Here are two examples of which both include inverted commas, ‘That crocodile e float there e look. E

²⁵⁰ ‘spear throwing tool’. (Taylor in Neidjie 1989: 177)

²⁵¹ ‘flying-fox’. (ibid: 176)

said... “I’ll get im that middle one.” (ibid:5) The second sentence on the same page has both inverted commas and an exclamation mark, “I’ll get im, kill im that middle one!” (ibid) These linguistic mediations highlight, on the one hand, aspects of intervention and interpretation, and on the other hand, they emphasise the need for re-articulation into a written structured form. Thus, Taylor intervenes by making stylistic and narrative choices. In fact, the written form also has that added topographical element – a visual component – which is absent in the oral form.

Taylor writes, ‘the original has been edited down and arranged into themes, under chapter headings.’ (Taylor in Neidjie 1989) He furthermore compiles a contents page, consisting of, ‘Laying down, Tree, Warramurraungi, Rain, No history for us, Dreaming, Story of Oobarr, Spirit, You must not lose, Earth, We like white-man all right.’(ibid) He has also highlighted elements of a theme, ‘at the beginning of each chapter’. (ibid) Furthermore, he has added maps, a story list, a glossary of terms. (ibid: 172-179)

Taylor’s rewriting from the oral to the written can be viewed through the term ‘transposition’, which derives its meaning from 14th century French *transposer*. Transposition means to transfer, but also to remove and present or render something symbolically. The word originates from the Latin *transponere*, meaning to place something over or to set over.²⁵² (cf. online etymological dictionary: 2012) In this sense, through the mechanisms of transposition, Taylor has ‘composed’ a new written text from the oral narratives. Transposition here highlights the processes of genre and stylistic crossings. Yet, the process overlaps, blurring the boundaries between the oral and the written words. On another level, it attempts to incorporate the elements of the oral

²⁵² The term is also used in music, relating to composition.

language into a written form, by carrying across sounds, letters and language from one medium to another. In a sense, this process involves a translingual component and dimension, in the transference of oral sounds and words into a written form, highlighting the way transposition involves shifts across languages through negotiation and mediation of language systems across media.²⁵³ This process also conveys the aesthetic results produced in the shift across genre and sound systems.

By repositioning the elements into a new context, they become more visible, but they lose aspects of their audibility. In this sense, transposition involves both a loss and a gain. For written language focuses more attentively on the visual components than the auditory performative qualities of oral narratives. Ong suggests that ‘writing develops codes in a language different from oral codes in the same language’. (Ong 1982: 104) However, *Story about Feeling* attempts to capture and preserve the phonetic aspects of the oral text through the representation of the phonemes and sounds into graphemes and letters. Transcription in this sense, also makes real the possibility and the impossibility of fully carrying across sounds, phonemes and graphemes into the written medium. In the translingual sense, the elements of language, its sounds, prosody and accents have been transformed in the exchange from oral to written form. To what degree have the words undergone changes from the spoken language variety to the grapholect form? It is difficult to qualify and quantify how much has been lost in transcription, in the systematic representation of language in written form. Myfany Turpin (2019DP) has commented on this fact, suggesting that trying to pronounce words from Aboriginal sources can lead to mispronunciations. This is also due to the fact that the written form of many words from aboriginal languages has first been recorded by English speakers, who try to approximate

²⁵³ This process will be explored in the paragraph below. (cf. Turpin 2019DP)

the orthography of words they hear. (Turpin 2019DP) Turpin also suggests that from dialect to dialect there are some small differences in orthography that can cause confusion. For example, in some Western Desert dialects, the retroflex sounds which are often written with 'r' before another letter, either *rt*, *rn* or *rl*, may be written with an underline instead: eg. *rt* / *t*, *rn* / *n*, *rl* / *l* or *r* / *r*. (ibid) The same can be inferred from pidgin and Kriol languages. The way the words are pronounced may not always correspond to the way they are written. Thus, the letters, words and sounds carried across media, genres and languages may result in changes in forms, both at the level of orthography, grammar and phonology. The text in this sense is an act of interpretation, but also one of imitation. It is an attempt to resemble the original oral narrative. The text's translingualism also manifests, in this sense, in the gaps between what is said and in what is actually written down, that is, in its orthographic resemblances of phonic material, namely sounds and words. Therein lies the written text's limitations to fully translate and transcribe orality both at the level of language and at the level of culture. Can writing fully capture and actualise the linguistic nuances and aspects of an oral narrative? In this wider discussion, highlighted by Turpin (2019DP), a written text may not always succeed in fully capturing and replicating the linguistic aspects of oral narratives, but it yields different possibilities for sound and visual play. In this regard, a translingual reading of texts is also interested in the processes of transposition.

On another level, the text also brings to the fore the technical aspects of typography, the style, arrangement and the appearance of the letters, numbers and symbols used in the text, its specific font, point sizes, line-lengths, line-spacing (leading), letter-spacing (tracking) and the space between the pairs of letters (kerning). (Bringhurst

2005:32) Compare this extract taken from *Warramurraungi* to the extract above from *Laying down* in verse,

E said...

“Lily and lily-nuts,
Little one in the plains... they can dig up and eat”
“What this track?
“What this track e... I follow.”

E follow that track... e find it.

“Oh... long neck turtle!
What I do? Kill im!”

She killed that.

“Oh, I better make a fire.”

E make fire-stick. E cook it...

“Oh lovely this.” (Neidjie 1989: 42)

Verses 1, 2 and 4 all start with ‘E²⁵⁴’ as in ‘E said’, ‘E follow’, ‘E make’. (ibid)

The subject matter treats the killing of a turtle, yet, the passage is rendered poetic, through line-lengths, leading, tracking and kerning. (Bringhurst 2005:32) The use of alliteration highlights the poetic aspects present in orality and transferred into written verse form, “Lily and lily-nuts, Little one in the plain.” (Neidjie 1989: 42) On the one hand, the typographical elements alter, to some degree, the oral elements. But on another level, the text highlights the richness and complexity involved in performative oral texts.

The verbs ‘inscribe’ and ‘translate’ are also linked to the process of recording, transposing and transcription. Translation, in this sense, here means changing one form into another. Inscription signifies ‘to write upon’ and is related to notions of the body. (Ashcroft, Griffiths & Tiffin et al 2000: 166-167) The body in post-colonial studies is viewed as ‘a crucial site for inscription.’ (ibid) This is due to the fact that the way people are construed and perceived controls the ways they may be treated. (ibid) Physical

²⁵⁴ ‘E; e’ refers to the pronouns ‘he, she or it.’ (Taylor in Neidjie 1989: 176)

differences are crucial elements in the construction of the other. It is in these constructions that the body becomes ‘a location for discursive control’ (ibid), construction and representation.



This is a still representation of Neidjie telling his *Story About Feeling*, before his passing. (Neidjie, Nadji, Lucas & Taylor et al. 1997- 2012 DP)

Neidjie’s oral narrative and installation project represents a repositioning of the body in its context and a radical rewriting of ethnography from an indigenous viewpoint, to enable a deconstruction of the bias that has been created towards notions of the body of the ‘other’. In this sense, the physical body is recovered and restored to its proper place in its cultural settings. Neidjie’s nudity in the still representation above can be read on many levels, as a marker of identity and as an act of defiance. His burial rites also offer

understandings of the body in its cultural contexts; it offers a renewed awareness of the role of the body in indigenous cultures and narratives. Furthermore, it symbolises a restorative process as a counter to the negative connotations of the body of the ‘other’ in colonial discourse.

In inscription, transcription, transposition and translation of the oral narrative into a written literary text, it is inevitable that notions of the ‘other’ come to the fore, both in the process of crossing genres, languages and cultures, and in the reading process. In this crucial sense, the body may be identified as a text itself, a space where mutually ‘conflicting discourses can be written and read.’ (ibid: 166) In this light, the translated and transposed translingual text ‘is a special material text’, which conveys the ways ‘subjectivity, however construed, may in fact be ‘felt’ as inescapably material and permanent.’ (ibid) In fact, Taylor’s transposition of the oral narrative carries over elements of the body into the text, so that the text incorporates aspects of the human body.²⁵⁵ This observation links writing to the body, but it also links aspects of the text to orality and performance. It evidences the relationship the text has to the body, by emphasising the way orality influences the written word by ‘assimilat[ing] utterance to the human body’. (ibid) Although the body can be seen as a text, the text is not only a passive surface onto which cultures inscribe their meaning, the text can also be actively involved in the processes of inscription. Neidjie’s text also acts as a counter narrative of resistance. His text is a narrative about recovery, repossession and retrieval of culture, in order to heal and learn from the past.

²⁵⁵ The introduction of “headings”, signifies ‘accumulations of knowledge’ (Ong 1982:99) The text also introduces ‘chapters’ which derives from the Latin *caput*, meaning head (as of the human body). Pages have “heads” but also “feet”, for footnotes.’ (ibid) Ong also suggest that importance of the horizontal and vertical in texts. (ibid)

2.4 The Development of Kriol: *Story About Feeling*

This section explores the development Kriol, to understand the ways this variety is used in Neidjie's text. The chapter avails of language contact studies to illuminate the linguistic basis of contact and language change and variation in Australian contexts. By the early twenty-first century, the 250 indigenous languages of Australia had been reduced to fewer than 20 languages being passed on to children. (McConvell in Hickey et al. 2013: 770; cf. McConvell, Marmion, & McNicol 2005; Walsh 2005; McConvell & Thieberger 2006) Today, many speakers who do not speak their traditional languages now tend to speak distinctive Aboriginal dialects of English. In the north, they speak a variety of an English-based creole language, known as Kriol and Torres Strait Creole. The linguistic situation in Australia is one of a vast 'linguistic area' (cf. Dixon 2001). At the level of phonology, there is a general level of conformity that is not usually found on other continents. McConvell suggests that some of the phonological features common to these languages may be due to diffusion resulting in convergence.²⁵⁶ However, he also stresses that this 'may also be due to long-term maintenance of ancestral sound systems.' (ibid: 775) Lexical borrowing from indigenous languages into Australian English has been significantly documented. (cf. Dixon, Ramson, & Thomas 1990)

Early English based pidgins first emerged in the contacts between Aborigines and the first British colony, which was established in Sydney in 1788. By the early 19th century it was being used as a lingua franca. (cf. Troy 1990) As more British colonies were founded, settlement also spread to NSW and Queensland. The NSW pidgin also

²⁵⁶ Convergence refers to a feature present in both language X and Y, with which X is in contact. Both the external sources "converge" to produce the same result. It can be viewed as the coming together of internal and external factors 'to produce the same output.' (Hickey et al. 2013: 18) It is also used to refer to a process whereby two languages become predominantly more similar in structure. In the sense that one language approximates the other. (cf. Ross 2001: 139) (Hickey et al. 2013: 18)

spread as a lingua franca, whilst it became the first language of some of the Aborigines. (McConvell in Hickey et al. 2013: 778; cf. Dutton 1983; Mühlhäusler 1991;1996) The development from pidgin to Kriol occurred during a regime of institutionalising children. The children started to adopt pidgin as their own language, which became known as Roper River Creole or Kriol. Furthermore, in the 1950's, the only common language on cattle stations was an English-based cattle station pidgin, which had already spread to the Northern Territory. A full creolisation occurred around 1910. (McConvell in Hickey et al. 2013: 778; cf. Harris 1991) However, more current research suggests that Aboriginal people of this region remained bilingual in traditional languages until 1930's and 1940's, when creolisation in the sense of full shift to Kriol began to occur.²⁵⁷ (Munro 2000: 267; 2004) Most of the lexis deriving from the cattle station pidgin and Kriol was based mainly on English, however some lexical items were borrowed from other Aboriginal languages. The sound systems in parts mapped the phonological constraints of Aboriginal languages. More recently however, Kriol spread to areas such as Arnhem Land where the cattle pidgin had not previously been spoken. (McConvell in Hickey et al. 2013: 780) In Munro's (2004) view, Kriol²⁵⁸ formed at Roper River and diffused from there. However, McConvell argues that it is debatable whether many features of Kriol can definitely be seen as origination from the indigenous languages around Roper River specifically. (McConvell in Hickey et al. 2013: 781)

Neidjie's narrative avails of the northern Kriol dialect. However, rather than use the place-specific language of the Bunitj, he expands upon the potentialities inherent in the Kriol language by incorporating elements of his Aboriginal language. Here he says,

²⁵⁷ This new hypothesis brings the date of a full creolisation closer to 1950's. (cf. Hudson 1983)

²⁵⁸ It should be noted that there are two distinctive creole dialects Kriol and Torres Strait Creole, known as Yumpla Tok. It was previously known as 'broken'. It resembles Pacific pidgins more than a Kriol. (ibid)

‘Jabiru...Badbanarrwarr.
That spirit of that Badbanarrwarr, Jibiru,
e’ll be longside you. If you listen to this story here,
E’ll be with you e’ll be with me.’ (Neidjie 1989: 109)

Jabiru is a specific place name. It is also a ‘large stork’, here it represents an ancestral being. (Taylor in Neidjie 1989: 177) Kriol is fundamental and integral to Neidjie’s storytelling techniques, yet his Aboriginal roots are also deeply embedded in the narrative and do not appear only on a superficial surface level or as a backdrop language. (cf. chapter 4: Moraga and Chavez-Silverman, in this regard) The narrative in this extract code-mixes Kriol, ‘That spirit of that’ to an indigenous spoken language, ‘Badbanarrwarr, Jibiru’ in the same utterance. (ibid) These shifts highlight identity and ethnicity as these different linguistic elements are brought to the fore. The following extract places emphasises on place names, tribal names and languages in their indigenous forms. Yet, overall, notwithstanding the amount of indigenous lexical terms, Kriol remains the dominant language into which the Aboriginal elements are incorporated in *Warramurraungi*,

‘That Woman brought up all this people.
E started Mali Bay each clan
Gunmuuguugurr²⁵⁹ they say, but my word,
My mother-word... Yiwurru²⁶⁰.
That: tribe-of-people.
She started Manganwal²⁶¹ tribe
And my wife is Mangawal.
Mangawal... e came Amurdak²⁶².
Next one... Ulbu²⁶³, my mother-country.
Ulbu... and e came Gadurra²⁶⁴,
Other side this Arnhem land²⁶⁵, not far.

²⁵⁹ The term for a clan group (Taylor in Neidjie 1989: 176)

²⁶⁰ It refers to a language group (also Ikurumu) (Taylor in Neidjie 1989: 177)

²⁶¹ It refers to a tribe of people. (ibid)

²⁶² References a tribe of people. (ibid)

²⁶³ A clan group of the Amurdak tribe. (ibid)

²⁶⁴ A clan group of the Iwadja tribe. (ibid)

²⁶⁵ Part of the northern territory.

Gadurra... e came Gadudju²⁶⁶ now, my country, here.
Gagudju... e went Ulbu²⁶⁷, Mbukarla²⁶⁸, Bukuurnidja²⁶⁹,
But e left each people with lingo.' (Neidjie 1989: 41)

The place names, tribal names and their 'lingo[s]' are woven into the fabric of the Kriol text. (ibid: 41) At the level of language interaction, the text code-mixes the elements of the indigenous languages with Kriol. In the sentence, 'Gunmuuguugurr they say, but my word, my mother-word... Yiwurru', shows how the two languages merge with each other and depend on each other for meaning and meaning-making contexts. (ibid) In a sense, the two languages are co-dependant, forming new meanings in a Kriol context. The indigenous words are not merely lexical insertions. They highlight the intrinsic role of signification and the vital role these words play in emphasising identity and ethnicity.

Munro (2004) argues that some features of Kriol are the product of substrate elements in the languages around the areas of origin. (Munro in McConvell in Hickey et al. 2013: 781) Furthermore, early pidgins also derive features from the local substrate languages. (McConvell in Hickey et al. 2013: 778) This view may help to identify and understand some of the grammatical structures. In the passage above, Neidjie substitutes the personal pronouns 'he', 'she' and 'it' for his indigenous language's pronoun 'E/e'. This construction, however could be viewed as a feature of Kriol, in fact the elements, initially borrowed, have sedimented in the new variety. This is not a case of a simple grammatical transfer, as the element has already become entrenched. In linguistic terms, this process could also be viewed as mapping of elements of L1 onto an L2, generating an L3, a new language variety, deriving from a pidgin variety, which has creolised into Kriol and standard English. (cf. diagram Interlanguage. Chap.1) The use of the pronoun

²⁶⁶ References a language group. (ibid)

²⁶⁷ A clan group of the Amurdak tribe. (ibid)

²⁶⁸ A tribe of people. (ibid)

²⁶⁹ A tribe of people. (ibid)

‘e’ also signifies that both male and female, as well as flora and fauna, natural phenomena and ancestral beings all have equal subjecthood and status. (Morrissey 2015: 6) In this sense, the ‘e’ represents ‘the reciprocal and transparent interrelationships of birds, animals, humans, trees, and ancestral beings’. (ibid)

2.5 Processes of Creolisation, Decreolisation and Convergence

This section explores the concept of creolisation and decreolisation, to highlight what this signifies in terms of the translingual in contemporary Australian literary contexts. It firstly avails of studies in linguistics to explain the processes of convergence. This chapter will explore an extract from Sally Morgan’s (1987) *My Place*, to highlight the way, in certain literary instances, Kriol has converged towards more standardised forms of English, though still retaining indigenous elements.

Muysken and Smith argue that there is one vital difference between pidgins and creoles. Creoles have native speakers whilst pidgins do not.²⁷⁰(Muysken and Smith 1995:3) Generally speaking, a pidgin can be viewed as a hybrid “makeshift language” (Romaine in McArthur et al. 1992: 778) The word pidgin has been used in pejorative terms in both social and linguistic contexts. It inherently carries connotations such as broken, “childish”, “corrupt”, “lazy”, “inferior”, “over-simplified”, and “simple-minded”. (ibid) In a technical linguistic sense, the term ‘pidgin’ can be used to refer to the earlier target stages of interlanguage processes, where speakers acquire a minimal form of the target language, influenced to various degrees by their own language. Thus, when a pidgin develops into the language of a community, creolisation takes place and the new language becomes nativised by a given community. In linguistic terms, speakers

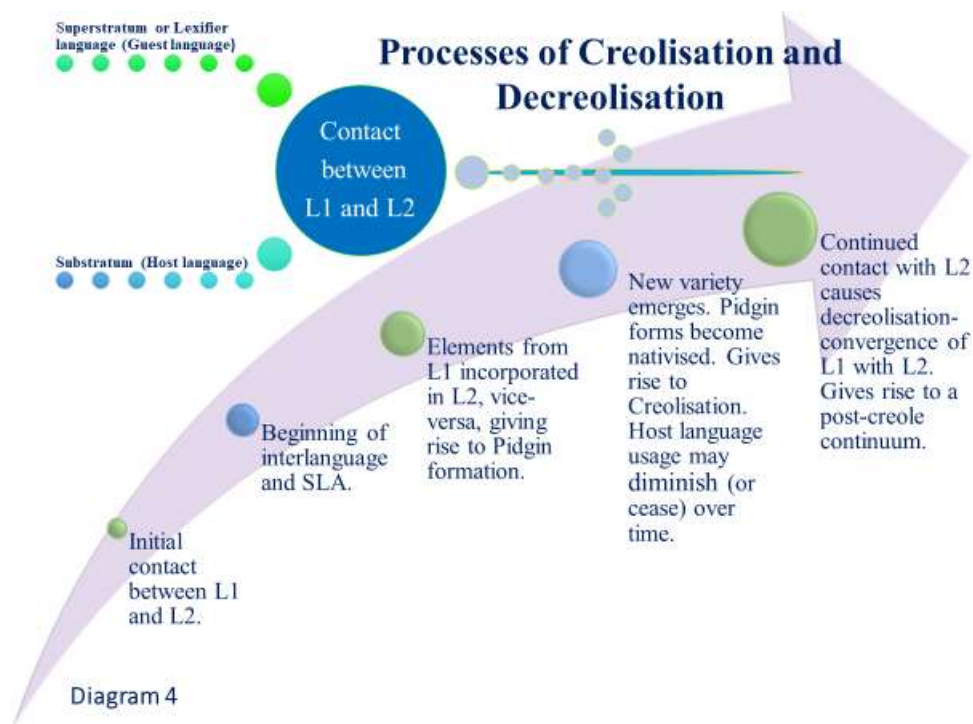
²⁷⁰ However, Muysken and Smith have noted that ‘some extended pidgins are beginning to acquire native speakers, for example, Tok Pisin of Papua New Guinea, Nigerian Pidgin English and Sango (Central African Republic)’ (Muysken and Smith 1995: 3)

incorporate features from one language into another, which may consist of ‘the adoption of a phonological system or a set of grammatical patterns’. (Leith in Graddol 1995:185) The guest language in this context is referred to as a substrate or substratum. Aspects of L1 (substrate) affect and influence ‘the superimposed [lexifier] language of the conquering group’. [(Romaine in MacArthur 1992:999) my addition] Over time,

‘A new variety of English establishes itself, acquires a stability and coherence [...] we can describe the emergent variety of English as possessing a distinct identity and, typically, as having a generally understood social status with the community.’ (Leith in Graddol 1996:185)

However, continued contact with standard forms gives rise to a process called decreolisation. This term is used to refer to a ‘convergence with the lexifier language’, (Leith in Graddol et al. 1996: 208) or its substrate. (cf. diagram 4 below) In this regard, the variant moves and converges towards standard English. The process of decreolisation can also give ‘rise to a post-creole continuum – a diversity of language usage from a near standard form of English (known as the acrolect) to the most divergent, creole forms (known as basilect)²⁷¹. (ibid) This occurs when a ‘post-pidgin or post-creole variety comes under a period of renewed influence from the lexifier language.’ (Romaine in MacArthur 1992: 270-271) In this case, ‘de-creolisation may obscure the origins of a variety, as in the case of American Black English.’ (ibid.)

²⁷¹ In the case of Jamaican Creole, it is believed, ‘that a rudimentary pidgin creolized within a generation, then began to *de-creolize* towards general English. (Romaine in MacArthur 1992: 270-271)



An example of de-creolisation/convergence can be observed in the autobiography *My Place*, written by Saly Morgan. The dominant language in Morgan's text is standard Australian English. Yet the text still includes interferences from both Aboriginal English and indigenous languages. The narrator begins her journey on a tentative search for information about her ancestors. However, her journey also turns out to be an emotional and spiritual pilgrimage. She is faced with the suppressed history of her people and the mystery of her Aboriginal identity. Whilst Neidjie's narrative brings cultural knowledge to the present, Morgan must travel back to the past to find her roots and her place. As the story unfolds, she is eventually led to her grandmother's birthplace at Corunna Downs Station in Western Australia. The narrator writes,

‘By the time we arrived in Port Hedland, we were eager to begin our investigations. We’d been told to look up an older gentleman by the name of Jack. [...] He was very friendly. [...] We were very amazed when he told us that Albert Brickman had been his good friend [...]

‘Jiggawarra, this his Aboriginal name. [...] Now, he had a brother and a sister that were taken away. They never came back. I think the brother was called Arthur.’

‘That’s right!’ I added excitedly, ‘and the sister was called Daisy, that’s my grandmother’.

‘Well, I’ll be, he said, with tears in his eyes. ‘So you’ve come back!

There’s not many come back. [...]

‘Are we related to you, then?’

‘Well, now, which way do you go by, the blackfella’s way or the white man’s way?’

‘The blackfella’s way.’

‘Then I am your grandfather’, he said ‘and your mother would be my nuba²⁷², that means I can marry her. (Morgan 1987:219)

The narrator in *My Place* speaks standard English. Albert, on the other hand, uses a Kriol variety alongside standard forms of Australian English and indigenous words, ‘Jiggawarra, this his Aboriginal name [...] Now, he had a brother and a sister that were taken away. They never came back.’ (ibid) The sentence, ‘Jiggawarra, this his Aboriginal name’, lacks a verb. (ibid) Instead of using the verb structure ‘this is’, it substitutes the verb with the determiner ‘this’ and the possessive adjective ‘his’. The extract also introduces a lexical item from an indigenous language, ‘nuba’. This changes the dynamics in the text; it defamiliarises Standard English. Yet, the text is still rooted in standard Australian English. The novel is an example of the third generation’s convergence towards Standard English. The language of children of indigenous origins has moved towards decreolisation, through education practices and institutionalisation, but also due to external pressures, which result in shame and denial of identity as Morgan’s story conveys. One day, the narrator tackles her mother about their identity. She asks,

‘Where do we come from?’

²⁷² The word ‘nuba’ is inserted as a footnote in the text. It means ‘a person who is in the correct tribal relationship to another person for the purpose of marriage. (Morgan 1987: 219)

‘I mean, what country. The kids at school want to know what country we come from. They reckon we’re not Aussies. Are we Aussies, Mum?’

[...]

What do the kids at school say?’

‘Anything. Italian, Greek, Indian.’

‘Tell them you’re Indian.’ (Morgan 1987: 38)

Growing up without a clear sense of identity can have repercussions on one’s sense of self, sense of community and place. In fact, the title of the book, *My Place*, reminds the reader that the narrator is in search of her place, her people, her story. In the search to finding her own place, she can find make sense of who she is in the world.

The passage below highlights the moment when the narrator discovers that her own grandmother, Daisy did in fact speak indigenous languages. Jack asks Sally and her mother,

‘Any of you fellas speak the language?’

‘No’, I replied, ‘but Arthur could and Daisy can. They wouldn’t teach us.’

‘Shame! There’s mulbas²⁷³ here know their language and won’t speak it. I’m not ashamed of my language. I speak it anywhere, even in front of white people.’

‘Do you speak the same language as my mother?’ Mum asked.

‘I speak four languages. Light and heavy Naml, Balgoo and Nungamarda and Nybali. Your mother’s language would be Balgoo, but she would speak Naml, too.’ (Morgan 1987: 221)

The denial of language results in a loss of culture, identity, ethnicity and history. A person’s ethnic group is a powerful identifier. It is a marker of identity, therefore, it ‘cannot be denied, rejected or taken away by others.’ (Aschcroft, Griffiths and Tiffin 2000: 75) But this instance reminds us that ethnicity and identity may indeed be hidden, rejected and denied. In this process languages and cultures are forgotten. In contrast,

²⁷³ The Aboriginal people of the Port Hedland/Marble Bar area of Western Australia. (Derived from man or person) (Morgan 1987: 220)

Neidjie's text is significant as a reminder and a marker of identity. He aims in making his work available both in print and in an installation, to help other Aboriginals remember who they are as a people, so that they never forget to learn 'the blackfella's way'. (Morgan 1987: 219) He says that 'this story should never be lose.' (Neidjie 1989:102)

2.6 Code-Meshing in Aboriginal English Contexts

This section explores the concept of code-meshing in Aboriginal contexts, that is, the mixing and blending of a standard language with a language variety. It also explores Aboriginal Englishes within a linguistic framework. In this regard, it is difficult to draw the line between acrolectal varieties of pidgins and creoles and indigenous varieties of English, as they share common characteristics such as the lack of -s marking either of possessives or plural and lack of tense marking. In many cases, the traditional indigenous languages have disappeared where Aboriginal Englishes are spoken, thus contact 'only leaves its mark as a legacy.' (McConvell in Hickey 2013: 781) Phonology as well as grammatical features are similar to the Australian English spoken by the non-indigenous working classes. However, indigenous Englishes maintain a distinct profile which distinguishes them from Standard Australian English, but also links them to traditional languages. (ibid:781) The term Aboriginal English is a technical term used to describe the different varieties of English, ranging from Standard AusE to creoles, which are acquired and used by Aboriginal Australians.²⁷⁴ They are often referred to as '*blackfella English* or *blackfella talk*.' (Romaine in McArthur 1992: 5; Morgan 1987:219) A significant aspect of Aboriginal English is that it shares common characteristics with

²⁷⁴ 'In some parts of Australia, the transition from a traditional language to Aboriginal English has occurred within four generations in the 20c. It is used by Aborigines both among themselves and with non-Aborigines. Most varieties are intelligible to speakers of Standard AusE, though certain norms for the use of language are very different (for example, direct questions are not typically used to elicit information), and there are considerable differences in grammar and phonology.' (Romaine in McArthur 1992: 5)

other non-standard varieties around the world. For example, the non-standard deployment of the past tense and the past participial forms in words, such as, ‘brang, not brought’ or in the case of double negatives, in instances such as, ‘he hasn’t got no money. ‘Others are more characteristic of creoles, such as non-occurrence of the copula (His name John, not his name is John) and lack of plural marking with –s’. (ibid: 6) In other areas where speakers still use their native language, their use of English will incorporate, to varying degrees, borrowed features from their native tongue, highlighting, in this sense, higher incidences of linguistic transfer. Romaine points out that while this variety is ‘stigmatized’ by white Australians, it is often viewed by Aborigines ‘as a symbol of Aboriginal identity.’ (ibid)

Neidjie’s text shows fewer distinctions in the area of the English pronoun system. If measured against a standard English text, there are numerous innovations. For example, in the sentence ‘e’ll be longside you’ the Kriol pronoun is attached to the root of the future form of the verb to be, ‘will’, in its contracted form ‘ll’, resulting in a radical new version of the verb tense. (Neidjie 1989: 42) The preposition ‘longside’ (alongside) mimics and maps the phonological aspects of the oral into a grapholect. In the verbal constructions ‘kill im’ and ‘teach im’ from an extract above, the pronoun is absorbed into the verb. (ibid:5) It is interpreted as a verb without a pronoun. In this particular instance, Aborigines have ‘zero marking for third person singular pronominal objects,’ (McConvell 2013: 779) The transcription of the phrase ‘you and me’, in its grapholect form has been rewritten as, ‘you’n’me’. (Neidjie 1983: 153) Transcription here attempts to mimic the phonetic aspect of the spoken languages through the use of punctuation. The use of apostrophes joins the phrase into one single word. In the following sentence, ‘because no good’, there is a lack of both tense marking and indeed of the verb itself.

(ibid: 79) In the sentence ‘not in law’, both English articles and English tense marking on verbs are absent. (cf. McConvell in Hickey et al. 2013: 780) (ibid: 79) These new forms of Kriol are attributable to processes of fossilisation²⁷⁵ and interlanguage, where the grammar, syntax and lexical elements become fossilised and entrenched at various stages of contact and SLA. Neidjie’s narrative also makes use of more complex structures, where in certain instances, the narrative avails of the correct tense aspect system, such as the verb ‘make’ which is used in its past form in the sentence, ‘made for us’. (ibid:78). McConvell suggests that lack of tense markers is a defining aspect of Kriol. Neidjie’s text also highlights a convergence towards standard English. (see diagram above; McConvell in Hickey et al. 2013: 780)

There is a complex dynamic interrelationship between standard English, Kriol variety and the indigenous language, which defies standardisation and norms. However, the dominant language throughout Neidjie’s text is in most part in Kriol, except for certain passages, where it is possible to view the indigenous language and the Kriol variety on an equal footing (cf. extract above in *Warramurraungi* p. 41). Kriol formation is an example of languages in contact and the result of these contact scenarios. In Morrisey’s view, although Kriol ‘lacks the exactitude of standard English’ in contrast ‘it is neither ethno-centric, imperialising nor objectifying in its mode.’ (Morrisey 2015: 6) The expression ‘exactitude’ can be viewed as having discriminating and pejorative connotations, whilst Neidjie’s use of language is innovative and creative, in continuous evolution and transformation, highlighting the way languages move across territories,

²⁷⁵ Guyanese novelist and critic, Wilson Harris, regards the process of “fossilisation”, ‘not as a metaphor for dead forms but as a sign of the continuation of the forms of the past in the living present.’ (Harris in Ashcroft 2000: 159) He points out that ‘no single feature of past or present can be singled out as an origin, since all are related to an endless and multiple set of processes, [what he calls] an “infinite rehearsal” that never ends and in which “history” is located as a transient structure.’ (ibid)

boundaries and cultures, generating new varieties of language in contact and new types of translingual narratives.

Neidjie's text also code-meshes standard English and an English-based Kriol form within the same text. Young defines the blending of standard English and a dialect or a variety of a standard language as code-meshing. (cf. Young 2004) This term is used to differentiate itself from terms such as code-mixing and switching, which refer to the use of two or three major language systems. For Canagarajah, 'code-meshing offers a possibility of bringing different codes within the same text.' (Canagarajah 2013:112b) This term offers a new perspective in linguistics, but also in in a translingual literary context, as it allows one to view these linguistic strategies as a unique and additive element in the understanding of the scope and range of the translingual. The term emphasises the ways the languages blend, merge, clash in ways that create distinct aesthetic creations. Texts that code-mesh generate innovative types of translingual texts. The following extract highlights both standard and Kriol forms.

'I can tell my body...	1
No-one can kill me with spear!	
We know no-one can kill you 'outside'	3
But when you feeling, feeling on your body	
What e coming in on your feeling...	5
Something e'll come...' (ibid: 24)	

Sentences 1-4 resemble more standardised forms of English. Whilst lines 5-6 use a Kriol variant, as is highlighted with the use of the word 'e' and 'e'll'. (ibid)

It is increasingly apparent that terms, such as ‘non-standard’ varieties are becoming more difficult to apply. (ibid: 116) The lexical items or phrases may in fact be non-standard in form, in the context in which they are presented, but this ‘give[s] them a special resonance.’ [(ibid:116) my addition] It is significant to point out that the blending and alternating of diverse codes indexes certain attitudes and feelings. (ibid:117) These serve as a strategy for representing voice, identity and ethnicity. By accommodating these diverse codes, a new hybridised text is generated in contact zones. Neidjie’s text also highlights the ‘in-between space’ that carries the burden and meaning of culture. (Ashcroft, Griffiths & Tiffin 2000: 109) Bhabha refers to this ‘in-between space’ as ‘a third space’, which is based on the ‘inscription and articulation of culture’s hybridity.’ (Bhabha 1994: 38)

Evelyn Ch’ien (2004) considers the process of altering English as a denormalisation process. She terms it ‘weirding English’. (Ch’ien 2004) In the process standard English becomes unrecognisable. Weirding English challenges norms. In this light, Neidjie’s text could also be considered as a text that denormalises English. For example, English spellings are modified, as in the example of the word ‘longside’.²⁷⁶ Ch’ien points out that ‘weird English writers denormalise English out of resistance to it; and form their own language by combining English with their original language.’ (Ch’ien 2004: 6) However, so are the Aboriginal languages denormalised in the contact process, for they are forced to work their way in from the margin, forced to speak from the margins of society and the margins of the narratives written by others, in order to survive extinction. From a linguistic perspective, the denormalised words illustrate processes of

²⁷⁶ It is questionable whether Neidjie would have conjured up other orthographical innovations, if he had attempted to transcribe his own language into a grapholect.

interlanguage, sedimentation and fossilisation, which tie in with the investigative approach adopted in this research. In this light, they are viewed as creative innovations, and not as defective, deformative or lacking. In Matras's view (2009) these creative elements enable speakers 'to create bridges' between their overall repertoire of linguistic forms, so that these bridges sustain a form of communication. (Matras 2009: 74)

2.7 Natural Landscaping: Land, Memory and Languages

Languages are in continuous movement, mutation and change. They contaminate each other, generating new forms of languages and language varieties, as well as propagate, generating new stem forms. (cf. chapter 4. Moraga and Chavez-Silverman) In the case of *Story about Feeling* we are presented with a different case of grafting. Grafting in this case originates from the contact between an indigenous language and a standard English form. In this process, a new offshoot has been propagated, a Kriol variety.

Parallels can also be drawn with 'natural landscaping', also known as 'native gardening'. In this case, the utilisation of the indigenous elements, native to the geographic areas, re-creates a quasi-similar wildlife habitat in the text. Here, the elements emerge in more dominant and profound ways, both phonologically, lexically and semantically, to re-inhabit their own geographical and linguistic spaces. In this sense, the linguistic and geographical elements converge in the narrative. Thus, natural landscaping can also be seen as a process of unearthing indigenous words, claiming rights, bringing Kriol constructions and phonological representations of language to the surface. On another level of representation and interpretation, this process calls to the fore the political aspects of natural (native) gardening, reminding the reader of the land rights

movement. Thus, by reutilising the native indigenous Aboriginal languages and the native Kriol language, the text reclaims both the languages and the land. Neidjie says,

‘money for white-man.
This ground for Aborigine.
[...]
If we fight for country... country e stay way it is.
No-matter they can kill us, run over us, but still fight!
[...]
Yes, this country, your country, my country... I love im.
I don’t want to lose country, somebody take im.
Make you worry.
If somebody take im your country, you’n’me both get sick.
Because feeling... this country where you brought up
and just like you’n’me mother.’ (Neidjie 147, 152, 153)

The notion of place, space and land in Aboriginal contexts is a much more tangible presence. It ‘indicates that in some sense place *is* language, something in constant flux, a discourse in process.’ (Ashcroft, Griffiths & Tiffin 2000: 164) In this vein, oral storyteller, as well as writers are compelled to construct,

‘a new language that may fit the place they experience because the language does not simply report the visual or proximate experience but is implicated in its presence.’ (ibid)

To describe this presence, Dennis Lee uses the term ‘cadence’. This idea explores the concept of presence, of being both inside and outside the body, ‘opening out and trying to get into words’, (Lee 1974: 397) in order to be the words that one speaks with. Neidjie says,

‘Story going with your body
Feeling...or out of your feeling...your own body.
[...]
I feel in my feeling with this story. I think myself...
I don’t want to lose this story.

[...]

E can listen careful and how you want to feel.

[...]

Because e might feel his body with the blood, water,
feeling.’ (Neidjie 1989: 120,121)

Place is ‘deeply implicated in its systems of representation – language, writing and the creative arts.’ (Ashcroft et al. 2000: 164) In this sense, in Neidjie’s text, the translingual is conveyed through the extension of a language that includes other languages and not only, for it also incorporates other sets of signs – the landscape, which becomes, in a sense, a language onto which the other languages are mapped. The body and the text (narratives) are viewed as an extension of the landscape.

In Neidjie’s narrative Kriol is adopted alongside Aboriginal expressions and standard English. In this sense, and as a result, the hegemony of the English language is decentred and subverted. There is an inherent characteristic about the tension between the expectations of a standard written language that a reader brings to the written text, and a rather different syntax and other cross-linguistic patterns, such as, transference and mappings, which contribute to a breaking through, a disruption of standard norms, forms and surfaces.

3 Contemporary Woman’s Translingual Writing: Amelia Rosselli

3.1 Introduction

This chapter deals with the notion of recovery of languages and the self. It considers the process of self-discovery through the use of the diary. Furthermore, this chapter attempts to understand the different ways the translingual manifests in Amelia

Rosselli's experimental *Diario in tre lingue*²⁷⁷ (1997) (*Diary in Three Languages*). It aims to understand what Rosselli's experimentation with languages yields in terms of the translingual and how it adds to our understanding of the translingual. Rosselli's text like Neidjie's narrative can also be viewed as an act of preservation: the diary form lends itself to the conservation of memory, languages and the self. Rosselli's *Diario* also resembles the performative in its search for the acoustic presence in words, bringing to the fore the notion of orality. The text returns to the sounds and phonemes that make up languages, to get to the 'significance' or rather the 'insignificance' of words and languages or rather, on a biographical note, the insignificance of the self. (Rosselli 1997: 88) In this wider context, the text shifts the boundaries of the written word towards orality and performativity, to re-discover languages and self through experimentation. Rosselli and Neidjie's narratives diverge from each other in their content and form, but they also complement each other in other ways, as they shift across the oral-written spectrum, informing the translingual as they shuttle across genres, spectrums, languages and cultures. The two texts are from very distant cultures, yet their opposition is dictated by the peculiar elements each text adds to an understanding of a translingual practice, orality and performativity. Rosselli's text is also analysed within the context of contemporary translingual women's writing, in order to understand the way women writers' break from pre-defined norms and structures.²⁷⁸ This analysis also complements Neidjie's narrative with the discussion on writing the body and inscription in Aboriginal contexts.

This chapter also avails of the critical texts by Daniela La Penna (2014) and the essays in *Amelia Rosselli. Una scrittura plurale: Saggi e interventi critici a cura di*

²⁷⁷ It was written between 1955-1956. (cf. Rosselli 1997) I shall also refer to the text as *Diario*.

²⁷⁸ Parts of this paper were presented at the conference 'Across Languages: Translingualism in Contemporary Women's Writing.' Institute of Modern Languages Research, School of Advanced Study University of London, May 2019.

Francesca Caputo, edited by Francesca Caputo. (*Amelia Rosselli. Plural Writing: Essays and Critical Interventions*, 2004.)²⁷⁹ Furthermore, it avails of Rachel Cottam in Jolly et al. 2001; Sarah. M Edwards in Jolly et al. 2001; Kay Shaffer in Jolly et al. 2001.

3.2 The Genre of the Diary: Surrealistic Techniques and Borrowing

This section explores the life writing narrative genre of the diary. It situates the genre of the diary in contemporary woman's writing, to understand how the translingual manifests in this type of innovative writing. Firstly, it gives a brief bibliographical overview of Amelia Rosselli (1930-1996), to understand her relationship to languages and what they signify on a deeper autobiographical level. Secondly, it explores the nature of the diary to understand the ways in which Rosselli makes use of its form to combine three languages within its structure and boundaries. Lastly, it associates diary writing with a feminist type of writing and thus draws on *écriture féminine* and the semiotic to talk about women's contemporary translingual writing. It also attempts to draw a link between identity and self in the genre of diary writing.

Rosselli was born in Paris to an Italian father and an English mother. At home the family spoke French, except with Rosselli's father who was 'faithful to Italian.' (Rosselli 2004: 293) In her diary, Rosselli tells us that she felt like a 'straniero nella [sua] terra.'²⁸⁰ [(Rosselli 1997: 108) my modification] Rosselli's father was a fugitive. Rosselli's mother helped him to escape from Italy to Paris, but he and his brother were subsequently assassinated on French soil. During the Second World War the family had to escape to England, where Rosselli learnt English, and then via Canada to the USA. She

²⁷⁹ All translations in this chapter are mine unless clearly specified.

²⁸⁰ 'I am a stranger in my own land.' (Rosselli 1997: 108) Here I assume she is referring to Italy, as the words are uttered in Italian.

argues that she is not cosmopolitan but a refugee. (Zacometti in Caputo 2004: 9) However, when she set foot on Italian soil again, it was a return to her father's land, his language and a re-discovery of her father and her roots. It is here that she tries to recover and recompose an image of her father. (cf. Spagnoletti (1987) in Rosselli 2004: 303)

A central focus in Rosselli's diary are the languages themselves. She writes, 'lingua corrente? in all 3 languages (anyuse)'.²⁸¹ (ibid) Yet she wonders whether there is any value in the use of three languages in the same text. In fact, her work conveys a deep concern for the way languages work. In an interview, Rosselli confesses that writing in three languages is a problem, because 'if one thinks in three languages, it means that one has not yet decided where one would like to reside.' (Rosselli 2004: 306) This admission also gives us an insight into Rosselli's personal experience. Yet, she uses this experience to get inside words, to reside within them in a subjective and personal way, to reflect on what each language signifies. But she also observes languages in an objective way, by dissecting the body of each language, exploring their functions and *modus operandi*. Her text explores what it means to reside within and between languages, and to understand what it signifies to write across languages in a creative and unique way.

Rosselli chooses the genre of the diary to perform her experiment. While typically categorised as life writing,²⁸² the genre of the diary is difficult to define and confine, for it unsettles the boundaries of life writing itself. In fact, Rosselli's diary records not only her intellectual thought processes, but also attempts to apply her theoretical analysis to poetry, through an experimentation of surrealistic techniques, in a similar way to a notebook. She writes,

²⁸¹ 'Language currently used? In all three languages (anyuse)' (ibid)

²⁸² It is used because of 'its openness and inclusiveness across genre'. (Jolly in Jolly et al. 2001: ix)

‘imparar. Oroscopia
storia lingue²⁸³

German (Grk. Latin texts): Problem quantitative rhythm in

modern languages: Why not?’ (Rosselli 1997: 72)

In this sense, aspects of the text resemble a textual experiment. Her interest also lies in applying musical theories and geometric forms to poetry. She talks about the architecture of the cube, ‘cubo architettura’ (Rosselli 1997:102) In her view, ‘timing in poetry becomes the volume of the cube, that is the profundity between the expected space between verse to verse’. [(ibid: 104) my translation of text in Italian] To understand the mechanisms of the three-dimensional space, she avails of the work of other authors, especially their stylistic techniques, in order to formulate her own design and understanding of how surrealist techniques can be applied. Painstakingly, through trial and error, she begins the arduous task of dissecting texts. In this instance, she experiments with the Italian poet Eugenio Montale’s (1896-1981) poetic verses. She writes,

‘Montale –

Procedimento surrealista non nelle immagini (le quali sono realiste, minute)
ma nell’accostamento delle vocali, non abusato, controllatissimo.’²⁸⁴ (ibid:73)

Rosselli begins with the process of re-writing, through the manipulation of Montale’s verses. The ninth section of the diary opens with an allusion to Montale’s verses: ‘Speranza, non abbandonarmi. E pure la Speranza di ritrovarti m’abbandonava.’²⁸⁵ (Rosselli 1997: 101) The rewriting of his verses constitutes a fundamental procedure for Rosselli. In La Penna’s view, this first effort resembles a scholastic attempt, in the sense that she transforms Montale’s poetry into a predictable

²⁸³ Learn. Horoscopy/ history of languages. (Rosselli 1997:72)

²⁸⁴ ‘Montale – surrealist procedure, but not in the imagery (which are realistic, in detail) but in the combination of the vowels, not misused, highly controlled.’ (ibid:73)

²⁸⁵ ‘Faith, do not abandon me. And yet the Faith of finding you abandons me.’ (Rosselli 1997: 101)

textbook exercise. (La Penna 2013: 112) However, the diarist's choice of verse is influenced by the metric measurements that Montale uses in his poetry. She links Montale's surrealistic techniques to the phonic-quantitative qualities found in James Joyce's *Finnegan's Wake*. (cf. Zanotti 2004; Chiara Carpita in Rosselli 2012a: 1410) However, she is more concerned with Joyce's echoes of surrealism and his fragmented style.

Rosselli's text also has similarities with spontaneous thought processes, with the narrative technique of stream of consciousness writing, used by modernist writers, such as Joyce and Virginia Woolf.²⁸⁶ The text also gives us insights into the poetic devices and procedures that Rosselli intends to use in her future work. These techniques are re-worked and later used in her poetry, such as in *La Libellula*, *Variazioni*, *Variazioni Belliche* and *Sleep*. Rosselli's diary avails of various genres. Caputo suggests that it is rare for a poet 'to theorise and analyse her art' in such a meticulous way. (Caputo in Rosselli 2004:59) Yet the diary's capaciousness and elasticity allows different genres to be contained within its porous boundaries. Its disregard for borders and boundaries is a marked sign of the uncertainty of the genre. Cottam questions whether the diary is to be viewed as a fragment of a greater body or a relic of life, or even best cast to oblivion. (Cottam in Jolly et al. 2001: 268) Rosselli's diary needs to be read as a fragment of a greater body, in a wider context, as both a critical text and a literary artefact. La Penna also points out the significant role that *Le Chinois a Rome* also plays. (cf. La Penna 2013:109) Yet, the texts' authority withstands and is evident even from her interviews,

²⁸⁶ The surrealists adopted the word 'surréalisme' to characterise a method of spontaneous writing with which they were experimenting.' (Read 1959: 128)

and in her desire to reduce the text, that is, her wish to limit it to a more critical role. She writes,

‘Vorrei chiederle se v’e’ modo di rimpicciolirne [...] Un carattere piu’ piccolo, un ridurre proporzionalmente le spaziature? [...] il pezzo meno comprensibile al pubblico medio, e per me, soltanto preparativo ad altro (“Le Chinois” e superamento di ogni frammentarieta). E un diario del tutto privato, in senso letterario. Come esprimere questo privato in meno spazio? È evidente che cinquantuono pagine sono troppe.’²⁸⁷ (Rosselli 2012:1385)

In the light of this interview, it is clear that Rosselli has doubts about the quality and quantity of the diary format, font and content. She concedes that the diary serves another purpose. However, the diary was published. In recording something as private and intimate as a diary, there is always a risk of exposure and overexposure. Furthermore, the risk involves revealing parts of the self, of one’s inner world. How does the artist deal with exposure in this sense? Rosselli’s desire after its publication is to delete and omit, to censor, conceal and obliterate both the text and the self. In some sense, censoring is that attempt to silence her voice, and thus conceal the word, and the very languages she uses in her translingual experiment. Yet, deletions and omissions during the execution of the text can be viewed as a sign of ‘negotiating, and simultaneously revealing’, because a continual re-reading and self-amending contributes to a regeneration of meaning. (Cottam in Jolly et al. 2001: 268) The genre of the diary reveals itself as a complex and intricate type of writing that still attempts to negotiate even after it has been recorded.

²⁸⁷ ‘I would like to ask you if there is a way to shorten the text. A smaller font, proportionally reduce the spacing? [...] the passage that is the least comprehensible for the average public, and for me, it is only the preparation for something else (“Le Chinoise” the overcoming of every fragmentation). It is a very private diary, in a literary sense. How do I express this privacy in less space? It is evident that fifty-one pages are too much.’ (Rosselli 2012a: 1385)

In a letter dated 12th October 1956 to her brother John, Rosselli refers to her *Diario in tre lingue* as a ‘longish diary, of very curious form’. (cf. Rosselli 2012a: 1389-90) The diary went through revisions at various stages. The text intersects with the composition of *La libellula* and *Variazioni*. (La Pena 2013:108) In *Variazioni belliche* written around 1959, Rosselli uses languages in unique ways. This extract is from the second poem in *Variazioni belliche*.

‘E poi si adattera alle mie cambiate contingenze, car
io ho cambiato residenza, non sono piu il fiore.’²⁸⁸ (Rosselli 1997:165)

The matrix language in the text is Italian, however, the lexical interference ‘car’ is from French. It stands for ‘why’. It is a key word used in much of Rosselli’s poetry. (Caputo 2004: 69) Rosselli’s *Diario in tre lingue* combined with the text *Le Chinois à Rome* become the necessary links to understanding her poetry.

3.3 The Genres within the Diary: the Elusive Self

Rosselli’s diary avails of different literary genres. In this instance below, it makes use of the letter form. She writes,

‘Dear John,
.... have brought surrealism techniques (methods) to the extremes.
thought I’d go mad! (somebody else said that).’²⁸⁹ (Rosselli 1997: 99)

However, the letter is not completed and neither is there a specific date provided. Moreover, on the very same page, the diary introduces a vision.

²⁸⁸ ‘And then it will adapt to my changed contingencies, car/ I have changed residence, I am not the flower anymore.’ (Rosselli 1997: 165) I have left the word ‘car’ unchanged, to show the impact of the foreign interference in both the original text and the translated version. It could easily have been mistaken for the noun ‘car’ in English. It is this continuous play on words and use of imagery, which renders the text difficult to pin down.

²⁸⁹ ‘John’ is Rosselli’s brother. (cf. La Pena 2013: 108)

vision:

cercles vert et rouge tres minces, qui bougent en toutes

le directions, en se substituent et en avant.²⁹⁰ (Rosselli 1997: 99)

The use of the letter is reintroduced in other instances, for example on page 112, there are two letters placed in the middle of the page. The former, in English, is placed in brackets and the latter is in Italian, appearing as if an afterthought. There are other thoughts and play on words interspersed among the two letters.

(Dear John:
I'd come within 2 weeks. Would that suit? Will

bring writings, for you to look at) [...]

Is it only when you are beaten you can have Him? the Angels

Hack, Play, and Torture me (o tortoise with the broken shell)

Senti gli strilli degli angeli che vogliono la mia salvezza

Ma il sangue é debole e la saliva corre a peccare...²⁹¹

(try not to smoke)

Caro Albanese
ecc.

La mia vita é una lieta infermitá. l'autunno si e'

abbattuto su di noi come una condanna.²⁹² (Rosselli 1997:112)

²⁹⁰ 'The night is already so dull.../very thin green and red circles, that move in all directions, alternating between a forwards and backwards movement.' (Rosselli 1997: 91)

²⁹¹ 'Can you hear the screams of the angels that want my salvation/ but blood is weak and the saliva runs sinful...?' (ibid)

²⁹² 'Dear Albanese/ etc./ my life is a happy affliction. autumn has fallen upon us like a condemnation.' (Rosselli 1987: 112)

In the Italian letter, the addition of the abbreviation ecc. (etc.) does away with the formalities of the letter. It is as if these formalities are less relevant. Rather it is the content, that is, what is happening in the diarist's inner life, that is more important. The brackets, on the other hand, which are usually used to include information that is not always essential, may appear as a supplementary addition. The content in the Italian letter differs to that of the English letter, which is more mundane and is enclosed in brackets. Yet, the usage of the bracket in this context does not signify that the letters are insignificant, rather they bring the personal to the fore, in an indirect and oblique way. The text breaks with the tradition of letter writing. The letters are never completed.²⁹³ In between the two letters, the text introduces a different theme. Yet again, experimentation takes lead, with the play on the word 'Torture'. (ibid) The word is transformed through similarities in sound systems, but they have different semantic meaning 'o tortoise with the broken shell'. (ibid) The word 'torture' also links up with the word 'beaten'. (ibid) The brackets seem to reveal the author's voice. Is this biographical content? Is she the tortoise, who has been broken and beaten?

The following lines in Italian have been borrowed from the Italian painter and poet Gino Bonichi (February 25, 1904 – November 9, 1933), known as Scipione.²⁹⁴ In this context, the extract is fragmented.²⁹⁵ Although there is a link from the previous line in English, which connects the two extracts thematically, both sentences seem to resemble elements of container gardening, where each element is sealed off linguistically. However, the sentences are not entirely sealed off, for the diarist's voice enters the text again, in an aside, in an oblique code-switch in brackets '(try not to smoke)' (ibid: 112).

²⁹³ Rosselli does complete letters to John, while she was composing *Diario in tre lingue*, dated around 1956. (La Penna 2013: 108)

²⁹⁴ Scipione also spent time in a sanatorium.

²⁹⁵ However, both the text *Sleep* and *Libellula* use the same source. (cf. La Penna 2013: 114-115)

Yet, there is a gap between Scipione's text and the English words in brackets. Furthermore, the writer does not end Scipione's quote completely: the extract ends with the sentence in brackets. However, in *Sleep*²⁹⁶, she completes the process across the languages, from imitation to re-elaboration and re-invention:

'you seem to hear the angels mocking you,
you seem to cry out look the stars!
and run rapid against a fence of spine.' (Rosselli in La Penna 2013: 115)

The letter in Italian to Albanese connects in an oblique way to both the fragment and the lines on the Angels, at an autobiographical level. She too, like Scipione is 'afflicted' and 'condemned'. The brackets suggest the diarist's desire to reveal, but also to conceal. The brackets act as a secret pact between the reader and the writer, enhancing an understanding of the diarist's inner life and struggle. The use of brackets in the sentence, '(try not to smoke)' is an unexpected intrusion in an already fragmented and disjointed text. The sentence causes a further rupture to the flow of the narrative, as the reader is propelled into a new translinguistic space, a marginal space, in-between brackets.

Furthermore, on the same page as the two letter entries, the text introduces the genre of poetry.

'O come heart of sorrow
be though tomorrow
ever-present
...sharp
....l'art de classier les complications.'²⁹⁷ (Rosselli 1997: 112-113)

²⁹⁶ Written between 1953 and 1966. It was published in 1989 by Rossi and Spera, and in 1992 by Garzanti.

²⁹⁷ 'The art of classifying complications' (Rosselli 1997: 112-113)

The poem begins in English then code-switches to French, but it also switches tone with the switch of language. Aneta Pavlenko (2006) suggests that

‘a shift in language leads [...] to the shifts in cultural constructs and memories activated by that language and, consequently, to the shift in self-knowledge, self-perceptions, and self-descriptions.’ (Pavlenko 2006: 16)

The text also avails of different types of orthographic symbols, special characters, and numerical equations, as well as deploying several different specific typographical layouts. The text oscillates between spontaneity and detailed precision. Combined with the different languages deployed, this creates a ‘capacious hold all’, (Woolf in Cottam 2001: 269) which attempts to store the diarist’s thought processes and memory in an expanding ‘stow’. (Cottam in Jolly et al. 2001: 269) Furthermore, its elasticity, plasticity and non-linear structure reflect to a certain extent the state of mind of the diarist herself. For the diary ‘lies on the borders between life and its representation’. (ibid: 268) However, in this instance, it also lies on the borders between the self and the diarist’s linguistic, poetic experiment and thought processes. It exposes a complicated relationship between the identity of the self and the languages the diarist uses to express herself. The introduction of different linguistic codes ‘reinforces the intrasubjective schism’ of the self. (ibid) Through this schism, self and identity could be viewed as fragmented and multiple. Self and identity cannot be compartmentalised. Yet, neither does the self have a clear set of boundaries. Identities are neither singular nor simple. Pavlenko argues that the facility and substitution by which the notion of self is equated with that of identity reveal

‘a deep discomfort with the focus on something as intangible as “feeling like a different person” and a preference for “objective” identity performance (conversations, texts, task performance) over “subjective” self-perception data.’ (Pavlenko 2006:1)

In fact, issues of identity are closely related to notions of the self. The difficulty in understanding the self is that ‘its meaning will of necessity be entirely experiential, entirely subjective.’ (Olshen in Jolly et al. 2001: 799)

The genre of the diary also manages to disentangle and to ‘distance the self from itself’; even though any autobiographical form attempts to record the self, it still manages to elude such recording. (Cottam in Jolly et al. 2001:268) In fact, Rosselli’s diary does not address the self explicitly, rather the self is obscured by the necessity, compulsion and obsession with her linguistic and surrealistic poetic experiment. It is in this obscurity and elusiveness that the self manages to reveal and conceal itself at the same time.

‘È un malessere oroscopico

È un malessere microscopico (cutaneo)²⁹⁸ (Rosselli 1997: 95)

The autobiographical details are interspersed amongst her poetic experiments. In section VIII, the diarist writes,

‘I’m falling apart from work

wk

wok

(allontanandomida) weuk (ibid: 100)

²⁹⁸ ‘It is a horoscopic illness/ it is a microscopic illness (cutaneous)’ (Rosselli 1997: 95)

Within this short autobiographical utterance lies the obsessive desire to disentangle the self from the words, by her compulsive focus on semantics and phonics. The word 'work' undergoes a series of phonic transformations, yet the new formations resemble the phonic sound of the word 'work' at the level of the spoken word and regional dialects. In this way, the diarist steers the self away from itself and tears apart the words to reformulate new words and new meanings. In so doing, she also gives new meanings to the words and the self. The self and words are bound together, in an indissoluble contract, at the level of the text and the psyche. The Italian word/s in brackets, which would appear less significant or actually irrelevant to the experiment, because of their placement in brackets, are actually very informative. The word (allontanandomida) has also been transformed, it has linked together verb, pronominal object and the preposition, 'allontandomi' (I have moved myself) 'da' (from), reveals that by falling apart, she is taking time from her work. The Italian morphological interference acts as an aside. It also represents an atypical type of literary, experimental code-switch, which is difficult to define in linguistic terms. The word, in fact, is placed towards one side, as if it is not meant to interfere with the main work itself. Yet, it is there, it is present, visible, like the self which makes itself known. It is a reminder that there is another language within the text which comes through indirectly. It speaks in another voice, representing a different aspect of the self. Translingual writing with autobiographical leanings brings issues of identity and self to the foreground in more prominent ways. Isabelle de Courtivron argues that:

'you can never sidestep the question of identity when you learn to live in a new language [and culture]. Questions of home, of assimilation, of linguistic and cultural alienation, of triangulation and translation [...] are perhaps foregrounded more in texts by bilinguals

[and translingual writing] because their authors face an ultimate disconnection [and the writing conveys this dilemma.]' [(de Courtivron 2003: 4) my addition]

Cottam suggests that the diary is written in 'an attempt to master experience, and to contain the self.' (Cottam in Jolly et al. 2011:268) Yet the self cannot be pinned down or contained within the porous and boundaryless body of the diary. The self is also transformed in the processes of discovery, as well as reconstructed, as the text deconstructs and recomposes words into different sounds and shapes. The words and sounds shift across and beyond their original intended semantic meanings, in transformative and innovative ways, highlighting the way the translingual manifests in this text. By controlling, dissecting, associating and juxtaposing languages, the writer causes the words to reappear in a new guise and new form, beyond themselves, beyond the original languages themselves. In this instance, the word has shifted from 'work' to 'weuk'. (Rosselli 1997:100) It has modified the sonic and graphic features of the word, so that it is no longer resembles the English word. More subversively, in this context, the new word does not resemble any language or rather it resembles a nonsense word. The sonic experimentation has transformed the word into an unknown lexical item. Here, the movement across languages is not into an existing language system, rather the texts play with words; the movement is into the realm of an invented language, challenging the notion of language purity.

3.4 Diary as a Feminine Genre: Symbols and Signs

This section explores the notion of the diary as a feminine genre and relates Rosselli's diary to translingual woman's writing. In Cottam's view the genre of diary writing can be viewed as a feminine genre, in both its form and its content, as well as in its subversion of traditional linguistic structures and conventions of representation.

(Cottam in Jolly et al. 2001:269) Furthermore, this is also conveyed in its formal and stylistic features, such as the texts' 'non-linearity, interruption and lack of closure.' (ibid) These features allow meanings that have been repressed by phallogentric discourses to emerge, and at the same time they call into question those patriarchal discourses. (ibid) The diary form decentres the unified subject as constructed by patriarchal discourse. These disruptive forces are in many ways related to the concept of *écriture féminine*,²⁹⁹ a term used by French feminist's writers of the 1970's.³⁰⁰ The concept derives from the work of Jacques Lacan (1901-1986) and was later revisited by Helen Cixous (1976). *Ècriture* is what produces "poetic language" or "text". [...] One could possibly use the word "scription" to convey the sense of contemporary *écriture*.' (Roudiez in Kristeva et al. 1977: 19-20) Feminist scholars have criticised the way western writing is embedded in patriarchal values of the symbolic order and phallogentric tradition. (Birch et al. 1991: 31) This tradition is seen as rigid, fixed, singular and linear. *Ècriture féminine*, on the other hand, taps into the imaginary; it gives voice to the unstructured forms of the unconscious, to the body and to the semiotic. The semiotic becomes a subversive force, which disrupts the symbolic – the phallogentric order and tradition. (cf. Kristeva 1984; Kristeva and Toril Moi 1986; Kristeva in MacAfee1984; Birch et al. 1991)

For Sophie Nicholls, French feminism 'returned the body to writing'. (Nicholls 2006: 14) French feminism also provided an awareness and a recognition of the body's role in the creative process. Up until that point the body had seemed absent, discarded, hidden and split by the mind/body dichotomy. In Nicholls' opinion, 'today we need ways

²⁹⁹ Julia Kristeva's (1986) semiotic language is not identical to *écriture féminine*. The main difference lies on the assumption that the semiotic 'has the power to operate as a disruptive force within the symbolic order.' (Birch et al.1991: 35) On the other hand, the proponents of *écriture féminine*, view *écriture féminine* as 'an order of language existing outside patriarchal discourse, on the margins of culture.' (ibid)

³⁰⁰ However, it is relevant to point out that the exponents of *écriture féminine* did not wish to regard themselves as feminists. (Birch in Birch, Palser and Walder et al. 1991: 31)

of thinking about ‘writing the body’. (ibid: 15) We also need new ways of thinking about writing the body in texts that use more than one language, write in a second language or write with the backdrop of another language, to establish what writing the body signifies in translingual contexts both in women’s writing and in other contexts, such as Neidjie’s oral text and installation.

Godela Weiss-Sussex (2019) suggests that translingual texts by women authors can provide opportunities for creating new contexts of thought, and even new structures of thinking that stretch beyond the boundaries of languages/nations. (Weiss-Sussex 2019) In this light, this type of writing may give rise to an opportunity to produce writing that does not always seem to conform to the logical and linear exposition of thoughts through clearly defined language. (ibid) In her view, women’s translingual writing can also link in with other art forms. Importantly, she references the realm of the oral in women’s contemporary writing. (ibid) In this sense, it invokes the language of the semiotic and *écriture féminine*.

Translingual women’s writing draws on aspects of *écriture féminine* and the semiotic, but it has a further element. It avails of multiple languages within the same context, to produce innovative, aesthetic texts that transgress boundaries of genre and static notions of monolingual contexts and paradigms. But it also conveys the way women appropriate genre to reposition their selves and their translingual voices.

In fact, Rosselli’s diary is a composite of different genres situated within the ‘host’ genre of life writing. It is an innovative and complex type of text that stretches the use of languages, symbols and signs, crossing genres and linguistic boundaries. The diary

allows Rosselli to re-appropriate voice in multiple languages within a single text. It also allows her to experiment with verbal and non-verbal language and symbols. She writes:

‘ o o o - o o o o - o o - o o - o
 non son mai stata così collettiva (peró nella lingua)
 ooo ’_ o/o ’_ o ’ o o ’_ oo ’_ o’³⁰¹ (Rosselli 1997: 96)

In this experiment the diarist attempts to determine where the accents fall on the words, to find correspondences between the written word and their phonic sounds, through a use of a system of symbols. These symbols attempt to represent prosody, that is the corresponding accents and intonation of the words. Thus, the vowels of the written words are mapped with their corresponding accents on the top line. The symbols highlight where the accents would typically fall in Italian words. The symbols located underneath the written sentence attempt to give musical value to each word, conveying a musical system which articulates the up-tempo and the on the beat rhythm. These symbols are not language in the strict sense of the term. They point to non-verbal language, as well as to oral systems and patterns. They highlight a return to the primordial sounds of the womb, to primordial beats, but also to silence and the void. The sounds are bound to the womb in a symbiotic relationship, but not to the mother’s body, rather with the sounds of the father’s language resonating through the text. In this sense, Rosselli’s search is for her absent father’s voice. Through the use of different languages, she tries to extrapolate fragments of her father’s dead voice, a voice that has become unrecognisable. She attempts to re-compose and re-build his image, resuscitate his dead body, but in order to do so, she must dissect the words into syllables, sounds and symbols.

³⁰¹ ‘I have never been so social (but in language)’ (Rosselli 1997:96)

On another level, the symbols attempt to convey the musicality of words in language by marking and paying attention to the sonic components inherent in language itself. In a sense, the text brings the oral and the performative to the fore. To re-read the text in this light, with its corresponding symbols, requires a new mode of reading and interpretation. It is through the performative that the symbols acquire signification. In this regard, the text highlights the subversive force of translingual women's writing, which disrupts the fixed, singular, linear features of patriarchal writing, by availing of symbols and signs for signification. In Sarah M. Edwards (2001) view, the diary 'embodies a marginal form of resistance against prescriptive notions of female silence and exclusion from the literary world.'³⁰² (Edwards in Jolly et al. 2001: 951) It allows women to give an account of their gendered position. (ibid) In this context, it allows Rosselli to verbally communicate within a cultural context that is often documented and reserved for men. Rosselli exploits the literary potential of the diary by applying symbols and signs to explore sounds in unique ways. In this light, Neidjie's ethnographical oral-written narrative can also be viewed as a form of resistance against the marginalised silencing of ethnic minority groups. It allows these voices to come to the fore in more prominent ways in a translingual setting and context. Both texts in this sense, disrupt the fixed linear features of patriarchal writing by subverting those very rules and discourse.

3.5 A Different Ending: The Language of Death

This section analyses the way *Diario in tre lingue* destabilises writing and language. How does the text inform our understanding of women's translingual writing?

³⁰² Rosselli's text *Variazioni belliche* was refuted four times before it was published. (Spagnoletti in Rosselli 2004:297)

Weiss-Sussex also questions to what extent is the element of resistance involved in translingual language and to what extent is it an emancipating force? (Weiss-Sussex 2019)

Diario in tre lingue, which is divided into 11 sections, has no clear linear trajectory, nor is there an articulated closure to each section. In these two following instances, the text avails of symbols to help change subject matter or genre. For example, in the first instance the text avails of a line of dots to signify an ending. In the second instance, the text avails of a straight line to indicate the end of the section.

‘Tu parles en prose³⁰³

.....’ (Rosselli: 1997:76)

‘la luna e’ ancora sotto terra³⁰⁴

(see current fraseology³⁰⁵ notes)

_____’ (ibid:90)

The text presents absences of punctuation, incorrect spellings, and sentences that end in *media res*. It refuses to respect codes and resists being codified by notions of standardisation and monolingual culture and language, but it also resists the fixed, rigid logic discourse of the symbolic, by representing a more spontaneous, open-ended text, an unfinished text in process, reflecting the self in process. At the same time, Rosselli’s text is also a politically subversive text, for it reacts against dominant discourses, by refusing to produce a coherent, linear and logical textual representation. In an act of defiance, the

³⁰³ ‘You speak in prose’ (Rosselli 1997:76)

³⁰⁴ ‘The moon is still under the earth’ (Rosselli 1997:90)

³⁰⁵ Normally spelt phraseology. It is uncertain whether this is a play on words or a typo.

text emancipates and liberates itself from textual, linguistic and cultural constraints. This is also reflected in the text's ending. It is inconclusive. The diarist writes,

'Let's see if we can sleep now...

(Tu fai troppe cose con la tua Volonta, ci vuole Pazienza)³⁰⁶

Now we'll see it its worth it.³⁰⁷ (ibid: 122)

The ending is open, asking about the outcome of her literary and theoretical experiment. On another level, the word 'sleep' is a letting go, an ability to set the work and the self free, now that it has been recorded. On another personal level, Rosselli admits that she suffered from insomnia.³⁰⁸ For her 'sleep' is a 'miraggio' (mirage) (Borelli in Rosselli 2004: 306), an arrival or perhaps an ending. 'Sleep' represents that moment of letting go of life, insomnia keeps you alive. In this sense, the text mirrors and echoes the author's own death. She is haunted by the memory of death, by her own father's assassination, and in a sinister way anticipates her own death. She writes,

'I sit, and wait, for death's fine door.

Open the door, open the door

(farsi una bella camomilla)....³⁰⁹ (Rosselli 1997:119)

By entering that door, she can finally release the burden of having carried death for so long within her. Suicide, is a prolonged sleep that liberates the self, but it also frees

³⁰⁶ '(You do too much with your Will, you need Patience)' (ibid)

³⁰⁷ This could be a typographical error here. It should read 'if' instead of 'it', and 'its' should be 'it is'. This could be due to the immediacy and spontaneity of the genre of the diary. Francesca Caputo has compiled a glossary where she explains the intricate use of language in the text *Variazioni belliche*. (cf. Caputo in Rosselli 2004: 69-73) This is not the aim of this study, yet it is useful to point this out, as *Variazioni belliche* also plays with languages. The text invents new words and incorporates Latinisms, and other words derived from Spanish and dialects, to name a few of the variants involved.

³⁰⁸ In the collection *Documento*, Rosselli has written a poem about *Insonnia* (insomnia) in Italian (Rosselli 1997: 438) She has also written an English poem about *Sleep* and *Sanatorio* (Sanatorium) in French (ibid:665)

³⁰⁹ '(Have a good camomile tea)' (Rosselli 1997:119)

the words that binds them to the writer. In some ways, there are similarities between Rosselli and Sylvia Plath, which become more evident in Rosselli's essay *istinto di morte e istinto di piacere in Sylvia Plath*.³¹⁰ Rosselli points out Plath's 'invidiabile acutezza'³¹¹ (Rosselli 2004: 176) and argues that Plath should be studied for her 'undelimited greatness and for her unusual poetry', and not for her depression and suicidal attempts. (ibid) In a sense, Rosselli is asking for the same treatment, that is, that her work be studied for its value and its unusual form, and not for the author's state of mind. Yet, a reading of the text almost unavoidably brings these issues to the fore.

The intrusion of the Italian language into the English extract changes the dynamics of both the extracts. In fact, in the last two passages above, it is the Italian language that is placed in brackets, again as an aside. It is as if the author is talking to her own self, or as if it is her father's voice resounding in her head. In the first bracketed instance, the diarist reproaches herself for doing too much. The second intrusion and code-switch is more humorous in tone. Even when she beckons death to her door, the Italian response is to have a cup of camomile tea. It has a destabilisation effect, threatening linearity and logic. These switches are what Barrett (2014) refers to as "metaphorical" code-switches. They are used, in this instance to switch to another language so as 'to express specific emotions or to draw links between the topic of conversation and the language typically associated with that topic.' (Barrett 2014: 29) The importance of these type of switches is that they 'exploit the context-meaning associated with each language.' (ibid) The Italian lines link in with the content of the

³¹⁰ *The Death Instinct and the Instinct of Desire in Sylvia Plath* was first Published in "Poesie", IV (1991)

³¹¹ 'Enviably acute.' (Rosselli 2004:176)

English text, but it does so indirectly, through the use of brackets. The words in brackets add new elements to the extracts in English.

3.6 Rosselli's Linguistic Experimentation

This section explores Rosselli's linguistic experimentation, to understand the ways it informs contemporary women's translingual writing. It also explores the way this type of writing informs and transforms notions of the translingual. Rosselli's diary begins in French, 'Il nous faudrait de l'or or il nous faudrait de très grands assez d'argent'³¹² (Rosselli 1997: 71) and ends in English (see extract above), in the language she acquired during her exile. However, the text also avails of a third language, her father's language, Italian. Italian is above all the language which she uses in her critical essays. (cf. Rosselli: 2004) Like Cassar (cf. chapter 3) Rosselli's text avails of transplanting, where each language is resettled into a new context, beside another transplanted language. However, unlike Cassar's text, the text's meaning may not always be dependent upon each language for meaning-making contexts. That is because on the one hand, Rosselli's text is an experiment; it is not always intended to make sense. Its surrealistic aim is also to juxtapose language, to create effects beyond words and the sounds of the languages themselves. On another level, Rosselli borrows elements from other authors. These allusions are sometimes integrated and re-worked upon. However, they also reflect elements of container, since the languages are sealed off from each other. Here is an example from section XI,

'Seule isolée à la maison (s'il t'arrive de parler au moins tu peux

³¹² 'We would need gold/ we would need a great deal/ enough money.' (Rosselli 1997:71)

le faire entre 4 murs sans danger)³¹³

Batter my Heart, Three Person'd God, at the round point of
Earth
where angels stand
and watch me Curiously.' (Rosselli 1997: 111)

Rosselli underlines the borrowed allusion, it is taken from John Donne's fourteenth *Holy Sonnet*. However here, it is just a fragment of the original poem, for the diarist alters the meaning of the sentence by incorporating Scipione's angels. However, she uses her own voice, but borrows the imagery, the photographic image of the 'angioli' (angels). Thus, like Eliot, she references and imitates other author's styles, but then departs and separates herself from the authors she borrows from.

She also avails of repetition, which borders on the obsessive. It is as if there is some other facet that is still not clear or needs working on. She writes, 'let Go your hold on Contents (or the Loss of them)/ T'is a Formal solution you Seek?' (ibid) In fact, she takes up Donne's line again at the bottom of the page: 'Batter my heart, Three-Person'd God, at all points meeting for joy.' (ibid) Here, the points are the intersections, the meeting points between Donne and her own work, visualised through the 'cubic-space' that form 'new geometries'. (Rosselli 2004: 60) In actual fact, Rosselli is attempting to correlate the use of metrical forms with those of spatial photography, of the act of living poetry without really writing it, and mentally and emotionally filming every reality around herself. (ibid) Her aim is to be able to feel and think of verses as in a 'visual-emotional' space, in three-dimensional form. (Rosselli 2004: 60) It is in this light, that Rosselli attempts to alter and re-visit other author's work. She writes, 'you want the Cube [...] do not play with words/see what you mean/do not care what is given or taken'. (Rosselli

³¹³ 'Alone, isolated at home. (if you can manage/happen to speak at least you can do it between 4 walls without danger)' (ibid)

1997:113-114) Furthermore, she writes, *non é la forma che deve fit in lo spazio/ma tu che devi plasmare lo spazio.*³¹⁴ (ibid) Rosselli avails of fragments from other authors, but unlike T. S. Eliot, she seeks to find her own voice. She is determined to be herself..., not to imitate in an unresourceful way, but creatively in a new light, in a new context.

The extracts above avail of two languages. However, the French and the English extracts appear to be sealed off from each other. There seems to be no linguistic interaction between the languages, also in a thematic sense. The two extracts code-switch without a focus on the meaning. The text's purpose is to seek an aesthetic shape, not semantic coherence.

Rosselli's diary avails of many techniques. In the following extract taken from section III of the diary, the text plays with words to create new associations.

'Andromaque	1
insignificante	
in-signe fi	
un	4
cante	
singe	
un signe qui chante	7
on ne sait pas pourquoi	
Y! Fie!	9
i.ci.si je nie	
f	11
Iphisigénie	
Se boutta dans l'encre	
Boutte'	(Rosselli 1997: 88)

The spatial disposition and representation of this extract, its typography, resembles the form of a poem, where certain poetic features and patterns, such as phonic equivalences and similarities stand out. At the same time, it is also differs from a poem,

³¹⁴ 'It is not the form that must fit the space, but you must shape the space.' (ibid)

in the sense that this is yet another experimental exercise. The extract begins with a reference to *Andromaque*, a tragedy by the French playwright Jean Racine (1667). In the play, *Andromaque*,³¹⁵ first introduced in the text in Italian ‘*idromedea*’, is the wife of Hector. (Rosselli 1997: 88) Euripides’s play and the third book of Virgil’s *Aeneid* were the points of departure for Racine’s play. However, In Virgil’s *Iliad*, *Andromaque* is referenced as Hector’s wife. She is the unnamed woman/wife. This ‘unnaming’ becomes a significant aspect for it leads the diarist to muse over what it means to be or become insignificant, or to exist through others. The diarist has had to live through her father’s shadow, his name, his exile and assassination. This is where naming becomes significant, and where her existence becomes insignificant. This section of the diary is in fact, considered her most autobiographical. (cf. La Penna 2013:116) Line 2 explores the word ‘*insignificante*’ (insignificant). But instead of defining what the word means, it is deconstructed and assigned musical value through the use of the hyphen, ‘*in-signe fi*’. (Rosselli 1997: 88) However, she switches the end letter of the central part of the word ‘*signi*’ to ‘*e*’ ‘*signe*’, thus changing the semantic meaning of the word, which now stands for ‘*signs*’. In lines 4 - 6 she writes, ‘*un cante singe*’, the semantic meaning is overturned. (ibid) It now signifies ‘*a monkey sings*’. With this new re-arrangement of the letters, the two words do not have the same phonology. This new shift above all highlights that by moving one single letter from one language to another, the whole sentence’s meaning is altered. It has been transformed into something completely different. However, at this point, having exhausted all possibilities, she abandons this trajectory with the word ‘*singe*’ (monkey) and returns to “*signe*” (sign). The translation of ‘*chante*’ in English is

³¹⁵ *Andromaque*’s name means man fighter.

‘sing’, but the word ‘singe’ has closer typographical and phonological resemblances with the English verbs ‘sings’ and ‘sang’.

In line 7, the word ‘insignificante’ is recomposed. It is ornamentally embellished, as well as re-organised to form new patterns. In the verse, ‘un signe qui chante’, the semantic meaning is completely altered, now signifying, ‘a sign that sings’. (Rosselli 1997: 88) Thus, the imagery of the monkey has been turned into a sign. What does the symbolism of the ‘monkey’ have to do with the poem’s semantic meaning? In surrealistic terms, the word ‘monkey’ stands for stuttering, (La Penna 2013: 117) which involves the continued involuntary repetition of sounds, especially consonants. The diarist’s experiment involves an obsessive process of voluntary repetition of sounds, an oral and aural performance, in order to hear what the words sound like, aloud and not just in one’s head, whilst reading. There is an acoustic difference between the spoken word and the reading of the same word on the page. In this regard, that the diarist avails of techniques that enable her to bring sounds to the fore, by using the hyphen, and availing of breaks in the sentences, as well as using different special sequencing between letters and word. She rearranges the words on the page, so that their acoustic quality stands out more effectively. The text also breaks up the words’ semantic meanings, so that the phonological aspects come to the fore in more prominent and dominant ways.

In line 8, she writes, ‘on ne sait pas pourquoi’, (I don’t know why). (Rosselli 1997:88) Why and how can a sign sing? The sign has shifted from a silent, muted, unnamed and insignificant being to a sign that sings, one that speaks. It attempts to assert itself, to be heard, to be of significance. Line nine begins with the letter and sound ‘Y!’ in French meaning ‘there’, which rhymes with the Italian ‘i’, in the word ‘insignificante’, and ‘Fie!’ is a word of emphasis. (ibid) It is also used in archaic English, as an archaic

exclamation or interjection, which conveys disapproval and even disgust. It has similar phonology, as well as rhymes with ‘Y!’. (ibid) It avails of the exclamation mark to indicate prosody (intonation). In this sense, she avails of a musical pattern, which returns the word to the oral realm.

In line 10, the text makes use of monosyllables and words ‘i, ci./si je nie/ f’, yet these apparent sounds and words also have semantic meaning. (ibid) The sentence stands for ‘I will not deny it’. (ibid) The sentence attempts to re-use some of the phonemes of the word ‘insignificante, such as ‘i’, ‘ci’ and ‘nie’. (ibid) The three syllables also rhyme with ‘fie!’. (ibid) The text makes two changes – the ‘y’ is transformed to ‘i’ and ‘fie’ is transformed to ‘ci’. (ibid) This progressive movement of syllables, sounds and phonemes generates the combination of ‘i’ and ‘ci’ to form ‘ici’, that stands for ‘here’. (ibid) We have moved from there (in the past) to here (the present moment) but the passage from there to here is not straightforward, because the text also moves in another direction. Firstly, it maps the phonology of ‘ci’ to ‘si’, in ‘si je nie’, which literally means ‘If I deny [it]’. (ibid) However, she is not denying it or wouldn’t dream of denying it. Secondly, the words ‘si je nie’ map the phonology of the name, ‘Iphisigenie’. (ibid) However, the name is incorrectly spelt. There is a play on the word, Iphigénie / Iphigenia,³¹⁶ which is a reference to another play by Racine, also from Euripides. Furthermore, the name also leads us to Ifis, a myth dense with the symbology of unreciprocated love that culminates in suicide. (cf. Re 1997 and Tanello 2007) Why has the text opted to deploy familiar classical Greek female characters? What is the link between them? The text answers indirectly and obliquely, by dissecting and deconstructing the parts, the suffixes and

³¹⁶ Iphisigenie is to be sacrificed to the Gods. She is morally the strongest characters of the play, bound to duty to her father and her country to accept the will of the gods.

prefixes of words, as well as the syllables and phonemes that make up the words and names. On another level, the myths may serve as a pathway to gain an understanding into the diarist's own inner life and traumas, which she perceived as 'illogical and unnecessary'.³¹⁷ (La Penna 2013: 118) The plight of these women is somehow connected to her own, at a level of female tragedy and violence.

In the last line to the extract, the diarist writes: 'se boutta dans l'encre/ boutte', signifying to 'throw oneself into one's writing. (Rosselli 1997: 88) However, 'L'encre' also stands for 'ink', which has a dense liquid form, Here, it symbolises a more feminine type of writing, as opposed to the phallic instrument of the pen. Ink stains. It leaves marks and traces of itself. It does not always flow in the same way as when guided by the pen. It is more difficult to control the outpouring of ink on the page. The use of 'encre' invokes desire and sexuality, a passionate type of writing, 'she throws herself'. (ibid) It is a total giving of oneself, but to her writing.³¹⁸ Yet, even this endeavour must end. It does so in Italian: 'Boutta'. (ibid) The diarist seems to '[have] had enough. Finished!' [(ibid) my adjustment] But she does not really give in, for she picks up the threads of the word 'insignificant', in subsequent verses, iv, vi and vii.

On a linguistic level, the French language in this extract is the dominant matrix language. On a personal level, the French language provided a safe space, until her father is assassinated on French soil. The Italian language is her father's language and the language that orders his execution. Both languages, in this sense, are deeply connected to this human tragedy, in the past, 'here' and now. The Greek tragedies are used as a parallel, to allow her to explore trauma, indirectly and obliquely. In the extract, it is the

³¹⁷ Rosselli spent time in a sanatorium. (cf. Rosselli 2014: 317-326)

³¹⁸ Rosselli admits she did not marry so that she would not have distractions. (Pettrignani in Rosselli 2004: 291)

Italian language that intrudes upon the matrix language, in the form of lexical interferences, from the very first mention of the name ‘andromeda’ in Italian and the morphological interference uttered in the passage above, ‘insignificante’. (Rosselli 1997:88) By inserting the Italian word ‘insignificante’ within a pattern of French syntax, the French language is overturned and undermined, in both linguistic and psychological ways. The word ‘boutta’ is also an Italian morphological interference, it is however, a barbarism. The corresponding verb in French would have been ‘jeter’ (to throw).

The Italian word ‘insignificante’ changes the dynamics, direction, the intention and the semantics of the text, to a large extent. Whilst, the inclusion of the word ‘boutta’ highlights a code-mix, it avails of the use of two language codes within the same sentence structure. In this extract, the Italian language is transplanted into the same context as the French language, but seems to have a minor quantitative role. However, as this study has demonstrated, the Italian word plays a fundamental role. An important aspect here is that the text conveys more than just linguistic transplanting. There are also aspects of grafting in this extract, with the excision and re-application of prefixes, suffixes, phonemes and syllables onto language stems, to re-create new sound patterns and meanings. (cf. Chapter 4)

The role of English in grafting is also fundamental to the exercise. Even if the language does not seem to appear on the written page, its presence is felt in its phonic, oral and aural qualities. This backdrop language enters the text obliquely and discreetly, acting as an invisible intermediary between the other two languages, French and Italian. It leaves a trace of itself, a presence.

In the next passage English comes to the fore; it moves in between the other two more dominant languages: French and Italian. It also acts as a translation medium.

	‘vitrines	1	
	Glacées		
(erba nera tu tocchi		3	
	glass-houses		
	VIN glassé	5	
la follia)’			(Rosselli 1997:
82)			

The extract commences with the French word ‘vitrines’ (window glass). (ibid) But instead of deploying a direct translation into Italian, which has similar etymological roots, as in *vetro*, *vitrine*,) she arrives at ‘Glacées’ (ice). (ibid) The text alludes to the English word ‘glass’ in ‘glacées’ (iced) in line 2 to find linguistic equivalences. (ibid) In an act of transposition, the French word is mapped onto the English word ‘glass’, referenced in line 4. But the word glass is expanded and now becomes ‘glass-houses’. (ibid) It is a combination of both ‘vitrines’ and ‘glacées’. (ibid) The words ‘glass’ and ‘glacées’ also have similar phonological resemblances. (ibid) The real intrusion in this text is in line 3 in brackets, in Italian ‘(erba nera tu tocchi’, which means ‘black grass you touch’. (ibid) Grass rhymes with glass, a play on the phonological resemblance between the English and the Italian words. Furthermore, the imagery of glass is juxtaposed with grass. Yet, sentence 3 is incomplete; it actually closes in line 6, with the words ‘la follia’ (madness). (ibid) Line 5, ‘vin-glassé’ resembles the English word ‘glazed’, which represents another phonological similarity. The imagery of the glass transforms from a window pane into glass-houses and then into a wine glass. The last two images of glass are those of holding vessels. Symbolically glass can be viewed as both fragile and as an invisible protection. The symbolism of grass is that of nature and nurture, but it suddenly becomes black, ominous, which ties in with madness (*follia*). The Italian aside in brackets

stands outside the main body of the text, it observes. It rests on the edge of the text, speaking in another voice, in the author's more personal voice, telling us her experiment verges on madness or is causing her to go mad.

The languages in the text alternate, that is, they code-switch. The first and second line are in French. The text then code-switches into Italian '(erba near tu tocchi'. (ibid) It then code-switches into English 'glass-houses'. (ibid) Line 5 switches back to French 'Vin glassé' and the extract closes with the the Italian words 'la follia'. (ibid) Yet, the switches do not occur at clear syntactic boundaries. In this sense, they disrupt the concept of 'equivalence constraint'. (cf. Poplack 1980) The switches do not occur at points where the surface structure of the two languages map onto each other, except for the Italian sentence. Firstly, this is due to the fact that these switches are not entire sentences, but words. There is only one sentence in Italian, which is itself separated.

4 Conclusion

This chapter has explored two quite distinct types of translingual texts. Although they are very different and opposing texts, because of their historical, cultural and geographical positioning, they both present certain communalities. Firstly, they avail of the genre of life writing and its sub genres, such as the diary and ethnographical forms. Secondly, both texts highlight the role of the body. Lastly, the texts explore the two opposing sides of the written-oral spectrum.

Neidjie's text highlights the way language preservation and conservation constitute an important aspect of Aboriginal oral and written narratives. In Rosselli's text, the concepts of recovery and discovery are important features that bring to the fore notions of the self, writing and languages in translingual women's writing.

Neidjie's narrative is an oral text, which has been transcribed into a written form. It attempts a radical rewriting of history and Neidjie's oral story, and in this sense, it presents an ethnographic account of indigenous history. Rosselli's diary on the other hand, works on the other side of the oral-written spectrum. She attempts to transpose the written words into their auditory form, by mimicking speech and music. In this regard, the text brings orality and performativity to the fore. Rosselli's diary is a text about recovery and discovery of voice and self.

Neidjie's narrative highlights certain aspects of translingualism. It explores an oral transposed narrative that uses Kriol mixed with an indigenous language and standard forms of English. In this sense, the hegemony of the English language is decentred and subverted. There is an inherent characteristic about the tension between the expectations of a standard written language, and a rather different syntax and other cross-linguistic patterns, such as transference and mappings, which contribute to a breaking through and a disruption of standard norms, forms and surfaces.

This chapter on Aboriginal writing aims at understanding the underlying processes that take place between a standard language and a language variety/Kriol, to explore the ways the merging and blending of different languages and language varieties generate innovative translingual texts, which shift across language spectrums, disrupting the boundaries of fixed language systems. In contrast to the practices of code-mixing and code-switching addressed in chapters 3 and 4, the practice of mixing or alternating a standard code with a language variety or Kriol in the same context is referred to in this thesis as code-meshing, as used by Young et al 2011. (cf. also Canagarajah 2013) Furthermore, this chapter also explored the notion of de-creolisation by analysing the text

My Place by Sally Morgan (1987), to understand the way third generation speaker's language converge towards more standard forms, through assimilation.

Neidjie's text also displays what I have termed 'natural landscaping', by utilising the indigenous elements native to the geographic areas it inhabits. It attempts to re-create a similar wildlife habitat within the narrative where the linguistic and geographical places converge. Natural landscaping is also a process of unearthing indigenous words and world-views and bringing them to the fore, to preserve both memory, language and the body.

This thesis closes with Rosselli's diary because it encapsulates many of the elements that have already been discussed in Eliot, Cassar, Moraga, Chávez-Silverman and Neidjie's work. But in its experimental quality and ambition, her text, in a sense, transcends the translingual itself, for words are no longer words, but sounds and patterns. Her text offers future possibilities of the translingual. Rosselli's diary unearths the roots of words and transplants them into a new context. The text re-arranges words, syllable, phonemes into new patterns and form, drawing on Surrealistic techniques. It deploys unexpected associations and semantic ambiguities, where words seem to disperse and lose their meaning or to take on different meaning. Ordinary language is juxtaposed and placed into new contexts. Rosselli's insistent search for linguistic equivalences, mappings and the juxtaposing of linguistic elements at their most basic level, reveals a quasi-obsessive desire to get beneath the words, or even beyond the words and languages themselves, so that everything becomes sound. The search for meaning is perhaps beyond the letters of the words itself. It extends into the world of feeling and being. In this sense, both texts invoke the body, albeit in different ways. They both contribute to a Cixousian and Kristevian notion of semiotic écriture, which breaks through and disrupts standard

norms, forms and surfaces, whilst tapping into the unstructured forms of the unconscious, creativity, the semiotic and the body. In fact, both subvert and destabilise patriarchal values of the phallogentric tradition and symbolic order.

Rosselli's text uses different languages to forge a new type of translingual text. By incorporating and uniting disparate worlds and linguistic systems, Rosselli's text transcends linguistic barriers, boundaries and expectations by grafting and transplanting languages in unique ways.

Conclusion: A Literary Translingual Practice

The aim of this research is to explore and examine the phenomenon of writing in more than one language in texts, digital texts, theatrical representations and video installations. In this context, this research avails of the term ‘translingual’, an emergent term that is becoming fashionable in both literary studies and linguistics. (Weiss-Sussex 2019; Canagarajah 2013a&b) Texts are ‘translingual’ when they speak in more than one language in some more complex way than just reflecting the conjunction of languages in an additive and static manner. In this respect, a translingual approach enhances an understanding of the generative and emergent relationship between different languages and the fluidity of language boundaries. This thesis provides a framework in which to discuss and evaluate oral and written texts, as well as digital texts and platforms in situations in contact.

Chapter 1: The methodological approach I have adopted in this chapter and throughout this research is interdisciplinary. It relies on studies in the fields of language contact and linguistics, to understand the ways translingual elements manifest in texts. This thesis deploys a text-based practice, which I have termed a translingual literary practice (TLP), which uses a linguistic evaluation. This practice helps to gain insights into the underlying mechanisms and inherent processes involved in translingual transactions and negotiations in contact spaces. It focuses on the way texts use different languages, and for what strategic linguistic and aesthetic purposes. In the light of contact studies, this approach attempts to understand in what ways, and to what degrees, linguistic interferences, borrowing, code-switching, code-mixing and code-meshing manifest within the text. It aims to show that an investigation along these lines can yield significant insights, not only into the linguistic structures of the languages involved in the

processes of contact within the texts, but also to gain an appreciation of their literary and aesthetic aspects.

Chapter 2: The second chapter in this research carried out an investigation into the terms bi-/ and multilingual, and translingualism, in order to establish the inherent key differences between the terms currently in use. It also briefly considered the terms interlingual and heteroglossia to compare and contrast usages. In this regard, it availed of a brief etymological study to help reveal insights into each term's meaning and usage. This study showed that although the terms overlap, to varying degrees, there are substantial differences inherent in each term, challenging the perceived notion that the terms bi-and multilingual and translingual are identical or interchangeable, even though they are used interchangeably by scholars, in particular Kellman (2000) in his particularly influential and widely cited study. If we apply the prefix trans- to a written or digital context, it takes on additional connotations, it signifies 'across'. Thus, the term is most productively considered when referring to texts that use more than one language in transformative ways, rather than focusing on languages in an additive manner as the prefixes bi- and/ or multi- imply. Also, the term translingual is used in this research to refer to languages and literatures in contact, to understand what occurs to the languages in contact as they shift and transform each other in moments of friction and exchange.

Secondly, this chapter explored the way the terms bilingualism, multilingualism and translingualism are used in literary studies. In this regard, the second part of this chapter considers and compares Forster's (1970) seminal text *The Poet's Tongue: Multilingualism in Literature* (1970) to Kellman's (2000) *The Translingual Imagination*, which are discussed and also elaborated on within the framework of a translingual approach. In this regard, I included brief literary examples from a range of sources to

further enhance an understanding of the breadth and scope of translanguaging. Furthermore, this chapter included comparisons with the contributions of other scholars in diverse fields of study, namely Godela Weiss-Sussex (2019), Yasmin Yildiz (2012), for her historical positioning of the phenomenon of multilingual writing and its relation to the monolingual paradigm, Suresh Canagarajah (2013a, b & e), Charles Bazerman (2013), Min-Zhan Lu and Bruce Horner (2013) for their contribution in the field of translanguaging in literacy and pedagogy, Claire Kramsch (2009) for the notion of the ‘multilingual subject’, Lydia Lui (1995) for her contribution in translanguaging studies in Chinese literature, and finally Elizabeth Beaujour (1989) for her definition of the term ‘cultivated bilingualism’. These scholars have provided useful insights and points of comparison to help ground and critique Kellman’s broad definition of translanguaging and support a definition of a TLP framework. However, my findings have suggested that there is still no clear coherent agreement as to which term should be applied to describe writing in more than one language, or with the backdrop of a second language. Although the translanguaging is an emergent term, it remains inconsistently used and is still conceptually fuzzy. Yet, the term translanguaging proves to be able to capture the nuances of globalised movement across spaces and within technological advancements in the digital era. It presents an alternative approach to both bi- and multi- configurations.

Chapter 3: this chapter analysed, contrasted and compared two very distinct types of writing. In this regard, it explored T.S. Eliot’s *The Waste Land* to the texts *Muzajk: an Exploration in Multilingual Verse*, *Passport*, and *Walking In The Days Of The Virus* by the Maltese writer Antoine Cassar. The texts are situated in different cultures and historical backgrounds. Yet, both are linked by the way they avail of the technique of ‘collage’. (Cassar 2018: 15) On the one hand, Cassar compares his work to Eliot’s and

on the other hand, he distinguishes his work from Eliot's. This comparison study attempts to investigate the different ways each text uses languages in their specific historical, social and cultural framework. This investigation is relevant for it yields important insights into what the translingual signifies and how it can be applied. Furthermore, to understand the translingual, this research has availed of metaphors in horticulture, such as the phenomenon of linguistic container-cultivation and transplantation. Eliot's text utilises literary allusions borrowed directly from other sources, which are inserted or added or integrated into the text for decorative purposes or as digressions. At other times, these allusions are re-worked to create new meaning in the context in which they are placed. However, they typically cohere at a level of the text's overall thematic structure rather than in their immediate linguistic context. In a linguistic sense, each element is sealed off and contained within their own distinctive space, with no evidence of actual interaction between the languages. Furthermore, English is the matrix language into which the other languages are embedded. The text is rooted in an English tradition. In contrast, in *Mużajki* there is no prominent or dominant language. This study shows that the way the text imports different languages within the same context displays elements of transplanting, whereby elements from one linguistic system are relocated and resettled into a new space, to co-create further meaning. In this new context, each element forms an integral part of poem.

The thesis shows that *The Waste Land* presents a challenge, for it sits uncomfortably on the borders of both multilingualism and translingualism. Eliot's text draws our attention to a situation of multilingualism, because the fragments are sealed off from the rest of the languages within the text. There are however, a few instances, in which the allusions are re-worked in a creative and elaborative way. In this sense, the text

seems to resemble instances of the translingual. Yet, my findings suggest that the text fails ‘to be fully present’ in all the languages it uses. (cf. Marshall in Moody 1994: 99) In contrast, in *Mużajk: an exploration in multilingual verse*, the languages interact in more dynamic ways, which generates new linguistic meanings in new contexts. Despite its subtitle, *Mużajki* is not a multilingual text in the quantitative sense of the term. The languages do not merely co-exist within the same di-or triglossic space in an additive manner, rather they engage with each other in dynamic transformative ways. Cassar’s text opens up a translingual landscape, where the different languages converge to generate an innovative translingual text.

However, the self-translations in Cassar’s text challenge the notion of the translingual. The translated texts emphasise the inherent and lasting influence of the monolingual paradigm. It also speaks of the reality of the market place. The text highlights, in this sense, a balancing act between the translingual, the movement across languages, and translation, a mediation process.

This chapter also considered the role of digital texts and platforms in translingual contexts. New technological developments generate a new understanding of the way words, languages, images and sounds communicate across technology in creative, interactive and generative ways. This study revealed that Cassar’s online digital text replicates the text in its physical form, except that it possesses an added auditory component, which brings aspects of the performative to the fore, beyond the means of the written text. María Mencía’s *Birds singing other bird’s songs (2001)*, is used as a contrast, in order to position what Cassar is doing more precisely. In this instance, this study highlighted that Mencía’s digital artwork creates new multidimensional, sensorial and interactive spaces, generating new types of translingual digital and digital art texts.

Chapter four: this chapter explored Moraga's (1983) *Loving in the War Years: Lo que nunca pasó por sus labios* and Chávez-Silverman's (2004) *Killer Cronicas: Bilingual Memories, Memorias Bilingües* in the contexts of Chicana and Latina writing. These texts contextualise borders and the borderlands. Moraga and Chávez-Silverman make use of languages in different ways. Moraga's essays are predominantly in English. The matrix language is English, whilst Spanish is incorporated and transplanted into the core matrix language through linguistic interferences. In contrast, in her poem *Canto Florido*, the fusion of the two languages generates a new type of text, one that disrespects boundaries. Linguistically, the text avails of code-switches and code-mixes. The deployment of a linguistic element in close association with another cultivated or developing language stem, generates a new type of language, a 'third' border language of the *mestizia* culture – through the propagation of both English and Spanish. The text *Catholic Memory* deploys English, Spanish, slang, Spanglish, inglañol, colloquial English and elements from indigenous languages, which are incorporated into the same text. In this instance, Moraga's text breaks all linguistic conventions and genres. It disrespects the notion of fixed boundaries. Moraga's text highlights the different ways the translingual manifests through interferences, code-switches and mixes, as the languages merge into a new language of the *mestizia*.

In contrast, Chávez-Silverman's *Crónicas* achieves that 'illegitimate tongue' that Andalzúa anticipated, and which Moraga and Braschi enhanced. (Andalzúa 1987) Yet, the text moves beyond that 'illegitimate tongue', for it incorporates not only Spanish, English and Nuathl, but also other language stems, such as Afrikaans and Nguni into the same context. In this sense, it propagates and grafts new stems, generating a complex cosmopolitan text in 'constant mutation', expansion and movement. The text avails of

sustained code-mixing and switching beyond the imaginings of Andalzúa's 'illegitimate tongue'. In this sense, her text is a 'switch-burner', for it leaves the borders smouldering in the background, while it ventures into new borderless territories of both the mind and imagination.

This chapter explored Moraga and Chávez-Silverman's texts to highlight the actual possibility of shifting through and across cultural and linguistic borders. My findings suggest that these Latina and Chicana translingual texts implement a new way of communication that exceeds monolingual expectations, by establishing new norms and new ways of writing and reading texts, situated at the interstices of borders and the borderlands. These texts move towards a new expression of linguistic and cross-cultural ethnicity and identity. Through processes of contact and grafting they create a hybrid language of the *mestizia*.

Chapter 5: this chapter explored two distinctive types of the translingual, which allowed certain elements and peculiarities of the translingual to emerge. In this regard, this chapter examined the oral narrative by the Australian Aboriginal Bill Neidjie, *Story about Feeling*, (1989), transcribed by Keith Taylor and Amelia Rosselli's (1997) *Diario in tre lingue* (A Diary in three Languages). It explored the notion of preservation and recovery of languages, to understand the way both the processes of preservation (conservation) and recovery and re-discovery of languages may yield further insights into the translingual. The texts presented appeared in opposition to each other, as they are situated in different cultural, historical and linguistic backgrounds. Yet, their odd paring has revealed significant findings. This study has shown that both texts highlight different aspects of the oral-written spectrum. Neidjie's narrative is an oral text, which has been transcribed into a written form. In contrast, Rosselli's diary attempts to transpose the

written words into their auditory form, to mimic the oral and performativity. Thus, she returns the written word to its auditory component. Both texts use a sub-genre of life writing. Rosselli avails of the diary format, but includes poetry and letter forms. Neidjie text is considered in the light of ethnographic writing, as a re-writing of history. More importantly, both texts invoke notions of the body. Furthermore, both texts subvert and destabilise patriarchal discourse of linearity and logic.

Neidjie's narrative highlights specific aspects of the translingual, in that it explores an oral transposed narrative that uses Kriol forms alongside standard forms of English. My findings show that this is an instance of code-meshing, rather than code-switching or mixing, in that it merges a standard language with a language variety, instead of two distinct language systems. This term offers a new perspective in translingual literary contexts, as it allows one to view these new linguistic strategies as a shuttling across linguistic codes and varieties. In these contexts, the hegemony of the standard code (English language) is decentred and subverted by the incorporation of Kriol within the text. Code-meshing processes also disrupt norms and codes, destabilising and denormalising English in the process.

Neidjie's text displays elements of 'natural landscaping', by incorporating lexical items from indigenous languages. In this sense, the text attempts to re-create an indigenous habitat, by bringing to the fore indigenous words and world-views, in order to preserve both memory, culture, body and language.

This chapter has viewed Rosselli's text in the light of recovery and discovery. In this context, the text brings to the fore notions of the self, writing and languages. Rosselli's text has also been viewed in the context of translingual women's writing.

Rosselli's diary encapsulates many of the elements already explored in Eliot, Cassar, Moraga Chávez-Silverman and Neidjie's texts. However, it makes use of these in a different light, through the use of experimentation. In this sense, her text sheds new light on the phenomenon of writing in more than one language and across languages. Her text offers future possibilities for the translingual, as it unearths the roots of words and transplants them into new contexts. Drawing on Surrealistic techniques, the text rearranges words, syllable, phonemes into new patterns and form, deploying unexpected associations and semantic ambiguities, where words become meaningless words and sounds 'weak'. (Rosselli 1997: 100) In this light, the text calls to the fore the performative nature of sounds, their oral and auditory aspects.

Rosselli's text uses different languages to forge a new type of translingual text. By incorporating and uniting disparate worlds and linguistic systems, Rosselli's text transcends linguistic barriers, boundaries and expectations by grafting and transplanting languages in unique ways.

In summary, the term translingual offers new possibilities for exploring the ways languages in contact interact and generate different and innovative types of texts, from the physical text to the digital, as well as theatrical representations and installations. This emergent term is able to capture the nuances of globalised contact scenarios, because of the emphasis it places on movement and transformation.

Future Directions and Prospects

Each text or group of texts discussed here has highlighted a distinctive aspect of the translingual. However, future studies could generate further insights into each such aspect, by comparisons or oppositions. Collaborative cross-language studies would help to further understand the way the translingual works in different linguistic situations of contact. The translingual can also be extended and applied to translation studies, self-translation (cf. Breyten Breytenbach (2009), *Oorblysfel/Voice Over: (op reis in gesprek met Magmoed Darwiesji) (the nomadic conversation with Mahmoud Darwish)*) and experimental translation (cf. Chantal Wright's translation of Yoko Tawada's text *Porträt einer Zunge* [Portrait of Tongue: An Experimental Translation], (2013)). It can also be extended to understand the way the translingual manifests in ancient and medieval contexts. (cf. Dante Alighieri's (1320) *La Divina Commedia*, to explore the transition from the vernacular to written standard forms). This would strengthen the still underdeveloped understanding of what exactly is and is not new about contemporary translingual writing. Furthermore, cases of minority languages could be explored to understand the way they subvert dominant languages and vice-versa (cf. in the case of Sardinian literature, Sergio Atzeni's (2003) *Passavamo sulla terra leggeri, (We passed the earth lightly)*). The translingual can also be extended to music and rap. (cf. Franco Battiato (1980)) Furthermore, there is scope for the translingual to be used to explore filming productions. It is my hope that the translingual can be conceptualised in many settings and reveal significant insights, and that this necessarily tentative approach can be seen as a step along the road towards an understanding of the ways the translingual manifests in situations of contact in literary texts, digital texts and in theatrical representations by generating new types of texts that venture across languages and boundaries into uncharted territories.

Appendix 1 Interview with Antoine Cassar: Writing across Borders and Languages

This interview forms an essential part of chapter 3 and in this respect helps gain an appreciation of the way the term translingual is still being used. In this sense, it reveals the way that Cassar tends to refer to his work as ‘multilingual’. This contrast is necessary to gain an appreciation of the way the term translingual, is still in need of clarification. Furthermore, this interview also highlights aspects of translation and it discusses the significance of writing in a lost language. This interview compliments the discussion on Cassar’s work in Chapter 3.

(Interview September 9th 2019)

Claudia Zucca: What is the role of translation in *Mužajk* and in your work? How important is English as a medium for translation?

Antoine Cassar: I stopped writing the *mužajki* in 2008, thus I can't write in the present, but in the *passato remoto*. Though I find it difficult to identify with them today, I recognise that phase of my writing was necessary – the multilingual as a threshold into the monolingual, linguistic play (with a degree of self-expression) as a path towards building a personal metaphorical geography. Forgive me if I don't go into much depth with regards to the poetics of those multilingual sonnets in particular, my memory fails me.

Peter Wessel uses (or used) intra-translation as a staple ingredient of his *Polyfonias*. I find this fascinating – the juxtaposition of *la femme et la nourriture* and *la mujer y la cocina* reveals so much cultural difference despite the word-for-word correspondence. This kind of translatory tension was one of the major semantic themes

of Wessel's poems. Re-reading the *mużajki* over a decade later, I see that I didn't really resort to intra-translation, but would go for incremental synonymous expressions in different languages, following a tightened line of logical reasoning (which is what the sonnet form was invented for back in c. 1220), piling on meaning(s) on the road to the conclusion. In the third line of *Bâteau Ivre*, for example:

dawra mejt, jien sturdejt, ma tête, ma tête elle tourne,

The Maltese expressions would parse into English as “all the way round, I've gone dizzy”. The French hemistich is both an illustration and a consequence of the Maltese one, also acoustically, by continuing the alliteration in t, m and r.

The English paragraphs next to each *mużajk* could perhaps be considered as prose poems in their own right. My intention and hope were that even if the sonnets were to be stripped of their multilingualism, they would still work as poems through metaphor, logic, emotive rhythm. Why English, you may rightly ask? Because it is one of my two first languages after all, so a natural choice for the left-hand pages (and preface) of the *Mużajk* book. As a frame, which could be any other language, through translation of the translation. On lyricline there are monolingual versions in five other languages, and none of them should be considered subordinate to the English, as they are based on the multilingual.

CZ: Is the inclusion of the Maltese language (‘the missing ingredient’) in *Mużajk*, a determinant for switching to writing in Maltese?

AC: Poet, academic and good friend Adrian Grima once commented that many of the concluding lines happened to be in Maltese. I hadn't realised this beforehand. He was very right. In 2004-2006 I was in the process of re-learning Maltese, through self-teaching with books and long conversations with my grandparents, but I needed to pass through a web of other languages as a path to reaching monolingual written proficiency.

As I often say in interviews, during the writing of the *mużajki*, the monolingual Maltese was constantly, patiently knocking on the door, until it very softly forced the door down.

CZ: What does switching exclusively to writing in Maltese signify? Do you view Maltese as a native language or a second language?

AC: Long story. I like to call Maltese my grandmother tongue.

Until the age of eight, living in London, Maltese used to frighten me – it was the language of violence and intimidation in the home. I understood it, but wished I didn't. It wasn't until I went to live with my grandparents in Qrendi that I began to actually speak Maltese, appreciate it very differently, make it (almost) my own. At the age of 12 I had to return to England, to a boarding school, and I practically lost contact with the Maltese language except for sporadic December visits. At 26 I made a very determined effort to recover it, the best decision I ever made in my life. Yet into my late thirties, I still had to make peace with the Maltese I heard as a child. Peace, not revenge. This is why I had no choice but to write *Erbghin Jum (Forty Days)* in Maltese. To overcome that deep lingering fear of Maltese, to exorcise the nightmare of morphing into the monster that had made me averse to the sounds of Maltese when I was a toddler.

CZ: Do the *Mużajki* allow you to experiment with voices and identities? Which language/s do you resonate with on a personal level? Does each language represent a different emotional, linguistic and cultural presence, experience or viewpoint?

AC: Ah, the psychology of bi- and multi-lingualism! Looking back, I don't think the *mużajki* were a form of reconciliation of different linguistic selves, they were pretty much in harmony, at least in emotional terms. Different periods of my life (England-Malta-England and back to Malta, teenage summers and early twenties in Spain, work and study in France and Italy), at the time still quite close to each other, came together quite easily

in the writing. What began as experiment soon became expression and then experience. My (arrogant, over-ambitious, poetically useless) mistake was to return to experimentation, by adding 'guest' languages to each *mużajk* when writing about a city I had visited, or simply for the intellectual fun of it. This is what killed them, weakening the door I mentioned above, making it easier for monolingual Maltese to knock it down. After *Gonbidapena*, a celebration of language linking Basque to ancient tongues and scripts, I became creatively frustrated, partly as I realised I was only writing for myself, and partly because the jigsaw puzzle of each *mużajk* would take me over a month of research and trial-and-error to complete. I needed to write in longer, freer forms, and give easier and clearer vent to my angers, dreams, loves, delusions. Ideally in the language I most identify with, personally and rhythmically – Maltese.

There were many intermediate phases before I felt totally comfortable writing poetry in Maltese, culminating in *Erbgħin Jum. Merħba* combined the multilingual and the monolingual. *Passaport* is a monolingual poem, with a few multilingual elements. *Bejn* is a random collection of poems in which I was experimenting with monolingual Maltese, taking the music of the language to extremes, partly in imitation of veteran poet Achille Mizzi. Translating Neruda and Whitman into Maltese, and writing about maps, describing and animating the antropomorphic shapes of islands and coastlines, helped me to enhance, refine and polish my monolingual Maltese style. I feel most at ease combining free verse with the Maltese *endekasillabu*. In *Erbgħin Jum* I chose to use the eleven-syllable line exclusively, for its flexible discipline. In this I am very indebted to Immanuel Mifsud, the leader of the Maltese generation before mine. His sequence *Mill-Klinika tal-Imġienen (From the Madmen's Clinic)* gave me the courage to write about depression in a similar form.

To answer the remainder of the question: I cannot say I take on a different personality according to what language I happen to be speaking. I feel I have the same charisma or calmness in all tongues. But in extreme situations, a mix of Maltese and English spurts out of my mouth first.

CZ: Do other languages permeate the Maltese text *Forty Days*? Is it possible to write in a second or third language, without being influenced by other languages?

AC: When I worked on the English bridge translation of the *Forty Days* in order to be versed into Polish, I realised that underneath the Maltese, English was not as present as Spanish. Larkin and Whitman are small influences in some passages, but not linguistically. I was surprised to discover how deep the presence of Neruda is, metaphorically, but also in certain turns of phrase. When I wrote *Night 0*, I hadn't translated any of his poems into Maltese for at least five years.

My dear friend and translator Marija Vella, raised in Malta but established in Berlin, recently told me that she chose to write (about her own personal traumas) in her adopted language, German, as she saw it as a form of protection, but also as it forced her to push her thoughts and emotions deeper, more deliberately. I find this fascinating. I wouldn't say the writing of *Erbgħin Jum* was a similar case – Maltese is not a protection from English. It was more about taking Maltese by the horns (including verbatim quotes from my father's physically violent tantrums), and taming it into an artistic form as part of a process of healing.

For the non-monolingual, is it possible to think or feel in only one language at a time? I doubt it very much. It would be very difficult from a neurological perspective, as our (everybody's) linguistic, sensory and experiential memories form webs of concepts and sounds, not airtight compartmentalised boxes. Hence our languages intertwine, and by doing so they support and enhance each other, albeit to different levels.

CZ: In terms of translanguaging (writing across languages and boundaries in a dynamic and interactive way), how do you perceive the shift (movement across) from a text written in multiple languages to a monolingual text only?

AC: I think I have answered this above, but I would like to add that although the writing of the *mużajki* was partly a political choice, the natural shift from the multilingual to the monolingual was not political at all, and should not be construed as such. Today I consider myself a Maltese poet with a multilingual background. I sometimes add “London-born”, but not English or British (and this for personal and political reasons). I may occasionally write travel verse in English, but as a Maltese poet. As you suggested in Question 5, it is important to recognise the presence of other languages in the monolingual.

CZ: What role does your digital platform play in your work? Do you foresee a future for digital platforms as a creative, aesthetic mode of communication, or is it only a medium for transmitting the text on the web?

AC: For me everything begins and ends with text, and the reader (not writer) of text is sovereign. Illustrations, recordings, musical or theatrical adaptations, films, hyperlinks – these can all offer new experiences of the text, and enhance its reception and interpretation. But the *materia prima* of poetry is the word, with its syllables and music, with its suggested images and metaphors. I see the digital platform as a medium of (possibly enhanced) transmission, a luxury for the reader, but not as an ingredient of poetry per se.

CZ: What role does performativity play in your work and in your digital platform? Is the text limited and limiting in your work and art? Would you consider digital texts as a new type of textual representation that may supersede the physical text? Are we, in your view, moving towards a digitalised textual era?

AC: Most of the poetry I write is for the page and for the stage – it can be read in silence, or given voice. I see rhythm and sound as an important part of meaning, but one can hear them on the page too.

I am optimistic about the present and future of the physical book. The digital can enhance its reception, but never replace it. So much of poetry online does not respect line and verse breaks, let alone punctuation, or simple respect for the translator by remembering and citing their name. For me the digital allows me to discover poems more easily, and to learn about their context. Yet however long I may spend reading online, I always end up returning to the book, and I believe future readers will do too.

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