TRANSLANGUAGING IN CONTEMPORARY GERMAN-LANGUAGE LITERARY DISCOURSE

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The article analyzes the current ways of representing multilingualism in contemporary German-language literary discourse, which determine the innovative specifics of a new literary genre: transcultural German-language literature (die transkulturelle deutschsprachige Literatur (K. Esselborn)). The study is based on the ideas and hypotheses of Western researchers about translinguality and hybridity of cultures: I. Amodeo, H. Bhabha, B. Baumann, M. Bürger-Koftis, S. Vlasta, D. Skiba, S. Hall, and H. Schweiger. The paradigm "performative culture as translation" (H. Bhaba, S. Hall) is in the center of attention of post-colonial studies, which focus especially on exophonic writers, actors of the transcultural field. The philosophical principles of M. Bakhtin on the dialogic nature of cultures are of fundamental importance for the study, as well as the heuristically significant discoveries of his scientific prose on multilingualism and its main characteristics (theoretical works of the 1930–1940s) which constitute the basis for this work. The study employs a general scientific method of analyzing printed and electronic literary and theoretical sources, and methods of comparison, classifying and systematizing information. The empirical analysis is based on the material of contemporary literary works of exophone writers of different ethnicity (Wl. Kaminer, Y. Tawada, R. Schami, and E. S. Ezdamar). It makes it possible to determine the specificity of individual authors' strategies in the use of multilingual / bilingual language compositions and their unusual configurations that are significant for the formation of the original artistic style of writers and the imagologically productive dialogue of various linguistic and cultural traditions. The findings demonstrate that the most frequent ways of implementing translinguality in the literary works of migrant writers are: pair language formats with parallel translation of foreign-language components into German directly in the text, integration of foreign-language quotations in the authentic spelling without translation, and use of meta-artifact compounds Denglish and Dinglish, which do not require explanations to the reader in the context of globalization. The results highlight the stylistic significance of the multistage interaction of languages and cultures that ensure dialogue and the communication potential of German translingual literature.

Key words: translanguaging; multilingualism; language hybridity; German-language literary discourse; transcultural German-language literature; German exophonic writers.

Citation: Smirnova, Tatyana P., Zhiganova, Anna V. (2022) Translanguaging in Contemporary German-language Literary Discourse. *LUNN Bulletin*, 4 (60), 124–136. DOI: 10.47388/2072-3490/lunn2022-60-4-124-136.

Транслингвальность в современном немецкоязычном художественном дискурсе

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В статье анализируются актуальные способы репрезентации многоязычия в современном немецкоязычном художественном дискурсе, определяющие инновативную специфику нового литературного жанра — транскультурной немецкоязычной литературы (die transkulturelle deutschsprachige Literatur (К. Эссельборн)). В основу исследования положены идеи и гипотезы о транслингвальности и гибридности культур западных исследователей: И. Амодео, Х. Баба, Б. Бауманн, М. Бюргер-Кофтис, С. Власта, Д. Скиба, С. Холл, Х. Швайгер. Акцентируется внимание на парадигме «перформативной культуры как перевода» (Х. Баба, С. Холл), актуальной для постколониальных исследований, фокусирующейся в том числе на писателях-экзофонах, акторах транскультурного поля. Принципиальное значение для изучения литературного многоязычия представляют философские идеи М. Бахтина о диалогичности культур и эвристически важные открытия его научной прозы, касающиеся многоязычия и его основных характеристик (теоретические работы 1930–1940-х годов), положенные в основу предлагаемой работы. Исследование выполнено с использованием общенаучного метода анализа письменных и электронных литературных и теоретических источников, а также методов сравнения, классификации и систематизации информации. Эмпирический анализ впервые проведен на материале литературных произведений писателей-экзофонов различной этнической принадлежности (Вл. Каминера, Й. Тавады, Р. Шами, Э. С. Эздамар) и позволяет определить специфику индивидуальных авторских стратегий в использовании многоязычных / двуязычных языковых композиций и их необычных конфигураций, значимых для формирования оригинального художественного стиля писателей и имагологически продуктивного диалога различных лингвокультурных традиций. Выявлены наиболее частотные способы реализации транслингвальности в литературных произведениях писателей-мигрантов: парные языковые форматы с параллельным переводом инокомпонентов на немецкий язык непосредственно в тексте; интеграция иноязычных цитат без перевода, в аутентичном написании; использование метаартефактных соединений Denglish и Dinglish, не требующих разъяснений читателям в условиях глобализации. Делается вывод о стилистической значимости многоступенчатого взаимодействия языков и культур, обеспечивающих диалогичность, «коммуницируемость» современного немецкоязычного художественного дискурса.

Ключевые слова: транслингвальность; многоязычие; языковая гибридность; немецкоязычный художественный дискурс; транскультурная немецкоязычная литература; немецкие писатели-экзофоны.

1. Introduction

German-language literature of "guest workers," which is now understood as "transcultural German-language literature" (Esselborn 1997), has acquired signs of

an independent literary genre in a relatively short period of time, starting from the 1990s (Smirnova 2022). It unites German writers of various ethnic backgrounds who create literary works in the German language that for most of them is not their mother tongue. At present, the literature of German-speaking migrants is regarded as a significant component of the modern global ethnoscape (Appadurai 1990) and is studied along with the postcolonial cultures and literatures of Great Britain, Canada, France, and the USA (Smirnova 2020: 255).

The literature of German exophonic writers is distinguished by innovative linguistic approaches that are in many respects not typical of the German literary canon (Hausbacher 2021: 304) and primarily associated with the use of elements of different languages and cultures in the literary narrative. In this case, it is possible to talk about not only linguistic, but also narrative and stylistic forms of German migrant writers' creativity (Isterheld 2017: 155). The creative approach to languages manifests itself in the original "models and forms of word production and word formation," the coinage of authors' occasionalisms, non-conventional and non-normative semantic compatibility, word play, the use of phraseology, metaphors, as well as precedent names and phenomena reflecting "the ideas of interaction between culture and languages" (Boldyrev 2021: 10–11).

It is no coincidence that German studies consider translingual German-language texts not only as an example of pluricentric language biographies of their authors describing their migration experience, but increasingly as a literary experiment, stylistically comparable to the historical avant-garde, visual poetry, and artistic recitation, generating their own special variants of literary multilingualism (Hausbacher 2021: 305–306).

Contemporary research empirically focuses on the possible forms of literary multilingualism and linguistic hybridity and the ways of integrating multilingual quotations in the works of German-speaking exophonic writers (Amodeo 1996; Baumann 2010; Skiba, 2010; Blum-Barth 2016; Smirnova, Zhiganova 2020; Hausbacher 2021).

The question of the theoretical literary analysis of the forms and functions of literary multilingualism remains largely open and relevant in modern Germanic studies (Blum-Barth 2016; Hausbacher 2021). Well-known Western classifications that take into account the ways of integrating foreign language segments into a German-language literary text (Skiba 2010) or consider different intensity of the use of latent and evident foreign-language quotations (Amodeo 1996) can be supplemented by further empirical studies of intercultural German literature providing reliable and interesting factual material.

This study empirically analyzes the ways of integrating literary multilingualism in the works of German exophonic writers of different ethnicity (E. S. Ezdamar, b. 1946; R. Schami, b. 1946; Y. Tawada, b. 1960; Wl. Kaminer,

b. 1967), as well as the most frequently used integrative techniques and the imagological perspective of literary multilingualism in the policultural dialogue.

2. Material and Methods

Western Germanic studies use a set of methods to analyze the algorithms for the functioning of multilingual segments in translingual German narratives. The latest publications analyze both the pragmatic choice of a literary language and the language of socialization of a migrant author, which often differs from their native language, as well as typical models of integration and representation of foreign language quotations in a German literary text. The analysis takes into account the theoretical principles of modern Western researchers of multiculturalism (Hall 1994; Amodeo 1996; Bhabha 2004; Baumann 2010; Bürger-Koftis, Schweiger, Vlasta 2010; Skiba 2010).

The paradigm of "performative culture as translation," relevant for Western post-colonial studies, deserves special attention, replacing the idea of "culture as a text" (Hall 1994; Bhabha 2004). Scientists' interests center around the figures crossing the border, including exophone writers. Migrant authors who have mastered at least two linguistic and cultural traditions and act as intercultural translators cannot be neutral in their creative activity. They are involved in a complex interweaving of cultural ties, have a specific stance in relation to them, and act as the actors of the transcultural field (Isterheld 2017: 85).

An important contribution to the research on translanguaging in German studies was made by M. Bakhtin's heuristically meaningful discoveries in his scientific prose about multilingualism and its fundamental features (Bakhtin 1986: 256). Long before contemporary theorists of multiculturalism, M. Bakhtin substantiated the positive potential of "the dialogue of meaning of one's own and alien cultures" and introduced into scientific circulation terms categorically related to multiculturalism such as "multilingualism" — a forerunner term defined by M. Bakhtin as "alien speech in a foreign language" (Bakhtin 1996: 534), "heteroglossia" (Ibid: 157), "hybrid constructions" (Ibid: 138), stylistic hybrids (Ibid: 157) integrated into modern research on translanguaging (Smirnova 2020: 257; Hausbacher 2021).

Dialogical relations constitute the central principle of M. Bakhtin's philosophy and represent a synthesis of philosophical and linguistic models of communication (Zinchenko, Zusmann, Kirnoze, Ryabov 2010: 25). Describing the mechanism of interaction of cultures, Bakhtin points out the mutual significance of cross-cultural dialogue for the cultures in contact, "It is only in the eyes of another culture that foreign culture reveals itself fully and profoundly. One meaning reveals its depths when it meets and touches another meaning: a dia-

logue begins between them, which overcomes the isolation and one-sidedness of these meanings, these cultures" (Bakhtin 1986: 52).

The historical context of M. Bakhtin's theoretical research allowed him, unlike modern theorists of multiculturalism, to state the integrity and indestructibility of the cultures in contact, their resistance to reduction and significant losses, and mixing or hybridization (Kirilina 2011: 18). These are the features that distinguish the linguistic and cultural conditions of the era of globalization / transnationalization. In this regard, M. Bakhtin's thesis fundamentally distinguishes his concept from the theoretical views of contemporary linguists. He argues that in the dialogical meeting, cultures do not mix or merge, but each culture retains its unity and open integrity, and they are mutually enriched (Bakhtin 1996: 457).

Apparently, it is this feature that reflects the desire of exophone writers to use in their literary activity elements of their native and other languages and cultures that are significant for them.

Based on the scientific ideas of Western researchers about translanguaging in literature and on Bakhtin's scientific ideas about the dialogue of cultures, the study aims to determine the specifics of the individual authors' strategies of German writers of different ethnicity (E. S. Ezdamar, Wl. Kaminer, Y. Tawada, R. Schami). It explores the use of multilingual compositions and their varied configurations, meaningful for the formation of the original artistic language of writers and imagologically productive dialogue of various linguistic and cultural traditions.

3. Results and Discussion

On the basis of the theoretical framework and existing classifications (Amodeo 1996; Skiba 2010), it is possible to distinguish various means of integrating foreign-language elements into German-language transcultural literature. They can be implemented through:

– explanations in the dictionary annotations attached to the books in German;

– translation into German directly in the text (parallel translation);

– authentic usage of inserted foreign-language elements without any additional explanation;

– explanations through the subsequent semantic context, "metalinguistic" explanations associated with the mental history of the authors and their characters (legends, customs, and traditions);

– the usage of "linguistic meta-artifact compounds" (Denglish / Dinglish).

It is important to point out that the above-mentioned ways of representing literary multilingualism are typical of exophonic writers of different ethnicity and demonstrate a general focus on a productive dialogue with the reader. Let's take a look at some of these techniques.

A common way of integrating elements of a foreign culture into a literary work is associated with paired lexical doublings which are paralleled in the matrix language of the literary work (German) and another embedded language. The inserted component can be italicized in the text and given in Latin characters.

Thus, the title of the novel (the title page of the book) *"The Calligrapher's Secret"* (*„Das Geheimnis des Kalligraphen"*) by a famous German writer of Syrian origin R. Schami and all the subtitles of the subsequent chapters in the book are given in the bilingual German-Arabic parallel format (Schami 2008). The calligraphic Arabic text repeats the German chapter titles in the Arabic script and is hardly understandable to the potential German-speaking reader. However, it is perceived visually as a beautiful picture, which contributes to the understanding of calligraphic aesthetic canons and the artistic gift of its perfect master, Ibn Mucla (886–940), to whose memory the book is dedicated.

There are interesting examples of the subsequent dual representation of Arabic (in Latin transliteration in italics) and German lexical units in the text of the novel by R. Schami:

(1) *„*Über seinen Schultern lag das gefaltete, schwarzweiß gemusterte *Kufiya*, das arabische Männerkopftuch*"* ("His shoulders were covered with folds of black and white patterned *Kufiya*, the Arabic men's headscarf, popular in Arabic countries") (Schami 2008: 20).

(2) *„*Man nannte solche Damaszener Männer *Kabadai,* ein türkisches Wort, das so viel bedeutet wie Raufbold*"* ("Such Damascus men were called *Kabadai*, a Turkish word that means something like a bully") (Schami 2008: 20).

'Kufija' (Example 1), the lexical unit from Arabic has been adopted by contemporary German and is registered in the Duden universal dictionary (Duden 2022). However, the author (R. Schami) considers it necessary to supplement the word with an explanation in German: Arabic men's headscarf. The word *'Kabadai'* is not registered in Duden and is hardly understandable to a potential German reader. That is why it is further explained by the author in German with the foreign-language insertion italicized. D. Skiba interprets such auto-translated notes as verbal paratextual elements that refer to the original text and do not violate its narrative character (Skiba 2010: 327). The author who uses double structures in the native and foreign languages is characterized as "a multilingual narrator," telling the story in the dominant German language and using other languages translated for the reader.

Other authentically cited components are often associated with autobiographically significant, sacred concepts that have been preserved in the memory of the authors and require verbalization in the original language.

Similar examples of culturally specific parallel lexical juxtapositions can be found in the works of the German writer of Russian-Jewish descent Wladimir Kaminer.

In the chapter „*Der 7. Tiebeter*" from Wl. Kaminer's prose collection „*Meine russischen Nachbarn*" (*"My Russian Neighbors"*), the characters find themselves in the restaurant „der 7. Tiebeter" in the famous Kreuzberg district in Berlin, a "colorific" place of residence of Turkish migrants. The restaurant menu is not varied in originality and is represented by kinds of so-called '*Teigtaschen*' (literal translation: 'dough pockets'). The narrator compares them with Russian dumplings (the word is given in Latin transliteration: '*pelmenis*'), "which any grandma in Siberia makes" (Kaminer 2011: 13). To explain the meaning of the lexical units, Wl. Kaminer employs only the method of parallel juxtaposition, which is sufficient enough to create a vivid image for the reader.

(3) „Die Speisekarte des 7. Tibeters las sich wie eine Parodie auf die kulinarische Vielfalt. Man hatte mindestens drei Dutzend Gerichte im Angebot, doch das meiste lief auf dasselbe hinaus — auf *Teigtaschen*. Es gab gedünstete *Teigtaschen*, gebratene *Teigtaschen*, *Teigtaschen* mit Fleisch und Gemüsefüllung, gekocht, frittiert, scharf und weniger scharf, mit und ohne Salat. Dazu Rotwein. Oder zur Abwechslung Weißwein. Meine Frau konnte mit der tibetischen Küche nicht viel anfangen. ‚Das sind doch alles *Pelmenis*, wie sie jede Oma in Sibirien macht', meinte sie rebellisch". ("'Der 7. Tiebeter' menu read like a parody of culinary variety. It offered at least three dozen dishes, but most of them boiled down to the same thing – *Teigtaschen*. There were boiled *Teigtaschen*, fried *Teigtaschen*, *Teigtaschen* with meat and vegetable fillings, boiled, deep fried, spicy and less spicy, with and without salad. With red wine. Or white wine for a change. My wife could not do anything about Tibetan cuisine. 'These are all *pelmenis*, like the ones that any grandma in Siberia makes,' she said indignantly") (Kaminer 2011: 12–13).

A more complex variant of multicomponent juxtaposition of linguacultural quotations is found in the literary works of the German writer of Japanese origin Y. Tawada.

In Tawada's collection of poems and prose „*Wo Europa Anfängt*" (*"Where Europe Begins"*), the main female character, while traveling by ship, is looking in an atlas and comparing Japan to the lost "child" of Siberia who is swimming lonely in the Pacific Ocean. The shape of the "baby" resembles a small seahorse, who has turned its back on its mother. A lexical three-fold structure is used for building the description: '*Seepferdchen*' (German) versus — '*Tatsu-no-otoshigo*' (Japanese), followed by the author's commentary and translation into German:

(4) „In dem Weltatlas im Lesesaal des Schiffes sah ich Japan, dieses Kind Sibiriens, das seiner Mutter den Rücken kehrte und alleine im Pazifik schwamm. Sein Körper ähnelte dem eines Seepferdchens, das auf Japanisch 'Tatsu-no-otoshigo' — das verlorene Kind des Drachens — heißt". ("In the world atlas in the reading room of the ship, I saw Japan, this child of Siberia who has turned its back on its mother and is swimming lonely in the Pacific Ocean. His body resembled a small seahorse which in Japanese is called 'Tatsu-no-otoshigo' — the lost child of a dragon") (Tawada 1991: 71).

In the same collection of stories, Y. Tawada explains to the German reader the meaning of separate components of the word 'Siberia' and analyses the etymological history of its appearance, comparing the elements of German and Japanese (native for the writer) linguistic cultures. She compares the pairs of morphemes in the Tatar and German languages.

(5) „Sibirien, das schlafende Land' (von tatarisch: *sib* = schlafen, *ir* = Erde), schlief aber nicht. Deshalb war es auch gar nicht nötig gewesen, dass der Prinz hierher kam und die Erde küsste, um sie zu erwecken". ("Siberia, 'the sleeping land' (from Tatar: *sib* = sleep; *ir* = earth), was not sleeping, though. That's why the prince didn't have to come there and kiss the earth to awaken it" (Tawada 1991: 74).

D. Skiba correlates "metalanguage insertions" with similar examples of a thorough explanation to the German-speaking reader of the etymological composition of foreign-language inserted phrases or individual words (Skilba 2010). Numerous elements of reality, including linguistic ones, are transformed by the artist's fantasy into an integral artistic image (Zusmann 2010: 21). The author who explains the meaning of foreign-language insertions "plays the role of a mediator between languages and cultures" (Skiba 2010: 330) and carries out a significant cultural mission in a literary work, following the canons of the paradigm „Kultur als Übersetzung" — "Culture as Translation" (Isterheld 2017: 85).

One of the common ways of integrating foreign-language components that are not understandable to a German reader is associated with the replacement of culturally specific lexemes in the source language with their functional counterpart in the language of the receiving culture. Literary texts abound in such examples (Shamilov, Kirillova 2021: 61). A foreign-language component adapts to the dominant language of the German literary text (Kafanova 2020: 224), according to the norms of the well-known translation strategy: domestication.

There is an illustrative case in the chapter *"A Bad Example"* from the prose collection *"Karaoke"* by Wl. Kaminer (Kaminer 2005). The author translates the text of the song *"Once You Were a Beatnik"* from the repertoire of the band *"Kino,"* well-known to the Russian listener in the USSR.

(6) „Wie einst unser schlechtes Vorbild aus St. Petersburg, Viktor Zoi, der vor zwanzig Jahren sang: „Schmeiß deine Pantoffeln zum Fenster raus, Papa! Du warst einmal eine ganz freche Maus, Papa!“ An diesem Lied kann ich — nun selber Papa — ewig weiterbasteln… Wo sind deine Schuhe von *Doc Martens*? Wo hast du deine Glatze versteckt? Du warst doch früher ein Kind von der Straße, heute suchst du bei den Kollegen Respekt“. ("Like our bad role model from Saint Petersburg, Viktor Tsoi, who sang twenty years ago, 'Throw your slippers out of the window, Dad! You were once a very cheeky little mouse, Dad!' I can now — a dad myself — keep tinkering with this song… Where are your *Doc Martens* boots? Where did you hide your bald head? You used to be a street kid, and now you seek the respect of your colleagues") (Kaminer 2005: 20).

The original line from the song *"Hey, where are your semolina shoes?"* (Lyrics Online 2022) in Wl. Kaminer's translation is as follows, "Where are you *Doc Martens* boots?" The concept of 'semolina' in the USSR was associated with the common name of a thick rubber microporous sole of a light color. Shoes with thick, porous soles appeared in Germany in the mid-1940s. *Dr. Martens* (*Doc Martens / Docs*) is a German footwear company whose one of the most popular models is boots with thick rubber soles. Wl. Kaminer makes a decision not to translate literally the phrase from the Russian song, but use a definition available to the German-speaking reader: "your *Doc Martens* boots."

At the same time, in the literary works of German-speaking migrant writers there are enough examples that proclaim "the ethics of difference" (Venuti 1998) of the source and target languages. In these cases, the authors correlate their translation principles with foreignization as a translation strategy aimed at the preservation of authentic elements in the German-language text to the greatest extent possible.

The literary works of the German writer of Turkish origin E. S. Özdamar are full of various examples of this kind. She integrates Turkish names in their authentic spelling into German-language literary texts, such as personal names: *Şavki* (Özdamar 1992: 115), *Ayşe Hanim* (Özdamar 1992: 105), *Küçük Vali* (Özdamar 2006: 390), place names: "*İstanbul* waits for you with four eyes" (Özdamar 2006: 391), and names of currency: 25 *Kuruş* (Özdamar 1992: 68). Along with the Turkish lexical units, in E. S. Özdamar's literary works there are authentic quotations in French — a meaningful component of the writer's linguistic portrait. E. S. Özdamar studied in France and took part in theatrical performances both as an author, director, and actress. Such preservation of the authentic / national elements in the German-language literary text by the migrant writer is not seen as an exotic decoration that contributes to the aestheticization of the genre. This phenomenon becomes a feature of "intercultural modernity" (Skiba 2010: 329), preconditioning and at the same time sustaining it.

Many migrant writers use a common strategy of integrating national authentic names given without translation and often connected with the designation of artifact phenomena and realities acquired by most linguistic cultures. Migrant writers use similar examples: '*Balalaika'* (Kaminer 2009: 41), '*Kalinka Malinka'* (Kaminer 2009: 86), E. S. Özdamar '*Champs Elysées'* (Özdamar 2006: 564), '*Montmartre'* (Özdamar 2006: 566).

Anglo-American vocabulary refers to the same group of foreign-language fragments integrated into German-language literary texts without any explanation. They are easily recognized by a potential German-language reader and do not require any additional interpretation in the modern global world. The above-mentioned translation strategy is used in Wl. Kaminer's autobiographical bestseller *"Russian Disco"* (2009). Short and capacious phrases of the lyrics of the American rock band *"The Doors"* and its vocalist Jim Morrison are given without translation or additional explanations. The exception is the most expressive, in the author's opinion, line *"Break on through to the other side"* introduced in parallel juxtaposition "in good German": „Brich durch zur anderen Seite" (Kaminer 2009*:* 47). Due to the general graphic design (in Latin characters) of the English and German words, foreign-language quotations do not violate the whole architecture of the text, and translation is not necessary:

(7) „Meine Englischkenntnisse ließen damals wie heute zu wünschen übrig, trotzdem konnte ich einiges von der Poesie Jim Morrisons verstehen. Anders als viele seiner Kollegen arbeitete er mit kurzen, knappen Sätzen: '*People are strange'*, sang er, '*No one here gets out alive'* und '*Come on baby, light my fire'*. Diese Gedanken bewiesen geistige Tiefe und Menschenkenntnis. Besonders beeindruckte mich sein Lied '*Break on through to the other side'*, auf gut Deutsch: ,Brich durch zur anderen Seite'. Wieso bin ich darauf nicht selbst gekommen? — fragte ich mich. Ein paar Jahre später nahm ich seinen Aufruf wahr und brach durch — in die DDR". ("My knowledge of English left much to be desired then like now, but I was still able to understand some of Jim Morrison's poetry. Unlike many of his colleagues, he worked with short and terse sentences, '*People are strange,*' he sang, '*No one here gets out alive'* and '*Come on, baby, light my fire.*' These thoughts demonstrated the spiritual depth and knowledge of people. I was particularly impressed by the song '*Break through to the other side,*' in German: 'Brich durch zur anderen Seite.' Why didn't I think of it myself? I asked myself. A couple of years later I took up his appeal and broke through — to the GDR") (Kaminer 2009: 46–47).

Obviously, innovative lexical methods, including those associated with the strategies for integrating foreign-language quotations used by German exophonic writers can be of interest not only to the readership, but have practical application. For example, they can be helpful in the formation of a set of specific professional

translation skills and competences (Ivanov, Sdobnikov 2020; Ivanov, Petrova, Sdobnikov 2021). Along with German exophonic writers, professional translators equally act as intermediaries in intercultural communication and contribute to the culture contact (Zinchenko, Zusmann, Kirnose, Ryabov 2010: 87).

4. Conclusion

The findings of the study demonstrate that transcultural German-language literature defines the prospects of the modern European literary canon and is perceived as a meaningful component of the "global ethnospace." It is a widely researched topic in Germanic studies. Multilingualism is an important stylistic and constitutive feature of transcultural German-language literature that distinguishes its linguistic innovative nature. Multilingual structures in the works of German migrant writers are interesting from the point of view of integrative strategies and different kinds of representation of foreign multilingual quotations in the German literary text. The polyphony of languages and cultures creates an additional emotional impulse of the literary creativity of German migrant writers. It determines the success of the multilingual dialogue and supports the thesis about the "communicative nature of art and literature" (Tjupa 2013) as its significant component.

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