

Translation between Orality and the Written Word: The Problem of Translingual Narratives

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Introduction

There has been plenty of discussion of the power relations embedded and codified in languages which came into contact through colonial conditions. Postcolonial theory has focussed on the many ways in which the linguistic and cultural constructs of the coloniser have shaped the imaginary and the real-life expectations of its speakers towards the colonised (Said, 1994, 1995), and on the many ways in which the colonised subject has written and spoken back and reworked the balance of power between nations (Bhabba, 1994). Transnational (Seyhan, 2001; Wilson 2012) or translingual relations are not focussed on these same issues, but rather at the many ways in which the individual subject, the minority group, or even whole nations of multi-lingual speakers move *between* their languages and the cultural expectations that function within them. Each language, dialect or type of discourse creates its own world-picture or encyclopaedia of knowledge, expectations, and habits (Eco, 1984; Violi, 1997). These encyclopaedias tend to overlap to a great degree when dealing with concrete issues but may be in conflict with reference to cultural expectations such as the attitude of one race or nationality towards another. Transnational subjects inhabit the space between two or more linguistic and cultural realities: children of parents of two nationalities for instance; or immigrants who have settled and become assimilated to some degree within a new country; or lives that are multi-lingual and multicultural for official or economic reasons.

Translingual, therefore, relates to a state in which a subject or narrative moves between these often opposing realities outside of boundaries such as national literary canons, creating a negotiated space in which characters and themes explicitly explore the relations between the cultural and linguistic systems they inhabit mainly through the action of

translation – which is both the issue of translating language as well as translating oneself into the habits and expectations of another culture which, as opposed to the postcolonial model, is not perceived as “other” but also as an intricate and intimate part of the self. The contradictions between language and culture are embodied, discussed, negotiated, and translated.

Orality and Multilingualism

Multilingualism, or the concurrent use of more than one language, tends to manifest itself in speech rather than in writing. Speech precedes writing (Saussure, Derrida). Change and innovation appear first in speech situations and some new structures make their way into the written form of a language. Writing is conservative in the sense of an insistence on rules that apply to the grammaticality of sentence structure which do not hold as firmly within the pragmatic conditions that guide orality. There are a range of situations in which speakers move from one language to another, often within a single utterance. The phenomenon of moving between dialect and standard varieties, for instance, or the use of minority languages within a dominant language domain, or in the case of the many countries where more than one language is used, such as Spanish and American English in Florida and California, French and Flemish in Belgium, Maltese and English in Malta, Arabic and French in many North African countries. Whereas the presence of more than one language is noticeable in the speech habits of many of the worlds’ speakers, this tends not to be reflected in their writing. Writing is overwhelmingly monolingual and has had the effect of confirming the belief in monolingualism as the norm, and the mixing of languages a trait best described as pidgin or “creoleisation”. However, beneath the formal written veneer are a range of translangual practices that permeate most European cultures and which become evident as multilingualism becomes a more obvious phenomenon.

As Dirk Delabastita and Ranier Grutman point out, “the real multilingualism” of a country lies “beneath the surface of official, often state-induced, monolignalism” (2005: 15). It is more apparent in the oral form of language than in writing. Where two languages are used in official documents one tends to be a direct translation of the other and the two are kept separate. In speech, however, the two are interlaced and code-switching is the norm. These elements of language mixing are more likely to be revealed in fictional dialogue than in any other form of writing with the exception of very informal writing in texts and email which tends to follow

oral patterns rather than more formal written rules. The multilingual novel, which a few years ago was considered “an unconventional domain of study” (Delabastita and Grutman: 2005: 1) is now becoming evident in many different languages including Maltese. Delabastita and Grutman describe the situation concerning this sub-genre in this way:

Bilingual writers and multilingual texts were still very much frowned upon, being freak-like exceptions to the unwritten rule of monolingualism in the literary realm, notwithstanding the (by now well-documented) fact that every century and every genre has seen its share of language related experiments. (2005: 1)

Despite the fact that multilingualism is not a new phenomenon but rather is the normal vernacular condition of many people over the centuries, there is no denying that it is experiencing something of an epiphany at the moment. This realisation and its manifestation in contemporary translingual literature is likely, to some degree, to have been influenced by the politics of mobility ingrained within the European Union’s principles.

The contemporary movement of people either as encouraged by the EU policies evident in the removal of internal borders in Schengen member countries and encouraged by the exchange programmes for students and *stages* for workers, or feared in the case of increasing migration from North Africa, has undeniably brought with it change in linguistic and cultural conditions. Monolithic structures of national languages, traditions, literatures, and canons are being challenged and questioned both from without and from within. The ethnocentric notion of national identity, usually linked to territory and language, is increasingly called into question as the attributes required for citizenship shift. The link between language and territory, the easy assumption that German is spoken in Germany, French in France, and so on, is undermined by the increased movement of people and the establishment of linguistic and cultural minorities.

Brussels, centre of the EU, has become the epitome of the multilingual and multicultural European city. With an influx of people working at all levels, from the Portuguese head of the EU, M.E.P.s, translators and interpreters from 28 countries, taxi drivers from Africa and waiters from every part of the world – visitors and locals alike are forced into contact with more than one language on a daily basis. This phenomenon has not gone unnoticed as is often reflected in the so-called

“Brussels based novels”¹³² which often also deal with translation as a theme and with translators and interpreters as fictional characters. Such a situation gives rise to at least two options, neither of which is a historical novelty. Either the use of a lingua franca, Latin in the past and English today, or else (or in addition to) a kind of *ad hoc* multilingualism, a hybrid mixture of languages used orally for immediate attempts at functional communication in taxis, bars, waiting rooms, and other felicitous situations. Despite its ephemeral nature, attempts have been made to capture the manner of this form of oral communication and to name it *Europanto*, thereby echoing *Esperanto*. In addition, writing *Europanto* has also been attempted and the result is a short dramatic script which was performed to a multilingual audience at the Marie Haps Institute, Brussels in 2010¹³³ as an experiment in translingual understanding which was surprisingly successful.

Such mixing of languages is, of course, not new especially in the history of Europe. Umberto Eco in his account of the “search for the perfect language” which he describes as “a dream and [. . .] a series of failures” (1995: 19) goes back to the roots of the continent we know as Europe emphasising its multilingual dawn and its destiny:

Europe was thus born from its vulgar tongues. European critical culture begins with the reaction, often alarmed, to the eruption of these tongues. Europe was forced at the very moment of its birth to confront the drama of linguistic fragmentation, and European culture arose as a reflection on the destiny of a multilingual civilisation. (Eco, 1995: 18)

Eco¹³⁴ provides a historical account of the hope of having perfect language against the backdrop of the fall of Rome, the loss of Latin as a language of knowledge and communication, and its Babelian development into many European tongues. In two of his novels, *The Name of the Rose*

¹³² There are also Maltese “Brussels based novels” such as Alex Vella Gera’s *Is-Sriep Regghu Saru Velenuzi* and Ġużè Stagno’s *What Happens in Brussels Stays in Brussels* which feature translators and interpreters as characters and in which translation and languages play a part in the theme.

¹³³ The *Eurpanto* dramatic performance was delivered as part of the BAAHE – Belgian Association of Anglicists in Higher Education Conference 2010, which was held at the Institut Libre Marie Haps, Brussels.

¹³⁴ See Umberto Eco’s discussion on language and Babel in *The Search for the Perfect Language*.

and the opening sequences of *Baudolino*, Eco also fictionalises these moments in the linguistic history of Europe in his creation of characters who play on this mixture of languages. In *The Name of the Rose*, the character Salvatore, described by William of Baskerville as “that monk who looks like an animal and speaks the language of Babel” (1983: 64), and in *Baudolino*, the narrator of the story who writes his own history in the only language he knows, his own vernacular of the Freschetta region thereby providing us with a fictional palimpsest of the oral in written form. On the parchment he stole and in between the lines he could not scrape off, he wrote:

if they find these pages now Ive written on them not even a chancelor will understand them because this lingua here is what they talk at la Freschetta but nobody knows to write it down

but even if its a langwadge nobddy understands they can tell right away its me because everyboddy says we Freschetta people talk a lingua no Kristian ever heard so I have to hide these pages well

Jesù writing is hard work all my fingers ake already (2003: 2, italics in original)

Thereby fictionally creating the moment when a spoken language moves into written form as a first step towards establishing itself. The various translations of these passages into European languages¹³⁵ provide insightful reading into the playful strategies to create similar effects adopted by translators. The above passage was translated into English by William Weaver and corresponds to the Italian original below:

se poi li trovano questi Folii dopo ke li ho scrtii non li capise guanca un cancelliere perchè questa è una lengva ke la parla quelli de la Frasketa ma nessuno la mai schrita

però se è una lenva ke nessuno capise ndovinano subito ke sono iomperkè tuti dicono ke a la fresketa parliamo na Lengva ke non è da christiani dunque devo nasconderli bene

fistiobo ke fatika skrivere mi fa gia male tut ii diti (2000: 6)

¹³⁵ See Eco's two books on translation, *Experiences in Translation* and *Mouse or Rat: Translation as Negotiation* in which he draws on actual instances of passages translated from his novels. These works also correspond, but not fully, to *Dire quasi la stessa cosa*.

Perhaps a lingua franca is perceived as an antidote to a modern *confusio linguarum*. However, it also comes with its own set of variations and degrees of intelligibility. In its many roles and many forms, from British English to American, Black English and so on the language may also follow the path to fragmentation that Latin took in the Middle Ages unless digital media and other forms of contemporary communication help to keep it together.

Giles Deleuze and Felix Guattari¹³⁶ when examining Frans Kafka's work, describe how minority cultures continue to use their languages within a context dominated by another language, Czech, in Kafka's case as he wrote in German. "German in Prague is a deterritorialised tongue suitable for strange, minor uses . . ." (1986, p. 19), they wrote. It seems pertinent to recognize that English, though certainly not a minor language in any way, has also become deterritorialised. As its role as a world language develops it is losing its geographical roots and becoming a language owned and used in many varieties by many. Intelligibility becomes an issue, however, as such changes are made to the language as it comes to blend with other languages such that a Caribbean speaker of English may not be that easily understood by speakers of Maltese English, or other varieties. This is another instance of translingual effect on language as change occurs to an English base which is brought about through contact with other languages.

European cities have become increasingly and visibly multilingual and multicultural with new tensions and resentments forming between indigenous people and immigrants. Tolerance of difference, so appealing in theory, becomes hard to rub shoulders with on a daily basis, as the metaphor of the elevator in a Rome apartment in Amara Lakhous's *Clash of Civilisations over an Elevator in Piazza Vittorio* (2008)¹³⁷ demonstrates. Lakhous's novel, first written in Arabic in 1999, then published in a bilingual Italian / Arabic version, and later translated into English is an

¹³⁶ Deleuze and Guattari's 1975 (1986) work on Kafka and minority literature has proved highly influential. It is pertinent in this context to point out that, in their words, "A minor literature is not the literature of a minor language but the literature a minority makes in a major language."

¹³⁷ Amara Lakhous, *Clash of Civilizations over an Elevator in Piazza Vittorio* (2008) trans. A Goldstein, New York: Europa Editions. Originally written in Arabic and translated into Italian, *Scontro di civiltà per un ascensore a Piazza Vittorio*, Rome: Edizione e/o.

cellent example of a translingual novel which makes evident issues of language and culture clash not only in the formal presentation of a bilingual edition but importantly in the thematisation of the cultural and racial issues. Rita Wilson¹³⁸ discusses the novel in some depth and describes how the double palimpsest – horizontally from language to language and vertically from oral tales to text – destabilises meaning and deterritorialises both source and target language, while simultaneously reterritorialising them through the ‘mirroring’ effect of a bilingual edition.” (Wilson, 48) The vertical axis is of particular interest since it is in speech that much of the negotiation between linguistic and cultural expectations takes place, and also where linguistic innovation becomes ephemerally manifest. These manifestations, now transcribed into the written form of a text as dialogue, may begin their journey towards accelerating their introduction into the more official and conservative written form of Italian – at least into a more informal version of the language. In addition, it makes evident in written and published form, the kind of linguistic innovation that is taking place between Arabic and Italian as one impacts upon the other as speakers move between the two negotiating and creating their own cultural space by naming and labelling their physical reality in much the same way as Baudolino did with his mixture of Freschetta into a written form of Italian.

The mixture of many languages is a phenomenon that is dependent on specific historical, linguistic, and political factors which occur under certain conditions. Twenty eight European countries working in twenty four languages in a medium sized middle European city is itself an extraordinary happening, as was the sack and fall of Rome and the separating of the different dialects of Latin, or the more legendary account of the Tower of Babel and the wrath of God upon the singular language of man. There are, on the other hand, many other conditions that bring two or more languages together that have been more frequent and less catastrophic in European history. Trade and colonialisation have brought languages of power and dominance into contact with indigenous languages time and again. The

¹³⁸ Rita Wilson’s “Mediating the Clash of Cultures through Translingual Narrative” is a highly insightful discussion on translingual narrative and the way in which it embodies and thematises issues of language, culture, and identity. In addition, she also discusses the manner in which “translation” is more than the movement between languages as it is also a movement and adjustment of identity an individual or minority group makes as it adapts to new linguistic and cultural norms.

necessity of mastering more than one language was crucial to the difference between starving and earning a living. Most of the linguistic mixing tends to occur in speech-based situations creating new hybrids which are functional and in many ways necessary.

Sometimes, the language of the occupier stays on long after the occupation. This is the case in Francophone North Africa as it is in Anglophone Malta. Arabic and Maltese are the national languages of Algeria, Tunisia, Malta and others – but the presence of French and English remains evident and is most obvious in oral discourse. Whereas in the larger countries of North Africa the main languages, based on varieties of Arabic, form part of a large linguistic family shared by millions of speakers, in Malta the national language is only spoken by its population of around 400,000 and this makes access to English, the global language, much more important. Nevertheless, when it comes to writing, whether English or Maltese, the languages remain, by and large, separate with Maltese attempting to guard itself against the dominance of the English language.

Yet, one area in which the two languages do come together in the written form is in fictional writing, most evidently in passages of direct speech in which a form of verisimilitude, or mimicry of the natural patterns of speech is reproduced. This urge to portray the translingual nature of naturally occurring informal speech in literature written in Maltese is itself a rather recent phenomenon and tends to be associated with contemporary writers who are loosely referred to as “the new Maltese writers”. Immanuel Mifsud, Clare Azzopardi, Pierre J. Mejlak, Maria Grech Ganado, and Alex Vella Gera are some of these writers who have received national and international writers prizes for their work which, in the case of international prizes, has been read and judged in translation.¹³⁹

Fiction, Multilingualism, and Translation

The desire for a wider readership of Maltese literature has led to an increased interest in translation. The many bilingual and bicultural features of life between languages in Malta pose interesting challenges to translators and readers. Clearly, the full understanding of the humour, the cultural politics, the situational considerations, or to sum up, the pragmatics of life between these two languages, is best understood by the reader who has

¹³⁹ Immanuel Mifsud, Pierre J. Mejlak, and Maria Grech Ganado have all been awarded international recognition through their work in translation.

access to both. There is significant pragmatic information which an author, such as Alex Vella Gera in *Is-Sriep Reġġhu Saru Velenużi* takes for granted and which becomes evident in the embedded play between author and reader at certain attitudes which are familiar to a Maltese. The central themes about suspicion between social classes and the way in which the choice of which language to speak indicates class and social aspiration, is not explained but assumed as common knowledge which the reader brings to the book. The reader of the translated novel might not have this background information but the theme of internal conflict is nevertheless accessible and understandable.

The translation of Maltese fiction, which sometimes includes dialogue in Maltese and English, is as complex or straightforward as it is in any other translation as long as the translator is working into a target language that is not English. If the English words and phrases are kept in the original as they occur in the text, then the effect of a movement between languages, so natural to life and language in Malta, is lost. Yet, most of the work that is translated from Maltese aims for an English translation since not only is it the language that grants the widest possible readership for a translation, but there is already a vigorous long established canon of fiction in English that resonates closely with other languages and cultures. Writers such as Monica Ali, Salman Rushdie, V.S. Naipul, Arundhati Roy, Ahdaf Soueif, David Malouf and many other Booker Prize finalists all bring in the flavours of different varieties of English as they are spoken and written all over the globe, as well as in the United Kingdom. Many of their novels are written in English and are therefore not translations in the normal sense, and yet they 'translate' aspects of culture, attitudes and life through the use of the English language that is different in parts and which carries with it the flavours of India, Africa, the Caribbean, America, Australia, New Zealand – and also of the multilingual and multicultural lives in England today. English as it is used in Malta is a particular variety heavily influenced by the Maltese language. Its singular flavour can also be made to resonate within the large canon of work in English that is actually global, multicultural, easily accessible and which draws attention to cultural difference in its many manifestations and political stances. But whether Maltese writers choose to write directly in English or to have their work translated, it is most likely to be translated into English for the reason that the direction of most translation traffic is towards English which often functions as a bridge language in translation to access other less spoken languages worldwide.

This leaves the translator of Maltese fiction with a problem – how to convey the use of English embedded within in a predominantly Maltese narrative, which will then be translated into English, if the embedded language is itself English?¹⁴⁰

This problem is often encountered by translators of contemporary Maltese fiction and my recent translations of some of Pierre J. Mejlak's short stories¹⁴¹ into English was no exception. In order to keep the particular flavour of moving between languages in a natural and unselfconscious manner, as most Maltese speakers do, some Maltese words and phrases were retained in the English language translation. Some words, such as expletives are self-evident and understandable even if the actual meaning is not apparent, the mode of the utterance, usually followed by an exclamation mark makes itself known. At other times, a tried and tested practice is to use the source word and have it immediately followed by its target equivalent. This device is also used in translanguing writing which is not translation but which, for myriad reasons, includes words from other languages.

The opening sentence of Mejlak's *A Different Smell* (*Riħa Differenti*) is partly in English. This carries some impact in the Maltese original which would be lost in English but which can be retained by adding the Maltese equivalent:

I'm back, *hi*. *Il-ħajja rota, hux? Bħal dawġ il-kbar li jarmaw fil-luna parks. Trid tistenna biss sakemm jaasal il-mument tiegħek.* (*Riħa Differenti*)

Ergajt ġejt, hi, I'm back. Life's a wheel, don't you think? Like those big ones in the Luna Parks. You just have to wait for your moment. (*A Different Smell*)

Sometimes, however, these strategies do not work. In the case of Mejlak's *The Smell of Totò*, for instance an Italian man, Totò, does not speak Maltese and in order to connect with the narrator who is a young boy at the time, he

¹⁴⁰ This problem is discussed in some detail in Clare Vassallo in "Keep to the Local or Aim for the Global? Issues at the Borders of a Minority Language", in *Textus: English Studies in Italy*, (eds) Tim Parks and Eduardo Zuccato. Forthcoming publication.

¹⁴¹ *Il-Letteratura fit-Traduzzjoni / Literature in Translation* Department of Translation Studies, University of Malta, 2013.

uses one word in English to complement him about his uniform. "Nice", he says, in a third language that is neither Italian nor Maltese but which both understand. This works perfectly well in the Maltese original but the effect of a third language is lost when the entire text is being translated into it. In this case I decided to use the Italian "Bello" which functioned in much the same way as the inserted English word did in the original text.

Dakinhar tal-ewwel darba – wara l-iskola – Totò kellimni imma ma fhimtux. Imbagħad qalli. "Nice." U jien għidtu, "Nice." Naħseb kien qed jgħid għall-uniformi. (Ir-riħa ta' Totò)

That was first time Totò spoke to me, when I'd just got home from school. I didn't understand him. Then he said, "Bello." And I said, "Bello." I think he was referring to my school uniform. (*The Smell of Totò*)

The words selected to remain in Maltese are either words that provide "flavour" more than meaning, in that the meaning is clearly conveyed through the other words in the text and these words just create a "feel" of the language and an idea of the ease with which speakers slip between the two within the same utterance as in the following example:

U naqbadlek is-swaba' u nmiżżillek idejk wara rasek u nbusek. Matthew – move away today sieħeb. She's mine. Read my lips int illum. (Riħa Differenti)

And I'd grab your fingers and pull your arms behind your head and I'd kiss you. Matthew – itlaq 'l hemm, get away. Today she's mine. You read my lips today. (*A Different Smell*)

In this story by Mejlak, the movement between the two languages and much of the disjointed speech of the first person narrator also provides insight into the workings of the character's mind. In first person narratives a particular tone of voice tends to dominate and the character of the speaker is understood through the particular quirks and hints that are thrown in the reader's direction making it important for the translator to preserve the rhythms of speech as far as possible. This is a narrative voice used to perfection in short stories such as Henry James's *The Turn of the Screw* and *The Aspern Papers*. Mejlak's first person narrator in *A Different Smell* is a similar character and the narrative hides the truth of the discourse until the final line in which the punch is delivered. The story is a monologue to a girl he has adored since childhood. He tells of various events in their past, what

he saw and how he felt – but we never hear her voice. It is only in the final paragraph that we become aware that he has been talking to and moving the girl's dead body in the morgue where he works:

Imma issa ha jkollok tidhol fit fil-kexxun ghax inkella ma tibqax b'dik ir-riha differenti. U tan-nejk infottu kollox fl-ahhar. (Riha Differenti)

But right now you're going to have to get back into that drawer or you'll lose that different smell of yours. And it would be a shame to fuck things up at the end. (*A Different Smell*)

In addition, translators of fictional narratives often encounter words or phrases that are culturally or geographically embedded to such a degree as to be considered “untranslatable”. In these cases, “untranslatable” tends to mean that the culturally specific intended meaning is compromised to such a degree as to become generic and to lose its particular adhesion to a place, language, or culture. As Peter Newmark points out, “where there is cultural focus, there is a translation problem due to the cultural ‘gap’ or ‘distance’ between the source and target languages.” (Newmark, 94)¹⁴² Aspects of local geography and names of dishes tend to fall into the category of “cultural focus” and the temptation to explain rather than translate these names is often given in to. One such occurrence is the Maltese snack, *pastizzi*, which was translated as “cheesecake”, which while going some way towards explaining what they contain also made it similar to another kind of sweet which is also called a “cheesecake”. The alternative is to keep the word in its original language and to allow the context to do the work. This is the case with many Italian dishes such as cannelloni and lasagne which have entered the English language and no longer need

¹⁴² Peter Newmark's chapter “Translation and Culture” (94–113) in *A Textbook for Translation* is a detailed and insightful discussion on the translation problems associated with terms. He offers two opposing strategies for dealing with these issues: “transference” which includes keeping the source word in the target text which I advocate in the above translation examples, and “componential analysis” which he describes as “inevitably [. . .] not as economical and has not the pragmatic impact of the original”. Each of these strategies may be useful in different contexts, however, in the case of narrative fiction I believe the first is often preferable as impact, style, and the reader's openness to the source culture can carry a term across into the target language more successfully than an explanation can.

introductions, italics, or explanations. Similarly, we can launch the *pastizzi*, *mqarrun fil-form*, or *ħobż biż-żejt* on an unsuspecting readership providing some clues, but not explanation or footnotes, as to the nature of the word. Sometimes it is enough for the reader to be aware that the word refers to some kind of food for the pragmatic understanding of a passage in a novel. Sometimes, however, something more is alluded to as in *ħobż biż-żejt*, which for instance, alludes to ripe tomatoes, summer and eating on beaches. Food is local and particular and translation does not always provide the solution. Changing *pastizzi* to “cheesecakes” does not convey the crispy pastry or the cooked warm ricotta inside, and seems to betray the particular into some vague travesty of a sweet cake. Again, Newmark comments on this issue claiming that “most ‘cultural’ words are easy to detect, since they are associated with a particular language and cannot be literally translated” (Newmark, p. 95).

Rod Bradbury’s 2012 English translation of Jonas Jonasson’s 2009 bestseller, *The Hundred-Year-Old Man Who Climbed out of the Window and Disappeared*, is full of very specific cultural terms that are typical of Sweden and of many of the countries the protagonist’s travels took him to in his hundred year lifetime. Bradbury does not explain, use footnotes, or otherwise make any concessions to the reader but goes ahead and uses the correct and original words for food as cited in the passage below:

Comrade Stalin was not stingy when it came to food. There was salmon roe and herring and salted cucumbers and meat salad and grilled vegetables and borsht and pelmeni and blini and lamb cutlets and pierogi with ice cream. There was wine of various colours and of course vodka. And even more vodka. (2012: 223, no italics in original)

The reader who knows *pierogi* and *blini* can imagine them in the same way they imagine a lamb cutlet (even if there is no explanation of how they are presented), and those who do not know *pierogi* and *blini* will now know them to be names of food served in Russia. Any explanation would have ruined the rhythm of the passage and would not have made that much difference to understanding the novel.

Life between languages visible in translation

It is in the writing of fiction, more specifically in instances of direct speech in novels and short stories, that translanguaging oral practices become visible in writing thus revealing the in-betweenness of living with more than one

language and the many ways that this movement is negotiated in daily lives. The translanguing narrative makes apparent that multilingualism that lives beneath the surface appearance of monolingualism. However, as we have seen above, the translator of the translanguing narrative faces an interesting set of problems, more so when the second, or embedded, language in the source text is the same language as the target. Delabastita and Grutman remind us that "Linguistic diversity is usually at considerable risk of disappearing or having its subversive potential downplayed in translation." (2005: 28) The temptation to downplay or even delete the second language would be equivalent to a misreading and misinterpretation of a text since it is not so much *what is said* in the embedded language but rather *that it is said* in the first place.

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