Seeing in Depth:

the Practice of Bilingual Writing

Producing and reading a bilingual text, much like creating and viewing a stereoscopic image, involve a much more complex process of perception and decoding than do the writing and deciphering of a monolingual one. Working with bilingual texts creates both special problems and unique opportunities for the writer, the graphic designer, the reader and for those of us who are fascinated by visible language in all its forms. Most studies on bilingualism tend to neglect the written manifestations of the phenomenon in favor of the psychological, social and pedagogical dimensions of the problem as they appear in the spoken language. This issue explores the practice of bilingual writing in a wide variety of texts, from cuneiform tablets and bilingual dictionaries to contemporary fiction and bilingual editions of texts. "Texts" can be anything from polyglot Bibles to advertising slogans and brand names. The main objective of this issue devoted to writing "in stereo" is to bring together specialists in a wide range of fields, from graphic design and lexicography to text-linguistics and literary theory, to study the practice of bilingual writing at the level of the word (company logos and bilingual dictionaries), the sentence (code-switching) and the entire text. The examples chosen involve both visible and invisible bilingualism (depending on the reader/viewer's knowledge of the languages in question).

For a human being possessed of several native tongues and a sense of personal identity arrived at in the course of multilingual interior speech, the turn outward, the encounter of language with others and the world, would of necessity be very different, metaphysically, psychologically different, from that experienced by the user of a single mother tongue. [. . .]

In what language am I, *suis*-je, *bin*-ich, *when I am inmost?*

George Steiner [1]

Depth, or what is called in optics penetration effect, cannot be found in a single image, a single instantané [snapshot]. *The visible world reaches us through a double take based on the stereoscopic principle. Two slightly different versions of the same "object" from our two eyes are combined subjectively with the effect of relief. The binocular nature of human vision is achieved through some of the most delicate adjustments of which our organism is capable.* [. . .] *Physiologically and psychologically and metaphysically,* to see *means to see with or against or beside something. The school of Gestalt psychology has long since developed this simple truth of the relativity of perception: we grasp things juxtaposed in clusters, framed by one another.*

Roger Shattuck [2]

This issue is not about memory, time or recognition, but the quotation from Roger Shattuck's classic work on Proust fittingly sets the stage for a volume devoted to the question of bilingualism. If like us you grew up in the fifties, you probably remember spending hours staring through the portholes of the family's viewfinder at a treasure trove of images brought back from visits to the Cliffhouse at San Francisco, the Statue of Liberty or the Parliament Buildings in Ottawa. Ensconced in a circle of cardboard that you had to carefully, almost religiously, insert into this modern version of the stereoscope[3] were tiny photographic images or slides, two sets of them, so that when you squinted your eyes up tight against the binoculars-like instrument made of black celluloid ("For heaven's sake, don't drop it!"), you magically saw *in three dimensions* the sights that your parents and you had missed seeing on your last car trip because they'd been preoccupied with roadmaps and tripkits, while you had been too busy looking for the washrooms. Somehow with the advent of stereophonic recordings, whether those ancient 33's that some used to hoard or the new CD's we now prefer to collect, we have all but forgotten that "stereo," from the Greek word for "solid," also has a visual meaning, as in "stereograph," "stereo-camera," "stereo pair" and, of course, "stereoscope."

However, the stereographic effect need not be limited to optical instruments;[4] it serves here as a metaphor for the practice of bilingual writing, i.e., those texts, whether literary or not, whether as long as a novel or as short and succinct as a company logo, which in various ways and forms make use of two or more different languages, thereby giving readers the impression of "seeing in depth." The bilingual textual space allows, even obliges, the reader/spectator/viewer decoding a message encoded at one and the same time in more than one language to pass from one to another, to compare their similarities or their differences and their fundamentally complementary nature. Along the

way, what becomes even more apparent than the actual message is the process of language. In Russian Formalist terms, the laying bare of the device (*obnaženie priëma*) affects language itself.[5] For is it not true that language never becomes so apparent, so conspicuous and so blatant as when we are forced to see its multidimensional materiality due to the juxtaposition of one linguistic code with another? Then *language* is made truly *visible* for all to see and enjoy.

This issue will focus on written texts, something which is not common in the literature on bilingualism. In ***After Babel,*** George Steiner discerns two significant trends in the study of interlinguistic communication:

> *the theoretic discussion of multi- and pluri-lingualism in relation to a general understanding of human speech, and the study of actual cases of multilingual usage in polyglot communities.*[6]

It is interesting to note that he does not speak of bilingual texts, an area of study that overlaps but does not coincide with case studies of bilingual or multilingual speakers. Indeed, recent work on the subject of bilingualism tends to be about the psychology of the bilingual person, pedagogy and sociolinguistics. Unlike the focus in *Visible Language,* the emphasis in much of the research of the last twenty years has been on orality.[7] For our purposes, however, the focus is squarely on writing, from cuneiform tablets dating back to 2400 BC to postmodernist fiction. The texts studied in this issue come in various sizes, shapes, genres and writing systems. The simplest take the form of those modern "hieroglyphics" that surround us in our daily lives—trademarks and company logos. Then there are newspaper and dictionary articles, bilingual books such as editions and translations and, finally, bilingual literary works such as those by Rabelais, Nabokov and Chicano poets, to name but a few. The concept of the "text" has been left

deliberately loose in order to allow us to include such a wide array of writing practices.[8]

Regular readers of this journal may have the impression that they are seeing double, for this is our second issue devoted to the question of bilingualism.[9] Our ongoing interest in and fascination with the topic can no doubt be explained—at least in part—by the fact that as anglophone teachers of French and Québécois literature in a large English-Canadian university, both of us live and breathe in an essentially bilingual work environment, and are constantly compelled to ask ourselves Steiner's question: "In what language am *I* [. . .], when I am inmost?" The answer is neither simple nor self-evident and our colleagues—both Anglophones and Francophones—and our students, who are of many languages and cultures, could no doubt testify that there is more than one *I* involved, not just because there are two persons with two distinct personalities writing and editing the words that you see before you, but also because there are two languages involved, and the connection between each individual *I* and the codes leads to multiple and complex relationships. Psychologically, is one ever the same "I" when speaking—or even more so, when writing—in a language other than one's mother tongue? And, as Steiner asks so eloquently of his own situation, what happens if there is more than one "mother tongue"? Add to this already complex situation the fact that Canada is a bilingual country, officially and unhappily—indeed, to almost no one's satisfaction—and you have an even better measure of the problematic nature of bilingualism for us.[10]

To return to our readers' possible double vision: it is, in fact, an illusion. While both issues may at first appear to be on the same topic, the current one is an outgrowth of the second and third sections of our previous issue entitled, respectively, Bilingualism in Daily Life and Bilingualism and the Literary Text. The new emphasis will be on the historical dimensions of the problem, on

increased attention to actual texts and their various contexts—commercial, social, literary, even intertextual—and on some of the details of the practice of bilingual writing. Our scope has been both broadened and sharpened by the evolution of our own thinking on the question, as well as by that of the contributors to Writing in Stereo. . . Bilingualism in the Text.

A Complex Topic

Bilingualism is not an easy topic to get a purchase on due in part to its universality and in part to its multifarious manifestations. Two fundamental problems face anyone wishing to write on the subject: the difficulty of defining the topic and the interdisciplinarity of the field.

Let us begin with the second aspect of the question. As H. Baetens Beardsmore has pointed out,

> [o]*ne explanation for the difficulties in circumscribing the field of bilingualism is the multidisciplinary nature of the aspects involved. The various disciplines involved in analyzing the phenomenon, be they linguistic, psychology, sociology or pedagogy, approach it from their own particular vantage point.*[11]

Similarly, Suzanne Romaine has stated that

> [w]*hen we look at related disciplines which have an interest in aspects of language we can see that they, too, tend to focus on some aspects of bilingualism and neglect others.*[12]

Bilingualism is a complex topic with a vast bibliography. One can study it from points of view as diverse as jurisprudence and pedagogy, from disciplines as complementary as psychology and sociology, and from fields of research at once as divided and yet as close as linguistics and literature. Here, our approach will be resolutely interdisciplinary. Our contributors come from disciplines, fields

of enquiry or professions as diverse as Mideastern Studies and graphic design on the one hand, and as related as literary criticism and literary theory on the other. No single ideology, theory, methodology or point of view unites all the writers. Rather, it is from and through the basic differences that some common concerns become apparent and, as such, all the more striking. The very interdisciplinarity of bilingual studies is one of the aspects that makes it such an exciting field and the fact that no single approach can do the topic justice, far from impeding research in the area, should, we believe, provide a stimulus to all those interested in language and in its sometimes invisible materiality.

An even greater difficulty in approaching bilingualism concerns the actual definition of the subject.

> *It is not an easy task to start any discussion on bilingualism by positing a generally accepted definition of the phenomenon that will not meet with some sort of criticism.*[13]

One definition refers to the "state of an individual or a community characterized by the simultaneous use of two languages."[14] Since we shall be concentrating on texts rather than on societal bilingualism, we prefer a more general definition: "The capacity to make alternate (and sometimes mixed) use of two languages."[15] Although one should no doubt prefer the terms of multi- or plurilingualism for the use of more than two languages, we shall take the liberty of subsuming such polyglot usage under the general heading of bilingualism.[16]

An ancillary problem is raised by the use of the term "diglossia," which etymologically means bilingualism in Greek. Today the term has come to mean the functional distribution of languages and language varieties and, in particular,

a situation where two very different varieties of a language or two distinct languages co-occur throughout a speech community, each with a distinctive range of social functions.[17]

The term is used especially in sociolinguistics to describe the use within one community of two languages or dialects of one language—linguists have difficulty discerning a dialect from a language—in terms of function, prestige or literary usage. The theoretician of bilingualism William Mackey has divided bilingualism into individual and collective performances and the latter into political, psychosocial and social domains. Diglossia would figure as a subsection or a division of the latter.[18] *Literary diglossia* refers to a situation where one language, the vernacular, is reserved for everyday common usage including newspapers, and another, supposedly more sophisticated or more prestigious language is used for official written communication, e.g., for administrative or literary purposes. Such a situation exists in countries where Arabic is used. *Literary biculturalism* refers to a situation where writers are obliged to write in a foreign language and a culture not their own. Since we intend to aim at individual linguistic performance and, what is more, actual texts, it would seem that the term "bilingualism" is more appropriate than its more learned Greek cousin, although if within one text one language were systematically reserved for one type of usage, say reported dialogue, and another one for another type of discourse, say narration, one would be in the presence of a diglossic situation. Since our aim is neither to confuse the reader nor to build typologies for their own sake, we shall end this section here, for our purpose is to analyze the actual practice and modalities of the bilingual text *in situ*.

Different Levels

Part of the complexity inherent in the study of bilingualism is due to the different ways in which it manifests itself in relation to the written word, sentence, work or edition, as well as writers themselves.

Let us begin with basics, i.e., how actual words may be affected by the interlinguistic message. A text published in a foreign language that is destined for a student audience may include notes explaining the meanings of individual words in the learner's native language. Here bilingualism surfaces in the margins of the text, like so much flotsam and jetsam around the principal target language. Even when such notes are not included, students tend to write their own glosses in the margins, thereby transforming unilingual texts into bilingual ones. Sometimes the result is frightening for the instructor to see, as the text almost disappears beneath the commentary surrounding it. However, students have been doing it for centuries and as a learning tool it seems to work. Exactly where linguistic gloss leaves off and commentary, i.e., a new text, begins is often a good guess, as many a medieval manuscript or a postmodernist fiction will attest. Bilingual dictionaries inevitably concentrate on words, although, more and more, expressions and idioms tend to be included in the better lexicons. A learners' dictionary that includes explanations in the source language makes for an interesting case study of a bilingual text that combines lists of words with actual prose. In one space the two fundamental axes of language—the paradigmatic (or the vertical) and the syntagmatic (the horizontal)—crisscross over the linguistic barrier that at once divides and unites the pedagogical intent of such a work.

In the case of glosses and dictionaries, the bilingualism of the text is self-evident; however, there are other cases where it may be camouflaged, e.g., names of commercial products. Here the role of the reader/viewer is

crucial in discerning the bilingualism that is at stake. While it may be in the interests of those marketing a product to appeal simultaneously to two or more distinct linguistic groups, they may not wish to flaunt their bilingual market strategy. Market researchers and graphic designers have found many ingenious ways to exploit the interlinguistic nature of the messages that are transmitted to the general public. Sometimes the solution they come with is simply nonlinguistic, as in a company logo that makes use of a graphic symbol as opposed to actual words that inconveniently have to be rendered in two languages. The solutions are as diverse as they are creative.

Another creative use of bilingualism as it affects words is in the use of names in a novel or play. A character's name may involve a bilingual pun or another play on words. Nabokov was an expert in simultaneously evoking more than one language and culture in the naming of his characters. However, there are other cases where an actual foreign word may be used within a text written in another language. As pointed out in the introduction to our previous issue, Graphic Collisions: Languages in Contact, there are various degrees of such foreignness, of the measure of the integration into the new (con)text, ranging all the way from outright code-switching[19]—where italics would normally be used to underscore the change in code—to more subtle cases of linguistic "interference."[20]

On a somewhat more complicated plane, one finds bilingualism working at the level of sentences. Here the process of including utterances in a second language, e.g., as in the case of dialogue spoken by a character in a fictional text, may be used to add an element of exoticism or verisimilitude in realist fiction. In ***War and Peace***, for example, code-switching (Russian-French) is a result of Tolstoy's depiction of characters and events in a particular setting, since

> *the nature of the bilingualism of some members of the Russian aristocracy* [. . .] [was] *that certain of them felt more confident in what was for several years the language of the country's military enemy than in their mother tongue.*[21]

However, there is also another more modern use of bilingualism that is to be found in avant-garde texts of contemporary fiction where kernels of foreign-language writing are to be found within the overall work; such extracts often have an intertextual function in that they openly parade the *collage* technique of writing.

The question of bilingual utterances leads us to the case of the bilingual literary work in which the presence of two or more languages is an integral part of the text's overall significance. While in linguistic terms, it might be considered as a mere case of code-switching,[22] albeit extreme, for the student of literature the presence of various languages in the actual verbal fabric of the text means that one is dealing with a kind of hybrid. In a Dadaist poem co-authored by Hans Arp (1887-1966) and Tristan Tzara (1896-1963), each poet contributed lines in German and French respectively. Despite its obvious lack of meaning on one level, the resulting poem, *Balsam cartouche,* is a striking example of a bilingual text where two languages interact and contrast with each other:

> *Kocht der Adam seine maus zu mus*
> *blättern leicht steinvögler in granit*
> *kratzt das milde gnu die geigennuss*
> *le gendarme amour qui pisse si vite.*
> *wattehufe tragen dornenmann*
> *esel treibt in sonnenschwamm am tor*
> *coq et glace se couchent sous l'oeil galant*
> *träumern kommt der cactus seltsam vor.*
> *grande lampe est claire vierge marie*
> *wassersattel trägt den schatten fort*
> *rue saint-jacques s'en vont les petits jolis*
> *vers les timbres de l'aurore marine morte*

purgatoire annonce la grande saison
hat sie je mit katzenleim gebuhlt
l'eau de diable pleure sur ta raison
pfau und stern signieren "katapult."[23]

Two further examples, one a poem by the Chicano poet Tino Villanueva (b. 1941), the other a bilingual page from a novel by the French writer Claude Simon (b. 1913), illustrate other ways in which literary texts make use of bilingualism.

In Tino Villanueva's poem, illustrated in *figure 1, Que hay otra voz,* the poet uses code-switching to underscore the cultural, linquistic and social differences between the Mexican-American migrant workers who pick produce in Texas, Colorado and California, and the English-speaking owners of the fields in which they work.[24] Throughout the poem, Villanueva uses the refrain that among these oppressed people, there is "another voice that wants to speak" ["*otra voz que quiere hablar*"], although it is condemned to silence. The frequent use of English words throughout a poem written primarily in Spanish illustrates the bilingual character of American society in the Southwest and at the same time emphasizes the cultural differences that separate the workers from both the consumers of the produce they pick and the farm owners for whom they work. In a passage that graphically illustrates the bilingual character of Chicano poetry, Villanueva plays with various terms used in both languages to refer to Mexican-Americans as a distinct ethnic group: "*mexicano, latino, Meskin, skin, Mex-guy, Mex-Am, Latin-American, Mexican-American, Chicano.*" As in much of Chicano poetry, cultural identity is closely linked to linguistic identity.

The winner of the 1985 Nobel Prize for Literature, Claude Simon, has often made use of different languages and in one of his most intertextual of novels, ***La Bataille de Pharsale*** (1969), he juxtaposes words and sentences in

QUE HAY OTRA VOZ

God prepares those who have to
suffer and take punishment.
Otherwise, how could we exist?
César Chávez
TIME, July 4, 1969

...que hay otra voz que quiere hablar;
que hay un perfil de tez bronceada
que de rodillas
arrastrándose camina por los
Cotton-fields de *El Campo* y *Lubbock, Texas.*
—¿A dónde voy?—, pregunta.
¿A los *cucumber patches* de *Joliet,*
a las *vineyards* de *San Fernando Valley,*
a los *beet fields* de *Colorado?*
Hay ciertas incertidumbres ciertas:
lo amargo de piscar naranjas
lo lloroso de cortar cebollas.

* * *

Horarios inalterables:
la madrugada mecánicamente despierta el
reloj de timbre (¿de qué tamaño es el tiempo?)
Viene el desayuno: huevos rancheros,
tortillas de harina,
un cafecito.

34

¡Y éntrale otra vez con la frescura!
Entrale a los surcos agridulces más largos
que la vida misma:

plums	*beans*
grapes	*cotton*
betabel	pepinos
pruning	*leafing*
potatoes	*apricots*
chopping	*plucking*
soybeans	cebollas

no importa,
hay que comer, hacer pagos, sacar la ropa
del *Lay-Away*; '55 *Chevy engine tune-up*;
los niños en *seventh-grade* piden lápices
con futuro. Hay otra voz que quiere hablar.

* * *

Tú,
cómotellamas, mexicano. latino, *Meskin,*
skin, Mex-guy, Mex-Am, Latin-American,
Mexican-American, Chicano,

tú,
de los ojos tibios como el color de la
tierra,

tú,
de las sudadas coyunturas hechas sal por
el solazo desgraciado,

tú,
de las manos diestras, y la espalda
empapada desde que cruzó tu abuelo el Río,

35

An extract of the Chicano poet Tino Villanueva's poem "Que hay otra voz" (1968) that illustrates the use of code-switching in a bilingual literary text. Italics are used to accentuate the differences between the Spanish in which most of the poem is written and the English placenames and terms that are an integral part of the life of the Hispanic farmworkers Villanueva describes. *figure 1*

Italian, English, Latin and Greek with his own French. In some cases, as with the use of Greek words and characters, there is a definite graphic dimension to such playful use of language. The example included here (*figure 2*) is taken from Simon's novel *La Route des Flandres.*[25] The page in question is supposed to be the reproduction of a text written by one of the character's eighteenth century ancestors and takes the form of a translation, complete with marginalia, of a work written in Italian about an engraving.

The text, which includes archaic language and spelling practices, eventually gives way to the original Italian as if Georges's ancestor, tiring of translating, ended up by simply transcribing the original text. The fragment quoted, not by chance, is about a female centaur, surely as hybrid a creature as one could find.[26] And just as subtle as the transition from the human to the animal in the engraving that the text purports to describe is the passage from one language to the other. Here content and form mirror each other—on the one hand, the half human, half animal creature described by words that are translated and then transcribed, and, on the other, the juxtaposition of French and Italian both in the column of gloss in the left hand margin of the text that Simon's own page seeks to replicate as well as in the prose text itself—thereby making this magnificent bilingual page a truly hybrid text.

Next one must consider the bilingual edition, which presents similarities with the bilingual dictionary. In both cases, all the writing in one language, whether words or, as in this case, facing texts, is rendered in the second or target language. The bilingualism is thus not of the original author but of the editor, the translator and, of course, the eventual reader. How the primary text and the translation are set, in what size fonts, how the notes if any are integrated on the page pose problems that overlap considerations of graphic design with larger questions of linguistic and literary interpretation.

Finally, there is the question of actual bilingual writers, whether or not they wrote texts that might be considered as examples of interlinguistic communication. Joseph Conrad (1857-1924) with Polish and English, Vladimir Nabokov (1899-1977) with Russian and English and Samuel Beckett (1906-1989) with English and French come to mind immediately. The crossover from one language to the other may reveal a definite break as in the case of Conrad; however, in the case of Nabokov or Beckett, the change in language of preference does not

LA ROUTE DES FLANDRES

attegiamento geste attitude	confond ensuite en voulant déterminer les Confins L'attitude de la main gauche avec laquelle elle touche les cordes de la lire est agréable il en est de même pour celle où
carnagione carnation	Elle Semble vouloir frapper avec une partie de cimbale quelle tient dans la main droite et l'autre partie que le pintre par
ottimo très bon	une idée vraiment noble de peinture (*ces deux mots barrés*) et pittoresque a placé dans la main droite Du jeune homme qui l'embrafse étroittement en pafsant fous le
otremodo autrement	bras droit de cette femme fa main gauche qui Refsort fous fon épaule la robe du jeunhomme est violette et l'habit qui flotte pendant fur le bras de la femme Centaure
controverfia dispute	est jaune : il est bon D'obferver encore la Coifure, les bracellets et le Colier nottapoi l'attenenza che hanno i centauri con Bacco equilimente, et con Venere...

Georges pensant : « Oui, il n'y a qu'un cheval qui a pu écrire ça », répétant : « Bon. Très bien. Etalons », pensant à tous ces morts énigmatiques, figés et solennels qui dans leurs cadres dorés fixaient leurs descendants d'un regard pensif, distant, et parmi lesquels figurait en bonne place ce portrait que pendant toute son enfance il avait contemplé avec une sorte de malaise, de frayeur, parce qu'il (ce lointain géniteur) portait au front un trou rouge dont le sang dégoulinait en une longue rigole serpentine partie de la tempe, suivant la courbe de la joue et dégouttant sur le revers de l'habit de chasse bleu roi comme si — pour illustrer, perpétuer la trouble légende dont le personnage

56

A page from Claude Simon's novel* La Route des Flandres *(1960) illustrating the use of more than one language in contemporary fiction. The subject matter, the description of a female centaur, involves the process of hybridization. A similar process is at work at the level of language. Here the bilingual dimension of the text reflects the aesthetic concerns of the novelist, rather than the reality of life in a bicultural society.

figure 2

---

exclude, on the contrary, the presence of the mother tongue. Nabokov's novels, for example, are chock-full of bilingual wordplay. And as with Nabokov but to a much greater extent, Beckett's fame rests partly on his talents as his own translator.[27] Initially, he wrote texts in English before translating them into French; he later adopted a different strategy, first writing in French, and then translating into English. The case is unusual and it has been

argued that to fully appreciate Beckett as a bilingual writer, one would have to read both language versions simultaneously if that were possible. At that point, the bilingual writer will have been transformed into a truly bilingual work, even if such a bilingual text exists only in the reader's mind.

From words to sentences to entire works and editions, bilingualism can affect every level of writing. As we have seen, the processes and the stakes go beyond the purely linguistic, for they extend to the textual and, what is more, to the literary.

Visible and Invisible Varieties

Among the many examples of bilingualism in the text are some that pose the problem of visibility, the degree to which the reader or observer looking at the message is aware of the existence of more than one language within the space of the text. In many cases, of course, the visibility involved is directly related to the number of languages that the reader or observer understands. In a text in which code-switching is used, the bilingual nature of the text is reinforced every time a switch occurs. A similarly high degree of visibility is achieved in a wide range of bilingual texts in which the two languages confront each other in parallel columns down the page, as in the case of Sumerian cuneiforms, or across facing pages, as in the bilingual edition of a text. On a bilingual sign or product label, the two languages clash even more directly, especially if the strategy employed by the sign painter or the label designer is to play up the difference(s) between the two languages.

Directly related to the question of visibility is the problem of the degree to which the presence of more than one language in a text performs an important *function* in that text. In other words, there are forms of discourse in which the bilingual nature of the text is exploited for some specific purpose, as in Joyce's ***Finnegans Wake***, or in the

novels of contemporary writers such as Jacques Godbout (b. 1933) and Jacques Poulin (b. 1937).[28] In such cases, the bilingualism of the text can be used to reflect the cultural reality of a bilingual community, as in the plays of Michel Tremblay (b. 1942), for example, or in order to parody the stylistic excesses of an entire tradition, as in Rabelais.

When two languages have coexisted in a given society over a long period of time or when the close contact between two neighboring cultures has led to words being borrowed by one language from the other, the "foreign" origin of the word, expression or grammatical structure often becomes obscured, as in the process which linguists call "integration." In many instances, this is a gradual and to some extent natural process. However, in the novels of Nabokov, one often finds bi- and even trilingual puns which are invisible to the reader who knows only one of the languages involved. As mentioned, in the case of bilingual writers such as Beckett, "invisible" bilingualism would become visible, if the two versions of the text were ever published side by side in a bilingual edition.

Working With the Text

Bilingualism does not just affect the text *qua* product, for it is an integral part of the actual writing/reading process. Bilingualism's many workers are almost too numerous to mention, for they include translators, lexicographers, legal experts, literary critics and theorists, hermeneuticians and market researchers and, in all probability, a fair share of frauds and criminals. Here we shall concentrate on the most important of workers of the bilingual text: the writer, the designer and the reader.

Without the writer, there could be no bilingual text of whatever length, form or genre, for it is the writer who encodes the message in more than one language at the source. However, since studies of bilingualism have tended

to emphasize theoretical questions or, in the case of more practical applications, examined how bilingualism affects children—pedagogy, psychology on the one hand, and language laws on the other—we seem to have lost sight of the importance of the writer. This is not to diminish the importance of the impact of bilingualism upon schooling or other societal concerns such as minority linguistic rights, but surely the bilingual writer also merits close study. As for the reasons why a writer might want to switch codes in midstream, they are many and various. Let us review two of them here.

First, a writer of fiction may wish to make use of more than one language because the fictive universe portrayed is that of a bilingual social milieu. Recent Québécois fiction often includes reported dialogue or other "texts" such as signs in English because the francophone characters come into daily contact with the other language. Here bilingualism serves the purpose of literary realism. Second, a writer may write bilingually for the pure pleasure of playing with more than one language. If the joy of writing is anchored in experimentation with language, why not increase the possibilities, the variables, by raising the linguistic stakes? James Joyce's prose is ample testimony to the almost limitless possibilities afforded by language.
If for some writers, such as authors of textbooks, a second language is a *utilitarian* necessity, then for writers of fiction, drama or poetry, it may become a *creative* necessity. As Brian Fitch has noted,

> *the bilingual writer is not merely* **aware** *of the existence of a multiplicity of tongues but lives in the continual presence of this awareness during the very act of writing.*[29]

What is especially fascinating is that bilingualism is not in and of itself any simple measure by which writers or their writing can be judged. Both fiction and nonfiction writers may be bilingual and in fact both sorts of writers regularly produce bilingual texts. Ancient and modern writers have

indulged in bilingual writing. Nor can one deduce a creative writer's aesthetic values from the fact that bilingualism is exploited for, as we have seen, bilingualism may be a part of realist and postmodernist writing alike. Such a wide range of styles, as well as the genres and the graphic systems that have been used—everything from cuneiforms to computer "hypertexts"[30]—demonstrate not that bilingualism is insignificant as a distinguishing factor, but rather that it is so intimately linked to writing above and beyond all the possible variables and vagaries attending the process that one could almost say that writing is by definition bilingual.

Between the writer and the reader/viewer/consumer figures the graphic designer. If this truism applies to all printing, how much more crucial is design when more than one language must be set within a single textual space. How to design bilingually? In his article Bilingual Typography, which was included in our earlier issue, Alistair Crawford makes the argument for language-based design, in particular as it applies to the case of the English/Welsh confrontation.[31] However, each linguistic contact will raise new questions pertinent to the languages juxtaposed. Let us not forget the actual problems involved in concretizing different languages in a specific context where aesthetic and, no doubt, commercial concerns will determine just how the languages are played off against each other. As the typographer and poet Robert Bringhurst has written, "[t]o the marriage of type and text, both parties bring their cultural presumptions, dreams and family obligations."[32] He also reminds us, in case we had forgotten, that "[t]ypography was once a fluently multilingual and multicultural calling."[33] Indeed, it still ought to be.

Finally, in the process and production of bilingual texts, there is the role of readers as they try to make sense of the characters, words, text and layout set before them. How is the bilingual text perceived? One can imagine a whole spectrum of responses varying from readers who

deliberately skip the foreign words, sentences or passages that upset their reading patterns to more perverse readers who might read only those words, sentences or passages written in the second but not for them secondary language. In between, one could find the reader who, engaged in the very bilinguality of the text deciphered, takes the time and the trouble to confront the bilingual message in detail. Are we dealing then with an essentially redundant message encoded in two languages, and if so what is the significance of this linguistic duality? If there is a difference and if new information is indeed conveyed, what has been added? What is the significance of the fact that a particular code has been switched to? What are the connotations not just of the overall message in two or more codes, but also of the actual codes that have been used? What similarities and/or differences exist between the two linguistic codes? And, finally, how do the two languages interact with each other linguistically, aesthetically and typographically? Extra effort, even change in directionality, may be required, not to mention recourse to dictionaries, grammars or that encyclopedia of literature that sits upon our library shelf and, to a lesser extent, within the mind of every reader. It would be an understatement to argue, as we would, that bilingual writing makes the reader work harder than monolingual writing. Bilingual reading is, by its very nature, an active, dynamic and vibrant process. And just as one can speak of the poetics of bilingualism, one could speak of its energetics.

Organization of the Issue

Although there are probably as many ways of organizing the various issues pertaining to the question of bilingual writing as there are potential editors of *VL,* the articles that we solicited and the points they raise seem to group themselves around three main themes or rubrics. The first section, Theory and History, gives the background, both

synchronic and historical, to bilingual texts and writers. Bilingualism exists in a host of different written forms, from cuneiforms to flashing neon lights, and literary genres as diverse as the aphorism and the multivolumed novel. If this section gives the reader even a small idea of the normality, the necessity, the history and, yes, the beauty of the bilingual text, it will have served its purpose. We have entitled the second section Telltale Signs, but we could have called it Town and Gown, for the articles grouped here treat the bilingual "texts" of everyday life—logos, signs, newspapers—and the academic applications that must of necessity exploit more than one linguistic code. From polyglot Bibles to multilingual prayer books and bilingual editions of famous literary works, languages have coexisted for centuries and indeed millennia within the confines of a single textual space so that students might learn to read and appreciate texts written in languages other than their own. The third section, Textual Pleasure, takes bilingualism to another level, beyond the merely utilitarian, quotidian or even academic. It becomes a sophisticated instrument in the writer's toolbox, somewhat like the stereoscope alluded to earlier. Texts are seen to play with language and, more importantly here, with *languages*. Roland Barthes called such writing "blissful texts,"[34] examples of which are legion whether they be signed Villanueva or Simon. If at first glance, this last section seems the least visual, we believe such an appearance to be deceptive since the actual extracts of prose should be considered as "illustrations"—figures of bilingual texts blown up for all to read and *see*. Together, the three sections demonstrate one way of cutting up the semantic and methodological field of the practice of bilingual writing. The first gives the point of view of the theorist and the historian, the second that of the graphic designer and the scholar, whose views are seen to be less at odds with each other than might be expected, and the third that of the linguist and the literary critic.

The Authors' Contributions

In his article, Literary Diglossia, Biculturalism, and Cosmopolitanism in Literature, William Mackey, one of the pioneers of research on bilingualism, presents an overview of

> *the effect of two languages and cultures on the creation of literature* [. . .], *the cosmopolitanism and bilingualism of writers and, in particular, the effects of the related phenomena of biculturalism and diglossia on the production of literary texts.*[35]

He surveys a wide range of bilingual texts from a broad cultural and historical perspective, and shows that bilingualism has been a feature of intellectual life throughout history, e.g., many Roman writers were not native speakers of Latin and all medieval scholars were of necessity bilingual. Interestingly, Mackey points out that in the history of European literatures, unilingualism comes *after* bilingualism, since the former was associated with the rise of nationalism during the Romantic period. Discussing authors who wrote in different languages at different times of their lives—Rilke, Iwan Goll, Beckett and Nabokov, as well as those who used more than one language in the same text—Mackey includes examples from Latin literature but also from contemporary Québécois theater. Clearly, the field of bilingual studies is a vast one, and a review of the literature turns up thousands of titles that cover

> *areas of study ranging from individual bilingualism to institutional bilingualism; they include special fields of study like the analysis of interference, bilingual writings, interlinguistics, language contact, linguistic borrowing, linguistic irredentism, bilingual education, multinational societies and bilingual language policy.*

For the purposes of this issue, what we have found most significant is the view that the cultural and linguistic

melting pot is a relatively recent and even atypical turn of events, for over the centuries and the millennia writers have tended to be bilingual creatures bent on playing with more than one tongue at a time. Mackey's happy prediction is that "[t]he nation-state of the future is destined to thrive in situations of literary diglossia, and its writers in contexts of literary biculturalism."

In Bilingual Babel: Cuneiform Texts in Two or More Languages from Ancient Mesopotamia and Beyond, Jerry Cooper demonstrates that bilingualism in written texts goes back to ancient Babylonia and Sumeria. Because of the confluence of peoples and cultures in ancient Mesopotamia, bilingual glossaries and translations were needed from the earliest stages of the development of writing.

Over the centuries, formats and techniques were developed that enabled two or more languages on a single document to co-exist as harmoniously and productively as the diverse inhabitants of ancient Mesopotamia themselves.

As soon as bilingual communities developed, bilingual texts appeared. In fact, the first bilingual literary text in Babylonia dates from the middle of the third millennium; it can be seen in one of Cooper's illustrations. Other examples include multicolumn bilingual word lists and grammatical paradigms. The harmonious coexistence of different languages in these cuneiform texts with their strong visual impact revealing the early writers' evident attention to formats, vertical and horizontal spacing, in short to questions of the graphic design of the cuneiform text, is there for all to see. One is impressed by the sheer materiality, the "weight" of the evidence. And, as demonstrated in the article by Lance Hewson, then as now the bilingual text often had a pedagogical purpose.

The first article in the second section, Telltale Signs, is Daniel Picard's study of bilingual logos in Québec, Jackhammers and Alarm Clocks: Perceptions in Stereo.

Anyone who has ever doubted that the designer can afford to ignore questions of language and culture has only to glance at a photo we recently came across of some products that are successfully marketed abroad but which would probably not sell very well at the local supermarket: they include Krapp toilet paper, Cock soup and Plopp chocolate![36] In a bilingual and linguistically sensitive society like Québec, one can imagine the pitfalls that would surely await a designer whose work was not language-based. Reading an airline logo or the label on a bottle of shampoo in Canada involves "perception in stereo," and creates major problems for those who must appeal to consumers in two languages simultaneously and within the space of the same sign or label. Picard has divided the various strategies adopted by Canadian designers into seven different ways of simultaneously identifying an item for two linguistic publics. (Readers will find it helpful to consult Picard's two tables.) One of our favorite naming strategies is that of the Canadian Airlines International company logo in which the last "a" of "Canadian" is replaced by a chevron, thereby effectively neutralizing the linguistic difference between the French and English versions of the word. However, the question is made more complex, as Picard's eloquent argument backed up by ample visual proof demonstrates, by the interface of languages in various contexts:

> *First, there is contact between the two languages interacting with each other. Second, there is contact of the two languages with a surface, plane, level or environment where they will interact. Third, there is the contact between that surface or place and the person involved. Consequently, there is contact between the different perceptions which the same information elicits.*

While the relationship between the two languages in the restricted and limiting space of a trademark or logo can recall some of the problems faced by writers of literary

texts as they come to grips with two linguistic codes within the space of a single poem, nevertheless, there is at least one essential difference: Whereas in the literary text, the bilingual text more often than not seeks to draw attention to its very bilinguality, the ideal logo is one that minimizes "the levels of mental activity in the act of recognition."

If bilingualism definitely has a commercial dimension to it, there is also another, more academic application in the bilingual edition of a literary work, as studied by Lance Hewson. Two versions of the same text face each other across the matching margins that once divide and unite them, since

the bilingual edition sits, as it were, boldly and simultaneously astride the two language-cultures, positively inviting the reader to go back and forth between the two linguistic and cultural worlds.

Hewson examines the special status of such texts and the specific reading strategies they call for. He stresses the various roles played in the process by the publisher, the translator and the reader. Especially interesting is his plotting of hypothetical eye movements in different types of readers' approaches to the bilingual page. For example, the beginning learner of English who is reading a bilingual (French/English) edition of Conrad's ***Heart of Darkness*** will not approach it in the same way as the more advanced student of literature. Hewson concludes by emphasizing that such editions give the reader "the chance of moving between the two [languages] and understanding the vast possibilities opened up by the translation operation."

Bilingualism in the Hebrew Text, Stephen Lubell's contribution to our issue, raises the problem of how bilingualism has affected and continues to affect one particular language, one moreover that uses a different writing system from those of the other languages with which it has found itself juxtaposed, in everything from sixteenth-century polyglot Bibles (Hebrew, Latin, Aramaic, Greek)

to prayer books (Hebrew, German) to contemporary newspapers (Hebrew, English). Lubell first traces the contact between Hebrew and other languages from Classical Hebrew through Mishnaic Hebrew to Modern Hebrew. Even though Israel is no longer the polyglot society it was in the 1950s, most speakers of modern Hebrew are also speakers of at least one other language.

> *This highly monolingual culture—bred of a fairly rigid theory of melting pot monoculturalism—contrasts sharply with an equally strong bilingual or even multilingual strain in Jewish history,*

for "a multilingual heritage [. . .] came to be part and parcel of the Jewish tradition." Discussing the problems presented by setting, on the same page, bilingual Hebrew and foreign language texts, Lubell provides a number of visually striking illustrations. The examples extend from the highly visible to (almost) invisible cases of interference, of which the author distinguishes five types. As in the Hewson article, the reader's eye movements come into question due to the difference in directionality of, say, English and Hebrew. Another interesting point is how to retain the essential foreignness of a literary text in translation and the various visual effects that can be obtained by keeping some of the original flavor.

The final section of the issue, Textual Pleasure, is opened by Rainier Grutman's challenging piece, Mono versus Stereo: Bilingualism's Double Face. Grutman has chosen to analyze such demanding examples as, on the one hand, a poem composed by Raimbaut de Vaqueiras around 1190 in which an amorous debate takes place between a Provençal minstrel and a Genose woman, and, on the other, a scene from Rabelais's ***Pantagruel*** (1532) that involves a large selection of languages. The argument presented is made all the more complex by the twists and turns taken in this dialogue with modern literary theory, in particular the ideas of the Russian critic Mikhail

Bakhtin. For Grutman, a bilingual author has a potential reading public in each of the languages he or she chooses to write, but a *text* can be bilingual only if it makes a "*relevant use* of other languages." It is precisely this relevant use that forms the central focus of the article, and for the purposes of analyzing such use, the author divides it into two different types. Grutman's first long example is of so-called stereo bilingualism, his second of mono bilingualism. What interests Grutman is not just the mere presence of two or more languages on the page—as in a facing translation to quote a familiar example—but rather the extent to which the languages interconnect and play with each other. He seeks to prove that stereo writing and bilingualism are not necessarily one and the same, for in some polyglot texts "languages are kept apart in order to give an impression of cosmopolitanism," whereas other stereographic effects can be obtained by playing upon various semiotic codes inherent in the literary text, for example those analyzed by the critic and theorist Roland Barthes. In the case of mere juxtaposition, bilingualism shows another side of itself and becomes a "kind of double monolingualism." Grutman's article uses the notion of stereo in our title and, taking it to the logical limit, tests it against actual textual practice; the result is an intellectual *tour de force*, a challenge to both readers and writers alike. Clearly, much remains to be done in the field of what this contributor calls the "poetics of bilingualism."

Phyllis Wrenn's article, A Case for Acadian—The Politics of Style, provides a detailed account of the stylistic strategies of one Marichette, the *nom de plume* of an Acadian woman who wrote witty letters about contemporary national, local and everyday household concerns in the newspaper *L'Evangeline* published in Weymouth, Nova Scotia at the end of the last century. Unlike other contributors to the newspaper, however, Marichette composed her letters in

the language of Acadia, a language reinvented by this witty and unconventional spokesperson for the common folk to serve as a kind of anti-model for a society that has always stubbornly maintained its individuality.

Wrenn's many examples include code-switching, pidginization and other forms of bilingual language usage, all of which anticipate by many years the linguistic experimentation of Québécois writers during the 1960s.

Marichette's letters are, in short, documentary evidence both of the state of a dialect at a specific point in time and of language usage in a specific socio-cultural context. And the systematic code-switching from French to English for items expressing the feelings of the writer intended to influence the feelings of the readers [. . .] *is indicative of the pervasive influence of English as the vernacular.*

Wrenn's article gives concrete proof of "bilingualism in action," for Marichette's linguistic performance is both a "visual shock" and a "linguistic rebellion" against the norms of standard French usage. The two languages comingle joyously across a linguistic and cultural divide in the narrow space of a newspaper column, thereby demonstrating that the "pleasure of the text" extends beyond the confines of the academy and the artifices once so dear to Parisian publishing houses.

The final article is Joseph Nassar's Transformations in Exile: The Multilingual Exploits of Nabokov's Pnin and Kinbote. Despite the famous novelist's writing shift from Russian to English, Nassar points out that Russian as well as several other languages continue to appear in Nabokov's works, however camouflaged they may have been by this astute connoisseur of chess and literature. In fact, to label Nabokov a bilingual writer who "changed languages" may well miss the mark, for his work is characterized by a plethora of puns, allusions, overdetermined names and code-switching.

*With **Pale Fire,** a polylinguistic, multi-cultural* tour de force, *Nabokov revealed in 1962 the immensity of his literary genius, his extraordinary ability to meld languages, literatures and histories: English, Russian, Finno-Ugric, Celtic and Germanic (West and North).*

Linked to, or thematized by, stories of oddball exiles forced to live and function in a language they "master" but imperfectly, these two "American" novels have "high visual impact, and therefore allow—as well as require—greater effort than ordinary reading." Here literary genius is clearly grounded in the absolute linguistic mastery of the writer and the overt display of textual pleasure at its ludic best.

*

Clearly, there is much to think about here and, of course, much remains to be said about the subject of bilingualism. The implications for the bilingual text extend beyond any single writer, no matter how talented, spectacular, or virtuoso his or her performance may be upon the linguistic keyboard. The need for further research is evident whether in the area of graphic design or the poetics of the bilingual text. Indeed the wider implications of bilingual studies extend beyond the realm of the text into literary and cultural theory. If such endeavors are ever to prove fruitful, they will most certainly have to be grounded in actual linguistic and textual practice. Bilingualism, as we have seen and as will be demonstrated by the contributors to this issue of *Visible Language*, is a vibrant, dynamic area of research, one that interfaces with various disciplines and fields of enquiry—with many very different pursuits of knowledge—*and* all the languages ever written. That perspective would be daunting indeed if it were not also so exciting. Bilingual communication is not the subject and matter of redundant messages that overlap, or that cancel

each other out. Rather the bilingual text is a form of communication grounded in difference, and it is for this very reason that it is destined to endure, to prosper, to fascinate and to seduce—in a word, to communicate. For

> *the greatest threat to communication is not difference, but sameness. Communication ceases when one being is no different from another: when there is nothing strange to wonder at and no new information to exchange.*[37]

Notes

[1] Steiner, George. 1975. *After Babel. Aspects of Language and Translation.* London and New York: Oxford University Press, 120.

[2] Shattuck, Roger. 1963. *Proust's Binoculars. A Study of Memory, Time and Recognition in "A la recherche du temps perdu."* New York: Vintage, 42-44.

[3] Stereoscope. "An optical instrument through which two pictures of the same object, taken from slightly different points of view are viewed, one by each eye, producing the effect of a single picture of the object, with the appearance of depth or relief." (*Random House College Dictionary*).

[4] Roland Barthes already made use of the stereo metaphor in describing the literary text: "the convergence of the voices (of the codes) becomes *writing,* a stereographic space. . ." (Barthes. 1974. *S/Z,* trans. Richard Miller. New York: Hill and Wang, 21).

[5] Erlich, Victor. 1981. *Russian Formalism. History-Doctrine.* New Haven and London: Yale University Press, 190-193.

[6] Steiner. *After Babel,* 120n.

[7] Cf. Mackey, William. 1982. *International Bibliography on Bilingualism.* Québec: Presses de l'Université Laval. Some twenty thousand titles are listed, very few of which concern the question of bilingual writing. A notable exception is Leonard Forster's 1970 book *The Poet's Tongues: Multilingualism in Literature* [Cambridge: Cambridge University Press] in which he sketches "the different ways poets have used languages other than their own for poetry from the Middle Ages down to our time." (1). Among recent publications devoted to the question of bilingualism but which have little to say about bilingual texts, one could cite the following: Hamers, Josiane and Michel Blanc. 1989.

Bilinguality and Bilingualism. Cambridge: Cambridge University Press; and Romaine, Suzanne. 1989. *Bilingualism.* Oxford: Blackwell.

[8] *Text.* "a wording of anything written or printed; the structure formed by the words in their order; the very words, phrases and sentences as written." (*Oxford English Dictionary* vol. 11, 238)

[9] Hodgson, Richard and Ralph Sarkonak. 1987. Bi-Graphic Differences: Languages in Con(tact)(flict). *Visible Language 21:1.*

[10] It could no doubt be safely said that for many of our Québécois friends and colleagues, bilingualism is not just intellectually invalid but politically incorrect in the Canadian sense of things, since it is taken as proof of the assimilation of the linguistic minority by the dominant, even colonizing force of the majority. No doubt readers in the United States will bring their own perspectives to an issue that remains so highly charged in North America, this despite the fact that the majority of the world's population live at least bilingually if not multilingually.

[11] Baetens Beardsmore, Hugo. 1982. *Bilingualism: Basic Principles.* Clevedon, Avon: Tieto, 3.

[12] Romaine, Suzanne. 1989. *Bilingualism.* Oxford: Blackwell, 7.

[13] Baetens Beardsmore. *Bilingualism: Basic Principles,* 1.

[14] Hamers and Blanc. *Bilinguality and Bilingualism,* 265.

[15] McArthur, Tom, ed. 1992. *The Oxford Companion to the English Language.* Oxford and New York: Oxford University Press, 126.

[16] Cf. Forster. *The Poet's Tongues,* 2.

[17] Hamers and Blanc. *Bilinguality and Bilingualism,* 267.

[18] Mackey, William. 1989. La genèse d'une typologie de la diglossie. *Revue québécoise de linguistique théorique et appliquée* 8:2, 11-28. See in particular the graph dividing the notional field on page 22.

[19] *Code-switching.* "a bilingual communication strategy consisting of the alternate use of two languages within the same utterance, even within the same sentence" (Hamers and Blanc. *Bilinguality and Bilingualism,* 266.)

[20] "The question of *words* in conflict poses the problem of interference and integration. Interference carries with it the negative connotation of perceived error or deviation from the linguistic norm of one language due to the influence of another language with which the speaker/ writer of the first is in contact." (Hodgson and Sarkonak. 1987. Graphic Collisions: Languages in Contact. *Visible Language* 21:1, 30).

21 Timm, Leonora. 1978. Code-switching in *War and Peace,* in *Aspects of Bilingualism,* Michel Paradis, ed. Columbia, South Carolina: Hornbeam Press, 303.

22 Code-switching is used to refer "to the alternate use of two languages, including everything from the introduction of a single unassimilated word up to a complete sentence or more in the context of another language." (Haugen, Einar. 1978. Bilingualism, Language Contact, and Immigrant Languages in the United States: A Research Report 1956-1970, in *Advances in the Study of Societal Multilingualism,* ed. Fishman, J. The Hague: Mouton, 21).

23 Cited by Forster. *The Poet's Tongues,* 83. As he comments, "[h]ere the immediate object is not communication, but exploration of the expressive resources of language at a deep, subconscious, magical level." (83-84).

24 Villanueva, Tino. 1979. *Hay otra voz Poems* 1968-1971. Madrid-Nueva York: Mensaje, 34-35.

25 Simon, Claude. 1960. *La Route des Flandres.* Paris: Les Editions de Minuit, 56.

26 "The twenty-eighth engraving and the three others like it are all equally beautiful and noble and seem to be from the same hand. Everything in the Centaurefs is graceful and delicate and all deserves to be considered with an especiall attencion The Node and juncture where the human part ends and the equine part begins is indeed admirable. The eye distinguishes the delicacie of the white flesh-tintes in the woman from the clarity of the brilliant fur in the animal of a light chestnut colour but one is then confused in attempting to determine the confines. The attitude of the left hand with which she is touching the strings of the lyre is agreeable as is that with which she appears to be striking a porcion of the cymbal she holds in her right hand against the other porcion which the paynter by a truly noble idea of paynting (*these two words crossed out*) and pittoresque has placed in the right hand of the young man who is embraycing her close while pafsing under the woman's right arm his own left hand which emerges from under her shoulder. The young man's gown is violet and the habit hanging from the arm of the Centaurefs is yellow: it is suitable to remark as well the coifure, the bracellets and the Collar nottapoi l'attenza che hann o i centauri con Bacco equilimente, et con Venere. . ." (Simon, Claude. 1985. *The Flanders Road,* trans. Richard Howard. London: Calder, 45).

27 "In whichever of the two languages Beckett happens to be writing at a given moment, there is always the presence of the other language with its wholly different expressive potential hovering at his shoulder, always at arm's reach and within earshot. What should be borne in mind here is that the language in which he writes

first (that it, his first version) is not always the same: sometimes it is English and sometimes it is French, with the predominance (chronologically speaking) of the first giving way to that of the second as his writing career has evolved." (Fitch, Brian T. 1988. *Beckett and Babel: An Investigation into the Status of the Bilingual Work*. Toronto, Buffalo and London: University of Toronto Press, 156-57.)

28 Hodgson, Richard and Ralph Sarkonak. 1989. Deux hors-la-loi québécois: Jacques Godbout et Jacques Poulin. *Québec Studies* 8, 27-36.

29 Fitch. *Beckett and Babel,* 158.

30 "*Hypertext,* a term coined by Theodor H. Nelson in the 1960s, refers [. . .] to a form of electronic text, a radically new information technology, and mode of publication. 'By "hypertext,"' Nelson writes, 'I mean *nonsequential* writing—text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways.' Hypertext [. . .] denotes text composed of blocks of text—what Barthes terms a *lexia*—and the electronic links that join them." (Landow, George P. 1992. *Hypertext. The Convergence of Contemporary Theory and Technology.* Baltimore: The Johns Hopkins University Press, 4.) The sentence quoted by Landow is from Theodor H. Nelson. 1981. *Literary Machines.*

31 Crawford, Alistair. 1987. Bilingual Typography. *Visible Language* 21:1, 42-65.

32 Bringhurst, Robert. 1992. *The Elements of Typographic Style.* Point Roberts, Washington and Vancouver, British Columbia: Hartley and Marks, 50.

33 Bringhurst. *Elements of Typographic Style,* 85.

34 Barthes, Roland. 1975. *The Pleasure of the Text,* trans. Richard Miller. New York: Hill and Wang. In French, the expression used is "textes de jouissance."

35 Unless otherwise indicated, quotations in this section are from the articles in this issue.

36 Murphy, John and Michael Rowe. 1988. *How to Design Trademarks and Logos.* Cincinnati: North Light Books, 43. Forster discusses an example concerning the marketing of a brand of non-alcoholic beer called "Ex!" in the three official languages of Switzerland. In each language, the text accompanying the brand name is different (*The Poet's Tongues,* 22-23).

37 Bringhurst. *Elements of Typographic Style,* 85.

William Francis Mackey, research professor, International Center for Language Management Research (CIRAL), Laval University, Quebec, Canada, has written two dozen books and two hundred articles on bilingualism, language policy, language teaching, geolinguistics and the sociology of language. He is the founding-director of the International Center for Research on Bilingualism, a fellow of the Royal Society of Canada and of the Royal Academy of Belgium and an occasional senior lecturer at the University of London. In Canada, Australia, Québec and Ireland, he has served on government language commissions.

William F. Mackey
CIRAL, 2249,
pavillon Charles-De-Koninck
Université Laval, Québec
Québec G1K 7P4,
Canada
Visible Language, 27: 1/2
William F. Mackey,
©*Visible Language*, 1993
Rhode Island School of Design
Providence, Rhdoe Island 02903