

## **Inverted Runes: New Perspectives on Literary Translingualism**

Uppsala University, September 4-5, 2015

*Abstracts*

### **Session 1**

**Eugenia Kelbert, University of Passau**

Writing in an Acquired Language: Translingualism as a Challenge for Translation

The purpose of this talk is to reconsider some tenets of translation theory in light of translingualism as a literary phenomenon. Building on the work of Rainier Grutman, Brian Lennon, and Reine Meylaerts, this talk focuses on tensions between the rise of multilingual literature and translation as a dominant paradigm of linguistic border crossing. Antoine Berman describes the happiest results of translation in terms of “une écriture...où le traducteur a écrit-étranger en français et, ainsi, produit un français neuf” [“writing...where the translator has foreign-written in French and thus produces a new French,” *Pour une critique* 66] and makes an explicit connection between the translator’s plight and “celle des écrivains non français écrivant en français” [“that of non-French writers writing in French,” *Epreuve de l’étranger* 18]. These discussions provide the framework for using translation theory as a potential approach to the study of translingualism. Further, they emphasize aspects of multilingualism that make such writing potentially untranslatable. This presentation then traces the potentially irreconcilable theoretical tensions between translation and translingual writing. A number of issues, such as equivalences and faithfulness, become more salient in self-translation, a hybrid form where translation and translingualism meet within the same text as the writer produces the text in both the target language and in the original language, with the alleged purpose of making them the same. Translingualism, then, comes to the fore as a challenge for translators, as our definition of the range of phenomena the notion of translation encompasses some of our basic assumptions as to the nature and the purpose of the translated text.

**Julia Tidigs, University of Helsinki**

The Writer, the Text and the Readers Beyond the Monolingual Paradigm: A Critical Re-conceptualization of Textual Multilingualism

In scholarly work on literary multilingualism, the presupposed connection between the languages of the author and those of the text has been put under investigation. This is also the case regarding ideas of the ideal reader of multilingual texts. Of central importance here is the starting point in diversity and multitude, instead of in a vision of linguistic unity. In turn, this is connected to a critical examination of the workings of the “monolingual paradigm,” where language, ethnicity, culture, and nation are seen as organically linked. If we, as I suggest, are to take diversity as the starting point, and critically examine monolingualism as a social, linguistic, and literary norm, this carries great consequence for our understanding not only of the multilingual text, but also of its writer and its readers. In my paper I present three key areas where a re-conceptualization of textual multilingualism leads to a shift in focus: from author-centered to text-centered analyses of multilingualism; from a view of multilingualism as a product of translation to multilingualism creating the appearance of translation; and, from the linguistic competence of the reader to affect and effect. My examples are drawn from Finnish-Swedish literature from the early 1900’s onwards.

**Stefan Helgesson, Stockholm University & Christina Kullberg, Uppsala University**

The Linguaging of Literatures

The purpose of this joint proposal is to reassess the specificity of language in African and Caribbean literatures by presenting a heuristic model of reading that interrogates conventional critical categories such as "the vernacular" and "multilingualism." We highlight the co-presence of and interaction between several languages within specific texts in terms of a dynamic process of what we call languaging, constituted by tensions between discrete modalities of language (such as orality, print, translation or affect). The notion of languaging, we argue, offers a new approach to the debate on world literature and its relation to literature in the world. Drawing on Emily Apter's work on "untranslatability" as a resistant element in the regime of world literature, we emphasize the multiple forms of linguistic entanglement that become evident in literary writing despite untranslatability. Ultimately, our approach offers a practical reading strategy that simultaneously accounts for several languages operating on different levels within a text. To present the notion of languaging our paper consists of a joint theoretical discussion followed by two case studies taken from African and Caribbean literatures.

## **Session 2**

**Sara Orwig, Cardiff University**

Code Switching in Contemporary Welsh Literature

Code switching is a phenomenon that has long existed in Wales, due to Welsh and English co-existing in this small country. Welsh-English code switching is present in the informal spoken language of many Welsh speakers (colloquially known as 'Wenglish'), and also in Welsh literature. The use of code switching in Welsh literature is not new, but it has recently been gaining more attention. Initially, most Welsh-English code switching in literature belonged to Lipski's Type I (1982), with only a few English words in Welsh texts; however, the use of code switching has been developing in recent years, and has moved beyond the dialogue into the narrative of some authors' work. My research analyses the code switching in literature using socio-linguistic methods to reveal patterns of usage. As a minority language, Welsh's relationship with English is troubled at times, as English is seen as a possible threat to the continued existence of the Welsh language. This affects how many literary critics view code switching, and some do not wish it to be included in literature. For example, there have been several incidents in the National Eisteddfod of Wales (an annual festival of Welsh language and culture) where the use of code switching was condemned, and literary contestants were not awarded prizes due to their language choices. However, code switching is one linguistic style available to authors, which reflects the reality of Wales as a country comprised of Welsh and non-Welsh speakers, with Welsh speakers in the minority nationally. It also reflects the attempts of many speakers to find a language that properly describes their own experiences within this bilingual world. As it is only one of several linguistic styles available to authors, it is not truly a threat to the Welsh language, but rather a legitimate choice available to authors. Furthermore, these novels are popular with readers, and, crucially, these novels offer vitality and variety within the world of Welsh literature.

**Olli Löytty, University of Turku**

Hassan Blasim: the Precarious Position of an Arabic Author in the National Literary Field of Finland

Hassan Blasim is an Iraqi refugee living in Finland who writes in Arabic. Although he is not the first writer who has moved from one country to another and who writes in a language that is not understood by the majority of the residents of the country in which s/he lives, he is inevitably an outsider in a classification system that is based on distinctive national literatures. When literatures are understood as more or less homogenous constellations in which one nation, one culture, and one language converge, writers like Blasim not only pose a threat to the national order of literatures but also open new ways to understand relations between places, literatures, and languages. Blasim's short stories circulate around the globe both in original Arabic as well as

in translations. His first channel to publish has been the Internet, and the readers are scattered all around the Arabic-speaking world. Two collections of his short stories, *The Madman of Freedom Square* (2009) and *The Iraqi Christ* (2013), have been translated to several languages, including Finnish, and an American edition of his texts, *The Corpse Exhibition*, was published by Penguin (USA) in 2014. His recent success – in 2014 he won the Independent Foreign Fiction Prize in the UK – has brought him more recognition in Finland. The case of Blasim illustrates how the movement of people affects the linguistic and regional entities as well as the national literary fields. This paper sketches the precarious position of Blasim's texts in the bilingual (Finnish and Swedish) literary field of Finland. Although Blasim is monolingual in the sense that he only writes in Arabic, within the national literary field of Finland he represents multi- and translingualism. Therefore, on an institutional level, the presence of him and his texts questions and destabilises the mono- or bilingualism of literature in Finland.

### **Rainer Guldin, Università della Svizzera Italiana**

Writing in a Plurilingual Context: Literary Translingualism in Switzerland

In his seminal work, *The Poet's Tongues: Multilingualism in Literature*, Leonard Forster discusses the case of the Swiss writer Conrad Ferdinand Meyer in order to illustrate the deep impact 19<sup>th</sup> century nationalism and monolingualism had on writers and their choice of language. Meyer had two languages at his disposal, German and French. He hesitated, but in the end he opted to write in German. His decision was deeply affected by the outcome of the French-German war of 1870, which led to the unification of Germany. Contemporary Swiss writers no longer have to grapple with such heartbreaking decisions. Quite the opposite is the case. In the last few decades, new forms of translingual writing have come into being. They have created a dense dialogical net across the country linking the four linguistic regions with each other. In my presentation, I focus on the novelty of this phenomenon discussing it in the context of Swiss multilingualism and its affiliation to three different literary systems. In fact, traditionally Swiss writers have generally only written in one language within the context of one specific literary system, despite the fact that they were living in a multilingual nation. This has been the case for Max Frisch and Charles-Ferdinand Ramuz. However, there always existed a more or less explicit tension between the specifically Swiss variant of German, French, and Italian and the national languages spoken just across the border, in Germany, France, and Italy. The diglossic situation in the German speaking part of the country – linking two variants of German to a series of local dialects – created a further tension, which has been fundamental not only for Swiss German writers but for Swiss German culture at large. I discuss a few examples of the new form of translingual literature focusing on different parts of the country: Beat Christen and Markus Hediger write in French and German, Pierre Lepori combines Italian and French, and Arno Camenisch German, Swiss German dialect, and Romansh.

### **Session 3**

#### **Eloi Grasset Morell, University of California at Santa Barbara**

Jorge Semprún: Between Language and Memory

Jorge Semprún is part of a group of “stateless” writers such as S. Beckett, E. Ionesco or E. Cioran, among others, who became part of the French cultural system after the Second World War. These writers discarded their primary language and started writing in French. In the case of Jorge Semprún, choosing French as a literary language helped him to make some distance from two major events that determined his life: on the one hand, his experience as an inmate at Buchenwald (1944 - 1945) – and, on the other hand, his experience as a clandestine operative for the Spanish Communist Party (1953-1962). It was not until 1963 when he published his first book (in French), *Le grand voyage*. Although clearly autobiographical, this book evokes

events and memories related to his dreadful experience in a concentration camp, was subtitled roman [Novel], and that is because the narrator – emphasizing repeatedly that he is writing many years after the journey – exploits the distance between his personal experience and its fictional representation. Acknowledging this distance, and focusing on *Le grand voyage* (1963), *L'écriture ou la vie* (1994) [Literature or Life], and *Adieu vive clarté* (1998), this paper examines in which sense writing in French is also crucial for the reconfiguration of Semprún's memory. From my point of view, this change of language – from Spanish to French – insists on Semprún's need to create a personal literary space, even if it implies an irreversible process of uprooting and dislocation. It is in this sense that, according to Deleuze and Guattari (1980), we can refer to Semprún's literature as a "minor" literature.

### **Alain Ausoni, University of Lausanne**

#### Translingual Life-writing in French

On the basis of a large corpus, this paper addresses the centrality of life narratives in contemporary translingual literature in French (Jouanny 2000). It is argued that life-writing has been invested as a privileged genre to replay the translingual experience. It is shown that because of their particular history and present configurations (Casanova 2008) the French literary field and its institutions shine a spotlight on narratives of adoption of French as a literary language, thus contributing to fashion a generic disposition (Jeannelle 2001) through which many translingual texts are read. Although most writers who have gained institutional recognition have thematized a debt to the French literary tradition (Makine 1995, Bianciotti 1992), it is shown that another tradition of life writers has valorised language change per se (Alexakis 1989, Huston 1999, Jurgenson 2014) and that yet others have attempted to create a "foreign literature in French" (Molnár 1996, Kristof 2004).

### **Heidi Grönstrand, University of Turku**

#### Multilingual Texts, Monolingual Readers? Questions of Translation in Finnish Autobiographical Writing

In my paper, I discuss how language, remembering, and forgetting are intertwined into each other in contemporary autobiographical writing in Finland. The autobiographies are read as a personal recollection of movement between languages and cultures that also participate in producing collective history of migration and multilingualism. However, as the narratives are mediated to readers who do not necessarily share the same linguistic competence and experience as the writers, the main language is, in most cases, Finnish. At the same time, words, expressions, and extracts in other languages are often interwoven and integrated into them. And also translation has an important role in the whole. Many of the autobiographies favor a narrative of "success" and "development," and writing in the majority language, Finnish, is part of this narrative, too. Yet, the narratives and their language also reveal the dominant language norms that limit and regulate multilingualism in society, and literature. In my presentation, I look more closely at how the power relations between different languages are inscribed in the autobiographies, and especially how translation is tied to them. To what extent can translation participate in a process in which hierarchies between languages are questioned and the normative view of language as a pure and stable category is abandoned?

### **Session 4**

### **Olga Anokhina, Centre National de la Recherche Scientifique, France**

#### Multiple Languages at (Inter)play: The Case of Translingual Writers' Drafts

Most publishing companies prove reluctant to produce multilingual works. To ensure the publication of their work as well as commercial success, in the final drafts multilingual writers often have to smooth out the signs

of their multilingualism and multiculturalism. As a consequence, the published works of multilingual writers hardly ever display their true creative process. Faced with the scarcity of clues in the published works, as well as the contradictory remarks and explanations given by the writers themselves, researchers may turn to their working papers – manuscripts, screenplays, correspondences – to access their creative process through careful examination of scriptural traces. In order to analyse some writers' manuscripts, I use the theoretical and methodological framework of genetic criticism, a discipline that has developed in France since the 1970s and seeks to understand the creative process and the textual development through the observation of the writers' working documents. The primary aim in the study of multilingual writers' drafts is to show that multilingualism has a notable impact on literary creativity. The true nature of this impact in showing that the writer's multilingualism stimulates his or her creativity is then assessed. Finally, a typology of the scriptural strategies of multilingual writers in their use of languages when writing is established. The first results suggest several possible strategies: the functional separation of spoken languages by a writer – each language performing a specific function in the creative process (Petrarca, Pushkin, Dionýsios, Solomós); the alternation between languages, or code-switching (Tolstoy, Nabokov, Chicano literature); a parallel writing in two languages (L1 writing will shape the writing in L2 and vice versa [Jean Joseph Rabearivelo, Patrice Desbiens]); and finally, a type of self-translation that produces a creative continuum (Nancy Huston, Anne Weber, Carme Riera, Bernardo Axaga, Samuel Beckett). Each of the strategies implemented by multilingual writers in their creative process is presented in detail.

### **David Watson, Uppsala University**

#### Ha Jin and the Many Languages of War

Various doctrines of tolerance, diversity, relationality, and cross-cultural communication have organized the stories that are told about translation and multilingualism. *Ha Jin's War Trash* (2004), the story of a Chinese prisoner of war in the Korean War, and his account of a Chinese mole in the CIA in *A Map of Betrayal: A Novel* (2014) tell a very different story. In these novels, translation and multilingualism are characteristic features of war, experiences of confinement and interrogation, espionage and covert actions, and acts of treason and betrayal. Language, understood as a site of struggle and conflict, provides a logic to understand war zones, whether it be that of the Korean War or the Cold War. But for Ha Jin, a translingual Chinese-American author, the form and language of the novel provides a counter-narrative to discursive and real forms of violence. Differences between languages are suppressed in his texts, and this elision, in combination with his deliberately plain style, serve to render his novels accessible and translatable. Thereby I argue his novels at once incorporate and supersede the warring languages they gesture toward. At the same time, Ha Jin's novels suggest that this sublation can occur only in a literary space outside of China, which Ha Jin left in 1989, and, indeed, that the United States is the preferential site for such a literary project. Ha Jin projects then an uneven and politicized world literary field, in which the US is privileged, and the discursive violence he writes against resurfaces in the depiction of an unequal transnational literary field.

### **Juliane Prade-Weiss, Goethe-University Frankfurt**

#### Ovid's Silent Oeuvre

"What a shame! I've even written in the Getic language, / bending barbarian words to our meter," Ovid writes in his elegiac letters from exile, *Tristia* and *Epistulae ex Ponto*. Yet he claims this in Latin, while none of the *barbara verba* is spelled out in his text. Ovid's silent Getic oeuvre is a rarely mentioned element of the otherwise classic scene of exile. The elegies inscribe Ovid, famed author of the *Metamorphoses*, into his work, turning him into the paradigmatic poet in exile who "perished by his ingenuity." The elegies thus add to what the end of the *Metamorphoses* predicts: the transformation of Ovid into an "indelible name," referring not to a body, but a corpus of texts. This vision, however, links the author's fate to the span of the

Roman Empire and Latin tongue. The *Tristia* and *Epistulae ex Ponto* adapt juridical terms such as exilium and error – pieces of what Rome defines as the core of education and civilization – in order to turn them into fundamentals of a poetic realm in which political and linguistic limitations are transcended. As a means of poetic self-formation, the silent Getic oeuvre corresponds to another hollow figure more prominent in the academic discussion: the notorious crimen, the unnamed error that caused Ovid's exile to the Black Sea. Ovid's claim to a Getic oeuvre turns the hierarchical relations between Rome and the rims of the empire, central power and unstable borders, Latin and native languages around. It adopts and inverts the logic of Roman expansion and colonization as a poetic strategy: the work of the banished author goes even further than his banishment, further than Rome – into where the reader, assigned to a “Romocentric” point of view, cannot follow him. This translingual imagination renegotiates the role of the vates, the poet looking into Roman policy, in the wake of the transformation of the res publica into a Principate.

## **Session 5**

### **Lyudmila Razumova, London**

What Language(s) will World Literature(s) Speak?

Authors, who chose to write in an acquired language or in both their L1 and L2, have problematized and shaped models of national and transnational affiliation in language. This paper examines how writing bilingually, especially in major, supra-national languages (English, Russian, French) relates to such notions as world literature and littérature–monde en français. I start by critically examining the conflicting claims stated in the manifesto, “Pour une littérature–monde en français,” published in Le Monde in March 2007. The manifesto calls for a Copernican revolution: liberating the French language from its exclusive pact with a nation, recognizing the de facto de-centeredness of writing in French, and shifting literary focus from obsessive self-referentiality to the increased consciousness of the world around. Although its claims are restricted to literary production in French, the manifesto seeks to address the global literary scene. Does littérature-monde emphasize multiple attachments, eliminate the notion of national literature altogether, or does it make a case for a model more clearly situated in a language than World Literature? This paper focuses on cases of Andrei Makine and Nancy Huston, francophones by choice, who often return to their home countries thematically, but otherwise demonstrate very different writing trajectories. For instance, Huston self-translates nearly all her work, while Makine relies on other translators; moreover, only one of his novels (*Le Testament Français*) is translated into Russian. Through selected readings of Makine's and Huston's fictional texts and analysis of reception of their work, I investigate how they have gradually established and articulated a particular relation to their nations of origin and to the literary space of their choice.

### **Till Dembeck, University of Luxembourg**

Multilingualism in Literature: A Philological Approach

Current literary scholarship mostly considers monolingualism to be the standard from which multilingual texts depart. This assumption is, in many ways, problematic. This paper suggests to re-activate philology's fundamental interest in singular texts and their potentially subversive treatment of norms – and therefore to treat any text as exceeding monolingual norms. It proposes to re-describe language difference as a difference between diverging constraints affecting a text. These constraints comprise both linguistic norms and aesthetic structures, and also the interaction between the two. The paper demonstrates the potential of this approach in uncovering the multi-lingual potential and cultural political agency of a seemingly monolingual text from the 19th century, the second part of Goethe's *Faust* (1832). If one looks for constraints that are at work in the text on different structural levels, what one finds is an extremely complex

interplay of metrical structures, rhetoric strategies, and dramatic (and non-dramatic) genre conventions with diverse origins. This grants the piece a high degree of intrinsic multilingual worldliness, which can be contrasted with contemporary cultural political paradigms as reflected in works by Fichte, W. v. Humboldt, and J. Grimm.

## **Session 6**

### **Markus Huss, Södertörn University**

“A Screeching of Jackdaws”: Sounds, Noises and Incomprehension as Aspects of Literary Multilingualism

Just as the distinction between what constitutes a sound as opposed to a noise is historically and contextually determined, so is the distinction between intelligible language and incomprehensible gibberish. Following theories on literary multilingualism emphasizing incomprehension as an aesthetic effect of the multilingual literary text (Tidigs 2014, Sommer 2004), my paper explores the realm of sounds and noises in multilingual literature, as well as the need to approach these phenomena as an integral part of literary multilingualism. In particular, I focus on the experience of language or languages perceived as foreign and opaque, both in terms of aesthetic effect on part of the reader, as well as motif and discourse in the multilingual literary text itself. In literary accounts of spoken tongues perceived as unintelligible and foreign, sounds, noises, and musical metaphors are often used to illustrate feelings of alienation and disorientation (as in the title’s Kafka quote), but also of playfulness and linguistic potentialities. Readers of sound poetry of the 20<sup>th</sup> and early 21<sup>st</sup> century, for example, are confronted with letters and sounds often inhabiting multiple languages, testifying not only to the contingency of language borders but also to the potential multilingualism of the monolingual text. The dynamic tension between written texts, different articulatory possibilities, as well as sounds and noises escaping linguistic territorialisation, points to the need for an interdisciplinary approach to literary multilingualism, in the intersection of intermedial studies, literary studies, and linguistics.

### **Christian Refsum, University of Oslo**

Modernist Multilingual Poetics and Telekinetic Media: *Finnegans Wake*, Marshall McLuhan and Friedrich Kittler

Experiments with multilingualism were part of the modernist endeavor to "Make it new!" The argument in this paper is that modernist translingual poetics should be seen in a dynamic relationship with the modern media situation. I argue that media theory is especially relevant in order to study the various functions of multilingual literary practices. This hypothesis is discussed with Joyce’s *Finnegans Wake* (1939) as the primary example. Marshall McLuhan pointed out the relevance of media studies for studying literary modernism as early as 1954. In "Mallarmé, Joyce and the Press," the Canadian scholar stressed that literary modernism was a technoculture interacting with the visual media, paintings, photography, the press, as well as print itself. While Joyce’s *Ulysses* (1922) to a certain degree fulfills modernist developments of spatial form, the techniques of *Finnegans Wake* (1939) are "telekinetic": "His ‘verbivocovisual’ presentation of ‘all nights newsery reel’ is the first dramatization of the very media of communication as both form and vehicle of the flux of human cultures" (McLuhan 1954: 40). According to McLuhan, the telekinetic aesthetics in *Finnegans Wake* imply a return to orality at the expense of print. As several scholars have pointed out, Joyce describes the borderline between night and day, dream and reality as a line between music (song) and sense (word). McLuhan claims that this literary experiment represents a groundbreaking interrogation of the analogue and globalized media’s implications for culture. This paper discusses McLuhan’s view of the historical and cultural relevance of *Finnegans Wake* in relation to Friedrich Kittler’s media theory.

**Ralf Kauranen, University of Turku**

## Translingualism and Transnationalism in Finnish Comics Artists' Travelogues

This paper focuses on translingualism in Finnish comics artists' biographical travelogues.

Translingualism in comics is considered one of the means of depicting the pervasive transnational connections, as well as depicting tensions between national and cosmopolitan forms of belonging, characteristic to the work and life of a comics artist in the early 21<sup>st</sup> century. The field of comics art is in many ways a transnational one. Connections between artists, publishers, critics, and audiences from different national settings and linguistic communities are common. Comics festivals constitute a significant cultural crossroads, where artists, publishers, and readers from different national and cultural settings meet and interact, and the transnationalism of the comics community is upheld. In comics art, festival travelogues constitute a generic convention drawing on both autobiography and reportage. Festival travelogues or reports vary in length and are published in comics anthologies, separate albums, and on comics blogs. They straightforwardly treat the constitution of a transnational comics community, in which shared aesthetic perspectives are created and national barriers are transcended. This process, however, is not without complications. Feelings of incompetence, shyness, insufficient language skills etc., pose challenges to the comics artists' cosmopolitan outlook and relationships. These feelings of being misplaced are, in many comics, treated with both humor and sincerity. National stereotyping, highlighting, for example, the Finns' inability to communicate through small talk and the effects of alcohol intake on this constitution, becomes a means in the comics to treat these social and affective situations. In this way, the transnational community and aesthetic cosmopolitanism is contrasted with ambiguous depictions of national belonging. Translingualism and multilingual practices are a means of treating and depicting the transnational comics field and its ambiguities. The cross-border connections are, for example, highlighted in passages where the comics' protagonists interact in many languages, and where misunderstandings, insecurity as well as successful communicative situations are depicted through the combination of verbal expressions and visual storytelling.

**Helena Bodin, Stockholm University & Newman Institute, Uppsala**

## "Beautiful Emblems and Mysterious Rune Stones": Greek, Cyrillic and Chinese Scripts as Silent Ideograms within Western Literature

The aim of this paper is to discuss the functions of Greek, Cyrillic, and Chinese scripts embedded in Western literature, traditionally using Latin script. The convention that reading is hearing (Kittler 1990) is challenged when the alphabet or writing system is suddenly changed. To a reader who is literate only in Latin script, the text becomes silenced and turns into a visual signboard, an ideogram, and as Bachner (2014) has noted, its quality of being an inscription may be highlighted. While a bilingual reader may continue decoding and enjoying the full message of such a passage, a monolingual reader receives only a general reference to a 'strange culture,' or an iconic indication of the presence of "the culture identified with that alphabet" (Fischer 1999). However, judging from the circumstances in which these literary texts were published, they were not intended solely for bilingual readers able to code switch. Therefore, there are necessarily different interpretations of such a text, depending on the literacy and linguistic competence – the cultural identity – of the reader. The embedded characters, words or phrases seem in this respect to function as shifters. To readers who are not literate in the embedded script, they have no signifieds, but referents. They refer in general to erudition, ciphers and riddles, or to 'strange cultures,' which these readers are excluded from enjoying in detail (though obviously invited by the author and the publisher). Examples come from Swedophone and French literature, from poems by Jesper Svenbro (2015, embedded Greek script), the memoirs of Tito Colliander (1965, embedded Cyrillic script), and a novel by Julia Kristeva (2004, embedded Chinese characters).