# Multilingualism as Lingua Franca:
# James Joyce, Milan Rakovac, and the Desiring-machine

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## Abstract

The literary examples discussed here assume that multilingualism is a normal state of affairs. Conflicts, frictions and misunderstandings arise from linguistic diversity alone. However, this does not mean that these are negative characteristics. They allow a dialogue with the texts that challenges oneself and makes one open to new things. In this context, Istria is an interesting geographical point that directly or indirectly influences this literary multilingualism. The historical component of this area invites one to think about the fluidity of borders and the potential of possible identifications. The concept of desiring-machines by Gilles Deleuze and Félix Guattari helps to make functions of multilingualism transparent. According to them, the book is a machine that must produce. In connection with the reading audience, this results in dialogues that are characterised by the process of negotiation and polyphony. This article attempts to explore this potential by taking a closer look at the texts *Finnegans Wake* by James Joyce and *'Riva i druži. Ili, caco su nassa dizza* by Milan Rakovac.

Keywords: *multilingualism, literature, James Joyce, Milan Rakovac, heteroglossia, desiring-machine, dialogism*

# The border region as desiring-machine

> Writing has nothing to do with signifying.
> It has to do with surveying, mapping, even realms that are yet to come.
> Gilles Deleuze and Félix Guattari (1987, 4–5)

In his book *Instantanee* (2016), the author Claudio Magris reflects on the situation of living in a border region. It immediately becomes apparent that it is not clear what a border is and what characterises it. What constitutes it? First, we might think of the spatial border that separates us from another country or culture. Then, by reflecting on the historical background of Trieste, which he does with Angelo Ara in *Trieste, un'identità di frontiera* (1983), it becomes clear that there must also be something like a temporal border, or that time makes the border or border experience particularly fluid. Because if you think back and let the attributions from outside have an effect on you, it becomes clear how strongly these existing ideas of borders affect you and at the same time are subject to constant change. Magris himself writes in the chapter "Cici and Ciribiri" in *L'infinito viaggiare* (2005) about this focusing on the Istrian identity. In his view, this identity is not a purity that must be protected from all contact, but an additional richness that exists carefree alongside the bond with Italy and alongside belonging to Croatia. The Istrian identity is thus not characterised by demarcation, but by a particular kind of conglomeration or coalescence. It is an identity that is characterised by intermingling and versatility and thus always liquefies the idea of the border. National attributions such as Italian or Croatian play an equally important role, as do regional customs and traditions, dialects, and languages.

In the book *Trieste*, Magris and Ara write about identifications through the border, which is without exception characterised by diversity (cf. Magris and Ara 1983). This described connectedness can be related to the thinking of Gilles Deleuze and Félix Guattari. In their book *Anti-Oedipus* (cf. 1983, 9), the authors use the literary example of Lenz (1839) by Georg Büchner, among others, to illustrate what a desiring-machine and a production-machine are, respectively. Büchner's Lenz serves as a particular example for them. The titular protagonist loses his sense of space and time on his way through nature to the priest Oberlin. Dream and reality merge and Lenz sees possibilities of existence in literately everything. Nature speaks to him and takes on personifications in stick and stone. Who exactly speaks to him can no longer be clearly named, since he is in dialogue with his environment, which is not constituted as an antithesis to man, but complements him. Man and nature are in constant dialogue here and merge with each other. This union threatens to break down when Father Oberlin tries to remind Lenz that he must accept the family and the power structure of father, mother and child that goes with it. Deleu-

ze and Guattari criticise this Freudian idea and address the schizophrenic character of Lenz as one to be preferred to the Oedipal familial character. In Lenz, the human being is not limited to the connection(s) with the family. Lenz is equal to nature and carries out another connection with every move.

"In a word, the social as well as biological surroundings are the object of unconscious investments that are necessarily desiring or libidinal, in contrast with the preconscious investments of need or of interest" (Deleuze and Guattari 1983, 292). This unconscious connectedness is therefore not to be understood teleologically. It is omnipresent and always in process, changing and always readjusting to time and space. Here the concept of the machine comes to the fore, which on the one hand seems to be very general, but on the other hand produces concrete events in literature that need to be analysed. Tauel Harper and David Savat (2006) emphasise that the book is a production-machine even without being read:

> A book, being a machine, must necessarily produce. Certainly, when we pick up a book, even when we haven't started reading yet, it already produces. In picking up a novel and looking at the tide, thoughts are already produced in our head, for example. In this way it is already productive, constitutes a connection and flow, in the simplest of ways. (28)

To this end, according to Deleuze and Guattari, we are supposed to be mechanics. We should familiarise ourselves with the composition of the media that surround us, so that we can understand how they work on the one hand and should also use them for other purposes on the other. It is not a question of where the technical artefacts come from or who built them, but how they work. The machine in front of us should arouse our interest and our curiosity should dissect it. What components does it consist of and how do they function when put together? The literary text should also be examined for its properties and components. What are its parts and how do they belong together? What effects does the text produce and can these effects be increased? It is a question of finding out which new links the reading person can form and thus produce something new. In this context, already familiar or already known words can take on new meanings. The new connections enable insights that would not have been possible without them. Stuart Hall has emphasised the possibility of appropriating an existing meaning by re-casting it (cf. Hall 2013, 158). The words in the respective languages are rearranged so that they must also be given a new meaning. Therefore, new ideas and alternatives emerge. If this is not successful, another machine must be used: "you see the book as a little non-signifying machine, and the only question is, 'Does it work, and how does it work?' How does it work for you? If it doesn't work, if nothing comes through, you try another book" (Deleuze 1995, 8).

Deleuze and Guattari are not concerned that literature always works or must work. As can be seen in the quotation above, they acknowledge that the case can arise that some desiring-machines do not achieve effects and can therefore be useless. The machines dissolve common views such as a distinction between inside and outside. Just as Lenz enters nature, it is no longer possible to distinguish between man and nature, since the process becoming somebody, or something (else) is in the foreground. The mentioned dialogues between Lenz and his environment have no starting point or initiator. They are omnipresent and inseparable from each other:

> There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing-machines, desiring-machines everywhere, schizophrenic machines, all of species life: the self and the non-self, outside and inside, no longer have any meaning whatsoever. (Deleuze and Guattari 1983, 9)

Both criticise the triad of father, mother, and child, which has taken on a seemingly unquestionable basis in Freud's reflections. The separation between these three positions not only structures the lives of family members, but also determines their actions. The idea of the desiring machine aims to break out of such structures and make the unpredictable possible. Both the connection with other people (the social) and with the environment (the nature) keeps the process going. This process contains a multitude of desiring-machines, of which literature is also a part. Here the question is not what constitutes a literary machine, but whether it works. But who decides whether it works? This can only be decided communally-individually through the connection with the reader or, in the terms of Deleuze and Guattari, through the reading-machine that connects the book with the human resulting in creating a new machine.

In this paper multilingualism is seen as such a machine. The idea of literary desiring-machines is not intended to explain multilingualism, but to provide access to it. It is chaotic and therefore difficult to grasp. I would like to investigate this literary desiring-machine in the context of multilingualism and, to this end, seek out various authors such as Magris, Joyce, and Rakovac with whom I will try to dismantle this machine together. Together we will ask for effects or how the machine works. In doing so, possibilities are presented, not final or fixed modes of operation. The approach here is experimental because it involves an experience that is meant to connect the reading experience with something different or strange (cf. Deleuze 1995, 8f). As Baugh (2000) has observed, a "[...] literary work works when the reader is able to make use of the work's effects in other areas of life: personally, socially, politically, depending on the reader's desires, needs and objectives" (Baugh 2000, 36). To this end, texts are discussed that have to do with the

Alps-Adriatic region around the port city of Trieste. The area of Trieste is secondary, although worth mentioning, as it is here that different cultures, and thus languages, come together and are incorporated into the literary-machines which will be discussed. The example of James Joyce is probably the best known, even though his last text *Finnegans Wake* still counts as untranslatable as well as unreadable literature.

## James Joyce's *Finnegans Wake* and being in-between

> Now, patience; and remember patience is the great thing,
> and above all things else we must avoid anything like
> being or becoming out of patience.
> James Joyce (1999, 108)

Alongside Claudio Magris, the Café San Marco often hosted James Joyce, who lived in Trieste intermittently between 1904 and 1920. During his time in Trieste Joyce was working on *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922). When he moved from Trieste to Paris in 1920, he took a break from writing and began with *Finnegans Wake* in 1922, about six months after the publication of *Ulysses*. The experience of living in a heteroglossic Trieste (still part of the Habsburg monarchy when he first arrived) is particularly reflected in this literary endeavour. The work on *Finnegans Wake* lasted until 1939. In over 17 years, a text is created that has not been deciphered to this day, since Joyce not only uses a multitude of languages in the text, but also multiple words that cannot be found in dictionaries. If a word or phrase is understood at one point, one immediately forgets its meaning again while trying to decipher the next words. Following Roland McHugh, one's own discoveries have to be collected in a notebook (cf. McHugh 1976, 1). The text fabric has such tight grids that one hardly seems to be able to get through to a story. Reading *Finnegans Wake* is therefore hardly possible without keeping a notebook or dictionary. The text does not so much want to be read as deciphered, writes Klaus Reichert in his preface to German translations of the eighth chapter of the first of four books *Anna Livia Plurabelle* (cf. Reichert 1982, 70). Every single word we discover can mean something else and leads to a meaning that is undetectable on first inspection. As Clive Hart has stated: "Anything in FW is indeed about anything else *but only in the last of an infinite regress of planes of meaning*" (Hart 1968, 8, emphasis in original). It may be too far-fetched, but it seems to me that the reference to the situation in Trieste is not inappropriate, since the prevailing diversity of identities in Trieste cannot be broken down to nations or a singular identity. Sherry Simon (2012, 5) mentions Trieste in her book *Cities and translation* and writes: "Zones of linguistic dispossession or insecurity have a special role to play in the emergence of mo-

dernist literature". Claudio Magris and Angelo Ara take Triest's history as an opportunity to reflect on literary characteristics that the city has through its diverse history. In Trieste in the middle of the 20th century, everyone was different from his neighbour, whom he antagonistically opposed, but also different from those he claimed as his national or cultural families. Due to the geographical distance of those who lived in Trieste and those who were in the supposed associated nations, the different groups remained strangers to each other. But what united the people of Trieste, despite the cultural differences, was a peculiarity that the port city brought with it. Living there meant a special experience formed precisely by these socio-cultural differences. The Italians from Trieste felt themselves to be special Italians, whose Italianity was the fruit of a constant struggle and not a peacefully grown fact; the Slovenes from the Karst saw themselves in a different situation than the ones in Ljubljana or Carniola; the Germans from Trieste were not in the same situation as the ones who lived in German-speaking Habsburg territory or in Germany. Everyone lived not in his nature or his reality, but in the idea of himself, in literature, which thus had a fundamental existential value (cf. Magris and Ara 1983, 98). Some of these ideas relate to the city's history and to what is called *Triestinità*. During the Second World War, the Allies and Yugoslavia fought over the territory of Trieste. Under the UN, the city became free but was divided into a British and American territory, which were ceded to Italy and Yugoslavia. In 1975, the situation of both the borders with Yugoslavia and Italian and Slovene minorities was settled (cf. Pireddu 2015, FN3, 49). It was perhaps these border shifts and country claims to the city that led to a special identity.

Joyce seems to realise this idea that each person can be a different person in his persona as well as in the language used in *Finnegans Wake*. The story of the book cannot be given in brief. There is no common thread that makes the narration apparent. There are four chapters, which are divided into unequal subchapters except for the last chapter, which has no subchapters. There are two characters that always seem to recur, but the "hero is everywhere: in the elm that shades the salmon pool, in the shadow that falls upon the stream, in the salmon beneath the ripples, in the sunlight on the ripples, in the sun itself " (Campbell and Morton Robinson 2005, 23). One of the heroes is Humphrey Chimpden Earwicker, and another is Anna Livia Plurabelle. Both are partially abbreviated in acronyms and the acronyms become ciphers that in turn allow other words. Humphrey Chimpden Earwicker thus also becomes for example Hubbub Caused in Edinborough, Haveth Childers Everywhere, Here Comes Everybody, or as in the first half-sentence: Howth Castle and Environs. While it is difficult to name the protagonist of *Finnegans Wake* in general, research seems to note the variation of the name or person at different points. Joyce writes about Humphrey Chimpden Earwicker in *Finnegans Wake*: "[…] while he was only and long and always good Dook Umphrey for the hungerlean spalpeens of Lucalizod and

Chimbers to his cronies it was equally certainly a pleasant turn of the populace which gave him as sense of those normative letters the nickname Here Comes Everybody. An imposing everybody he always indeed looked, constantly the same as and equal to himself and magnificently well worthy of any and all such universalisation [...]" (Joyce 1999, 32). McHugh again makes it clear that the point is not just that one person can stand in for another in a metaphorical sense, but that Finnegan is being substituted by H.C.E. The latter would therefore have defeated him or at least taken his place (cf. McHugh 1976, 14). In the context of the desiring-machine seeking new connections, this observation is worth emphasizing, as this walking (or waking?) figure is reminiscent of Büchner's Lenz, who is distinguished by his schizophrenia, which makes him more receptive to his environment. Whether Finnegan, Humphrey Earwicker or Lenz, all the characters have fluid identities. In this context, schizophrenia can be seen as positive, as it strengthens a potential to make new connections. In *Finnegans Wake*, it is these potential connections that make reading so difficult at times.

This already applies to the first sentence of *Finnegans Wake*, which already poses a riddle, as it begins mid-sentence: "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs" (Joyce 1999, 3). Words like 'riverrun', 'swerve' or 'recirculation' hint at the zigzag story. Where actions can be captured, the story suddenly turns or begins somewhere else. You always come back to familiar waters, but they are now changed, have a different speed and depth. Eric McLuhan (1997, 43) states that this opening "establishes themes of matriarchy, language, and the cognitive labyrinth". The last sentence of the book ends equally incomplete but leads to first line of the book. "A way a lone a last a loved a long the" (Joyce 1999, 628). This cycle shows that *Finnegans Wake* has no concrete beginning and that entry into the reading is possible from anywhere. This is what Deleuze and Guattari describe in Kafka's Castle: multiple entries into the text are possible, a characteristic of a rhizome (Deleuze and Guattari 1986, 3). A cycle is created, and the reader is in the middle of it. An example that makes the difficulty of decoding and at the same time the functions of words a little more (in)understandable are the visual as well as oral 'thunders' in the text, which, for example, reads as follows: "Perkodhuskurunbarggruauyagokgorlayorgromgremmitghundhurthrumathunaradidillifaititillibumullunukkunun!" (Joyce 1999, 23). This kind of portmanteau word, which occurs in different versions ten times in total, symptomatically shakes up the nature of language. It indicates the disruption of a system that is created both visually, through the composition of a word one hundred letters long, and semantically, through the combination of words from different languages that also always refer to other meanings in the different passages of the text. One major theme seems to be introduced herewith. It is language itself. The great confusion of language

caused by the Tower of Babel, which is the theme of Genesis. It becomes clear that not only are different languages heard in one's own environment but also that these different languages are themselves spoken everyday by ordinary people. Sometimes indistinct, sometimes wrong, but existing in their roots. At the University College, Joyce writes as a student about the study of languages: "How frequently it happens that when persons become excited, all sense of language seems to forsake them, and they splutter incoherently and repeat themselves, that their phrases may have more sound and meaning" (1989, 29). Joyce shows in *Finnegans Wake* that language can have more sounds and meanings and thus become ambiguous, as for example with the stuttering that runs through the book. The stuttering becomes a strategy of a movement that simultaneously pursues different directions. On the one hand, the words become less clear and more difficult to read and decode. On the other hand, the levels of meaning multiply and a polyphony or heteroglossia obviously emerges. Following Bakhtin (1981, 270) it is the unitary language that has to be artificially made, "at every moment of its linguistic life it is opposed to the realities of heteroglossia". While literature is usually an example of a purified language, Bakhtin sees the language of a clown, for example, who uses different dialects as well as anecdotes, fairy tales and folk songs as a contrast to this, since here heteroglossia is expressed most strongly as a living play with language. *Finnegans Wake* can be considered paradigmatic of such a game. Through the text, we see how language norms can be abandoned and something new emerges. The text thus becomes a Babylonian confusion of languages that finds its origin on the street (of Trieste). Joyce transforms perceptions and affects into a language that did not exist before. According to Deleuze (1991), these newly created signs are said to constitute "a tendency towards greater specificity [which] indicates a refinement of symptomatology" (15–16). Already on the first page of *Finnegans Wake* there is a portmanteau that gives a little insight into Joyce's textual work. From a total of 100 letters, he forms "Bababadalgharaghtakamminarronnkonnbronntonnerronntuonnthunntrovarrhounawnskawntoohoohoordenenthurnuk!" (3). There are several languages with the meaning thunder hidden here. For example: brontę (Greek), tonnerre (French), tuono (Italian), trovăo (Portuguese), åska (Swedish), ukkonen (Finnish), torden (Danish), tornach (Gaelic), kaminari (Japanese), karak (Hindu), or thunner (dialect). At the same time, it must be pointed out that besides the thunder meanings, there are several others to be found. For instance: 'Babbo' which was a nickname of James Joyce's children for their father, "bababad" could also be a stutter of the word 'bad' and refer to a supposed protagonist of the text who is repeatedly called something else but has problems speaking, and "badal" means thunder in Hindi. Eric McLuhan (1997, 49–55) interprets on seven pages different meanings of several parts of the portmanteau.

The example of the thunder from *Finnegans Wake* shows the potential of a desiring-machine, which densely weaves the text through the portmanteau word, but at the same time makes several associations possible. Following Deleuze and Guattari (1983), "nothing exists in isolation, but is brought together by connections and flows" (39). Those connections and flows are resulting in an assemblage that constitutes the desiring-machine. Therefore, desire is always productive. „*Desire is a free flowing stream of intensities subject to processes of capture and coagulation which give rise to and constitute the entire world*" (Buchanan 2021, 38, emphasis in original). *Finnegans Wake* is desire in an art form that pulls you out of your usual perceptions and challenges common reading strategies. Tauel Harper and David Savat (2006) describe how a desiring-machine in the art context exists to dissolve common knowledge and allow difference to arise. Accordingly, "In producing for the 'broad public', marketing always has to cater towards the most generalisable interests, tastes, ideas and preconceptions, whereas art, as a pure expression of desiring-production, is free to truly shock, disturb, experiment and produce difference as a result" (Harper and Savat 2006, 137). It is this constantly produced difference that makes it so difficult to understand *Finnegans Wake*. This is supported by the fact that the book not only mixes standard languages from different nations, but also dialects as well as words from languages that are not spoken anymore, such as Old High German or Old English. The basic language of *Finnegans Wake* seems to be English, but this position is taken away from the reading of the first lines. The way the English language is used makes it difficult to understand even for people from Ireland or any other English-speaking country. The use of language is taken out of its usual environment and tested in a new one, where the lingua franca for communication is *multilingualism*. This new frame which *Finnegans Wake* provides creates a deterritorialisation, which, through literary writing, presents us with a re-territorialisation and opens a transtopian space that invites us to enter it. Reterritorialisation goes along by alienating the familiar (Deleuze and Guattari 1983, 259). The greatest difficulty we face is that we accept this invitation and engage with the strange space of *Finnegans Wake*. For some it seems too strange and therefore unapproachable, for some it creates an interest for the unknown.

The example of the thunder serves here, I think, less as a kind of metaphor than an actual disruption of language. If there is such a thing as a Deleuzian literary theory (cf. Lambert 2000, 136), we can apply it here and trace how Joyce seeks something outside of language. There is no goal to pursue here or expressions to decode. It is about process and production (cf. Joyce 1999, 133). The portmanteau indicates that a language system seems too little to be able to disrupt order. Even though we are dealing with an author from Ireland, whose first language is English, we no longer recognise the basis language in the text. But is he Irish? His nationality is blurred and not traceable as we might think.

In the foreign view, he is described for example as an Irish-Italian journalist (cf. Joyce 1989, 239). Even in his texts, there are more and more characters who cannot easily be assigned to either a nation or a culture, and who find themselves in between. For example, in Joyce's theatre play *Exiles*, the protagonist who has returned home to Ireland reads Italian newspapers (cf. Joyce 2014, 15). In *Ulysses*, Leopold Bloom is a Jew of Hungarian descent and his wife Molly has Spanish blood. In *Finnegans Wake*, the figure Anna Livia Plurabelle is of Scandinavian descent, lives in Ireland and has Russian ancestry. This in-betweenness lies in a complex assemblage of art, where it "takes a bit of chaos in a frame in order to form a composed chaos that becomes sensory, or from which it extracts a chaoid sensation as variety" (Deleuze and Guattari 1994, 26). The many national, ethnic and religious attributions deterritorialise the people or literary protagonists. They do not, however, render the attributions non-existent, but relativise them. Even if the structure appears chaotic, there remains the recognition and empathy for potential possibilities not only to name something differently, but also to understand it anew through the other (new) descriptions or words.

## Milan Rakovac's *'Riva i druži* and literary deterritorialization

> If Europe learned in Istria, it would solve its problems more effectively.
>
> Milan Rakovac (2019)

While James Joyce has become part of world literature, the book *'Riva i druži. Ili, caco su nassa dizza*, published in 1983, by the author Milan Rakovac, as well as the author himself, are internationally hardly known, nevertheless the second edition was published in 1984 and the third in 1995. In 2015, selected works were published in four volumes by the Croatian publishing house V.B.Z.

Yet the style and intention in Rakovac's work are not entirely different from Joyce's *Finnegans Wake*. Rakovac has interwoven in his text mainly the languages Croatian, Italian, English and Istrovenecian, but also dialects. Here, too, it is not possible to identify the basic language on which the text is based. Even the title is a fusion between Italian and Croatian. Rakovac's work, however, is more reader-friendly than *Finnegans Wake*, at least as far as the deciphering of the title is concerned. In a footnote, the author himself decodes the title: "'Riva i druži, stižu 'druži'. Od petog padeža jednine 'druže', napravljen je prvi padež množine po taljansku – 'druži'" (Rakovac 1983, 12). ("'Riva i druži, here come the 'comrades'. From the fifth case singular 'druze' the first case plural is formed in Italian – 'druzi'", translation AH). So not only the languages are mixed, but the rules of one language are applied in the other. To make it easier to understand the multilingual dialogues or lines, there are translations into Croatian at the end of the book. Some sub-chapters

repeat themselves and refer to the narrative instance or language choice. For example: 'L'arena die Pola', 'El Spin', or 'Il Nostro Giornale'. To describe the book as a multilingual book would be both right and wrong. On the one hand, Rakovac not only addresses the linguistic contrasts that would be easy to determine on the basis of the linguistic nations, but also the dialects and language mixtures that find no reflection in a nation. At most, they can be found in a region that is constantly determined by socio-cultural customs and actions. On the other hand, Rakovac is concerned with a bond that at the same time means conflict. Just as Triestinità enables its own identification, which distinguishes itself from the surrounding nations, the region of Istria is an example of the fact that the global connection is recognized, but always takes place in confrontation with regional life – historically as well as in ordinary life. Author and literary critic Boris Biletić writes about Rakovac's text that no one among writers from this geographical corner had written such a book. The text is distinguished on the one hand by its language, and on the other hand by its historical and contemporary themes (Biletić 1995, 202).

The fact that Rakovac eludes national attributions here and describes supra-regional and cosmopolitan themes in his prose paradoxically does not make him known to a wider linguistic area. A major difficulty his texts pose is translation, as the linguistic idiosyncrasies are strongly regional. Zdravko Zima (2006, 312–315) writes about Rakovac as well as the connection between regionality and cosmopolitanism that someone can have a global consciousness only if they have a local consciousness as well. Rakovac's way of writing is based on everyday language habits and his language can therefore be described as lingua franca. The fact that the lingua franca cannot be associated with a national language links *'Riva i druži* with *Finnegans Wake*. Peter V. Zima and Johann Strutz quote a passage from Rakovac's novel that captures synecdochally the socio-linguistic situation of post-war Istrian society (Strutz and Zima 1996, 93 or Rakovac 1983, 122): "Abbiate fede: Siamo, eravamo e resteremo italiani. Tutta Pola grida la sua fede anche nel nome dell'Istria martire" ("Have faith: We are, were and always will be Italians. All of Pola expresses its confidence, also in the name of the Martyr Istria", translation AH). In Croatian, Rakovac forms a counter-speech, which is joined by the working people from Pula. "Ne priznajemo zakljucke u Parizu. Radni narod Pule nastavlja strajk, i radnici Pule stupili su u generalni strajk uz bok radnika iz ostalih dijelova Zone A, koji vec tjedan dana vode borbu za priznanje osnovnih demokratskih prava" (Rakovac 1983, 123). ("We will not recognise the Paris decisions. The working people of Pula continue the strike and the workers of Pula have called a general strike: together with the workers from other areas of zone A who have been fighting for a week for the recognition of basic democratic rights", translation AH) (cf. Strutz and Zima 1996).

The story of the novel has not been attempted to be deciphered by many scholars outside croatia. Who stands out here, however, is the translator Johann Strutz, who engages with Rakovac's texts several times (Strutz 1996, 2003 and Strutz and Zima 1996). Colliding sociolects and discourses of Croatians and Italians are brought into relation and disavow each other, as Strutz and Zima (1996) discuss in their essay "Cultural Polyphony: Istria as Metaphor".

In the sense of the desiring-machine, what cannot be connected, because it is antagonistically opposed to each other, is connected here. Through the literary design of this counter-speech presented in the example above, the ideological backgrounds become transparent and have the potential to merge into portmanteau words. What remains are new connections that potentially expand the agency of those involved. Danger arises when the hegemonic language structures work against each other. Magris writes that an ethnic group that asserts itself often does so at the expense of a weaker one, thus negating the principle in whose name it rebels against the stronger state or against the stronger nation by which it feels oppressed; history is like a foaming churning in which the rising bubbles destroy each other, bursting one after the other (cf. Magris 2005, 124).

If history is a book, the translated words would be the rising bubbles that disappear after translation because they have disappeared through assimilation. Globalisation degrades local and regional occurrences. And inter-national capitalism creates a degradation of the unknown (cf. Rakovac 2006, 41). The desiring-machine, this becomes transparent here in the fabric of the multilingual texts, works against the movement of unification and standardising everything. This is the singular world view that capitalism fosters. In an interview between Félix Guattari and Suely Rolnik, Guattari reflects on capitalism:

> What is produced by capitalistic subjectivity, what comes to us through the media, the family, and all the resources that surround us, is not just ideas; it is not just the transmission of meanings through signifying statements; nor is it models of identity, or identifications with maternal and paternal poles, and so on. More essentially, it is systems of direct connection between, on the one hand, the great machines of production and social control and, on the other, psychic agencies, the way of perceiving the world. (Guattari and Rolnik 2007, 91)

With his texts, Rakovac writes against capitalist production and social control. He is not only concerned with linguistic polyphony, but also ideological polyphony. Nationalist movements appear in the novel, but are juxtaposed or placed one after the other, so that they clash and their liberal, socialist, commercial speeches intermingle (see Strutz and Zima 1996, 94).

Rakovac himself, by his own admission, is proof that a writer writes only one book again and again. He always takes as his theme the Istria he experienced as a child. For example, in *Kvarnerski Otočni Lucidar* (2006) he describes three images from his childhood that he still cannot forget.

His first memory is that of seeing eleven young men, murdered in their sleep, pass in front of him. In his second image, he encounters various carts on the road from Pula to Trieste, families with their children and belongings driving past him in a line. He, seven years old, runs after the people and insults them. Rakovac states that today he still remembers the children he saw crying and will never forget this image out of love and hate. In his third memory, which he cannot erase, he is already eighteen, but it is neither his age nor the greater understanding he had at that time that makes this image so strong. In this memory, he meets in the almost abandoned Velo a person who tells him how the others all lie dead and buried in various places. This is an image that can be resembled to the portrait of Dorian Gray, which makes him stay the same while the mirror of history shows him how the region has changed (cf. Rakovac 2006, 45f). Probably this last image remained so strongly in his memory because he felt both the attachment and detachment to these stories and the geographical space. It is also this realisation that makes it comprehensible how one can take different perspectives and juxtapose them as we can see in his text *'Riva i druži*. Rakovac writes against a one-sided story that does not care for minorities and regionalities. In his texts, he 'unplugs' the reader from the uniformed structured world. "Even those best able to disconnect, to unplug themselves, enter into connections of desiring-machines that re-form little earths" (Deleuze and Guattari 1983, 315). The connections are not individual, they are always connections with and from a collective. Since the connections are not positive or negative per se, the question must always be asked whether these new connections limit the power of action because they offer repress socially and psychically the production of desire, or a potential enlargement by revealing new possibilities. Using Kafka's texts, Deleuze and Guattari (1986, 18) discuss their concept of minor literature and elaborate on three main characteristics. It deterritorialises language, marks every individual matter as political and has a collective assemblage of enunciation. What Kafka and Rakovac (Joyce can also be counted among them) have in common here is that they use languages to take literary action against these languages. This also makes it understandable that these three qualities of Minoritarian Literature are not individual characteristics discovered in different places but represent aspects of texts that are omnipresent and can be discussed at any point. The confrontation with linguistic deterritorialization reveals the political and collective dimensions of literary texts that introduce us to something new. It is not uncommon for opposing paths or incompatible perspectives to become apparent at the same time.

# Conclusion, or multilingualism as ordinary everyday condition

> If we take the material content as our starting point, we solve everything
> and we arrive […] at the price of total confusion.
> Gilles Deleuze (1991, 74)

In the two examples described, multilingualism is negotiated as lingua franca. Unfortunately, this is also the reason why both works are not widely read. The books *Finnegans Wake* and *'Riva i druži* are interesting here because their radical use of language does not make the desire for multilingualism transparent, but the books themselves are the desire. Their form confronts us with the pre-Babylonian time in which all people understood each other and could interact in an unbelievably diverse language. And at the same time this can be seen as a critique of national languages (cf. Reichert 1989, 176). For Ian Buchanan, Deleuze's term 'agencement', translated in English as structure or desiring-machine, is the best one to think about utopias, because in it we do not pursue the actualised realities of our environment, but aim to promote new thinking outside of what we know. A concept Buchanan finds present in Bakhtin's use of polyphony or dialogism (cf. Buchanan 2000, 118). What we experience in the confrontation with both texts is an alienation that both has the potential to repel us as readers, so that we do not want to make an effort to look at the text more closely, and can also arouse curiosity, since what is not yet understood invites us to engage more intensively with the text. Deleuze would describe this circumstance as two ends of one movement. But what is this movement? In these cases, it is the movement of desire, which confronts us with multilingualism and plurality. Speaking about a plurality of consciousness does not mean that there is one better way, but always another. Multilingualism is about this other, that shows us different beings and becomings. Buchanan writes:

> Deleuze has fashioned a structure capable of registering, at once (and without antinomy), contingency and necessity; that is to say, the ‚assemblage'
> is a structure which, like the novel, is able to articulate the slide into oblivion of one mode of thought together with the rise do dominance of another
> without having to explain it in terms of either succession or negation, but
> can instead stage it as a coadaptation. (Buchanan 2000, 118)

*Finnegans Wake* and *'Riva i druži* are both very important to understand the idea of a multitude of characters in a plurality of worlds. It is neither about original thoughts nor about a particular content. It is rather about a new way of thinking. The linking of the different languages dissolves the hegemony of a basic language and creates a transtopian space in which new meanings emerge that cannot be formed in the individual original

languages. It is not only about re-casting words as Hall (2013, 158) suggests, but about changing language and normative rules itself. The transtopian space is characterised by the fact that its installation is irreversible – a return to the original language is not possible, because the alternatives are always present. In this space, something new emerges and with this something new, people also transform. At the centre is the ordinary man and with him all others. Loosely based on *Finnegans Wake*, it is not everybody who speaks here, but everybody else. At the same time everybody else, is always a stranger and will always (partly) remain strange. Even in the re-reading, new associations are created and new meanings are learned. The text, once (in a certain way) deciphered, once again becomes a labyrinth that challenges our reception. These two texts cannot be assimilated as easily as translated world literature, which becomes a common sense of everyday life, so that they would no longer be recognisable in their strangeness (cf. Zima and Strutz 1996, 91). The translation attempts of *Finnegans Wake* in various national languages alone show that the translations bear unmistakable traces of the original and thus make it recognisable as a foreign text despite the translation. Every attempt of reading or deciphering leads to a many worlds interpretation (cf. Hudelist 2020a, 157) through the open work of literature created by multilingualism.

Using Rakovac as an example, I have tried to show how the ideology of a language can be dissolved by making it transparent. In the text *'Riva i druži* Rakovac confronts us not only with the task of decoding, but also with that of accepting the mobility of boundaries. This is not to be connoted positively per se. To change boundaries can be both expanding or liberating and confining or painful. Desiring-machines are neither good nor bad. They appear wherever there is some form of organisation of power. National ideologies form their voices and confront them with other nations and are additionally challenged through dialects. Among all the interests pursued by people, there are desires that do not intersect with the interests of society (or nations). Desires are constantly changing and can also be about one's own oppression (cf. Deleuze and Guattari 1987, 225). The power structures that are present in the languages do not disappear in the selected examples. They do, however, constitute themselves anew. It must be emphasised here that desiring-machines are not teleological and therefore do not have one goal. They have nothing to do with the Marxian factory machine. While the machine of a factory produces a certain subject in the human being, the Deleuze-Guattarian idea of a machine is characterised by a never-ending process. Thus, for Deleuze and Guattari, it is neither the human being nor the machine nor the state that is important, but rather the relationship of flows of assemblages and their production. The focus is thus on a constant new negotiation that shows us a potential that is constantly changing. The two multilingual texts here de-

monstrate literarily what Bakhtin describes in his theoretical reflections on the dialogical imagination.

> Every type of intentional stylistic hybrid is more or less dialogized. This means that the languages that are crossed in it relate to each other as do rejoinders in a dialogue; there is an argument between languages, an argument between styles of language. But it is not a dialogue in the narrative sense, nor in the abstract sense; rather it is a dialogue between points of view, each with its own concrete language that cannot be translated into the other. (Bakhtin 1981, 39)

The texts discussed are amalgams of different languages that do not focus the dialogue but actively produce it. In the process, ideologies emerge and become transparent through demarcation from others. The dialogue goes far beyond one of narrative narration, as in it, place and time become perceptible in their interconnectedness and constant movement. Bakhtin also emphasises the untranslatability that both texts stand for. For each translation constructs not only a new monolingual text, but concrete interpretations that render others impossible. Polyphony cannot be transferred into a translation.

A first glance at the examples discussed shows how multilingualism comes to the fore in everyday situations, rather it strengthens the understanding of how confidently different languages can be used. Since not everything can be grasped or comprehended linguistically, an affective level of the readers is addressed. This cannot be about the search for what the texts mean, as this would make the reading subordinate to the authors. The focus is on a dialogue that stands between the text and the reading experience, a dialogical aesthetic that enables communication between different ends (cf. Hudelist 2020a, 140). Recognising multiple meanings in a text does not make the dialogical approach any easier. But they do show the links between literary machines that interlock. Braugh refers to Deleuze and Guattari's literary theory as a revolutionary pragmatics of reading (cf. Braugh 2000, 34). The question of what literature achieves or does remains in the foreground. Literature is whatever the person reading believes it is – at least if it works for that person or a group of people. The multilingual text examples lead us through surprises and irritations to associations, possible interpretations, and discoveries. The literary function of this multilingualism is to stimulate a productive appropriation of the world we live in and not to present a lack, but to sensitise for new or further possibilities or a multitude of other scenarios (cf. Hudelist 2020b, 15). Desiring-machines are all about the and. They connect and include something new, so that the original state is set in transformation. As Magris makes clear at the beginning, Istria's current identity is an unfinished result of this. Literature shows this in a striking way, with the concept of desiring-machines here

illustrating that multilingualism is not an artificially created state, but an ordinary every-day condition. If we as 'mechanics' are capable to link to those texts, another thinking is possible.

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