

# INTERWEAVING LANGUAGES:

## Multilingualism in Art and Education

9-11 OCTOBER 2025

BUDAPEST

### ORGANISERS

Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, Language Center University of Bielefeld and LanguFlow

We are inviting submissions for a three-day interdisciplinary conference dedicated to exploring the themes of multilingualism and translanguaging in art and education. This conference seeks to examine the creative, pedagogical, and sociocultural dimensions of language as it traverses disciplinary, linguistic and cultural boundaries.

Academic and artistic interest in multilingual and translanguaging practices have grown in recent years, reflecting the interconnectedness of societies and the increasing hybrid nature of identities. In the fields of literature, visual arts, film, theatre, architecture and education, multilingualism and translanguaging have emerged as pivotal frameworks for understanding how languages interact, coexist and shape meaning within and across cultural contexts.

The common momentum in different approaches dealing with multilingual complexity of a literary text or artwork is that of becoming aware of linguistic segments of different discursive provenance. The current scholarly discourse is influenced by landmark studies like Yasemin Yildiz's *Beyond the Mother Tongue* (2012), which criticises the notion of monolingualism as a dominant paradigm, and Rebecca Walkowitz's *Born Translated* (2015), which underscores the role of (self)translation in shaping contemporary literary production. Similarly, Steven G. Kellman's *The Translingual Imagination* (2000) and Natasha Lvovich's *The Multilingual Self* (1997) explore translanguaging as a creative and identity-shaping force, illustrating how writers navigate and negotiate multiple linguistic worlds. In education, Ofelia García's *Translanguaging* (2014) offers insights into pedagogical approaches validating students' multilingual capacities. Additionally, the edited volume *Code-switching in the Arts* (2022) by M. Deganutti, J. Domokos, and J. Mudriczki delves into how all kind of artistic practices embrace code-switching as a dynamic tool for expression and cultural interaction.

Several studies have analysed hidden or latent aspects of multilingualism (e.g. Keller 1979; Sternberg 1981; Mareš 2000, 2003; Radaelli 2011; Dembeck 2017; Blum-Barth 2020, Domokos & Deganutti 2023), pointing out that languages can be present in literary and artistic works even when they are not immediately perceptible. Such works challenge the rigid binaries of national, linguistic and disciplinary identities, proposing dynamic frameworks for creativity and communication.

We aim to expand these conversations, engaging with the creative potentials and pedagogical implications of multilingual and translanguaging practices in various artistic and educational domains.

**A special section** will focus on multilingual multimodality in works that incorporate Hungarian elements and how multilingualism is reflected in Hungarian education.

## KEY TOPICS

**We welcome papers, posters and artistic presentations which critically and innovatively engage with topics including, but not limited to:**

### **I. MULTILINGUALISM AND TRANSLINGUALISM IN ART**

#### ***Literature***

Works composed in multiple languages or deeply rooted in linguistic hybridity  
The poetics of code-switching and code-mixing  
Literary translation and self-translation as creative practices  
Multilingual texts and their reception across linguistic communities

#### ***Film and Theatre***

Multilingual scripts, dialogue and performances  
The interplay of language and identity on stage or screen  
Translingual screenwriting and cross-cultural adaptations  
Representations of linguistic diversity and conflict in cinema and drama  
Media work, visual arts and folk arts  
Digital art and multimedia expressions of linguistic hybridity  
Language as a visual medium in installations, painting or mixed media  
Textuality in art: multilingual inscriptions, typography and semiotics  
The intersection of audio-visual media and multilingual musical expressions

#### ***Music***

Linguistic hybridity in lyrics and libretto  
Multilingual expressions in traditional, folk, and popular music  
Fusion music as a site of translingual experimentation and innovation  
Representation of linguistic diversity, conflict and coexistence  
in musical traditions and practices  
Linguistic hybridity in electronic and digital music genres  
Collaborations between composers, poets, and translators in multilingual works

#### ***Architecture***

Spatial metaphors for linguistic coexistence in design and urban planning  
Multilingual communication and signage in architectural practices  
Intersections  
Cross-disciplinary collaborations that leverage multilingualism  
The politics of language and artistic expression in postcolonial,  
diasporic or migratory contexts  
Case studies on institutions fostering multilingual artistic practices

## CALL FOR PAPERS

### II. MULTILINGUALISM AND TRANSLINGUALISM IN EDUCATION

#### ***Pedagogy***

Translanguaging practices in classrooms

Multilingual education policies and their implications for art and creativity

The role of language in decolonizing curricula and knowledge systems

Technology and education

The role of digital tools and virtual platforms in promoting multilingual and translanguaging engagement in art and education

How multilingual and translanguaging practices foster innovation in interdisciplinary art and education projects

#### ***Multilingualism and Accessibility in Arts Education***

Examining how multilingualism and translanguaging challenge or reinforce power structures in creative expression

Strategies for ensuring that arts education reaches diverse linguistic communities and addresses the needs of multilingual learners

The impact of community-driven, multilingual initiatives on fostering inclusivity and preserving linguistic heritage

#### ***Identity and Learning***

Multilingualism as an identity resource in educational contexts

The emotional and cognitive impacts of translanguaging practices on students

Artistic practices as tools for language acquisition and integration

### III. MULTILINGUALISM AND TRANSLINGUALISM WITH HUNGARIAN CODES, INCLUDING EDUCATION PRACTICES IN HUNGARY

Public art projects in Hungary and its neighbouring countries often incorporate multilingual signage and cross-cultural motifs. Works by bilingual or translanguaging authors, such as Ágota Kristóf (writing in French) or László Krasznahorkai (translated into multiple languages), showcase Hungarian narratives in global discourse. Multilingual films like *Son of Saul* (Hungarian, Yiddish, German) highlight linguistic diversity in Hungarian storytelling. Theatre productions, like Alina Nelega – Kincses Réka: *Double Bind*, often include Hungarian and minority languages, especially in border regions.

#### **SUGGESTED TOPICS, BUT NOT LIMITED TO:**

Analysis of translanguaging literature, theatre, music, media work or film, screenplays including Hungarian codes (linguistic, paralinguistic)

Role of multilingual storytelling in preserving and transmitting Hungarian cultural memory

The impact of historical migrations on contemporary translanguaging literature of the region

Translanguaging works reflecting the Hungarian experience in border regions

(e.g. Slovakia, Romania, Ukraine, Serbia)

The role of Hungarian diaspora communities in shaping translanguaging practices

The role of multilingualism in Hungarian education and research works

The role of Hungarian codes in cross-cultural collaborations in visual and interactive arts

The role of Hungarian accents, dialects and idioms in international media narratives

Comparative studies of bilingual education systems in Hungarian-speaking regions of neighboring countries

If there is a Hungarian visual language (in arts, fashion, and folklore),

how does it relate to and intermix with the neighboring (or distant) cultures?

## SUBMISSION GUIDELINES

We encourage submissions that address the themes of the conference concretely through theoretical, analytical or practice-based approaches.

### **POSSIBLE FORMATS INCLUDE:**

Academic papers

Artistic presentations or performances (with an explanatory component)

Poster presentations

### **SUBMISSIONS MUST CONTAIN:**

Title and abstract (300 words)

Author(s) bio(s) (150 words per author)

Indication of preferred format for contribution (paper, poster, etc.)

## HOW TO SUBMIT A PAPER

Please email your submission as a single PDF file to **LingueFlow** at [zerocodeswitching@pm.me](mailto:zerocodeswitching@pm.me) by **31 March 2025**.  
**Notifications of acceptance will be sent by 15 May 2025.**

Please note that deadlines are subject to change. It is advisable to consult the official websites or contact the organisers for the most accurate and up-to-date information.

