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MULTILINGUALISM AND THE PROBLEM OF LITERARY STYLE

0. The scientific study of bi- and multilingualism (henceforth short: multilingualism) in literature is still in its infant stage. *Inter eruditos cathedram habeat polyglottes* ("among the erudite the polyglot shall preside") is the motto of a major contribution to the study of problems of multilingualism in literature. [1] Another quotation in this book from Hugo von Hofmannsthal reminds the reader that

> when we have grown insensitive to the beauty of our own language, any foreign language has an indescribable magic; we need only cast our faded thoughts into it and they come to life again like flowers put into fresh water. [2]

There are many writers who have done just that, either by necessity or by design, and have written in more than one language, either partially or fully in the text, or have chosen to give up writing in their native language altogether in favour of a second language. There are many specialized studies describing such cases. To name just a few topics, there are studies dealing with diglossia, i. e., the alternate use of dialects of a language, in the prose of the Polish writer Orkan; the Polish-Russian literary bilingualism of the poet Jasieński; the writings of Franco-Russian poets; Rilke's original Russian poems; English as used in Jules Verne's novels; the French loanword in Oscar Wilde's works; Latin-Polish literary bilingualism of the sixteenth century; and, closer to home, widespread bilingualism and the creative writer in Canada. [3]

Just a superficial glance at this secondary literature indicates the need for

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[1] L. Forster, *The Poet's Tongues: Multilingualism in Literature*, Cambridge 1970, p. XIII.

[2] *Ibid.*, p. 3.

[3] See, in the order mentioned, Z. Folejewski, *La fonction des éléments dialectaux dans les oeuvres littéraires, Recherches stylistiques fondées sur la prose de W. Orkan*, Uppsala 1949; E. Balcerzan, *Styl i poetyka twórczości dwujęzycznej Brunona Jasieńskiego. Z zagadnień teorii przekładu* Wrocław 1968; A. Mazon, *Deux russes écrivains français*, Paris 1964; S. Soloveitchik, B. Glading, *Rilke's Original Russian Poems*, "Modern Language Notes", 1947, 62, 8 pp. 514—520; H. Bachmann, *Das englische Sprachgut in den Romanen Jules Vernes*, Greifswald 1916; K. Lück, *Das französische Fremdwort bei Oscar Wilde*, Greifswald 1927; C. Backvis, *Quelques remarques sur le bilinguisme latino-polonais dans le Pologne du seizième siécle*, Brusseles 1958; R. S. Graham, *Widespread bilingualism and the creative writer*, Word, 1956, 12, 170—181.

an integrative theoretical framework which will allow the formulation of uni-versal, general, and specific statements about the distinctive features of literary multilingualism. As pointed out by Lotman and his colleagues, the phenomenon of literary multilingualism plays a special role in the tendency towards the heterogeneous character of language as a typical feature of culture. [4]

The purpose of this contribution is to examine the effect of multilingualism on a writer's style on the basis of examples drawn from Slavic literatures. We will not be able to provide a formal characterization of the variability of what Bachtin has called raznojazyčie in a literary text with respect to features of multilingualism.[5] Rather, we shall examine two types of literary multilingualism: 1) the manipulation of the facts of a multilingual culture within the framework of the narrative structure of a literary text; and 2) the penetration of the narrative language of a literary text with elements of a multilingual culture. That is, the first type can be referred to as a device, while the second type is an automatic consequence of the interference between languages in a multilingual context.

In the first type, character's discourse is functionally differentiated from narrator's discourse by individual words or expressions taken from the second language. In many cases, entire dialogues are given in the second language, as in Lev Tolstoj's *War and Peace*. A more subtle sub-type of "manipulative mul-tilingualism" is the selection of synonymic means from the first language which represent the norm in the second language.

In the second type, we note a certain lack of balance of the various stylistic levels of the adopted literary language, given otherwise fully grammatical struc-tures. In some instances, a new, "mixed" type of narrative may result, which, in the case of massive or group multilingualism may lead to the formation of a new literary language.

In the following, we shall give examples for each of the above sub-types on the basis of Slavic literatures.

1.1. One of the most fascinating examples of the artistic manipulation of multilingualism are the *Muwaššahs* of medieval Arabic Spain. The *Muwaššahs* (Arabic for 'one that girds') were short poems consisting of five or six stanzas, which were meant for singing with the accompaniement of some sort of musical instrument. The very essence of a *Muwaššah* consisted in the poetic manipulation of the fact of bilingualism with its effect of code-switching which, at the same time, entails a transition from one poetic tradition to another. The resulting 'mixed poetic system' is based on a few lines written in hemistichs in the vernacular or in Romance, known as *Harǧas*, which fulfilled the function of a refrain or chorus in a ready-made *Muwaššah*. The study of these poems is a *sine qua non*

[4] V. V. Ivanov et al., *Tezisy k semiotičeskomu izučeniju kul'tur (v primenenii k slavjanskim tekstam)*, [in:] *Semiotyka i struktura tekstu. Studia poświęcone VII Międzynarodowemu Kongresowi Sławistów*, Wrocław 1973, p. 25.

[5] M. Bachtin, *Voprosy literatury i èstetiki. Issledovanija raznych let*, Moskva 1975, p. 11.

for anyone seriously interested in the theoretical basis of multilingualism in literature.[6]

Normally, however, multilingualism in literature takes the form of individual words in dialogue or, as the case may be, in a poetic stanza.

The popular Soviet children's poet Samuil Maršak uses a Ukrainian form (*nema*) in the following excerpt in order to create a rhyme and at the same time produce a humorous effect in the given context:

День за днем Петлюра хмурый
Из Версаля ждет письма.
Но беда, что у Петлюры
Нынче адреса нема. [7]

The use of entire dialogues in Lev Tolstoj's *War and Peace* has been described as an effort to characterize the speech of the Russian nobility and aristocracy. The narrative in Tolstoj's novel is entirely in Russian, but some of the dialogues are in French.[8]

This form of "incomplete creative bilingualism" must be sharply distinguished from "complete creative bilingualism" where a given author actually writes in two languages, or can potentially do so.[9] Neither Maršak, nor Tolstoj would presumably have been able to write their works entirely in the second language.

This is not true, for example, in the case of a Ukrainian writer who writes in Russian, but could potentially have written in Ukrainian. In such a situation, there is often a subtle preference for lexical and syntactic means provied by the first language, given the existence of two or more synonymous choices.[10]

That is, the change from one level to another in the stylistic organization of a text is not always functional, but may be conditioned by the writer's individual preference. Lichačev has noted this involuntary type of raznorečie in Ivan Grozny's prose where the sharp transition from the elaborate Old Church Slavonic language to coarse colloquial language may reflect the writer's whim, his "conduct".[11] From this involuntary, but still manipulative form of multilingualism to the second type, that is, interferential multilingualism, it is but a small step.

1.2. Examples for interferential multilingualism in literature are plentiful; it is of course very common in countries with large immigrant populations, such

[6] V. E. Bagno, *Bilingvizm v arabskoj Ispanii* (*muvaššach kak dvujazyčnaja stichotvornaja forma*), [in:] *Mnogojazyčie i literaturnoe tvorčestvo*, M. P. Alekseev, ed., Leningrad 1981, pp. 316—327.

[7] B. Galanov, *S. Ja. Maršak, Žizn' i tvorčestvo*, Moskva 1965, p. 298.

[8] E. Balcerzan, *op. cit.* pp. 12—13.

[9] *Ibid.*

[10] *Russkij jazyk kak sredstvo mežnacional'nogo obščenija*, F. P. Filin et al., eds., Moskva 1977, pp. 107—108.

[11] D. S. Lichačev, *Stil' kak povedenie* (*k voprosu o stile proizvedenij Ivana Groznego*), [in:] *Sovremennye problemy literaturovedenija i jazykoznanija. K 70-letiju so dnja roždenija akademika Michaila Briosoviča Chrapčenko*, N. F. Bel'cikov, ed., Moskva 1974, pp. 191—199.

as Canada, or multinational countries, such as, again, Canada and the Soviet Union, or countries with ethnic minorities, such as the German Democratic Republic with its app. 90 000 Sorbian speakers. Under such conditions, the influence of multilingualism and multiculturalism "penetrates a writer's style and even his grammar".[12]

In some cases, this penetration of a writer's style with elements of multilingualism can apparently be so strong that readers perceive the literary language as being foreign. For example, a reader of the Russian prose of non-Russian writers in the Soviet Union is reported to have said that while such writers apparently have a fluent command of Russian, she did not think that their prose was Russian prose.[13]

In a recent study of Russian bilingual writers, Klosty Beaujour sums up this whole problem by saying that the bilingual writer will eventually create his own idiolect

> in which elements from his various languages appear in a new polyglot synthesis. These works tend to be idiosyncratic in narrative structure as well as in language, and they often belong properly neither to standard genres nor to a 'national literature'.[14]

This view is echoed in many individual studies of multilingualism in literature. The particular mixture of native elements and acquired literary language is not always successful. A non-native writer may fail to assimilate the language of his adopted country to such an extent that he produces at best mediocre work in that language. This seems to have been the case with the German-Russian poet Èduard Ivanovič Guber, who lived in the first half of the nineteenth century. Guber apparently knew how to write Russian very well and certainly in accordance with grammatical rules. However, his poetry distinctly lacked an indigenous Russian flavour.[15] It may be assumed that this feature was due to the poet's inability to create an appropriate balance of stylistic levels of literary Russian in accordance with the social conventions governing the constraints on Russian poetic language.

2. If this "stylistic balance" hypothesis is correct, then there must be 1) a formal way of describing just what that balance is for each language; and 2) a means for delimiting the range of variability in that balance up to the point of unacceptability. We shall define unacceptability here as a type of constraint which will filter out certain texts in term of a) non-grammatical social conventions; or b) idiosyncratic preferences. Non-grammatical social conventions are historically conditioned constraints which govern the admissibility or preferential

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[12] W. F. Mackey, *Literary Biculturalism and the Thought-Language-Culture Relation*, Québec 1971, p. 2.

[13] N. G. Michajlovskaja, *O problemach chudožestvennoliteraturnogo dvujazyčija.* "Voprosy jazykoznanija", 1979, 2, p. 63.

[14] E. Klosty Beaujour, *Prolegomena to a Study of Russian Bilingual Writers*, "Slavic and East European Journal", 1984, 28, p. 70.

[15] Ju. D. Levin, *Nemecko-russkij poèt E I. Guber*, [in:] *Mnogojazyčie i literaturnoe tvorčestvo...*, pp. 106—123.

ranking of otherwise perfectly well-formed text structures. Idiosyncratic preferences refer to personal, sporadic attitudes to text structures.[16]

If, as Lisa Kahn would seem to maintain, the writings of multilingual authors stand outside any definable stylistic tradition, then any evaluation of such works must clearly be idiosyncratic.[17] But, as the majority of studies devoted to the works of multilingual writers indicates, this is clearly not the case. How else would it be possible for writers to have the feeling that a particular work had been written in the "wrong" language?[18] Or for a writer to connect the choice of language with a particular mode of reality? This is the question the Sorbian writer Jurij Brězan is asking himself. Brězan, who writes in both Sorbian and German, wonders just what features of Sorbian reality in the German Democratic Republic require depiction in Sorbian, rather than in German.[19] The problem Brězan raises here is similar to the situation of the writer in Quebec and applies perhaps to an equal extent to all such multilingual and multicultural situations. That is,

> ...Québec français est plus qu'un Québec qui parle le francais. C'est un symbiose qui rend bien la dynamique culturelle de toute une vision du monde en continent américain.[20]

If, then, the choice of language in multilingual contexts is determined by subject matter, for example, by the place of action or the type of character,[21] the literary-theoretical evaluation of such works is not governed exclusively by idiosyncratic constraints, but by social conventions as well.

It follows from this assumption that translations of works or works written in two languages by one and the same author can never be stylistically equivalent. Therefore, any attempt at achieving a balance of stylistic levels in language A while retaining some of the cultural flavour of language B will have to 1) build on a set of conventions which have become acceptable for a variation of language A; or 2) work out an *ad hoc* set of rules for incorporating elements of language B in the hope that these elements will not upset the variability allowed for language A.

One of the best ways to test this assumption is by examining briefly two examples of writers who, while belonging to a given ethnic group B, have chosen to write either exclusively in language A, or in both languages A and B. A writer belonging to the first group is Jurij Rytcheu, a Chukot writer who writes in Russian.

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[16] G. Schaarschmidt, *Text Theory and Stylistic Filters*, [in:] *Poetica Slavica : Studies in Honour of Zbigniew Folejewski*, J. D. Clayton, G. Schaarschmidt, eds., Ottawa 1981, p. 166.

[17] *Reisegepäck Sprache. Deutschschreibende Schriftstellerinnem in den USA 1938—1978*, L. Kahn, ed., München 1979, p. 13.
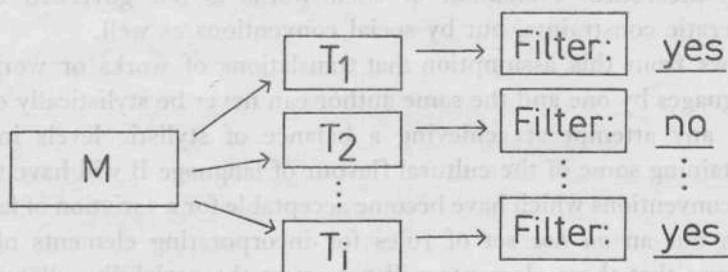
[18] E. Klosty Beaujour, *op. cit.*, p. 63.

[19] J. Brežan, *Ansichten und Einsichten. Aus der literarischen Werkstatt*, Berlin 1976, p. 64

[20] *Romanciers du Québec*, Quebec 1980, p. 2.

[21] Ch. Gundlach, *Jurij Brežan*, [in:] *Literatur der DDR in Einzeldarstellungen*, H. J. Geerdts, ed., Stuttgart 1972, p. 274.

A writer belonging to the second group is Jurij Koch, a Sorbian writer who writes in both Sorbian and German. In the following, we shall tersely analyse Jurij Rytcheu's short novel *Prjamo v glaza* and Jurij Koch's *Rosamarja* (in German) and *Róžamarja* (in Upper Sorbian).

3.1. In his study of Bruno Jasieński's literary bilingualism, Balcerzan explicitly states, without demonstrating his point, that Jasieński's works *Palę Paryż* (in Polish) and *Ja žgu Pariž* (an authorial translation into Russian) belong to two distinct traditions while retaining their unity in the form of the same authorial voice.[22] It is difficult, of course, to verify or falsify this general statement, and Balcerzan does not provide any further details in his analysis of this work to justify his claim that its Russian translation has become "an active part of the tradition of Soviet Russian prose."[23] In fact, if, as Balcerzan argues, *Palę Paryż* is completely in the futurist tradition, while *Ja žgu Pariž* is only partially so,[24] than one begins to wonder about the textual equivalence of the two works in question. That is, there must clearly be a dividing line where in a "meaning—text" model, M. (= meaning) no longer corresponds to any given T (= text), or vice versa. We have elsewhere called such constraints "filters", leaning on Igor Mel'čuk's terminology. Such filters allow us to accept or reject a subset of equations of the form M = T out of all such potentially possible equations:[25]

$$M \quad \begin{array}{l} \to T_1 \to \boxed{\text{Filter:}} \quad \text{yes} \\ \to T_2 \to \boxed{\text{Filter:}} \quad \text{no} \\ \quad \vdots \\ \to T_i \to \boxed{\text{Filter:}} \quad \text{yes} \end{array}$$

3.2. In actual practice, the above procedure is relatively simple where there are text variants, including translations, of a given work. In other cases, the analyst must rely either on his own intuitions, or on the intuitions of "informants", i. e., readers of a text. To avoid the kind of subjectivity inherent in the analysis of intuitions, many analysts prefer instead quantitative-statistical analyses. The difficulty with quantitative-statistical statements about poetic language is, however, that while showing what is frequent in a given text, they do not necessarily specify what is "important" or "characteristic" with respect to a particular va-

[22] E. Balcerzan, *op. cit.*, p. 34.

[23] *Ibid.*, p. 319.

[24] *Ibid.*, p. 320.

[25] G. Schaarschmidt, *op. cit.*, p. 166; and I. Mel'cuk, *Opyt teorii lingvisticeskich modelej 'smysl ↔ tekst'*, Moskva 1974, p. 196.

riable or a set of variables of text organization.[26] Thus, for example, the bundling of textual elements may be entirely accidental, or it may follow from some underlying principle of text organization which is not measurable in terms of a quantitative—statistical analysis.

Especially in the case of literary works where there is, or where one suspects to be, a strong admixture of language A in a text written in language B, the analyst would have to quantify pretty well every single text element in order to arrive at a quantitative-statistical statement that the work is, or is not, stylistically balanced. This type of "total accountability" is not only difficult to achieve because of the multitude of variables involved, but also in principle undesirable because in all likelihood the human mind does not process texts in this way.

Thus, in actual practice, the best approach to an analysis of style in literary texts is to perform a kind of "stylistic experiment".[27] Such an experiment may consist in deleting part of the text, transposing individual elements or entire text segments, and adding or changing sentences, phrases, or individual lexical items. The most natural experiment is, no doubt, the case where the author himself has left several versions of a text to posterity, or, as in the case of multilingual writers, has written one version in language A, the other in language B. Any significant differences between A and B might then serve as examples for different underlying text organizations and attempts at achieving a better stylistic balance.

A "stylistic experiment" may be implicit, that is, a given textual feature may be examined by comparison with other textual features, the literary language as a whole, or the foreign language from which such features may have been taken. This is the way we shall examine Jurij Rytcheu's *Prjamo v głaza*.

3.3. To the best of our knowledge, *Prjamo v głaza* does not exist in any Chukchee version. Thus, the Russian version is the only one available for direct inspection. Since it will be impossible to arrive at any verifiable statements about text structure without excluding a large number of variables, we shall examine only two such variables in some detail, that is, the structure of sentences and the inclusion in the text of Chukchee expressions or of direct comments on the language identification of a given dialogue.

As far as the sentence structure is concerned, even a superficial reading of Rytcheu's story shows a definite preference for participial constructions and construcions with adverbial participles, given an otherwise relatively colloquial stylistic level. Knowing the structure of Chukchee, this does not come as a surprise; Chukchee uses participles and adverbial participles very extensively in colloquial as well as more formal speech.[28]

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[26] See, in this respect, D. Samojlov, *Kniga o russkoj rifme*, Moskva 1982, p. 21.

[27] For the notion of a "stylistic experiment", see A. M. Peškovskij, *Principy i priemy stilističeskogo analiza i ocenki chudožestvennoj prozy*, [in:] *Ars Poetica. Sbornik statej*, M. A. Petrovskij, ed., Moskva 1927, pp. 29—69.

[28] P. Ja. Skorik, *Grammatika čukotskogo jazyka. C. 1: Fonetika i morfologija imennych častej*

In Rytcheu's prose, these constructions clearly stand out as "marked" ele-
ments, where "marked" is to be understood here in a typological sense, that is,
as the implied member of a pair of synonymous syntactic constructions. Fur-
thermore, the piling up of participial constructions makes the text somewhat
un-Russian, given the stylistic principle of a balanced alternation between parti-
cipial constructions and relative clauses. Since both narrative structure and dia-
logues are of a relatively concrete, matter-of-fact character, the frequency of
participles stands out very clearly. Consider the following example from Ryt-
cheu's novel (participles and adverbial participles are underlined):

> Инки обошел вездеход, взобрался на него и через несколько минут уже катил
> вдоль кромки разбушевавшегося моря, всматриваясь в светящуюся от волн
> темень, стараясь не забираться на тундровую почву, чтобы не повредить гусеницами
> моховой покров и не завернуть ненароком навстречу бушующим волнам. Время
> от времени он включал фары, и светлые лучи упирались в стену мокрой темноты,
> угасая где-то в двух-трех метрах впереди от идущего ощупью вездехода. (p. 32)

The analyst of Rytcheu's prose is thus justified in saying that somehow
the Chukchee language can be discerned through the web of Russian syntax.
This is of course much more explicitly the case with linguistic material from
Chukchee quoted directly in the text, or else identified as being uttered in Chukchee
although the material is actually given in Russian.

The first of these two types of literary multilingualism consists almost exclu-
sively of exclamations and greetings. This is obviously an attempt at giving
the text the kind of local flavour which cannot be conveyed using the stylistic
means of Russian alone. Exclamations include Chukchee *kakomėj* 'oh' uttered
with reverence (p. 11) and *amyn* 'well' uttered with surprise (p. 12). These
exclamations are left untranslated, the context being sufficient to guess their
meaning. The greeting *etti* 'hello' is left untranslated on pp. 12 and 13, but
given in both Russian and Chukchee on p. 20:

> — Етти, товарищ командир! — Кэвэв вскочил и приложил правую ладонь к го-
> лове. (p. 12)
> — Амын етти! — сказал он. — Чего пришел? Мы тут сами бы справились. (p. 13)
> — Здравствуй! Етти! — на двух языках приветствовал его Кэвэв. — Я о тебе
> знаю! (p. 20)

This is quite clearly an instance of manipulative multilingualism, that is,
a device for depicting the multilingual and multicultural situation in a more
dramatic way.

The second type of literary multilingualism in Rytheu's story consists of
dialogue material identified as being uttered in Chukchee, although the text
actually has the Russian version. This type of manipulative multilingualism is

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reči, Moskva 1961, pp. 345—386; and P. Ja. Skorik, *Čukotskij jazyk*, [in:] *Jazyki narodov SSSR*,
Vol. 5: *Mongol'skie, tunguso-man'čžurskie i paleoaziatskie jazyki*, P. Ja. Skorik et al., eds., Leningrad
1968, p. 269.

reserved for speakers who are monolingual, that is, those who speak only Chukchee, as, for example, Grandma Tutyna in the story:

> А нынче и телевидение появилось в яранге. Вовсе чудо! Словно голубое окошеч-ко, через который виден весь мир: от своей родной Чукотки до самых дальних стран. Тутына русского языка не знала, всю жизнь провела в тундре, но всегда рядом кто-то был, переводил новости со всего мира. (р. 35)

And just to make sure that the fact of Tutyna's monolingualism does not escape the reader unnoticed, the text is furnished with language identification labels:

> Бабушка Тутына подошла к дочери и почукотски сказала:
> — Погляди антенну. (р. 37)

The situation of multilingualism is most aptly characterized in a „dialogue" where Abaev, originally from the Caucasus and a Russsian monolingual, speaks to Grandma Tutyna in Russian, while she replies in Chukchee:

> — Вот это сказал! — Абаев повернулся к бабушке. — Слышишь, что говорит этот молодой человек?
> — Он ласковый, — по-чукотски ответила бабушка. — Лаского называет Све-точку-Кэргыну... Он хороший. (р. 39)

As can be seen from the above, a multilingual text resorts to special stylistic devices which must be balanced with the overall stylistic possibilities allowed by the language in which the text is written. We can observe the effort to maintain this delicate equilibrium even better in those cases where we have two text variants, one written in language A, the other in language B.

3.4. Jurij Koch's *Różamarja* and *Rosamarja* were published in the same year. On the jacket advertisement for the German version we read that Jurij Koch wrote the novel in two languages. All of Koch's previous works were written in Sorbian, so that this is his first "experiment" in German. Again, as in Rytcheu's *Prjamo v głaza*, we shall concentrate on two variables, that is, direct quotations or text passages in text A in language B', and in text B in language A', as well as direct references to the multilingual situation (page references to the Sorbian version will be prefixed by S, those to the German version by G).

Since Sorbian readers are bilingual, while the majority of German readers are monolingual, the Sorbian version can utilize this fact by quoting German material directly without comment, including longer passages. The German version can make only limited use of this possibility and must resort to intra-textual comments, translations, and footnotes. The direct quoting of Sorbian language material is therefore restricted to words or short phrases whose meaning is clear from the context. For example, in the Sorbian version, Hajno and Kosak, the two male characters, are described as viewing the Lusatian landscape from an old tower. Hajno looks at the landscape and says:

Kraj Łužičanow. Njewidźiš, kak so pari? Tam je hišće bój. —In dem Dorfgerichtssprengel
an der Spree waren ehemals fünfzig Dörfer, und jetzt sind nur noch sieben übriggeblieben.
Die übrigen sind verwüstet worden, weil sie keine Verteidiger hatten ...—Z wěsteho Nien-
burgskeho fragmenta, 1150. Znaješ to?

Kosak presta so smjeć a rjekny: „Ne."

To be tu deleka.—Die Heiden sind zwar verworfen, aber ihr Land ist erstaunlich reich:
Milch und Honig fliessen dort. Es bringt Ernten, für die jeder Vergleich fehlt. So sagen
alle Landeskundigen. Deswegen, Sachsen, Franken, Lothringer, Flamen, ihr berühmten
Weltbezwinger, auf! Hier könnt ihr euer Seelenheil erwerben...—Znaješ to? (S 94)

In the German version (G 113—14), the inserted German language material,
which consists of memorized phrases from older documents, is not formally
marked as being different from the language of character's discourse. As a result,
the stylistic effect of this device of manipulative multilingualism is completely
lost in the German version.

Conversely, when the German text does refer to Sorbian material, this ma-
terial must be identified in different ways. One way is to translate the quoted
material, as, for example, the two Sorbian phrases in the following passage:

Du hast damals schon meine Mutter beleidigt: Hast du auch sieben Röcke?! Und das
blöde Lied, das du immer gesungen hast, wenn es nicht passte: tluste riše, šańke nogi ...
(dicke Hintern, dünne Beine). Du bist nicht gut. (G 108)

In another case, a footnote is given, as, for example, when the word *župa*
is given in the text and then provided with the footnote "Kreissekretariat der
Domowina, der nationalen Organisation der Lausitzer Sorben" (G 119). Untran-
slated passages from Lower Sorbian are given where the context makes it clear
what is meant, for example:

"Punt cybule", sagte er.
Die Frau lächelte verlegen. Ihre Hände gerieten durcheinander. Sie griff in den Zwiebel-
haufen ... (G 121)

The word *punt* 'pound' is close enough to German *Pfund*, and *cybule* is
explained by the compound *Zwiebelhaufen*, so that any further identification
or explanation would be redundant.

When a larger text passage from Sorbian is given, it is placed in a context
where a particular situation does not require actual word-by-word understanding
of that passage. For example, in the following text excerpt, Rosamarja reads aloud
from an old bible text while a group of tourists visiting the area listen in bewil-
derment:

Als die Touristen wieder das kleine Haus verlassen wollten, die ersten zogen bereits ihre
Köpfe ein, um mit ihren Hüten durch die niedrige Tür zu kommen, drehten sie sich plötz-
lich um. Auf der mittleren Stufe der Treppe sass Rosamarja. Sie hielt ein altes Buch auf
den Knien, von dessen ledernem Einbad sie mit der flachen Hand den Staub wischte, and
dabei las sie vor mit einer auf seltsame Weise ergreifenden Stimme, die dumpf klang, die
Worte monoton aneinandergereiht wie dem bei alten Druckverfahren, das die Buchstaben
verrieten: „Biblia, to jo cyłe Swjate Pissmo stareho a noweh sakonja, predy wot dr Mertyna

Luthera do njemskeje, potom wot njekotrych duchownych do hornjolužiskeje serbskeje ryče psche ožena, potom wjazykrócz wot smolkow poredzena ... W Budyschini 1881...
"War das Wendisch?" fragte eine dicke Frau. Rosamarja antwortete nicht.
Die Frau drehte sich zur Gruppe. "Ich wusste gar nicht, dass die eine Schrift gehabt haben".
"Das klingt so polnisch", sagte ein anderer, und sie begannen über die Schwelle zu hüpfen, hinaus in die frische Luft. Als einer von ihnen Rosamarja fotografieren wollte, rief sie hinterher: "Was heisst hier: gehabt haben!
Wir haben sie. In Romanen und Gedichten. Und es wird noch ein Weilchen dauern, bis die in Museen kommen. (*G.* 241—42)

This double use of the facts of multilingualism, that is, the textual manipulation of two languages as well as the use of the bilingual situation as topical matter, is a device which can be handled very naturally in a multilingual environment by a multilingual writer. In monolingual situations, such devices will either be incomprehensible or alien to the reader, as a result of which the products of such writers may indeed seem to be outside the tradition of any literary or stylistic trends.

4. It follows from the methodological and theoretical premises of multilingualism in literature as well as from the practical applications given in this paper that there are really two problem areas involved in the study of the style of multilingual writings: 1) the problem of creative writers producing works within multicultural contexts; and 2) the problem of linguists and literary analysts in providing a theoretical framework for the stylistic analysis of the works written in such contexts.

The conscious manipulation of the facts of multilingualism in literature lends itself fairly easily to a stylistic analysis. The use of dialect or of a second language in dialogue, as opposed to narrator's discourse, serves to dramatize the spontaneous nature of the spoken language as reflected in a literary work. The quoting of dialogue in another language or dialect can be a shortcut in the process of characterization; for example, the actual quoting of foreign or non-standard language material frees the narrator from the need to present long, descriptive passages concerning the linguistic, social, and educational backgrounds of his characters.

The penetration of the style of a writer in a multilingual and multicultural context with foreing elements is somewhat more difficult to handle, as are bi- or multilingual products by one and the same writer. In such a situation, there is often the problem of an esthetic evaluation; for example, a writer may have written his work in the wrong language, and it is not clear to what extent a linguistic or stylistic analysis of such facts is either possible or promising, or both. The linguist deals with the text as such, not with the literary work, to paraphrase Bachtin.[29] That is, for the linguist, individual text elements or the entire text, for that matter, are beyond judgments of truth or beauty. Thus, if we say that author X wrote work W in the wrong language, we are really saying that X se-

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[29] M.M. Bachtin, *Èstetika slovesnogo tvorčestva*, Moskva 1979, pp. 302—303.

lected the wrong text T_j from a set of possible texts $T_1, T_2 \ldots T_i$, given a presumably invariant M, as schematized above.

This is quite different from another situation where a writer who intends to write a work in a given language, ends up with a product which turns out not to have been written in that language at all (the Guber case above). This is a mind-boggling problem for linguist and literary analyst alike, because we seem to deal here with a situation where a given text is not a possible text in any language. Nonetheless, as the fact of literary multilingualism becomes more widespread in the world, such cases will be increasingly subject to scientific investigation, if only because a group of writers producing such texts may eventually give rise to a new literary language based on "mixed" languages ("Ausländerdeutsch"; the Russian language of non-Russian nationalities in the Soviet Union; Ukrainian immigrant English). Since any scientific study of a given object or set of objects must seek to establish general laws about the nature or behaviour of such objects, any analysis of literary texts which does not pursue this goal, but which considers each work as a unique phenomenon requiring its own specific analytical tools, is really like literature itself, that is, a creative activity.[30] There can be no doubt that it will take the combined efforts of linguistics, philology, and comparative literature to provide the kinds of generalizations which will allow the treatment of literary multilingualism as a natural phenomenon, rather than as a special case in the history of literature.

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WIELOJĘZYCZNOŚĆ A PROBLEM STYLU

STRESZCZENIE

Zjawisko wielojęzyczności w piśmiennictwie artystycznym i sprawa jego należytego usytuowania pod względem teoretycznym i metodologicznym są na razie bardzo mało zbadane. Specyficzne aspekty literackiej wielojęzyczności można sprowadzić do dwóch podstawowych typów. Typ pierwszy polega na manipulowaniu faktami zawartymi w zjawiskach wielojęzycznej kultury w granicach struktury powieściowej tekstu literackiego, szczególnie w strukturze języka, wypowiedzi postaci literackiej. Charakterystycznym przejawem takiego typu jest, na przykład, funkcjonalne urozmaicanie języka mówiącej postaci, wyróżnianie go w stosunku do języka narratora bądź przez wprowadzanie oddzielnych obcych słów czy też posługiwanie się całymi wyrażeniami obcymi.

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[30] See, especially, I. A. Černov, _O strukture i soderžanii ponjatija 'literaturovedenie'_, [in:] _Finitis duodecim lustris. Sbornik statej k 60-letiju prof. Ju. M. Lotmana_, S. Isakov, ed. Talin 1982, pp. 162—167.

Należy tu również operowanie całymi dialogami obcojęzycznymi, jako też dobór środków synonimicznych jednego języka charakterystycznych dla normy drugiego.

Drugi typ literackiej wielojęzyczności zasadza się na przenikaniu podstawowego języka danego tekstu przez elementy zawarte w kulturze wielojęzycznej — w kulturach reprezentowanych przez owe obce języki. Do tej grupy zaliczyć można również niespójność stylistyczną wprowadzonych języków (przy naturalnej całkowitej „gramatyczności" języka pisarza). Można również wziąć pod uwagę powstanie zupełnie nowego, „mieszanego" typu języka utworu, przy czym przy pojawieniu się takiego zjawiska w skali grupowej, a nawet masowej — fakt taki nie wyklucza powstania nowego języka literackiego.

W obecnej rozprawie autor poddał analizie oba typy wielojęzyczności na materiale prozy czukocko-rosyjskiego pisarza Jurija Rytcheu i pisarza serbołużycko-niemieckiego, Jurija Kocha.

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