LITERARY MULTILINGUALISM I: GENERAL OUTLINES AND WESTERN WORLD

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Summary

The term *literary multilingualism* primarily refers to the more or less extended mix of two or more languages in the same text, entailing a cross-cultural or experimental effect. Besides *intra*textual multilingualism, or mixtilingualism, there is an *inter*textual multilingualism between heteroglot works of different authors linked to each other in a specific way (like those of the European and Latin American corpus of Petrarchan poetry) or between the heteroglot works of the same bilingual author (like Samuel Beckett's alternative English and French fiction and drama). Intratextual multilingualism was a marginal phenomenon during the predominantly monolingual periods of literary history from Greek and Roman antiquity until the end of the 19th century. Generally, it was regarded as *barbarian* owing to the ruling rhetorical principle of *purity*. Nevertheless, there were some important enclaves of traditional multilingualism that reached from medieval diglossia and courtly polyglossy to the linguistic hybridism of baroque and the comic genre. Modern world traffic and global communication as well as the transgression of the limits between the literary genres have been fundamental conditions for the increasing multilingualism of modern world literature since the 20th century. A manifold variety of paradigms of literary multilingualism has been produced in the modern and postmodern era: the simultaneist paradigm, combined with both futurism and primitivism, in addition to a new cosmopolitan Babelism, the onomatopoetic and the panlinguistic paradigm, with its experimental and its ludic, punlinguistic dimensions, the holographic and the zerographic paradigm, the conflictive paradigm of multilingualism in colingual areas, and finally the technologically based multilingualism of mass-media genres, such as the new *Internationale* of polyglot concept albums.

1. Introduction

Multilingual literature is the symbolic expression of cross-cultural *Weltverkehr*, the manifest mark of a successful *translatio studii*, in the non-imperial sense of the term. Since the beginning of modern *Weltverkehr* in the 19th century, the works of world literature have become increasingly multilingual, due to the proliferating contacts between the different parts of the globe. The acceleration of the various means of transport and communication caused a universal co-presence of cultures and languages. In the course of globalization, providing humanity with the attributes of ubiquity and simultaneity, the agents of world literature tended to become polyglot and eventually *globoglot*. During the 20th century, multilingual literature established itself as an option concurrent with the monolingual literature that had dominated literary history since Greek and Roman antiquity. Even Voltaire's and Goethe's concepts of *littérature universelle* and *Weltliteratur* were basically monolingual and linked to linguistic patriotism and imperialism. The co-presence of foreign languages was a latent or translated one, as is still the case in today's monolingual literature, which continues to be a substantial stylistic choice. In any case, multilingualism is more present in contemporary literature, in both a denotative and a connotative form, due also to the worldwide transportation of foreign languages through the mass-media and their paraliterary genres, such as song/text albums and subtitled films. The function of multilingual literature is not primarily a pragmatic, but an aesthetic and an ethical one. Its aim is more symbolic than realistic: it symbolizes the variety, the contact and the crossing of cultures and languages, but does not claim an overall linguistic hybridism in practical communication. Maintaining the diversity of languages implies the maintenance of a certain unity of every single language. Merging languages without any limits at all means submerging them.

2. Traditional Mono- and Multilingualism

2.1. Purism and Barbarism

Literary monolingualism is based upon aesthetic, political and mythic principles. It was first instituted by antique rhetoric and poetics, and was largely observed during the long tradition of the classical *translatio studii*, both in European and in American literature. Antique rhetoricians, such as Aristotle, Cicero, Horace and Quintilian, established the norms of *puritas* or *kathara lexis* (pure language) and *perspicuitas* (transparency). In order to avoid stylistic impurity and obscurity these norms prescribed the use of native vocabulary and did not allow foreign words unless they had a 'license'. This license was only granted in special cases and in a very restricted form, as Quintilian put it in his *Manual of Rhetoric* (*De institutione oratoria*): "[verba] ut sint Latina [...], ut sint minime peregrina et externa" ("the words have to be Latin, foreign and external words have to be reduced to a minimum"). Foreign or "wandering words" ("verba peregrina") were regarded as *barbarolexis* ("barbarian vocabulary"). The term *barbarism*, designating a linguistic or stylistic fault, has survived until today. A clear limit was drawn between one's own territory and the territory of the stranger with the strangeness (*xenikón*) of his barbarian language. Xenophobia was the corollary of xenoglossia, and the mother tongue became the matrix of patriotism.

2.2. Babylonian Confusion

In addition to the aesthetic and political principles there was a mythic and religious argument against multilingual literature: the Babylonian confusion of languages regarded as a divine punishment for the construction of the Tower of Babel, an act of human hubris and rebellion against God. The obsession with Babylonian confusion and antique *obscuritas*, together with purism and xenophobia, were the main obstacles to an early development of multilingual literature.

2.3. Medieval and Humanistic Diglossia

The norm of monolingualism refers only to the mixing of various languages in a single work. Generally, most of the writers were bilingual or multilingual, but they distributed the use of different languages among different textual genres. During the Middle Ages and the Renaissance, for instance, there was a fundamental social and generic diglossia in Europe: Latin was the idiom of the scholar's discourse, whereas the *vulgar* Romance and Germanic languages, emancipating themselves from the cultural hegemony of Latin, became the prevalent idioms of literature. Thus, Dante's *De vulgari eloquentia* (*On Vernacular Eloquence*, early 14th century), which, as a treatise in favour of the literary use of *vulgar* language, was written in Latin, whereas his main fiction *La divina commedia* was written in the *vernacular* idiom of his homeland, "il bel paese là dove il 'sí' suona" ("the lovely country where is to be heard the sound of *sì*"). The use of foreign words, mainly Latin quotations, in the *Divina commedia* is quite moderate, according to the prescriptions of classic rhetoric and under the impact of Babylonian confusion which the poet evokes in the *Inferno* as a monitory example (XXXI, 67).

2.4. Intertextual Multilingualism

Together with Humanistic diglossia the principle of literary *imitatio* produced a special kind of intertextual bi- or multilingualism. Through the imitation of antique models, for instance Homer's and Vergil's epics the *Iliad*, the *Odyssey* and the *Aeneid*, there was a co-presence of Greek, Latin, Italian, French, Portuguese and Spanish in Medieval and Renaissance epic poetry, such as Dante's *Divina commedia*, Ariosto's *Orlando furioso*, Camões' *Lusíadas*, Ronsard's *Franciade* and Ercilla's *Araucana*, especially in cases like *exordial topoi* that were almost heteroglot quotations alluding to each other. This procedure started in antiquity where it produced a Latin-Greek bilingualism, and continued in Medieval and Humanistic times with an intertextual contact between the modern and the antique languages, and finally between the modern languages of the epopees of that time.

2.5. Intratextual Colingualism

There was also an important form of intratextual colingualism between antique and modern languages, based on the imitation of Greek and Latin linguistic structures in the morphological, syntactical and lexical field, for instance the transfer of compound word formation from Greek into French. This linguistic transfer also extended toward the imitation of modern languages, for instance the transfer of the Italian suffix *–issimo* into other Romance and Germanic languages, where it was generally adapted according to

the rules of the adoptive idiom. The French *Pléiade* group (16th century) is the most conspicuous example of such an interlinguistic mimesis in its poetic theory and practice.

2.6. Macaronic Mixtilingualism

In spite of the basic norm of monolingual purism, multilingual literature had a stylistic license within certain literary genres and discourses. Its principal dominion was the comic genre. Multilingualism as such was even defined as a ridiculous phenomenon. Comic discourse developed a specific subgenre, the 'mixtilingual' *macaronic* genre, which first was a mix of Latin and Italian, conceived as a parody of the humanistic style, its prototypes being Tifi degli Odasi's *Carmen Maccaronicum* (1493) and Folengo's *Maccaronee* (1517). Soon it extended to any ludic compounding of both classic and modern idioms, as in Rabelais' *Gargantua et Pantagruel* (1534-1564), in the *Commedia dell'Arte* (Vergilio Verucci, *Li diversi linguaggi*, 1619) or in Molière's *Le malade imaginaire* (1673). The ground for the macaronic tradition was cleared by the medieval scholar songs, some of which were inserted into the collection of the *Carmina Burana* (13th century). It continues up to the 20th century, though taking a new turn toward experimental style, both in poetry and in fiction. Even the macaronic metaphor is used, becoming an essentially *mac-ironic* one, as it is the case with "Miccheruni's Band" in James Joyce's *Finnegans Wake* (1939), the "micmacaroni" ("macaronic mishmash") of Julián Ríos' novel *Larva* (1983) or the "macarroníada em malalíngua", the "malicious macaronic pasta tongue" of Haroldo de Campos' prose poetry *Galáxias* (1963-1974). The postmodern leveling of sublime and trivial, of tragic and comic discourse is a further condition for the general promotion of multilingual literature in the 20th century; thus the meta-macaronic style of contemporary literature is no longer a merely ridiculous phenomenon. Against this background Rabelais' macaronic epopee has been re/discovered as a paradigm of contemporary multilingual literature, because it often presents seriousness as ridiculous and ridiculousness as serious.

2.7. Occidental and Oriental Multilingualism

There have been some more enclaves of multilingual literature within the hegemonic monolingual space of former centuries. One of the most important ones was the tricultural zone of Islamic, Christian and Hebrew Spain in the Middle Ages, based on the principles of tolerance and renewal through intercultural contacts. The creation of the combined poetic genres of *jarcha* (*harǧa*) and *moaxaja* (*muwaššaha*), mixing Arabian, Mozarabic Spanish and sometimes Hebrew sequences, was its main contribution to literary multilingualism, besides the numerous ingredients of foreign languages (Arab, Hebrew, Latin, Greek, Catalan, Euskera, Occitan, Portuguese, German, English) in one of the canonical texts of Medieval Spain, the *Libro de buen amor* (*The Book of Good Love*) by Juan Ruiz.

2.8. Courtly Multilingualism

Another multilingual enclave was to be found at the European courts, often linked to each other by international marriages that produced a multicultural milieu around them, in addition to the itinerant minstrels who wandered from one European court, country and language to the other. Under certain circumstances, heteroglot or polyglot poetry

and theatre plays were performed, though without creating a generic tradition. Some of the outstanding examples are the pentaglot *descort* poem of the Provençal troubadour Raimbaut de Vaqueiras (12th to 13th century), with its single stanzas respectively in Provençal, Italian, French, Gascon and Portuguese-Galician, summed up in the final pentaglot *tornada*, and the songs of the South-Tyrolean poet and composer Oswald von Wolkenstein (14th to 15th century). The latter traveled widely through Europe and compounded up to ten idioms in his *œuvre*, including Dutch, Hungarian and Slovenian elements; benefiting from both his linguistic and musical skill he produced a highly sophisticated polyphony with subtle onomatopoetic, heteroglot and neologistic effects. Among the most distinguished examples of multilingual court theater are the comic *Auto das Índias* (*Play of the Indies*, 1509) and the religious *Autos das Barcas* (*Boat Plays*, 1517-1519) of the Portuguese poet Gil Vicente, switching naturally from Portuguese to Spanish and to Latin, parallel to the frequent shifts of queens, kings, courtiers, clergymen and captains between Spain and Portugal, and against the background of the nautical adventures of the Iberian monarchies. A similar dialogue, though much more limited, between native and foreign languages in a courteous milieu is to be found in Shakespeare's theatre. In the historical drama *Henry V* (1599) the evocation of the future union of England and France through the marriage of King Henry V and the French Princess Katherine after the battle of Agincourt, in the larger context of the long-term relations between the two countries and its languages, is expressed by the concrete contact between the English and the French tongue in this drama. The linguistic deficits of this dialogue are the mark of the historic failure of the intended political union. Between the 14th and the 17th century, the productions of Petrarchan poetry spread all over Europe and Latin America and formed an extended multilingual intertext, consisting of single monolingual texts in Italian, Spanish, French, Portuguese, German, English, Dutch and Latin. Owing to the remarkable coherence of that Petrarchan corpus, even in its baroque extensions, the intertextual multilingualism occasionally became an intratextual one, concentrated in a single text or in a cycle of poems by an individual author. One of the rare examples of the first case is Góngoras sonnet "Las tablas del batel" ("The planks of the ship"), consisting in alternate verses of Spanish, Latin, Italian and Portuguese, omitting the Latin verse in the tercets. The most characteristic example of the second case is the Brazilian poet Manuel Botelho de Oliveira) who even specified in the subtitle of his *Música do Parnaso* (*Music of the Parnassus*, 1705) the languages he used in the poems of this polyglot and polyphone collection: *rimas portuguesas, castelhanas, italianas, e latinas.* Moreover, Góngora's and Botelho de Oliveira's multilingual poems are a manifestation of the baroque style that emerged largely under the impact of the discovery of the New World and its manifold hybridity. The baroque rhetorician Emmanuele Tesauro tried to conciliate antique and modern principles in his treatise *Il cannocchiale aristotelico* (*The Aristotelian Telescope*, 1654). He opened a space for occasional heteroglossia, where "parole forestiere" or "pellegrine" ("foreign or wandering words") might form an ingenious rhetorical figure ("figura ingeniosa"), and where barbarisms, if gently handled, could even take an elegant turn, as he stated in a daring paradox: "un Barbarismo [...] gentilmente inserito, divien' *Eleganza*". Hence, multi- or mixtilingualism became a part of baroque hybridism, although controlled by classical rhetorical principles.

2.9. Pentecostal Multilingualism

The largest volume of multilingual literature and paraliterature was accumulated by the Catholic Church. Its Holy Spirit, according to the Biblical account of the Pentecostal miracle, provided the apostles with polyglot competence, in order to qualify them for the evangelization and salvation of the whole world. The miraculous polyglossia of the Pentecostal event was conceived as the Christian revision of the catastrophic Babylonian confusion; the 72 languages the apostles learnt through the inspiration of the Holy Ghost corresponded to the 72 Babylonian languages created by God in order to confound humanity. The Pentecostal competence was applied in missionary activities all over the world, according to a dual 'glocal' system: on the one hand, the use of the many local languages in the basic communication of evangelization, catechesis, confession and sermons, on the other hand the use of Latin as a global language for the ritual and erudite communication within the Church, and also as a symbol for the future return to the universal - monolingual - language of the divine *Logos*. The Jesuits were the most efficient representatives of the religious globalization realized by the 'universal' Catholic Church. The Portuguese missionary and scholar António Vieira regarded the polyglossy of the Jesuits as even superior to that of the apostles, because as a collective they mastered more than 72 languages only in the Amazonian area (*Epiphany Sermon*, 1662), besides Latin and the modern European world languages. The genres of Pentecostal polyglottism were predominantly of the paraliterary kind: sermons, missionary theater and church songs, basically oral performances. A lot of them were published, such as the religious plays (and poems) in Tupi, Portuguese, Spanish and Latin by the Jesuit Father José de Anchieta who died in the Brazilian province of *Espírito Santo* (*Holy Ghost*) at the end of the 16th century, and the polyglot church carols or *villancicos a lo divino*, ingeniously mixing Spanish, Portuguese, Náhuatl, Afroamerican and Latin, by the Mexican nun Sor Juana Inés de la Cruz (17th century). Both authors belong to the pioneers of a cross-cultural concept of American identity. The 'glocal' dualism of the Catholic Church used a specific polyglot genre, the so called *ensalada* (*mixed salad*), originally a chant of various melodies and idioms that eventually became a pentecostal equivalent of macaronic mixtilingualism. In spite of its trivial denomination, it has been devoted to religious purposes, its polyglossy symbolizing the many peoples praising God, according to the *Arte poética española* (1606) of the Spanish author Juan Díaz Rengifo. Sor Juana Inés de la Cruz adopted the name of *ensalada* or *ensaladilla* for her multilingual religious *villancicos*. A medieval example for the crossing of a universal language with various local languages is the multilingual cycle of *Marienlieder* (*Songs of Our Lady*) by Brother Hans (14th to 15th century), compounding Dutch, French, English and Latin verses, in order to manifest the unity and diversity of Christian faith. A contextual form of Pentecostal polyglossy is the synoptic translations of canonical religious texts. A polyglot pictogram in the form of a cosmic rose, comprising the manifold names of God in all 72 Babylonian and Pentecostal idioms located around the invariant center of Jesus' name, illustrates the syncretic *Oedipus aegyptiacus* (1652-54) of the Jesuit scholar Athanasius Kircher. The polyglot editions of the Bible - the *Biblia poliglota Complutense* (1517) being one of its prototypes - and the polyglot editions of the Paternoster assembling up to 500 languages (Johann Christoph Adelung, *Mithridates*, 1806; Gernot Bühring, *Vaterunser polyglott*, 1984), are the most conspicuous manifestations of Christian multilingualism in its translational form.

2.10. Modern Diglossia

In the era of secularization and modernization beginning with the Enlightenment, a new form of diglossia gradually replaced the dual system of the universal Latin and the various vernacular languages that characterized both Humanism and the Catholic Church. From the early 18th century (Treaty of Rastatt, 1714) up to the early 20th century, French became the official language of international politics, before English took its place after the First World War (Treaty of Versailles, 1919). The hegemony of French, based on the Sun King's (Louis XIV's) *translatio imperii et studii* and on the following era of the Enlightenment, produced the ideological concept of *l'universalité de la langue française* (Rivarol, 1784) that included linguistic, cultural and political arguments and targets. Not only were international treaties drafted in French, but French invaded the European cultural discourse. Even the Prussian king Frederick the Great wrote poetry, plays and essays in French, for instance the essay on German literature *De la littérature allemande* (1780). Laurence Sterne's novel *Tristram Shandy* (1759-1767) contains long passages in French that apparently do not need a translation, whereas its Latin passages do. Outstanding examples in Anglo-American, Russian and German literature of the 19th and early 20th centuries are the French ingredients of Walt Whitman's *Leaves of Grass* (1855) with its universal "Salut au monde!", of Tolstoy's historical novel *Vojna i Mir* (*War and Peace*, 1868/69) and of Rilke's diary novel *Die Aufzeichnungen des Malte Laurids Brigge* (*The Notebooks of Malte Laurids Brigge*,1910). These ingredients connote the cultural hegemony of modern French, even if they are limited, as in *Leaves of Grass*, or express a critical position, such as the anti-Napoleonic tendency of Tolstoy's novel suggests. Besides the hegemony of a single universal language like French, Goethe's concept of *Weltliteratur*, in spite of a certain linguistic patriotism similar to the French one, intensified the feeling for heteroglossia in foreign literature that was supposed to influence and diversify the structure even of the national language. But basically, Goethe did not conceive his own work as a multilingual one, apart from quotations, mainly Latin, or uses of foreign words, mainly French.

2.11. National and International Multilingualism

A genuine tradition of multilingual literature has been built up through a paradoxical combination of indigenism and simultaneism since the end of the 19th century. The transfer of the 'indigenous' ideas of the European Enlightenment and Romanticism to America led to an increasing integration of native languages into the Latin American literatures, fitting with the recently developed mestizo identity of the independent Hispano-American nations and Brazil (see Bolívar's *Letter from Jamaica*, 1817). It was a Brazilian writer, José de Alencar, who first launched a manifesto of national multilingualism, the *Carta ao Dr. Jaguaribe* (*Letter to Dr. Jaguaribe*), inserted into his tale *Iracema* (1865) that deals with the legendary foundation of the Brazilian race. The author claimed the necessity of crossbreeding the Portuguese language with the indigenous Guaraní and Tupi idioms in order to create an authentic Brazilian literature rooted in its history. Thus he flavored his tale with Indian expressions that he usually explained in footnotes. The linguistic hybridization starts with the title *Iracema*, the name of the protagonist, which means *the girl with honey lips* and anagrammatically contains the European name of *America.* The romantic and autoexotic nature of

Alencar's tales was counterbalanced by the grotesque polyglottism of the Brazilian poet Sousândrade and his Indian Odyssey *O guesa errante* (*The Wandering Indio*, 1866-1890). This fragmentary pan-American epopee, especially its chant *O Inferno de Wall-Street*, offers the first synthesis of a both indigenous and international multilingualism, an apocalyptic vision of the clash of civilizations in a montage of cannibalist and capitalist rituals, with thematic echoes from Dante's *Divina Commedia* and Goethe's *Faust* and a stylistic anticipation of Ezra Pound's *Cantos*. The pattern of the modern transnational author emerges with the Franco-Uruguayan poet Jules Laforgue, wandering between the countries and idioms of Uruguay, France, England and Germany, and with the Anglo-Argentinean novelist William Henry Hudson who wrote the "wanderings in the Banda Oriental" of his novel *The Purple Land* (*that England Lost*) (1885) in an English permeated with Uruguayan Spanish.

3. Post/Modern Multilingualism

3.1. Simultaneism and Globoglossia

A programmatic literary multilingualism on a global scale has been developed in the context of the already mentioned *Weltverkehr* (world traffic), namely, the enormous acceleration and extension of modern means of transport and communication that produced a worldwide co-presence of cultures, represented by the literary movements of Simultaneism and Futurism. The first manifesto that claims a multilingual concept is Guillaume Apollinaire's *L'antitradition futuriste* and its simultaneous Italian version *L'antitradizione futurista* (*The Futurist Antitradition*, 1913). The principle of *Polyglottisme / Poliglottismo* is located in the graphic center of the calligrammatic manifesto, in the direct neighbourhood of the general principle of *Simultanéité* and of the *Tour Eiffel* with its border-crossing *T.S.F.* (télégraphie sans fil / wireless telegraphy) that operated an important part of global communication and multilingualism. A concomitant calligram, the *Lettre-Océan* (1914), demonstrates concretely the multilingual T.S.F. communication within Europe and between Europe and the American continent. In a provocative manner, Apollinaire's manifesto connects modern polyglottism with the principle of *LA PURETÉ / LA PUREZZA*, and thus deliberately contradicts the traditional equivalence of *puritas* and literary monolingualism, of heteroglossia and *barbarolexis*. Moreover, he transforms the negative model of Babel into a positive one, the *Tour Eiffel*, the American skyscrapers and the modern hotels being the euphoric counterpart of the catastrophic Tower of the Biblical myth (see also Apollinaire's poems *Liens* and *Hôtels*, as well as Blaise Cendrar's simultaneistic poem *Tour*). The multiplicity of languages was not regarded as an immense confusion of human understanding, but as the opportunity "for a better understanding", an intercultural and interlinguistic diversification that was supposed to cause a global enthusiasm. In opposition to Marinetti, futurism for Apollinaire included also the past, as the orphic passages that frame the manifesto show. According to its central idea, literary simultaneism was a movement that originated almost at the same time in many parts of the world, particularly in Europe and America. Hence, a new concept of world literature emerged: apart from bringing closer the European literatures and also decentering literature from Europe to the periphery, for instance to Latin America, it conveyed peripheral or primitive languages toward Europe. European and non-European languages tended to merge within the literary works. In fact, world literature

was no longer conceived as an exclusive ensemble of monolingual or translated works, its multilingualism being reduced to an occasional or to an intertextual one, but also as a growing ensemble of multilingual works in which an essential multilingualism was realized on an intratextual level. The multilingual works of this new type of world literature are basically untranslatable, unless they be translated into a text with as many languages as in the original, but different from them.Simultaneism produced a Pleiade of polyglot writers, among which the Italian *futuristi* Soffici, Marinetti and Fortunato Depero, the French *modernistes* Blaise Cendrars, Apollinaire and Valery Larbaud, the German and Franco-German *Weltbürger* and *Wandering Jews* Ivan Goll and Franz Mehring, the Russian futurists and *transrationalists* Khlebnikov, Krucenych and Majakovskij, the Portuguese *futuristas* and *interseccionistas* Mário de Sá-Carneiro and Fernando Pessoa, the Brazilian *modernistas* and *antropófagos* Mário de Andrade and Oswald de Andrade, the Spanish and Hispano-American *ultraistas*, *creacionistas* and *cosmopolitas* Guillermo de Torre, Lasso de la Vega, Enrique Jardiel Poncela and Vicente Huidobro, the Anglo-American simultaneist John Dos Passos, the universalists Ezra Pound and T.S. Eliot, and finally the Irish 'neologist' James Joyce. The first integrated cycle of multilingual poems is *BÏF§ZF+18. Simultaneità e Chimismi lirici* (1915) by Ardengo Soffici. The Italian avant-gardiste created the concept of the polyglot *poeta di Europa* and was also one of the first theoreticians of poetic polyglossy with his *Primi principi di una estetica futurista* (*First Principles of Futurist Aesthetics*, 1920), where he demonstrates the correlation between simultaneism and multilingualism in a more elaborate way than Apollinaire did in his manifesto *L'antitradition futuriste*. While Fortunato Depero in his verbovisual New York fragments (*New York – Nuova Babele*, *New York – Film Vissuto*, around 1935) developed a euphoric vision of the new Babel, of its *uomo moltiplicato* and its multiple tongues, John Dos Passos displayed in his novel *Manhattan Transfer* (1925) the cataphoric dimension of the Babel-towered city, with its restless transfer of languages and people from all over the world, left alone in Babylon.

3.2. Primitivist and Futurist Multilingualism

A rare synthesis of modernist and primitivist, of national and international multilingualism has been achieved by the Brazilian movement of *modernismo* and *antropofagia* in the setting of the *Semana de Arte Moderna* in 1922. The *Week of Modern Art* took place on the occasion of the first centenary of the political independence of Brazil and became a collective manifestation of its new cultural autonomy, after the isolated efforts in the 19th century mentioned above. The literary emancipation of Brazilian Portuguese, its oral stamp and its crossing with indigenous idioms, especially Tupi, in addition to the conflictive and cosmopolitan dialogue with European world languages, was a common interest of Mário de Andrade and Oswald de Andrade, of Mário's poetry *Paulicéia desvairada* (*Hallucinated São Paulo*, 1922) and his *Macunaíma* (1928), of Oswald's *Poesia Pau-Brasil* (*Brasil-Wood Poetry*, 1924) and his narrative montage *Serafim Ponte Grande* (1933). The interlinguistic pun "Tupy or not tupy that is the question" (O. de A., *Manifesto antropófago*, 1928) was the programmatic slogan of this cross-cultural multilingualism, dense and tense, lucid and ludic at once.

3.3. Panlingualism

The most intrinsic and comprehensive works of the new multilingual world literature in the first half of the 20th century are Ezra Pound's *Cantos* (1915/1930-1959) and James Joyce's novel *Finnegans Wake* (1939). Apart from being prototypes of multilingual world literature, each of these works is also a moving microcosm of that multilingual world literature. In opposition to futurism, the *Cantos* propose a different kind of simultaneism, more similar to that of Apollinaire, Pessoa and Sousândrade than to that of Marinetti, but beyond the European or Euro-American projects. It is a spatiotemporal simultaneism that embraces both the future and the past, both Occidental and Oriental tradition and the modernity of "make it new", prolonged during the poet's life as a continuous work in progress. Oriental and Occidental literatures are present throughout the *Cantos* with extended heteroglot quotations and permanent re-elaborations in different idioms (such as English, Latin, Greek, Italian, French, Provençal, German, Spanish, Russian) and in different semiotic signs, such as Chinese ideograms and Egyptian hieroglyphs, Latin and Greek alphabets, understood as divergent systems of perceiving, verbalizing and conceptualizing reality. Owing to the various *personae* the poet dramatically embodies, and against the metempsychotic background of the transmigration of the soul, heteroglot quotations become almost natural and often cannot be distinguished from performative utterances in the respective languages. The *Cantos* are conceived as a running river, as an endless sea and Odyssey, where the different languages and locutors merge one into the other, according to the Heraclitean principle of *panta rhei*, quoted in Canto LXXXIII. Apart from T.S. Eliot (*The Waste Land*, 1922), it was James Joyce who took up the nautical paradigm of literary and linguistic confluences worked out by Ezra Pound, both in *Ulysses* (1922) and *Finnegans Wake* (1939). The latter opens with the word "riverrun", and at the end the reader finds it again behind the final "Finn, again! [...] the" [sc. riverrun], hence performing the linear and circular, the innovative and iterative movement of *panta rhei*. The various languages and literatures streaming through *Finnegans Wake* are almost as vast as those of the *Cantos*. The main difference between the polyglossy of *Finnegans Wake* and the *Cantos* is the higher density of interlinguistic processes in Joyce's novel. Almost every single word is decomposed and recomposed in a mostly multilingual manner so that the reader actively attends the re-creation of language as such, just in the moment before universal language is differentiated into particular tongues. Thus, Joyce creates a *panlinguistic* text, but being aware of its ludic nature, he mocks at it with interlinguistic puns and makes it a *punlinguistic* one. The "ameising" variation of the "weltall" or "worldwide" Esopean fable of *the Ant and the Grasshopper*, in Joyce's translation "the Ondt and the Gracehopper", is an example of the multilingual and *punlinguistic* conception of world literature in *Finnegans Wake.*

3.4. Onomatopoetics

The panlinguistic tendency of modern *Weltliteratur* also manifested itself through the multiple projects of a universal onomatopoetic language and literature in the first half of the 20th century. The onomatopoetic language can be of natural or technical order, or a combination of both. The naturally onomatopoetic text establishes correlations between the cosmic sounds or signs or forces of Nature (wind, water, thunder, blood, animals, etc.) and the sounds and letters of language. It aims at re/motivating the arbitrary human

language and is often linked to the rediscovery of the original universal language. In his essay *Les origines humaines* (*Human Origins*, 1913), the French author Jean-Pierre Brisset considered the frog as the ancestor of mankind and its croak as the primitive human language that can be reconstructed by means of a paronomastic interlinguistic science. Apollinaire's manifesto *L'antitradition futuriste* offers onomatopoetic elements of this primitive batrachian language, and Joyce presents a variation of the classical "Brékkek Kóax" on the first pages of his *Finnegans Wake*. The Russian avant-garde poets Khlebnikov and Krucenych created the *transrational* language of *zaúm*, based on 'natural' meanings of sounds and letters common to all languages. Their recombinations on the ground of "poetical etymologies", as Roman Jakobson called it, was supposed to become the universal "stellar language" of humanity. A similar project was the "panlengua" set up by the Argentinian artist Xul Solar between the two World Wars, aiming at a better understanding between the world powers and peoples. Jorge Luis Borges used Xul Solar's "panlengua" for the fictitious language of *Tlön* in his short story *Tlön, Uqbar, Orbis Tertius* (1941). An onomatopoetic style of both a magical and an imaginative stamp has been set up by the *Creacionismo* of the Chilean avant-garde poet Vicente Huidobro in his neological poem *Altazor* (1931), permeated with "jitanjáforas" (Alfonso Reyes), the specific equivalent for onomatopoetic neologisms in Hispano-American literature. Another species of natural onomatopoetry in Latin America is the ornithopoetic discourse derived from the parrot's language, the parrot being one of the emblematic animals of the continent. The psittapoetic style characterizes Mário de Andrade's novel *Macunaíma* (1928), the story of which, according to the narrator, was transmitted by a parrot in the Amazonian forest. Dadaism too, in protest against European catastrophic civilization, intended to go back to the origins of primitive language. Its very name, the international baby word *dada*, is a regression to the infancy of human language, reproducing the first phases of articulation, i.e. vocal repetition (aa) and consonantic differentiation of the vocal continuum (d/a/d/a). Kurt Schwitter's *Ursonate* and Hugo Ball's *Karawane* illustrate best the primitive tendency of dadaist language.The technical type of onomatopoetic language imitates or recreates the sounds of machines, in a frequent feed back with the human sphere of "stati d'animo" ("states of mind"). Under the terms of *rumorismo* or *bruitisme* it has been created by the futurists and first launched by Marinetti in his poem *Zang Tumb Tuuum* (1912) and his manifesto *Onomatopee astratte* (*Abstract Onomatopoeia*, 1914), together with Luigi Russolo's manifesto *L'arte dei rumori* (*The Art of Noises*, 1913). Fortunato Depero, who was more inclined than Marinetti to amalgamate avant-garde and archaic art, compounded natural and technical onomatopoetry in his manifesto *Onomalingua* (1916), where he claims a *humachinanimalistic* dialogue with the elements of the universe, the animals and the machines. This dialogue is operated through the "onomalingua", defined as "un linguaggio poetico di comprensione universale" ("a poetical language of universal understanding") that no longer requires translators.

3.5. Futurist Multilingualism and Fascist Monolingualism

Basically, multilingualism was connected with cosmopolitanism, as Guillermo de Torre revealed in his early history of the European avant-garde movements, *Literaturas europeas de vanguardia* (1925), but it also could be linked to a cultural imperialism or even fascism. The polyglossy of Italian futurism was often used as a means to promote

abroad Italy's cultural glory, as Marinetti's Parisian manifesto *Le futurisme mondial* (*Global futurism*, 1924) demonstrates. Foreign languages were 'mastered' in order to dominate world literature. Italian fascism and its German and Spanish equivalents generally stigmatized literary and paraliterary polyglossy as a lack of patriotism; but the multilingual *uomo moltiplicato* of futurist art was tolerated as a part of fascist propaganda. On the whole, fascism and World War II reduced cosmopolitan and multilingual literature to the limit.

3.6. Postwar Internationalism

After World War II literary polyglossy was restored and definitely became an alternative option to monolingual literature. Paradoxically, the forced international contacts during and following the military conflicts of World War I and II, in the long term, had a positive effect on cultural multilingualism. After the military encounters, both liberal and socialist internationalism, combined with political decolonization, produced an intense movement of intercultural and interlinguistic transfers. The further technological development of mass media and world traffic, the mass migrations of tourism, labor and commerce, brought up a new phase of global contacts and communications, though carrying new conflicts too. Space travel and satellites allowed an overall view of the globe, almost a new *Weltanschauung* in the literal sense of the term; the cosmic view fostered the cosmopolitan vision of a One World, a multiple One World. By the end of the 20th century, internet was to promise a borderless and almost spaceless communication. At the same time, the world became capable of eliminating the world, and communication machines may make communication impossible. In consequence, the discourse of the new world literature is marked by contradictory movements, by both holographic and zerographic, panlinguistic and 'nihilinguistic' tendencies, by a both cosmopolitan and conflictive multilingualism. Furthermore, there is a general conflict between multilingualism and a diglossia of global English and local languages with the risk of a global monoculture.

3.7. Poetic Holography and Zerography

Against this background arose the literary current of *spatialisme* and some of the first manifestos dealing mainly with poetic polyglossy: Pierre Garnier's *Spatiaux* (*Space Poems*, 1964) and *Pour une poésie supranationale* (*For a Supranational Poetry*, 1966). *Spatialisme* is part of a worldwide movement, that originated simultaneously in Brazil, Europe and Japan during the fifties, the so called *poesia concreta* (Augusto and Haroldo de Campos, Décio Pignatari) or *Konkrete Poesie* (Eugen Gomringer), related to parallel movements of experimental poetry, such as *poesia visiva* (Lamberto Pignotti), *poesia totale* (Adriano Spatola), *totale Poesie* (Timm Ulrichs), *Intermedia* (Dick Higgins), *Polipoesia* (Enzo Minarelli). The common denominator of these intercontinental movements is the crossing of boundaries within and between the media and the languages, the concept of a *verbivocovisual* and universal art in progress. A cosmopolitanism without hegemonic tendencies, a certain compound of ethics and poetics (see the manifesto *poethik polyglott* of *Dichtungsring* 20, 1991), and the collective production of multilingual poetry by poets from different cultures and continents are further characteristics of this literary *Internationale*. In many respects it continued the tradition of simultaneism and futurism, but in a more complex and

consistent manner and without any cultural imperialism. Some outstanding examples of collective multilingualism are the *Poèmes franco-japonais* (1966) by the French poet Pierre Garnier and the Japanese poet Seiichi Niikuni, conceived and transmitted as a poetic correspondence by air mail, and the quadrilingual poem *Renga* (1969) that was composed in a Parisian hotel by the Mexican poet Octavio Paz, the French poet Jacques Roubaud, the Italian poet Edoardo Sanguineti and the English poet Charles Tomlinson, following the concept of Japanese group poetry, mentioned in the title *Renga*, and according to the idea of a multiple universal language "cuatro lenguas [...] un solo lenguaje" ("four tongues one language").The fundamental principle of polyglot poetry is the synthesis of different idioms in a single text, going beyond the sporadic use of foreign words. Ideally, there is no basic idiom any more, but a completely new one, a supranational language, aiming at the creation of a universal language. A sophisticated example of such a synthesis is Sanguineti's octoglot *A-ronne* (*Segnalibro / Bookmark*, 1974), a poem that realizes the ludic Genesis of a plurilingual and polyphonic Logos. A more popular example is Jacques Prévert's bilingual 'duet' *Chant Song* (*Paroles / Words*, 1946): Through the interlingual paronomasia of its title and the dialogue of French and English words throughout the text it achieves a perfect synthesis of these two languages, the poetic prototype of a 'pure' *Franglais*.One of the most polyvalent and universal poets is Haroldo de Campos of the Brazilian *Noigandres* group. His work is a permanent processing of occidental and oriental languages, of primitive, classical, medieval, baroque and modern languages and literatures, of verbal, vocal and visual media, of translational, critical, theoretical, poetic and performative genres. In his poetry he combines and transforms the traditional paradigms of Babylonian, nautical, cosmic, ludic and cosmopolitan polyglossy, all of them symbolizing the transgression of boundaries and realizing poetic 'transport'. The Babylonian plurality of languages, the "babelidioma" is understood as "idiomaterno", the multiple mother tongue of humanity, as he says in one of his compound "polipalavras" ("plural words"). The oceanic prose poems of *Galáxias* (*Galaxies*, 1963 sq.) are one of the most expanding constellations of multilingual poetry. The principle of "dis negpositivo", the in-between of positive and negative states and statements, rules the interlect of words, languages and silence. A both methodical and aesthetic concept of multilingual literature is the so called *transcriação*, a compound of *transcription*, *translation* and *creation*, developed by Haroldo de Campos on the basis of traditional and modern translation concepts. The essential point of *transcriação* is the emergence of creativity through the interlinguistic dialogue with world literature. Through recreation translation becomes creation, not only in the mother tongue that enriches itself with heteroglot elements (see Goethe, Novalis, Walter Benjamin), but in a new multilingual tongue. A minimalistic example is Haroldo de Campos' *transcriação* of both Joyce's translation of Heraclitus's *panta rhei* ("riverrun") and Augusto de Campos' translation of Joyce's translation ("riocorrente"): "*pánta rheî*. tudo riocorrente" (*Heráclito revisitado*, 1974). The new version is both a multilingual and an antiphrastic one, as it contradicts the Heraclitean principle of continuous flow and difference by introducing the aspects of reiteration and identity through the Italian morphem "ri" ("re"). This "ri" cuts the flow of the "rio" or "river" and makes it at once a "rio corrente" and "ri-ocorrente", a river that runs away and that always comes back. (In *Finnegans Wake* the iterative moment of "riverrun" is only expressed in an indirect way, the above mentioned "Finn, again"). The limit of panlinguistic language is silence. The holographic tendency of modern multilingualism is counteracted by a zerographic one that manifests itself in the asymptotic or

typographic spaces of silence. These silent spaces appear in the interstices or at the margins of proliferating multilingualism that runs the risk of becoming unintelligible glossolaly or idiomatic entropy. Based on Mallarmé's silent language, zerography has been further developed in the contemporary context of multilingual literature. The paradox of multilingual silence has been realized in Gomringer's trilingual *konstellationen constellations constelaciones* (1953), in Octavio Paz' and Haroldo de Campos' *Blanco / Transblanco* (1967/1986), in John Cage's *Silence* (1961) and Octavio Paz' *Lectura de John Cage* (1968). Adriano Spatola launched the expression *zeroglifico* in his homonymous book (1973).

3.8. Fictional Holography and Zerography

Besides *poesia totale* it is la *novela total*, the totalizing novel that represents the space of panlinguistic discourse. Between them is situated the corpus of holographic short stories in the manner of Borges' *Ficciones* (1944). They are conceived as a condensation of world literature and contain the universal book of the total library, *La Biblioteca de Babel* (*The Library of Babel*), with a display of all the languages of *el idioma total*, the real and the possible ones. The method of presenting them is a basically rhetorical one, on the ground of the cabbalistic speculations on the letters of the alphabet and its initial letter Alpha which virtually comprises all literary texts and even the real universe signified by them. Totality can only be represented as a rhetorical figure, as an *ars pro toto*. The prototype of the totalizing and panlinguistic novel is *Finnegans Wake*, its historical ancestor is Rabelais' *Gargantua et Pantagruel.* Some of the guiding Latin American novels belong to this genre, Julio Cortázars *Rayuela* (1963) and Guillermo Cabrera Infante's *Tres tristes tigres* (*Three Sad Tigers*, 1967), as well as European novels such as Arno Schmidt's *Zettels Traum* (1970), Maurice Roche's *Circus. Roman(s)* (1972), Julián Ríos' *Larva. Babel de una noche de San Juan* (*Larva. Babel of a Midsummer Night*, 1983) and Vladimir Nabokov's *Bend Sinister* (1947), located in the polyglot space of European culture (mainly Russian, German, French, English, Latin), but written in the USA, which is indirectly connoted as a cultural space. Against the background of world literature, these novels display an interlinguistic rhetoric, which becomes a thematic topic in *Tres tristes tigres* and *Bend Sinister*. Its basic principle is the figurative, metaphorical relation between the various languages, and the figurative relation between language and reality. The adequacy of the relation between the languages on the one hand, and between language and reality on the other, is generally regarded with skepticism, hence its metaphorical status. This skepticism is similar to that concerning the sense of human existence, which in the multilingual and metalinguistic novel *Rayuela* is deferred from one language to another: "tal vez, vielleicht, maybe, forse, peut-être". A residual hope lies in the *tertium comparationis*, the sense common to these words, and in the common sense of the heteroglot readers capable of comprehending them. The paradox of multilingual silence in both narrative and dramatic fiction has been realized throughout Samuel Beckett's bilingual *œuvre*, written alternately in English and in French and accompanied with permanent self translations, turning even trilingual through the author's intensive co-operation in the German translations of his work done by Elmar and Erika Tophoven. It is the most consequent achievement of 'nihilinguistic' writing: each language systematically negates the other, under the pretext of translating and doubling it.

3.9. Conflictive Multilingualism

Besides globoglot literature there is some literary multilingualism acting on a more local level. It is conditioned by direct and durable *colingual* contacts between neighboring countries or between different cultural groups within a country mainly on the basis of immigration or exile. Colingualism can be of a cross-cultural and amicable or of a conflictive kind; the latter tending to the elimination or marginalization of the competing language, but it may also aim at a future amicability, especially on the part of the inferior idiom. In any case it entails a more realistic type of multilingual literature, linked to the problem of collective and individual identity. Colingualism often produces hybrid languages like *Portuñol*, a mixture of Portuguese and Spanish used in the borderlands of Brazil and Uruguay or *Spanglish* and *Chicano* used in the geographic and cultural borderlands of the USA, of Mexico and the Caribbean Islands. *Portuñol*, together with the Indian language Guaraní, has been integrated into the narrative of the Uruguayan writer Horacio Quiroga (*El salvaje / The Savage*, 1920; *El desierto / The Desert*, 1924; *Los desterrados / The Expatriated*, 1926), mostly as a realistic mark in direct speech. *Chicano* is a widespread phenomenon in the South-Western area of the USA and in the Northern areas of Mexico; it entered into different genres of literature and paraliterature, such as pop song, poetry, drama and narrative art. *Chicano* culture has been treated as a conflictive topic in Gloria Anzaldúa's hybrid work *Borderlands La Frontera. The New Mestiza* (1987), a mix of narrative, poetry and essay, of English, Spanish and indigenous idioms. Against the repression of Chicano language by the hegemonic Anglo-American – "El Anglo (…) nos arrancó la lengua" ("The Anglo pulled out our tongue") – *the new mestiza* proposes a hybrid multilingualism of Amerindian, Afro-American, Latin-American and Anglo-American idioms, with Chicano at its core. The emblem of the new mestizo culture is the Aztec divinity Cihuacoatl, a bi/lingual Serpent goddess, which embodies with her bifurcate tongue a "forked language, a variation of two languages" as a highly positive value. One of the prototypes of conflictive multilingualism in the Caribbean is the cycle of poems *West Indies Ltd.* (1934) by the Cuban poet Nicolás Guillén who opposed a slightly Africanized Spanish to the imperialist English imposed by the USA in that area. The English language in *West Indies Ltd.* is presented in a negative way, as the satirical title itself indicates, with the intention of keeping it out of the Hispanophone zone. The conflict between colonialist French and Afro-American *Créole* is one of the principal issues of Francophone literature in the *Antilles*, among which the novel *Texaco* (1992) and the narrative essay *Écrire en pays dominé* (*Writing in a Dominated Country*, 1997), both by Patrick Chamoiseau, can be singled out. The scholar Édouard Glissant is one of the most influential promoters of a creolized language and culture, especially with his essays *Le discours antillais* (*The Discourse of the Antilles*, 1981), *Bâtir la tour* (*Building the Tower*, 1990) and *Traité du Tout-Monde* (*Treatise on the Total World*, 1997). The latter essays transcend the local Caribbean space and aim at a global creolization of cultures, combined with the recognition of otherness and its core of non-transparent *opacité*. In South American literature conflictive multilingualism concerns mainly the marginalization of Indian idioms in the Andean areas and the Indian or pro-Indian resistance to it. Some outstanding examples of a transcultural commitment in Peru are José María Arguedas' novel *Los ríos profundos* (*Deep Rivers*, 1958) and, in a more cryptic manner, Mario Vargas Llosas' novel *El hablador* (*The Story-Teller*, 1987), both of them marked by intensive interlinguistic and metalinguistic dialogues. A

characteristic of *Los ríos profundos* is the didactic aspect inherent to the plot of this intercultural *Bildungsroman* despite its final failure: the reader is involved in the process of learning elements of the Quechua language and culture through a subtle combination of narrative and verbivocal techniques, a creative method of crossing and confronting Spanish and Quechua. The militant Nicaraguan writer Ernesto Cardenal dedicated his cycle of poems *Homenaje a los indios americanos* (*Homage to the American Indians*, 1972) to both the South American and North American Indians and to the revalorization of their respective idioms.Canada is one of the classic countries of colingualism and also of scientific research on this subject. Canadian colingualism is conditioned by historical Franco-British colonization and by contemporary immigration from all over the world. On the one hand, the cross-cultural effects of this situation are experienced as a cosmopolitan version of the Babelian myth, as a "Confusion Belle", as in the program of the polyglot poetic review *Babelian Illustrations / Illustrations Babéliennes* (1969). On the other hand, the conflictive aspects of colingualism are predominant, as in the Babelian novel *Babel, prise deux ou Nous avons tous découvert l'Amérique* (*Babel, Take Two or We All Discovered America*, 1990) by the Quebec writer Francine Noël.Conflictive multilingualism in European literature presents a manifold spectrum. There are traditional conflicts between national and regional idioms especially in Italy, Spain and France, new conflicts between national idioms and idioms of immigrants, mainly in France and Germany, and historical conflicts between various languages in the context of Fascism, Franquismo, Nazism and World War II, still issues of collective memory long after the War. The regional conflicts in Spain are expressed for instance in Juan Marsé's novel *El amante bilingüe* (*The Bilingual Lover*, 1990) with its hybridism of Castilian, Catalan and Andalusian Spanish. The migration of languages in the context of contemporary immigration is the subject of the novel *Mutterzunge* (*Mother Tongue*, 1998) by the Turkish writer Emine Sevgi Özdamar who presents a conflictive and identitarian dialogue among the German, Turkish and Arabic languages and cultures. The francophone writer Assia Djebar, member of the *Académie française*, in her antiphrastic novel *La disparition de la langue française* (*The Disappearance of the French Language*, 2003) engages the reader in a serious dialogue between French and Arabic, in the conflictive context of colonialism, postcolonialism, fundamentalism, migrations between France and Algeria, in favor of a consequent and cultivated multilingualism, whereas in Azouz Begag's immigration novel *Le gone du Chaâba* (*The Boy of the Slum*, 1986) the at first conflictive French-Arabic dialogue gradually becomes both a ludic and didactic one. The throughout polemic confrontation of Spanish purism and intercultural hybridism, against the background of the Civil War, collective exile in France, and Spain's historical relationship with Arabian culture, is a current topic of Juan de Goytisolo's multilingual novels *Señas de identidad* (*Identity Marks*, 1966), *Reivindicación del Conde Julián* (*The Revindication of Count Julián*, 1970) and *Juan sin tierra* (*John Lackland*, 1975). The most exemplary cases of conflictive multilingualism in European literature are perhaps Beppe Fenoglio's novel *Il partigiano Johnny* (*The Partisan Johnny*, 1968) and Primo Levi's novel *Se questo è un uomo* (*If This Is a Man*, 1947/1958). The *Resistenza* novel *Il partigiano Johnny* has to be singled out because of its inextricable entanglement of both allied and conflictive tongues, especially Italian, English, German and French, but also Piemontese, Spanish, Latin and Greek. The interference of these idioms occurs on every linguistic level, phonic, graphic, morphologic, syntactic, semantic and pragmatic; it concerns not only the direct speech of the protagonists, but the whole narrative discourse. Its realism is a

fantastic one in so far as even the persons who are supposed not to speak a foreign language, and not even their national language, take part in the multilingual polylogue. Nevertheless, there are two dominant languages, Italian and English, the latter as an expression of the anglophone culture adopted by the Italian protagonist Gianni/Johnny and as homage to the Anglo-American liberators from Fascism and Nazism. Moreover, the wrestling and the entanglement of the different tongues is to be seen as a rebellion against the monolingualism of the Mussolini regime and against dictatorial monolingualism in general.Primo Levi's novel *Se questo è un uomo* created a new paradigm of negative Babylonian multilingualism, based on the concentration camp. At the center of the *Kazett* or *Lager*, to which the Italian narrator and the victims from all over Europe are transported in a "tradotta", a one way "translation wagon", stands the multilingual *Babelturm*, the tower made of "Ziegel, briques, tegula, cegli, kamenny, bricks, téglak". It is the symbol of historical discord and malediction, and of 'one way translation'. The multilingual confusion of the *Babelturm* aims at the final extermination of the many languages, especially those of the cosmopolitan *Wandering Jews*, in order to impose the barbarian German of the Nazi nation as a global language. The ger/manic "Jawohl" is the universal word for the non-human inhabitants of the *Lager* commanded by the *Kapo*; it is the last word of "la cosa Sómogyi", the feverish Hungarian Jew who repeats "Jawohl" day and night, like a machine, until he dies. German words in *Se questo è un uomo* are a constant *barbarolexis*. They are stamped like a *Kazett* tattoo upon the Dantesque discourse of the novel. Nevertheless, *barbarolexis* is not synonymous with heteroglossia, as in the rhetorical tradition, but with totalitarian monoglossia, as Primo Levi's new version of the *Babelturm* suggests. Besides conflictive multilingualism in local or regional areas there is the global conflict between the universal *lingua franca* English and the national as well as transnational languages. René Etiemble's satirical essay *Parlez-vous franglais?* (1973) is the prototype of that modern *guerre des langues*, which becomes increasingly medial and virtual, beyond territorial boundaries.

3.10. Mass-Medial Multilingualism

The mass-media certainly are a hegemonic domain of the English language; but some of them, such as radio, web-radio, cinema and CD, are also very efficient vehicles of literary multilingualism. In the field of elaborate pop music, the increasing lot of polyglot songs and concept albums constitute a cross-cultural *Internationale* that embraces the music of all cultures and languages. It may be considered as a sort of *Weltliederatur* that is accessible to a large public even in its heteroglot diversity. The prototype of the polyglot concept albums is Manu Chao's *Clandestino* (1998) which offers a critical view of global migrations in the actual world regarded as another Babylone. The Babylonian confusion of languages is represented by a mix of four world languages, Spanish, French, English and Portuguese, with a Russian paratext and some Arabic, Amerindian and Afro-American elements, all of them assembled in the final sound of the wind, the cosmic medium of human language and the inspiration of human song. The aesthetic message of this polyglot album is the concordant polyphony of languages within the discordance of a conflictive world. There is a parallel, and even an interaction, between the polyglot *Internationale* of Concrete Poetry and the *Internationale* of polyglot pop music, as the cooperation between Augusto and Haroldo de Campos and the Brazilian musicians Caetano Veloso and Gilberto Gil demonstrates.

Outstanding examples of this concerted action are Augusto de Campos' essays on *Balanço da Bossa* (1968), Gilberto Gil's song *Batmacumba* (1968) as well as Caetano Veloso's songs *Língua* (1984) and *Circuladô de Fulô* (1991), the latter based on a poem of Haroldo de Campos' *Galáxias* (1974).

4. Conclusion

Literary multilingualism is the most visible mark of an efficient cross-cultural process and of a plural identity, both in the individual and in the collective domain. The different tongues speaking in a text correspond to the various cultural roles the author as well as the reader play. They act as masks of the theatrical human subject displaying its multiple interfaces. Changing and exchanging linguistic masks is the most genuine way of intercultural communication, where otherness turns out to be common to each other. If everyone represents the tongue of the other, the other tongue becomes the mother tongue of all. As Haroldo de Campos put it, the "babelidioma" appears to be the "idiomaterno". The unifying principle of idiomatic diversity consists in the translational process between the different languages, i.e. the possibility of an interlinguistic mediation, of imagining, learning, understanding and performing other languages. This *translatio* acts on the shifting ground of an underlying universal language which is not codified at all, not fixed as a *langue*, but in a state of permanent dis/articulation, of a wandering and wondering *parole*. This 'worldword' is pronounced by an unknown collective subject. Individual sequences of it are the multilingual works of world literature. They can be regarded as the emblematic concentration of a multiple and mobile universal language, as a sort of polyglot *ars pro toto*.Translated into the terminology of cultural politics, multilingualism means the legal protection and promotion of the diversity of cultures and languages, as it is stated for instance by the respective UNESCO (2005) and EU (1987) decrees. The principle of protection of linguistic diversity refers to the conservation of the identity of every single language, whereas the principle of promotion of linguistic diversity refers to the learning of other languages, involving the development of the single languages through the interaction with other languages. In order to avoid a restricted diglossia between dominated languages and a dominating universal language, represented by a single language such as English, with a tendency toward the alienation or even elimination of the dominated languages by the dominating one, the target of linguistic politics and higher education is an individual trilingualism which generally comprises the local mother tongue, the global language of English and a variable third language depending on local, regional or individual conditions. In 2003 the European Commission launched such a program under the motto "mother tongue plus two". Whereas trilingualism can be realized individually, panglossia can be realized only as a collective one – or through fictional figures like Voltaire's Pangloss.

Acknowledgement

Glossary

Babylonian	this expression refers to the Biblical myth of the origin of human

confusion:	multilingualism, regarded as a divine punishment for the rebellious construction of the Tower of Babel
Barbarism:	originally a Greek term ('barbarolexis') which designates and castigates linguistic or stylistic errors, especially the use of foreign words
Bilingualism:	the use of two languages similar to that of 'multilingualism'
Colingualism:	this term designates the inter-linguistic contacts between neighboring countries or between different cultural or ethnic groups within the same country; its also refers to the co-occurence of different linguistic elements or strata in a language or text
Diglossia:	the collective or individual use of two coexisting languages on different social, (inter)national or cultural levels, including different literary genres
Globoglossia:	a compound of both Greek and Latin origin, designating collective or individual polyglossia in the era of globalization with a special focus on cultural diversity
Heteroglossia:	originally a Greek word designating the 'other language' or the 'language of the other'; as an equivalent of the Russian concept of *raznorechie* ('different-speech-ness'), developed by the scholar Mikhail Bakhtin, heteroglossia means the co-occurrence of different styles or languages in literary texts, also applied to the different varieties of a linguistic system
Holography:	used as a synonym for literary 'panlingualism', with special reference to 'concrete' writing
Macaronic literature:	originally the burlesque mixture of Latin and Italian in the same text, later extended to any kind of ludic mixtilingualism
Mixtilingualism:	the mixing of two or more languages in the same text
Monolingualism:	a 'bilingual' compound of Latin and Greek origin meaning the use of 'only one language' in contrast to 'multilingualism' and 'bilingualism'; often applied as a patriotic or authoritarian norm or law
Multilingualism:	a term of Latin origin meaning the use of 'many languages', usually more than two or three, but also referring to 'bilingualism' or the use of 'two languages'; it designates an individual or a collective use, in a written or an oral form, with different degrees of competence or to a different textual extent; its Greek equivalent is 'polyglossia'
Nihilingualism:	the tendency towards the 'nihilistic' dissolution of the many languages in silence; it is the contrary of 'panlingualism'
Onomatopoetics:	the poetics based on 'onomatopeia', the literary imitation or re-creation of natural and technical sounds
Panlingualism:	the utopian ideal of mastering all languages or of assembling symbolically the maximum number of languages in a text, including artificial and cosmic languages or signs; the term also designates a universal language either as an artificial and pragmatic, a poetic or a utopian one
Pentecostal	religious multilingualism, based on the miracle of Pentecost,

polyglossia:	being the positive counterpart of the negative Babylonian confusion
Plurilingualism:	a synonym of 'multilingualism' analogous to its equivalents in Romance languages based on the plural morpheme 'pluri'
Polyglossia:	the Greek equivalent of 'multilingualism'
Purism:	the norm of linguistic 'purity', including the banishment of foreign words, based on classical rhetorics
Transcriacao:	a Portuguese term coined by the Brazilian scholar, translator and writer Haroldo de Campos, compounding the words 'transcription', 'translation' and 'creation'; it designates the essentially creative nature of literary translation
Translatio:	a polysemic term of Latin origin meaning different kinds of 'translation' and 'transfer' especially in the intercultural and interlinguistic field (see 6.87.7.1)
Weltbürger:	a German term meaning 'citizen of the world'
Weltliederatur:	a compound of the German words 'Weltliteratur' ('world literature') and 'Lied' ('song'), illustrating the integration of elaborated mass-media songs into world literature
Weltliteratur:	a German term coined by Goethe meaning world literature'
Weltverkehr:	'world traffic', including world trade and world communication; a German term promoted by Goethe in association with 'Weltliteratur'
Xenikón:	a Greek word used in classical rhetorics; it means the 'strangeness' of figurative or of foreign languages
Xenoglossia:	originally a Greek word meaning 'the language of the foreigner'; the English term 'xenoglossy' is more specific and means a parapsychological form of foreign language competence
Zerography:	used as a synonym for literary 'nihilingualism', with special reference to 'concrete' writing

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