Abstracts

Welcome

Róbert Gáfrik
Director, Institute of World Literature of the Slovak Academy of Sciences

Moderators

- Marianna Deganutti (Institute of World Literature, Slovak Academy of Sciences)
- Johannes Kaminski (Institute of World Literature, Slovak Academy of Sciences)
- Duncan Poupard (The Chinese University of Hong Kong)
- C. Ceyhun Arslan (Koç University, Istanbul)
- Sabira Ståhlberg (Independent Scholar and PolyGlot Writer)
- Christopher Bush (Northwestern University)
- Sowon Park (University of California, Santa Barbara)
- Shuangyi Li (University of Bristol)
- Jana-Katharina Mende (MLU Halle-Wittenberg)
- Johanna Domokos (Bielefeld University and Károli Gáspár University in Hungary)
- Natasha Ruylova (University of Birmingham)
- Thomas Kitson (Independent Scholar and Translator)

Wednesday 12 March

Jacob W. Runner (Kanazawa University)

Flipping the script: narratological impacts and meaningful variations in polygraphic writing

This session will sketch out a rudimentary theoretical model for grasping the narratological implications and storytelling potentiality of script choice in polygraphic textual settings, and specifically those that make concurrent use of multiple scripts/glyphic variants. As particular examples, the session will invite transhistorical contrast between script variation in early medieval English narrative writings and those seen across present-day Japanese fiction and other modes of contemporary written storytelling (manga, narrative video games).

After addressing core issues of perceived mediation and audience reception, the session will seek to stimulate further discussion based around the following three interrelated questions: To what extent does script variation depend on convention, on 'authorial' intent, on reader expectation, or on other factors in distinct linguistic, cultural, and historical contexts? What conceptual or associative relationships can be seen to exist between different scripts/graphic media and different languages/linguistic media? If the emblematism of script choice is itself perceived as self-contained or distinct in some manner from the transcribed language, on what narrative or semiotic level does that signification occur?

Duncan Poupard (The Chinese University of Hong Kong)

Ezra Pound, the Naxi pictographs and "script-vortex" in the Cantos

Ezra Pound famously switches between a variety of scripts in his magnum opus, the *Cantos*. Lesser known among these types of writing is his usage of the Naxi script, a "pictographic" minority writing system from southwest China. Pound uses Naxi motifs, and sometimes Naxi script, in his final poems, but only two Naxi graphs were printed in the official publications. Meanwhile, his draft poetry notebooks reveal a greater engagement with the Naxi than has been previously thought. Using the previously unstudied poetry notebooks, this research attempts to unlock the power of script-play in the *Drafts & Fragments*, the final section of Pound's epic poem.

Pound has been criticised for the large number of romanisations of Naxi words in the published poetry, perhaps because of an inability to directly represent the pictographs due to typesetting issues – but these criticisms may be short-sighted. While the use of pictographs speaks to Pound's early imagist principles, the combination of scripts may have implications for his theory

of the vortex: “the point of maximum energy”. By switching scripts within the same poem, Pound creates a script-vortex, an intensive poetic form wherein we can see how “all poetic language is the language of exploration” (Pound, “Vorticism”). How does he use Naxi pictographs in the draft cantos, and how is it different to his use of Chinese graphs? What challenges does this usage create for the reader and the publisher? In what ways can Pound’s mixing of alphabetic, logographic and pictographic scripts approach a “script-vortex”?

Szu-Wen Kung (National Taiwan University)

Languaging and scripts in literary translation:
the Taiwanese novel Tanch’ê shihch’ieh chi

How could languaging conceptualise script-switching in translation as affordance of cognitively embodied, situated, and potentially transformative practice? Detaching from the code view of language, languaging accentuates the distributed and performative essence of languages and scripts, playing up the cognitive and affective dynamics of language used by its speaker in reality.

I investigate how various linguistic and non-linguistic elements are at the literary translator’s disposal to handle idiosyncrasies; how diverse semiotic interplay resituates the source text features in and adds performative and cognitive dimension to the translation; and how the literary script-switching seen in translation act, in particular, the transformative potential of the conventionally ‘untranslatability’ can be manifested as a repertoire of a contingent embodiment of creative assemblage and cognition induced meaning-making composite. The Taiwanese novel *Tanch’ê shihch’ieh chi* and its English version, *The Stolen Bicycle*, provide insightful settings for this study due to the author’s unique combination of Chinese, Taiwanese, Japanese, English and indigenous language.

Satoko Naito (University of Turku)

Lost and found in multiscripted streets:
Yōko Tawada’s Hyakunen no sanpo
and Margaret Mitsutani’s Three Streets

Like many of Yōko Tawada’s works, *Hyakunen no sanpo* (*A century of walks*, 2017) features multiple scripts and languages, the standard two syllabaries and *kanji* of Japanese, as well as German, French, English and Russian. I examine it alongside the work of Tawada’s longtime English translator Margaret Mitsutani, who published three of the ten chapters together in the aptly titled *Three Streets* (2022). If code- and script-switching function as semiotic resources, how are these maintained in the translation process? How should we approach the works when Mitsutani introduces script-switching where there is none in Tawada’s “original”?

Additionally, the manner in which *Hyakunen* uses non-Japanese phrases versus non-standard Japanese script hints at an assumption of a highly literate (but) monolingual readership, and yet with Tawada it cannot be as simple as an exclusivity in intended readership. What is the function of "intra-lingual" script-switching?

Translation is perhaps the most consistent theme of Tawada's massive oeuvre, and the author – famously a translator herself – has expressed profound respect for translators in general and Mitsutani in particular. Rather than critique specific translation choices, I examine the expansive potential of script-switching, the effects of which can evolve and be enhanced in translation.

Tom Rigault-Gonshô (Toulouse-Jean Jaurès University)

Hybrid writing in Yōko Tawada's plurilingual poetry:
from Abenteuer der deutschen Grammatik *to* Hamlet No See

Product of a long history of cultural exchanges with both China and "the West", Japanese script is heterographic in its very design and presents itself today as a unique blend of logographic and phonographic signs, Chinese-made, Japanese-made characters and Latin alphabet along with Arabic numerals. As such, it is no wonder that its heterogeneity and plasticity would both fascinate and inspire when it comes to graphic and literary creation.

Contemporary Japanese writer Yōko Tawada makes full use of said plasticity of the Japanese script. Renowned for her multilingual (mainly German and Japanese) work spanning many genres as well as her practice of self-translation, she has produced over the years a body of texts revolving around heterographics, both as a means and an end in itself. This presentation will focus on three heterographic poems to demonstrate what role script-switching performs in plurilingual works; how the graphical nature of a written language can inform literary practices; and in what way the reading function and the reader's role might be redefined by such practices.

Anwesha Sengupta (Columbia University)

Sufi love in many scripts: the case of an Avadhi Sufi
romance narrative in pre-modern India

The Sufi romance narrative called *Padmāvat* (composed by Malik Muhammad Jayasi, 1540) was composed in Avadhi language (a form of Hindi). This text has been reproduced into several other languages including Persian, Bengali and French. The earliest manuscript is in the Perso-Arabic script which is no longer used for Hindi language texts. Before modern standard Hindi was pegged to the Devanagari script in the nineteenth century, Hindi was written in different scripts such as Kaithi and Perso-Arabic (Orsini, *Before the divide: Hindi and Urdu literary culture*, 2010).

To what extent can the production of manuscripts in various scripts be linked to various target audiences? Which script emerges as the most preferred for this particular text when we look closely at the circulation history of this text? In what ways does a multilingual environment foment with the production of the Avadhi text in different scripts?

Ozan Çömelekoğlu (Hacettepe University)

Script-switching as a routine activity:
the everyday editorial work
of Garabed Panosian

In the second half of the nineteenth century, the Ottoman press stood out not for the number of publications but for its multilingual and multiscriptual environment. In 1860, for instance, only sixteen newspapers were published in Istanbul, in Turkish, Armenian, French, Greek, Bulgarian, and English. Among the Turkish newspapers, three were printed in Arabic script, two in Armenian script, and one in Greek script. This linguistic and scriptual diversity continued to grow steadily throughout the second half of the century.

The cognitive worlds of Ottoman journalists and their audiences were shaped by such a multicultural mediascape. This study examines the daily script-switching practices of Garabed Panosian, an Ottoman Armenian journalist, in his newspaper *Manzume-i Efkâr*, aiming to shed light on Panosian's cognitive world as revealed through his journalistic practices, and addressing the following questions: What were the characteristic features of the Ottoman mediascape, how did Panosian make use of this environment in his journalistic work and what was the scope of his daily script-switching activities?

Yousra Hamiham (Université libre de Bruxelles)

Reconstructing orality through multiscriptism
in contemporary Arabic literature

The Arabic alphabet has historically been used for many languages other than Arabic. But has the Arabic language always been written only in Arabic characters until today? Historical evidence suggests that it has been written in many different scripts throughout history, including Nabataean, Greek and Hebrew alphabets, as well as Coptic and more recently, Latin. Its writing has taken many forms over time, from tomb inscriptions, correspondence and poetry to novels.

As far as script-switching in Arab literature is concerned, this phenomenon is particularly prevalent in contemporary Algerian literature, with authors such as Salah Badis, Moussa Madagh and, more recently, Rabeh Sebaa. These texts bear witness to a style of writing that mobilizes script-switching as a creative writing process, whose motivations and functions vary from one author to another and from one text to another.

The representation of orality appears as a reconstruction of an effect of reality accentuated by the use of different alphabets within three different literary genres of the twenty-first century. Is script-switching always linked to code-switching in the case of literature written in Algerian Arabic? Is there another case of script-switching in North African literature, and can script-switching be linked to linguistic policies?

Tim Brookes (Author)

Writing Beyond Writing

Writing Beyond Writing grew out of Tim Brookes' research into minority writing systems and his earlier book *An Atlas of Endangered Alphabets*. The question, *What does this remarkable and often astonishing variety of forms and uses tell us about writing itself?* is the focus of his interests. The prevailing understanding and definition of writing is narrow, Eurocentric and fails to do justice to or even to grasp the range of possibilities of the medium in his view. Tim Brookes offers a wide variety of new ways of thinking about writing as a physical act, art and performance.

Thursday 13 March

Haun Saussy (The University of Chicago)

Thinking in characters (?)

In contrast to the Saussurean emphasis on difference as the semiotic principle par excellence (the major characteristic of signs, we recall is "to be what the other ones aren't"), accounts of the origin and function of Chinese characters often lead off with similarity, iconicity, pictography. Let us put aside the question of resemblance with non-linguistic realities as a red herring (every resemblance is imperfect, all judgments of similarity are subject to cultural and other priming) and consider the Chinese graphic system in a Leibnizian spirit as an array of machines to think with. In that context, again, the model cannot be a normative one (it is not about learning to think *correctly* through the Chinese character) but a merely descriptive one: what hooks and pulleys for memory and cognition do these graphs offer? The perspective will be a roughly "enactivist" one, ready to think of cognition as a making-do with material givens.

Sowon Park (University of California, Santa Barbara)

The conviviality of Korean multiscript writing:
from Hyangga to K-pop

This paper takes the interlingual language of K-pop and traces it back to sixth-century *hyangga* songs, establishing the cultural space of multiscript tradition created by *hanzi*. What are the ways in which we can credit creative multiscript writing in everyday life? What are the factors that prevent us from this recognition? What does the language of K-Pop reveal about interlingual and multiscriptal practices in the globalized digital world of English? The aim is to defy purist ideals that elevate differences between languages to a metaphysical value.

Robert J. Fouser (Independent Scholar)

"Koreanizing" the text:
script-switching by Zainichi Korean writers

The term *Zainichi Korean* refers to ethnic Koreans who were born in Japan but do not have Japanese citizenship. Zainichi Korean literature is written in Japanese but includes numerous Korean cultural references. In modern Japanese orthography, the *katakana* syllabary is used for foreign words and onomatopoeia. Chinese characters are used for content words and *hiragana* syllabary mainly for various grammatical functions.

Contemporary Japanese uses the Latin alphabet for acronyms. *Katakana* and the alphabet can also be used for emphasis, often to highlight or exoticize particular words.
Apart from using *katakana* for Korean words, Zainichi writers also use it together with *hangul*, the Korean script, and occasionally the alphabet to "de-Japanize" the text. They also use *furigana*, small *hiragana* and *katakana* glosses printed above or next to words, in unconventional ways to suggest Korean definitions and pronunciations for Japanese words, thereby "Koreanizing" the text. What are the most common patterns of script-switching among the Zainichi writers? How do genre and topic influence script-switching, and how does their script-switching differ from Japanese writers?

Axel Michel (École Pratique des Hautes Études, Paris)

Sino-Japanese script-switching
and poetry criticism in ancient Japan

Since the seventh century, the practice of poetry in Japan has been divided into two distinct traditions: vernacular poetry (*waka*) and Sinitic (or "classical Chinese") poetry (*kanshi*). In ancient Japan, however, the worlds of Sinitic and vernacular poetry were never clearly separated, as evidenced by the large number of bilingual poets (men and women) and the prevalence of bilingual anthologies and courtly poetic events. This bilingualism has been the subject of numerous studies of ancient Japanese poetry, most of which focus on the seventh to eleventh centuries.

In contrast, studies of late classical poetry (late eleventh to late twelfth centuries) have generally tended to pay more attention to vernacular poetry as a distinct poetic practice, despite the presence of important bilingual poets. I will provide new insights into the "Sino-Japanese bilingualism" in ancient Japanese by analysing the intriguing case of poets writing poetry criticism in the form of commentaries during 'poetry contests' in the twelfth century in both Sinitic and vernacular Japanese, asking why do only a few poets choose to do so? What rhetorical processes are at work in these bilingual sequences and how can we interpret them in the broader context of ancient Japanese poetic culture?

Serena A. A. Ceniccola (SOAS, London)

Code- and script-switching in the writings
of Shimada Masahiko and Levy Hideo

Contemporary authors such as Levy Hideo and Shimada Masahiko employ the already existing heterographics of Japanese in their bi or tri-lingual texts. Two different levels of script-switching can be detected in Shimada's and Levy's works: the first one allows the authors to choose which of the Japanese scripts they intend to use, and the second mirrors the multilingual quality of the works.

My talk explores three aspects of script-switching in Shimada's and Levy's writing: How do these two levels of script-switching interact with the essentialist perception of literature in Japanese, on which the canonisation tends to be based? What does script-switching specifically symbolise in the works of Shimada Masahiko and Levy Hideo, and how is the original message being conveyed in translation?

Jonathan Orr-Stav (Independent Scholar and Translator)

The SimHebrew Bible

The *SimHebrew Bible* (the Hebrew Bible in simulated Hebrew) offers something that no translation or transliteration of the Hebrew Bible, however good, can do — namely, to provide non-Hebrew readers ready access to the original Hebrew of the Old Testament, by simulating it in Latin characters. Using an innovative and easily mastered one-to-one mapping, it reveals the distinctive linguistic patterns (alliteration, parallelisms, brevity, etc.) of the text that are usually lost in translation, without requiring the reader to master the Hebrew script (or the eye-glazing diacritics of scholarly transliteration).

As such, it is immensely useful to biblical scholars, theologians, clergy, and indeed anyone seeking a more direct and profound insight into the original Hebrew Bible text. To help track and make sense of the text, the *SimHebrew* text is presented in a two-column format with an English translation side by side, verse-by-verse. Moreover, since it is in standard English characters, the *SimHebrew Bible* makes the biblical Hebrew texts accessible to text- and data-mining software, which typically cannot be used with non-ASCII characters. What are the problems with using standard ("Square") Hebrew text in non-customized operating systems? How is SimHebrew (simulated Hebrew) different from scholastic transliteration, and how does SimHebrew preserve the "quantum" quality of Hebrew?

Daniela D'Eugenio and Melody Herr (University of Arkansas)

Calligraphic script-switching:
Italian examples from the sixteenth century

Originating in Florence at the beginning of the sixteenth century, and refined by the team of Aldus Manutius, calligraphy was created and codified to teach the techniques of polished and ornamented writing. In early modern Italy, the audience mostly included writing masters and those who would have worked in papal and court chanceries. Calligraphic copybooks offered a variety of scripts to learn and different levels of decorations to recreate, from swirls originating from some of the letters to visual elements that were superimposed onto the text. Analysing these booklets allows for an exploration of the various scripts included and their value.

Sixteenth-century writing masters, such as Giovanni Antonio Tagliente, Giovanni Battista Verini, and Giovanni Francesco Cresci, used the same textual examples, mostly maxims and proverbs, but reproduced them with different scripts and with different levels of decorations. By doing this, they gave prominence to the textual or the visual component, hence focusing either on their students' aesthetic growth or on their personal and moral refinement.

At times, a booklet presented different instances of the same proverb reproduced differently to demonstrate the variety of techniques available, while simultaneously reiterating a moral lesson. In calligraphic manuals, what is the relationship between a script and its decorations? How is the textual/moral message affected when the script changes, and how is a textual/moral message received based on the script used?

Yuki Matsuda (The University of Memphis)

"Whispers of the Past":
Ruby glosses and the semiotics
of heterographics in Japanese light novels

Grounded in social semiotics, I explore how script-switching, particularly the unconventional use of ruby glosses (small text beside *kanji*) functions as a semiotic resource in two light novels set in fictional worlds inspired by Imperial China and targeting young female readers. In Japanese, script-switching frequently serves social semiotic purposes. Drawing on Kress and van Leeuwen's (1996, 2001) framework for multimodal meaning-making, this study examines "translative" ruby glosses – heterographic words pairing a Sino-Japanese or Chinese term as the base text with a synonymous or related term in syllabaries, often including neologisms or unconventional pairings.

One novel evokes Edo-period (1603–1868) conventions by contrasting formal Sino-Japanese or Chinese terms with colloquial vernacular, while the other blends domestic and Western elements through Meiji-era (1868–1912) practices. How do ruby glosses contribute to immersive fictional settings? How do they generate heteroglossia by connecting historical or foreign elements with modern readers, and how do they reflect historical practices connecting distinct languages and cultures?

Lisa Schantl (University of Graz)

"seasons have no proper nouns":
language instruction
in Yuko Otomo's translingual poetry

Visual artist and bilingual writer Yuko Otomo was socialized in Japan, with Japanese as her primary language before moving to the USA in her late twenties. Her creative work documents, and playfully as well as critically engages with the relationship between her native language Japanese and her adopted language English.

This poster focuses on the employment of the Japanese writing systems in Otomo's primarily English-language poetry with the aim to demonstrate how literary script-switching can function as a form of language instruction. Adhering to what Monika Schmitz-Emans (2020) termed the "foreign object effect", script-switches in Otomo's work confront English-only readers with the limits of their literacy competences and prompt them to speculative projections. By means of poetic versification and the introduction of patterns, such projections are either veri- or falsified, establishing script-switching as a poetic device for language instruction.

Natasha Lvovich (The City University of New York)

"A painter's drawing is really its writing":
Marc Chagall's art text and text art

'Show and Tell' is literally how this presentation will go, since it is focused on the art of a world-known painter, the citizen of the world, Marc Chagall. I will briefly summarize his multilingual background in order to approach his 'fictional universe', as his oeuvre has been called, with his autobiography at the centre, without which the audience will not be able to make sense of his script-switching as an integral part of his art.

I will show and explain three of Chagall's paintings which feature his multilingual text art: *Cubist Landscape*, 1918, *Self-Portrait with Seven Fingers*, 1913, and *Homage to Apollinaire*, 1911–1912. Chagall's translingual fusion of Yiddish, Hebrew, Russian, and French (and Hebrew, Latin, and Cyrillic alphabets) is a form of artistic code-switching and translingual play, in parallel to the same phenomena used by writers to reflect their translingual identity.

Friday 14 March

Monika Schmitz-Emans (Ruhr-University Bochum)

The poetics of heterographics
in two books of Anne Carson

Poems in different script codes can be regarded as stagings of 'interactive' processes. This applies to multiple scripts within identical script codes (different letter types), to the combination of different script systems (alphabetic, ideogrammatic, etc.), and to the combination of handwriting and printed letters. In some works, Anne Carson stages translation processes through heterographic strategies. Her book *Nox* visualizes (or performs) a translation process between a Latin poem (by Catullus) and its English translation (by Carson). Latin printed letters are used in various forms, but the conditions of translation are also manifested in (facsimile) handwriting.

If not, Winter presents Greek fragmentary texts by Sappho as well as Carson's English translations of them (in Roman letters). A reference to Walter Benjamin's *The Task of the Translator* in the preface (in the context of Carson's comments on the typeface design of her book) underlines the fact that the aim is to stage the tensions and interactions between two languages as an effect of translation – in this case involving also two different script codes, although the Greek letters remain invisible. Both *Nox* and *If not, Winter* contribute to a poetics of heterography.

Johanna Domokos (Bielefeld University and Károli Gáspár University)

Transcultural script use by Enheduanna (ca 2300 BCE)

The ancient Akkadian priestess, poet and writer Enheduanna composed her works in Sumerian. She is the earliest known author in human history, and her writings, such as hymns and poems, are the oldest known literary texts attributed to a concrete individual. Although Enheduanna was most probably Akkadian, she wrote in Sumerian because it was the scholarly and religious language of her time in Mesopotamia.

The cuneiform script was adapted and used also to write other languages in the region (Sumerian, Akkadian, Elamite, Hittite, Hurrian, Uratian, etc.). These languages and others used the script to varying extents, with modifications to accommodate their specific phonetic and grammatical systems. Cuneiform remained in use for over three thousand years, gradually declining after the spread of alphabetic scripts in the first millennium BCE. The translingual aspects of Enheduanna's poems are analysed through one of her attributed poems (*The Exhaltation of Inanna*). This hymn is notable for its literary style and emotional depth.

Abboud Zeitoune (Independent Researcher and Author)

Deciphering Garshuni *texts from the modern Assyrian national awakening period (1908-1930)*

Assyrians wrote letters and texts in other languages using their own Syriac alphabet for several centuries. The term *Garshuni* is being used for Arabic, Ottoman Turkish, Persian, Sogdian, Kurdish languages and Malayalam written in the Syriac alphabet, and today in Assyrian it refers to a spoken language written in another script than a traditional and commonly used one.

The Assyrian national movement started with intellectuals in the late Ottoman Empire at the end of the nineteenth century. The journalist, writer and activist Naum Faiq Palakh (1868–1930) is unquestionably considered a mastermind of the movement and he became highly influential through his newspapers *Kawkab Madenho*, *Bethnahrin* and *Huyodo*.

Palakh's works have been rediscovered and a small team of researchers is deciphering and translating the writings since several years. The main challenge for understanding these writings is the use of Syriac letters for Ottoman Turkish and Arabic, which poses multiple questions before the scholars in terms of transcription and translation.

Ondine de Gaulle (SOAS, London)

Qurratulain Hyder's multiscript approach in Kuh-e Damavand *as a champion of multicultural India*

In 1978, Indian-Pakistani author and journalist Qurratulain Hyder (1927–2007) published *Kuh-e Damavand*, an Urdu reportage inspired by her travels in Iran during the 1960s. Born in undivided India, living between the newly formed Pakistan, London and post-Partition India, Hyder was a polyglot and translator who incorporated a variety of linguistic influences into this hundred-page work. The multilingualism and multiscriptism in *Kuh-e Damavand* are immediately apparent: English and French words, capitalised in Latin script, punctuate the Urdu text, while other foreign terms are transcribed in Urdu script.

I explore the functions of Hyder's use of foreign lexicons (Hindi, Persian, English, and French) and script variations within the text. How does the multilingual and multiscript approach challenge nationalist narratives and underscore the persistence of diverse cultural identities? How does her code-switching and script-switching embody Persianate transregional modernity? Which specific linguistic features suggest that Hyder is crafting a hybrid language accessible to the multilingual 'Persianate' reader?

Samuli Kaislaniemi (University of Eastern Finland)

Script-switching and code-switching in seventeenth-century English letters

The still current practice of using italics to demarcate foreign words and phrases has its origin in an early modern convention of using different typefaces for different languages. This convention developed in part from regional variation in handwriting, which resulted in 'national' scripts: for instance, around 1600, the most common script in England was English Secretary Hand, whereas a different type of Secretary was used in France, while an Italic script was favoured in Spain.

Although printers very early on made use of contrastive typefaces to visually flag different languages – even in the case of single-word code-switches – in hand-written texts, writers were less enthusiastic or consistent about changing script. I look at how script-switching was used to indicate code-switching in a corpus of some 600 personal letters from seventeenth-century England. Did the letter-writers use script-switching to flag code-switches? How did their practices change over time? Is there social variation in script-switching practices, for instance between men and women, or upper and lower social ranks?

Helena Bodin (Stockholm University)

"Ай бег ёр пардон!" Multimodal approaches to heterographics in Bulgakov's play Beg *(Flight)*

Informed by a multimodal and intermedial perspective, I will discuss the use of heterographics in Mikhail Bulgakov's drama *Beg* (1926–28, *Flight*), adapted for the screen in a Soviet production from 1970. Three of the play's eight "dreams" are set around 1920 in Constantinople (Istanbul), a metropolis with a multiscript print culture and far-reaching translating activities, a city that can be designated as heterolingual because of its many languages and often asymmetric communicative practices (Bodin 2020).

The characters are Russian émigrés, who have arrived in Constantinople as refugees in a time of wars and revolutions, falling empires, and severe political, societal and humanitarian crises. As Windle (2001) has described, Bulgakov's play includes numerous interlingual phrases in French, English, Italian, Greek, Turkish, Arabic and German, mostly rendered in Cyrillic letters, with translations in Latin letters in footnotes. Against this background, I will ask why at all use heterographics and footnotes in a theatre play, intended for the stage? How may multimodal approaches contribute to our understanding of this choice? In what ways does the use of heterographics convey Constantinople's particular heterolingual features also to readers of the drama text?

Lyudmila Razumova (King's College London)

Varvara Nedeoglo's use of heterographics:
language decay or language revitalization?

A sense of fragmentation, decay of language and the Cyrillic alphabet has been apparent in contemporary Russian and Russophone poetry since at least a decade (Kuzmin), but it has become particularly visible since the Russian invasion of Ukraine in 2022. In this context, Varvara Nedeoglo's typographic symbols reflect practices of censorship and self-censorship, while Roman characters have been linked to the war in Ukraine. Her new "exoletters" also engage in the work of historical reconstruction. In addition to Old Church Slavonic, Roman and Arabic scripts, her "expanded alphabet" incorporates characters from minority languages such as Chukchi, Gagauz, and Komi, and brings forgotten histories to the fore.

What is the the role of heterographics in her identity construction? Blurring the difference between majority and minority languages, Nedeoglo acknowledges a strong decolonising impulse in her work, and confronts head-on what it means to be Russian today for somebody who has always strongly affiliated herself with Russia but been othered due to her Gagauz name.

Julie Hansen (Uppsala University)

Typography and script-switching
in the work of Ilia Zdanevich (Iliazd)

The relationship between language and script in the work of the russophone Georgian (and later French) modernist Ilia Zdanevich (1894–1975; pseudonym Iliazd) is in focus of this talk. Iliazd developed his own theory of *zaum* (transense language), the principles of which he applied in Futurist dramas. He also studied typography in order to be able to experiment with both language and the forms of script in his books.

Examples of how Iliazd employed script and experimented with typography will be presented. I argue that Iliazd's strategic and creative use of them can be understood as a form of literary heterographics serving to make language strange, prompting the reader to perceive it anew and to read in non-conventional ways. What is the role of typography in representing heterographical qualities in a literary text? How does typographical script-switching in Iliazd's work potentially influence the reading process? What are some defining features of multilingualism in Russian Futurism (as exemplified by Iliazd's work)?

Eliana Ionoaia and Iuliana Timofte (University of Bucharest)

The Romanian transitional alphabet and vocabulary in the early translations of Shakespeare's works

Midway through the nineteenth century, Romanian was still written in the Cyrillic alphabet, although Latin script was increasingly used. Translations of Western texts were rendered in Romanian using the transitional alphabet with both Cyrillic and Latin script. Such is the case for the first Romanian translations of Shakespeare: *Hamlet* (D.P. Economu, 1855), *Macbeth* (St. Bâgescu, 1850), *Julius Caesar* (S. Stoica, 1844), *Romeo and Juliet* (T. Bagdat, 1848) and *Othello* (T. Bagdat, 1848).

We will look at the prevalence of Cyrillic versus Latin script in the Romanian transitional alphabet and at the letters appearing in each of the scripts, as well as the spelling of neologisms and archaic words. The texts are mostly relay translations from French as a pivot language, which seems to provide added impetus to enrich the Romanian language with neologisms. The texts seemingly favour French neologisms to the already extant Romanian words of Slavic, Turkish or of unknown etymology, depending on the translator. We will also analyse the persistence of those neologisms in Romanian and their current spelling.