



Polyphonie

Mehrsprachigkeit_Kreativität_Schreiben
Plurilinguismo_Creatività_Scrittura
Viaczyżnosť_kreativita_písanie
Plurilingualism_Creativity_Writing
Plurilinguisme_Créativité_Écriture

issn: 2304-7607

Johanna Domokos: Navigating Multilingual Creativity: Integrating Multilingual Creative Writing in Academic Settings. In: www.polyphonie.at, Vol. 15, Nr. 2/2024, ISSN: 2304-7607, begutachteter Beitrag/peer-reviewed article.

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Navigating Multilingual Creativity: Integrating Multilingual Creative Writing in Academic Settings

For a considerable duration, I perceived myself as a distinct individual within each language, envisioning these languages as parallel universes that I traversed, navigated, and balanced between. It is now evident that the languages did not define my distinctiveness; rather, it was imperative for me to cultivate trust in my own universe. (Tzveta Sofronieva 2010: 32)

1. Introduction

The acquisition of new languages, or the embrace of foreign expressions, enhances the diversity of our linguistic capabilities. Engaging in code-switching across languages or registers heightens the linguistic consciousness of both the speaker and the listener. Systematically utilizing multiple languages within the same context facilitates seamless transitions among them. In our contemporary, globalized society, individuals proficient in multiple languages increasingly find themselves employing multilingualism not only within close-knit circles but also in educational, academic, and artistic communications.

Multilingual Creative Writing (MLCW) emerges as a form of artistic expression involving the creation of imaginative and original content across various genres, including fiction, poetry, drama, and creative nonfiction. MLCW encourages participants to delve into their imagination, exploring realms of fantasy, fiction, or personal reflection using multiple languages. As highlighted by polyglot author and researcher Sabira Ståhlberg, this journey transcends strict boundaries between the imagined and the experienced. By embracing our unique voices and



experimenting with diverse writing styles and media, we can joyfully embark on the journey of bringing our multilingual inner voices to life on the page. (c.f. Ståhlberg, 2023). This approach has significant theoretical and didactic implications, which have been explored in various academic disciplines, including linguistics, literature, and education. MLCW aligns with the concept of translanguaging, which refers to the fluid use of languages to construct meaning and express identity. García and Li (2014) emphasize that translanguaging allows students to draw from their full linguistic repertoire, fostering a more authentic and nuanced self-expression. MLCW encourages linguistic innovation and play in literary endeavors, too. Writers can experiment with code-switching, neologisms, and hybrid forms, contributing to the evolution of language and literature (Kellman 2000). According to Canagarajah (2013), translingual practices enable individual and communities to navigate and negotiate their multiple identities. This practice challenges monolingual norms and reflects the complex, hybrid nature of contemporary identities. Encouraging MLCW in educational settings fosters critical language awareness. It helps students understand the socio-political dimensions of language use and the power dynamics involved in multilingual contexts (Sánchez-Martín 2020). MLCW also supports the development of inclusive curricula that recognize, validate and develop students' linguistic repertoires.

One of the pioneering MLCW courses was conducted by Anne Tardos in the late 1990s (Tardos 2002). Reflecting on her teaching methodology in the essay titled *How not to teach multilingual writing*, Tardos elucidates her approach to writing multilingually:

My prerequisite for writing multilingually could be nothing more complicated than achieving a certain state of mind, creating an environment conducive to abandoning the barriers between languages, and focusing on rhythm, balance, harmony of sounds, and even meaning—without fixating on any language's identity. (Tardos 2002: 2)

How can a class, not solely dedicated to creative writing but specifically to MLCW, achieve a similarly open and profound atmosphere? This paper explores a creative writing exercise involving multilingualism in an academic setting (university course), outlining the crucial steps and showcasing some of its realizations. Through this practice, students gain insights into the



creative process of multilingual literary works and delve into the continuous dynamics of a multilingual mind.

Since 2013, the Language Center of the University of Bielefeld has regularly offered a course titled *English Multilingualism: From Translation to Book Production* (EMTBP). At that time, I had recently released my trilingual poetry book entitled *Exile, elixier* (2012), and was actively researching multilingual practices among Nordic authors, especially in Finland and Sápmi (Lapland) for more than a decade. Established in the experimental environment of Bielefeld University's Language Center, this course encourages students not only to translate literary texts into multiple languages or to translate multilingual literary texts into a singular language but to explore code-switching themselves through various creative writing experiments. Decoding, translating, and editing such source, target or creative texts enables students to reflect consciously on their linguistic mechanisms, incorporating different languages into their thinking, speaking, learning, translating, and listening processes.

Following up on the extensive exploration of the tasks and structure of various EMTBP courses in a previous paper (Domokos 2023), this paper delves into a specific creative writing exercise included in one or several units of the course. Motivated by encounters during the turn of the century with multilingual and minority writers in Finland, Germany and the US, I observed how the multilingualism of authors often remained hidden in their literary output. Moreover, multilingualism and translanguaging in literature has become only recently a relevant field of interest in comparative literature and literary studies (cf. Kellmann 2000).

In EMTBP classes designed to explore multilingual practices, students engage creatively with literary works composed in multiple languages. With the involvement of multilingual artists, translators, or researchers specializing in multilingualism, students have the opportunity to interact with professionals who have successfully navigated multilingual literary and cultural work. These classes also incorporate technology tools that support multilingualism, such as translation programs, online dictionaries and grammar resources, language learning platforms, and collaborative writing tools. In special cases, students can delve into multimedia projects that blend written text with audio or visual elements, fostering creative and comprehensive multilingual expression.



The EMTBP courses provided an opportunity to not only address literary and personal multilingualism with students but also to explore recent works that manifested multilingualism in unique ways. To engage students with their own multilingual backgrounds and deepen their understanding of a writer's multilingual strategy, I introduce them to a MLCW experience. The following sections of this article demonstrate the four major instructions given to students to lead and inspire their creative process.

2. A Multilingual Creative Writing Exercise in Four Steps

The following exercise can be utilized at the beginning of the course or at any later stage. Outlining the aim of EMTBP classes (e.g. practicing code-switching, gaining experience in intercultural and interlingual processes) the specific translation project of the course is introduced. Following this, I recall a few general facts on multilingualism such as its being the norm and not the exception, and mention the recent positive developments in education, arts as well as legislation regarding the usage of multiple languages in the same framework (be it a class, a book or a performance). After this, students are asked to introduce themselves with their linguistic biography and their experience with creative writing and translation. Although I do not strictly adhere to the same procedure or the same timeframe of one class each time, some major steps can be identified. Throughout this exercise students continue to work on the same text developing and modifying it according to the consequent instruction.

The sketch below provides insight into this multilingual experimentation and can serve as a template for other occasions. It presents the instructions for the four steps and provides such completed poetic examples where it becomes clear that the student found that particular instruction especially important during her/his creative writing process. However, the included poetic examples were finalized later, not by the end of the actual step or the writing session but a few days or weeks afterward, following the completion of the four-step process. This allows the students time to reflect on the process at home, refine their work, and when they feel ready, present it during a subsequent session.



First Step: Introduce yourself with your linguistic biography!

1. Take notes on when and how you encountered the prosody, words, sentences, songs, and written texts of another language (considering family, education, travels, neighbors, friends, movies, and music preferences).
2. List multicultural elements you are somewhat familiar with (e.g., yoga, cooking, reading).
3. Think of some amusing and less amusing encounters with other cultures/languages.

Five to eight minutes are allotted for this step, and it is emphasized that students need to take notes. At this stage, it is not crucial whether the notes have a prose or lyrical tone, though later I will guide them toward a lyrical formulation. The advantage of this is that we can aim for shorter texts, making them easier to share and the task is more manageable. Although nowadays prose works are more common in students' reading experiences, their familiarity with many song lyrics helps them tune into lyricism. After taking notes, students are asked to share their stories, with time for comments or questions after each introduction. Following this, I briefly outline my own linguistic background with some humorous and more serious moments. When the seminar has a smaller number of participants, it is easier to proceed in a way that everyone can listen to each other. When the group is larger, they can be divided into smaller groups.

The example below – finalized after the four steps – shows that the idea of creating along the timeline of a linguistic biography was carried out consequently. The German matrix language, incorporating English, French, and Hungarian words, guides us through several life stages of "ups and downs," along the path leading from a lonely childhood to challenging university studies. Its title is *Biografie. Lyrics*, written by a student in the fall term 2017/2018.¹

Born und raised in Niedersachsen
sans Geschwister aber mit kutya und Eltern.
Bin viel outside gewesen,
habe schon damals die nature und animals geliebt.
War wohl ein Ersatz für die mangelnden amies.

In der Schule gab es oft trouble; schlechte Noten,

¹ I am grateful to the students for allowing me to quote their poems in this article.



zu oft krank, keine social contacts die mich supporten.
Mit 21 dann Abitur gemacht
und die nächstgelegene université besucht.

Irgendwann verliebt und beschlossen nach Bielefeld zu gehen.
Close to Freunden, Freund und raus aus der Tristesse!
Love is gone, Freunde sind gegangen, neue gekommen.
Started mein Studium once again in Bielefeld
avec einigen Hürden but made it so far.

The poem reflects a personal journey with various stylistic elements and code-switching adding layers of linguistic texture and cultural richness to the narrative. Descriptions of nature and animals evoke vivid images, illustrating the speaker's deep connection to the natural world. The poem transitions from moments of nostalgia and reflection to periods of struggle and resilience, capturing the ups and downs of life's journey. The lyrical I shares intimate moments of love, loss, and self-discovery, inviting readers into their inner world. The poem flows with a rhythmic cadence, drawing readers into the lyrical I's narrative and creating a sense of continuity throughout the journey. These strophes manage to serve as a testament to the complexity of human experience, weaving together multilingualism, personal reflection, and emotional resonance in a compelling narrative.

Second Step: Produce a text, a few paragraphs long, based on the previous notes!

1. Complete your linguistic biography, including amusing or less amusing encounters, while following your life chronology.
2. Imagine answering questions about your linguistic background in an interview or composing bio notes found at the end of art magazines or academic books.
3. Introduce some exclamations, question words, repetitions, or other stylistic elements to your text.

Five to ten minutes are given for this task. Students are encouraged to pay attention to occasional encounters with languages during their travels, to forgotten languages of older generations in their family, or the languages they wish to learn or even invent. It is important to underline that students do not need to share their creative writing results in class, although they are welcome to, and they are welcome to work on them later at home.



The poem below brings to life a challenging moment, the description of which indeed includes repetition (*I want to go, no matter what. / This I can do, I'm sure, but...?*), dialogue constructs (*Near or far, well I don't know! / "Are you sure?", Mom, skip it!*), and varied sentence construction. The linguistic expression of the lyrical self's subjective relationship to reality is carried out with the help of various verb forms and the use of special modifiers. The title given is *How Multilingualism saved me*, and was created by a student in the spring term, 2021.

Finishing school, winning a ticket,
going to travel, where should I go?
Near or far, well I don't know!
"Are you sure?", Mom, skip it!
I want to go, no matter what,
This I can do, I'm sure, but...?
Bielefeld, Antwerpen, straight to Paris?
on the train for hours, meeting Jenna,
straight from Finland, a nice fella!
talking in English, plans to cherish
Feeling joy, enjoying the moment,
meeting people, letting them go,
just the thoughts, driving home and
reminding myself, stay with the flow!
I want to go, no matter what,
This I can do, I'm sure, but...?
Arriving in Paris, what a big city!
Wrong train station, who should I ask?
Understanding the dialect, a heavy task
Oh I lost my city plan, what a pity
First day, first night, croissant for breakfast,
To the Eiffel tower? Where should I start?
No sense of direction, not very smart...
lost the track again, feeling embarrassed
I want to go, no matter what,
This I can do, I'm sure, but...?
At the bus stop, a guy, nice, younger than thirty,
we are meeting by chance, staying together,
having lots of fun, looking after each other,
thank you English, you saved my journey!

The poem narrates a journey to another country filled with uncertainty and challenges, yet the lyrical I maintains a resolutely positive attitude throughout. Despite doubts and obstacles, the speaker's determination to explore and experience new places and cultures shines through. It embraces the spontaneity of travel, meeting new people, and cherishing the moments shared with



them. Even when faced with language barriers and navigational mishaps, the speaker remains undeterred, finding joy in the journey itself. Ultimately, the encounter with a helpful stranger exemplifies the power of connection and highlights the beauty of unexpected experiences.

Third Step: Introducing more multilingual elements into the text

1. Whenever a language is mentioned, introduce it in its own language (emic term). Add some foreign tag words (e.g., bueno, bien, ça va, oh yes, gel). Intensify code-switching through words etymologically going back to the same roots.
2. Search for homonyms (words sounding somewhat similar but part of another language), exchange words, or add lines from a song you like in another language. It is important to underline the playful element here.

After five to ten minutes of work, students can exchange some of their solutions with their neighbors (working in pairs).

In the creative writing below, according to the instructions above, the code-switching was displayed much more intensively. Many English words have been replaced with more or less similar-sounding words in other languages (which does not make it difficult to understand the content), and the use of associative language has also been incorporated into the last unit of the poem. The title of the poem is *MI longue Siefahrung*, and was created in the Spring Semester, 2016.

My name es 'My god is abundance',
and in this way I suis born in Deutschland, so
I parle rich-Deutsch. At Schule, ein-zwei,
ein-zwei, Ich started learning Englisch tambien.
Tree bien. Tambien. When moi got
ouder, I also added Francais as a language
at scuola. I auch took some classes in
Italiano, but I don't remember that muito.
I viajé to Espana for mǎnga times,
so I was expresso spesso surrounded by
the Espanol language. Drôle at universiteit,
ich took an introdukson class in Espanol,
mais I don't lembrar that mucho either-
jammer, jammer, jammer.
Some of my amigos are from Rossiya,
so I usein heard their langue, but I don't parle es.



Oh non. Oh da. Oh non. Oh da. Dada.
Last but not least for now
ich also tà a Freundin who tried
to onderwijzen me in hangug-ui,
but it's te vanskelig – or isn't it?
Venire subito and discuss with me!

In the above poem the lyrical I reflects on a multilingual journey, incorporating various languages and playful elements as instructed. They recount their linguistic development from German (Deutsch) to English (Englisch), French (Francais), Italian (Italiano), and Spanish (Espanol), with mentions of encounters with Russian (Rossiya) and Korean (hangug-ui) languages. The use of code-switching, homonyms, and foreign tag words enriches the text, highlighting the speaker's diverse language experiences. Despite some struggles, the speaker maintains a lighthearted tone, inviting discussion and sharing of their linguistic adventures.

Fourth Step: Turning prose into poetry

1. Structure your prose into short lines and stanzas by cutting lines wherever you wish (not necessarily at the end of a sentence).
2. Experiment with another presentation by using empty tabs between words, phrases, or omitting/changing punctuation.
3. Play with the freedom of placing a word wherever you wish on the page, including other visual solutions.

After completing this task (approximately 5 minutes), students can share their experiences during their writing, namely what was difficult, or what surprised them in the creative process. Those who wish can share their work in progress as it is at this stage with the class. All of them are welcome to continue finalizing the poems by the next class(es).

Implementing the instructions of the fourth step, the multilingual creative work below incorporates numerical elements referring to serial number and age, and divides the poem into left or right shifted units. It is entitled *this translingualism*, and it was created in the fall term 2023-2024.

01 i am named and i am told i am light i am told



- 02 my name is my origin where i am from
- 03 and yet,
- 04 no history in a bowl mindig ein
- 05 caillou dans mes bottes
- 06 **05** maestra raquel me donne des estrellas ma ella es
- 07 troppo sevére, para mi, my only word for
- 08 her is *sharp* but it took langsam to realize
- 09 it didn't mean everyone who spoke like her was, too
- 10 mein papa *für mich ein lied singe*,
- 11 (og a mamam me montre a művészet)
- 12 köszönöm nena, you have given us the trace
- 13 of a language our kitchens once spoke
- 14 **02** i learn that mein hund und meine Freundin
- 15 objetos perdidos,
- 16 **07** i learn their names much later, danke schön
- 17 i still wish for them, though
- 18 my great grandfather
- 19 he spoke norwegian with his mom
- 20 who was, herself, mary ford, 27, irish
- 21 anyway, when he went back to stavanger
- 22 after thirty years near des plaines
- 23 and the norske nook on tuesdays
- 24 it all came back with him
- 25 but we weave hearts for sweetie instead
- 26 **12** zwolf años és il mio tanár me dit me que le
- 27 *i y i grec y j*
- 28 sont todos les mêmes, all nyelvek
- 29 c'est le coup de moi cherchant



- 30 i am in love with the connections of it all
- 31 in a store one thousand miles from paris,
32 i am still using their language
33 i have never known enough szó
34 i say szia, sajnos, je suis désolé, je dois partir,
35 je sais que vous ne me comprenez pas mais
36 this is all i have, and just barely at that
- 37 **21** obrigada (sorry)
38 obrigada (thank you)
39 obrigada (i don't know)
40 obrigada
- 41 i am clinging
42 to the words that might reach farther up a tree,
43 that might reach all the way to
44 wherever used to be home
45 *my hus*
- 46 **09** ... nullum saeculum... (nothing but memorization)
47 **10** ... huang yang ma... (semmi but memorization)
[dweɪ bu tʃi mei gwan ʃi]
- 48 julekake / krumkake / kransekake
49 / fattigman / jortetag
50 / dolmades / avgolemono
51 / pfeffernüsse / stollen
52 takk for maten
53 takk pour des mots
- 54 **18** my lord, i am so tired
55 i know why little italy and chinatown exist
56 the same reason it feels like untangling



57 parlant anglais dans une sidestreet off blvd saint michel

58 anyway,

59 even if i want kimchi chickpeas ceviche

60 retek répa regular use in every room

61 coriander cardamom marjoram

62 a secret or a synonym

63 words rolling home

64 the answer is идиолэкт

65 ours and ours and ours

66 the answer is they already are.

This poem delves into a linguistic and cultural journey through fragmented lines and shifting units. Each segment unveils a different aspect of the lyrical I's multilingual identity, from childhood memories to encounters with various languages. The poem navigates between languages, ages, and experiences, reflecting on the complexity of identity and belonging. Despite the challenges and fatigue expressed, there's a sense of resilience and appreciation for the connections formed through language. The poem ends with a reflection on the concept of “идиолэкт” (idiolect) highlighting the uniqueness and richness of individual language varieties.

3. Possible additional tasks

Depending on how much time can be spent with this exercise and how many times can be returned to it, further steps can accompany this process. We can ask the students to provide linguistic keys to their poem, just as the author of the poem cited above did. In the table below we can find the English translation and explanation of the elements other than English.



02	Santa Lucia is a prominent saint in Norway, where my ancestry is
04	<i>mindig</i> - Hungarian, “always”; <i>ein</i> - German, “a”
05	<i>caillou dans mes bottes</i> - French, “pebble in my shoe”
06	<i>me donne des</i> - French, “gives me”; <i>estrellas</i> - Spanish, “stars”; <i>ma</i> - Italian, “but”; <i>ella es</i> - Spanish, “she is”
07	<i>troppo</i> - Ital., “too”; <i>sevère</i> - Fr., “severe”, <i>para mi</i> - Sp. “for me”
08	<i>langsam</i> - German, “slow”
10	<i>mein papa</i> - German, “my dad”; <i>für mich ein lied singe</i> - German, “for me sings a song”, from 99 Luftballons
11	<i>og</i> - Norwegian, “and”; <i>a mamam</i> - Hungarian “my mom”; <i>me montre</i> - French, “shows me”; <i>a művészet</i> - Hungarian, “art”)
12	<i>köszönöm</i> - Hungarian, “thanks”
14	<i>mein hund und meine Freundin</i> - German, “my dog and my friend”
15	<i>objetos perdidos</i> - Spanish, “lost objects”
16	<i>danke schön</i> - German, “thank you very much
26	<i>zwölf</i> - German, “twelve”; <i>años</i> - Spanish, “years”; <i>és</i> - Hungarian, “and”; <i>il mio</i> - Italian, “my”; <i>tanár</i> - Hungarian, “teacher”; <i>me dit me que le</i> - French, “tells me”
27	<i>y</i> - Spanish, “and”; <i>i grec</i> - French, “Y”
28	<i>sont</i> - French, “are”; <i>todos</i> - Spanish, “all”; <i>les mêmes</i> - French, “the same”; <i>nyelvek</i> - Hungarian, “languages”
29	<i>c’est le coup de moi cherchant</i> - French, “it’s the clap/snap/punch of me searching”
33	<i>szó</i> - Hungarian, “word”
34	<i>szia, sajnós</i> - Hungarian, “hi, sorry”; <i>je suis désolé, je dois partir</i> - French, “i’m sorry, i have to go”
35	<i>je sais que vous ne me comprenez pas mais</i> - French, “i know that you can’t understand me but”
37 – 40	<i>obrigada</i> - Portuguese, “thank you” (feminine speaker)
45	<i>hus</i> - Norwegian, “house”
46	<i>nullum saeculum</i> - Latin, fragment of a Seneca quote
47	<i>huang yang ma</i> - Chinese, without tones “yellow, goat, horse”



	[dwɛɪ bu tʃi mɛi gwan ʃi] - Chinese, phonetically spelled, “sorry it’s ok”
48 – 49	<i>julekake / krumkake / kransekake / fattigman / jortetag</i> - Norwegian Christmas cookies, wedding cake
50	<i>dolmades / avgolemono</i> - greek, grape leaves and rice, egg-lemon soup
51	<i>pfeffernüsse / stollen</i> - German, Christmas cookies and bread
52	<i>takk for maten</i> - Norwegian, “thanks for the food”
53	<i>pour des mots</i> - French, “for the words”
57	<i>parlant anglais dans une</i> - French, “speaking English in a”; blvd Saint Michel - boulevard in Paris
60	<i>retek répa</i> - Hungarian, “radish, carrot”, beginning of a tongue twister
64	идиолект - cyrillic text / Russian, “idiolect”

We can also ask the students to document their process. The paragraph below gives an insight into the fascinating poetic multilingual laboratory of the student. These reflections are very useful to the instructor. From these feedbacks one can learn how to improve this exercise and how to reach the set goals.

In writing this piece, it became more immediately apparent (or rather, useful) that morphemes are not the only pieces of languages; but down to the syntactic structure, the morphological structure, the writing system, the diacritical nature of punctuation – these all can be used to intersperse languages within each other, not just to exchange words. I also found myself stumbling repeatedly upon my own preoccupation with what is “allowed” – at what point does one “know” a language? How much is enough? As a linguist – can one just study languages without speaking them? If a language is not part of my heritage or extensive study, can I really use it? Because if I haven't experienced these words in the fullness of their contexts, will I ever know them properly? Can I really understand truly anything other than the language I was raised in and first thought in? Is this a uniquely monolingual problem? I'm inclined to believe I feel a particular anxiousness about these things, but I wonder how much of it is valid. Language is inherently dynamic; there will never be a “completion” or 100% milestone for any language learned – all constantly changes, even the one I was raised in. This is the beauty and value of idiolect. Finally, I found myself delighting in, again and again, musical texture. Both how words and sounds feel in our mouths or rest in our ears is a particularly joyous part of writing that occasionally can be forgotten when meaning (the semiotic core?!) is favored.

The exploration of language in this documentation reveals the student’s focus on the intricate interplay of various linguistic elements beyond just morphemes. From syntax to writing systems,



punctuation, and even personal anxieties about language proficiency, the student grapples with questions of linguistic ownership and understanding. The student also ponders whether mere study without speaking suffices for language proficiency and whether one can authentically use a language outside of their heritage or deep study. By celebrating the dynamic nature of language, the writer of the poem finds joy in the musical texture and reminds us of the multifaceted experience of communication beyond mere semantics.

4. Summary

Research by Phillipson (1992) in *Linguistic Imperialism* highlights how the spread of English is intertwined with economic and political power dynamics, often disadvantaging speakers of other languages. Similarly, studies by Graddol (2006) in *English Next* emphasize the growing importance of English as a global language and its implications for education, business, and social mobility. Linguistic globalization impacts the multilingualization of students' linguistic repertoires in various ways. On one hand, exposure to English and other dominant languages can enhance students' access to global opportunities, such as higher education, employment, and international collaboration. However, it may also lead to the marginalization or neglect of students' native languages and cultures, potentially eroding linguistic diversity and identity. To address these challenges, educational institutions and policymakers are increasingly promoting multilingual education initiatives that value and support students' linguistic diversity. Such approaches emphasize the importance of maintaining and developing proficiency in multiple languages, including both dominant global languages and indigenous or heritage languages. Research by Cummins (2001) and Cummins & Early (2014) advocates for bilingual education models that build on students' existing language skills while providing opportunities for academic and social development in multiple languages.

Multilingual creative writing approaches these serious questions in a playful way. It offers the opportunity for listeners to experiment with language combinations and tones, much like in theater, that they might not have dared to use in everyday language. By switching back and forth between their linguistic tools, participants can discover new nuances. They may realize how



rigidly and normatively they had been using language, and how many other ways they can engage with it. Multilingual creative writing can restore the pleasure they might have experienced as children learning a language. Thus, teaching MLCW can be a rewarding and enriching journey for both the teacher and the students.

It is important to remember that the goal is to empower students to embrace and celebrate their multilingual identities through creative expression. Create an atmosphere where students feel inspired to explore the unique possibilities that arise when multiple languages come together in creative writing. This article underscores the playful element in exploring multilingualism and encourages students to engage with their own linguistic backgrounds. It also advocates for a creative and inclusive approach to multilingualism in academic settings, emphasizing its positive impact on education, the arts, and society. The provided exercise serves as a practical guide for educators and students interested in exploring the rich tapestry of multilingual creative writing. Just as the motto of this article underlines, multilingualism is a wonderful way to raise awareness of the transcultural and translingual processes that reflect who we really are.

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