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Textual Multilingualism, or Inscribing a Place. Regionalism, Polyculturalism, and Multilingualism in New Central-European Literature*

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The term "multilingualism" or "multilingualism of literature" is most commonly associated with authors writing in two or more languages either in various literary genres or in different phases of their creative activity or life. With regard to Polish literature, it is easy to list the most renowned ones, namely Stanisław Przybyszewski, Tadeusz Rittner, later also Stefan Themerson, Gustaw Herling-Grudziński, and at the beginning of the 21st century Sokrat Janowicz, Ewa Kuryluk, and Dariusz Muszer. The change of language is often caused by (forced or voluntary) emigration, which is the most frequently noted circumstance, but also by the multicultural space which such authors grow into through their biographies. This is the case of e.g. Tadeusz Rittner

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and Sokrat Janowicz. While the decision to change languages (or to expand the variety of languages) is always individual, it is supported by the ubiquity of migratory flows and so-called social multilingualism ["Gesellschaftliche Mehrsprachigkeit", see: Kremnitz 1990]. Social multilingualism, that is multilingualism that characterises not individuals but entire groups or social strata concerns, on the one hand, historical multicultural superpowers (like Austria-Hungary including Galicia) or today's multilingual countries (Canada or Switzerland), and on the other, frontier regions (like Cieszyn/Těšín Silesia and the Białystok region). The lingual biographies of the inhabitants of such multicultural and multilingual regions may, naturally, have a different course but Gilles Deleuze and Félix Guattari suggest, following Henri Gobard, a four-part model that appears to be helpful in describing such biographies. While the first tongue (vernacular) is the local and indigenous language that an individual acquires at the very beginning (it is the language of childhood), and the next one (vehicular) is related to outward movement and migration (it is the language of education), the third language (referential) refers to a broader cultural circle, and the forth one (mythic) is connected with one's religious tradition [see: Deleuze, Guattari, p. 23]. This model, although more appropriate for discussing the societies of the long 19th century than the beginning of the 21st century, may also be useful in research today because it rejects for good the notion of one native language.

Writers brought up in multilingual countries or regions are in no way forced to use this multilingualism for artistic purposes, but they can become bilingual writers or, if writing in one language, introduce other tongues, dialects, or cants into their texts (under different conditions and with different aims). Following an expert in cultural studies from Prague, Petr Mareš, I give this latter phenomenon, discussed in this paper, the name "textual multilingualism" ("textová vícejazyčnost") [see: Mareš 2003]. Despite the fact that this phenomenon has been described in recent decades by numerous scholars of various backgrounds and has consequently been named and defined in many different ways, I chose Mareš's term in order to emphasise the parallelism between both tendencies: multilingual writing (multilingual writers) and textual multilingualism (multilingual texts).

While this phenomenon is nothing new in Polish culture (I should remind the reader of e.g. the macaronic trend in the Baroque period and "enlightened" Poles' fight against it), studies concerning its presence in the literature of the 20th and 21st centuries are very scarce. As late as the 1930s, Stefania Skwarczyńska encouraged such research and her text appears to be the last one so that supports multilingualism (or maybe rather macaronism) [see: Skwarczyńska] so decisively. This lack of scholarly attention may be a result of the cultural and linguistic homogenisation of Poland after 1945; multilingualism is, first and foremost, multiculturalism and multiethnicity. This homogenisation was not

only brought about by the Holocaust and the displacement (both of Germans, and—with regard to Poland—the population of the *Kresy*, or the eastern borderlands[1]), but also by the restrictive policy concerning minorities in many countries of the Eastern Block. At that time, Poland was described in terms of nationality as "pure as a glass of water" [Łodziński 2005]; monoculturalism became the socially desired model and the term "national minority" did not even appear in the constitution. Since 1989 Poland has seen a gradual return to multiculturalism and a renewed mixing of cultures, emphasising the multiculturalism of entire regions or individual biographies. This process involves, among other things, literature characterised by textual multilingualism.

This multilingualism may serve different functions. In the texts presented here [Vrak 1998; Twardoch 2014] it is either the expression of a protest against an official monolingual culture (and the automatism of language) or a way to "record" a specific (multicultural) place [see: Dutka 2011]. In my analysis, I focus not only on examples from Polish literature, but also from Czech literature, in order to demonstrate that this phenomenon may be typical of the whole of Central-Eastern Europe at the beginning of the 21st century. Czech literature uses it as a way of linguistically "recording" above all its northern border, that is Cieszyn/Těšín Silesia, the Hlučín Region or the Golden Mountains [see: Fridrich 2001; Fridrich 2011; Vrak 1998; Čichoň 2011], while Poland—the eastern (the Polish-Belarussian borderland [see: Janowicz 1973; Janowicz 2001; Androsiuk 2010; Karpowicz 2014], Polish-Ukrainian [see: Tkaczyszyn-Dycki 2011; Thaczyszyn-Dycki 2014]) and southern borders [see: Szymutko 2001; Nawarecki 2011; Twardoch 2014]).

1. From social multilingualism to textual multilingualism

In recent decades, intercultural literary studies (German studies, Romance studies, English studies) have become ever more interested in multilingual or hybrid literature. Several languages are combined in one work mostly in the literature of the previously colonial regions or migratory literature (also known as inter- or transcultural). This is not a new phenomenon. Over the course of its history, it has gone through different stages of acceptance or consistent rejection: barbarisms (in ancient times) or the later macaronisms (in the Middle Ages and Baroque) were frowned upon; linguistic purity was regarded a superior value. However, "textual multilingualism" does not necessarily have to be related to today's migrations or globalisation. It may refer to social

[1] Until 1949, c. 3.2 m Germans were removed from the Polish People's Republic, while in the "repatriation" of 1944–1946, a major group of Ukrainians (c. 500.000) and Belarussians (36.000) were displaced to the Soviet republics. Cf.: Łodziński 2010.

multilingualism, typical of certain regions (which is, naturally, a result of previous migrations and linguistic contacts).

In Galicia during the Austria-Hungary period, the prototype of multilingual writing and textual multilingualism was the literature of minority cultures and particularly Jewish literature. Its usually multilingual representatives could choose the languages in which they wanted to write and they were often translators too [see: Deleuze, Guattari; Makarska 2013; Lamping; cf.: Pollack]. Today, textual multilingualism is promoted by so-called new regionalism[2], which is evident in the increasing interest in regional history, cultural geography, local dialects, and—multilingualism. Such regionalist thinking may be exemplified by literary texts or concepts created by literary theorists, such as the supralingual canon of "Silesian literature" [see: Kadłubek]. Representatives of "new regionalism" include authors active in the borderlands but who also switch between languages, e.g. Michał Androsiuk, Eugeniusz Tkaczyszyn-Dycki, or recently Szczepan Twardoch.

Presenting the local multilingualism in literary works may also be observed in the Czech literature of recent decades. In Czechia, this phenomenon has a much longer tradition and it not only concerns emphasising the artistic value of subdialects or dialects, the so-called local colour, but the regional identity expressed through language, among other means. Such literary activity has a precursor (and its most important representative) in the person of Óndra Łysohorsky (1905–1989; born Erwín Goj, who in his propagation of "Silesianness" in literature introduced the so-called Lachian language [see: Makarska 2012a]. Łysohorsky is to date the Central-European guru whom multilingual Silesian writers follow [see: Makarska 2014]. Modern Czech authors who refer to the multilingualism of these regions are quite numerous. They include, among others, Jan Vrak (or Tomáš Koudela) mentioned above, Petr Čichoň, Radek Fridrich, and the author of the text for a "graphic novel" *Alois Nebel* Jaroslav Rudiš [Polish editions, see: Rudiš 2007]. It is often Czech-German multilingualism, e.g. on the areas inhabited before 1945 by the Sudeten Germans (in Fridrich's poetry), but also the multilingualism of Cieszyn/Těšín Silesia (Vrak), the Hlučín Region (Čichoň) or the Jeseníky region (Rudiš). In this context the author who goes by the name of Ostravak Ostravski, who since 2004 has run an extremely popular blog in the local Ostrava dialect, is a separate phenomenon[3].

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[2] Cf. a series published by the Universitas publishing house "Nowy Regionalizm w Badaniach Literackich" (literally: New regionalism in literary studies) and a project directed by Małgorzata Mikołajczak and Elżbieta Rybicka, http://nowyregionalizm.com.pl/ [Accessed: 29 Feb. 2016].

[3] As yet, the identity of the person hiding behind this pseudonym remains unknown. The blog, however, has enjoyed such immense popularity that fragments of it were published in several books issued at the end of the 2000s [the first of them, see: Ostravak Ostravski].

2. Studies on textual multilingualism

Studies concerning "textual multilingualism" are today conducted in parallel by scholars of different backgrounds, hence the multitude of academic perspectives and names for this phenomenon. In this paper, I shall mostly focus on the state of the art in Germany and Central-Eastern Europe. In 2002, a German specialist in German studies, Monika Schmitz-Emans, wrote about "multilingual literature" ("multilinguale Literatur"; see: Schmeling, Schmitz-Emans), probably under the influence of English-speaking scholars [see: Grutman 1998; Grutman 2009]. Two years later, Schmitz-Emans proposed the term "multilingualism of literature" ("Vielsprachigkeit der Literatur"; Schmitz-Emans 2004). In the introduction to an issue of *Zeitschrift für interkulturelle Germanistik* dedicated to multilingualism, Esther Kilchmann introduces the term "heterolingual writing" ("heterolinguales Schreiben"; Kilchmann 2012a, cf. Kilchmann 2012b). Petr Mareš analyses "textual multilingalism" ("textová vícejazyčnost"; Mareš 2003) using the example of 21st-century Czech literature, while the comparatist Dieter Lamping, when referring to Jewish literature from Central-Eastern Europe, uses the term "mixture of languages" ("Sprachmischung"; Lamping 2000). Johann Strutz and Peter Zima, who study not migratory but regional literature (in Istria), use the term "literary polyphony" ("literarische Polyphonie"; Strutz, Zima 1996). Arndt, Naguschewski and Stockhammer create the notion of "otherlanguageness" ("Anderssprachigkeit") and "exophony" ("Exophonie"), whereby they not only mean the simultaneous presence of several languages in one text but rather relations between them. Therefore, scholars write about "sprachliche Gemengelagen, Gemengselssprachen, gebrochenen Sprachen, Palimpsesten, translinguale Schreibweisen und Kreolisierungen" ("linguistic mixtures, entanglements, communication with a pidgin language, linguistic palimpsests, translingual writing, and creolisation"; Arndt, Naguschewski, Stockhammer, p. 27).

It is also worth considering what functions may be fulfilled by "textual multilingualism" or "otherlanguageness" thus understood. In the introduction to *Literatur und Mehrsprachigkeit*, Monika Schmitz-Emans distinguishes e.g. the ludic and the socio-critical function. She also deliberates whether multilingualism understood in this way may be a form of protest against "cultural hegemonies" [Schmitz-Emans 2004, p. 13]. Numerous texts from the literary canon of Central-Eastern Europe use mixtures of languages precisely in the context of cultural criticism. One only has to mention novels relating to the First World War, for example *Osudy dobrého vojáka Švejka za světové války* (*The Good Soldier Švejk*, 1921–1923) by Jaroslav Hašek and *Sól ziemi* (*Salt of the Earth*, 1935) by Józef Wittlin. Sometimes, this is how literary works imply the multiculturalism of a particular space (they "record" it) where the action takes place, which determines the character of the space. Frequently, multilingualism is simply one of the elements that make up a character. The

Hungarian-Swiss literary scholar András Horn also points out the "aesthetic functions of lingual mixtures" [see: Horn 1981]. Furthermore, the comparatist Elke Sturm-Trigonakis suggests that multilingual texts may tend to delexicalise widespread phrases and linguistic images, which in turn leads to a break in the automation of language [Sturm-Trigonakis 2007, p. 144]. A similar diagnosis was made as early as 1937 by Stefania Skwarczyńska in her paper on the aesthetics of macaronism, which she described as a "refined form of protest against unbearable […] linguistic affability" [Skwarczyńska, p. 324].

The same also happens in the novels I analyse: they try to restrain the automation of language. Their textual multilingualism, however, is a means of "recording places". In my opinion, it also expresses a critical attitude to the culture: it is a protest against the "homogeneity" and "monolingualism" of the mainstream.

3. Textual multilingualism in Polish and Czech literature of the last decades

3.1. Jan Vrak, *Obyčejné věci* (1998)

This (auto?)biographical novel features the following mixture, "*Kochana čioča Pauli umierala, meine liebe Tante stierbt*, milovaná teta Pauli umírá"[4] (p. 39). All three languages (Polish, German and Czech) are present in Cieszyn/Těšín Silesia, where the action of the novel takes place. Here it is insignificant whether phrases from foreign languages are grammatically (or orthographically) correct or not[5]; it seems most important for the reader to recognise the linguistic parallelism that characterises this region. This novel, written in 1967 by Tomáš Koudela (Jan Vrak is a pseudonym used only in the case of this book) born in Karviná, situated near the Polish border in Cieszyn/Těšín Silesia, is to me a perfect instance of a half-imagined description[6] of the Silesian world together with its language.

While German fragments of Vrak's novel are immediately identified as German precisely because the reader has a problem with the Polish of the novel, the spelling is Czech and it is frequently in a Czech phonetic version. It is Polish spoken (or rather listened to) by an inhabitant of the borderland: "Jako všystkie domy jej žyča, jako všystkie domy, kture sie na Šlonsku v ten

[4] "My beloved auntie Pauli was dying".

[5] The Polish phrase is not the only one to contain errors, since the German one is also incorrect; the latter should take the following form: "meine liebe Tante stirbt".

[6] Karviná was also the birth place of another renowned Polish writer, Gustaw Morcinek (1891–1963).

čas přeistočaly v vygřonzle groby, v jelitach kturych možno bylo zobačyč odblaski autentyčnych zavartošči i miar”[7] [p. 29], says a character of the novel, Janusz Rosito, about his aunt. For a Czech reader who does not know the Silesian-Moravian land this could be a local dialect in which they operate only by intuition. The game with language and languages played by Vrak in his novel, even when he allows phonetic and thus incorrect spelling, surely relativises the linguistic consequences [see: Mareš 2012, p. 162], but most of all forces the reader to read actively.

How does such a reader deal with the multilingualism of the novel? Sometimes, *Obyčejné věci* features linguistic doublets that facilitate the understanding of at least single words: “rychle [se] učila rozumět, a tak věděla, že *korkencijer* je vývrtka, *šraubencijer* je šroubovák”[8] [p. 81;]. The same happens with the word “cherbatka” [the correct spelling in Polish is “herbatka”—K. S.], which is explained as “čaj”, while “baječka o červonym kapturku” in proper Czech is “pohádka o červené karkulce” [see: Mareš 2012]. This coexistence and contact between languages appear to be the subject of the novel just like the borderland itself and the family history—this phenomenon is discernible not only in the narrative (riddled with repetitions and explanations), but also in plentiful footnotes addressed to the Czech reader (which raises the question of whether they are part of the novel or an accompanying paratext).

Although at the beginning of the novel Polish phrases are fully translated into Czech, usually in footnotes, in subsequent parts the narrator puts the reader to the test and leaves him to his own devices: “Kurva mač, kogo šviňa ňeše, co to ma značič, chlopě, co tu robiš. Zabijym čie, něměcka šviňo, nerušaj šie, celujym v čebě, ruš šie i ustřele či tvojum gupium morde”[9] [p. 113]. Working through such a mixture of languages becomes a significant challenge for the reader. It is precisely in such situations that the “translation directive” postulated by Edward Balcerzan works best [Balcerzan, p. 102]: the reader does not receive ready solutions—(s)he has to search for them him/herself.

Obyčejné věci may also be read as a polyphonic novel, whose author consciously employed various stylistic registers, including varieties of Czech: “Here, the equivalent of literary language is sometimes spoken Czech [obecná čeština], sometimes the Silesian dialect from central Moravia or the local dialect” [Mareš 2012, p. 101]. This plurality of languages and variants

[7] “As all the houses in her life, as all the houses that at that time in Silesia were transforming into graves, in whose intestines one could have seen the reflections of authentic contents and measures”. For a Czech reader the text is immediately translated in a footnote too.

[8] “She learned fast and knew that *korkencijer* is a corkscrew, while *šraubencijer* is a screw driver”.

[9] “Fucking hell, who the hell is that, what is this supposed to mean, man, what are you doing here. I’ll kill you, you German swine, don’t move, I’m aiming at you, move and I’ll shoot your stupid muzzle”.

of them makes it difficult to assign individual fragments of the narrative to specific (one's own or someone else's) voices. Textual multilingualism "records" a specific region and defines its inhabitants who, similarly, have plural identities. This mixture or even confusion of languages makes the narrator's questions more comprehensible: "who am I, what is my language, where is the city where I was born and will die?" [p. 162]. These questions do not have simple answers.

3.2. Szczepan Twardoch, *Drach* (2014)

The tendency towards textual multilingualism is also characteristic of Polish literature, and not only that of recent years. I have already mentioned the multilingual literature of Galicia, classic examples of which include the prose of Stanisław Vincenz (*Na wysokiej połoninie*, 1936–1979), Józef Wittlin (*Sól ziemi*, 1935), and Zygmunt Haupt (e.g. short stories from the collection *Baskijski diabeł*, 2007). In 2014, the group of writers who use textual multilingualism was joined by Szczepan Twardoch; his *Drach*, like Vrak's *Obyčejné věci*, is written in three languages[10], but in a very considerate manner, paying attention to correct spelling and doing away with preferential treatment of the reader, providing no explanations of either Silesian or German passages. Dariusz Nowacki even says that this is why *Drach* "is not reader-friendly" [Nowacki 2014]. Interestingly, among books nominated for the Nike Literary Award [the most prestigious literary awards in Poland—K. S.] in 2015, there was *Drach* on the one hand and on the other *Sońka* by Ignacy Karpowicz, who in turn explains every Belarussian word, even "Hospadzi" [Karpowicz 2014, pp. 8, 201]. Twardoch commented on his courageous solution in an interview, saying: "The lack of footnotes in *Drach* contributes to the sense of strangeness. Various languages resonate in this novel because various languages resonate in the world depicted in it. It has to be so" [Sobolewska, Twardoch 2014]. Furthermore, a reviewer, Janusz Cyran, concludes: "[the reader] is confronted not only with the strangeness of the lexis, but also with orthographical intricacy (the Silesian *o* alone is here decorated with four different diacritic marks)" [Cyran 2015]. Nowacki, on the other hand, points out that Silesian appears here "in several varieties (archaic 'wasserpolnisch' and newer versions of a dialect close to the writer's heart)". Despite these "impediments" in the reading, *Drach* was well received by Polish readers and also appeared in German translation [see: Twardoch 2016].

In the narrative of *Drach*, Twardoch uses not only single German or Silesian words and names ("Wilhelmstraße", "ōma", "kołŏcz", "mannschaft", "frelka", "mamlas", "masŏrz"), whose meanings may be guessed, but also entire fragments in foreign languages that leave the reader baffled. Seldom

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[10] Or, as some critics put it, two languages and the Silesian dialect. In this paper, I will consistently write of three languages.

in this text do lingual parallelisms appear to aid the understanding of foreign phrases, such as: "'Nur keinen Fußbreit Boden freiwillig räumen', mówi zasada sformułowana w Sztabie Generalnym. Ani stopy ziemi dobrowolnie"[11]. [p. 214]. However, Twardoch does not suggest that all characters in the novel are bi- or trilingual. Some of them (like Josef Magnor) are, and others are not, which is why the narrative sometimes provides a translation demonstrating that not only the reader faces the feeling of strangeness here:

> "Ihr bleibt hier nicht einmal drei Tage am Leben, Schweinehunde", mówi gefreiter Piskula, który wojnę rozpoczął w dniu samej mobilizacji […].
> "Co ôn gŏdŏ?" szeptem pyta Josefa muszkieter Kaczmarek, który niezbyt dobrze mówi po niemiecku.
> "Niy przeżijecie sam trzech dni, pierōny zatracone, gizdy, mamlasy", mówi gefreiter Piskula, słysząc szept Kaczmarka[12] [pp. 212–213].

Some characters are not fluent in any language, like the "volkssturmist" Hans Burek: "Słabo mówi po niemiecku. Po polsku wcale. Po śląsku jako tako, ale niechętnie i też nie najlepiej. Całe życie spędził, uprawiając regularnie zalewane przez Odrę dwanaście mórg pola we wsi Lubomia"[13] [p. 385]. But Josef Magnor is marked by the multilingualism of Silesia; on the way to the front he almost literally repeats the words of old Pindur, a local madman: "Strōm a człowiek, a sŏrnik sōm jedno. Takie je to nasze żywobyci na tyj ziymie"[14] [p. 16]. But with Caroline, Josef speaks "niemczyzną przyzwoitą, acz wyraźnie śląską, z wibrującym 'r' i niewyraźnym 'äu'"[15] [p. 69].

While the author of *Obyčejné věci* did not pay attention to the notation of multilingualism (since the language of the borderland is usually spoken), in *Drach* Twardoch attaches much importance to it, but his characters frequently use mixtures of languages, speaking or writing in Silesian, another time in Polish, yet another time in German (or using single words from all three languages), often in one sentence. This is the case in e.g. the letter sent by Josef from the front in France to his parents:

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[11] "'Nur keinen Fußbreit Boden freiwillig räumen', says a rule of the General Staff. Not a foot of land voluntarily".

[12] "'Ihr bleibt hier nicht einmal drei Tage am Leben, Schweinehunde', says corporal Piskula, who commenced the war on the very day of mobilisation […].

'What is he saying?' Kaczmarek asks the musketeer Josef, because he does not speak German very well.

'You do not survive here even for three days, bastards', says gefreiter Piskula, having heard Kaczmarek's whisper".

[13] "Speaks little German. And no Polish. Has passable Silesian, but uses it reluctantly and not very well either. He has spent all his life cultivating twelve morgens of field in the village of Lubomia, regularly flooded by the River Odra".

[14] "Tree and man, and deer are the same. This is our life on this earth".

[15] "Decent German, despite clear Silesian traces, with vibrating 'r' and indistinct 'äu'".

> Liebe Eltern. Ociec, Mamulka a Braciki. Przyslom mie Patentknopfen piync dwaciścia a Tuste w putnie, Cygaretow abo Tabak do Fifki, yno dobry. Przyslom mie tysz jaki Handtuch, Fuzekle. Mlyka. Käse. Litewka możno by mie kupiyli, yno kaj kupić, niy wiym. Piynidzy mi pszyslom choby 10 Marek. U mie wszisko dobrze. Widzioł żech englischer Panzer. Srogi boł a szczyloł. Jeżech zdrow. Napiszom, co Doma.
>
> Z Bogiem
> Die besten Grüße
> Euer Josef. [p. 229]

The German words ("liebe Eltern", "Handtuch", "Käse") are found next to Polish ("litewka"); sentences began in dialect end in German ("Widzioł żech englischer Panzer"), but the narrative is here evidently conducted in Silesian; German (more often) and Polish (more seldom) are languages of terminology ("Panzer", "Tabak", "Käse", "litewka") or fixed phrases ("liebe Eltern", "z Bogiem")[16].

This letter is one of the passages that will not be understood in every detail by a Polish (non-Silesian) reader, but such a reader may follow the "translation directive" and learn that "Käse" means cheese and "fuzekle" mean socks, although even without these elements the message conveyed in the letter seems clear.

In *Drach*, textual multilingualism evidently records a specific place but also Silesian people connected with this place and with the land. Critics assign this multilingualism to particular functions in different ways. Cyran points out the peripheral character of the space and the separateness of its inhabitants: "it reveals an image of a separate and particular tribe, squeezed among the nations of Germans, Poles and Czechs" [Cyran 2015]. Ryszard Koziołek stresses that here the dialect is a "trace of a human voice facing the inhumanly pure beast of the Polish language" [Koziołek 2014]; this inhumanly pure Polish is also the language of the mainstream, the language of (great) history ignorant of the fate of the province—it is the language of the majority. Silesian also appears here as a language unrecognised by this majority. Let us recall that Kashubian was granted the status of a "regional language" only in 2005, which is why Koziołek writes: "In this contention about the status of the Silesian language the author does the only just thing demonstrating its literary power".

[16] I do not mention here the "orthographical" version of notation that is supposed to characterise Josef Magnor.

4. Between the impossibility and necessity of translation

But what happens to multilingual texts in translation? Are they kept in their original form or is this multilingualism somehow translated? Do the publishers of the translation have enough courage to motivate the reader to connect with the strangeness always entailed by multilingualism? The question of multilingualism in translation has already gained its theoreticians. The Czech translatologist Jiří Levý stated that the use of a foreign language in a literary text is usually typical of a given domain of literature and thus it is also comprehensible, but for the reader of the translation it may be extremely strange, which is why it is impossible to keep multilingualism in it [see: Levý 1958][17]. The question of translating multilingualism was also raised by Jacques Derrida: "How should one translate a text written in several languages at once? How is the effect of plurality to be 'rendered'?" [Derrida, p. 196]. The problem of the feasibility of translating "textual multilingualism" partly resembles the old contention concerning the two methods of translating described by Friedrich Schleiermacher: we either come closer to the reader of the text (confronting him with strangeness), or bring the text closer to him/her and his/her culture (and then we abandon all elements of strangeness) [see: Schleiermacher 1973]. This now historical controversy is today treated as part of the theory of contact with the foreign, which nowadays xenology is concerned with. In this context, the German specialist in English studies and translator Klaus Reichert drew attention to the "political dimension of the act of translation" [Reichert, p. 172], while the Germanist Norbert Mecklenburg argued that adjusting the text of a translation to the requirements of the target culture (and hence abandoning strangeness) is a "form of cultural violence" [Mecklenburg, p. 292]. In his opinion, the cultural difference should be consciously maintained in the text and the translation needs to be equally easy/difficult to understand for the new readers as the original was for its primary audience[18]. Despite Levý's wish, the original is not always fully comprehensible (in terms of language) for the reader from the same culture. *Drach* is evidence of this.

There are enough translations which prove that the effect of plurality may be reproduced (although many abandon it); I will only provide here two titles, related to each other in terms of their subject and times, the German translation of *Švejk*, rendered by Grete Reiner, a Prague inhabitant of Jewish origin (*Abenteuer des braven Soldaten Schwejk*, 1926) and the German translation of Wittlin's *Sól ziemi* by Izydor Berman (*Das Salz der Erde*, 1937)[19]. Berman

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[17] Cf.: "The foreign language, commonplace in the environment for which the original work was written, is frequently quite unintelligible to readers of the translation, so it is not possible to preserve it" [Levý 2011, p. 97].

[18] "For a heterocultural reader, the text should be equally understandable (accessible) as to the autocultural reader" [Mecklenburg, p. 290].

[19] Neither Grete Reiner nor Izydor Berman survived World War II.

saw no problem in maintaining the textual multilingualism in his translation and took great care to ensure that the reader was able to negotiate this multilingualism[20]. The German translator of *Švejk* had a much more difficult task: she had to render in the translation not only the specific German language of the original but also various stylistic levels of Czech. On the basis of the German spoken in Prague's Malá Strana, Grete Reiner created a separate language that helped the novel become a bestseller and for which, at the same time, she was heavily criticised [see: Petr 1963; Gregor 1967].

What happens in the German translation of *Drach*? What kind of obstacles does the translator Olaf Kühl put in the way of the reader? Kühl, who translated Witold Gombrowicz and Dorota Masłowska, did not even consider giving up linguistic plurality. In the translation, the letter from Josef Magnor to his parents quoted above is as follows:

> Voater, Mamulka un Briederla. Schickt mir Patentknifel finfunzwanzig un Schmalz inne Bichse, Zigaretten oder Pfeifentobak, aber guten. Schickt mir auch ein Hand-tuch, Fusseckle. Melech. Kees. Eine Litewka kenntet ihr mer kaufen, wees nur nich, wo. Geld schickt mir, wenigstens 10 Mark. Bei mir ist alles gut. Ich hoob einen englischen Panzer gesehen. Er war schlimm un hoot geschossen. Ich bin gesund. Schreibt was von doaheim.
> Gott sei bei Euch
> Die besten Gruse
> Euer Josef. [Twardoch 2016, p. 243]

In the original, the drunken "masŏrz Grolla" chasing a pig shouts: "Pōdź sam yno, pierōnowo, zatracōno…!" [Twardoch 2014, p. 12], while in translation: "Komm schoa, Miststick, ferfletstes…!" [Twardoch 2016, p. 15]. Kühl is, therefore, not satisfied with "wasserpolnisch" and replaces it with a scarcely used German dialect from Lower Silesia. On the one hand, it is understandable for a German reader. On the other, it sounds strange enough to achieve an effect similar to the original. "Welflajsz" is here rendered as "Wellfleisch", "ciaperkapusta" as "Panschkraut", "wuszt" as "Woscht", "żymlŏk" as "Semmelwürste". However, the replacement of the Silesian dialect, which is still used (and with which the author, who lives in Pilchowice, has contact every day), with an almost historical dialect seems a hazardous undertaking, all the more since it entails smaller cosmetic procedures, such as the following one: Josef Magnor, speaking the Lower-Silesian dialect, comes by the military train travelling straight from the front precisely to Lower Silesia (Niederschlesien) and says:

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[20] In one place, he added, for instance, a graphic element, thus emphasising the presence of Ukrainian in the text. This concerned the message "Beware of the train! *Sterehty sia pojizdu! / Achtung auf den Zug! / Sama la trenu!*" [Wittlin 1991, p. 52] translated by Berman in the following way: "Achtung auf den Zug! / *Strzeż się pociągu!* / Позір! Стерегтися поїзду! / *Sterehty sia pojizdu! / Sama la trenu!*" [Wittlin 1986, p. 63]. Cf.: Makarska 2012b.

> Sŏrnik je to samo co strōm a człek. Podziwej se, bajtel: to je sŏrnik. To sōm my. A to je strōm. Blank to samo, pra? […] Strōm a człowiek, a sŏrnik sōm jedno, myśli Josef Magnor dwanaście lat później, w wojskowym pociągu z Lys na Górny Śląsk. [Twardoch 2014, p. 16]
> Das Rieh ist doas selbigte wie een Baum un een Mensch. Guck mal, Kleener: Doas ist een Rieh. Das semmer. Un doas ist een Baum. Genau daselbigte, gelt ock? […] Baum und Mensch und Reh sind das gleiche, denkt Josef Magnor zwölf Jahre später, im Wehrmachtszug von der Leie nach Niederschlesien. [Twardoch 2016, p. 19]

Textual multilingualism is a challenge not only for the reader, but also for the translator. In the first place, the translator has to convince editors at a publishing house of his/her solutions. And they might like experiments, but rarely in translations, as I have observed. In the case of *Drach*, Olaf Kühl proposed a coherent solution: the Lower-Silesian dialect employed by him is strange to the reader but almost understandable at the same time. Neither Polish-Silesian-German multilingualism, however, nor the permanent mixing of languages that are part of the original *Drach*, are to be found here.

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Although the two novels, *Obyčejné věci* and *Drach*, were written around a dozen years apart, they tackle the subject of the polyphony of languages and treat their readers in a similar way: the reader is put to the test over and over again, forced to read actively. Textual multilingualism, once referred to as macaronism, does not serve aesthetic aims here, but the "recording" of a space and its inhabitants. Since in both cases it is a peripheral space, this multilingualism (and multiculturalism) appears to be a protest against the homogeneity and monolingualism of the mainstream.

Textual multilingualism is a sort of *alter ego* of bilingual writing. The writer does not decide to change languages. Instead, (s)he places all versions of it (languages, subdialects, dialects) next to each other in one text. They constitute the essential polyphony or polyphonic twists and turns (it should suffice to recall some consciously constructed fragments of *Na wysokiej połoninie*), a cacophony or experiment that allows one to break the automation of "unbearable […] linguistic affability". Multilingual texts reveal, particularly today, following the ethnic and cultural unification of Central-Eastern Europe, that linguistic and cultural mixtures, not subjected to codification by anyone, are obvious and common.

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